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Iron-Working, Angola , Ca. 1650s	Bassani-20
Ceremonial Procession. Angola, 16505-16605	Bassani-23
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Coffee Plantation, Brazil, 19th Cent

Slave Trading on African Wast, 19th Cent

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cedere ai manoscritti del Padre Giovanni Antonio Cavazzi e di riprodur-Desideriamo esprimere il nostro pubblico ringraziamento al Dottor Carlo Araldi e alla Sua famiglia per averci permesso generosamente di ac-

tuiscono la maggior parte del materiale di confronto. ren, per le fotografie dei manufatti conservati nel Suo museo, che costiment d'Ethnographie del Musée Royal de l'Afrique Centrale di Tervusistenza del manoscritto, e a Huguette Van Geluwe, Chef du Departemo grati a Teobaldo Filesi per averci segnalato quindici anni or sono l'eto informazioni, suggerimenti e materiale iconografico; in particolare sia Siamo anche grati alle istituzioni e ai molti amici che ci hanno forni

ricchisce il presente "Quaderno" Maesen, che hanno consentito a scrivere i contributi originali di cui si ar-Infine, ringraziamo Padre Giuseppe Pirola S.J. e il Professor Albert



Centrale, Tervuren, Departement d'Ethnographie, figg. nn. 10, 17, 18, 22, 23, 26, 28, 29, 31, 32, 34, 36, 38, 43, 48, 52, 53, 55, 57-60, 62. Soprintendenza alle Gallerie, Gabinetto Fotografico, Firenze, fig. n. 21. National Museum, Copenhagen, figg. nn. 4, 5. Musée Royal de l'Afrique Le fotografie dei manufatti pubblicati sono state fornite da: Danish

EZIO BASSANI

NELL'AFRICA NERA **UN CAPPUCCINO** DEL SEICENTO

del Padre Giovanni Antonio Cavazzi I disegni dei Manoscritti Araldi da Montecuccolo.

Con due note di Giuseppe Pirola S.J. e Albert Maesen

(JUADERNI PORO (m.) (M))
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La descrizione contenuta nel volume a stampa è pressoché la stessa, ma esposta in forma più corretta e con alcuni elementi che non compaiono nella prima redazione. Si legge infatti che i guerrieri "portano poi tutte le armi pendenti dalle spalle, overo alla cintura, affine di essere più sciolti, e per questa cagione usano poco le lancie, e le altre in asta".

Come armi da difesa, il Padre Cavazzi scriveva di non aver veduto che "scudi, e targhe tantô grandi che, se il corpo punto s'incurva, tutto rimane ben assicurato, essendo per lo più ricoperte di pelli durissime valevoli a sostenere il colpo della scimitarra".

Nessun disegno mostra gli scudi mentre le armi da offesa più illustrate sono gli archi e le frecce, queste ultime portate curiosamente in un fascio tenuto sulla testa, e le scuri.

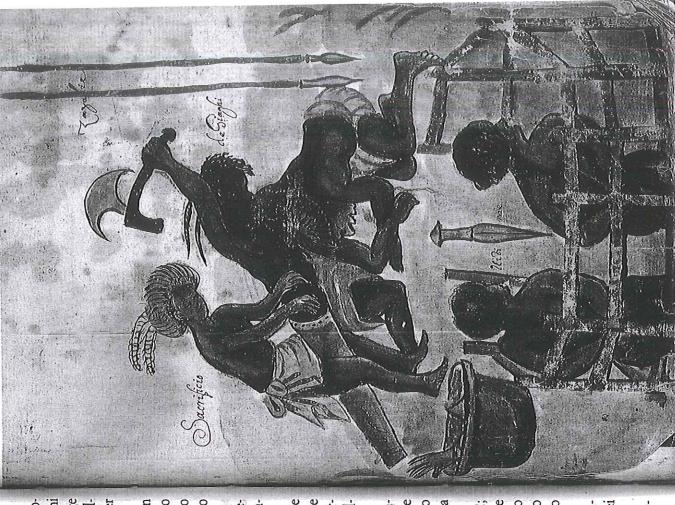
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Altri coltelli, di cui uno a forma di roncola, sono impie-



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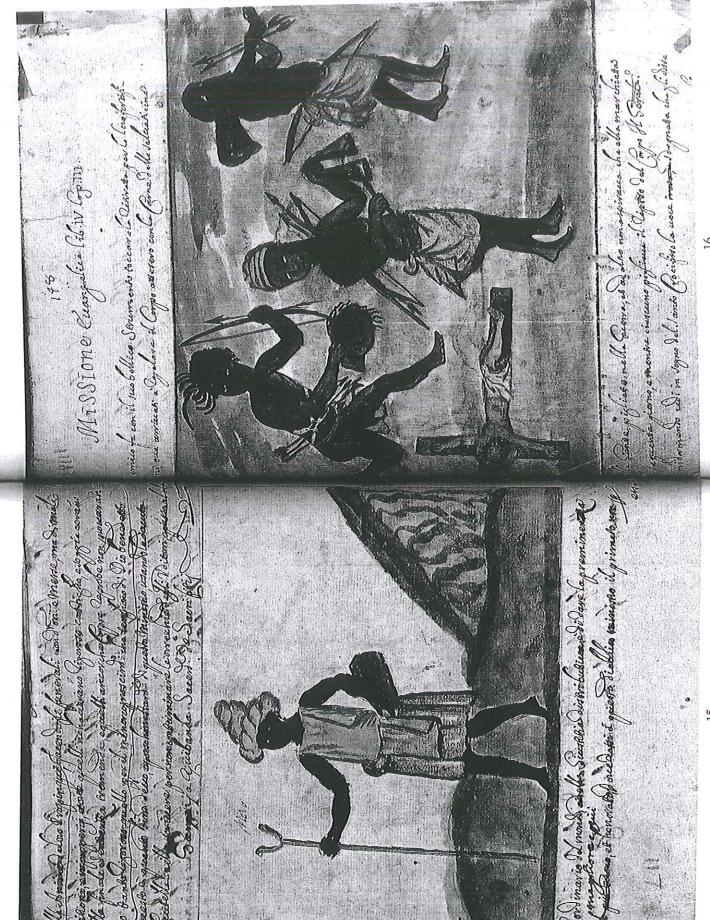
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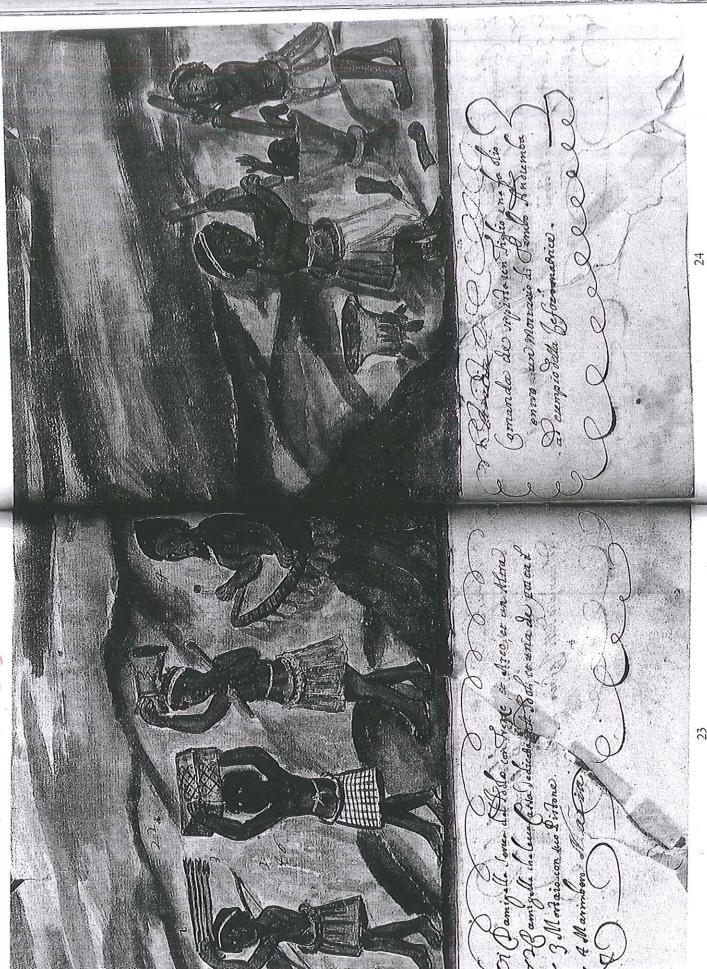
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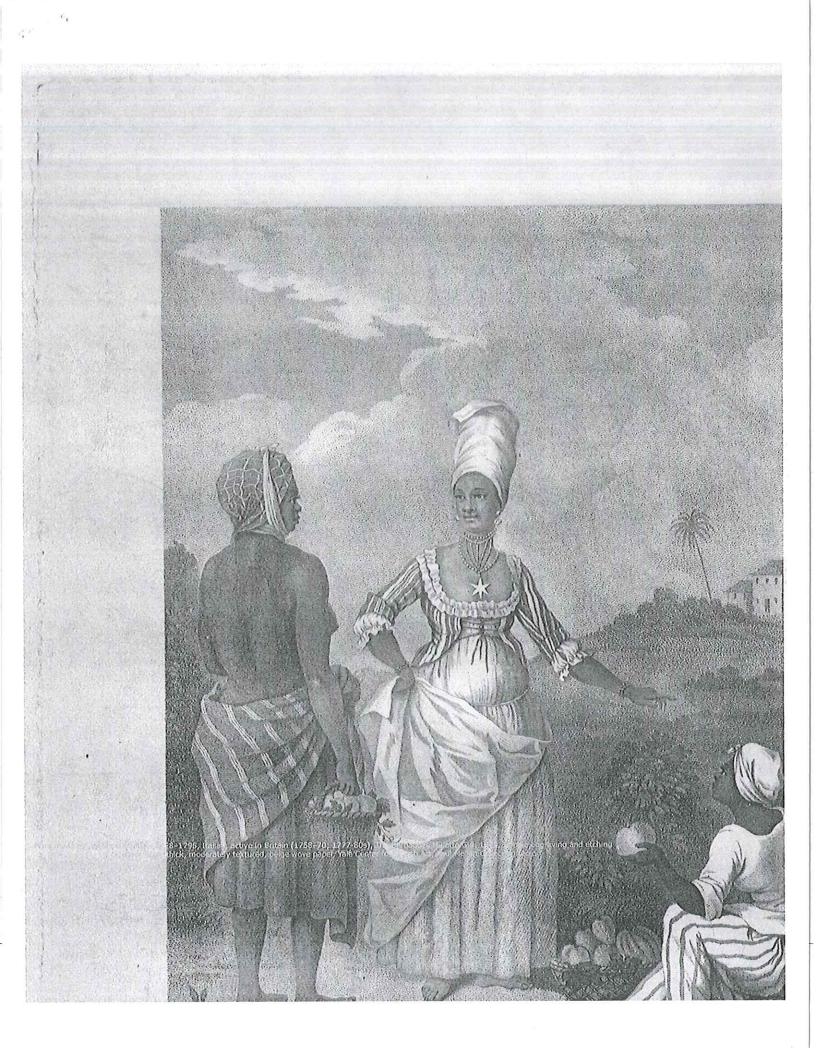
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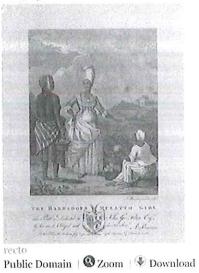
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Portrait of a Negro Slave

The context in which this famous Canadian portrait was created, as well as its meanings, was a dramatic departure from Western oil portraiture: the sitter was an enslaved Black woman and the painter was most likely her owner.



François Malépart de Beaucourt, Portrait of a Haitian woman, 1786.

Oil on canvas laid on canvas, 69.1 x 55.6 cm. Image: © McCord Museum/Gift of Mr. David Ross McCord/M12067 http://www.mccord-museum.qc.ca/en/collection/artifacts/M12067?

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The 18th century realm of "high art" portraiture was as exclusive a domain in New France as in Europe. Within the commissioning process, the art patron exerted power over the artist to ensure the production of a flattering likeness, which customarily came to bear the sitter's name as its title. Such access to cultural capital was a privilege largely unattainable by the masses of disenfranchised people of colour and poor whites.

However, in the unique case of *Portrait of a Negro Slave* or *Negress* (1786), the title indicates the social status and race of the sitter. The context in which this famous Canadian portrait was created, as well as its meanings, was a dramatic departure from Western oil portraiture: the sitter was an enslaved Black woman and the painter was most likely her owner.

Now known as *Portrait of a Haitian Woman* (1786) and painted by the French Canadian artist François Malépart de Beaucourt, this work is the most thorough and professionally rendered representation of a Black slave in the context of Québec and Canada at this historical juncture. It offers unparalleled opportunity to explore the specific colonial context of enslavement in 18th-century Montréal and Québec. Individual representations of slaves were a rarity. Since slave portraits were usually commissioned and owned by the slave owner, they functioned as a testament to the white owner's status and colonial reach. Slaves generally lacked the funds to commission such portraits or have private residences in which to display them, and they were less likely to receive compensation for their work as models. As the sitter but not the patron, they wielded no power over the portraitist.

The sexually charged nature of *Portrait of a Haitian Woman*— the deliberate juxtaposition of the breast with the tropical fruit — is indicative of the precarious status of Black female slaves and their vulnerability to sexual exploitation. Upper class, white female sitters simply would not have been represented in this fashion. Due to the practice of "breeding," all aspects of female slave life came under invasive scrutiny from slave owners, including their sexuality, marital status, workload and diet. Therefore, the exposed breast of the enslaved Black female in *Portrait of a Haitian Woman* indicates her sexuality and "breeding" potential as active considerations in her economic value. Beaucourt's portrait participated in the creation of sexual stereotypes through which Black women were viewed as sexually lascivious and deviant, which served to justify their sexual exploitation within the Atlantic Slave Trade.

The pioneering research of Marcel Trudel has determined that by 1759 slaves of both Indigenous (*panis*) and Black origin — numbering 3,604 — lived in New France, with 52.3 per cent residing in or near Montréal. Of these slaves, 1,132 were classified as Negroes. The merchant class owned more than a quarter (1,068); however, the gentry, governors, notaries, doctors, military and clergy also held slaves. Black female slaves were the minority, making them highly visible, "exotic" commodities.

Beaucourt, the son of a French soldier and amateur painter, was born on 25 February 1740 in La Prairie, Québec. While studying abroad in Bordeaux, France, under the instruction of Joseph-Gaétant Camagne, François met and married his instructor's daughter, Benoite Gaétant. Although mystery surrounded the couple's whereabouts between 1784 and 1792, they reappeared in Philadelphia and then Montréal. Recent findings have placed the couple in Saint-Domingue (what is now Haiti) on the eve of the Haitian Revolution. Comprising the western third of the island of Hispaniola, Saint-Domingue was nicknamed "the pearl of the Antilles" due to its status as France's richest colony.

The Dominguan slave system was particularly brutal, with 50 per cent of newly arriving African slaves dying

within their first three to five years on the island. As such, more than other sites of slavery, a large portion of the Dominguan slave population was African-born and unmixed with Europeans. At the time the painting was made, the Dominguan population comprised 31,000 whites (5.92 per cent), 28,000 free-coloureds (5.34 per cent) and 465,000 slaves (88.74 per cent). Known as *affranchis*, the free-coloureds were largely of mixed African and European ancestry; mainly the product of white slave owing fathers and enslaved Black mothers. The visual signs of their racial hybridity — such as complexion, hair texture, facial features, and eye colour — often made them distinct in appearance. Given these racial and demographic facts alone, it is likely that any Black Dominguan woman that Beaucourt painted at this time was enslaved. But when one considers that the Black female sitter's dark complexion placed her outside of the typical racial description of the affranchis, the likelihood of her enslavement further increases.

Since the result of the Haitian Revolution (1791–1804) was the liberation of African slaves in Haiti and the founding of the first universally democratic nation in the Western hemisphere — a nation without slavery — this Black woman's possible forced migration to Québec holds multiple tragedies. The first is her forced exile from family, friends, community and environment and her movement from a familiar life (however harrowing) to another, unfamiliar and foreign place. And the second is that given the dates of François and Benoite's departure from Haiti, had this Black woman been left behind and survived the revolution, she would have lived out the rest of her life a free woman. In the majority of the British Empire — including Québec — slavery was not abolished until 1833.

The most likely sitter is Marie-Thérèse-Zémire, one of two Black slaves documented as the property of the artist's white wife. As corresponds with her complexion in the portrait, Marie was identified as *négresse*. Marie was said to be 29 at her death on 15 December 1800, making her 15 when the portrait was painted in 1786. After François died in Montréal on 24 June 1794, Benoite outlived him by 50 years, continuing in her role as slave mistress. Over the next few years, she owned several other slaves, including, in 1801, a 12 year old named Catherine.

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Painting offers glimpse into Canada's slave-owning past

Story

Before the Underground Railroad, about 4,000 lived in Quebec

By Marian Scott, THE GAZETTE January 31, 2014

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A painting of a woman slave is used by McGill University art

historian Charmaine Nelson to tell the history of slavery in Montreal. The 1786 painting by François Malépart de Beaucourt is used to explain how Quebecers imported African slaves and also enslaved First Nations people in the colonial era. This story, told to The Gazette January 31, 2014, marks the start of Black History Month. (Marie-France Coallier)

MONTREAL — If a picture is worth a thousand words, a rare portrait of a slave woman hanging at the Montreal Museum of Fine Arts is an important statement about a rarely discussed aspect of Canada's past.

Slavery existed in the Great White North.

Art historian Charmaine Nelson says it's a part of history most Canadians would prefer to sweep under the carpet, and there are few public artifacts by which to remember it.

But one work of a young woman posing with a plate of tropical fruit — bearing the innocuous title Portrait of a Haitian Woman — offers a glimpse into a forgotten era, said Nelson, who is one of the laureates for this year's Black History Month events in Montreal:

"If Canadians know about slavery at all, we're usually patting ourselves on the back and saying we were so much better than those nasty people in the tropical colonies," said Nelson, an associate professor at McGill University and author of five books.

In fact, slavery was a fact of life in Canada under the French and British regimes, Nelson said.

New France, and later Quebec, had an estimated 4,000 slaves from 1628 to 1800.

About two-thirds were First Nations captives while a third were blacks, mostly from southern slave colonies.

Slavery was less widespread in Canada than in the tropics because northern agriculture did not require vast numbers of manual labourers, unlike southern sugar or cotton plantations, Nelson said.

"It's not that we were more benevolent. We still believed that some people were inhuman and worthy of enslavement. So the difference was that the uses of a slave were not as abundant, so we had a smaller population (of slaves)," she said.

Unlike the southern United States, where slave quarters and other artifacts recount the ugly history of slavery, Canada has few visual reminders of human bondage.

In 1786, artist François Malépart de Beaucourt painted a young woman holding a plate of tropical fruit.

Beaucourt was born in La Prairie in 1740 but later moved to France. He moved back to Montreal in 1792 after spending about eight years in the West Indies.

The portrait, on loan from the McCord Museum, is believed to have been painted in Saint Domingue, the French colony that is now Haiti.

Nelson believes the woman in the picture might be Marie-Thérèse Zémire, one of two slaves owned by Beaucourt's wife, Benoite Gaëtan.

Her theory is that Beaucourt and Gaëtan brought Zémire with them when they came to Montreal in 1792 after leaving Saint Domingue at the start of the Haitian revolution of 1791–1804.

There is no hard evidence the model was Zémire, who was 15 in 1786 and died in Montreal at age 29.

But Nelson said the work, which depicts the young woman with one breast peeking out of her white blouse, evokes the violent reality underpinning the system of slavery.

In Saint Domingue, half of African-born slaves died within three years of being enslaved, she said.

"We're probably looking at a woman who was forcibly displaced twice from her homeland. There's a high chance she was born in Africa because of the high mortality rates of Haitian slaves. If so, we're talking about somebody who was born on the west coast of Africa, removed to Haiti and removed again to Montreal. Talk about shock in terms of loss of culture, climate, family, food habits, clothing, everything," she said.

The bare-breasted young woman is also suggestive of the sexual exploitation of slave women, who were often raped by owners who welcomed enslaved offspring, Nelson added.

She objected to the fact that the painting is displayed under the title Portrait of a Haitian Woman. It was previously known as Portrait of a Negro Slave and has also been referred to as Slave with Still Life.

"To me, the new title expels slavery from Canada," Nelson said.

"The text doesn't talk about the Haitian Revolution. It doesn't go into detail about Haitian slavery. It doesn't mention that the painter owned slaves. It's a total sanitization," she said.

Most of the slaves in early Canada worked as domestic servants. The first, Olivier Le Jeune, was a boy from Madagascar brought to Quebec City in 1628. However, slavery did not become relatively common in the colony until the end of the 17th century. The practice of buying and selling First Nations slaves, known as Panis, was well-established by the early 18th century.

Slavery disappeared from Quebec (then called Lower Canada) by the early 19th century, said Frank Mackey, author of Done with Slavery: The Black Fact in Montreal, 1760-1840 (McGill-Queens, 2010). He estimated there were about 400 slaves in the Montreal area from 1760 to 1800.

In 1803, a bill tabled in the Lower Canada Assembly proposed that even though slavery did not exist in the colony, visiting slave-owners should not have their slaves taken away from them, Mackey said. The bill was never passed.

Britain banned the slave trade in 1807 and abolished slavery throughout most of the empire in 1834.

In the pre-Civil War era, Canada became a haven for American slaves who fled via the Underground Railroad. While Canadians are justifiably proud of that, it doesn't erase the fact that Canada has its own story of slavery, Nelson said.

"In Canada, they don't know that Canadian slavery even existed but they were all taught about the Underground Railroad. The Underground Railroad was just from 1833 to 1861. It was roughly 30 years. But the years when we were slaving, we've forgotten about that," she said.

Even though Canada never had official racial segregation, discrimination persisted throughout the 19th and 20th centuries, Nelson said.

"In Canada, a lot of these things were unwritten. In the States they would put up a sign saying this is a white person's fountain," she said. "As Canadians, we say, 'Oh look, we didn't have those signs' but we still had the practices."

Nelson said it's important to promote awareness of the history of slavery in Canada.

"We haven't really confronted that history and I think there's some fear there in terms of exposing the colonial history of the nation," she said.

"Because sadly, the lingering legacy of slavery and anti-black racism is still in Canadian society."

mascot@montrealgazette.com

BLACK HISTORY MONTH EVENTS

Organizers of this year's Black History Month offer some suggestions for highlights of this year's events:

MUSIC

As usual there are loads of great music events throughout the month with traditional styles such as gospel, blues and world music, through to some of the world's best hip hop and electro DJs.

For complete music listings, visit: http://moishistoiredesnoirs.com/index.php/en/activites?category=9

Sunday, Feb. 2, 8:30 p.m.: Bassekou Kouyoté at La Tulipe

From Mali to Tennessee, Bassékou Kouyaté's n'goni mesmerizes and bewitches. A virtuoso of the traditional Malian instrument, Kouyaté can count some blues and jazz greats, such as Taj Mahal, amongst his fans.

Bridging the shores of the rivers Niger and Mississippi, Bassékou has collaborated with artists as diverse as Toumani Diabaté, Carlos Santana, Ali Farka Touré and Bonnie Raitt, writing the next chapter to the n'goni's rich history.

Saturday, Feb. 8: Love - Gospel Zook at Théatre Plaza

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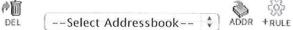








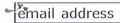














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- Attachment: IMG_1830.JPG (2042Kbytes)
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- Attachment: IMG_1832.JPG (2162Kbytes)
- Attachment: IMG_1833.JPG (1817Kbytes)





















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	Sta	tus Date required	Action	Author	Year	Title	Shelfmarks	Normal delivery
	6/21/2511 BL	se <u>21/06/11</u>	Full View		1827	No. [1, 2] of a Series of Views in the West Indies: engraved (by T. Fielding) from drawings (by J. Johnson) taken recently in the Islands. With letter press explanations made from actual observation, etc.	1299.m.1.	70 mins
e.Yo	Un Us	se <u>21/06/11</u>	Full View			No. [1, 2] of a Series of Views in the West Indies: engraved (by T. Fielding) from drawings (by J. Johnson) taken recently in the Islands. With letter press explanations made from actual observation, etc.	1299.m.1.	70 mins
	<u>Reque</u>	ested 21/06/11	Full View	BENOIT, Pierre J.		Voyage à Surinam. Description des possessions néerlandaises dans la Guyane Cent dessins pris sur nature par l'auteur, lithographiés par Madou et Lauters.	1296.k.6.	70 mi

Ordering items by shelfmark not listed in the Integrated Catalogue

From: "Ring, Richard J." < Richard.Ring@trincoll.edu>

HORS

Subject: RE: Johnson images

Date: Fri, 3 Jun 2011 13:08:50 +0000

To: Jerome Handler <jh3v@virginia.edu>

Cc: "sarahbthomas@btinternet.com" <sarahbthomas@btinternet.com>

Dear Jerry & Sarah:

The book was given to the Watkinson in 1986 by a local couple, Mr. E. K. Hubbard and his wife, Barbara Hubbard, of Hartford, CT. The other books in the gift related to the Caribbean were (links to catalog records):

http://library.trincoll.edu/voyager/shortcut.cfm?BIBID=630421 http://library.trincoll.edu/voyager/shortcut.cfm?BIBID=631095

As well as a separatly issued map:

The principall islands in America belonging to the English Empire viz. Jamaica, Barbados, Antegoa [sic], St. Christopers, & Bermudos, ca. 1750, sold by Phillip Lea.

>From a letter in the files, it appears that the Hubbards were members of Mill Reef, a private club on the Eastern coast of Antigua. One suspects that they got their copy on one of their trips there. Since it was valued at \$14,000 in 1986, it's probably worth about \$150K today. A very nice (re)discovery, and something we will digitze soon, I think.

Rick

Richard J. Ring Head Curator & Librarian of the Watkinson Library Trinity College 300 Summit Street Hartford, CT 06106 860-297-2266 Phone: Email: Richard.Ring@trincoll.edu

Blogging at "The Bibliophile's Lair" (http://watkinson.wp.trincoll.edu/)

From: Jerome Handler [jh3v@virginia.edu]

Sent: Friday, June 03, 2011 8:51 AM

To: Ring, Richard J.

Subject: Re: Johnson images

hey Rick, it is a small world. Sarah Thomas is a good friend and her sleuthing made me aware of this book. I couldn't find a copy anywhere so wrote Newbury yesterday and she could only turn up an incomplete copy in Glasgow. anyway, dont bother to send me any pics...I will try to make it up your way some day and look at it myself. and then we can catch up. the marriage thing is a long story, but glad u got your cords cut :) :) news out of JCB and Widener is really dismal. anyway, all is a long story. take care, Jerry

```
On Fri, 3 Jun 2011 12:11:42 +0000
 "Ring, Richard J." <Richard.Ring@trincoll.edu> wrote:
>Hi Jerry! Great to hear from you. The only way to advance and
make more money in this field is to move around a bit! Anyway,
I'm the 7th curator here since 1866, so I might be here a
while...
>Trinity is great, and I'm doing some fun and interesting things.
On the down side, my wife deciede she was tired of marriage, so
we separated, and I have the kids here on weekends. Actually,
now I have some distance, it's pretty much an up side for me--I'm
certain you understand.
>How's UVa? I'll send on the images from my gmail account (the
college account is stingy with file sizes).
>Best wishes,
>Rick
>Richard J. Ring
>Head Curator & Librarian of the Watkinson Library
>Trinity College
>300 Summit Street
>Hartford, CT 06106
>Phone: 860-297-2266
>Email:
Richard.Ring@trincoll.edu<mailto:Richard.Ring@trincoll.edu>
>Blogging at "The Bibliophile's
Lair" (http://watkinson.wp.trincoll.edu/)
>From: Jerome Handler [jh3v@virginia.edu]
>Sent: Friday, June 03, 2011 7:50 AM
>To: Ring, Richard J.
>Cc: Sarah Thomas
>Subject: Fwd: Johnson images
>Rick. you're moving around too much :)....how come you're
letting this Australian woman (she writes great e-mails, doesn't
```

```
she?) horn in on my territory.... I never heard of the book :) :)
and sure would like to see the images that are contained in it.
cheers, Jerry p.s. how long have you been at Trinity
>Begin forwarded message:
>From: "Sarah Thomas"
<sarahbthomas@btinternet.com<mailto:sarahbthomas@btinternet.com>>
>Date: June 3, 2011 7:18:33 AM EDT
>To: "'Jerome Handler'"
<jh3v@virginia.edu<mailto:jh3v@virginia.edu>>
>Subject: FW: Johnson images
>In case you've got nothing better to read, here's some
correspondence with
>the guy at the Watkinson.
>5
>----Original Message-----
>From: Ring, Richard J. [mailto:Richard.Ring@trincoll.edu]
>Sent: 03 June 2011 12:04
>To: Sarah Thomas
>Subject: RE: Johnson images
>Sarah--yes, I had noticed that rather glaring typo of Johnson's
life
>date--it will be corrected. The authority you cite is known to
me--I met
>Simon Smith when I worked at the John Carter Brown Library, when
>Fellow there and working on Richard Poor (Barbados). Very nice
guy.
>I'll look into provenance and get back to you -- I plan to write
the book up
>for my blog (see the url in my signature).
>Thanks for bringing it to my attention!!
>Rick
>Richard J. Ring
>Head Curator & Librarian of the Watkinson Library
>Trinity College
>300 Summit Street
>Hartford, CT 06106
>Phone: 860-297-2266
>Email:
Richard.Ring@trincoll.edu<mailto:Richard.Ring@trincoll.edu>
```

```
>Blogging at "The Bibliophile's
Lair" (http://watkinson.wp.trincoll.edu/)
>From: Sarah Thomas [sarahbthomas@btinternet.com]
>Sent: Friday, June 03, 2011 4:40 AM
>To: 'Richard Ring'
>Cc: Ring, Richard J.
>Subject: RE: Johnson images
>Dear Rick
>You are First Class, thank you so much. This is very helpful. Of
course I
>will be back in touch if I choose to include any of these plates
>thesis, and will pay the requisite fees for scanning. According
to my source
>your book is the only complete copy of this volume in a public
collection -
>it's extremely rare. I don't suppose you have any information on
the
>provenance of it? By the way there is an error in your
catalogue, which
>states that J. Johnson was born in 1921. It seems that his year
of birth is
>unknown, but reading through the most authoritative and recent
work on him
>it might be possible to suggest an approximate year of c1768.
Below I have
>listed the citation, so you can check this and amend as you
wish.
>Thank you again.
>All the best
>Sarah
>
>
>Smith, S. D. (2008) 'An Inspector Calls: John Johnson's Reports
on Slavery',
>Slavery & Abolition, 29:4, 503 - 532
>
>From: Richard Ring [mailto:richard.ring2@gmail.com]
>Sent: 02 June 2011 21:28
>To:
sarahbthomas@btinternet.com<mailto:sarahbthomas@btinternet.com>
>Subject: Johnson images
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	title page	No
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*	View wear St. John's artique	?
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	ST. JOHN'S	NO
£/124	View in Old NOAM Sound	No 3
	Mp of Caustran	No
*	le Try Collectores Coch - Mays of	1 antique ca. 1832

all angenings - vol. 2, policins may 1, 1827 pager J. Johnson - Views [vol. 27 anglish Harlova, antiqua, for Goeat George Fort, monto 1411 paraonic Vier Post de als Mu scure View in tortola, fra Ring Hill (2) paramic vier of Thitala in the virgin Islanddiscipline text (3) Sant Vircent "Calliaqua, Sant Vivient, Fra me Villa Estate mainly paramic View Showing field blogs er Kingston, Saint Vincent, for Sion Hu poronanic view of Kingston hander, showing toam, shipping harden et fregrows stars, how hawking vegetals, low! woode tray maps to ostald warled of * Gu in all, 5 (ISV Sarah Mese are are hand coloured to Mapage

From: "Sarah Thomas" <sarahbthomas@btinternet.com>

Subject: J. Johnson

Date: Wed, 1 Jun 2011 11:36:40 +0100

To: "'Jerome Handler'" <jh3v@virginia.edu>

Try OCLE



Jerry,

Not Brut - Sim Smith

This Johnson is turning out to be very interesting. Some American dude has written up a good piece of proper historical research on him, see the reference below (I'd send you the PDF but technology and I just aren't getting along at the moment). Anyway looks like copies of his illustrated books are rare. This is what he says:

books are rare. This is what he says:

"Editions of both works are exceptionally scarce. The British Library holds a copy of the first two parts of *Views in the West Indies*, shelf-mark 1299.m.1. Part I of the *Views* was published by T. & G. Underwood, 1 February 1827; Part II followed on 1 May 1827. A complete set (part of the collection of Quintin Keynes) was auctioned by Christie's (lot 115, 7 April

2004) for 48,000. The successful bidders were Maggs Brothers, London. The only fully intact edition of *Historical and Descriptive Account of Antigua* known to be located in an accessible archive is held by the Watkinson Library, Trinity College, Hartford, Connecticut. In April 2006, the New York book dealer Donald W. Head offered a copy of the work for US\$85,000 (it was purchased by a private collector).

The *Account*reproduces the *View's* map of Antigua and six of the plates."

I've written to the Watkinson Library to see if they can help with pictures for research (didn't get anywhere using their database). I'll follow up with Christies the private sale over here.

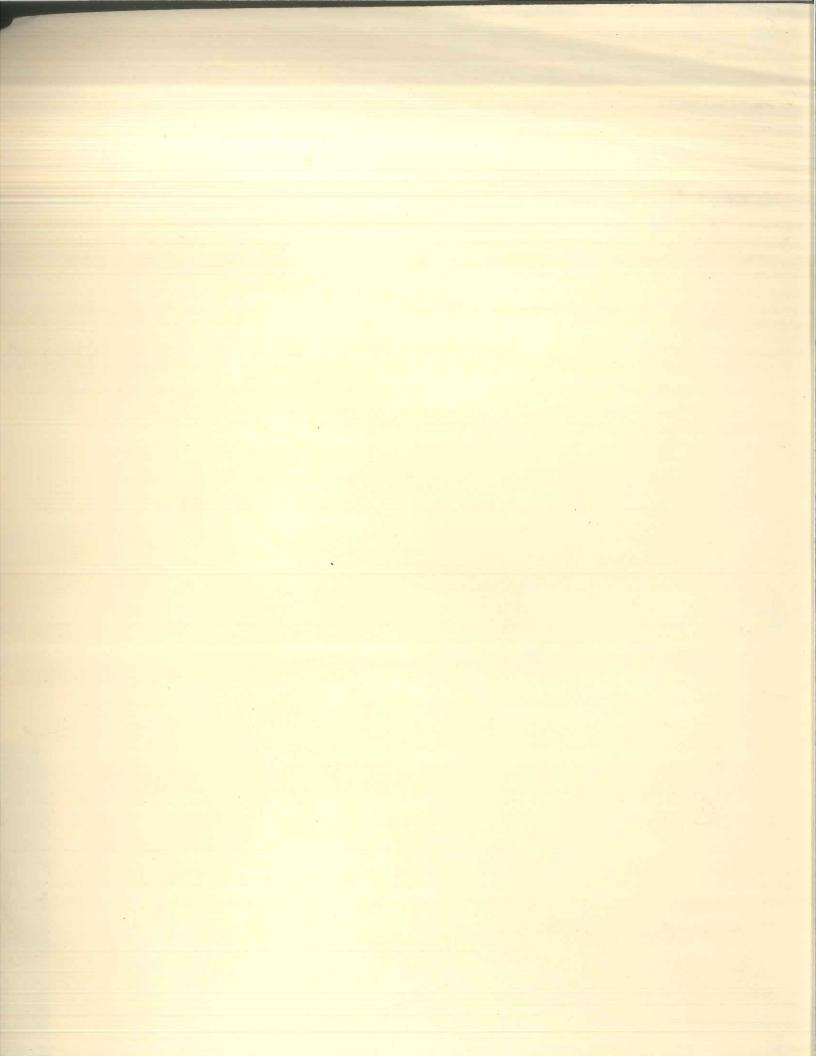
Too long too long. Bye bye. Sarah

Smith, S. D. (2008) 'An Inspector Calls: John Johnson's Reports on Slavery', Slavery & Abolition, 29:4, 503 - 532

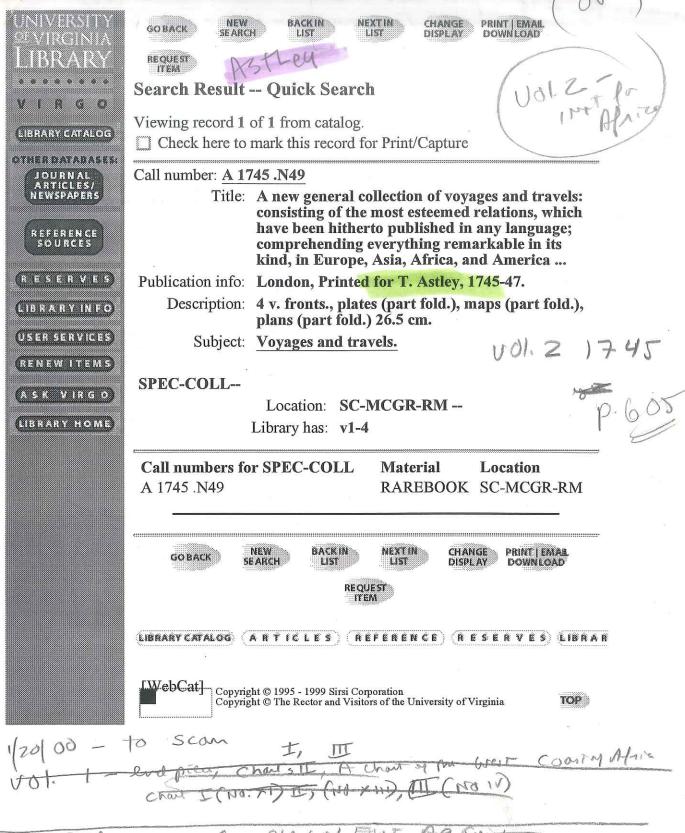
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Tenitic Pictors Full title: No [SIMIN] of a Shies of Views in the West Andie: GNEVAVED from de Awings taken recently in me islands: Chor W.M letter Press applaustions made from Actual Obstruction. The detertion of this work is to convey a partful outline of me existing state of slaving or the plantation in The British Islands; -An edstune of the Negroes; - The process of sugar making, etc conditing at the same time a selection of such scents colculated to loren Picture, and describe me character of me sching in Each value to contain four views, coloured to unitate deputings me swand colonis Published by misses undhwood, Fleet-street 6 7 16 5 4 DEUNN PH I. Ighnion Very longer Slim volume - each engenous is full lase-sized pose, coloner Engrave by + Fielding CAption: View of me Southike moutain, St. Vincent, France wall sour 25 Take boutation - shows y and, wroten will, boiling house,
with view of plantation - shows y and, wroten will, boiling bake in anims, - small
People working of pregnound start of holding bake in anims, - small
People working to him. View 1 accorporating Fed. 1, 1827 * View of St. Johns Ambour, Austraus wirdmill etc. desaytive text, shows sugar planted and captain Hoypes, R.N. View - One old work Stands, ANTEUR - millyard, workfull, Goiling p. fu. 1, 1827 (3) Austiqua hour, SIAM LOUSE (Protiched roofs) slaw control of Sant Christopher, I me Ponish of Nicola town.

Slaw control come thing bunds, block driver, or cours, windwill, builing house,
to a couple sixter of bolding baller, (4) ST. Christophin Note Views a vol. 1 (4) & vol. 2(4) are all bound and same ON ENGINEER vol. 1, published Fed. 1, 1827







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PACING 4. 298 - plat XLV - CIRCUMENIA MI NEGVOS

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J 3 lower panels 12 264 - 1 LOT + + + 1x, VIEW of FUL TOWN. V 262- Mot XXIV - LEFT imore only-Burney Haman Seaks BIR - plate xxxv1 - lower Right only-Negro House at Siena Leane VE 337- place 57 - Bridge . QUOJA Negro House 1151-6 527-164 - Both wirson separte live 608 ANAMABOU 605-MOWRI 65 Normant prospect ONLY 61- top (prospect. EL MINA) V3 589 Bottom (Prospect ST. Filos) Separate Piles plate 69- weapons (8) 693 69- misic A 654. 68 - Gold trinchets V6) 631

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Title: A new general collection of voyages and travels: consisting of the most esteemed relations, which have been hitherto published in any language; comprehending everything remarkable in its kind, in Europe, Asia, Africa,

and America ...

Publication info: London, Printed for T. Astley, 1745-47.

Description: 4 v. fronts., plates (part fold.), maps (part fold.),

plans (part fold.) 26.5 cm.

Note: Compiled by John Green, but known as the

Astley collection.

Contents: v. 1. First voyages of the Portugueze to the East Indies, 1418-1546. First voyages of the English to Guinea, and the East Indies, 1552-1598. First voyages of the English to the East Indies, set

forth by the company of merchants, 1600-1620. Voyages to Africa and the islands adjacent, 1455-1721,--v. 2. Voyages and travels along the western coast of Africa, 1637-1735. Voyages and

travels to Guinea and Benin, 1666-1726.

Description of Guinea. +v. 3. Voyages and travels to Guinea, Benin, Kongo and Angola.

Description of Loango, Kongo, Angola, Benguela, and adjacent countries. Description of the countries along the eastern coast of Africa, from Cape of Good Hope to Cape Guarda

Fuy. Voyages and travels in China, 1655-1722 .-v. 4. Description of China, of Korea, eastern Tartary and Tibet. Travels through Tartary, Tibet.

and Bukhâria, to and from China, 1246-1698. Index.

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Library, American History Collection.

Subject: Voyages and travels. Related name: Green, John, d. 1757,

Related name: Astley, Thomas,

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4/11/04 VO1. 1 _ NO Scans Pp. 599-627 Account of a Voyage to The ... Canaries, Cape de Verde, ad Barross is 1721. by Captain George Roberts. without himself. edutor vide- Ni was first printed in Landon is 1721

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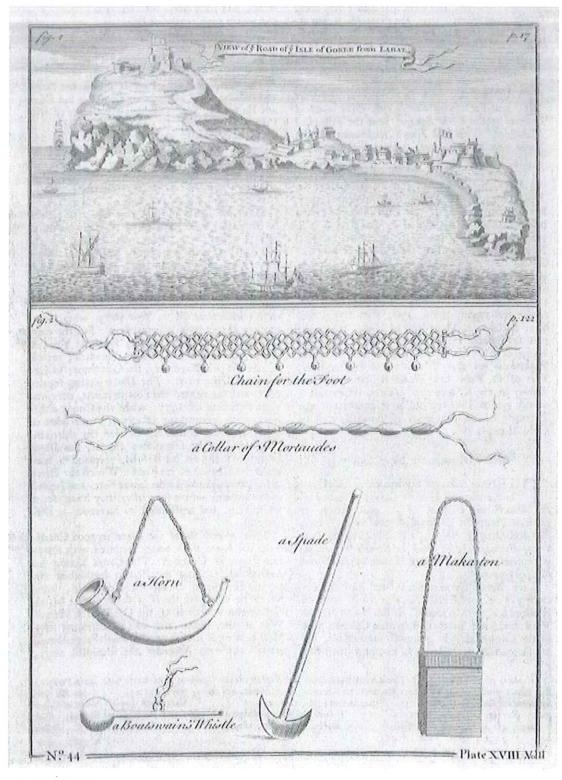
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View of the road of the Isle of Goree; [Goods proper for importation.] chain for the foot; a collar of mortaudes; a horr makaton; a boatswain's whistle.



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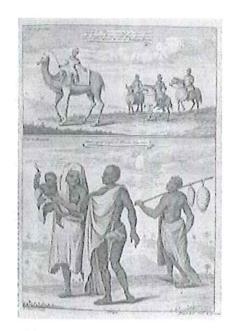
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Published Date: 1745-47

Library Division: Humanities and Social Sciences Library / Rare Books Divi

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Medium: Engravings

Specific Material Type: Prints

Additional Name(s): Green, John, fl. 1730-1753 -- Compiler

Astley, Thomas -- Author

Collection Guide: Africana & Black History

Digital Image ID: 1261615 Digital Record ID: 614774

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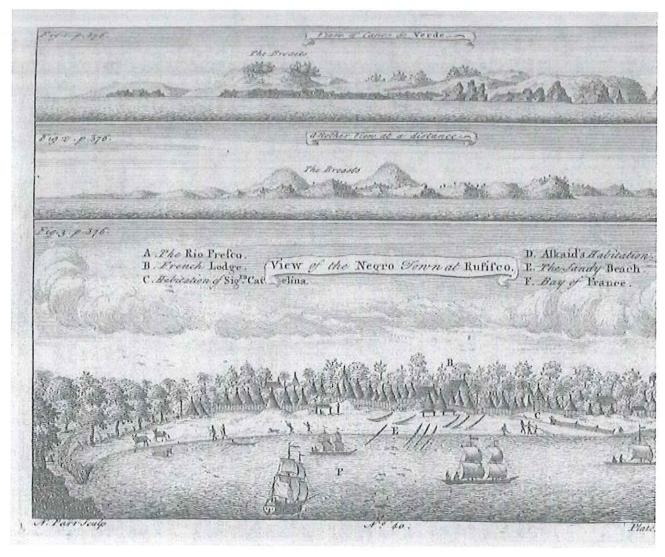
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Digital ID: 1261644

View of Cape de Verde; View of the Negro town at Rusisco.

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Published Date: 1745-47

Library Division: Humanities and Social Sciences Library / Rare Books Division

Item/Page/Plate Number: 376

Medium: Engravings

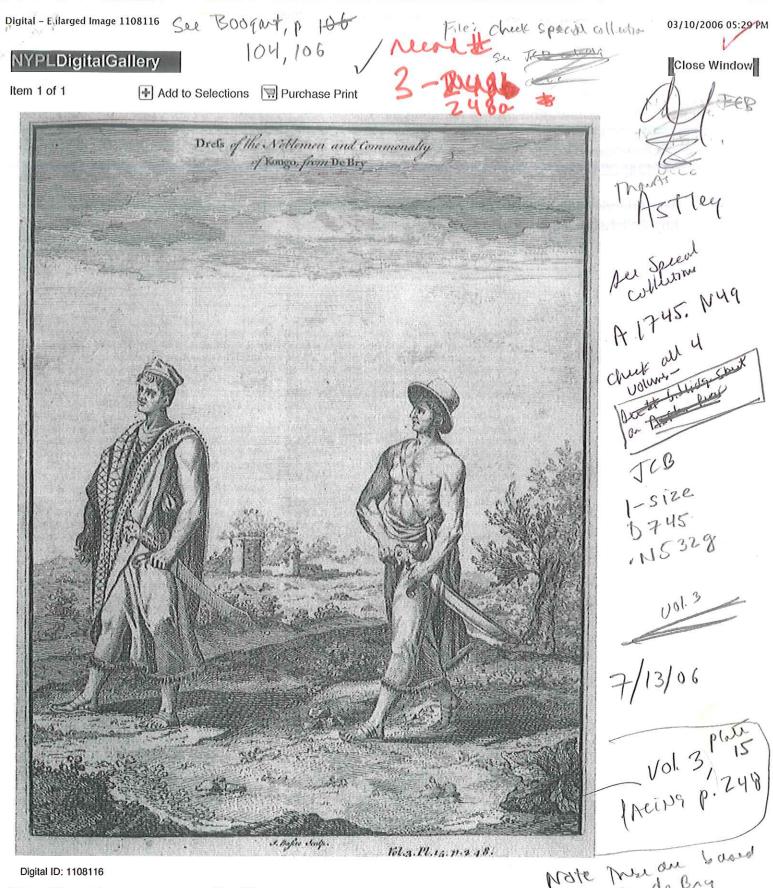
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Additional Name(s): Green, John, fl. 1730-1753 -- Compiler

Astley, Thomas -- Author

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Dress of the noblemen and commonality of Kongo.

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Dress of the women of Kongo.

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Published Date: 1745-47

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Item/Page/Plate Number: Facing page 248

Medium: Engravings

Specific Material Type: Prints

Subject(s): Women -- Africa

Additional Name(s): Green, John , fl. 1730-1753 -- Compiler

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V-Scaund A 1745. N 49 - VOLUME NO. PLATE FACING page Title & instructions PLANTE GOREE/ TOP ONLY X8 X 39- X Negros pryming MANIOC-.
Botton Two Tunces only - on 43 - XVI 190 X one file A MAP OF THE RIVE GAMBRA -X1581X 57- XLIV NOTE: MLY FIRST MAP LEFT IMAGE ONLY BUMEY HAMAN, 47- XXIVV XZ6ZX View OF A FULL TOWN 56 - XXX 1X 12641 Entire page (women of KAZEAUT & 37-III X 278 X 3 (own pands) on one Fize X298 X 60-XLV CIRCUMCISION Lower RIGHT ONLY (Nagro House) X 312 X 54-44411 Negro Huts - NO caption X527X 63-51 X537-N 66- 57. Bridge ... Times. 73 - 65 X6057 Cape corse - Both innoes on one FILE- OR SPLIT INTO 2 FITES (walso TOP + BOHON I MAGGI X5890 N 69 - 61 SEPARATE -ILRS X8896X LXX11-64 TOP+ BOHOM SEPARATE FILES IN 6080 X X 608 by Gold trinkets 76-X631X 68 GOLD COMT MUSIC 76 -69 X654X weapons X6 93 N 69 77-605- top: "Gast Prospect of Cape Copy, OR Coast Castle, by Warights features puroposites, courte, e.s. An toursparious pares, "North West prospect of the Same" exercise, location of ques, warriors, Bonocks-Smith's "voyage to Enjura" Basedon

A 1745. W 49- vol. 3

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2461	96- 26	BANPa, OR residence Kongo
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X64X	86- 9	Prospect of European Footong - on one File
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Vol. 2 - CASTION

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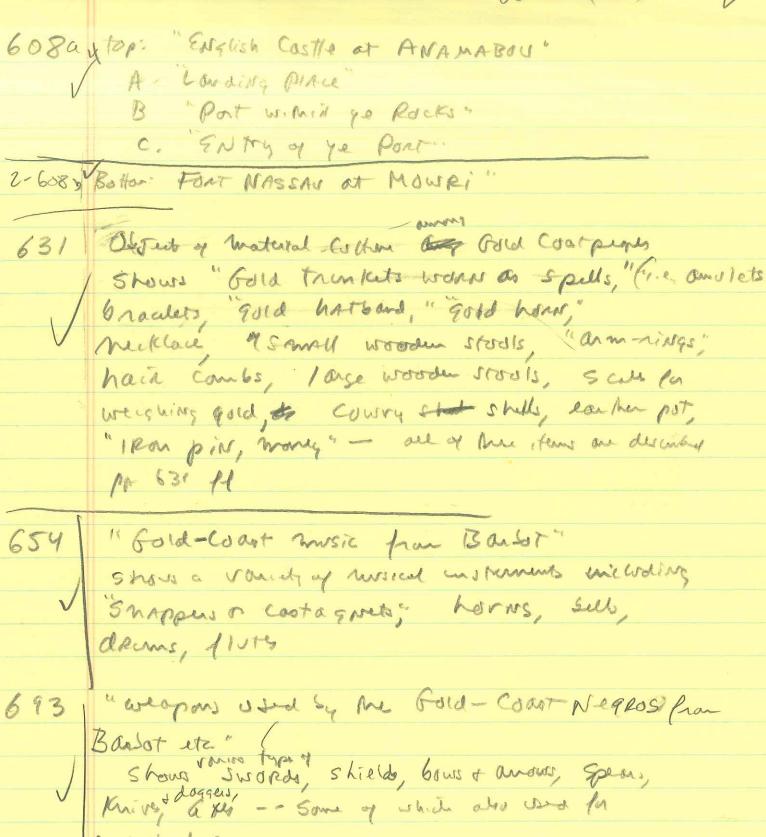
278 X "Women of Kazequt in different dresses"
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298 X' Circums 18 im of the Negros from LASat"

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CARRE Corse, Fort Royal at MAN from, MOWRI In loveground ar courses - identified of letter A with caption to Negro CANOAS conging Slaves about at MANIPRO see fp. 588 ff. la description sand a Unides contragon accounts - dealing w/ Kingdon of FETU" -

bottom. Prospect of St. George Cootle of Elmina, from Bardot + O Appen"



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B-Churchy C Portugueze Font D. Spring well Font E- Slaves compag water to the city pote: Enot clean marked & next to D Sugno

257 "DON Alvano, King of Kongo, giving audituce to ge Dotch, in 1642, from Drope.

> p. 257" The King of Kongo is an attent Assolute prince, he live of and properties of his substates being entirely at his disposal. "

John Carter Brown Library copy untrimmed. Plate showing eclipse not present. Blank leaf at begining wanting.

LC Call Number: F2532 .B14

LCCN: 21-6514

Record ID: RIBR83-B382

- Record 2 - SAVE

Author: Baerle, Caspar van, 1584-1648.

Title: [Rerum per octennium in Brasilia et alibi gestarum]

Casparis Barlæi, Rerum per octennium in Brasilia et alibi gestarum, sub præfectura illustrissimi comitis I. Mauritii Nassaviæ &c. comitis, historia.

Edition: Ed. 2.

Published: Clivis, ex officina Tobiæ Silberling, 1660.

Physical Details: [6], 664, [21] p.: 6 plates (5 fold.) port. 3 fold. maps.; 17 cm.

Location: Cornell University

RARE F\2532 .B14\1660

Other Authors: Piso, Willem, 1611-1678.

Subjects: Brazil--History--Dutch Conquest, 1624-1654.

Brazil--Description and travel.

Chile--History--1565-1810.

Chile--Description and travel.

Johan Maurits, Prince of Nassau-Siegen, 1604-1679.

Mapuche language.

Notes: Cui accesserunt Guleilmi Pisonis medici amstelædamensis tractatus. 1.De æribus, aquis & locis in Brasilia. 2. De arundine saccharifera. 3. De melle silvestri. 4. De radice altili mandihoca ... Clivis, ex officinâ T. Silberling, 1660.

Added t.p., engr.: Res Brasiliæ imperante illustris.mo D. I. Mauritio Nassoviæ etc. principe per C. Barleum...

"Vocabula chilensia": p. 474-491.

LCCN: 02-16314

Record ID: NYCX91-B19897

Record 3 - SAVE

ue also Klonsten

Author: Baerle, Caspar van, 1584-1648.

Title: [Rerum per octennium in Brasilia et alibi nuper gestarum, historia]

Casparis Barlæi, rerum per octennium in Brasilia et alibi nuper gestarum, sub præfectura illustrissimi Comitis I. Mauritii, Nassoviæ, &c. comitis, nunc Vesaliæ gubernatoris & equitatus foederatorum Belgii ordd. sub Auriaco ductoris,

historia.

Published: Amstelodami, : ex typographeio Ioannis Blaeu, MDCXLVII. [1647]

Physical Details: [12], 340, [8] p., [112] leaves of plates (4 folded): ill., 5 maps, 20 plans, port.; 46 cm. (fol.)

Location: Brown University, John Carter Brown Library

- Record 1 - SAVE

Author: Baerle, Caspar van, 1584-1648.

Title: [Rerum per octennium in Brasilia et alibi nuper gestarum historia]

Casparis Barlæi rerum octennium in Brasilia et alibi gestarum, sub præfectura

illustrissimi Comitis I. Mauritii Nassaviæ &c. comitis, historia. ...

Edition: Editio secunda.

Published: Clivis, : ex officinâ Tobiæ Silberling, M.DC.LX. [1660]

Physical Details: [16], 664, [22] p., [10] leaves of plates (8 folded): ill., coat of arms, 3 maps,

port.; 18 cm. (8vo)

Location: Brown University, John Carter Brown Library RIBR V

JCB F660 .B141r

Other Authors: Piso, Willem, 1611-1678.

Dalen, Cornelius van, engraver.

Germany. Kleve. 1660.

Other Titles: Casparis Barlæi rerum per octennium.

Rerum per octennium in Brasilia et alibi nuper gestarum.

Res Brasilæ imperante.

Other Entries: Germany--Kleve.

Subjects: Araucanian language--Texts.

Brazil--History--Dutch Conquest, 1624-1654.

Chile--History--1565-1810.

1660.

Notes: Engraved added title page: Res Brasiliæ imperante illustris.mo D.I. Mauritio Nassoviæ ... The engraved title is signed with the initials of the engraver,

Cornelius van Dalen.

Originally published Amsterdam, 1647.

Errors in paging.

Signatures: pi²)(6 A-2S8 2T4 ²2T8 2V4 (pi1, 2 and 2V4 blank).

Two leaves of plates preceding title pages form double plate.

Some copies contain an additional small plate showing an eclipse observed in

Pernambuco.

References: JCB Lib. cat., pre-1675, 3:26.

References: Sabin 3409.

References: Moraes, R.B. de. Bib. Brasiliana, 1:67.

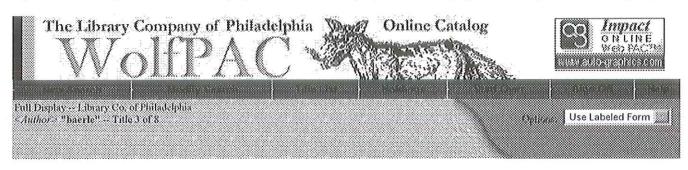
Notes: Includes (as listed on title page, following edition statement): Cui accesserunt

Gulielmi Pisonis medici Amstelædamensis tractatus 1. De aeribus, aquis & locis in Brasilia. 2. De arundine saccharifera. 3. De melle silvestri. 4. De radice altili

mandihoca.

"Vocabula Chilensia," p. 474-491.

Includes index.



FREW MEXT

First | | | Last

This is the LCP's only copy the missing

N.B. Plato and missing from This copy

Bottom 🗶

Book

Format: Author:

Baerle, Caspar van, 1584-1648.

Uniform Title: Rerum per octennium in Brasilia. German

Title:

Brasilianische Geschichte, bey achtjähriger in selbigen Landen geführeter Regierung Seiner Fürstlichen Gnaden Herrn Johann Moritz, Fürstens zu Nassau ec. / Erstlich in Latein durch Casparem Barlæum beschrieben, vnd jetzo in teutsche

Sprach vbergesetzt.

Imprint:

Cleve: gedruckt bey Tobias Silberling, im Jahr 1659.

Description:

[22], 848, [20] p., [12] leaves of plates (8 folded): coat of arms, 3 maps, port.; 17 cm. (8vo)

Notes:

Signatures: a)(b# (-)(b4) A-3H 3I(P)

Notes:

Added engraved title page: Geschichte in Brasilien unter der Regierung dess Durchleüchtigen Hoch-gebohrne[n] Fursten und Herrn, Herrn Iohannis Mauritii ... The engraved title is signed with the initials of the engraver, Cornelius

van Dalen.

Notes:

Translation of: Rerum octennium in Brasilia et alibi gestarum ... historia. Amsterdam, 1647.

Notes:

Pages 439 and 632 misnumbered 429 and 652.

Citations:

JCB Lib. cat., pre-1675, 3:4-5.

Citations:

Lib. Company. Afro-Americana, 768

Local Notes:

Lacking 10 plates.

Subject:

Slavery -- South America.

Subject:

Brazil -- History -- Dutch Conquest, 1624-1654.

Subject:

Chile -- History -- 1565-1810.

Subject:

Brazil -- Description and travel. Chile -- Description and travel.

Subject: Subject:

SP3 Afro-Americana.

Other Title:

Geschichte in Brasilien.

Local Entry:

Illustrator:Dalen, Cornelius van, engraver.

Local Entry:

Imprint: GERMANY. Kleve. 1659.

System No.:

PALR91-B1292

Holdings

Library Co. of Philadelphia Books: Rare Am 1659 Bae 44281.D 1 (My Library)

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First Last

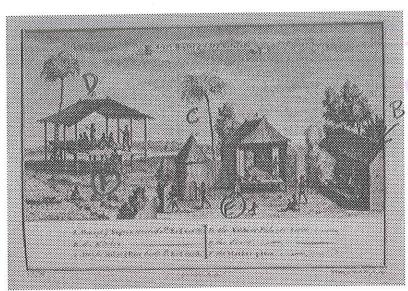
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http://gropius.lib.virginia.edu/Slavery/FMPro?-db=slavetrade.fp5&-...

1730

The Atlantic Stave Trade and Slave Life in the Americas

House Types, Cape Mesurado, late 17th cent.



Source

Thomas Astley (ed.), A New General Collectio Voyages and Travels (London, 1745-47), vol. plate 51, facing p. 527; a reversed image of th same illustration emier published in Jean Bap Labat, Voyage du Chevalier des Marchais en Guinee (Paris, 1730), vol. 1, facing p. 121.

Comments

Caption, "Negro-houses of Cape Mesurado"; s structures used for various domestic purpose each identified by a letter e.g., kitchen, prepar of millet and rice, "the palaver" room; also the marketplace (see Astley, p. 525 ff. for descript although a reversed image of that in Labat, th same features are identified.

Acknowledgement

Special Collections Department, University of Virginia Library

Click on the image to open a larger version in a new window.

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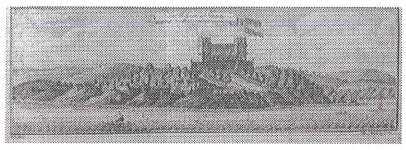
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7 - 608 b http://gropius.lib.virginia.edu/Slavery/FMPro?-db=slavetrade.fp5&-... Use LCP-56

The Atlantic Slave Trade and Slave Life in the Americas

(M かんにゅう) しょうしょう しょうしょう Port Nassau (Mowri), Gold Coast, 18th-cent. ate.

LCP 56



Thomas Astley (ed.), A New General Colle of Voyages and Travels (London, 1745-47 2, plate 64, facing p. 608.

Church. U, P. 175

Comments View from the sea.

Acknowledgement Special Collections Department, University Virginia Library

Click on the image to open a larger version in a new window.

Church 1 (1734) PP. 174-175 But in 1624, called For NASSAU, W Konour of Me County of of the primer of Orange. at he time of Barbot's anting it is "almost square, he front somewhat larger Man he other sides IT WAS Gen TWENTY-love quis; The fourison being forty white men, beside The hiped blacks" at me time of Bandet's

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Dutch Contratation 1 1665



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TITLE

new universal collection of auther

Entire Collection

African Juneral Y town p. 521

Author

Title

Drake, Edward Cavendish

A new universal collection of authentic and entertaining voyages and travels, :

from the earliest accounts to the present time. Judiciously selected from the best writers in the English, Spanish, Italian, Dutch, German, Danish, and other

languages. Comprehending an account of whatever is curious in the

government, commerce, natural history, customs, marriages, funerals, and other ceremonies of most nations in the known world. Including an account of

the most remarkable discoveries, conquests, settlements, battles, sea fights, hurricanes, shipwrecks, sieges, tortures, wonderful escapes, massacres, and strange deliverances, both by sea and land. Also a description of the buildings,

mountains, rivers, harbours, lakes, islands, peninsulas, creeks, &c. of various countries. The whole forming a history of whatever is most worthy of notice in Europe, Asia, Africa, and America. Illustrated with maps from the latest

improvements, and beautiful plates, by Grignion, and other celebrated masters...

/ By Edward Cavendish Drake, esq.

Published

London: : Printed for J. Cooke, at Shakespear's Head, in Pater-Noster-Row.

MDCCLXX.[[1770])

Descript'n

[11], 6-506 [i.e. 706] p., [56] leaves of plates (some folded): ill., maps; 37 cm. (fol.)

Permalink to this Josiah record

LOCATION	CALL #	STATUS
JCB	<u>2-SIZE D770 .D757n</u>	USE IN LIBRARY

Note

First published: London, 1767

Numerous page misnumberings

Many signatures have horizontal chainlines

"Sir Francis Drake's voyage around the world": pp. 39-45

List of subscribers: p. [5]-[8] (1st count)

References

Sabin 20826

Note

John Carter Brown Library copy bound in contemporary calf

Provenance of the John Carter Brown Library copy: Elizabeth Maddocks: autograph:

Jane Lightfoot: autograph; B. Lightfoot: autograph

LC subject

Signatures: pi² 2pi² chil B-8P² 8O² (-8O2)

LC subject

Voyages and travels

http://library.brown.edu/search/a?searchtype=t&searcharg=new+universal+collection+of+authentic+and+entertaining+voyages&searchscope=07&SORT=&SUBMIT=Search
Page 1 of 2 6/6/06 - a congrelation of different travel accounts, with Illustrations specially prepared for the volume - accompanying (orn)

Below Akan drum, made in Ghana, brought to Virginia, North America. 18th century

To the beat of the drum

Devorah Romanek traces the complex journey of an African drum across continents

In the British Museum's North American collection is a drum which is possibly one of the world's oldest surviving African-American objects. Enveloping it are layer upon layer of movement, sound and memory. Made in the early 18th century, the drum would have been part of one of any number of drum groups or ensembles from West Africa – fontomfrom, Adowa, Kete or Abofoe. It was, however, also an object of the trans-Atlantic slave trade, collected in the colony of Virginia in c.1735.

Part of Hans Sloane's founding collection of the British Museum, the drum tells the brural story of the transatlantic slave trade and slavery in the colonies. It bears witness to the displacements of unimaginable numbers of Africans and Native Americans and tells of human endurance, creativity and the will to survive and thrive through African-American creolised cultural expression. It is the story of the drum's journey from Africa to North America, and all that happened to it in between and afterwards, that makes it such a fascinating object, complicating in its ability to list a vast array of narratives.

The West African Akan people are a larger ethnic group comprised of 45 smaller groups in an area termed the 'Gold Coast' in colonial times, gold having been the region's main item of export. They are currently the most dominant ethnic group in Ghana. This drum would have been made by one of the ethnic groups of the Akan. The drum has often been referred to as Asante. Initially misidentified in the Museum's collection as

a North American 'Indian' drum, it was first correctly identified as African in 1906. The style of the drum is undeniably Akan, and almost all the materials have been analysed and identified as West African species.

The initial misidentification of the drum as Native American is interesting, because Sloane had a particular interest in objects relating to slavery and took great care to document these objects. Sloane's register in which this drum was entered does however indicate, in his own hand, that the drum is Native American, and this initial misidentification may have been made on the other side of the oceanperhaps by a certain Mr Clerk, who sent it to Sloane. Clerk is thought to be Revd Clerk who provided the British collector with numerous natural history specimens from Virginia between the years 1710 and 1735. Sloane's interest in collecting objects of slavery developed from his broader interest in 'curiosities' and natural history specimens, inspired by fifteen months he spent in Jamaica in 1687-89, as physician to the new governor, the Duke of Albemarle, It is difficult today to have a true understanding of Sloane's attitude towards slavery, as no direct quotes or records of his opinions survive, although it is known that he did profit both directly and indirectly from the labour of slaves in the Caribbean. It is also known that, while in Jamaica, he took part in documenting a performance of slave music by instigating its transcription, resulting in a rare and early transcript of this type of music.

During the period in which this drum was made, the world was changing on a monumental scale. The drum's journey reflects these changes and the constant renegotiation of relations connected with them. In the 1700s the British were already





very active in the transatlantic slave trade and were partners with both the Fante and the Asante, Akan ethnic groups, in capturing and enslaving other Africans (as were other African ethnic groups), in addition to being taken captive as slaves themselves. It is most likely that the drum made the journey to Virginia on a 'middle passage' voyage. The middle passage was the middle part of a triangular shipping route in which ships brought commercial goods from Europe to Africa; those goods were traded for Africans who were forcibly shipped as slaves to the Americas; and those enslaved Africans were sold for goxls and materials which were then shipped back to Europe, completing the triangle. The conditions enslaved Africans endured during the middle passage were inhuman, and the rate of death and disease was high (c.15% of the estimated 12 million Africans transported died during the voyage). Slaves were not allowed to bring anything with them, but African drums were brought on board the ship to 'dance the slaves', a practice that originated in order to improve the health of the slaves so as to increase profits. Slaves were taken up on deck from their chained quarters to be forcibly danced in fresh air. The practice of 'dancing the slaves' goes back at least as far as 1693, when an account, written by ship commander Thomas Phillip, describes dancing slaves to bagpipes, a harp and a fiddle. Later accounts describe African instruments, including drums, carried on board slave ships for this reason. There is even an account of dancing the slaves on the last legal slave voyage in 1808.

The arrival of African slaves in the Americas also signifies a huge displacement of Native Americans. In the south-castern United States, the region where this drum was collected, tens of thousands of Native Americans, mostly from the 'Five Civilised Tribes' (the Cherokee, Chickasaw, Choctaw, Creek and Seminole), were forcibly removed to make way for the plantations on which African slaves were brought to work. Other Native groups in Virginia at this time included the Shawnee, the Seneca, the Tuscarora, the Tutelo-Saponi, the Nanticoke, the Powhatan, the Nottaway, the Meherrin and the Weanock. By 1840, some one hundred years after the collection of this drum, approximately 75% of the world's cotton was produced in this region, much of it being shipped back to Britain as raw material for the cotton textile market.

The complicated relationships between African Americans and Native Americans are often overlooked, but this drum, with its initial misidentification as 'Indian', brings them sharply into focus. While relationships between African Americans and Native Americans were complex and variable, with much exchange and intermarriage, it is known that some Native American groups also held enslaved Africans. Given the level of contact and exchange between African Americans and Native Americans, it is not impossible that this African drum was collected from a Native American in the colony of Virginia.

The drum arrived in North America before 1740, when drumming was generally banned on plantations throughout the colonies. This was due to the fear of plantation owners and overseers that the drum might be used to signal and incite rebellion. The notion that, having made the middle passage, the drum continued to be played by slaves in North America is supported by the fact that the head of the drum is made of deer skin. While it has not been possible to identify the precise species, because there exists only one species of deer in Africa - specifically North Africa - it would seem more likely that it is American deer skin on this African drum, and it could be that such a skin was traded for with Algonquian Indians.

Drumming, music and dance were central to the social, political and religious life of West Africans enslaved in the Americas. The continued practice of drumming, music-making and dancing was a way for these people to preserve and perpetuate their cultures in this new environment. The amazing variations of music, song and dance that slaves improvised and later generations of African Americans continued to produce - from slave shouts to blues and jazz - are creative creolised expressions. They are successful attempts to maintain and create a thriving complex culture in harsh and limiting conditions, where change and adaptation were layered on tradition, giving birth to whole new worlds of musical and

dance expressions.

The drum's presence in the BM collection enables the movement, sound and memory that envelop it to be shared in the present, inviting sober contemplation of the legacy of the transatlantic slave trade and a celebration of the culture and music of the African Diaspora.

Alkan drum: the drummer is calling me, part of the Asahi Shimbun displays, is on view in Room 3 from 12 August to 10 October: for details of the exhibition and related events, see www.britishmuseum.org

Jerome Handler <jerome.handler@gmail.com> Re: Akan drum November 1, 2012 10:55 AM



Dear Jack. that is splendid. clarifies things considerably. thanks so much. I am no authority on African slavery in Virginia, but I might note that the drum was banned in slave laws throughout the British Caribbean (in fact the earliest slave laws of Virginia were taken from early Barbados ones), from time to time, but that did not prevent drums from being used at slave dances. In any event, if you could take the time to scan and send Devorah's article, I would be appreciative and I do thank you again for your patience in dealing with my queries. Best, Jerome Handler On Nov 1, 2012, at 10:47 AM, John Davy wrote:

Dear Jerome,

I am glad that my reply was of some use to you and that you are familiar with our history. The scientific report for the testing is available on the website link attached to my previous email but in summary it states that the skin of the drum is deerskin but that the species of deer cannot be determined. There are no endemic species of deer in West Africa: the nearest possible match from Africa is the Red Deer of Morocco, which was known to have been traded to West Africa but was not commonly used for drumskins.

However, as I am sure you are well aware, there are several deer species native to North America of which the most common on the East Coast is the white-tailed deer. The curator of the 2010 exhibition, Devorah Romanek, considered that this indicated that the drum had been reskinned after its arrival in America, which in turn indicates (although there is no conclusive proof) that someone not only cared for the instrument, but also that they intended the drum to be used. In a short article in the British Museum Magazine which accompanied the exhibition, Devorah makes this link explicitly, noting that drumming was permitted on slave plantations in Virginia until 1740 when it was banned as it was considered to incite rebellion. She also notes that it is possible that the drum was at one point owned by a Native American group – hence the "Indian" designation when first acquired. If you are interested I may be able to scan this short piece and send it to you next week.

Regards

Jack

From: Jerome Handler [mailto:jerome.handler@gmail.com]

Sent: 01 November 2012 14:18

To: John Davy

Subject: Re: Akan drum

Dear Mr. Davy. Thanks for your long response; it is much appreciated. As a Caribbean scholar of over 50 years and as one who has spent many, many hours in the BM (when the Library was housed in it), I am well aware of Hans Sloane and his history and the drum itself. I am particularly interested, however, in your 4th paragraph, which suggests that, although the drum is of African origin, it was "cared for, repaired and presumably played in Virginia." I would be most grateful for any additional details you can provide on the tests that were conducted in 2010, particularly on the drum's skin. with best wishes, Jerome Handler
On Nov 1, 2012, at 6:14 AM, John Davy wrote:

Dear Mr. Handler,

Your enquiry has been passed to me by my colleague Dr. Sheales. Due to its North American origins, the drum is considered for the British Museum's internal catalogue as an American object and consequently it falls within my area of responsibility. The Museum has long been aware of this drum's particular and unique history and it is considered one of the most important objects in the Museum's collection: it featured in its own special exhibition into the origins of African-American music in 2010 and was also selected as one of the objects in the Museum's award winning "History of the World in 100 Objects" radio series and book.

I am afraid that I am not certain from your email what point you require clarification on, but I will give a brief history of the object and hopefully that should answer your questions. The drum has, as stated on the website, been in the Museum since its foundation in 1753 by Sir Hans Sloane, a prominent physician and collector in the late seventeenth and early eighteenth centuries. Sloane had many and wide ranging interests, which included an investigation into the music of the Jamaican slave plantations, upon which Sloane worked for a time (as a physician) and in which he invested. His papers relating to this investigation are held by the British Library and contain the first scores of plantation music ever produced. Sloane did not travel to the British colonies in North America, but he corresponded widely and one of his associates, a Reverend Clerk of Virginia, sent Sloane a collection of "miscellanies" in the 1720s that included two "indian" drums. The drum now known as the Akan Drum was one of these; the other has not survived. Neither Clerk nor Sloane provided detailed information on the drums' origins other than is already listed in the records.

The drum's history from 1753 to 1906 is not recorded, but it undoubtedly appeared on display in the Museum during much of that time. In 1906 an investigation into the surviving American artefacts from the Sloane "miscellanies" (ethnography) was published in the journal "American Anthropologist" by David Bushnell. It was here that the drum was first recognised in print as being African in origin. Since that date, the drum's position within the collections as a unique African-American object has been recognised, and in 1976 it appeared at the bicentennial exhibition at the Smithsonian, "Nation of Nations", although publications relating to the exhibition were contradictory on whether the drum was produced in Africa or by Africans in America. This was resolved in the 1980s when scientific testing proved that the drum's body and cordage were definitely African in origin, leading to the conclusion that the drum was produced in Africa.

The drum has subsequently been almost continually on display both at the British Museum itself and for a period at the Liverpool Maritime Museum, at both institutions appearing in displays which referenced the slave trade. In 2010, the drum was displayed alone in a dedicated exhibition that explored the origins of African-American music (link to press release below). At that time, considerable additional research was undertaken including new scientific tests. These confirmed the origin of the drum and cordage and also determined that the drum's skin was most likely that of a North American white-tailed deer (although this could not be conclusively confirmed). It is certainly not the skin of any animal known from the West African region. The implication therefore is not only that the drum was made in Africa and brought to North America via the slave trade, either for the purposes of "Dancing the slaves" as discussed in your article or possibly as a trade good, but also that it was cared for, repaired and presumably played in Virginia.

These narratives have been and continue to be the major part of the drum's interpretation within displays at the British Museum and form the basis of the Museum's ongoing collaboration with Lonnie Bunch and John Franklin of the Museum of the African American on the subject. I believe from your email that you have viewed the "Explore" page of the Museum's website, but there is also a separate online catalogue entry that includes a bibliography and reports from our science and conservation departments that you may find interesting – all of these are linked below.

http://www.britishmuseum.org/whats on/past exhibitions/2010/akan drum.aspx

http://www.britishmuseum.org/explore/highlights/highlight_objects/aoa/a/akan_drum.aspx

http://www.britishmuseum.org/research/search_the_collection_database/search_object_details.aspx?objectid=537921&partid=1

Thank you for your article, it was most interesting. I hope this has answered your query and if you have any follow-up questions please don't hesitate to get in touch,

Yours sincerely,

Jack Davy Assistant for North America From: Jerome Handler [mailto:jerome.handler@gmail.com]
Sent: 30 October 2012 19:15

To: Fiona Sheales Subject: Akan drum

p.s. for the transportation of African drums aboard British slaving ships, see my article, pdf below

Dear Dr. Sheales. I wonder if you can help clarify a research issue that I have become involved in. It involves the so-called Akan drum in your collection and displayed on the BM website. As I read the website entry, below, it seems perfectly clear that this drum is of African origin, but was collected in Virginia and taken back to England; it easily could have been transported on a slaving vessel to Virginia. Does current thinking at the BM see any need to revise the entry, quoted below (as it now stands, it does make perfect sense to me). Sincerely, Jerome Handler

From the BM website

The drum is made of wood (Cordia and Baphia varieties, both native to Africa), vegetable fibre and deer-skin. It was collected by a Reverend Mr Clerk on behalf of Sir Hans Sloane, founder of the British Museum. Sir Hans Sloane entered the drum in his catalogue as a 'drum made of a hollowed tree carved the top being brac'd wt. peggs & thongs wt. the bottom hollow from Virginia'. It is one of the earliest known surviving African-American objects.

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Jerome Handler 120 Blithe Ct. Charlottesville, VA 22901

Jerome Handler 120 Blithe Ct. Charlottesville, VA 22901 "John Davy" <JWDavy@thebritishmuseum.ac uk> & RE: Akan drum November 5, 2012 10:23 AM

Dear Jerome.

You are very welcome and if you have anything to add to our knowledge of the drum at any stage I would be most interested to hear about it,

Best Regards,

Jack

From: Jerome Handler [mailto:jerome.handler@gmail.com]
Sent: 05 November 2012 15:19
To: John Davy
Subject: Re: Akan drum

Jack. thanks so much. you have done more than I could reasonably expect. best wishes, Jerome On Nov 5, 2012, at 10:15 AM, John Davy wrote:

Dear Jerome,

As promised, I attach a copy of Devorah's article as promised. It's only a couple of pages long but it summarises our knowledge of the drum in 2010. A similar if longer piece appeared in the History of the World in 100 objects book, in which this object was number 86.

If there is anything else I can assist you with, please do let me know,

Regards Jack

From: Jerome Handler [mailto:jerome.handler@gmail.com]
Sent: 01 November 2012 14:56
To: John Davy
Subject: Re: Akan drum

Dear Jack, that is splendid, clarifies things considerably, thanks so much. I am no authority on African slavery in Virginia, but I might note that the drum was banned in slave laws throughout the British Caribbean (in fact the earliest slave laws of Virginia were taken from early Barbados ones), from time to time, but that did not prevent drums from being used at slave dances. In any event, if you could take the time to scan and send Devorah's article, I would be appreciative and I do thank you again for your patience in dealing with my queries. Best, Jerome Handler
On Nov 1, 2012, at 10:47 AM, John Davy wrote:

Dear Jerome,

I am glad that my reply was of some use to you and that you are familiar with our history. The scientific report for the testing is available on the website link attached to my previous email but in summary it states that the skin of the drum is deerskin but that the species of deer cannot be determined. There are no endemic species of deer in West Africa: the nearest possible match from Africa is the Red Deer of Morocco, which was known to have been traded to West Africa but was not commonly used for drumskins.

However, as I am sure you are well aware, there are several deer species native to North America of which the most common on the East Coast is the white-tailed deer. The curator of the 2010 exhibition, Devorah Romanek, considered that this indicated that the drum had been reskinned after its arrival in America, which in turn indicates (although there is no conclusive proof) that someone not only cared for the instrument, but also that they intended the drum to be used. In a short article in the British Museum Magazine which accompanied the exhibition, Devorah makes this link explicitly, noting that drumming was permitted on slave plantations in Virginia until 1740 when it was banned as it was considered to incite rebellion. She also notes that it is possible that the drum was at one point owned by a Native American group – hence the "Indian" designation when first acquired. If you are interested I may be able to scan this short piece and send it to you next week.

Regards

Jack

From: Jerome Handler [mailto:jerome.handler:@gmail.com]
Sent: 01 November 2012 14:18
To: John Davy
Subject: Re: Akan drum

Dear Mr. Davy. Thanks for your long response; it is much appreciated. As a Caribbean scholar of over 50 years and as one who has spent many, many hours in the BM (when the Library was housed in it), I am well aware of Hans Sloane and his history and the drum itself. I am particularly interested, however, in your 4th paragraph, which suggests that, although the drum is of African origin, it was "cared for, repaired and presumably played in Virginia." I would be most grateful for any additional details you can provide on the tests that were conducted in 2010, particularly on the drum's skin. with best wishes, Jerome Handler On Nov 1, 2012, at 6:14 AM, John Davy wrote:

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Thank you for your article, it was most interesting. I hope this has answered your query and if you have any follow-up questions please don't hesitate to get in touch.

Yours sincerely

Jack Davy Assistant for North America

From: Jerome Handler [mailto:jerome.handler@gmail.com] Sent: 30 October 2012 19:15 To: Fiona Sheales Subject: Akan drum

p.s. for the transportation of African drums aboard British slaving ships, see my article, pdf below

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The drum is made of wood (Cordia and Baphia varieties, both native to Africa), vegetable fibre and deer-skin. It was collected by a Reverend Mr Clerk on behalf of Sir Hans Sloane, founder of the British Museum, Sir Hans Sloane entered the drum in his catalogue as a 'drum made of a hollowed tree carved the top being brac'd wt peggs & thongs wt the bottom hollow from Virginia'. It is one of the earliest known surviving African-American objects.

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African Art and Artefacts in European Collections 1400–1800

Ezio Bassani
Edited by Malcolm McLeod

Published for The Trustees of

The British Museum by

BRITISH MUSEUM IIII PRESS

2000

Materials/size: Unidentified Present location: Unidentified Arrival in Europe: 1751–1800

Quotations and remarks:

Catalogue, 1790, 3, no. 2: 'Quiver of Barbed Arrows – Africa'. Catalogue, 1806, 225, no. 4803: 'A quiver of African arrows'. ('Bullock, 4.6').

The item was acquired by William Bullock, and might correspond to the item listed in the 1819 sale catalogue of Bullock's museum, 134, no. 14 (see entry no. 127).

149 Quiver, sling and cap

Ethnic group: Unidentified Provenance: Unidentified Materials/size: Unidentified Present location: Unidentified Arrival in Europe: 1751–1800

Quotations and remarks:

Companion, 1790, 4, no. 3: 'Quiver, sling and cap, Africa'.

The cap may be the same mentioned in Catalogue 1806, 120, no. 2828 (see entry no. 144).

150 Bow and arrows

Ethnic group: Unidentified Provenance: Unidentified Materials/size: Unidentified Present location: Unidentified Arrival in Europe: 1751–1800?

Quotations and remarks: Companion, 1806, 1 (Appendix), no. 8: 'African bow and arrows'.

151 Powder horn

Ethnic group: Unidentified Provenance: Unidentified Materials/size: Unidentified Present location: Unidentified Arrival in Europe: 1751–1800

Quotations and remarks: Companion, 1790, 2, no. 2: 'Powder horns – African and Persian'.

Catalogue, 1806, 56, no. 1327: 'Elegant African powder horn'. ('Smith, 1.6').

152 Throwing knife?

Ethnic group: Unidentified Provenance: Central Africa? Materials/size: Unidentified Present location: Unidentified Arrival in Europe: 1751–1800

Quotations and remarks: Companion, 1790, 4, no. 1: 'Singular three bladed Weapon, unknown, supposed to be African'.

1

Catalogue, 1806 (Appendix) 1, no. 5: 'Singular three bladed weapon, supposed to be African'.

According to this short but fairly precise description, the item is most probably a throwing knife of the general type which was in use in Central Africa until fairly recently. A three bladed knife was in the Royal Kunstkammer, Copenhagen, in 1775 (see entry no. 83).

153 Weapon

Ethnic group: Unidentified Provenance: Unidentified Materials/size: Horns Present location: Unidentified Arrival in Europe: 1751–1800?

Quotations and remarks:

Catalogue, 1806, 103, no. 2403: 'African war instrument made of conjoined antelope horns'. ('Rowl. (?) 4.6').

A similar item is recorded at p. 275, no. 6307 (see the following entry). An erroneous double registration may have occurred.

154 Weapon

Ethnic group: Unidentified Provenance: Unidentified Materials/size: Horns Present location: Unidentified Arrival in Europe: 1751–1800?

Quotations and remarks: Catalogue, 1806, 275, no. 6307: 'African war instrument made

of antelope's horns united'.

This item may be the same as the one recorded in Catalogue, 103, no. 2403 (see the previous entry).

London Sloane collection

Sir Hans Sloane (1660–1753), physician and scholar (he succeded Newton as Secretary and then President of the Royal Society) and a great promoter of culture, assembled a remarkable scientific cabinet during his long life, in which items of natural history and 'artificial curiosities' from all over the world were held side by side.

Some specimens were collected by Sloane himself, but most of them were acquired from collectors, travellers and overseas scientific correspondents. It is known, for example, that William Charleton's (1642–1702) and James Petiver's (1663–1718) cabinets were left in a bequest or sold to Sloane (MacGregor 1985, 157). 'It is thus quite possible that some of the ethnographical objects in Sloane's museum had been collected before the middle of the eighteenth century, while it is certain that others date back at least sixty years before his death in 1753' (Braunholtz 1970, 19)

Sloane himself wrote or dictated most of the catalogue of his collection which is divided into three sections. 'It is generally accepted that Sloane's catalogues date to between c. 1685 and the 1740s' (King 1994).

Almost all the ethnographic items of the collection are recorded in *Miscellanies* (one of the sections of the catalogue) which lists 2,111 entries, arranged in some chronological sequence. In 1725, the number of recorded artifacts was 1,169. The names of the previous owners of almost half of the pieces are also mentioned in the entries. Unfortunately most of them are unidentified, therefore all the items are listed here under Sloane's name.

After Sloane's death, the collection was bought by the British Government and made up the core of the British Museum. In 1803 and 1811 some of Sloane's material was probably sold. The first inventory of Sloane's collection was compiled by A.W. Frank from 1853 onward. The African artefacts, identified with the assistance of Dr William A. Hart and of Dr Jonathan E. H. King (who is working on the Miscellanies), amount to forty-four, the smallest group of ethnographic specimens in the collection. Another four items are recorded in Antiquities, the second section of the catalogue. Only twelve of them have been located up to now.

The information concerning Sloane's collection derives mostly from the work of E.J. King (1994).

Manuscript and Printed Sources

Miscellanies, Handwritten inventory by H. Sloane, n.d. but early eighteenth century, Ethnography Department, British Museum, London, no. 28/a.

Antiquities, Handwritten inventory by H. Sloane, n.d. but early eighteenth century, Ethnography Department, British Museum, London, no. 28/b.

References

Braunholtz 1970; Conihout 1996, 300; Edwards 1870; King 1994; MacGregor 1985, 155-8; MacGregor (ed.) 1994.

155 Human figure?

Ethnic group: Unidentified Provenance: Gambia? Materials/size: Wood

Present location: London, British Museum? Acquired in 1753.

Not located.

Arrival in Europe: 1751-50

Quotations and remarks:

Miscellanies, no. 1832: 'A piece of wood representing a Negro. Id'.

This may have been an African carving.

'Id.' corresponds to Isaak Waldron Esq., Miscellanies, no. 1831.

156 Horn

Ethnic group: Unidentified

Provenance: Calabar region (present-day Nigeria)?

Materials/size: Ivory, copper, iron, length 59 cm

Present location: London, British Museum, Department of Medieval and Later Antiquities, inv. no. SI.2021. Acquired in 1753.

Arrival in Europe: 1551-1600?



156 Horn

Quotations and remarks:

Miscellanies, no. 2021: 'A trumpet of Guinea, used by the inhabitants. An elephants tooth on which are engraved the lacerta squammosa, an elephant, hippopotamus, lion, goat & unicorn, a hare, beaver, duck, a sword on a bores head, a dragon & some plants. This was afterwards turned to a drinking cup with these lines drink you this & think no scorne though the cup be much like a horne 1599 fines from Ireland by Mr Adams

The ivory is damaged.

The original decoration consisted only of the large crocodile carved on the convex side of the tusk and of the three transversal zig-zag lines in relief. The other smaller animals, the inscription and the brass mounts are a later addition, most probably European. The date of 1599 is an important clue to dating similar pieces.

See the chapter devoted to horns from the Calabar region.

References: Bassani 1994, 39–41; Hart 1993; King 1994, 233–4, 242; 'Notes on Museums' 1894, 30–2; Read and Dalton 1899, 34.

157 Horn

Ethnic group: Unidentified

Provenance: Calabar region (present-day Nigeria)?

Materials/size: Ivory

Present location: London, British Museum? Acquired in 1753.

Not located.

Arrival in Europe: 1551-1600?

Quotations and remarks:

Miscellanies, no. 1425: 'A trumpet used in Congo in war, ivory wt the Lacerta (s)quasoma carved on it. vid. Pigafetta p. 48. Marorla of Congo'.

Sloane refers to Pigafetta's A Report of the Kingdom of Congo [...] (1597). The Italian scholar described the use of musical instruments in warlike contexts among the BaKongo, but did not mention the 'lacerta (s)quamosa' nor the 'Marorla of Congo'.

To my knowledge, images of lizards or crocodiles are not recorded as being among those used to decorate horns from the ancient Kongo kingdom. The description seems more appropriate to a horn from the Calabar region. The erroneous attribution to the Kongo of a horn decorated with a lizard (or crocodile) has a precedent in a handwritten note by the Milanese collector Manfredo Settala on the plate drawn by D. Tencalla before 1666, which depicts a Calabar instrument (see entry no. 501)

See the chapters devoted to horns from the Calabar region and the Afro-Portuguese ivories.

References: King 1994, 233-4, 242.

193 Musical instrument

Ethnic group: Unidentified Provenance: Madagascar Materials/size: Bamboo cane

Present location: London, British Museum? Acquired in 1753.

Not located.

Arrival in Europe: 1701-50

Quotations and remarks:

Miscellanies, no. 2107: 'An Indian Musical Instrument made of Bamboo Cane from the Island of Madagascar. Id.'.

'Id.' corresponds to Mr Fairweather, Miscellanies, no. 2106.

References: King 1994, 233-4, 242.

194 Drum

Ethnic group: Akan group

Provenance: Gold Coast (today Ghana) Materials/size: Wood, leather, height 40.6 cm

Present location: London, British Museum, Ethography

Department, inv. no. SI. 1368. Acquired in 1753.

Arrival in Europe: 1701-50



194 Drum

Ouotations and remarks:

Miscellanies, no. 1368: 'An Indian drum made of a hollowed tree carv'd the top being brac'd with peggs and thongs with the bottom hollow from Virginia'.

'Although described as Indian, this drum was more probably made by Negroes and may even have been brought from Africa. The drum is typical of the Ashanti of Ghana' (Braunholtz 1970, 35). It was previously believed that this drum was carved in North America and could, therefore, have been made by a slave of Akan (Gold Coast) origin. However,

a more recent examination has failed to support the view that the wood is of an American type (M. McLeod, personal communication).

References: King 1994, 233-4, 242; Braunholtz 1970, 35.

195 Quiver with arrows

Ethnic group: Unidentified Provenance: Unidentified Materials/size: Unidentified

Present location: London, British Museum? Acquired in 1753.

Not located.

Arrival in Europe: 1701-50

Quotations and remarks:

Miscellanies, no. 1269: 'A quiver belonging to the same, wherein are arrows made of the same & loose heads in a pouch made of iron, by Mr. Gale'.

'The same' corresponds to the 'Negro Prince (see the following entry).

References: King 1994, 233-4, 242.

196 Arrow

Ethnic group: Unidentified Provenance: Gambia? Materials/size: Unidentified

Present location: London, British Museum? Acquired in 1753.

Not located.

Arrival in Europe: 1701-50

Ouotations and remarks:

Miscellanies, no. 1763: 'A poysoned arrow from the river Gambia from Job the son of Solomon'.

'Job ben Solomon' was a quite well known figure in the 1730s. He was captured by slavers in the Gambia and taken to Maryland. From there he wrote a letter in Arabic to England which came to the attention of Sloane and others who obtained his release. He was brought to England and enjoyed great success in society. Eventually he was given a passage back to Africa and was reunited with his family (W. Hart, personal communication).

References: King 1994, 233-4, 242.

197 Bow

Ethnic group: Unidentified Provenance: Unidentified Materials/size: Cane?

Present location: London, British Museum? Acquired in 1753.

Not located.

Arrival in Europe: 1701-50

Quotations and remarks:

Miscellanies, no. 1268: 'A bow made of a cane wt. a string of the same which belonged to a Negro Prince in Africa given me wt.'.

Jerome Handler <jh3v@virginla.edu> Re: drum caption November 15, 2012 12.54 PM



Amy (if you persist in addressing me as Dr. Handler, you'll force me to address you as Amy Speckart, PhD.)...you've done a fine job. One problem: my affiliation is Virginia Foundation for the Humanities. Jerry Handler On Nov 15, 2012, at 12:41 PM, Amy Speckart wrote:

Dear Dr. Handler

As you requested. Esend my current version of the image credit for the drum. Ekept nearly all of what you wrote. Emoved the first reference to Native Americans (in your second sentence) down to the reference to the "indian" drum (in your fourth sentence), to put those two pieces of information together. I poured over the British Museum information to try to make sense of the various dates they give for the drum's arrival into Stoane's hands, and I see that you, too, did not find a definite answer. But we both arrived at an uncertain date in the 1720s or 1730s, so I wrote it that way.

An Akan style worden drum (approximately sixteen inches high), originally from the Gold Gost, West Africa. It was transported across the Atlantic, probably on a slive ship, and collected by a Reverend Clerk in Virginia. Exidently, the drumhead was restained in America before Clerk sent the drum in the 1720s or 1730s to Sir Hans Sleane, a prominent Finglish physician and naturalist. Upon Sloane's death, the drum became part of the founding collection of the British Museum. Initially misidentified in the museum's collections as an "Indian" drum (suggesting that it may have been collected from a Nature American group), the object was correctly identified as African in 1906. Drums were the most common musical instruments used on eighteenth century British slave ships when captive Africans were forced to "dance" for exercise, and this drum may have served that purpose. & The Trustees of the British Museum. Acc. no. Am, SLMisc. 1368. (Special thanks to Jerome Handler, University of Virginia, and John Davy, British Museum, for contributing to this caption).

Amy Speckart, Ph.D.
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Jerome Handler <ih3v@virginia.edu> akan drum December 10, 2012 9.54 AM



To whom it may concern

I am the co-creator of a website of images devoted to New World slavery and the transatlantic slave trade. This non-commercial website is sponsored by the University of Virginia Library and the Virginia Foundation for the Humanities. The aims of the website are best explained on its cover page, see < www.slaveryimages.org> One of the images we show is a poor copy of an item held by the British Museum, an Akan drum http://hitchcock.itc.virginia.edu/Slavery/detailsKeyword.php?keyword=akan%20&recordCount=1&theRecord=0>; the BM website shows this drum, see http://www.britishmuseum.org/explore/highlights/highlight_objects/aoa/a/akan_drum.aspx> The purpose of this letter is to request a Hi Resolution (TIFF) copy (not a jpg) of this drum that can be put on our website. We will credit the BM as the copyright holder, as we have done with other images; moreover, hi resolution copies cannot be downloaded from our website--persons interested in hi resolution copies would have to request them from your office. Our website receives many thousands of hits from a vast audience and is but another way in which the splendid holdings of the BM can be publicized.

I have attached part of a correspondence with John Davy, the BM's curator of North American materials, which gives some of the background. I would greatly appreciate your

On Nov 27, 2012, at 4:39 AM, "John Davy" < JWDavy@thebritishmuseum.ac.uk > wrote:

cooperation on this matter, and will look forward to any queries you might have. Sincerely yours, Jerome Handler, PhD

Dear Jerome.

To secure the highest resolution image, you will need to contact sales@bmimages.com and request one from them – there may be a cost associated with this, but you will not need new images taking, which should limit costs to an minimum level (P&P etc.) – My suggestion is that you email them directly, copying our conversation, and find out what they can supply. It's no trouble and any work will be worthwhile should we manage to get a good quality image onto your most excellent website.

I would be very keen to meet with you when you come in January and would be very happy to make the drum available for you to view as well as anything else that may be relevant – please do let me know your available dates and I will schedule it. The best place to meet is the Anthropology Library and Research Centre near the Museum's north entrance

Best Jack

From: "John Davy" < JWDavy@thebritishmuseum.ac.uk>

Date: November 16, 2012 11:48:56 AM EST To: "Jerome Handler" < ih3v@virginia.edu>

Subject: RE: Akan drum

Dear Jerome.

I had seen your website, and I have found it a most interesting resource – we'd be very keen to assist in any way in which we can. New photographs ordered through our system can be quite costly, but That seen your website, and I have found it a most interesting resource — we did be very keen to asks it along with which we clearly state that use of existing British Museum images for non-profit academic purposes, including "reproducing on a webpage" are available free of charge—an application should be made through the <u>ordering system</u> to obtain the best quality image, although as far as I am aware there is no legal impediment to you simply copying the image on the website and reusing that. The only requirement is that you clearly indicate (as in the manner of the Morgan Museum and Library image) that the images are "Copyright of the Trustees of the British Museum".

as for the information provided, it is very good introduction to the object and I saw nothing I would want to amend. It may also be worth highlighting Net McGregor's excellent examination of the drum in the "History of the World in 100 objects" as another valuable source - it's certainly the most modern text to examine the drum in detail

We do not have significant collections of material relating directly to the slave trade besides the drum, but there is a small collection of slavery-related ephemera, donated by former curator Jonathan King in 2011 that may be of some interest to you, containing receipts and documents concerning the local slave trade in North America and the Caribbean – I attempted to provide a selection from the website but was unable to do so easily. My advice is to use the advanced search function, select "people and organisations" and type "Jonathan King", select "Donated by" and then add to your search then repeat the process with the "subject" of "slavery". This should result in about 20 objects relating to the slave trade, although if it doesn't work please let me know and I will try and find another way

You are welcome to use this collection under similar terms as the images of the drum – we are keen to expand our audience for our collections and your website is an excellent tool with which to study the imagery of the slave trade, one with which we would be very pleased to be associated in this manner

Best Regards,

Jack

From: Jerome Handler [mailto:jh3v@viroinia.edu] Sent: 16 November 2012 16:17 To: John Dayy

p.s. here is an image from the Morgan Library and Museum, which shows how we handle copyright issues. http://hitchcock.itc.virginia.edu/Slavery/details/Keyword.php? keyword=morgan&recordCount=4&theRecord=0

Hello Jack. As you may know, I have a huge website of images devoted to New World slavery and the Atlantic slave trade; see www.slaveryimages.org We are always striving to improve the images and textual information and this is one of the reasons I was so interested in the Akan drum. I have revised our entry and wonder if you would take a look at it and see if it meets with your approval, see http://hitchcock.ite.virginia.edu/Slavery/details/Keyword.php2 keyword-akan&recordCount=2&theRecord=1> if this doesn't come through, just go to the website URL and search "Akan." As you can see from the entry, we used a rather poor black/white photograph from an early publication. I would MUCH PREFER a color photo, such as you have on the BM website. We never pay any fees for anything we use, but can easily put on the photo that it would be copyrighted to the BM. See for example our website and how we handle photos from the Morgan Library in New York City. If you would be amenable, without my having to go through a lot of bureaucratic hassle. I could tell you our requirements. I look forward to hearing from you. Best wishes, Jerome Handler

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Department of Africa, Oceania and the Americas

Akan drum

From Virginia, south-eastern North America, African, 18th century AD

This drum originated in West Africa and was collected in Virginia probably between 1730 and 1745.

It was probably brought from Africa to America on the middle passage of a slave trading voyage. The voyages typically had three passages; the first to Africa, carrying goods, the second or middle from Africa to the American colonies carrying slaves, and the home passage carrying trade goods back.

The drum today symbolizes the importance of music in African-America, both now and at the time of the slave trade. American colonists tried during the seventeenth century to enslave Native Americans but

because of Native vulnerability to Old World diseases such as flu and smallpox, Africans were instead imported as slaves. In the eighteenth century African-American slaves sometimes escaped into coastal wetlands and occasionally intermarried with Native Americans. The United States today has a significant population of people descended from both Africans and Natives.

The drum is made of wood (*Cordia* and *Baphia* varieties, both native to Africa), vegetable fibre and deer-skin. It was collected by a Reverend Mr Clerk on behalf of Sir Hans Sloane, founder of the British Museum. Sir Hans Sloane entered the drum in his catalogue as a 'drum made of a hollowed tree carved the top being brac'd wt. peggs & thongs wt. the bottom hollow from Virginia'. It is one of the earliest known surviving African-American objects.

BSL

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86

Akan drum

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A History of the World in 100 objects

By Neil MacGregor

Accompanies the BBC Radio 4 series

Buy online now

Object details

Height: 41 cm Depth: 28cm **AOA SL 1368**

Room 26: North America

Sloane Collection

Use digital image

der high resolution image

References

J.C.H. King, First peoples, first contacts: (London, The British Museum Press, 1999)

See this object in our Collection database online

Further reading

- C.C. Reindorf, History of the Gold Coast and Asante (Accra, 2007)
- 1. Odotei, Royal Rites: Death, Burial and Installation of an Asante King (Accra, 2002)
- T.C. McCaskie, State and Society in Pre-colonial Asante (Cambridge, 1995)
- D.J. Epstein, 'African Music in British and French America', The Music Quarterly, 59 (1973), 61-91
- R. Cullen Rath, 'African music in seventeenth-century Jamaica: cultural transit and transition', William and Mary Quarterly, 50 (1993), 700-726
- O. Stanwood, 'Captives and slaves: Indian Labor, Cultural Conversion, and the Plantation Revolution in Virginia', Virginia Magazine of History and Biography, 114 (2006), 434–463
- D.R. Wright, 'Recent literature on Slavery in Colonial North America', Magazine of History 17 (2003), 5-9

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Object types

drum (all objects)

Materials

fibre (Clappertonia ficifolia and Raphia) (scope note | all objects)deer skin (?) (all objects)camwood (Baphia nitida) (all objects)antelope skin (?) (all objects)African (all objects)

Production place

Made in Ghana (scope note | all objects)(Africa, Ghana)

Place (findspot)

Found/Acquired Virginia (all objects)(Americas,North America,United States of America,Virginia (state))

Date

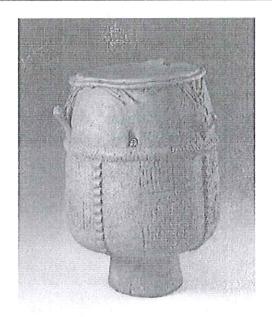
18thC

Ethnic group

Made by Akan (scope note | all objects) Associated with African-American (all objects)

Description

Drum (Apentemma) goblet shaped open drum with a hollow pedestal, the main body made of wood (Cordia africana), with six wood pegs (Baphia nitida), a skin head (deer or antelope?) and cord made of two main vegetable fibres (Clappertonia ficfolia and Raphia) - among others - which is around the head of the drum and attached to the pegs; there is a coating on the wood of proteinacious glue and ochre-containing iron oxide pigment. The top half of the drum has the pegs and no decoration, there is a raised ring with vertical lines carved around the middle of the circumference of the drum, and decoration below this raised ring consisting of carved notches, which divides the drum into three vertical sections and within those sections designs with rectangels or squares that are alternately blank or with carved vertical lines. The foot of the



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PreviousNext

See all views (9)

Department: Africa, Oceania & the Americas

Registration number: Am, SLMisc. 1368

Additional IDs

Am1753D10.1368 (old CDMS no.)

Bibliographic reference

Romanek 2010 MacGregor 2010 cat.86 MacGregor 1994 p. 234, p. 243 (note 93) drum has no design.

Inscriptions

Inscription Type: annotationInscription Script: Handwritten in penInscription Position: on the drum's surfaceInscription Language: EnglishInscription

Content: A Drum from Virginia

Dimensions

Height: 41 centimetresDiameter: 24 centimetresWidth: 28 centimetres (at

Widerat)

More about object

Conservation
Science

Vlach 1978 p.20, fig.5
Watkins 1976 p.75, fig.51
King 1999 p.79
Braunholtz 1970 pl. 17, pp. 20-27
Braunholtz 1953 pl. VIII
Bushnell 1906 pp. 676-678, pl. XXXV

Location:

G26/dc3

Curator's comments

ihe apentema (aka Apentemma) was made in the early 18th century and would have been part of one of any number of drum groups or ensembles from West Africa - fontomfrom, Adowa, Kete or Abofoe, the drum is played with an open hand, not sticks.

Acquisition date

1753

Acquisition name

Bebeathed by Sir Hans Sloane (biographical details | all objects)Collected by Clerk (biographical details | all objects)

Acquisition notes

The Sloane register records that this drum was acquired from a Mr. Clerk of Virginia, then a British colony, by Hans Sloane in the early eighteenth century. The records suggest that Clerk may have collected it from an "Indian" group, although its association with the slave lifed is clear based on the African materials and origin.

Exhibition History

Exhibited:1976, National Museum of History and Technology, Smithsonian Institution; A Nation of Nations1994 Oct-1999 May, Merseyside Maritime Museum, Liverpool; Transatlantic Slavery Gallery1999 25 Jun- 2010 9 Aug, BM Room 26; Gallery of North America, Case: "The Southeastern Woodlands"2010 10 Aug-12 Oct, BM Room 3; Akan Drum: The Drummer Is Calling Me2010 12 Oct-2011 1 Oct, BM Room 26; Gallery of North America, Case: "The Southeastern Woodlands"2011-2012 25 Oct - 5 Feb, Perth, Western Australian Musem, Extraordinary Stories from the British Museum2012 2 Apr- Present, BM Room 26; Gallery of North America, Case: "The Southeastern Woodlands"

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AIDEMM DT 360.
BIS 1856a

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Book

Author:

Baikie, William Balfour, 1825-1864.

Title:

Narrative of an exploring voyage up the rivers Kwóra and Bínue (commonly known as

the Niger and Tsádda) in 1854: With a map and appendices. / Pub. with the sanction of

Her Majesty's government. By William Balfour Baikie ...

Imprint:

London: John Murray, 1856 [Bradbury and Evans, Printers]

[2], [vii]-xvi, 456 p., [3] leaves of plates (incl. frontis.; some folded): ill., map, plan; 22 **Description:**

cm.

Citations:

Hogg, P.C. African slave trade, 262

Citations:

Lib. Company. Afro-Americana, 769

Subject:

Scientific expeditions.

Subject:

Slave trade -- Africa.

Subject:

Blacks -- Africa.

Subject:

Voyages and travels.

Subject:

Niger River Valley -- Description and travel.

Subject:

Africa, West -- Description and travel.

Subject:

Benue River Valley (Cameroon and Nigeria) -- Description and travel.

Subject:

SP3 Afro-Americana.

Local Entry: Imprint: ENG. London. 1856.

System No.: PALR91-B1251

Holdings

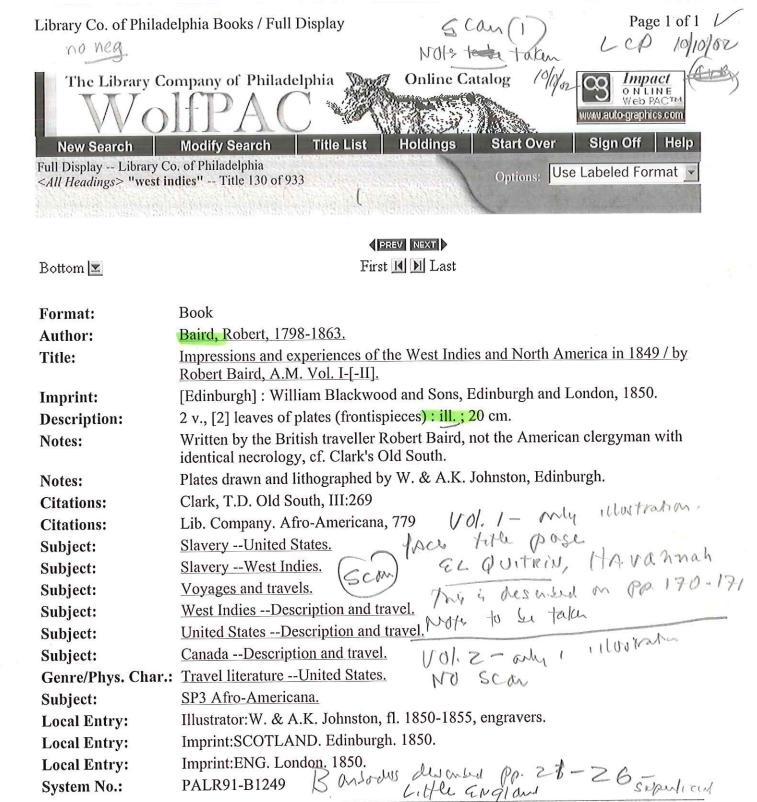
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UVA MS 1890 edwar

Format:

Book

Author:

Baker, Samuel White, Sir, 1821-1893.

Title:

Ismailïa: a narrative of the expedition to Central Africa for the suppression of the slave

trade. Organized by Ismail, Khedive of Egypt / By Sir Samuel W. Baker ... With maps

portraits, and ... illustrations by Zwecker and Durand.

Imprint:

New York: Harper & Brothers, Publishers, 1875.

Description: [2], [11]-542 p., [54] leaves of plates (incl. frontis.): ill., maps (some fold., some col.),

ports.; 24 cm.

Notes:

Frontispiece signed C.H. Jeens.

Notes:

See Hogg, P.C. African slave trade, 3508.

Citations:

Lib. Company. Afro-Americana, 799

Local Notes: Newspaper clipping pasted on p. 492: Saturday, December 25, 1875. Egypt. The

massacre in Abyssinia [caption title].

Slave trade -- Africa.

Subject: Africa, Central --Description and travel.

Subject: SP3 Afro-Americana.

Local Entry: Illustrator: Durand, Godefroy, 1832-?, engraver.

Local Entry: Illustrator: Jeens, Charles Henry, 1827-1879, ill.

Local Entry: Imprint N V Nov. 37 1 1000

Local Entry: Imprint: N.Y. New York. 1875.

System No.: PALR91-B1287

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Other Databases

Call number: PS501.G43

Title: Ballou's pictorial.

Publication info: Boston, Mass.: M. M. Ballou, 1855-1859.

Dates/vols published: Vol. 8, no. 1 (Jan. 6, 1855)-v. 17, no. 26

(Dec. 24, 1859) = Whole no. 183-444.

Frequency: Weekly

Previous title: Gleason's pictorial

Note: Title from caption.

Subject: American literature--Periodicals.

Subject: American literature--19th

century--Periodicals.

Other title: Ballou's pictorial drawing-room

companion

SPEC-COLL--

Location: SC-BARR-ST --

Library has: v.8-17 (1855-1859)

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Location

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Scon

to the scannel BAllou's Pictorial (Boston) UOI. Date blages page subject/chatra 17 Sept 24, 1859 208 "Sunday mutility of Colored people of chicago BA1104 17-208 " The Scene ... is statched from life, and represents the interior of on African church, at chicago, during a proper meeting ... Sept. 29, 1855, p. 208 (bottom) Gold WORKS of BALLOU 9-208 ITA COLUMI, BRAZIL - Gold WAShing. " on The left hand of the picture are a party of SIANS cotchira he gold dust by immusing fleeces in M running water. On the right are two vegross Seating out me dust from a place into a longe wooden dish placed on the ground to receive it, Further back is seen a man weighing me bust in scales. men and women and seen bringing down pieces of quarte containing gold to be enoken Up by others. VSJA. MAY 12, 1855, p. 289 - North Condina The yearn an win the are has pen been lugged in "Tapping" [one of] The pines to Ostain The aude turpentine ... he Negro hands are busy in directing its flow into The bung-holes of me banels rolled against (over)

he Trust Por mis purpose. A vegra vi me
middle distance is making an incision in the
bole of a pive Tree w. M. am axe, Me
terpentive in me form of tax and pitch is
exported in great grantities.
The state of the s

2/25/02 5:00pm-6:15 "Ballou's Dictorial OF-all of Muse a webs. H Vol 8 Sugar Makey in the West Indias p 84-85 2/10/1855 (I think you have one of the protected 15/5/1855 No Scan Hortz Caroleva p 289 (cores page) (gathern seguy from trees) 5/12/1855 1/Vol 9 NO NO MATERIAL SH p 69 Sonth Sea Vilanders 8/4/1055 Edd work, 50% 20B Convey of Itold -9/29/1855 Vojsco Vegste in Madagascar, Cape Foun. & Buine NO p385 (cover page) Forciscana 12/22/1855 (don't thent you're looking for this) Vol 10 - Did Not consist p 385 (cover page) South Carolina Cornela to derisiana picture 6/21/1856 Ryd Mat Consult - 25H JOC 11. 5 Ketches w agua 8/10/1856 (a couple are savist)

VOI 12	
Jp 68-69	Sketches in Sieira Leone - No scom
1/31/1857	
V VOI 13	nothing - NO Sca
Vol 16	Did prot consit -5H
p 157	Scenes Gura alyssima, Cast agua
p 157 315/1859	
p 221	making palm orl in Guinea Did wat const
P 221 4/21/1859	
VAL 15	NO Scan
092	the charee - Scene of lever at New
8/7/1858	Orlans
Vyoe 17	- Scan
p 208	Sunday meetry - Chicago
p 208 9/24/1859	Sunday neetry - Chicago (Il Jainer ugon have This one)



```
To: monnica@virginia.edu
From: Jerome Handler <jh3v@virginia.edu>
Subject: Re: scans
Cc:
Bcc:
X-Attachments:
```

Monnica, glad you are back, as for the files, very good.

 please let me know when they are downloaded; give the files the following record numbers and put them on filemaker: Ballou17-208 (this is the one labelled "sunday morning of colored people at chicago"

Ballou9-208 (labelled "gold works of itaculumi..."

Ballou8-289 (north carlolina..."the yeoman with the axe.....)

2) we must get together to assess where you are with the work, for me to pay you (send hours), and decide about the future (sounds like big stuff, but would like to find where we stand with respect to summer, next fall, etc.... give me some days and times

3) it might be easier to do 2) on the phone, so i'll be home till about 5:30 today. jerry

```
>Hi Jerry,
>I see the images there and will be downloading them to HONEYPOT
>tomorrow, late morning.
>Thanks,
>Monnica
>Jerome Handler wrote:
>
>>Bradley. Thanks so much; I'm relieved. I will try to get Monnica or
>>Michael to download them soon, and will let you know. Again, thanks. Jerry
>>
>>
>>>Jerry,
               Yes, we have them and have put them back on the FTP server. You can
>>>
>>>download them here:
>>>
>>>ftp://ftp.lib.virginia.edu/pub/speccol/PS501.G43-300/
>>>
>>>Let me know once you have them.
>>>Bradley
>>>
>>>
>>>----Original Message-----
>>>From: Jerome Handler [mailto:jh3v@virginia.edu]
>>>Sent: Sunday, May 19, 2002 8:42 AM
>>>To: bjd2b@virginia.edu
>>>Subject: RE: scans
>>>
>>>
>>>hi bradley, any progress in tracing this down? jerry
>>>
>>>Jerry,
               I will have to look into this. I am rather short on student hours
>>>>
>>>>until the
>>>new fiscal year but will try and figure out if you are missing anything.
>>>>Luckily, I believe we have been saving everything we scan now so it
>>>shouldn't be much of a problem.
>>>>
>>>>Bradley
>>>----Original Message-----
>>>From: Jerome Handler [mailto:jh3v@virginia.edu]
>>>Sent: Wednesday, May 15, 2002 11:26 AM
>>>To: bjd2b@virginia.edu
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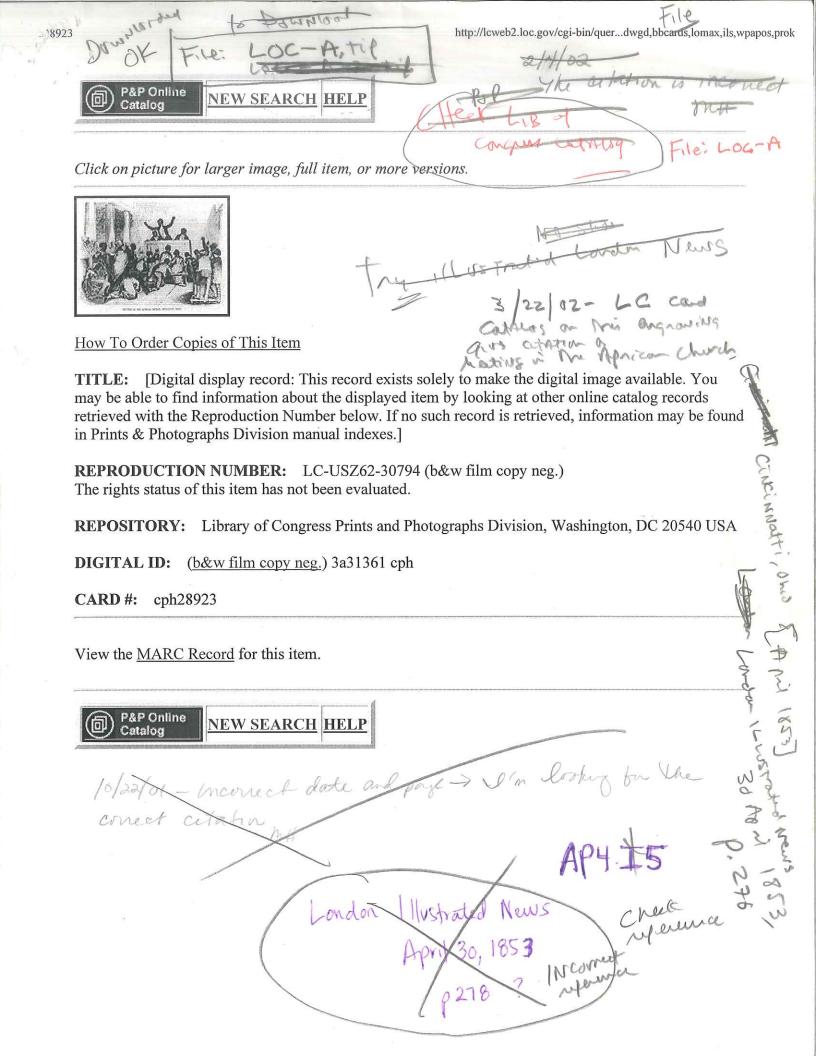
To: bjd2b@virginia.edu
From: Jerome Handler <jh3v@virginia.edu>
Subject: RE: scans
Cc: monnica, Tuite
Bcc:

X-Attachments:

Green Collections Michael manica - to be downloaded

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```
>Jerry,
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>Let me know once you have them.
>Bradley
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>To: bjd2b@virginia.edu
>Subject: RE: scans
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>>Jerry,
               I will have to look into this. I am rather short on student hours
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>>until the
>>new fiscal year but will try and figure out if you are missing anything.
>>Luckily, I believe we have been saving everything we scan now so it
>>shouldn't be much of a problem.
>>
>>Bradley
     --Original Message----
>>From: Jerome Handler [mailto:jh3v@virginia.edu]
>>Sent: Wednesday, May 15, 2002 11:26 AM
>>To: bid2b@virginia.edu
>>Cc: monnica@virginia.edu
>>Subject: scans
>>
>>
>>Hi Bradley. In going over records, I requested 3 scans from Ballou's
>>Pictorial (PS501.G43) on March 23 of this year. I'm not sure if these were
>>done and wonder if you have a record that would help out. The scans are
>>vol. 8 (may 12, 1855), p. 289 (yeoman with axe)
>>vol. 9 (sept. 29, 1855, p. 208, bottom (gold works)
>>vol. 17, p. 208 (sept. 24, 1859) (sunday meeting)
>>thanks for your help. Jerry Handler
```



6297 1 LL. Corder Mens (1873) Ballou's Preton 1859 (Chicago)



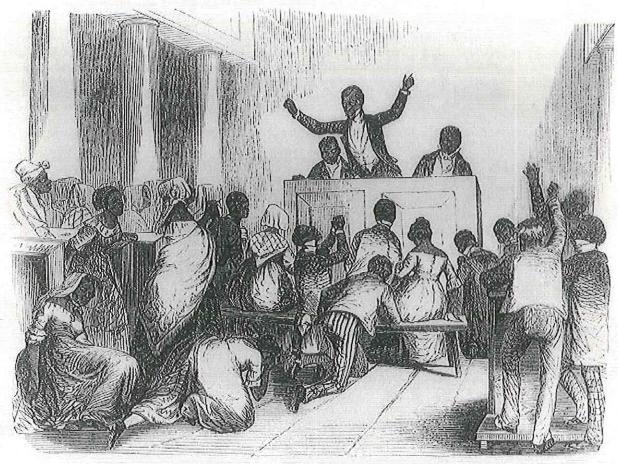


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MEETING IN THE AFRICAN CHURCH, CINCINNATI, OHIO.

Media Database	FIND	Image Information	Image Detail	Summary List
IMPORT	File Name Ballou17-208 Title Prayer Meeting, 0	Slide Num no slide Chicago, 1859	ber Me	edia Type
Description				
Source Ballou's Pictorial (Se	ept. 24, 1859), p. 2	208		
Acknowledgement				
Comments Caption, "sunday meeting" (p. 208)	eeting of colored p . Although depictin	eople at Chicago"; "the s	scene is sketched descent, a simila	from life, and repres r scene might have

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Call number: PS1059 .B76 E6 1892

Author:

Ballou, Maturin Murray, 1820-1895.

Title:

Equatorial America, descriptive of a visit to St. Thomas, Martinique, Barbadoes, and the principal capitals of South America.

Publication info: Boston, New York, Houghton, Mifflin and

Company, 1892.

Description:

x, 371 p. 20 cm.

Local note:

Gift of C.W. Barrett.

Subject:

South America -- Description and travel.

Subject:

West Indies--Description and travel.

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Material

Location

PS1059 .B76 E6 1892 RAREBOOK

Special Collections SC-

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DATABASE: Library of Congress Online Catalog

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Brief Record

(Subjects/Content)

Full Record

MARC Tags

History of Cuba;

LC Control Number: 02009615

Type of Material: Text (Book, Microform, Electronic, etc.)

Brief Description: Ballou, Maturin Murray, 1820-1895.

History of Cuba;

Boston, Phillips, Sampson and company; New York, J. C. Derby; [etc., etc.]

1854.

viii, [9]-230 p. front., plates. 29 cm.

CALL NUMBER: F1763 .B2

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-- Status: Not Charged

1/12/05

Author Ingravings, some useful for breisere "A cobon volante in the Pases." Peing p. 131- "A cobon volante in the Pases." 201- "Characteritic street scene"

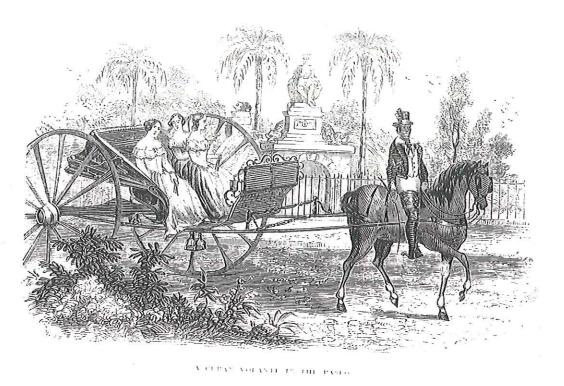
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Su wolsete

Albun-12 LCP-15

A150x-14



CHAPTER X.

The volante and its belongings — The ancient town of Regla — The arena for the bull-fights at Havana — A bull-fight as witnessed by the author at Regla — A national passion with the Spanish people — Compared with old Roman sports — Famous bull-fighters — Personal description of Cuban ladies — Description of the men — Romance and the tropics — The nobility of Cuba — Sugar noblemen — The grades of society — The yeomanry of the island — Their social position—What they might be — Love of gambling.

The volante, that one vehicle of Cuba, has been several times referred to in the foregoing pages. It is difficult without experience to form an idea of its extraordinary ease of motion or its appropriateness to the peculiarities of the country.* It makes nothing of the deep mud that accompanies the rainy season, but, with its enormous wheels, six feet in diameter, heavy shafts, and low-hung, chaise-like body, it dashes over and through every impediment with the utmost facility. Strange as it may seem, it is very light upon the horse, which is also bestridden by the postilion, or calisero. When travelling any distance upon the road, a second horse is added on the left, abreast, and attached to

* "When I first saw the rocking motion of the volante as it drove along the streets, I thought 'that must be an extremely disagreeable carriage!' but when I was scated in one, I seemed to myself rocked in a cloud. I have never felt an easier motion." — Miss Bremer's Letters.

HISTORY OF CUBA.

are two horses in this style, the postilion rides the one to that of the vehicle. the left, leaving the shaft horse free of other weight than the volante by an added whiffletree and traces. When there

style, with the gaily dressed calisero, his scarlet jacket elabthe close of the day - almost the only out-door recreation way to the Tacon Paseo, to meet the fashion of the town at silver buckles at the knee, and monstrous spurs upon his orately trimmed with silver braid, his high jack-boots with for a two-wheeled vehicle. not have cost less than two thousand dollars each, and this great skill and beauty. with silver, and in many instances with gold, wrought with use, and they are often to be met with elaborately mounted pride in these volantes, especially those improved for city in the hands of the calisero. to the right of the shaft horse, and guided by a bridle rein is often used, but he is still placed abreast with the others, happen to constitute the freight. Thus they direct their pearance, especially if a couple of blackeyed Creole ladies heels, with rowels an inch long, makes quite a dashing apthe writer, of this latter character, in Havana, that could than usual weight to carry, of baggage, etc., a third horse When the roads are particularly bad and there is more There were volantes pointed out to A volunte equipped in this The Spaniards take great

bull-fight is the most cruel and fearful, and without one Of all the games and sports of the Cubans, that of the

> at Regla, for this purpose, is a large circular enclosure of and France, to the contrary notwithstanding.† But we ulations touching 'the slave-trade, between Spain, England is the most perfect understanding on this point, treaty stipdered it necessary for them to seek a less exposed rendezrigor of the English and French cruisers in the Gulf has reneyes; more latterly it has been the hailing place for slavers, ernment, for reasons best known to itself, shut its official of pirates, upon whose depredations and boldness the govexhibitions in the neighborhood of Havana is just across the sufficient dimensions to seat six thousand people, and affordwere referring to the subject of the bull-fights. The arena vous. Of the Spanish marine they entertain no fear; there whose crafts have not yet entirely disappeared, though the redeeming feature in its indulgence. the fight. ing perhaps a little more than half an acre of ground for dilapidated appearance.* This place was formerly the haunt harbor at Regla, a small town, having a most worn and The arena for the

at a secure height from the dangerous struggle which is bull was let loose from a stall opening into the pit of the sure to characterize each exhibition. the writer was present, after a flourish of trumpets, a large The seats are raised one above another in a circle around, On the occasion when

^{*} Regla now contains some seven thousand inhabitants, and is chiefly engaged in the exportation of molasses, which is here kept in large tanks. † An intelligent letter-writer estimates the present annual importation of slaves at not less than 10,000 souls, direct from Africa.



CHAPTER VV

Area of Cuba — Extent of cultivated and uncultivated lands — Population charges - Exports and imports - Trade with the United States - Unibirths - Ratio between births and deaths - Agricultural statistics versities and schools — Education — Charitable institutions — Railroads Commerce and commercial regulations -- Custom house and port -Proportion between the sexes-Ratio of legitimate to illegitimate

general view of the resources, population, wealth, products ing tables and statements from authentic sources, giving a tained in the preceding pages, we have prepared the followest and importance. and commerce, etc., of the island, with other items of inter-In addition to the statistical information incidentally con-

to be 43,380 geographical square miles. Mr. Turnbull nachos, Frances, Largo, and other smaller islands, makes namely, the Isle of Pines, Turignano, Romano, Guajaba, puts it at 31,468, and, adding the areas of its dependencies, the total 32,807 square miles. Coco, Cruz, Paredon Grande, Barril, De Puerto, Euse-Area of Cuba .- Humboldt states the area of the island NO 5 coms

[BANCAREL], F.

Collection abrégéé des voyages, anciens et modernes, autour du monde rédigée par F. B. **** L. (Paris, 1808-09)

JCB call # F808 .C697a (taken from chrono cards)

6/28/06

compiler idenfified on title page of vols. 8-12

engravings of people not based on eye-witness drawings, but may be based on illustrations found elsewhere or, more likely, made up by publishers; contents compiled from accounts of others, condensed, etc. in any case, none of the volumes have engravings of blacks/slaves (except Hottentots of south Africa in vol. 1)-nothing for slavery website; occasionally some of new world (in bold face)

12 vols.

Vol. 1 (1808), portraits of Columbus, vasco de gamma, a few of peoples of southern Africa (hottentots), of Abyssinia

Vol. 2 (1808), Magellan, several of indigenous peoples of south America, Japanese, tierra del fuego natives

Vol. 3 (1808), Persians, Armenians, India, Chinese

Vol. 4 (1808), California natives, philippenes, Australia, Madagascar

Vol. 5 (1809) engraving of Columbus, a couple of new Zealand natives (Maoris)

Vol. 6 (1809), easter island and palau natives

Vol. 7 (1809) portrait of bougainville, peoples of spain, Portugal, Tibet, arabia

Vol 8 (1809), portrait, "jack " [james] Cook, various oceanic peoples, e.g. new Zealand—Cooks's pacific voyages

Vol. 9 (1809), cooks pacific voyages, portraits of various oceanic peoples

kVol. 10 (1809) cooks pacific voyages, portraits etc of various oceanic peoples, also northwest coast (e.g., Nootka)

Vol. 11 (1809) pacific islanders (sandwich isles, easter island)

Vol 12 (1809), Siberian peoples, a number of fold-out maps



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AUTHOR | ♦ |

bancroft edward

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Record 3 of 21

Record: Prev Next

Author

Bancroft, Edward, 1744-1821

Title

An essay on the natural history of Guiana, in South America:

Containing a description of many curious productions in the animal and vegetable systems of that country. Together with an account of the religion, manners, and customs of several tribes of its Indian inhabitants, interspersed with a variety of literary and medical observations. In several letters / from a gentleman of the medical

faculty, during his residence in that country.

Published

London: Printed for T. Becket and P.A. de Hondt in the Strand,

MDCCLXIX. [1769]

Descript'n

[4], iv, 402, [6] p., 1 leaf of plates: ill.; 21 cm. (8vo)

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LOCATION	CALL#	STATUS
JCB	D769 .B213e	USE IN LIBRARY

Note

Dedication signed: Edward Bancroft

Signatures: [A]4 B-2C8 2D4

"New books printed for T. Beckett and P.A. de Hondt in the Strand": p.

[3]-[6] (4th count)

References

Brown, J.C. Cat., 1493-1800, III:1659

Sabin 3106

Note

John Carter Brown Library copy bound in contemporary calf

LC subject

Natural history -- Suriname

Other subj

Catalogs, Booksellers' -- Great Britain -- 1769

LC subject

Suriname -- Description and travel

Other info

Imprint 1769

England London

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AUTHOR | **♦**

Costa, Hipólito José da, 1774-182

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Record 1 of 7

Record: Prev Next

Author

Costa, Hipólito José da, 1774-1823

Title

Descripção da arvore assucareira, e da sua utilidade e cultura, /

impressa de ordem superior, por Hippolyto José da Costa Pereira, ..

Published

Lisboa, : na Typographia chalcographica, e litteraria do Arco do Cego.,

Anno M. DCCC. [1800]

Descript'n

[2], 36 p., [1] leaf of plates: ill.; 20 cm. (4to)

Permalink to this Josiah record

LOCATION	CALL#	STATUS
JCB	<u>C800 .C837d</u>	USE IN LIBRARY

Note

An account of Acer saccharum Marsh., the sugar-maple tree, and of the processes involved in collecting the sap and extracting sugar from it. However, the botanical-technical description is, as quoted, of Acer saccharinum L., the silver-maple, and the illustration (previously published in: O fazendeiro do Brazil / José Mariano da Conceição Velloso. Lisbon, 1798, v. 1, part 1: plate facing p. 169) is yet of a different species, Acer pseudoplatanus L., the mountain-maple, a species native in Europe and Western Asia, but often planted as a shade tree in eastern North America and occasionally escaped from cultivation. Appended is a brief account of Panax quinquefolius L., the American ginseng

Title vignette: Royal coat of arms of Portugal Signatures: pil A-D4 E² (pil verso blank)

Plate unnumbered

are illustration of a
plant - No figure Not in stary could be

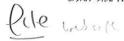
Includes: "Observação breve. Sobre Ginsão da America Pannax

quinquefolium de Linn." (p. 33-36)

References

Rodrigues, J.C. Bib. Brasiliense, 1258

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AUTHOR | \$

denys

Entire Collection

Cheek Haward C.B.

Record 3 of 5

Record: Prev Next

Author

Denys, Nicolas, 1609?-1686?

Title

Description geographique et historique des costes de l'Amerique

Septentrionale. : Avec l'histoire naturelle du païs. / Par Monsieur

Denys ..

Published

A Paris, : Chez Louis Billaine, au second pillier de la grand' Salle du

Palais, à la Palme & au grand Cesar., M. DC. LXXII.. [1672]

Descript'n

2 v.: ill., map; 16 cm. (12 mo)

Permalink to this Josiah record

LOCATION	CALL#	STATUS
JCB	[R] E672 .D417d	USE IN LIBRARY

Note

Title page of v. 2 reads: Histoire naturelle des peuples, des animaux, des arbres & plantes de l'Amerique Septentrionale, & de ses divers climats. Avec une description exacte de la pesche des moluës, tant sur le Grand-Banc qu'à la coste; & de tout ce qui s'y pratique de plus particulier &c. Par Monsieur Denys ... Tome second. A Paris, Chez Louis Billaine ..., M. DC. LXXII

6/9/07 10/2/04 mogs

This work was also issued by Claude Barbin in the same year

Signatures: v. 1: ã8 ~e4 ~i4 A-Y8/4 Z 2; v. 2: A-Z8/4 2A-2R4/8 2S6

Vol. 1: [32], 267, [1] p., [1] folded leaf of plates; v. 2: 480, 475-480, [6]

p., [2] leaves of plates

References

Echeverria & Wilkie. French image, 672/2

JCB Lib. cat., pre-1675, 3:235

Sabin 19615

Harrisse, H. Nouvelle-France, 136

Note

John Carter Brown Library copy lacks folded map in v. 1 and all of v. 2. Bound in contemporary calf with: Denys, Nicolas. Histoire naturelle des peuples, des animaux, des arbres & plantes de l'Amerique Septentrionale.

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AUTHOR

denys nicolas

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Record 3 of 5

Record: Prev Next

Author

Denys, Nicolas, 1609?-1686?

Title

Description geographique et historique des costes de l'Amerique

Septentrionale. : Avec l'histoire naturelle du païs. / Par Monsieur Denys ..

Published

A Paris, : Chez Loüis Billaine, au second pillier de la grand' Salle du Palais, à la

Palme & au grand Cesar., M. DC. LXXII. [1672]

Descript'n

2 v.: ill., map; 16 cm. (12 mo)

Permalink to this Josiah record

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LOCATION	CALL#	USE IN LIBRARY
JCB	[R] E672 .D417d	

Note

Title page of v. 2 reads: Histoire naturelle des peuples, des animaux, des arbres & plantes de l'Amerique Septentrionale, & de ses divers climats. Avec une

description exacte de la pesche des moluës, tant sur le Grand-Banc qu'à la coste;

& de tout ce qui s'y pratique de plus particulier &c. Par Monsieur Denys ...

Tome second. A Paris, Chez Louis Billaine ..., M. DC. LXXII This work was also issued by Claude Barbin in the same year

Signatures: v. 1: ã8 ~e4 ~i4 A-Y8/4 Z2; v. 2: A-Z8/4 2A-2R4/8 2S6

Vol. 1: [32], 267, [1] p., [1] folded leaf of plates; v. 2: 480, 475-480, [6] p., [2]

leaves of plates

References

Echeverria & Wilkie. French image, 672/2

JCB Lib. cat., pre-1675, 3:235

Sabin 19615

Harrisse, H. Nouvelle-France, 136

Note

John Carter Brown Library copy lacks folded map in v. 1 and all of v. 2. Bound in contemporary calf with: Denys, Nicolas. Histoire naturelle des peuples, des animaux, des arbres & plantes de l'Amerique Septentrionale. ... Tome second. A

Paris: Chez Claude Barbin..., M. DC. LXXII

LC subject

Natural history -- Maritime Provinces

Fisheries -- Maritime Provinces

Cod fisheries -- Maritime Provinces

Indians of North America -- Maritime Provinces Maritime Provinces -- Description and travel

Saint Lawrence, Gulf of

Pile Pile



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(Search History) AUTHOR - Dutrône de La Couture Location : John Carter Brown Library Search

Record 2 of 3

Record: Prev Next

Author

Dutrône de La Couture, Jacques-François, 1749-1814

Title

Précis sur la canne et sur les moyens d'en extraire le sel essentiel. : Suivi de plusieurs mémoires sur le sucre, sur le vin de canne, sur l'indigo, sur les habitations & sur l'état actuel de Saint-Domingue.

Ouvrage dédié à cette colonie, & imprimé à ses frais. / Par M. Dutrône la Couture, docteur en

médecine, associé de la Société Royale des Sciences & Arts du Cap françois.

Published

A Paris: Chez Duplain, rue & cour de commerce. Dubuisson, rue Haute-feuille. Debure, rue Serpent.

LeJay fils, rue de l'Echelle. De Senne, au palais-royal, 1790

Descript'n

xxxij, 382 p., [8] folded leaves of plates: ill.; 20 cm. (8vo)

Permalink to this Josiah record

LOCATION	CALL#	STATUS
ICB	ICB E790 .D978p	USE IN LIBRARY

Note

Signatures: a-b8 A-2A8 (-2A8)

Head and tail pieces

Colophon: A Paris, de l'imprimerie de Clousier, imprimeur du roi, rue de Sorbonne

Plates are numbered 1-6 except for folded tables bound to face p. 224 and 340

References

Bissainthe, M. Dict. de bib. haïtienne, 5619

Martin & Walter. Révolution française, 12547

Note

John Carter Brown Library copy bound in contemporary treed calf

John Carter Brown Library copy purchased from the Louisa D. Sharpe Metcalf Fund

LC subject

Sugarcane industry -- Haiti

Sugar -- Manufacture and refining -- Haiti

Indigo industry -- Haiti

Other info

Imprint 1790

France Paris

Rlin/oclc

RIBR03-B3901

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AUTHOR | **♦**

La Condamine, Charles-Marie de

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Record 18 of 19

Record: Prev Next

Author

La Condamine, Charles-Marie de, 1701-1774

Uniform ti

Relation abrégé d'un voyage fait dans l'interieur de l'Amerique

méridionale

Title

A succinct abridgment of a voyage made within the inland parts of South-America; : from the coasts of the South-Sea, to the coasts of Brazil and Guiana, down the river of Amazons: : as it was read in the Public Assembly of the Academy of Sciences at Paris, April 28, 1745. / By Mons. De La Condamine, of that Academy.; To which is annexed, a map of the Maranon, or River of Amazons, drawn by the same.

Published

London, : Printed for E. Withers, at the Seven Stars, opposite Chancery-Lane, in Fleet-Street; and G. Woodfall, at the King's-Arms, Charing-

Cross., MDCCXLVII. [1747]

Descript'n

xii, 1-108 p., [1] folded leaf of plates: map; 21 cm. (8vo)

Permalink to this Josiah record

LOCATION	CALL#	STATUS
JCB	E747 .L142s	USE IN LIBRARY

Note

Half-title: A Voyage made within the inland parts of South-America

Translation of: Relation abrégée d'un voyage fait dans l'interieur de

l'Amerique méridionale, first published Paris, 1745

Signatures: [a] b4 B-O4 P2

References

Brown, J.C. Cat., 1493-1800, III: 848

Alden, J.E. European Americana, 747/95

Palau y Dulcet (2nd ed.) 129376

Moraes, R.B. de. Bib. Brasiliana (1983 ed.), 447

Note

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AUTHOR | \$

La Condamine, Charles-Marie de

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Record 17 of 19

Record: Prev Next

Author

(La Condamine, Charles-Marie de, 1701-1774)

Title Relation abrégée d'un voyage fait dans l'interieur de l'Amérique

> méridionale. : Depuis la côte de la mer du Sud, jusqu'aux côtes du Brésil & de la Guiane, en descendant la riviere des Amazones; lûe à l'assemblée publique de l'Acdémie des Sciences, le 28. avril 1745.

Par M. de La Condamine, de la même académie. ..

Published

A Paris, : chez la Veuve Pissot, quay de Conti, a la Croix d'Or., M. DCC.

XLV. [1745]

Descript'n

[4], xvj, 216, [4] p., [1] folded leaf of plates: map; 20 cm.:(8vo)

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Note

First state, without "Lettre a Madame ***"

For general impact of this work and the scientific expedition composed of several members of the French Academy of Sciences see account given

by Moraes

Signatures: pi² a8 A-N8 O4 (O3 signed as "Oiiij") chi² (pil verso, pi2

verso blank)

Map unnumbered

Cf. Moraes, R.B. de Bib. Brasiliana (rev. and enl. ed.) 446-447

Errata (p. 216)

References

Landis, D.C. European Americana, 745/115

Cioranescu, A. 18.s., 35368

Rodrigues, J.C. Bib. brasiliense, 700

Note

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paper boards, with stamped coat of arms

Record: Prev Next

Author

Gregory, William, fl. 1800

Title

A visible display of divine providence, or, The journal of a captured missionary [microform]: designated to the Southern Pacific ocean, in the second voyage of the ship Duff ... captured by Le Grand Buonaparte, off Cape Frio: including every remarkable occurrence which took place on board the ships ... and in the province of Paraguay ... and at Portugal, on the return home, in the years 1798 and 1799 by William Gregory; with extracts compiled from the journals of ... other missionaries captured in the

Published

Greensburg [Pa.]: Printed by John M. Snowden, 1804

Descript'n

310 p.; 18 cm

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Early American imprints. Second series; no. 6422 Series

References

Shaw & Shoemaker, 6422

Note

Microopaque. Worcester, Mass.: American Antiquarian Society, 1966. 4

microopaques; 23 x 15 cm. (Early American imprints. Second series; no. 6422).

LC subject

Voyages and travels

Missions

Other info

United States Pennsylvania Greensburg

Other ti

The journal of a captured missionary

Rlin/oclc

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gray- onden of Mel are block people !

Sup. 127 - could be Ardians

P.181- in his desayster of unhasters of Rio de la Plata, mention me presince of buddons of megodo who pularm mest shuite would being potenty executed by nigros of native"p. 184- nots he Indians have "Jet black I'mg Stort hair "

3/3, 5/2, 1/8, 127, 30+

Su pour pp. 301-304- conten on boad me prize Brig, when the AUtra was placed alone, with 180 mater regrossion Souton, march 3, 1799 (Vide p 47) contest of poem descript by Moon

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Call number: HD1471 .P92 P66313 1999

Author: Baralt, Guillermo A., 1948-

Uniform title: Buena Vista, 1833-1904. English

Title: Buena Vista: life and work on a Puerto Rican hacienda, 1833-1904 / Guillermo A. Baralt;

translated by Andrew Hurley.

Publication info: Chapel Hill: The University of North Carolina.

c1999.

ISBN: 0807824747 (cloth: alk. paper)

ISBN: 0807848018 (pbk. : alk. paper)

Description: xiv, 183 p.: ill., maps; 26 cm.

Note: Includes bibliographical references (p. [171]-

179) and index.

Subject: Haciendas--Puerto Rico--Ponce--History--19th

century.

Subject: Grain trade--Puerto Rico--Ponce--History--19th

century.

Subject: Coffee industry--Puerto Rico--Ponce--History--

19th century.

Subject: Buena Vista Hacienda (P.R.)--History.

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Author: Baralt, Guillermo A., 1948-

Title: Esclavos rebeldes : conspiraciones y sublevaciones de

esclavos en Puerto Rico (1795-1873) / Guillermo A. Baralt.

Edition: 1a ed.

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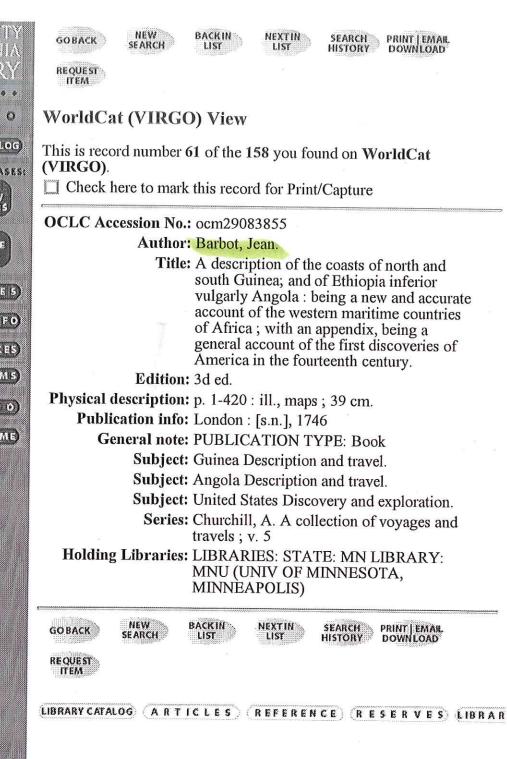
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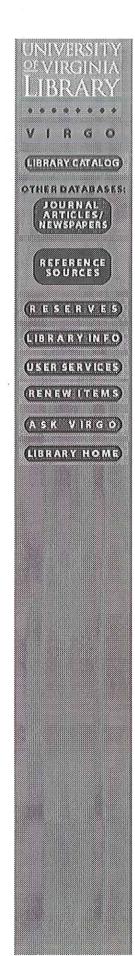
Braun 5/17/06 no.11., some helpful biblio.





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Partie - Frontiffice ...



rench text

BARBOT ON GUINEA

THE WRITINGS OF JEAN BARBOT ON WEST AFRICA 1678-1712

VOLUME II

Edited by P. E. H. HAIR, ADAM JONES and ROBIN LAW

General editor P. E. H. HAIR

THE HAKLUYT SOCIETY LONDON 1992

BARBOT ON GUINEA

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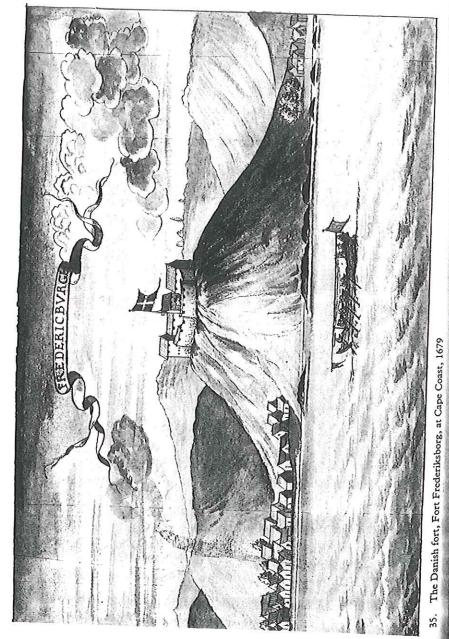
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wax. With these the company makes a gree heavy expenses to meet as the Dutch. 17

This [English] nation is always jealous of it demonstrates here and everywhere else wh alone is not a sufficient salute: they want topsail. I have never been so surprised as wh I saw the castle, having returned the salute guns, fire at me with ball while I was ancho: account of [ours] being a vessel of the King (a little vessel of the R[oyal]. Company also cutwater, apparently for the same reason. wait till the following day before seeing Age what the reason was. He swore to me that he the king and from the company to act thus t not salute with the topsail as well as with car exempt even his own nation from this. As himself did not know why it had taken this of the vessel put in irons and ordered the c three guns the following morning, to make it necessary to tell you this little story in ord ber it if you ever go to that country. 18

Additional Passages from 1732

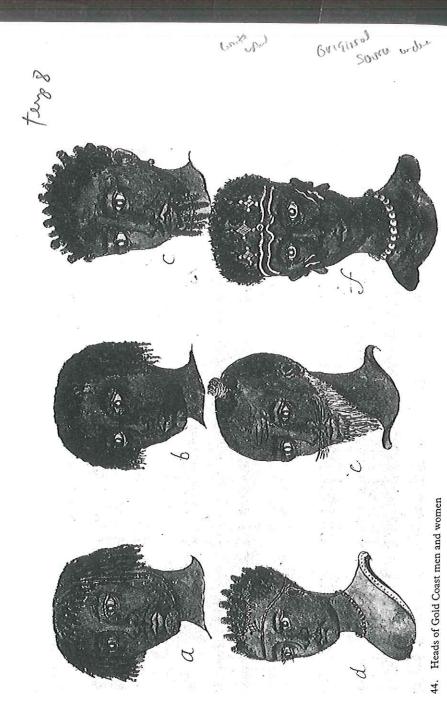
[p. 170/7-8, on the English and other Eur vices and health]

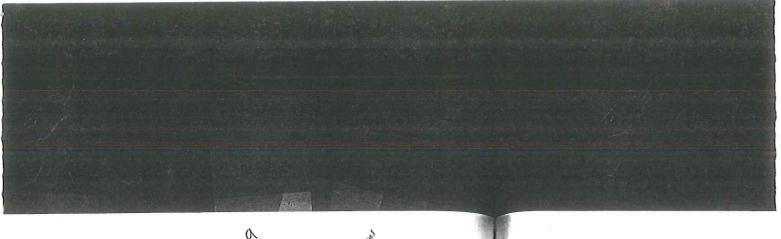
The agent general of the English comparing general of Guinea from Sierra Leona to A Castle-coast, or Corso, where he keeps accounts of the other forts and settlement whereof consists in gold, elephants teeth Guinea cloths, etc. which might turn to a tit well and justly managed. But I am apt enough to withstand the temptations of tunity of bad example, induces many of the make no scruple of breaking the oath the themselves directly or indirectly any was many instances may be given. This, toget of interlopers and other foreign ships restored.

The women/wives of these blacks are in gener and upright build, tending to average size, and with a fine head, sparkling eyes, an aquiline nos a small mouth, beautiful teeth, and a well-turi lively in spirit, lascivious and covetous, attacl keeping, great talkers, haughty to their infe catching dress and of their wardrobe, and eage can. They take great care of their house and their their daughters help in house-keeping and cool begin to grow up. They are sparing in their eat inasmuch as they wash themselves daily in the s keep their heads very tidy. You will see this i sending you, which will spare me the trouble description which might bore you. 12 They an palm oil, and decorate it with gold ornaments with rassade. They often put red or white colour the brow and eyebrows, and on the cheeks, and on each side of the face. Others have raised pinking (découpures) done on their shoulders thighs, so that from a distance one might th dressed in pinked material (the men /p. 66/ do n load their neck, arms and legs with bracelet: ceremony is being held. I saw some at Acra seemed very pretty, their complexion apart, wl fine and smooth. 13 [...] 14

[illustration no. (78), three Gold Coast wo

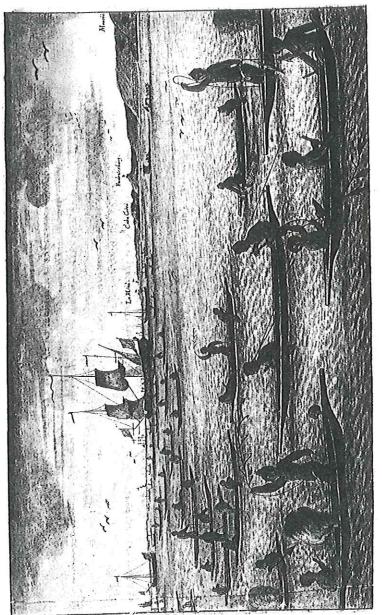
But although some of these African women among them are some /p. 67/ called etiguafou, selves public prostitutes, and who are distingued by their fine appearance and their clothing. The lar make a point of always appearing well groom nails grow to great length. They dance very we blacks, and have dancing schools for the yellowers, and have dancing schools for the yellowers. I will insert it in those that follow. Mosir, Your etc.





Karly

Odeluses



46. Fishing canoes off Gold Coast

LETTER 20

slaves, who commonly live under the forts, can agree upon, according to the distance of are to be carried to; which is a considerable the coast, tho' the money is hardly enough wretches having high hills to climb, and bad v

[fishermen and fish]

After that of merchant, the trade of fisherma esteemed and the commonest. Fathers bring from the age of nine or ten. Every morning (e. is their Sunday), a very large number of fishe the land for up to two leagues. There are ma Anta, Comendo, Mina, Corso, Mourée and Co Comendo and Mina than elsewhere. Some day at each place. Their fleets slowly move out of leagues with the light land-breeze and on a reach the depth they need to fish, and then the going its own way to fish without impeding each canoe has two men, one standing up to fi the extreme rear, in order to steer it and direc think are the best places. They always carry: some bread and water, and live fire on a large when they want a meal. 11 From this drawing y pleasure one gains in seeing so many fishern vessel at one time. I applied myself vigorous these few moments.

[illustration no. (80), fishing canoes off tl

They fish in the morning, because this is the bite best and also because it is when the land calm and still. And towards noon they return which increases by degrees and blows so stron till the evening, they would have great differeaching land, on account of the violent breatice in fishing makes these Moors very expert have exact knowledge of the characteristics season of the year to catch it. They have severably day and by night. I shall detail these for either with lines or with nets made of palm-fil



3ARBOT ON GUINEA

nder the cannon of the fort, on the E.N.E. side of help of canoos, as is practised at many other parts

from Villault, p. 206. The fort, named after ce of Orange and Stadtholder of the Netherlands unded in 1612, but extensive rebuilding took place 1, pp. 40–3; Jones 1983a, pp. 80–2).

/1, which expands, adding material from Bosman, wing: 'The English commodore Holmes took this 1664, as has been before mention'd; but admiral de 1 them again in 1665, with the assistance of nine ent him by Valkenburg from Mina. He improved condition here laid down, and garrison'd it with fifty natives'. This is quite incorrect: Fort Nassau 1s throughout 1664–5, and the first sentence, from 11d refer instead to Takoradi (see Letter 2/3, n. 49,

ntences on the history and form of the fort, from

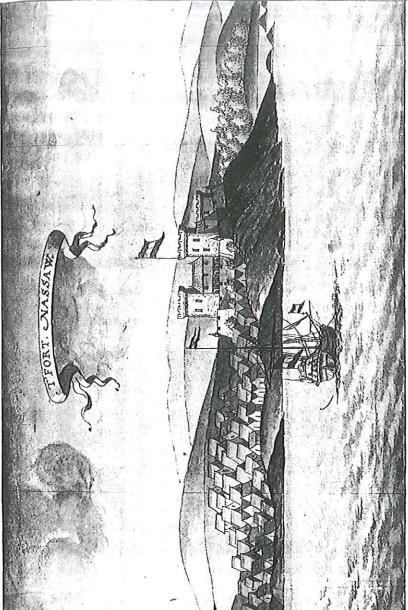
thich gives a more precise description of the fort, I adds – 'all the works of good black stone and lime'. reported to be manned by a factor, two assistants, a tegon, an armourer, 12 soldiers and 60 male and their own plantations (ARA, Abramsz 23.11.1679). ad 22 cannon, the same senior officers, and 'one ... four gentlemen cadets, one drummer, and 20 es natives' (Tilleman 1697, pp. 79–80).

which substitutes a more detailed description from ins the figures given here.

t the fort in 1679, and it seems that he did not go ence, for instance, the absence of any information til 1732 (quoted in note 4 above). However, in 1679 ague had visited the fort and found 'that the fortificahat it is surrounded by a large moat, with a very fine ide' (1679, p. 305).

which modifies, from an untraced source: 'a drawgallery to contain several men to scour it, with their

rt drawn in 1679, purportedly as seen at 1½ leagues pp. 305-6), is not the same as the 1688 view, which is and has minor differences in the structure of the fort, revision made by Barbot when passing in 1682. The



The Dutch fort, Fort Nassau, at Mori, Gold Coast, 16'



latter view was printed as 'The Prospect of Fort from the Sea' in 1732, Plate 12 (p. 175). But an 'from the ENE', again from a different angle ar closer to the later view, and an inscription reads small Prospect of Fort Nassaw to supply some omis This inset view does not appear to represent or b Bosman, opposite p. 41.

¹⁰ Cf. 1732, p. 175/2, which makes minor additional seats', 'plentifully stored with trees and plants' Manfrou'.

¹¹ Omission of three paragraphs on the countiducts, from Dapper, p. 76/4–5 (partly derived from Cf. 1732, p. 175/3, which condenses but add Bosman, p. 54.

12 This section is loosely based on Dapper, pp. 7 the country as '5 miles in circumference', and to 500 men'. Those who rose against the king were Fantyn rather than of Sabou (ARA, Dammaert jou Barbot's only reason for thinking that Sabou would Dutch was a reference in Dapper to a conflict be king of Sabou, a conflict probably settled in 1657 (5.6.1652; De Jonge 1871, pp. 43–6; Daaku 1970, assisted the Dutch against the English, but in the an ambivalent role (Bosman, p. 54: Ruyter 1961, had no first-hand knowledge of Sabou affairs.

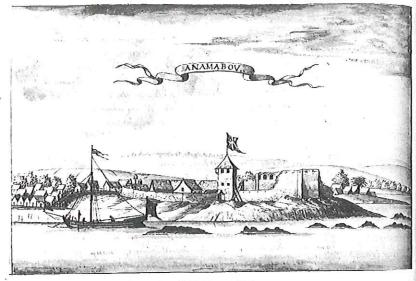
Cf. 1732, p. 175/4, which adds further distort Mouree... are forbid by the Dutch to pay him any that prince will willingly assist any other Eu thousand Blacks to beat the Dutch out of their for

¹³ Omission of three paragraphs on wars fough from Dapper, pp. 76/8–77/1 (partly derived from Cf. 1732, p. 175/5, a summary.

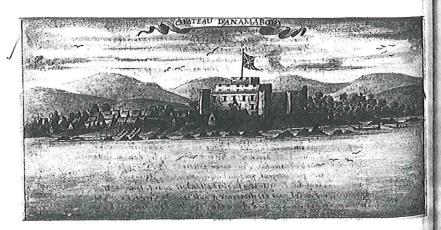


Description of the kingdom of Fantin, of the castle Amsterdam at Cormentyn.

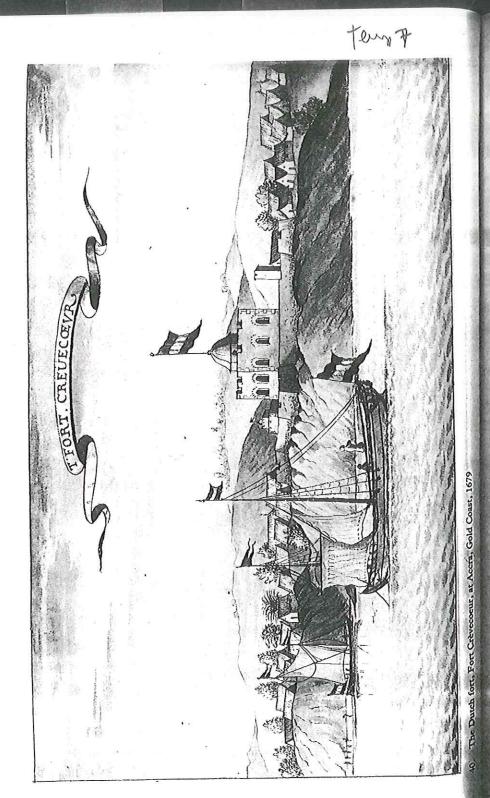
If my letters to you are short, Sir, it is bec which absolutely refuses to go away, and wl more I apply myself to writing to you. Bu



37. The English fort at Anomabu, Gold Coast, 1679



38. The English fort at Anomabu, Gold Coast, 1682

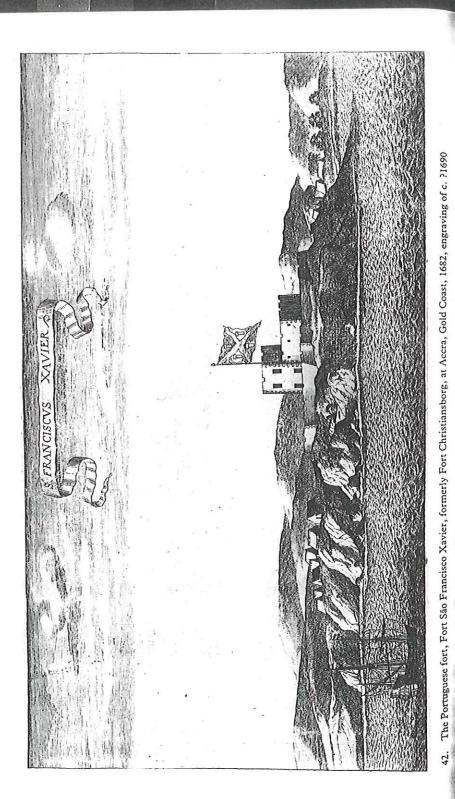


You might reasonably conjecture, Sir, that slaves might not be good at Acra, since you within a league and a half. But in fact, ho afflicted this little state regularly is by wars a and [however exhausted in supply of exports] ships, you still find there more favourable desp place on this coast.4 The kings of Acra have the whites, but they could not be persuaded to forts. However, the last of these princes, hav spirit than his predecessors, allowed himself give way to the persuasion of the Dutch and asked only for permission to set up lodges, fo of seven marks of gold a year, and this allow insinuate themselves among the Moors. They point of persuading the Moors that they sho close the lodges with walls carrying cannor would then be able to go there under cover fi Aquamboes, their irreconcilable enemies. It that Fort Crevecoeur was in the end built, an Fort) of the English, who, seeing the great pr Danes, begged so hard that finally they obtain the westernmost fort. It is true, too, that th great help to the peoples of Acra, because v would have remained alive during the conque the Aquambous in 1680. The owners of these take advantage of the refuge they have giv Moors so much in subjection that they absolthe ships without permission of the agents, pa

These three forts are built in almost the terrain. Here is the appearance of James For cannon shot away from Fort Crevecoeur.

[illustration no. (68), 'Le Fort James']/I

It is built of the local stone, on a headland of the sea, which beats terribly against it. It is in flanked by four small bastions. The whole maked by four small bastions. The whole maked by four small bastions in a keep which rises in tower, on which there is platform above the around, with embrasures and loopholes.



numbers and some deer and goats, for it is Only about three leagues of flat land inlan suitable for hunting, the land having little for than at any other place on the coast, and the colour of crushed brick. They have hardly an several kinds of beans and peas. 16

The gold traded at Acra is considered as I Most of it comes from inland by way of the I time of war you can reckon on 500–600 slav slaves are traded for Coesveld cloth, *Sleys* linen], knives, bedsheets, says, perpetuanas, I glass beads and *contecarbe* [beads]. A slave i benda of gold, reducing the goods to the value [.../p. 39/...]¹⁸ This will suffice for the king-

Additional Passages from 1732

[p. 184/11–185/2, on anchorage at Accra, a quest]

Before I leave Acra, I must warn sailors to the road every two or three days, because t rock-stones, the buoy ropes and the cables eight or nine feet from the anchor. Thus w that road; and many other ships, before and same fortune. The fresh S.W. gales, which morning till night, except in the rainy sea swell high, and the tide setting eastward ve ships work very hard on the cables, and retroublesome to get up the anchor in the da easier done in the night, the weather beir season the tide sets as the wind and moon days before and after the new and full moon westward, as it also does after it has ble E.N.E. and the wind returns to S.S.W. a for twenty-four hours will run upwards a been found by experience, lying before mentin and Acra. 19 The kings and chief my time, very rich in slaves and gold, thi natives drove with the Europeans on the co ing nations up the country. These peop

3ARBOT ON GUINEA

al in slaves and gold, and go ashore with what er to those for whom they have bought the y come back to collect the rest, which they e collectors of royal dues cannot learn about, n their service everywhere. Or, if they cannot they try to steal gold from their clients while ndling it on the pretext of removing dirt or 1 is withdrawn their long nails are full of the transfer to their mouth, to their nose, into es between their toes.5 These brokers have he dache, or present, that the whites generally y buy anything. [...] Apart from the embarm causes, it puts up the cost of trade by 5%, all the time with these people about it, they especially the smaller men who are the $78/...]^7$

chants do not trade only in gold but also in ing to the ships in fairly large numbers when beacetime, as was the case on the whole Gold little trade in these and they are very dear: ned at from six to eight or nine poids. Hardly ecause such ivory as they have there comes in Quaqua or Congo, and because they use it, and other things they make and use, which there. Hardly any wax is available, or at least inploy it to make candles (whose use they have

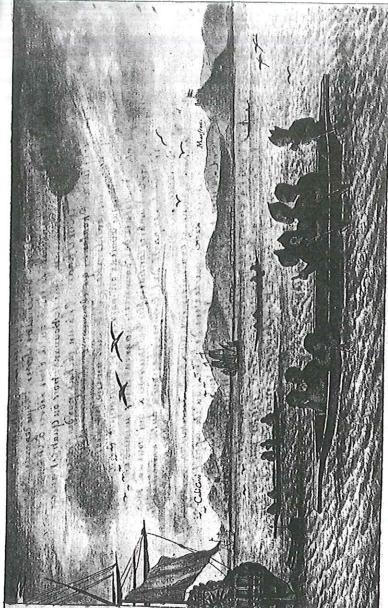
trawing a canoe containing slaves who are to ther canoes arriving to trade gold. In the low they upturn the little craft on to some the shore.⁹

79), canoes approaching ships off the

m 1732

goods inland]

who come down without slaves of their own imodities purchased, hire either free-men or



. Canoes, with merchants and slaves, off Gold Coast

BARBOT ON GUINEA

casion, in fact from Bosman, p. 185, and recounts fferent terms – 'divided themselves into two bodies, ier, in order of battle. No sooner were we placed in rt, from whence we could have a full view of them, move towards the other, and skirmished together being dark night they left off . . .' The equivalent of s 'forty pounds sterling'.

was probably inspired by Villault, p. 313, which a cap decorated with the skulls of those whom he ing and wearing of skulls and jawbones, see Letter o Marees, f. 45; Villault, pp. 343-4, 357; Phillips 1983a, pp. 199-200.

sely based on Marees, ff. 87v-88, which does not taviour with festivals. The youths referred to by what other seventeenth-century authors called *manwere* very similar to those of the more active memhip company] in later periods' (Datta/Porter 1971,

describing his own drawings, perhaps of instrut, the description of horns, and the omitted paraf drums', are from Bosman, pp. 138-9. The section with a digression on Biblical implements.

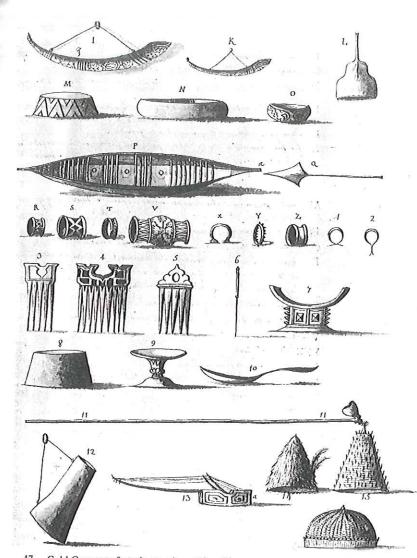
LETTER 24

'ey make to each other, and their method of swimming. particulars.

which you requested in your note the evening reason I did not send it was that I was not in . It shows you some of the instruments which ctain themselves.

86), musical instruments] ¹†

ed at a point which urges me to deal in this one iarities concerning these peoples. I shall begin hich they make solemn promises to the whites s, at least when matters of importance are rs cross their two forefingers and kiss them, s, Per esta crus de Dios.³ [...]⁴/p. 94/



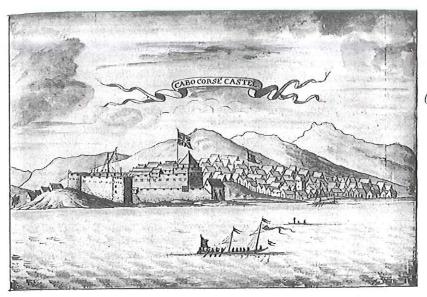
47. Gold Coast artefacts in wood, metal and ivory

BARRIT ON GUINEA

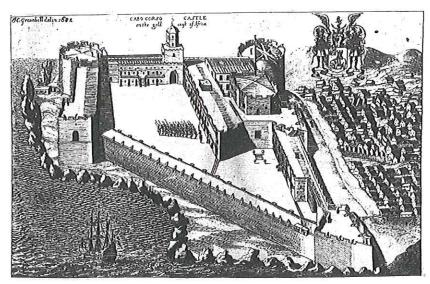
o pas z reach the gate of the castle.8 This gate ily seem is its advantageous situation, for it dge mr i moat, and not even a portcullis. The by Iwi arge towers towards the sea and two is the and. The walls are high and thick. The astle are very comfortable and spacious. The ome =ci having an outdoor balustrade, reis bacture. The old apartments are daily being nost are worthy item is the slave-house, which t coessis of large vaulted cellars, divided into vhici an easily hold a thousand slaves. This) the rick. beneath the parade-ground, which is There is also a very fine cistern in the castle, nunce aims of water. 12 In the castle I counted on range and a garrison of 60 white men, of it muntry in the company's pay, whose 13 The merison is clothed in red and maintained Roya Empany of London. 14 The only fault of n all aces except the sea one can look over the d see everwhere inside the castle. This battery 1 by ie Danish fort at Manfrou, which is on a pource cannon-shot away. This consideration ery armspect towards that northern nation, ed al mer efforts to induce the Danes to cede agreement: but this has always been in vain. Engist became masters of Frederixborgh in

istle if Corso and the village are also commanng NV. North and NE of it. These would make collisce with the Moors of Fetu to conquer the sh here them too well to lose their friendship: friendship grows daily, because of the presents em zi ie tribute which they pay punctually ng of = 24 Fetu for the right to keep the castle. it withit not be as easy to take it from them as it caste i Mina [from the Dutch], whose garrison h the factves. 16

Roya Cimpany resides at Cabo Corso, where he s of the factors of Anamabou, Acra and Ardra, as eir immedent lodges. The trade the English rso are eisewhere is in gold, slaves, ivory and

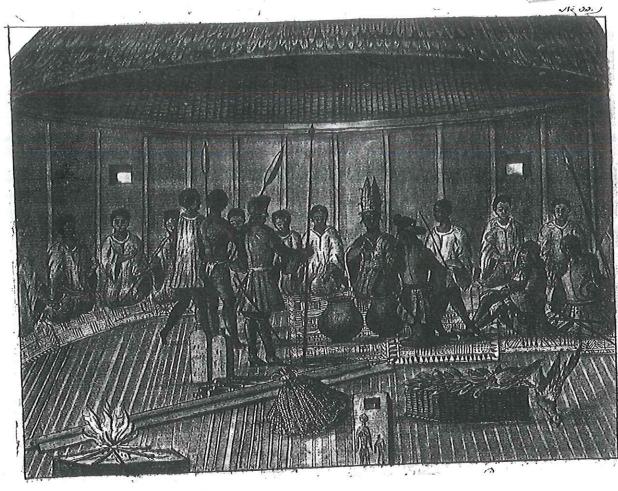


33. The English fort, Cape Corso Castle, at Cape Coast, on Gold Coast, 1679



Cape Corso Castle, 1682, by Henry Greenhill, engraving of c. ?1690





1. Barbot visits the King of Sestro, 1681

BARBOT ON GUINEA

THE WRITINGS OF JEAN BARBOT ON WEST AFRICA 1678–1712

VOLUME I

P. E. H. HAIR, ADAM JONES and ROBIN LAW Edited by

P. E. H. HAIR General editor

THE HAKLUYT SOCIETY LONDON 1992

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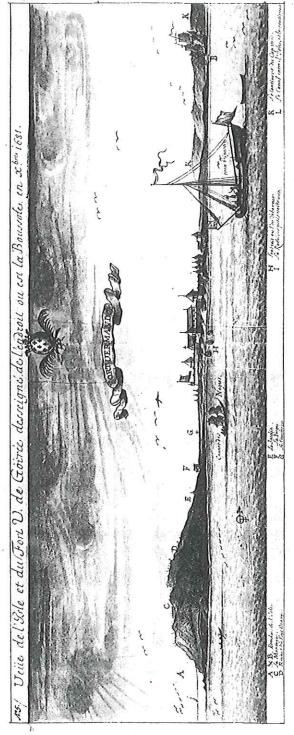
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styled by them; but the company's servants the of governor. His province is in chief to dicompany's trade, and all other matters in this the land of the Blacks, as far as the river Gas assistants and accountants, both here and in dences the company has about the country; we each of them, to whom he sends from the ger all such commodities as are proper for trad and receives their returns for the same, bein ivory, bees-wax, bullocks hides dry'd, gum-res, pagnos, provisions etc.

[p. 19/1-2, on the navigation of River Senegal]

To this end they navigate the river in flat-b framed in France, but brought over in pieces put together in the island of St Lewis; each twelve tun burthen, and mann'd with seven ten or twelve Laptots or free Blacks, kep constant pay. Each bark is furnish'd with p supercargo, or factor, with a competent quai European goods fit for that trade. / Being t proves fair, they hoist out all their sails; but the weather calm, the vessel is drawn with re north bank of the Senega, which is indiffe much incumber'd with woods or stumps of the opposite south side. However, this sor tedious, not only in regard they must conti the rapid stream of the river, but by reason and hardships which attend it, occasion'd heats of the climate, and the opposition of logs and green trees, wash'd away from the carry'd down with such violence, as ofte vessel and the men in it; the shocks they prodigious, and sometimes staving of them lie at anchor. To prevent these dismal acci be, they seize the end of the cable about stretch it to the beam, to which they ma having given the cable another turn: for if this matter, the marlin that fastned it bre the flook of the anchor draws out of the



. Gorée Island, viewed December 1681

BARBOT ON GUINEA

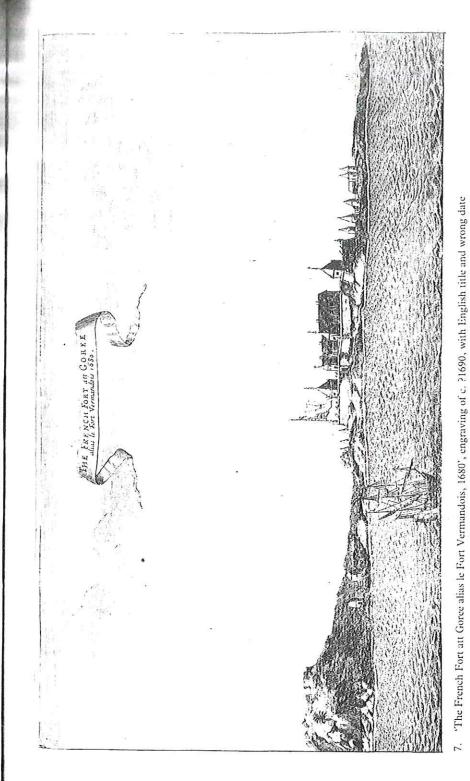
ght from the mainland and stored in cisterns ns also receive the rainwater from the roofs of e fort contains.²⁵

en to the Dutch company by King Biram s company occupied it until 1677 when it shal D'Estrées, who with six large vessels so little resistance that the history of the siege . The marshal had the two forts which the to the ground, and he abandoned the island, e damage he could, and loading on his fleet, and tools found there, together with a large nerchandise and dried, untanned hides. The e following year (10 August 1678) gave this enegal Company, that is, to the Crown, and Senegal Company, without reserve or condiof fealty and liege homage, whether the title aty with the black kings or by conquest, and I the territory up to six leagues inland in the he company at its own expense has had Fort ort the Dutch built and Marshal D'Estrées ange, the one on the hill-top. This fort, now s, serves as a depot for the company's trade d Gambia. The structure is built in brick and can more easily judge the main points of the from the view of it I give here. The map I ich I drew with as great care as I did the n more informative.

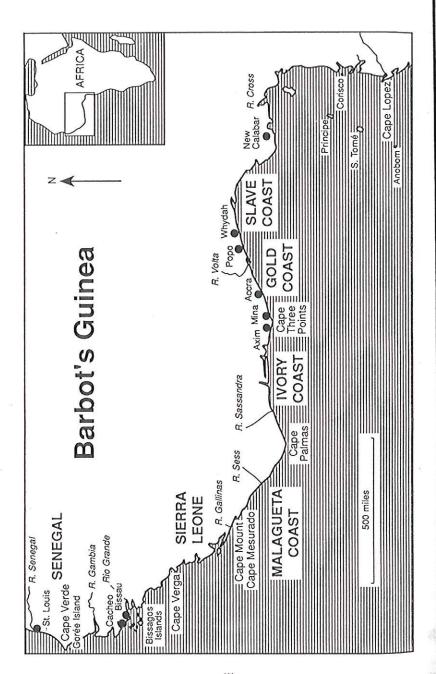
plan of Gorée Island, with the following

EREE: A. Fort Vermandois; B. Villages of Landing-place; D. Former slave-yard; E. -yard; G. Forge; H. Road to fort on hill; I. ort Orange; L. Road over hill; M. Road to reen the rocks; O. Harbour for small vessels; sland and the cape; Q. Rocks around the island

iew of Gorée Island, with the following



BARBOT ON GUINEA



AVIS/INTRODUCTORY DI

Neither vainglory nor self-interest makes me with the first instance to begin work on this volume vatisfaction I felt when I brought back before me the most important localities on my voyages. I hat time of becoming an author. But a number of 1 the honour of liking me, and even certain pe whom I in some way depended, very strongly uncomplete description of the coasts of Guinea, in the imperfect ones constructed, in France and I dubious sources. I undertook this task in 1683, a to completion until the beginning of 1688, havindomestic affairs and by the persecution in Franseek asylum in England towards the end of 1685

It has been my aim in this treatise to satisfy thr the Curious, who wish to know everything w. chamber; Businessmen (negotians), whose self-in to the extremities of the earth, in order to amass tors and those individuals who commonly entru responsibility of navigating ships. After havin through the pages of this book, the curious w much about the affairs of Guinea as they would h travelled around these localities, risking their he Businessmen will draw on this new source – as c new source of water - for ample, genuine and us how to conduct their trade with the /unnum. p the Europeans who are established in Guinea. Ar will find here maps of the coast much more corr than those which have appeared to date, toge description of roads, shoals, harbours, rivers, d

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Published Descript'n London: Printed for T. Cadell and W. Davies in the Strand, 1806 xviii, [2], 447, [1] p., [24] leaves of plates: ill., map, plan; 28 cm

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UNDERTAKEN

UNDER THE AUSPICES OF H. B. M.'S GOVERNMENT,

IN THE YEARS

1849-1855.

BY

Heinrich ... (HENRY, BARTH, PH. D., D. C. L.,

FELLOW OF THE ROYAL GEOGRAPHICAL AND ASIATIO SOCIETIES, ETC. ETC.

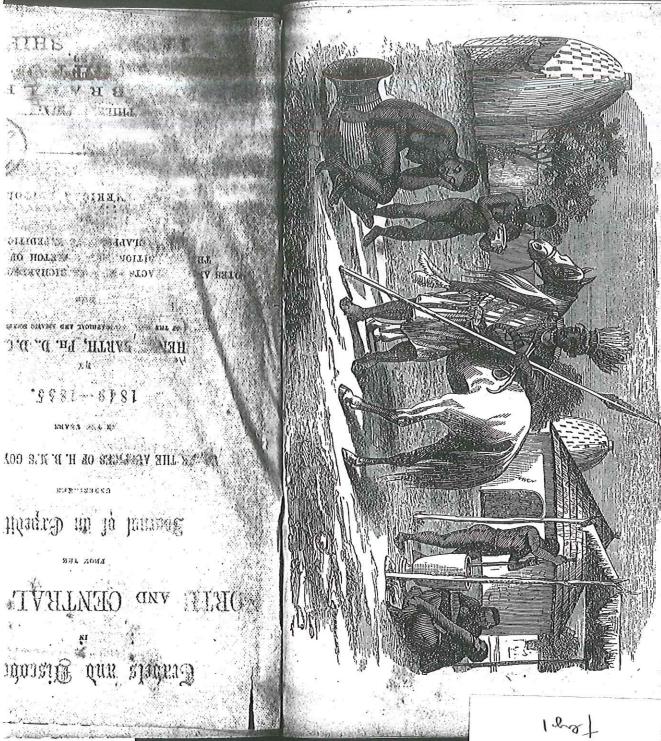
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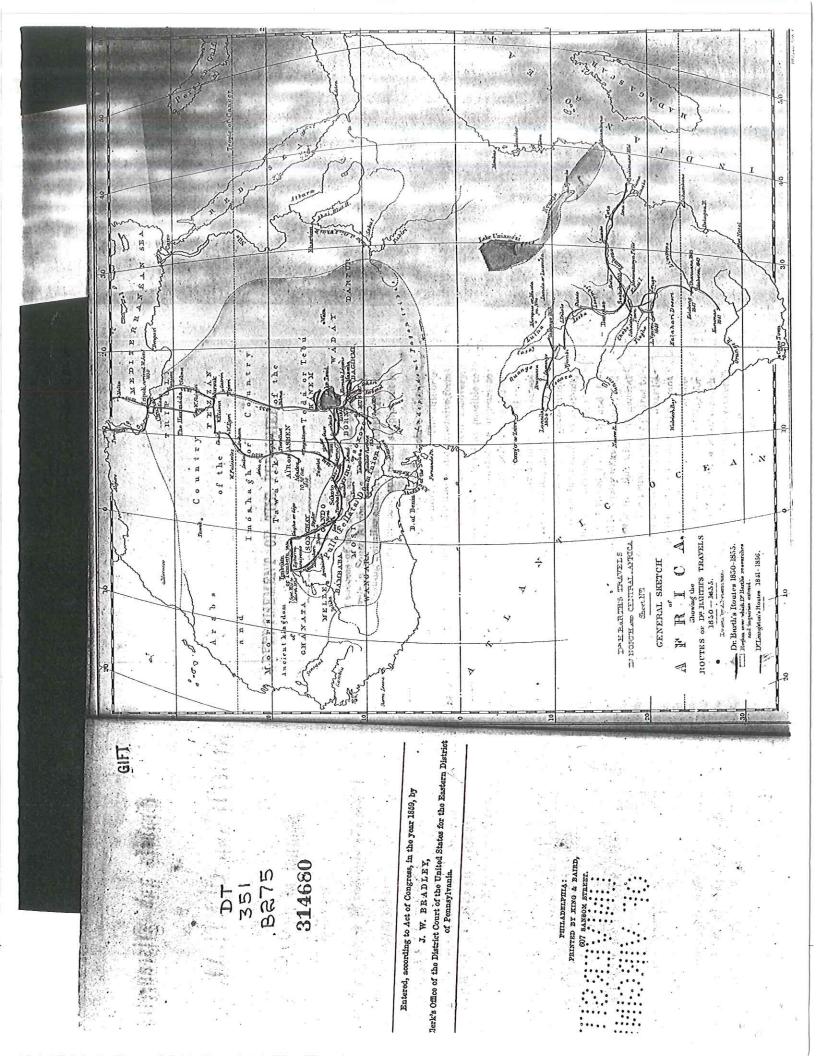
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J. W. BRADLEY, TEERGPERST 1859 1ABNAED SHIPP

PHILADELPHIA:







Chitanic Kanembu Chid

(221)

CHAPTER XV,

Tri Barth joins another warlike expedition—Lammo—Maroh of enomy—Conversation with the sheikh on slavery—Submission chief—The sheikh returns to Kúkawa—Prince A'dishen—sing the Musgú country—Encampment in the forest—Singular combat—Plundering and outrages by the Bornu army—Spoil differences of the Bornu army—Spoil differences of Kúkawa.

We reached Kukawa on the 14th, having met on the ropoin their companions in Kanem. We were well received our host, the Vizier of Bornu.

shelkh and his vizier were about to leave in a few days a shelkh and his vizier were about to leave in a few days of expedition; and, being desirous of employing every most becoming acquainted with new regions of this compine we could not but avail ourselves of this opportunity, how difficult it was for avail ourselves of the entire want of means make the necessary preparations for another campaign make the necessary preparations for another campaign

Movember Abik, 1851. Ten days after having returned our head-quarters from the wearisome journey to Kanem, it Kikawa again in order to join a new warlike expedition.

The sheikh and his vizier, with the chief part of the ga

had set out already the previous Saturday. The route have set out already the previous Saturday. The route hoof yet been determined upon — it was, at least, not generations: but Wandala, or, as the Kanúri call it, Manda was mentioned as the direct object of the march, in order enforce obedience from the prince of that small country, we protected by its mountains, had behaved in a refractory in notected by its mountains, had behaved in a refractory in protected by its mountains, had behaved in a refractory in ner. The chief motive of the enterprise, however, consisted

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de l'allemand par Paul Ithier ...

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Uniform ti Travels through North & South Carolina, Georgia, east & west Florida, the Cherokee country

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Cherokee country, the extensive territories of the Muscogulges, or Creek Confederacy, and the country of the Chactaws. : Containing an account of the soil and natural

productions of those regions; together with observations on the manners of the Indians. :

Embellished with copper-plates. / By William Bartram.

Published [London]: Philadelphia: Printed by James and Johnson. 1791. London: Reprinted for J.

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Ragatz, L.J. Brit. Caribbean history, p. 219

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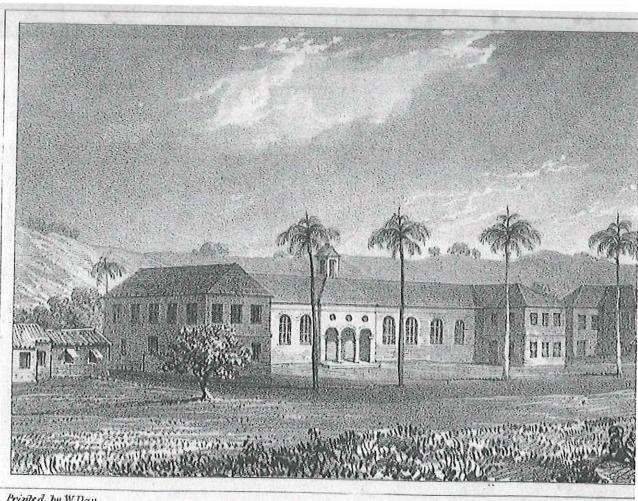
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> **AUTHOR** beard j r john relly 1800 187 | Search | S

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Author

Beard, J. R. (John Relly), 1800-1876

Title

The life of Toussaint L'Ouverture, the Negro patriot of Hayti: comprising an account of the struggle for liberty in the island, and a sketch of its history to the present period. By the Rev. John R. Beard

Published

London, Ingram, Cooke, and co., 1853

Descript'n

xi, 335 p. 6 pl. (incl. front.) map. 19 cm

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LC subject

Toussaint Louverture, 1743?-1803

LC subject

Haiti -- History -- Revolution, 1791-1804

LCCN

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>> Senior Fellow
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>> CV: http://www.people.virginia.edu/~jh3v
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Title: The life of Toussaint L'Ouverture, the Negro patriot of Hayti: comprising an account of the struggle for liberty in the island, and a sketch of its history to the present

period.

Publication info: Westport, Conn., Negro Universities Press [1970]

ISBN: 837135729

Description: xi, 335 p. illus., map 23 cm.

Note: Reprint of the 1853 ed.

Subject: Toussaint Louverture, 1743?-1803.

Subject: Haiti-History-Revolution, 1791-1804.

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London: Ingram, Cooke, and Co., 1853.
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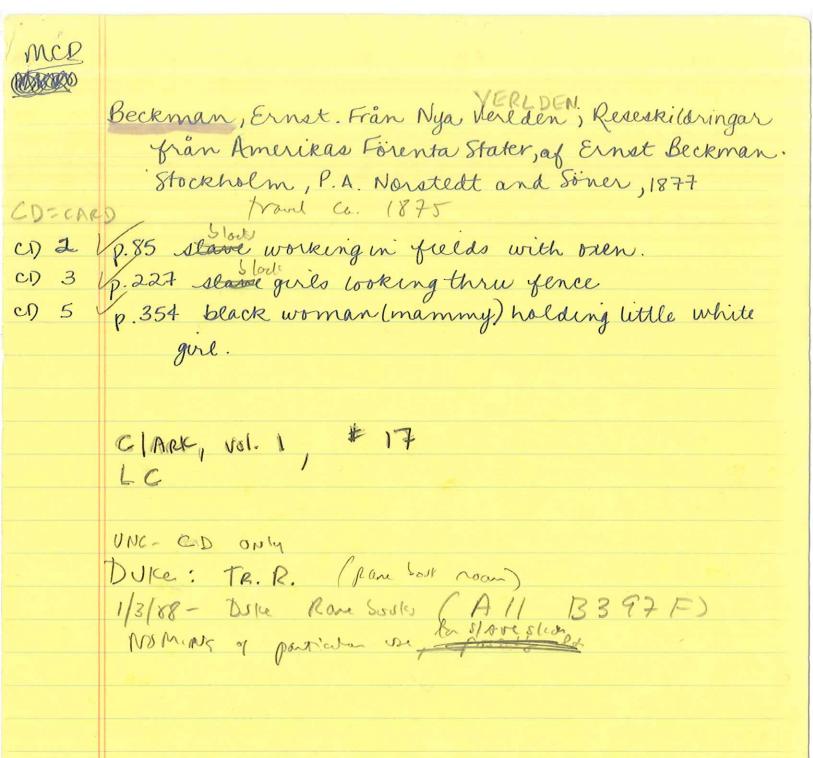
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All the best, Natasha

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On Sat, 18 May 2002, Paul Jones wrote:

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> i am certain that those images came from the folks at the documenting the
> american south project. i am copying jill kuhn and natasha smith who run
> that project and can most likely tell us the original sources. i'm also
> copying andre burton who created the la. slave site.
> folks, jerome is talking about the images at http://ibiblio.org/laslave/
> On Thu, 16 May 2002, Jerome Handler wrote:
> +Dear Paul Jones-- I got your name and address from Gwendolyn Hall. We are
> +constructing a website showing images relating to slavery and the slave
> +trade. http://gropius.lib.virginia.edu/Slavery/ On the front page of
> +Hall's Louisiana website, there are two images of slaves....can you give me
> +the orginal source of these images; we may be interested in scanning them;
> +your help will be acknowledged. Many thanks. Jerome Handler
>+
> +Jerome Handler, Ph.D.
> +Senior Fellow
> +Virginia Foundation for the Humanities
> +145 Ednam Drive, Charlottesville, VA 22903-4629
        phone: 434/923-8938
>+
        fax: 434/923-8463
> +
> +CV: http://www.people.virginia.edu/~jh3v
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Book

Format: Author:

Beecham, John, 1787-1856.

Title:

Ashantee and the Gold Coast: being a sketch of the history, social state, and

superstitions of the inhabitants of those countries: with a notice of the state and

prospects of Christianity among them / By John Beecham.

Title List

Imprint:

London: sold by John Mason; and by all booksellers, 1841 [printed by James Nichols].

Description: xix, [1], 376 p., [1] leaf of plates (folded): map; 20 cm.

Notes:

Includes "Description of a slave war" written by Joseph Wright p. [349]-358;

"Vocabulary of the Fanti language" p. 359-376.

Citations:

Hogg, P.C. African slave trade, 1483

Citations:

Lib. Company. Afro-Americana, 1013

Subject:

Slavery -- Africa.

Subject:

Ashanti (African people)

Subject:

Missionaries -- Africa, West.

Subject:

Africa, West -- History.

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Subject:

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Co-Creator: Wright, Joseph. Description of a slave war.

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Note

Les abolitions de l'esclavage aux Antilles et en Guyane françaises : 1794 et 1848 : textes

et recueil de documents sur l'émancipation des esclaves / [réalisé par] René Belenus

Published

Pointe-à-Pitre: Centre départemental de documentation pédagogique de la Guadeloupe, 1998

"Centre régional de documentation pédagogique des Antilles et de la Guyane"--P. [4] of cover

Descript'n

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1 Jeanion

ADELAIDE-MERLANDE Jacques: Documents d'histoire antillaise et Guyanaise 1814 - 1914 (C U A G, 1979).

ANDUSE Roland: Joseph Ignace, le premier rebelle (Ed. Jasor) 1989.

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GISLER Antoine: L'esclavage aux Antilles françaises (XVIIè-XIXè siècle), Karthala, 1965.

LEMOINE Maurice: l'esclavage, Casterman, 1997

LENGELLE Maurice : L'esclavage, PUF " Que sais-je?" 1992

MELLON James: Paroles d'esclaves; les jours du fouet, Seuil, collection Points, 1991.

MEYER Jean: Esclaves et négriers, Gallimard jeunesse, 1986. UVA

PETRE-GRENOUILLEAU Olivier: La traite des Noirs, PUF, "Que sais-je?" 1997.

SCHNAKENBOURG Christian: La crise du système esclavagiste (1835-1847). L'Harmattan, 1980.

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La traite des Noirs à Nantes du XVII ème au XIXème siècle (CRDP des pays de la Loire).

La traite des Noirs, Archives Départementales de la Charente (CDDP de la Rochelle).

CREDITS PHOTOGRAPHIQUES

- LE CODE NOIR : Archives départementales de la Guadeloupe, R 140, L.F. Prault 1788,
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- -VICTOR SCHOELCHER ET AUGUSTE PERRINON, Lithographie: BIBLIOTHEQUE NATIONALE Est, N2 SCHOELCHER MONSEIGNEUR DUGOUJON, curé à la GUADELOUPE et MONSEIGNEUR CASTELLI, préfet apostolique à la MARTINIQUE: COLL. PERSONNELLE, R. BELENUS
- MEMBRES DU GOUVERNEMENT PROVISOIRE , 24 FEVRIER 1848 : LITHOGRAPHIE DE LORDEREAU , 50x 35, B.N. Est, N2 LAMARTINE D 181326
- ARRETE DU GOUVERNEUR LAYRLE ABOLISSANT L'ESCLAVAGE, 27 mai 1848 : CAOM, GUAD. 7, d. 72, PROCLAMATION DE LAYRLE : idem
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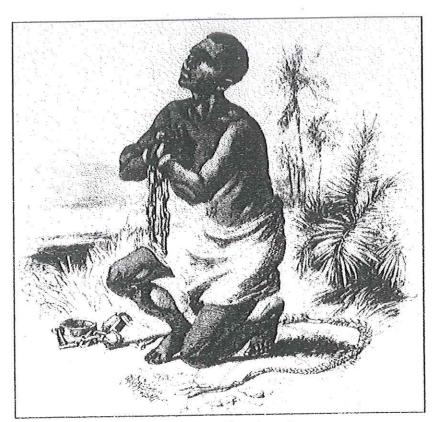
Toussaint LOUVERTURE



Louis DELGRES

Le courant abolitionniste

Mg



Gravure anti-esclavagiste



L'abbé CASTELLI



L'abbé DUGOUJON

RÉPUBLIQUE FRANÇAISE.

Liberté, Égalité, Fraternité.

Not la

Proclamation

Du GOUVERNEUR de la Guadeloupe.

CITOYENS .

Il n'y a plus d'esclaves à la Guadeloupe.

L'esprit de sogesse et de modération dont la population esclave a fait preuve méritait une récompense, il m'a permis d'avancer le jour de la liberté.

Que nos nouveaux Conciloyens continuent d'être modérés et sages! qu'ils s'élèrent par le travall, les bonnes mœurs, la religion, à tonte la diguité d'homme libre!

Qu'ils aident à rendre ce beau pays riche et florissont !

Des mesures pour réprimer sérècement le désordre et le vagabondage seront immédialement arrêtées.

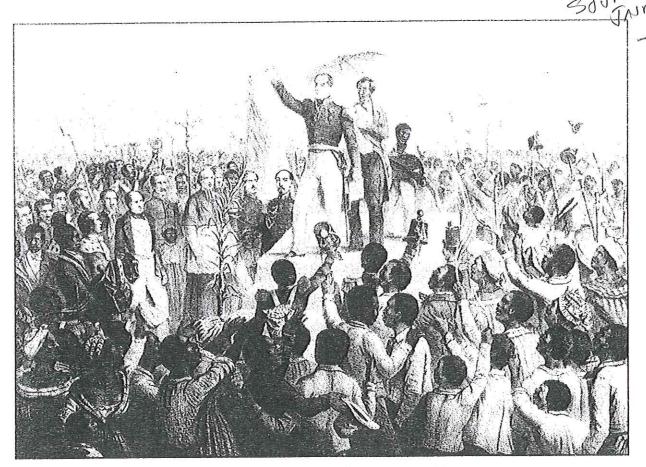
Tous mes soins, tous mes efforts seront consacrés désormais à obtenir pour les maîtres une légitime indomnité.

VIVE LA RÉPUBLIQUE!

talt à l'Hétel du Convernement, Basse-Terre, le 27 mai 1848.

LAYRLE.

K SS



Plantation de l'arbre de la liberté à Basse-Terre

Alpedia

Délibéré en Conseil privé.

Liberté, Égalité, Fraternité.

NOUS, GOUVERNEUR DE LA GUADELOUPE ET DÉPENDE,

Vu le Décret du Gouvernement provisoire en date du 4 mars, qui proclame que nulle terre française ne peut porter d'esclaves:

Vu le retard que les circonstances ont apporté à l'application de ce principe

à la Guadeloupe :

Considérant que par le bon esprit dont elle a fait preuve la population esclave

s'est montrée digne du bienfait de la liberté;

Considérant que tout annonce qu'elle continuera à le mériter en persévérant dans ses habitudes d'ordre et de travail et dans l'accomplissement de tous les devoirs du citoyen;

Confiant dans son intelligence et dans son patriotisme:

Yu l'article 11 de la Loi du 24 avril 1833 :

De l'avis unanime du Conseil privé: AVONS ARRÊTÉ ET ARRÊTONS :

ARTICLE PREMIER.

l'esclavage est aboli.

ARTICLE 2.

L'indemnité, due légitimement aux propriétaires, est placée sous la sauve-garde de l'honneur français et recommandée à la justice de l'Assemblée nationale.

Le Commandant militaire et les Chefs d'Administration sont chargés de l'exécution du présent arrêté.

Basse-Terre, le 27 mai 1848.

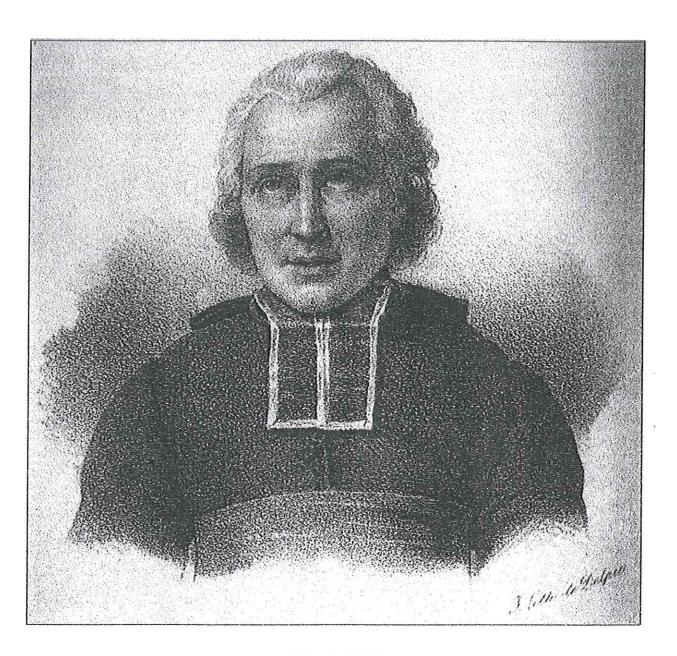
TAYRLE.

Par le Gouverneur en Consell:

CHAUMONT. GUILLET. JULES BILLECOCQ. BAYLE MOUILLARD.
BONNET. A. LIGNERES. A. MOLLENTHIEL. LAUGIER. L. RICHARD de CHICOURT.

NO

L'ami des Noirs



L'abbé GREGOIRE

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Full record

Sketches of character in the Island of Jamaica [graphic]

Belisario, I. M. (Isaac Mendes), fl. 1837-1838.

Author: Belisario, I. M. (Isaac Mendes), fl. 1837-1838.

Title: Sketches of character in the Island of Jamaica [graphic] / I.M. Belisario.

Publication info: Kingston, Jamaica: [Published by the artist], 1937.

Description: [12] art reproductions : col. ; 37 x 27 cm.

Note: Title from envelope.

Note: Reproduction of lithographs from work originally published in three parts in Kingston, Jamaica, 1837-1838. Lithographs by Adolphe Duperly.

Contents: Queen or "Maam" of the set-girls -- Red set-girls, and Jackin-the green -- Jaw-bone, or House John-Canoe -- Band of the Jaw-Bone John-Canoe -- "Koo, Koo, or actor-boy" [1] --"Koo, Koo, or actor-boy" [2] -- French set-girls -- Lovey --Water-jar sellers -- Milkwoman -- Chimneysweeper --

Creole Negroes.

Subject: Prints--19th century--Jamaica--Facsimiles.

Subject: Costume--Jamaica--History--Pictorial works. Subject: Jamaica--Social life and customs--Pictorial works.

Related name: Duperly, Adolphe 1801-1864.

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Title: Sketches of character in the Island of Jamaica

Author(s): Belisario, I. M. fl. 1837-1838. (Isaac Mendes),

Duperly, Adolphe.

Publication: [Hawaii :; Kauai Fine Arts,

Year: 1998

Description: [12] art reproductions : col.; 37 x 27 cm.

Language: English

Contents: Queen or "Maam" of the set-girls -- Red set-girls, and Jack-in-the

green -- Jaw-bone, or House John-Canoe -- Band of the Jaw-Bone John-Canoe -- "Koo, Koo, or actor-boy" [1] -- "Koo, Koo, or actorboy" [2] -- French set-girls -- Lovey -- Water-jar sellers -- Milkwoman --

Chimneysweeper -- Creole Negroes.

SUBJECT(S)

Descriptor: Prints -- 19th century -- Jamaica -- Facsimiles.

Costume -- Jamaica -- History -- Pictorial works.

Geographic: Jamaica -- Social life and customs -- Pictorial works.

Note(s): Title from envelope./ Reproduction of lithographs from work originally published in three parts in Kingston, Jamaica, 1837-1838. Lithographs

by Adolphe Duperly. / Accompanied by photocopy of original text:

Sketches of character, in illustration of the habits, occupation and costume of the Negro population in the Island of Jamaica: drawn after

nature and in lithography / by I.M. Belisario. [26] p.; 28 cm.

Class Descriptors: LC: NE583.B44

Responsibility: I.M. Belisario.

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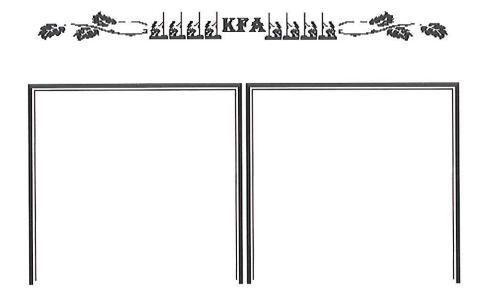


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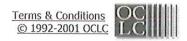
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Title: Sketches of character, in illustration of the habits. occupation, and costume of the Negro population, in the island of Jamaica:

> drawn after nature, and in lithography /

Author(s): Belisario, I. M. fl. 1837-1838. (Isaac Mendes),: Duperly, Adolphe.

Publication: Kingston, Jamaica: Published by the artist,

Year: 1837

Description: [8] p., 4 plates : p., 4 col. plates :, 35 cm.

Language: English

TOC: Queen or "Maam" of the set-girls -- Red setgirls, and Jack-in-the green -- Jaw-bone, or House John-Canoe -- Band of the Jaw-Bone

John-Canoe.

SUBJECT(S)

Descriptor: Costume -- Jamaica -- History -- Pictorial

works.

Geographic: Jamaica -- Social life and customs -- Pictorial

works.

Note(s): Part 1(?) or an incomplete copy of a work

published in three parts in Kingston, Jamaica, 1837-1838. Lithographs by Adolphe Duperly.

Responsibility: by I. M. Belisario.

Document Type: Book

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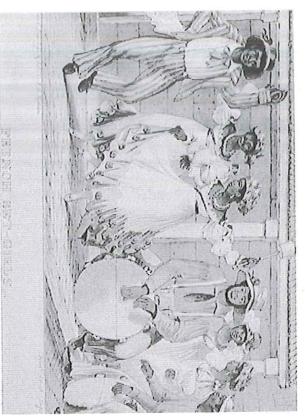


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Page 1 of 2

The Atlantic Slave Trade and Slave Life in the Americas

John Canoe (Jonkonnu, JonKanoo) Dancers, Jamaica, 1837-38



Be-1 Image Reference

Source

Jamaica (Kingston, Jamaica, 1837-38); from reproduction published by the Institute of Jamaica, Kingston. Character, in Illustration . . . of the Negro Population, in the Island of Isaac Mendes Belisario, Sketches of

Comments

African and European traditions. The costuming, masking, parading, and combination of music, dance, festivities, usually featuring some Jamaica incorporated a wide range of celebrations during the slave period in Christmas and New Years time." (Thanks to Ken Bilby for these Jamaican plantations at Christmas or costume (often associated with a referred only to a particular character mumming; these reflected both Captioned, The "French Set-Girls" house headdress) that appeared on JonKanoo), seems originally to have term "John Canoe" (or Jonkonnu,





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The Atlantic Slave Trade and Slave Life in the Americas

John Canoe (Jonkonnu, JonKanoo) Dancers, Jamaica, 1837-38



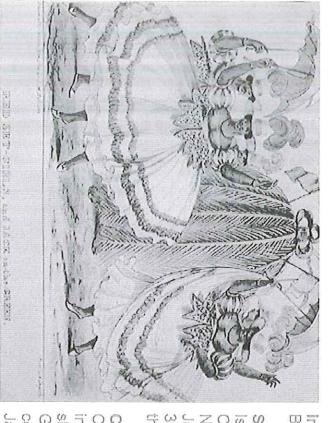


Image Reference Bei-2

Source

Isaac Mendes Belisario, Sketches of Character, in Illustration . . . of the Negro Population, in the Island of Jamaica (Kingston, Jamaica, 1837-38); from reproduction published by the Institute of Jamaica, Kingston.

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comments.) time." (Thanks to Ken Bilby for these Jamaican plantations at Christmas house headdress) that appeared on or costume (often associated with a JonKanoo), seems originally to have costuming, masking, parading, and combination of music, dance, Jamaica incorporated a wide range of celebrations during the slave period in Green". Christmas and New Years shown dancing around a "Jack-in-thein-the-Green," these figures are referred only to a particular character African and European traditions. The mumming; these reflected both festivities, usually featuring some term "John Canoe" (or Jonkonnu, Captioned, "Red Set-Girls and Jack-







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The Atlantic Slave Trade and Slave Life in the Americas

John Cance (Jonkonnu, JonKanoo) Costume, Jamaica, 1837-38

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Source

Isaac Mendes Belisario, Sketches of Character, in Illustration . . . of the Negro Population, in the Island of Jamaica (Kingston, Jamaica, 1837-38); from reproduction published by the Institute of Jamaica, Kingston.

Comments

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John Canoe (Jonkonnu, JonKanoo) Costume, Jamaica, 1837-38

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Comments

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The Atlantic Slave Trade and Slave Life in the Americas

Pottery Sellers, Kingston, Jamaica, 1837-38





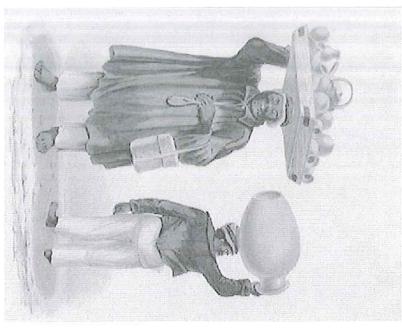


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Isaac Mendes Belisario, Sketches of Character, in Illustration ... of the Negro Population, in the Island of Jamaica (Kingston, Jamaica, 1837-38).

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Caption, "water-jar sellers. Kingston, Jamaica"; shows different types of pottery, including "monkey jar" in man's tray (right). Slide, courtesy of the Barbados Museum.





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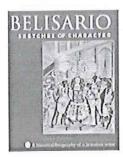
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Jackie Ranston (author & researcher) & Valerie Facey (Publisher) at The Mill, Kingston, Jamaica, West Indies with their new book Photo Credit: Leisha Chen-Young.

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IN THE

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Drawn after Nature, and in Lithography,

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1837.

PREFACE.

Various have been the reasons, or rather apologies, frequently advanced by writers, for presenting their works to the public: conveying thereby for the most part, evident distrust of their legitimate pretension to favor.

Such precaution, may in some few instances, have a tendency to disarm criticism, or at least, to cause its lash to fall more lightly; but surely claimants for indulgence, would be spared the humiliation of either craving mercy, or having recourse to subterfuge, were they openly to avow their motives for having embarked on the perilous voyage of public approval, and at the same time stipulate for the privilege due to authors, "viz," that of not seeking more in their works, than they themselves intend.

Shielded as this production it is hoped will be, from the severity of criticism with which a literary work might probably have been visited, still the Artist is not altogether free from apprehension, for the safety of his Bark, launched as it is on the like troubled Sea.

His motives for having intruded on public attention, he unreservedly states to be, firstly, the ambition to acquire repute in his favorite occupation—the Arts; secondly, a desire to hand down faithful delineations of a people, whose habits, manners, and costume, bear the stamp of originality, and in which changes are being daily effected by the rapid strides of civilization; and lastly, the hope of reaping an abundant harvest from the undertaking, to compensate for the toil, anxiety, and time bestowed on its completion, in a clime so inimical to the furtherance of such an object.

It will be borne in mind, as set forth in the Prospectus, that, he purposes to furnish but "Sketches of Character," steering clear of Caricature: nature in her ordinary form alone, having been the source from whence all the original drawings were derived, and however amusing her accidental deviations from that course of moulding the human shape, may prove to the admirers of the ludicrous, it behoves not an Artist in this instance, to lend himself to the portraying of deformity!

Whilst your Purveyor, Gentle Reader, disclaims all intention of becoming a Satirist with his pencil, he confidently indulges the hope of being enabled, nevertheless, to provide a series of mirthful, and otherwise interesting designs, combined with strict attention to costume, so varied and picturesque in the Negro Population.

To those friends who have aided him either by useful hints, or the loan of Works, conveying valuable information on the various subjects, on which he will have occasion to touch in the progress of the publication, the Artist thus publicly begs to tender his acknowledgments, such timely assistance having afforded him considerable facilities.

In conclusion, he has also to express his sense of the obligation conferred by the Subscribers, in the liberal support extended to the Work; this he trusts may augur favorably of their future encouragement, by kindly naming it in their several circles—to merit which, his best energies, and close study, shall be unceasingly employed.

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Drawn after Nature & on Stone by I. M. Belisario. Printed by A. Duperly.

QUEEN or "MAAM" of the SET-GIRLS.

Kingston, Jamaica. __ June, 1837.





QUEEN,* OR "MAAM" OF THE SET-GIRLS.

The subject of our first print, is an individual of no less importance in her own eyes, than in the estimation of the lovers of mirth, acting at the Christmas holidays, as conductress of a lively, and graceful band of female dancers, denominated Set-Girls, of whom we shall have occasion to speak more at length, in due course.

This, their Queen, is invested with absolute authority, which, be it remarked, she exercises with unsparing severity, as may be inferred by the Cow-skin whip borne in her hand, in lieu of *Sceptre*, and gaily ornamented with colored ribbons, as it were in mockery of the purpose to which it is not unfrequently applied—the appendage is highly necessary for the preservation of order in her *corps de ballet*.

Taking a minute survey of her attire, the most striking points in her *coiffure*, are the blue ribbon bow of imposing dimensions, and feathers tipped with the same color—these forming the distinguishing badges of the Set to which she is attached, viz.—the "Blues;" there are also the "Reds."

The ornaments displayed are probably the loan of her mistress; the remainder of the dress is invariably purchased by herself, and at a cost of several pounds. In times gone bye, such was the extent to which expenditure of this kind was indulged in by these votaries of pleasure, that the richest silks, satins, laces, &c. were called in requisition to adorn their persons, nor were the entertainments then given, of a less sumptuous character; these, however, were frequently contributed to most liberally, if not wholly provided, by the families resident in the immediate neighbourhood of the scene of gaiety: the loan of their plate also, tended greatly to increase the splendor of the feast, and was seldom refused for that purpose.

During the period of the Earl of Mulgrave's administration, as governor of this island, scenes were exhibited in Falmouth, the writer has been informed, that were highly entertaining—a description of Masquerade in procession, having been got up, in which his Lordship, with several other distinguished characters, were personated by negroes in full costume, as closely imitating their models in this respect as possible; but alas! they had lost sight of one grand requisite to comple the resemblance, viz.—ease of manner, and consequently, their deportment being strangely at variance with that of their originals, rendered such mimic actions truly amusing. The moment selected for portraying this *Prima Donna*, is that, in which she may be supposed leading her set-girls—betraying all the pride, and conscious importance of her office, and "tripping it on the light fantastic toe." Leaving her to the performance of such duty, we will bestow consideration on the youthful band, who form the subject of the succeeding print.

^{*}Since the print was executed, it has been intimated to the Artist that "Queen" and "Maam" are distinct titles, the former claiming pre-eminence, vide "order of procession," in Red Set-Girls.

Bay-126

RED SET-GIRLS, AND JACK-IN-THE-GREEN.

Having paid all due respect to the Queen, these Damsels, and their embowered companion, next claim attention; but previously to entering into detailed particulars regarding them, it may not prove altogether uninteresting to the reader to be informed, whence the origin of term "Set-girls."

It is thus given in a popular work*:-

"Many years ago, an Admiral of the "Red," was superseded on the Jamaica station, by an "Admiral of the "Blue," and both of them gave balls at Kingston to the *Brown Girls*: for the *fair-sex* "elsewhere, are called *Brown Girls* in Jamaica. "In consequence of these balls, all Kingston was "divided into parties: from thence, the division spread into other districts, and ever since, the whole "island, at Christmas, is separated into the rival factions of the "Blues" and the "Reds," (the "Reds" "representing the English, the "Blues" "the Scotch,) who contend for setting forth their processions "with the greatest taste and magnificence."

On the correctness of this traditionary account, it is presumed, reliance may be placed, considering the authority quoted: we shall therefore at once proceed with our notice of these capering, whirling and light-hearted creatures.

All their dresses, it may be observed, correspond in color, &c. agreeably to established rule, those of their Queen, and other Leaders, differing only in the *superior texture* of the materials. These latter also display a greater profusion of Jewellery than their young followers can boast; yet, however homely may be the earrings and bracelets, they are never dispensed with by the Set-girls—such lovers are they of ornaments. Thus gaily attired then, they sally forth in the morning at ten or eleven o'clock, properly marshalled, and attended by a Band, (as shewn in the "Order of Procession") and parade the town, with little intermission, till night, when they are invited to enter private houses, to dance and sing, (this likewise their practice during their excursions by day.) Refreshments, and a gratuity are presented them for the amusement so afforded the families, and they retire to repeat the same elsewhere, till a late hour. There is another Set, denominated "House-Keepers," who never dance in their progress through the streets.

The sums thus collected, frequently amounting to eight or ten pounds per day, are either divided amongst the Set, or employed in defraying the expences of a Ball and Supper given at the termination of the Christmas Holidays, the season of these merry-doings, when they are allowed three days, and also New Years'-day, for their celebration.

The writer has been credibly informed, their animosity some twenty years back, was of so inveterate a nature, that their meetings in public, seldom passed without violent affrays: proving fatal in most instances, to their articles of dress, if not also to their persons, in the struggle for pre-eminence. Such unlady-like conduct in the present day, being regarded as highly indecorous, this description of warfare is rarely witnessed—the parties contenting themselves with the expression of epithets only, without resorting to more striking proofs of their hatred. Profound secrecy is even enjoined the Dress-Maker, on the pattern of the printed cotton selected, and on pain of their displeasure, dare she divulge that or the fashion of their dress, (differing every year) to the opposite set.

Strange as it may appear, they constantly carry *opened* umbrellas in their *nocturnal*, as well as day-light rambles. N.B. Stockings in very few instances constitute part of their attire, with the exception of the *Leaders* of the Set, who invariably wear them.

The Jack-in-the-Green of Jamaica, differs in very few points from the same description of personage, who accompanies the chimney-sweepers on the 1st May in England—they both travel in

^{* &}quot;Journal of a Welsh-India Proprietor," by the late Matthew Gregory Lewis, Esq. M. P.

[†] Or leader of the chorus, the Set-girls always singing some unconnected ditty—the specimen given will convey a just idea of these compositions.

[‡] A very stout woman is usually chosen to fill this post of honor, but no satisfactory reason has ever been assigned, for the jumble of naval, military, and other distinctions, bestowed on these Commanders.

[caption]

Drawn after Nature & on Stone by I. M. Belisario.

Print.^d by A. Duperly.

RED SET-GIRLS, and JACK-in-the-GREEN. Kingston Jamaica June 1837

SONG.

"There is a Regiment of the 64th, we expect from home, From London to Scotland away they must go, There was one among them, that I really love well, With his bonny Scotch plaid, and his bayonet so shining, Now pray my noble King, if you really love me well, Disband us from slavery, and set us at large."

CHORUS.—La la la, la la la.

Perhaps the reader's quickness of perception, may enable him to discover the meaning in this choice scarp, the writer pleads inability, and therefore retires from the attempt. The incongruities to be found almost in every line, never strike these folks, on the contrary, they are perfectly satisfied with this style of arranging their ideas, without for a moment stopping to consider, if it be prose, or poetry.—Here we have a love-sick *fair-one*, absolutely enamoured of a soldier she has *never seen*, and in conclusion, presuming the King is in love with her.

These Songs are chanted at the top of their voice, with an accompaniment of instruments, for the most part out of tune, and played by musicians, *rather* carelessly dressed.

Bres OS

JAW-BONE, OR HOUSE JOHN-CANOE.

It might perhaps prove almost as fruitless, as it would be a difficult task, to trace the origin of the "John-Canoe." In the absence then of more positive information on the subject, it is presumed, we may be allowed to hazard the opinion that, this description of *Merry-Andrew*, was introduced into the Island with the Slave-Trade, having since undergone certain changes in costume, &c. produced, no doubt, by the nearer approach this people had made towards civilization. Yet, with all such attempts at improvement on their own rude mode of habiting these grotesque figures, sufficient still remained for a long series of years, so monstrous and uncouth in their general character, as to induce the belief, they were derived from an untutored, and savage nation.

By the powerful influence of the *March of Intellect*, this Christmas amusement, with many others, has been nearly abandoned, leaving but a catalogue of names, to remind one of the by-gone days of merriment in Jamaica, when the streets were thronged with forms as varied, and hideous, as a mind disturbed by "Blue Devils," could well have conjured up, and the scene might not inaptly have been styled a *Tropical Carnival*. Some few tribes of Africans, may still be found enjoying their song and dance to the *Gumbay*, after the manner of their native country, but such instances are rare.

The most conspicuous of those who annually attract public notice, are the "Koo-Koo," or "Actor-Boy," and the "Jaw-Bone John-Canoe." Of the former Buskined Hero, more in the second number of the Work. The latter, non-descript compound, in half-military, half-mountebank attire, comes under present consideration. His regimental coat and sash, are invariably retained, whatever changes may take place in the other parts of his costume—and as a rule without exception, he (in common with the whole of the John-Canoe fraternity) always wears a mask, with a profusion of dark hair, which is suffered to fall in large wild ringlets over his face and shoulders, giving to his appearance an extraordinary and savage air—scaring, and creating wonderment in the gaping crowd around him.

The* house is usually constructed of pasteboard and colored papers—it is also frequently highly ornamented with beads, tinsel, spangles, pieces of looking-glass, &c. &c. and being firmly fixed on a board, the bearer is enable to balance it, whilst going through many strange contortions of body and limbs, *miscalled*, dancing: the position in which he is drawn, will convey a tolerably accurate idea of one of his favorite steps, consisting of rapid crossings of his legs, several times repeated, and

A *rather* discordant chorus of female voices, added to the stunning and harsh grating sounds produced by the instruments in the band, constitute the only *music*.

"And when with none of these they meet, They dance to the echo of their feet."

It would appear, that *sound*, without the slightest attention to *harmony*, delights these personages, for they are in no way annoyed, should the vibration of a drum even be destroyed by a fracture in the parchment. Their perambulations through the streets, are rendered profitable, by the generosity of the housekeepers and passengers, and the funds thus raised, are, as usual, expended in feasting and carousing. To relieve the chief actor in the scene, one of his attendants carries the house occasionally, and when it is considered that, his head is covered with false hair, weighing four or five pounds, and his face concealed by a mask, it will be readily admitted, said relief must prove both requisite, and acceptable in a *meridian* temperature, ranging between *eighty and ninety degrees*, not to mention, the constant and violent action, into which his whole frame is thrown.

BAND OF THE "JAW-BONE JOHN-CANOE." (DE 1600 Ø 5

More primitive instruments in form, (to be styled *musical*) than those before us, could not well be conceived, and it must be admitted, they are in *most excellent keeping* with the musicians, whose appearance, clearly proves them, non-observers of the requisites to the outer-man.

The small square wooden frame, over which a goat's skin is tightly strained, is termed a "Gumbay,"* "Box," or "Bench-drum," and by being briskly struck several times in quick succession with one hand, and once only with the other, produces a monotonous sound with but little vibration:—it is supported by a Bass-Drum: *very unlike* that in the band at the "Horse-Guards" in London, certainly, either in its tone, fashion, or the style in which it is played upon by the stately, and noble-looking Black, attached to the regiment. The tattered urchin who upholds the "Gumbay" in front, is by no means an *exaggerated* sketch, many such half-attired ramblers being daily seen in the streets of Kingston—indeed, female, as well as male negro children, and youths, who are not constantly about the persons of respectable house-keepers, seldom, or never wear but one article of dress.

The instrument from which the "John-Canoe" in the foregoing print derives his title (a novel mode of conferring distinction) is simply the lower jaw of a horse, on the teeth of which, a piece of wood is passed quickly up and down, occassioning a rattling noise†—this would not prove an inappropriate prelude, to the entrance of a gibbering spectre in some theatrical representation. It may be observed of these peripatetic orchestras that, they in general follow, instead of preceding, in the procession.

^{*} Under the same denomination, the African Tribes have an instrument, barrelled-shaped, and of great length, used also as a drum.

[†] To loosen the teeth, the Jaw is hung in the smoke for several days.

[caption]

Drawn after nature, and on Stone, by I. M. Belisario

Printed by A. Duperly

JAW-BONE, or HOUSE JOHN-CANOE.

Kingston, Jamaica, July 1837.

[addendum]

ERRATA.

In "Queen or Maam," line 6, for "Cow-skin," read "Cow's-skin." Ditto ditto, line 24, for "Comple," read "Complete."

SKETCHES OF CHARACTER,

In Illustration of the Habits, Occupation, and Costume

OF THE

NEGRO POPULATION,

IN THE

ISLAND OF JAMAICA,

Drawn from Nature, and in Lithography,

BY

I. M. BELISARIO.

Lovey 101 "Nothing extenuate, nor set down aught in malice."

To Subscribers £ 1 6 8

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PUBLISHED BY THE ARTIST, AT HIS RESIDENCE, NO. 21, KING-STREET.

KINGSTON, JAMAICA:

SOLD ALSO BY MESSRS. JAMES WALLACE & CO. MESSRS. SMITH & CLARK; MESSRS. JORDON & OSBORN; L. TREADWAY; F. EGAN; AND MATTHEW HYMAN, PORT-MARIA.

Printed by J. R. De Cordova, at the Gleaner's Office, No. 36, Harbour-Street.

1838.



OR-BOY."

KOO, KOO, * OR ACTOR-BOY."

Such is the strange title, by which this Aspirant to Histrionic honors is designated. Ten or twelve years back, several companies of these self-styled Performers, envious of each other's abilities, strolled through the streets, habited in varied costumes, considered by them however, as having been in strict accordance with the *characters* they were called upon to sustain—for be it known, they dared to perpetrate "murder most foul," even on the plays of Shakespeare.

Of late years, this class of John-Canoe† has found but little inducement for the exercise of his talent, wanting that grand stimulant to energy—Competition—candidates for Dramatic fame among his brethren, having gradually decreased in numbers, leaving the field open to a few only of these heroes of the Sock and Buskin who, from having once figured prominently in the higher walks of their art, now descend from their pedestals, and content themselves annually with the public exhibition of their finery, and the performance of certain unmeaning pantomimic actions, which are also repeated at private dwellings,—whereby they contrive to draw largely on the bounty of the parties inviting them.

In order to qualify themselves for the representations above alluded to, a negro who could *read*, and instruct them in committing their parts to memory, was pressed into the service for the purpose—that portion of his Pupils' education, having been *unfortunately omitted*—a remunerating sum was paid him for the four or five weeks so occupied, previous to the Christmas Holidays, at which period, the effect of his labours was manifested to a wondering and admiring audience. "Richard the Third" was a favorite Tragedy with them; but *selections* only were made from it, without paying the slightest regard to the *order* in which the "Bard of Avon" had deemed it proper to arrange his subject: Pizarro was also one of their Stock pieces; but whatever might have been the performance, a Combat and Death invariably ensued, when a ludicrous contrast was produced between the smiling mask, and the actions of the dying man. At this Tragical point, there was always a general call for music—and dancing immediately commenced—this proved too great a provocative usually to be resisted even by the slain, and he accordingly became resuscitated, and joined the merry throng. Scenery was of necessity dispensed with, from the removal such appendage, proving extremely inconvenient to a Company strolling only from street to street.

If competitors for *Dramatic excellence* be wanting in the present day, the *vanity of excelling* in costliness of attire at least, has not expired, as may be annually seen, when a struggle for superiority in that respect amongst these "Actor Boys," takes place on the Parade, a large and much frequented thoroughfare in Kingston, near the immediate scene of business, or in front of one of the principal Taverns. Gentlemen who may be passing, are requested to decide which is the smartest dressed.

The majority of voices is considered definitive as by previous arrangement, and the individual thus distinguished, then retires "with all his blushing honors thick upon him:" gratification of feeling alone forming the prize gained on the occasion, and we may here enquire, what greater reward frequently awaits the achievement of exalted actions in higher life?

* Through the kindness of a friend, we are enabled to furnish the following derivation of the term *Koo-Koo*. It appears that many years back, this *John-Canoe* performed in pantomimic actions *only*, consisting of supplications for food—as being demanded by his empty stomach. At each request, an attendant chorus repeated "Koo-Koo;" this was intended in imitation of the rumbling sound of the bowels, when in a hungry state.

† The term John-Canoe has had many derivations applied to it, amongst others, that it has arisen from the circumstance of Negroes having formerly carried a house in a boat, or canoe; but it is perhaps more consistent to regard it, as a corruption of Gens inconnus, signifying, "unknown folks," from their always wearing masks. We are strengthened in this opinion, by the frequent occurrence of foreign appellations, being attached to the various grades of people of colour, fruits, &c. in this Island.

The jealousy created by failure in the opposite party, is productive of serious broils when he encounters the more fortunate one—blows are exchanged, and other demonstrations of anger indulged in-these violent affrays prove expensive to the hot-headed combatants, in the total demolition frequently of their garments, for which they may have paid five Doubloons, equal to about £15 Sterling. Should these escape uninjured, they are disposed of after the holidays to the negroes in the Country, at a considerable loss, who apply them to the like purpose in the ensuing year. The Band consists of drums and fifes only, to which music the Actor stalks most majestically, oftentimes stopping to afford the by-standers a fair opportunity of gazing at him. In this position he is represented, with a whip and fan, the former is useful in clearing his path of intruders, and the latter proves serviceable in cooling his face, to effect which the mask is of necessity raised, as will be shewn in the succeeding print. A brief description of his extraordinary head-dress may not be altogether considered out of place.—The foundation of it is an old hat, affording the wearer the means of sustaining the superstructure, to which it is firmly attached, and composed of various colored beads, bugles, spangles, pieces of looking-glass, tinsel, &c. attached to a pasteboard form trimmed round the edges with silver lace, surmounted with feathers. The garments are of muslin, silk, satin, and ribbons.

The gayest and most glittering effect of all this finery, is produced at night, when by the light of candles, fixed on a large square frame of wood, supported by men, the hero of the scene being in the centre, parades the town, the enclosure acting as a protection to him against the pressure of the crowd from without. When these Christmas amusements were more in vogue, sums amounting to ten or twelve pounds per day, were collected by the Actors.

"KOO, KOO, OR ACTOR-BOY." X-upum H

Having represented the *gainer** of the prize in the preceding subject, we deem it due also to the less fortunate Candidate to have his place here—and at the same time to present an example of diversity in this description of Costume. Although defeated in his election—nothing daunted—he likewise has his band of musicians, and moreover, amasses means sufficient to enjoy his share of revelry—the invariable *finale* to all Christmas Amusements.

Little regard is paid usually to the uniformity of colour in the hair of which the wig is composed, provided the requisite quantity be procured, as is shewn in this instance, where raven locks are intermingled with dark brown. There is a trifling change annually in these dresses, yet in general they differ but little.

At Christmas 1836, when these John-Canoes were drawn from life by the Author, with great attention to detail.

pripar 1836

[caption]

Drawn from Life, and Lithog^d. by I. M. Belisario.

"KOO, KOO, OR ACTOR-BOY."

Kingston, JAMAICA.

Print. By A. Duperly

[caption]

Drawn from Life, & Lith. by I. M. Belisario

Print^d. By A. Duperly.

FRENCH SET-GIRLS. Kingston Jamaica. BREEN

FRENCH SET-GIRLS.

This Set is as much distinguished for the neatness of style in their dress, as their general deportment; differing in these respects greatly from all others, as may be perceived in the subjects of the same class already represented, where every description of finery is employed, without the slightest regard being had to the selection of colours, or the mode in which the garments are worn. The French Sets on the contrary, are invariably observers of taste and decorum, considering it derogatory to dance elsewhere than in dwelling-houses, or within walled premises; on no occasion are they found exhibiting on the light fantastic toe in the streets.

During the eventful year 1794, when devastation was spread over that extensive, and once finely cultivated Island St. Domingo, by the horrors of rebellion, many respectable families took flight from the appalling scenes that were there enacted, to the hospitable shores of Jamaica, followed by their faithful slaves to the number of fifteen hundred or two thousand, amongst whom were Africans, as well as Creoles—who to their credit, have, with few exceptions, strictly abided by the compact then entered into, "viz" that of fidelity to their Owners, and a rigid observance of the Laws of the Land so affording them protection. On becoming fixed residents, they formed themselves into three Bands or Sets at Christmas, denominated "Royalists," "Mabiales," and "Americans." The former was composed wholly of Creoles of St. Domingo, who considered themselves on that account of the highest grade—the 2d, of Africans from Congo, and the *latter of a portion of both. The two first-named have ever been jealous of each other, and to such an extent have they carried their animosity at times, that many valuable domestics have fallen victims to the violence of blows received in their conflicts.

They have their Queen, and allow male companions to join in their dances, during which, two †drums or "Tamboos" are played, and an instrument shaken, called a ‡"Shaka": the voices of those who are not dancing, chime in, and together form a lively and inspiriting sound. To this music alone will these mirthful souls continue a most animated and graceful movement for two or three hours without cessation, a portion of the Set enjoying the amusement, whilst others rest—the Drummers have no relaxation, and evince an earnestness to preserve an even and regular tone that is truly astonishing, considering the *fingers* are used instead of drumsticks, and the force with which they strike, in most instances producing swollen hands.

The tasteful style in which the French Girls tie their kerchiefs on their heads, has ever been the envy of the *Creole* negroes of Jamaica, who make ineffectual efforts to imitate it. There are frequently twelve in a set, exclusive of males, who are more careful in their attire than the musicians, being admitted as (we

^{*} The term "Americans" has no doubt been assumed, under the impression they were *variously* composed, as is that Nation.

[†] They are formed of barrels, having both ends taken out, and a parchment of goat's skin strained over them. A fiddlestring, with several pins, and pieces of quill stuck on it, is affixed across the drum;—these produce a buzzing sound, on coming in contact with the parchment, during the vibration of the same.—The player sits on the instrument.

[‡] A cylindrical tin-box pierced with small holes, and filled with beads, shots, or gravel. This is used by the "Royalists,"—the "Mabiales" content themselves with a dried gourd for the same purpose.

have before stated) to the privilege of taking the *Fair ones* by the hand!! Thirty or forty pounds formerly were collected during the Christmas and New-Year's holidays, and that sum was expended in a grand repast; but their receipts now fall far short of that amount, still feasting cannot be dispensed with, although on a more limited scale of magnificence!

In closing our account of the Christmas amusements, (as they are indulged in at least in the present day) we feel called upon to state, for the information of those who have absented themselves from this Island many years, that this description of pastime has greatly declined—the change no doubt having been effected by the degree of civilization to which the negroes have attained—the majority considering it disgraceful to join in such vulgar doings!!

In Long's "History of Jamaica," we find an attempt at the derivation of the term "John-Canoe," in these words "It is probably an honorable memorial of John Conny, a celebrated Cabecera, or head of a Tribe at Tres Puntus in Axim, on the Guinea coast; who flourished about the year 1720. He bore great authority among the Negroes of that district."

[caption]

Drawn from Life, and Lith^d. by I. M. Beliasrio.

LOVEY. Kingston _ Jamaica Oct^r. 1837.

Printed by A. Duperly.

LOVEY, alias LIVERPOOL.

Few residents in Kingston, we conceive, are wholly unacquainted with the tender name, at least, of this vendor of *bouquets*; as a further introduction to the Reader, we annex his portrait, in which, it must be confessed, there exist no pretensions whatever to *loveliness*; yet, wanting as our quaint-looking model is in personal appearance, he still possesses sufficient tact to arrest the attention of the Fair admirers of flowers, and has, for the last thirty years, diligently, and successfully disposed of the produce of his Master's garden, situated in the vicinity of Kingston, in the cultivation of which he likewise assists. As a means of increasing his own store, he nightly dances two wooden puppets, facetiously styled by him, Captain and Mrs. Jones. A small gratuity from the public usually rewards him for such performance, which is accompanied with songs of his own composition; his receipts in more prosperous times, have frequently amounted to ten shillings per night.

It may be remarked in this instance, as of most of the other "Cries of Kingston," that an air of pleasantry characterises his manner and tone of voice, differing widely from the doleful strain, and depressed figure of the same class of persons in England. The lightheartedness of the *former* may, in a great measure, be attributed of their firm reliance on receiving ample means of support at the hands of their Master; whilst the *latter*, are wholly dependent on their daily exertions to obtain food, which with many, furnishes but a precarious subsistence. The wants of a Negro in a tropical climate are few, and are supplied with facility in this our ever-productive, and beautiful Island, affording him decided advantages over his transatlantic brethren. But to return to the subject of our memoir.

Lovey is an apprentice, a native of Congo, in Africa, and about fifty-one years of age, he was there called "Kangga" but in 1803 was baptised here by a Catholic Priest, as Louis; for reasons only known to himself, he has however, for several years assumed the appellation of *Lovey. He is a shrewd, intelligent, kind-hearted, and industrious fellow, and although no subscriber to the regulations of a "Temperance Society" enjoys such excellent health, as scarcely to have had five days' illness during the last twenty-seven years. Of good-living, he is remarkably fond, and seldom fails to gratify his taste in that respect, particularly when "Captain and Mrs. Jones's" benefit proves a *bumper*. His stock of pigs and poultry, in the rearing of which he takes great delight, forms a *corps of reserve* for the supply of this Epicure's feasts.

It is very certain, the establishment of Banks has not occasioned *him* any concern, since he rests satisfied with Mother Earth as a Banker, invariably burying his wealth, and drawing small sums as necessity demands. At the close of the year 1810, when on his return home at ten o'clock at night, he was waylaid by four ruffians, who brutally assaulted him, and stole his money-bag, containing that day's earnings, but not without a violent struggle on the part of Lovey; who received a severe wound in the neck, inflicted with a sharp instrument during the contest. Fortunately he was not far distant from his owner's residence, and his cries brought timely assistance to rescue him from his perilous situation—by good medical aid, and the kind care of the family, he was restored to health in a few months. To prevent a recurrence of the like disaster, he has ever since adopted so effectual a plan of concealment for his cash, as to elude the strictest search, and hence is enabled to convey it home in safety. We conclude with a characteristic anecdote, as reflecting credit also, on our merry and amusing hero.

^{*} The name of Liverpool was given him by his Master, the motive for which does not appear.

On being asked if he were a *married man, he replied "yes Massa; but me wife no tay wid me again—†him gone, so lef me." Did he cry on losing her? "What for cry,—him no bin go from me? me no send him away. But were she to die, would he then cry? "Oh yes Massa fe true, 'cause all done!!!"

This was uttered in a tone so expressive of forgiveness for injury sustained, as to leave no doubt on our minds of his sincerity—and afforded as excellent a moral lesson as could have been inculcated—that with death, all animosity of feeling should cease!

‡SUNG BY LOVEY WHILST DANCING HIS PUPPETS.

"Tang ding, ding dang, tiggi dang, ding dang,"

"John-crow pick me dandy eye out,"

"When me come to you, you come to me,"

"Me love you, you love me"

"John-crown pick me dandy eye out,"

"Tiggi ding, &c. &c. &c.

"Man-a-war Buckra, man-a-war Buckra, never, never do for me"

"When me go to man-a-war ship, me get a doubloon,"

"When me go to Soldier Barrack, me get a piece of pork,"

"Man-a-war Buckra, good for the ladies"

"Ting a rang dang, tiggi dang, &c. &c.

"Please me Massa, tanky me Missis,"

"Love and fancy good for the ladies,"

NAMES GIVEN TO HIS BOUQUETS.

"Kiss your love, and please your heart"

"Touch your heart"

"It smell so sweet"

"Miss Nancy in the room,"

"Mr. Brazen in the hall"

"Captain Buckra"

"Young Miss, (applied to the buds of flowers)"

"Old Missis, (ditto,

full blown ditto.)"

* We have been given to understand, Lovey is *not* married; but *considers* himself united in wedlock, on the principle we suppose, of

"If you loves I, as I loves you,"

"No knife can cut our love in two."

† The Masculine pronoun, is frequently substituted for the Feminine, by Negroes.

‡ These choice scraps, absolutely forming part, and parcel of Lovey, must be our apology for their insertion. In vocal powers, he fancies himself second to none in Jamaica—and is also an excellent mimic—imitating the cough of the aged, equally well with the voice of youth.

(No. 3.)

SKETCHES OF CHARACTER,

In Illustration of the Habits, Occupation, and Costume

Belwand FI Water Tax Allen & F

OF THE

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1838.

[caption]

Drawn from Life, and Lith.^d by I. M. Belisario.

WATER-JAR SELLERS. Kingston, Jamaica.

Printed by A. Duperly.

NWOUST OF

WATER-JAR SELLERS.

Water, that grand refresher of animal life, is here rendered an object of the first consideration, more especially in domestic economy—from being unattainable for such purposes, by similar mechanical means to those adopted in the Mother Country, viz. Main and Service pipes*: hence the necessity of obtaining a regular supply by water-carts which traverse the City daily, or by servants, and other persons, so employed for hire, who, for many hours in succession, will carry it in pails on their heads,† a distance of a quarter of a mile. In Kingston there are Pumps‡ in every street, and Wells in almost every yard, but so strongly are their waters impregnated with salt at the lower extremity of the City, (with few exceptions) as to be totally unfit for culinary uses—this quality becomes sensibly weakened as you approach the more elevated situations in its vicinity:—there, the saline taste is scarcely, if at all, perceptible.

Greater care and attention are requisite in the West Indies, to preserve this indispensable liquid in a pure state, than are called for in England, from the effect produced by a tropical climate in corrupting it, when suffered to remain undisturbed for any length of time,—proper arrangements are therefore made in every respectable house to guard against this evil: a spot is selected on the ground-floor, or in the yard, having a northern aspect, for the fitting up of a small closet enclosed with latticework denominated a water-pantry, in which jars of large dimensions, serving as reservoirs, are deposited: over this important department in housewifery a trusty servant is placed, whose duty it is to superintend the cleansing, and replenishing the same.

When all the impurities have been removed by filtration, smaller jars are then filled, and arranged in situations about the dwelling not exposed to the rays of the sun, to render their contents as cool as possible: this however is not perfectly effected till the decline of the day, at which time, many Creoles are accustomed to indulge in a long draught, preferring the jar to a glass on such occasions: indeed a stranger is at first greatly surprised at the quantity of water drank by the natives, till a short residence only, has sufficed to shew him the necessity of thus allaying his thirst also. Some there are, both natives, as well as strangers, who pay their devotions to liquids stronger than *Aqua pura*; but the practice of gratifying one sense at the expence of others more important, has of late years much diminished—"O! that men should put an enemy in their mouths, to steal away their brains"—To a new comer the repeated call of "Boy bring a glass of cool water" appears an anomaly, when he finds said boy to be usually a full grown man—this is only to be reconciled on the principle we conceive that, "Men are but children of a larger growth"—the call is preceded by a sharp whistle from the Majordomo, ladies have a table-bell by which they summon domestics into their presence.

It may not be generally known to our readers, that we are not wholly indebted to Britain, or the Spanish Main for Water-jars—those in ordinary use are manufactured at Potteries near the City, and if they are not capable of producing vessels as tastefully moulded, or as fine in quality as those imported, their wares claim at least a decided preference in the porous natures of their surface, being

† This method of supporting heavy loads, or any light weight is *invariable* with the Negro; numerous instances of which will be given in illustration of the fact in due course.

‡ These will be again touched on at greater length, being the principal means by which fires are extinguished.

^{*} The inhabitants of Falmouth, a town situated at the North of the Island, have enjoyed this advantage for several years, and the "Sligo Water-Works," now being established in Spanish-Town, the Seat of Government, furnishes another spirited example, worthy the imitation of the Cits of Kingston!! who have hitherto, sadly disregarded the benefits derivable from the *Hope River* in their neighbourhood, which might be made subservient to the like purpose.

unvarnished in most instances—such rough appearance may not be pleasing to the eye; but the water on that account is rendered much cooler from the freer admission of air: However we may favor these *plebian* utensils, it must be observed, they are not presentable at the sideboards or tables of respectable families, nor *are* they usually admitted to the privilege of the *entrée*.

The mode of drawing water here from wells, is commonly by a chaise-wheel affixed to the spindle or axis round which the rope turns; this, although at first view a clumsy application of one of the powers of mechanics, affords a greater degree of facility in raising the bucket, than the short handle in use elsewhere, from the spokes acting as so many long levers. A Negro accustomed to the occupation, is thus enabled at *one effort* to turn the wheel entirely round—which could not be effected with the handle, from its construction.

The characters represented in the print are apprentices, who sally forth daily with the description of jars above alluded to for sale in a wooden tray, called by them a *bowl*. In England, a hawker of such things would convey them in a small hand-cart. The blue bag attached to the dress of the tallest figure is a purse, every female Negro also carries a similar appendage at her waist. The lameness perceptible in the left knee of his dwarfish companion, is a deformity very prevalent amongst this people, and is frequently found to exist in both limbs. A humourous kind of appeal is made to the public, to induce a sale of the jars, in some such style—"Who want to cool him heart, who want to cool him heart? must come make me cool um one time" and then pretending to have been called by a customer, smartly replies, "I coming maam, no see me da ya?" (here.)



What a striking difference exists in many respects, between the rosy-cheeked milkmaid of London, and this, her sable sister of the *milky-way* of Kingston:—in dress, manner, and complexion how dissimilar! The yoke and large tin pails of the former, give place to the *bowl* and small *tin pans* of the latter, and by this mode of carrying the same on her head, her hands are left more at liberty. We are of opinion, the habit also tends greatly to produce the remarkably erect position of Negroes generally, for from their youth they are so trained to sustain weights.

Many Colored persons,* as well as free Negroes living at short distances from towns or villages, find it to their advantage to supply the inhabitants with goats' milk, which being richer than that of the cow, is therefore preferred by most families. A small flock of these animals becomes very profitable to the owner at a moderate expence for food, their wandering disposition leading them to seek it

^{*} The Brown population are so designated: White and Black not being considered colors.

[caption]

Drawn from Life and Lithogr^d by I. M. Belisario

MILKWOMAN.

Printed by A. Duperly

Kingston-Jamaica.

on the road, or in the woods, where they will browse even on the bark of trees, when grass, or the leaves of certain shrubs cannot be had. Unlike sheep (which are obliged to be driven home), they return to be penned at a regular hour daily, being led by an old goat accustomed to the spot. The frequent depredations they commit on cultivated grounds, and pastures (styled grass pieces) have subjected them to be shot when detected in such trespass, as by law established; but the extreme penalty is not on all occasions put in force, placing the animal in the Pound, is in most cases resorted to; if shot, the carcass must not be appropriated to the use of the part on whose premises the animal is found. The flesh of the kid is very delicate, and forms another source of profit, that of the dam, we have reason to believe, is too frequently sold as mutton.

The damsel depicted, may be considered as on her way from the Pen to town, at an early hour of the morning to supply her customers: her head is closely enveloped in a handkerchief to protect it from the "cole," (cold) as she would be pleased to term the balmy, and refreshing air before sunrise, than which, nothing can be more delightful. The Blacks are universally a chilly race, and are never so well content as under the enjoyment of the sun's rays at his meridian height, which accounts for such a seeming contradiction in their feeling on this subject. Divested of the encumbrance of shoes* and stockings, and with dress of a convenient walking length, the Milkmaid of Jamaica travels along at a rapid rate, and beguiles the way with snatches of songs, in a style peculiarly her own; arrived in town, she announces herself with "See me da ya wid de milk" (Here I am with the milk). Although adulteration is not carried on to the same extent here as in England, the retailers are still careful on this side the Atlantic, that their customers should not suffer any ill effects from the use of milk in its perfectly pure and rich state and accordingly dilute it in a trifling degree.

* These are rarely worn by Negroes, with the exception of such as are house-servants, in which instances also we have seen them dispensed with. The peastantry, when they can afford themselves a pair of shoes to walk *into* the Church with, indulge in the expence; but stockings are not deemed requisite—on *quitting* the place of worship, the shoes are invariably taken off and carried in their hand.

CHIMNEYSWEEPER.

The practice of employing boys as Chimneysweepers, in England, is unknown in the Colonies; all fires being kindled in buildings detached from dwelling-houses, &c, having chimneys of such a height, as to render *brooms* only requisite in removing the soot, which is not used here agriculturally. The specimen given, will convey a correct idea of the ordinary Kitchen-chimney with its covered top, as a protection to the fire during the heavy falls of rain, with which the Tropics are visited. *Wood is

^{*} Many native woods of great beauty, now being manufactured into elegant articles of furniture, &c. had probably continued to be consumed as common fuel, but for the taste and unremitting exertions of Mr. Ralph Turnbull, an Upholsterer and Cabinet-Maker of this City, in placing them before the public in a form so much more acceptable.

used as fuel throughout the Island, with the exception of those Estates, where canes are ground by steam engines, requiring coals,* or in the making of Sugar, when cane-trash is substituted. The Cashaw, on account of the rapidity of its growth, is most generally sought for, for this purpose. The inhabitants of Kingston are by law obliged to have their Chimneys frequently swept, a precaution highly requisite in a City where the houses are shingled, and are thus reminded by the Sweeper—"Sweep, Sweep, O, Sweep, here I am, nobody notice Country Law, King-Warrant, Queen-Warrant." Till the accession of our youthful Queen Victoria, having been accustomed to say *King-Warrant*, he finds a difficulty in departing from old usage, and retains that cry in addition to the latter. Our fair readers will be somewhat surprised when they learn, that he was capable a few years back of filling the office also of a laundress.

* Experiments have been made to introduce coals, and Kitchen-ranges by private families; but we have reason to believe, without the anticipated success, from the pertinacious adherence of Negroes, to old-established customs: They prefer the use of bricks to support their cooking vessels, and their mouth to blow the fire with, to the most convenient apparatus that could be furnished them.

10b

CREOLE NEGROES.

upper het

No 1. Represents a vender of sausages about the streets, and is selected as an example of the inconsistency frequently observable in the Negro-Class, who, while they are engaged in the meanest occupation, are still attentive to the adornment of their person, without considering ways and means; so inordinate is their love of dress and finery. The elegance of figure, and gracefulness of movement to be found amongst female Negroes, must always excite admiration, and for this symmetry of form, they are wholly indebted to Nature, never having recourse to artificial means for the improvement of their shape.

MANY

[MT

- 2.—A field-Negro with his Kilmarnock cap, a coarse black hat is also worn,—these, added to a blue checked shirt, Oznaburgh trowsers, and contoon, or cloak made of dark blue woolen-cloth called Pennistone, complete the ordinary costume of the Prædial labourer.
- 3.—Has a strong African cast of countenance, as also exists in No. 2, both models are however Creoles of Jamaica: An alteration in expression sometimes takes place in the offspring, (who are born here) of African parents, attributable perhaps to the degree of enlightenment, (however limited), consequent on a life of civilization, in lieu of one of barbarism.
- 4.—With the approach to old age, all personal attractions rapidly diminish in the females; their physiognomy becomes at times extremely ugly, and after they have passed their meridian, such a thing as a finely formed bosom is not to be found. The pearly whiteness of teeth so universal with Negroes, is in a great measure produced by the constant use of a withe, called *chew-stick*, which they cut into small pieces, and employ as a tooth-brush—it has a bitter juice, of a powerfully detergent quality.

[caption]

Drawn from Life & Lith $^{\underline{d}}$ by I. M. Belisario.

CHIMNEYSWEEPER. Kingston, Jamaica. 1838.

Printed by A. Duperly.

[caption]

Drawn from Life and Lith. by I. M. Belisario.

CREOLE NEGROES. Kingston Jamaica.

Printed by A. Duperly.



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Bellermann, Ferdinand Konrad

Title

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prólogo, Alfredo Boulton; traducción al castellano, Waltraud de la

Rosa

Published

Caracas: Asociación Cultural Humboldt, 1977

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Bennett, Herman L. (Herman Lee), 1964-

Publisher: Indiana University Press,

Pub date: c2003.

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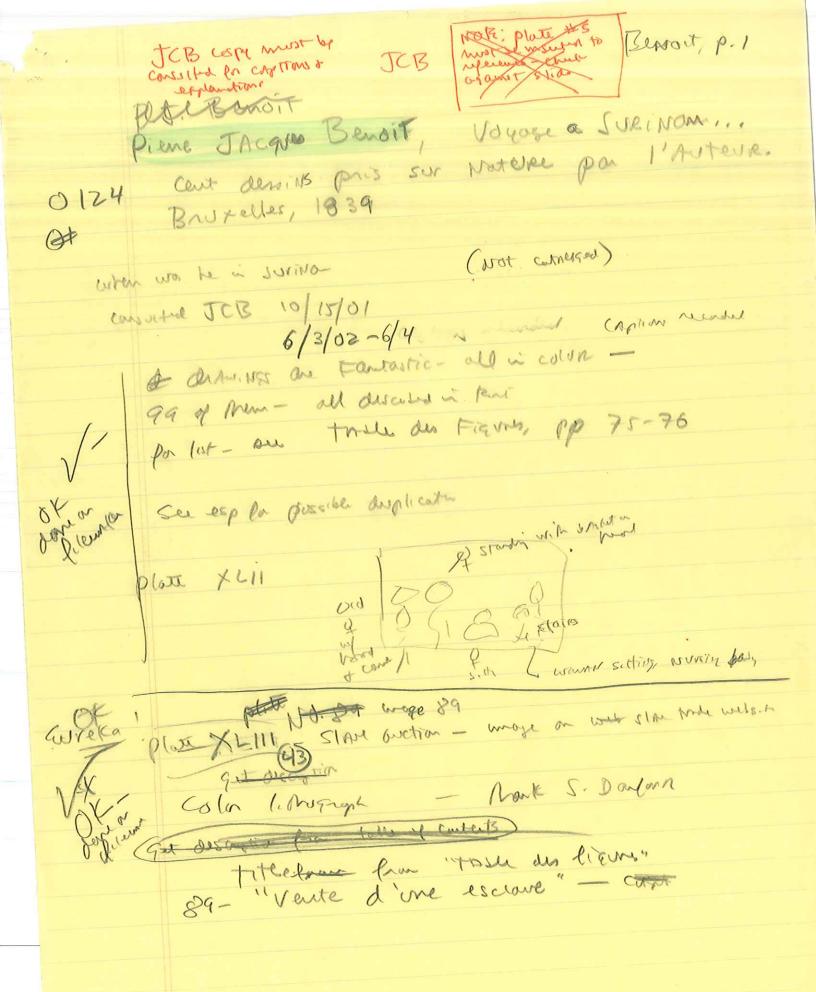
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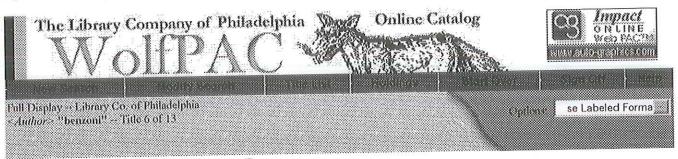


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Book

Author:

Benzoni, Girolamo, b. 1519.

Uniform Title: Historia del Mondo Nuova. Parte 2. Latin

Title:

Americae pars quinta nobilis & admiratione plena Hieronymi Bezoni Mediolanensis, secundae sectionis h[istor]ia[e] Hispanorum: tum in Indos crudelitatem, Gallorumq[ue] pirataru[m] de Hispanis toties reportata spolia: aduentu[m] item Hispanoru[m] in Nouam Indiae continentis Hispaniam, eorumq[ue] contra incolas eius regionis saeuitiam explicans addita ad singula fere capita scholia, in quibus res Indiae luculenter exponuntur ...

Imprint:

[Francofurti ad Moenum]: Theodoro de Bry. Leod. cive Franc., 1595.

Description:

[2], 78, 89-92, [4] p., [24] leaves, [1] folded leaf of plates : ill., map, port.; 34 cm. (fol.)

Notes:

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Citations:

Church, E. D. Discovery, 156 [p. 358].

Citations:

Sabin, Vol.III, p.38

Local Notes:

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2 maps, 22 plates.

Local Notes:

[With 1 map].

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Subject:

America -- Early accounts to 1600.

Subject:

Latin America -- History -- To 1600.

Subject:

Early printed books -- 1501-1600.

Co-Creator:

Bry, Theodor de, 1528-1598. America. Pars 5.

Local Entry:

Imprint: GERMANY. Francofurti ad Moenum 1595

System No.:

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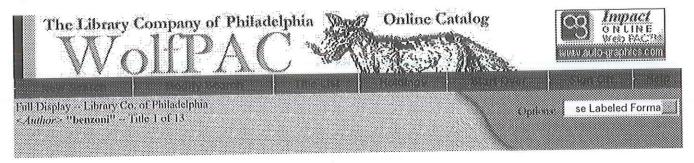
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Author:

Benzoni, Girolamo, b. 1519.

Uniform Title: Historia del mondo nuovo. English.

Title:

History of the new world / by Girolamo Benzoni, of Milan. Shewing his travels in America, from A.D. 1541 to

1556: with some particulars of the island of Canary. Now first translated, and edited by Rear-Admiral W.H.

Smyth...

Imprint:

London: Printed for the Hakluyt Society, 1857 [T. Richards]

Description:

4, [6], 280 p.: ill.; 23 cm.

Series Title:

Works issued by the Hakluyt Society; [no. 21]

Notes:

Includes second t.p. translating original 1572 t.p.

Notes:

Report [of the Society] for 1857, first 4 p. Lib. Company. Afro-Americana, 1120

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Subject:

Voyages and travels.

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Subject:

SP3 Afro-Americana.

Co-Creator:

Smyth, W. H. (William Henry), 1788-1865.

Co-Creator:

Hakluyt Society.

Local Entry:

Imprint: ENG. London. 1857.

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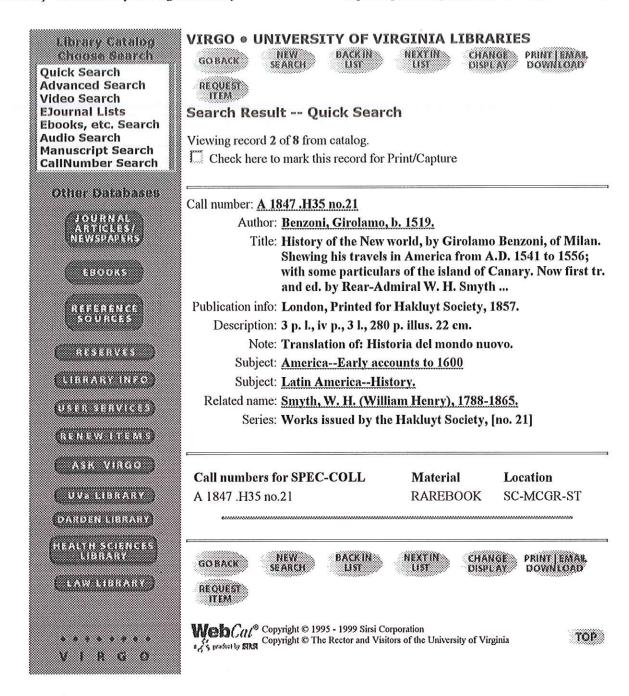
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D (out 11 111 10



NIGRITÆ IN SCRVTANDIS VENIS METALLICIS I ab Hispanis in Insulas ablegantur.



Tenkis, & penè abfumptis continuo labore Hispaniolæ Insulæ incolis, Hispani aliunde mancipia conquirere coeperunt, quorum ministerio in persodiendis montibus, venisque metalicis perserutandis vierentur. Inaque redemptis sua pecunia, & accitisex Guinea Quanta Africæ partis Prouincia mancipiis æthiopibus sue Nigriris, illorum porrò opera vis successis quidquidin ea Insula metallicari venaris inesset, exhauturent Nam vt Lusitani cam Africæ partem quam ipsi Guineam (Incolæ Genni aut Genna appellant) sibi subsectam reddiderant; singulis annis aliquot incolarum centurias extens nationibus diuendebant, quæ mancipiorum vicem supplement.

The Blacks, the veins of ore having been examined, were driven into Ethe inturior ob? The islands

NIGRITÆ EXHAVSTIS VENIS METALLICIS conficiendo faccharo operam dare debent.



Igritarum ergo opera vii fant Hispani initiò in scrutandis venis metallicis: verum postquam illa sucrunt exhausta, horum ministerio vii corperunt ad molas trusatiles qua sacchariseras cannas comminuum; ad saccharum coquendum & cogendum; in quo minificrio ctiamnum hodic magna ex parte occupantur. Nam cum ea Iniula humida sir &
alida minimo negorio saccharisera canna suc arundines succrescunt; ex quibus contusts, deinde
in socces coniectis, & decoctis, postremum rite repurgatis & in saccharum concretis,
magnum quarsum facere solent. Vruntur praeterea usorum Nigritarum
opera in pascendis armentis, & reliquis rebus administrandis
qua neccessaria sune ad suos vius.

A

Morrie

The Blacks, the veins of ove having been exhausted, had to give service in the preparation of sugar.

111



HD ve extrema quorundam Hispanorum crudelitas est, contigit plerunque ve volentes cantigare mancipiorum suorum vel negligentiam in absoluendo penso, aur delictum admissioni, aliamve ob causam; cum noctu domum redibant, non preberetur illis cœna, sed matusum (si quod habebant) detraheretur, in humum abijcerentur, ecolligatis pedibus matusum (si quod habebant) detraheretur, in humum abijcerentur, ecolligatis pedibus matusum sundi cæderetur, vel loris aur suniculis, donec vniuersum corpus sanguine persunderetur. Hoe seadto, pels libram, vel alioqui seruentis olci olivarum sensim impergebant in vulnera, denique cade siac brasiliam piperis pollinem aqua maceratum illinebant, atque in mensam substratam successim exendebant, super micetà mantica aut leui tegumento, atque ira relinquebant, donec hero suo successidi videretur, ad opus persequendum.

Non de une tamen qui alia ratione in sua mancipia animaduerrante nam in hune modum exist, interam scrobe sacra desodiunt, ve practer caput nihil extet, practicantes se id in mancipiorum competium sacrete, ve seilleet humus sanguinem concretum or corruptum dissoluat, corpusque integrum confenet. Casterum si quis perest (ve sape enenit propter doloris vehementiam) liber est herus secundum Hispanicas leger) si alterum, desuncti loco. Regi doner.

Nigritz

Those Blacks
not killed by
the daily
hangings,
were treated
cruelly by the
Spaniards-

granto wild

NIGRITÆ OB HISPANORVM CRVDELITATEM FVGI IIII unt, aliquot Hispanos cædunt, sed tandem ab Hispanis vanjs supplicijs adficiuntur.



IS crudelitatibus Hispanorum, irritati Nigritz nonnulli, seceliionem à suis heris faciunt & dissiguint, atque ranquam desperabundi per Insulam vagantur, crgastula contringunt, sue nationis mancipia cogunt, quotquot comprehendere Hispanos poliunt, exdunt, & in talem numerum excrescunt, vi plurimum negorij Hispanis facellant. Qua re considerata Admirallius Laidouicus Columbus re cum Preside & Audiroribus consilii) (quod apud S. Dominicum et) communicata, militem cogit, mancipia petsequitur, corum nonnulla spe libertatis proposità, ad se allicit & corrumpit, illorum opera, resiquorum diuerticula agnoscit; nochu quardam somno sepulta, vi pecudes occupat, ezdit & quardam ad exemplum de arborum ramis suspendi suber. Ea resinitio Hispanis sais commode quidem cessit, sed mancipia suo malo edocta, diligentiorem inpolterum adhibuctum operam in excubiis faciendis, & subinde fuerunt superiora Hispanis.

Hilesal

[some] Blacks fled bec.

of the cruelty of

the Spaniards,

others hilled

Spaniards, but

at length they

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punishment from

the Spaniards.

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Title: Many thousands gone : the first two centuries of

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of Harvard University Press, 1998.

ISBN: 0674810929

Description: x, 497 p. : ill., maps ; 24 cm.

Note: Includes bibliographical references (p. 379-485)

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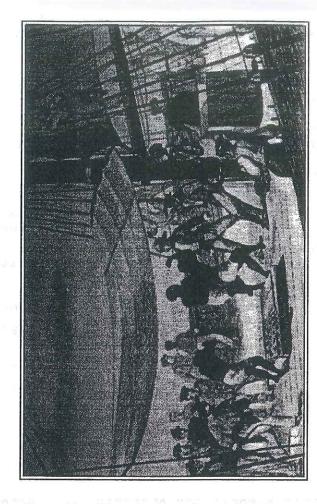
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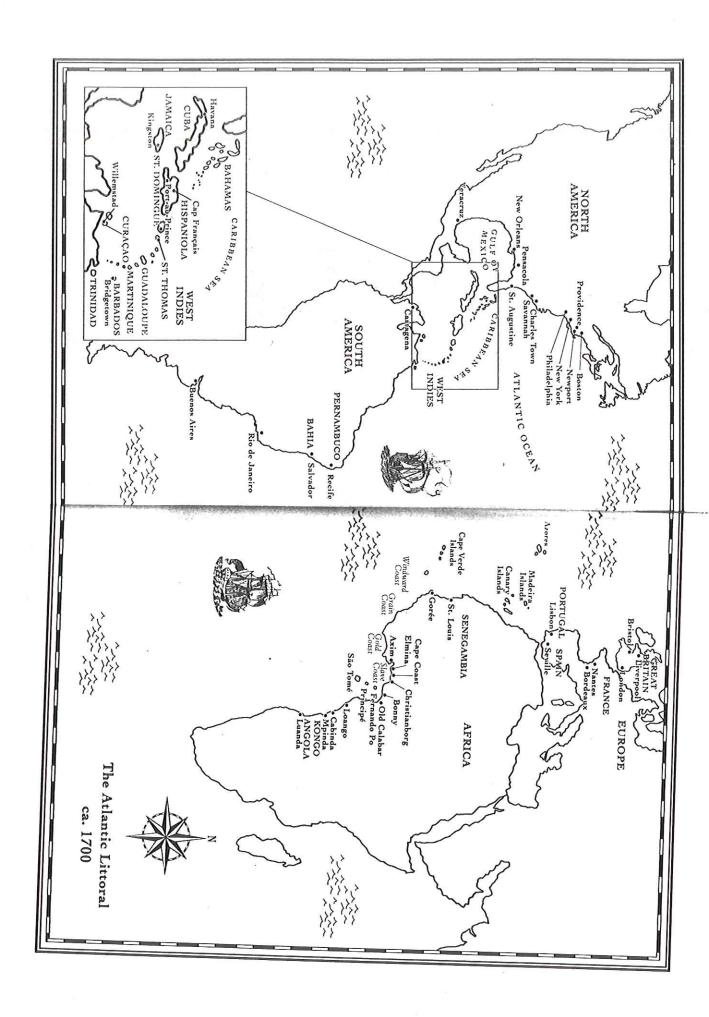
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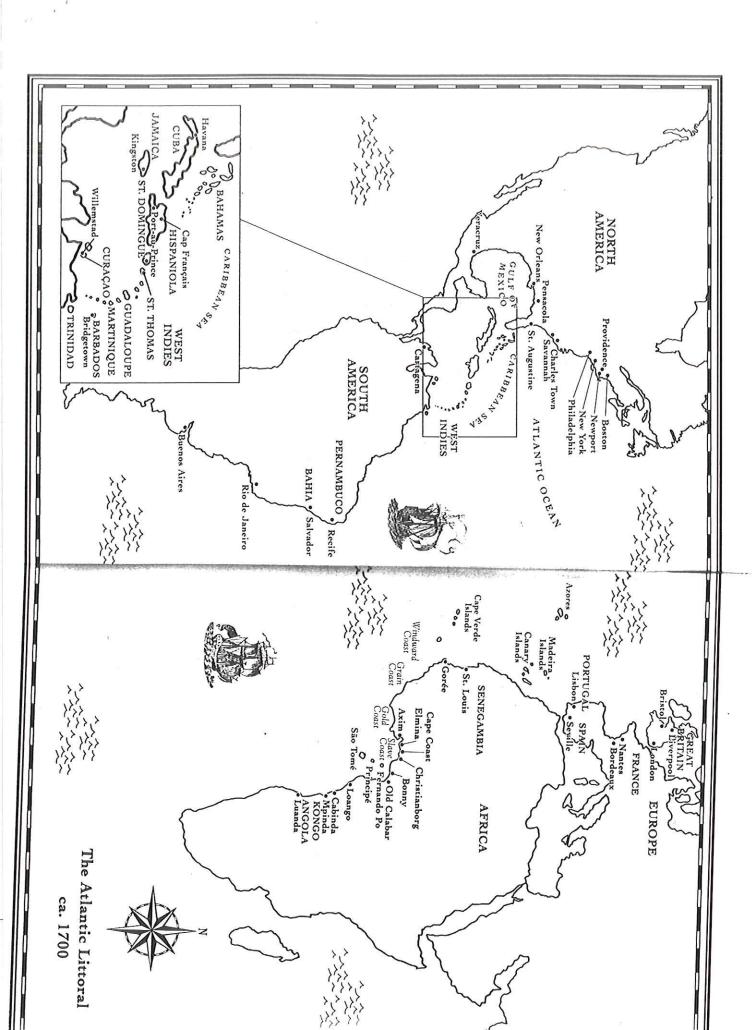
Jerome S. Handler, Virginia Foundation for the Humanities (jh3v@virginia.edu) Michael L. Tuite, Digital Media Lab, University of Virginia (mlt3a@virginia.edu)

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The Virginia Foundation for the Humanities and Public Policy Charlottesville, Virginia

4





Record: Prev Next

Author Bernand, Carmen, 1939-

Title Negros, esclavos y libres en las ciudades hispanoamericanas /

Carmen Bernand

Edition 2nd. ed

Published Madrid: Fundación Histórica Tavera, 2001

Descript'n 203 p.; 24 cm

Permalink to this Josiah record

LOCATION CALL # STATUS

JCB REF HT1048 .B4 2001 USE IN LIBRARY

Series Colección Monografías Tavera Note Includes bibliographical references

LC subject Blacks -- Latin America

Slavery -- Latin America -- History

Slaves -- Emancipation

Other au Fundación Histórica Tavera

Fundación Hernando de Larramendi

ISBN 8484790088 : P2700

Rlin/oclc RIBR02-B134

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AUTHOR | \$

berguin duvallon

Location: John Carter Brown Library

Search

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Record 3 of 3

Record: Prev Next

Author

Berguin-Duvallon

Title

Vue de la colonie Espagnole du Mississipi, : ou des provinces de

Louisiane et Floride Occidentale, en l'année 1802, / par un

observateur résident sur les lieux: ouvrage accompagné de deux cartes dressées avec soin, et artistement gravées et enluminées. B...

. . . -- Duvallon, éditeur.

Published

Paris: A l'Imprimerie Expéditive, rue St.-Benoît, no. 21, l'an xi de la

République, et iv du gouvernement consulaire, 1803.

Descript'n

xx, 318, 5, [5] p., [2] folded leaves of plates: maps (col.); 21 cm. (8vo)

Permalink to this Josiah record

LOCATION	CALL#	STATUS
JCB	E803 .B532v	USE IN LIBRARY
JCB	E803 .B532v c.2	USE IN LIBRARY

Note

Signatures: pi1° A-2R4 [2S]4

Table abregee de matières, 5 p. at end; Errata et additions, final [4] p

References

Sabin 4962

Clark, T.D. Old South, II:79

Echeverria-Wilkie. French Image, 803/5

Monaghan, F. French travellers, 206

Note

John Carter Brown Library copy 1 bound in contemporary calf; copy 2

bound in contemporary marbled wrappers, and untrimmed

LC subject

Slavery -- Southern States

Slaves -- Southern States

Louisiana -- Description and travel

Mississippi River Valley -- Description and travel

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Page 1 of 2

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From: "Sara Willett Duke" <sduk@loc.gov>

Subject: Re: Berryman

Date: Thu, 15 Feb 2007 09:56:59 -0500

To: <jh3v@cms.mail.virginia.edu>





I think there are some people. I don't think they'll make next Wednesday's upload. Yale ordered transparencies of everything going into the exhibition, and I'm waiting for objects to come back from Photodup so they can be cataloged.

If there are objects that you wish to see, I would be happy to pull them in advance of your visit if you'll provide call numbers.

>>> "Jerome Handler" <jh3v@cms.mail.virginia.edu> 2/15/2007 >>> Sara. Sorry to hear about the flu; it can really zonk people badly. Thanks

for your thoughtful and informative reply. I wasn't aware of the Long

papers, but Higman (in Australia) is a very old friend of mine (I'll write

him later) and I'm aware of the Yale Bellisario exhibition (see our website

for the Bellisario prints). Anyway, will you be uploading any Berryman

drawings of people? I may be back in your neighborhood next thursday. Get better. Jerry

On Thu, 15 Feb 2007 08:26:59 -0500 "Sara Willett Duke" <sduk@loc.gov> wrote:

> Hi Jerry,

> My apologies - I was felled by the flu. We acquired the collection by

>purchase from the Old Print Shop in 1982. It was in an album, which was

>disbound, and the drawings individually matted. We have retained the album.

>The collection was processed with a finding aid, in 1992. The finding aid

```
>for the collection is always available in the reading room.
> From the accession file (DLC/PP-1982:145) I have learned that
there is a
>list of Berryman sketches of Edward Long's properties in the
Long Papers at
>the British Library - Add. Mss. 43379 F. The only sketch that
remains in
>the Long papers is Add. Mss. 43379 E.
> We know very little about the artist. We know that he was in
Jamaica from
>1808 to 1815, and that he redrew some of the sketches when he
returned to
>England in 1816. According to the Long papers he died of
syphilis shortly
>after his return to England, leaving a widow and two children.
The list of
>sketches in the Long mss. states that the widow offered the
sketches to
>Long.
> You might look at the work of this scholar, he seems to have
published a
>lot on Jamaican plantations:
http://histrsss.anu.edu.au/barryhigman.html,
>and seems to have made reproductions from our collection for
>publications from what I can see online.
> As for more material appearing online, there will be some
additional
>objects that will go into PPOC in the next few weeks (we
upload on
>Wednesdays). The Yale Center for British Art has organized an
exhibition
>"Art and Emancipation in Jamaica: Isaac Mendes Belisario and
his worlds,"
>which will open in September. See:
>http://www.yale.edu/glc/publichistory/forrester.pdf They are
borrowing
>several Berryman works from the Library.
>>>> Jerome Handler <jh3v@virginia.edu> 2/13/2007 >>>
> Hi sara. I popped into the library on friday, on the chance
vou might
> be there. you weren't. still wondering what is know about
Berryman
> and if any more will be on line. best, jerry
```

Jerome Handler

```
> Begin forwarded message:
>> From: "Jerome Handler" <jh3v@cms.mail.virginia.edu>
>> Date: January 16, 2007 9:19:56 AM EST
>> To: sduk@loc.gov
>> Subject: Berryman
>>
>> Hi Sara. We've put 6 of the Berryman images on our website
>> www.slaveryimages.org; just click "Explore the Collection,"
and put
>> in his name under the search). Do you have any biographical
info
>> on him that i can include in our annotations, e.g., his
>> nationality, when he visited Jamaica, his occupation? Also,
I will
>> probably be in DC toward the end of this month and willl
probably
>> drop by to check what else we might download from the
computers in
>> P and P. best wishes for the New year, Jerome Handler
>> Jerome Handler
>> Senior Fellow
>> Virginia Foundation for the Humanities
>> 145 Ednam Dr.
>> Charlottesville, VA 22903
>> (434) 924-3296
>> fax (434) 296-4714
>>
>> The Atlantic Slave Trade and Slave Life in the Americas: A
Visual
>> Record
>> http://www.slaveryimages.org
> Jerome S. Handler
> Virginia Foundation for the Humanities
> 145 Ednam Dr
> Charlottesville, Va 22903-4629
> (434) 924-3296
>
> The Atlantic Slave Trade and Slave Life in the Americas: A
Visual Record
> http://www.slaveryimages.org
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DEUX ANNÉES

AU BRÉSIL

PAR F, BIARD

OUVRAGE ILLUSTRÉ DE 180 VIGNETTES DESSINÉES PAR E. RIOU

D'APRÈS LES CROQUIS DE M. BIARD

1859-

2 years

PARIS

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1862

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47

BIARDA

ment rue Vivienne. Toute la ville est dans cette rue. C'est là où on se promène, où les dames vont montrer leur toilette.

Enfin, ce n'était pas le moment d'étudier les mœurs du Brésil; il fallait se loger; je savais que



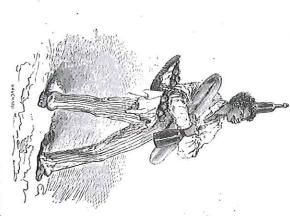
Négresses, à Rio-de-Janeiro.

le moins qu'il m'en coûterait serait vingt francs par jour. J'étais résigné.

En entrant dans l'hôtel, je trouvai, grâce aux soins de M. Aumont, le repas préparé; quant à la chambre, il n'en avait trouvé qu'une pour nous deux. Hélas! cette chambre n'avait pour fenètres qu'un petit jour de souffrance percé très-haut:

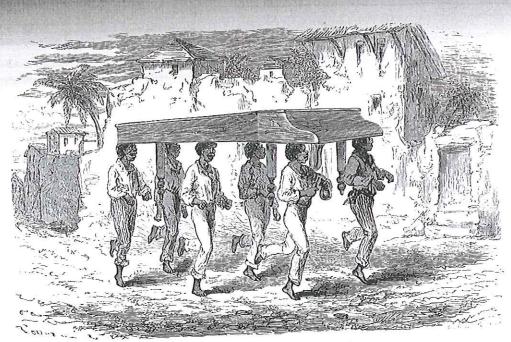
YOYAGE AU BRÉSIL.

gros que le corps; à la queue de cette file d'une des tonnes vides, formant un volume trois fois plus cinquantaine d'individus, venait un peu plus grachef d'orchestre, tenait un objet ressemblant à une Au premier rang, l'un d'eux, faisant fonction de vement un piano à queue, porté par six hommes.



Nègre portant des provisions, à Rio-de-Janeiro.

pomme d'arrosoir, dans laquelle se trouvaient des petits cailloux : avec cet instrument, le nègre batsans le secours des mains, habitude générale des tait joyeusement la mesure ; toutes ces têtes portaient gens de couleur. Un jour, je vis trois femmes caul'une un parapluie fermé, la deuxième une orange, en gesticulant beaucoup, portant sur la tête,



Déménagement d'un piano, à Rio-de-Janeiro.

BIARD 91

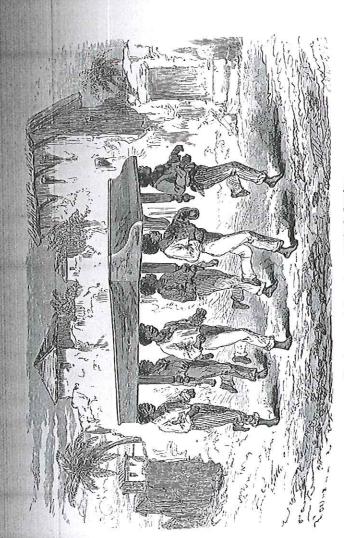
VOYAGE AU BRÉSIL.

vides, formant un volume trois fois plus le corps; à la queue de cette file d'une ne d'individus, venait un peu plus grapiano à queue, porté par six hommes r rang, l'un d'eux, faisant fonction de estre, tenait un objet ressemblant à une



e portant des provisions, à Rio-de-Janeiro.

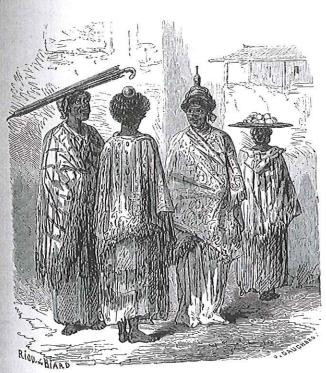
osoir, dans laquelle se trouvaient des : avec cet instrument, le nègre batnt la mesure; toutes ces têtes portaient s des mains, habitude générale des nr. Un jour, je vis trois femmes caudant beaucoup, portant sur la tête, luie fermé, la deuxième une orange,



éménagement d'un piano, à Rio-de-Janeiro.

la troisième une petite bouteille; c'est à cet usage sans doute de porter tout sur la tête que les négresses doivent d'être généralement bien faites, de porter le buste en avant, et d'avoir dans la marche une dignité que leur envieraient beaucoup de femmes des classes blanches les plus riches.

BIRFD 93



Négresses, à Rio-de-Janeiro.

J'entendis un jour du bruit sous ma croisée, voilà encore mes diables de nègres qui font leurs farces; mais l'habitude émousse tout, et je ne bougeais pas. Cependant le bruit devenait plus distinct,

P.95 BIARD95

the

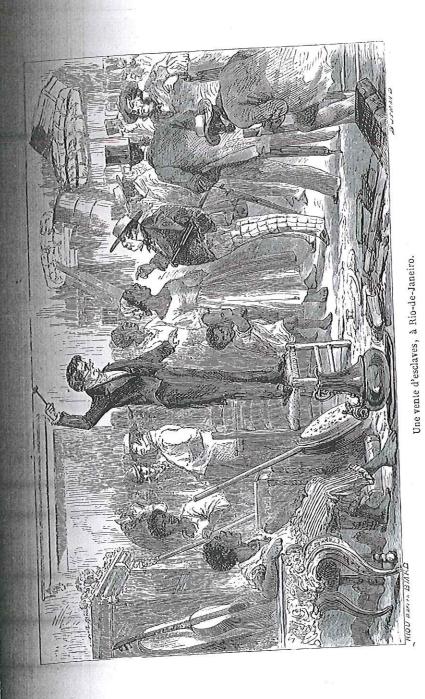
AU BRÉSIL.

voix étaient devenues un s; je n'y pus tenir, et je vis ne m'attendais certes pas, le dernier paquebot, avait sans doute pour faire de Entouré d'une centaine de



à Rio-de-Janeiro.

ur la hanche, l'air aimable semblait dire: « Tas de s vu beaucoup de ficelés de vue, sans doute, c'était pirait à la foule qui l'enn, il me paraissait qu'on



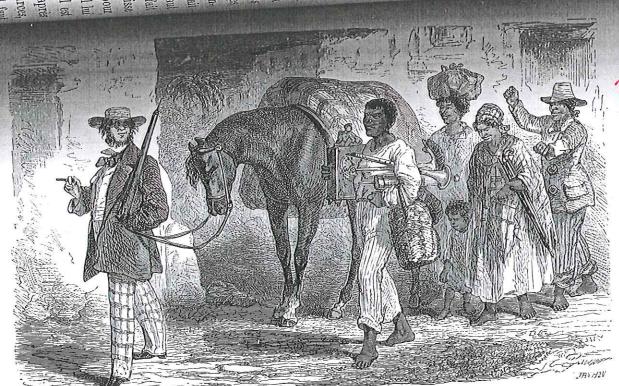
se moquait de lui. J'ai vu encore ce militaire une fois ou deux, et puis, je pense qu'il a pris l'habit hourgeois et s'est établi quelque part.

Quelques jours après, le 7 septembre, toute la ville de Rio était sur pied; c'était le jour de l'aniversaire de l'indépendance du Brésil; il y avait de plus, ce jour-là, pour célébrer ce grand événement, une éclipse de soleil. Des centaines de nègres criaient de toute la force de leurs poumons : Viva l'indépendentia do Brasil! Ainsi, les pauvres nègres, sans comprendre ce qu'ils disaient, proclamaient l'indépendance d'un peuple dont ils sont esclaves. Inutile de dire que les fusées et les pétards faisaient accompagnement, comme toujours, et que bien des vêtements furent endommagés.

J'ai assisté une fois à une vente d'esclaves dans une boutique, et dans une maison particulière, à la suite d'un décès. Je ne vis pas beaucoup de différence, sinon que dans la boutique le marchand était monté sur une caisse à fromage; dans l'autre vente, un commissaire-priseur debout sur une chaise, un petit marteau à la main; au milieu de guéridons, de fauteuils, de lampes étaient assis cinq nègres et négresses ; je m'attendais à les voir fort tristes: il n'en était rien pourtant. Ces nègres furent vendus, l'un dans l'autre, six mille francs. Un seul acheteur fit l'emplète de deux femmes, d'une table et d'un cheval.

Pendant mon séjour à Rio, on vendit sept nègres appartenant à un maître humain et généreux; ces

ceur, ne pouvaient s'accoutumer à la pensée d'être pauvres diables, habitués à être traités avec douesclaves d'un autre maître; ils se révoltèrent, 80 soixantaine de gendarmes une défense désespéré après avoir été blessés pour la plupart, ils furent barricadèrent; mais, conduits à la prison nommée Correction. C'est la que les maîtres mécontents de leurs esclaves les au Brésil; cela tient peut-être à une cause intefouet. Du reste les cruautés sont devenues très-rars font enfermer et quelquefois punir de la peine du autrefois coûtait mille ou douze cents francs, cout ressée; depuis que la traite est abolie, le nègre, qu six à sept mille francs. En somme, la vie du nègr au Brésil, est bien préférable à celle de la plu part des malheureux colons auxquels on tient rate ment parole; car rien ne ressemble, en réalité, arracher de leur pays. On rencontre dans les rus promesses que leur font les agents chargés de de pauvres gens de tous les pays, pâles, hâves, men diant leur pain. J'ai vu deux Chinois, dont l'un éta aveugle, recevoir l'aumône d'un vieux nègre. Il pas connaître à l'avance, pour qu'un colon puiss bien des conditions que probablement on ne la vivre dans un pays vierge comme le Brésil: pou perdu. J'en ai bien souvent rencontré, qui, apre qu'il puisse récolter et profiter de son travail, il la avoir vainement employé toutes leurs ressources faut plus de deux ans; s'il n'est pas soutenu, il es revenaient malades, découragés, désespérés. Il fai après avoir opposé à une



Retour d'une vente d'esclaves à Rio-de-Janeiro.

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Call number: E 444 .B58 1849

Author: Bibb, Henry, b. 1815.

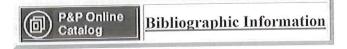
Title: Narrative of the life and adventures of Henry Bibb, an American slave, written by himself. With an introduction by Lucius C. Matlack.

Publication info: New York, The author, 1849.

Description: [2], 207 p. illus. 19 cm. Subject: Slavery--Kentucky. Related name: Matlack, Lucius C.

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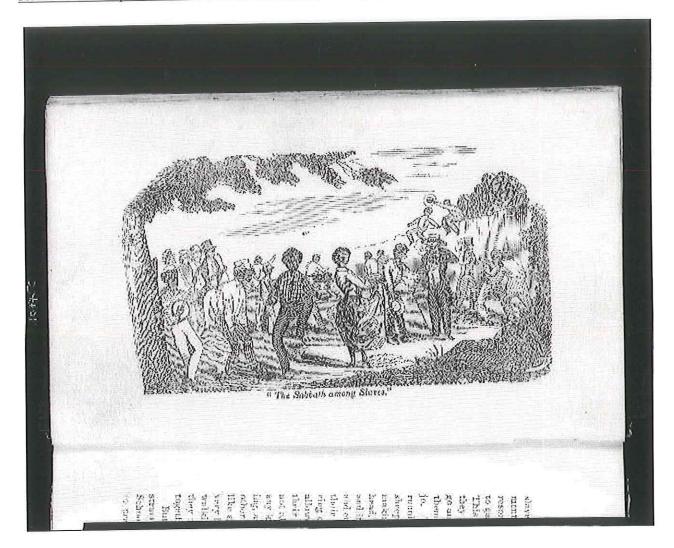
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CALL NUMBER: Illus. in E444.B58 [Rare Book RR]

REPRODUCTION NUMBER: LC-USZ62-107750 (b&w film copy neg.)

SUMMARY: Illustration showing Afro-American dancing, playing banjo, and resting.

MEDIUM: 1 print.

CREATED/PUBLISHED: [published 1849]

NOTES:

Illus. in: Narrative of the life and adventures of Henry Bibb, an American slave, New York, 1849, p. 38.

Published in: The African-American mosaic, a Library of Congress resource guide for the study of black history and culture / Debra Newman Ham, ed. Washington, D.C.: Library of Congress, 1993.

SUBJECTS:

African Americans--Social life--1840-1850. Slaves--United States--1840-1850.

FORMAT:

Book illustrations 1840-1850. Prints 1840-1850.

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LCP WHUS, p. 26

Format:

Book

Author:

Bibb, Henry, 1815-1854.

Title:

Narrative of the life and adventures of Henry Bibb, an American slave / written by himself. With an introduction

by Lucius C. Matlack.

Imprint:

New York: published by the author; 5 Spruce Street, 1849; (MacDonald & Lee, Printers)

Description:

xii, [4], [13]-207, [1] p. (last blank), 1 leaf of plates: ill., port.; 19 cm. (12mo)

Notes:

Port. by Patrick Henry Reason (Afro-American artist); some woodcuts signed [Thomas W.] "Strong."

Notes:

Index [4] p. bound after p. xii; its second page is numbered x. A reissue of the 1st ed. (same year) with the addition of a portrait frontispiece and "Opinions of the press," p. [205]-207.

Notes:

Not in Lib. Company. Afro-Americana.

Citations:

Kaplan, L. Autobiographies, 468

Local Notes: LCP AR 1970 p.30; AR 1985 p.35.

Subject:

African American artists.

Subject:

Slavery -- Kentucky.

Subject:

Afro-American writers.

Local Entry: Imprint: N.Y. New York. 1849.

System No.: PALR88-B363

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1 of 1

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LCP-37 (8. 199-200)

Bingley, William

TRAvels .

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Call number: HT1050 .B54 1988

Author: Blackburn, Robin.

Title: The overthrow of colonial slavery, 1776–1848 / Robin

Blackburn.

Publication info: London; New York: Verso, 1988.

ISBN: 0860911888

ISBN: 0860919013 (pbk.)

Description: 560 p.: ill.; 24 cm.

Note: Includes bibliographies and index.

Subject: Slavery--America--Antislavery movements--History.

Subject: Slavery--America--Emancipation--History.

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HT1050 .B54 1988 BOOK Item has been sent to the bindery

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Record 2 of 2
Record: Prev Next

Author

Blackford, Mrs. (Martha), d. 1846

Title

Arthur Monteith: a moral tale, founded on an historical fact; and calculated to improve the minds of young people. Being a continuation of the "Scottish Orphans.": To which is added, the young West Indian. / By Mrs. Blackford, author of "The Eskdale herd-boy.," "Annals of the family of McRoy," &c

Edition

Second edition

Published

London: Printed for W. Wetton, 21, Fleet Street; and may be had of all

booksellers., 1823

Descript'n

vi, 222, [2] p., [1] leaf of plates: ill.; 20 cm

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LOCATION	CALL#	STATUS
JCB	D823 .B628a	USE IN LIBRARY

Note

Probably originally published: London, 1822

At lower edge of frontispiece: Second edition London published April 1824 by W.

Whetton 21 Fleet Street from Paternoster Row Signatures: A4 (-A4) B-K1 L4 (L4 blank)

"The young West Indian" (p. [161]-222) has special half title

Other info

England London

Other au

Blackford, Mrs. (Martha), d. 1846. Young West Indian

Other ti

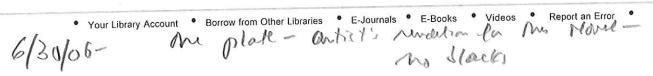
Arthur Monteith: a moral tale, founded on an historical fact

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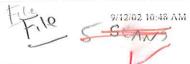
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HEALTH SCIENCES LAW LIBRARY

RG

Call number: A 1662.B53

Author: Blaeu, Joan, 1596-1673.

Title: [Atlas maior] Geographia, quae est Cosmographia Blaviana ...

Publication info: Amstelaedami, Labore et sumptibus Ioannis Blaev,

1662-1665 [v. 1, 1665]

Description: 11 v. illus. (part col.), col. plates, col. diagrs., col. maps.

58 cm.

Note: Vol.1, 2d ed., has half-title: Atlas maior, sive

Cosmographia Blaviana, qua solum, salum, coelum

accuratissime describuntur.

Note: Published in parts; some with added title-pages.

Local note: Contents as listed in Phillips No. 3430 with the

following exceptions: v. 1, no. 38, v.2, no. 34, v. 3, no. 89 and v. 8, nos. 14-17 wanting. Extra maps not in Phillips: v. 1 "Praefecturae Tonderanae ore maritima ... authore Iohannes Mejerus"; v. 2 "Ukrainae pars, quae Kiovia Panatinatus vulgo dicitur", "Ukrainae

pars, quae Pokutia vulgo dicitur", "Ukrainae pars, quae Podolia Palatinatus vulgo dicitur", "Ukrainae pars, quae Barclavia Panatinatus vulgo dicitur"; v. 3 "Territorii Lindaviensis pars Septentrionalis"; v. 7

"La Bresse Chalonnoise".

Local note: Armorial bookplate of N. & A. Papadopoli.

Subject: Atlases.

Subject: Mans-Virginia.

Other title: Cosmographia.

SPEC-COLL-

Location: SC-MCGR-XF -- A 1662 .B53 --Note: FLAT FOLIO

ibrary has: v.1-11

Call numbers for SPEC-COLL

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Location

BLAEU, Willem JANSZOM

TOONEEL des AERDRIICX, ofte Nievwe -6/18/02 JCB 7 Z B 632 Atlas ... austedan, 1635 42 leave (would 32 M of Rest + 16 maps + 6 rold maps) D POID OF MAD- NIGRITARIUM REGNUM D 1011 OF MAD- REGNUM REGNUM REGNA CONFO at ANGOM mode slide Pulection Parnambuca - have tris in wedsite Beattifully colored more of more places in



Jerome Handler



Inbox

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Forward		<- Rea	d previous	Read next ->

Jerome Handler <jh3v@cms.mail.virginia.edu> To:

Norman_Fiering@brown.edu Cc: Wed, 06 Nov 2002 14:53:38 -0500 Time: Subject: Re: Atlantic Slave Trade web site

Dear Professor Handler: you are right about the spelling of acknowledgement and I will tell Norman. About the description for the web site, perhaps the following will be acceptable:

"Source: Joan Blaeu, [Atlas maior] Geographia, quae est Cosmographia Blaviana ... (Amsterdam, 1662); also Library of Congress ...

Captioned "Praefecturae Paranambucae pars Borealis," this inset from a map of Brazil (ca. 1640) by Frans Post and Georg Marggraf, shows sugar works and various plantation buildings. First published in Joan Blaeu's "Rerum per octennium in Brasilia et alibi nuper gestarum ... Historia" (Amsterdam, 1647)."

I assume that by "source" you mean, where did you find this colored image, and that is the JCB's imperfect copy of the Geographia, 1662. But for that Blaeu used a plate from the 1647 "Rerum per octennium" etc. so that helps to identify the image. If the Comments section is too long, perhaps you could leave off the names of Post and Marggraf (rather a pity) or shorten the lengthy Latin title to "Rerum per octennium in Brasilia ... gestarum ... Historia"; can't take out much more than that because it wouldn't make sense, but if you want to be really ruthless I suppose you could take out the marks of omission. I corrected the Latin text in the caption, it is difficult to read on the web site image, but we have a blown up copy hanging in the passage here where the text is quite clear. I am not sure that I understand your comment "with more details on the inset drawing" after (Amsterdam, 1662) , whether you wish to leave that in with reference to Blaeu's 1662 Geographia. Also, I tried to get into the Libr. of Congress online catalog to get their call no. for the Geographia but had no luck.

Sincerely, Blanche E-K

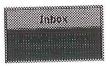
At 11:32 AM 11/5/02 -0500, you wrote: >blanche. thanks for your lengthy comments on the Blaeu. obviously I >cannot put all of what you say on our website, so would you be so kind >as to read our description again, rewrite it as you think it should >be, but be brief...If I make any revisions in what you say, I will >send them first to you. I will then acknowledge you as the source of >the information directly on the website. by the way, if you or >fiering would check, acknowledgement has two acceptable spellings, >with or without an e (smile). Jerome Handler

- > > Dear Professor Handler: One of the images on the Atlantic Slave >Trade in
- > > the Americas web site caught my attention since it is part of a >project in
- > > which I am involved (I do rare book cataloguing at the John Carter >Brown
- > > Library) You asked for comments, etc. so you may be interested in >the
- > > following.
- The source for the image is listed on the web site as Willem > > >Blaeu's
- > > "Tweede deel van 't Tooneel des Aerdrijcks", Amsterdam, 1635; it is >in the
- > > category "New World Agriculture & Plantation labor", images 17-32, >second
- >> row, second from right. It has a caption title "Sugar works and >> plantation, Pernambuco, Brazil, 1635." I assume the date was taken >from
- > > the publication date of 1635, but neither the source nor the date is >correct
- The image cannot be dated 1635: at the bottom right hand corner



Jerome Handler





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Reply Reply to all Delate Show full headers
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From: Blanche Ebeling-Koning <Blanche_Ebeling-Koning@brown.edu>

To: jh3v@virginia.edu

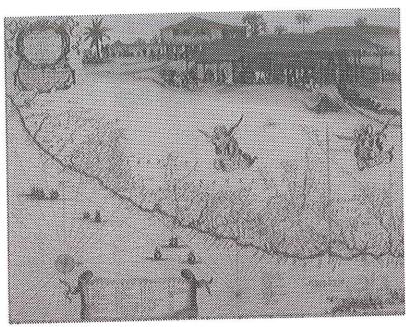
Plantation" image.

Cc: Norman_Fiering@brown.edu
Time: Tue, 05 Nov 2002 11:03:13 -0500
Subject:Atlantic Slave Trade web site

Dear Professor Handler: One of the images on the Atlantic Slave Trade in the Americas web site caught my attention since it is part of a which I am involved (I do rare book cataloguing at the John Carter Library) You asked for comments, etc. so you may be interested in the following. The source for the image is listed on the web site as Willem Blaeu's "Tweede deel van 't Tooneel des Aerdrijcks", Amsterdam, 1635; it is category "New World Agriculture & Plantation labor", images 17-32, second It has a caption title "Sugar works and row, second from right. plantation, Pernambuco, Brazil, 1635." I assume the date was taken from the publication date of 1635, but neither the source nor the date is correct. The image cannot be dated 1635: at the bottom right hand corner there is a battle scene, depicting one of the four battles that actually took place in January 1640 between the Dutch and Spanish/Portuguese forces off the coast of Recife. If you can enlarge the image sufficiently, you will see there is a Latin text right next to the battle scene: "XII lanuarij MDCXL conflixit primum Hollandorum classe, Hispanica," etc., giving of 12 January 1640. The illustration was drawn by Frans Post, the showing the coast of Brazil by Georg Marcgraf. Both were part of entourage that accompanied Count Johan Maurits of Nassau-Siegen to Brazil, when he was appointed Governor of the territory (1636-1644), then held by the Dutch under the aegis of the West India Company. The Governor and his entourage, including Frans Post, left Brazil in the spring of 1644; Marcgraf died in Africa in 1644. A Latin history of Johan Maurits' governorship was published by Joan Blaeu in 1647 under the title "Rerum per octennium in Brasilia et alibi nuper gestarum ... Historia" and where the "Praefectura Parnambuco" was first published. The JCB has a copy of this work but the plates are not colored. The plate was used again by Blaeu in vol. XII of his "Grand Atlas." The particular colored image on which your web copy is based is incomplete work at the JCB that lacks a title page or colophon but cataloguer's notes, based on Phillips' "List of geographical atlases in the Library of Congress." On the basis of this information it is believed that the work forms part of Joan Blaeu's "Geographia" of 1662. The JCB copy is incomplete and lacks all but 14 of the original plates; this is made up by 15 plates from various sources, among them the "Sugar Works and

The Atlantic Slave Trade and Slave Life in the Americas

Sugar Works and Plantation, Pernambuco, Brazil, 1635



Click on the image to open a larger version in a new window.

Source

Willem J. Blaeu, Tweede deel van 't Toon des Aerdriicx... (Amsterdam, 1635); also, Library of Congress, LC-USZ62-101693.

Comments

Captioned, "Prefectura Parnambuco pars Borealis," this inset from a map of Brazil s sugar works and various plantation buildin Also published later in Joan Blaeu, [Atlas major] Geographia, quae est Cosmograph Blaviana . . . (Amsterdam, 1662), with mor details on the inset drawing. See "Sugar W and Plantation, Pernambuco, Brazil, 1662" this website.

Acknowledgement The John Carter Brown Library, Brown University

& JCB- Blanche Ebeling-Koning

THE ATLANTIC SLAVE TRADE AND SLAVE LIFE IN THE AMERICAS

√Image NW0062

✓TITLE

Map of Brazil with Sugar Works and Plantation, Pernambuco, Brazil, ca. 1640

IMAGE REFERENCE NW0062

Source

Joan Blaeu, Rerum per octennium in Brasilia et alibi nuper gestarum ... Historia (Amsterdam, 1647)

(Note: this colored image is based on a plate inserted into an unidentified volume, without title page, in the John Carter Brown Library, that may be an incomplete copy of Joan Blaeu's 1662 *Atlas maior*). (John Carter Brown Library at Brown University. Also at Library of Congress, Prints and Photographs Division, LC-USZ62-101693).

Comments

Captioned "Praefecturae Paranambucae pars Borealis," this image by Frans Post and Georg Marggraf of a map of Brazil, with sugar works and plantation buildings, was first published in 1647 by Joan Blaeu in Caspar van Baerle's *Rerum per octennium* ... *Historia*. It shows slaves engaged in various tasks of sugar manufacture. Also published in Joan Blaeu's 1662 *Atlas maior*, sive *Cosmographia Blaviana* ".

Compare with Image blaeu04a which has an additional scene in the center of a group of slaves carrying a planter's wife (?) in a hammock.

Also Image NW0062-a which shows only the sugar works and plantation buildings.

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04.5	File Name NW0062	Slide Number 102B	Media Type Image
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oan Blaeu, Rerum Copy in the John o Photographs Divisi	Carter Brown Libra ion, LC-USZ62-10°	ary at Brown University; also, Li	n Historia (Amsterdam, 1647). brary of Congress, Prints and
oan Blaeu, Rerum Copy in the John (Carter Brown Libra ion, LC-USZ62-10°	ary at Brown University; also, Li	n Historia (Amsterdam, 1647). brary of Congress, Prints and

Comments

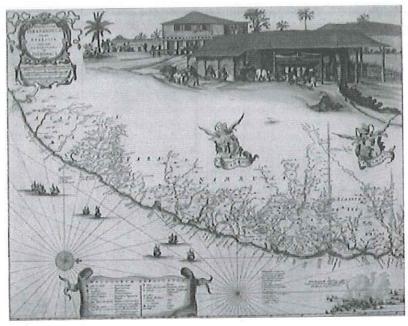
This colored image is based on a plate inserted into an unidentified volume (perhaps Joan Blaeu's 1662, Atlas Library. Captioned, "Prefecturae Paranambucae pars Borealis," this inset from a map of Brazil shows sugar w engaged in various tasks of sugar manufacture. The image was first published by Joan Blaeu in Caspar van I Also published in Joan Blaeu, Atlas maior, . . Cosmographia Blaviana (Amsterdam, 1662). Compare with ima additional scene in the center of a group of slaves carrying a planter's wife (?) in a hammoc; also, image NW00 buildings. (Thanks to Blanche Ebeling-Koning, of the JCB, for her assistance in describing this item).

The Atlantic Slave Trade and Slave Life in the Americas

And Hand

OLD discard

Sugar Works and Plantation, Pernambuco, Brazil, 1635



Click on the image to open a larger version in a new window.

If you have additional information regarding this image, or corrections to the comments or source sections, please contact the authors. If interested in using this image, please consult Conditions of Use.

Image Reference NW0062

Source

Willem J. Blaeu, Tweede deel van 't Tooneel des Aerdriicx... (Amsterdam 1635). (Copy in the John Carter Brown Library at Brown University; also, Library of Congress, Prints and Photographs Division, LC-USZ62-101693)

Comments

Captioned, "Prefectura Parnambuco pars Borealis," this inset from a map Brazil shows sugar works and variou plantation buildings. Also published later in Joan Blaeu, [Atlas major] Geographia, quae est Cosmographia Blaviana . . . (Amsterdam, 1662), wit more details on the inset drawing (se image blaeu04a on this website).

Image NW0062-a

Sugar Works and Plantation, Pernambuco, Brazil, ca. 1640

MAGE REFERENCE

NW0062-a

Source

Joan Blaeu, "Rerum per octennium in Brasilia et alibi nuper gestarum ... Historia" (Amsterdam, 1647) (Copy in the John Carter Brown Library at Brown University and see note for Image NW0062)

COMMENTS

Detail of inset on Blaeu's map of Brazil of ca. 1640, showing sugar works and plantation buildings. For complete image see NW0062. For slightly different version, published in Blaeu's "Atlas maior" of 1662, see Image blaeu04a.

edia Database	FIND	Image Information	Image Deta	ail Summa	ary List
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The Atlantic Slave Trade and Slave Life in the Americas

Sugar Works and Plantation, Pernambuco, Brazil, 1635

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Image Reference NW0062-a

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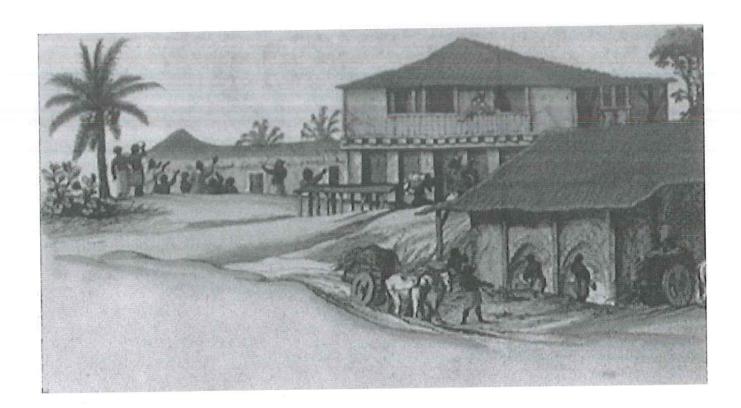
Willem J. Blaeu, Tweede deel van't tooneel des aerdriicx... (Amsterdam, 1635). (Copy in the John Carter Brown Library at Brown University)

Comments

Detail of inset on Blaeu's map of Bra which shows sugar works and plantation buildings (see image NW0062).

Click on the image to open a larger version in a new window.

If you have additional information regarding this image, or corrections to the comments or source sections, please contact the authors. If interested in using this image, please consult Conditions of Use.



layer version of MW 0062-a

Image blaeu 04a

Correct title to read:

SOURCE

Joan Blaeu, Atlas maior, sive Cosmographia Blaviana (Amsterdam, 1662) etc.

All the rest is ok.

	Title Sugar Works and Pl	antation Pernambuco Brazil	New
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oan Blaeu, Atlas ma 45. (Copy in Specia rown Library at Bro	al Collections Depar	a Blaviana (Amsterdam, 1662 tment, University of Virginia L	2), vol. 11, between pp. 243 and Library; also, The John Carter
Acknowledgement			

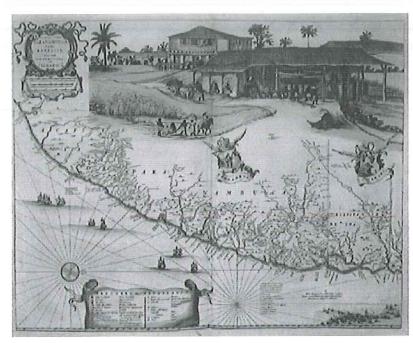
various tasks of sugar manufacture and, in the center, a group of slaves is transporting a planter's wife in a har wealthier whites. Also shown are various plantation buildings, including the "manor house" or "great house" ar published in Joan Blaeu's "Rerum per octennium in Brasilia et alibi nuper gestarum . . . Historia" (Amsterdam website. (Thanks to Blanche Ebeling-Koning, of the JCB, for her assistance in describing this item).



The Atlantic Slave Trade and Slave Life in the Americas

Old discort

Sugar Works and Plantation, Pernambuco, Brazil, ca. 1640



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If you have additional information regarding this image, or corrections to the comments or source sections, please contact the authors. If interested in using this image, please consult Conditions of Use.

Image Reference
blaeu04a

Source

Joan Blaeu, [Atlas maior] Geographi quae est Cosmographia Blaviana . . (Amsterdam, 1662), vol. 11, betweer pp. 243 and 245. (Copy in Special Collections Department, University o Virginia Library; also, The John Carte Brown Library at Brown University)

Comments

Captioned "Praefecturae Paranambucae pars Borealis," this inset from a map of Brazil (ca. 1640) by Frans Post and Georg Marggraf shows slaves engaged in various tas of sugar manufacture and, in the center, a group of slaves is transporting a planter's wife in a hammock, a ubiquitous mode of transport for Brazil's wealthier whites Also shown are various plantation buildings, including the "manor hous or "great house" and a vertical roller sugar mill powered by water. First published in Joan Blaeu's "Rerum pe octennium in Brasilia et alibi nuper gestarum . . . Historia" (Amsterdam, 1647). (Thanks to Blanche Ebeling-Koning, John Carter Brown Library for identification of this source.) Compar with image NW0062 on this website.

From: Norman Fiering < Norman_Fiering@brown.edu>

Subject: Fwd: help!!!

Date: February 18, 2005 9:03:49 AM EST

To: jh3v@virginia.edu

Cc: Leslie_Tobias-Olsen@brown.edu

Dear Jerry:

Good to hear from you, and timely.

- 1) Leslie Tobias-Olsen here will send you the correct information. Incidentally, our Archive of Early American Images, with about 2,500 pictures, all fully catalogued and described, will be opening to the public on May 1. We will be adding another 2,500 images to it, at least, in the course of the next few years.
- 2) The Moravian Congregation error gives me a chance to call to your attention another error in your database. That the error has not been corrected has frustrated Blanche Ebeling-Koning, on the JCB staff. I have a copy of an e-mail she sent to you on November 5, 2002. The image reference is NW0062, Willem J. Blaeu, Tweede deel van 't Tooneel des Aerriicx (Amsterdam, 1635)

The 1635 date is absolutely wrong. The correct date is on the image itself in tiny print, 12 January 1640. Blanche suggests the following description:

Illustration and map, ca. 1640, by Frans Post and Georg Marcgraf. First published Amsterdam, 1647, by Joan Blaeu in Caspar van Baerle's, "Rerum per octennium et alibi nuper gestarum . . . Historia." This colored image is from a plate inserted into an incomplete copy of Joan Blaeu's "Geographia" of 1662.

3) Finally, thank you so much for sending me a copy of the Brown University acknowledgment of your gift to the JCB. This kind of error regularly happens because of the lack of good controls in the University Development Office. When I have examples, I can use it as the basis of a complaint, which I did to good effect.

We do not get a penny from Brown, and pay the University \$250,000 a year for utilities and various services, among them certain accounting services. Gifts to the JCB thus pass through some University channels, making possible occasional errors whereby donors to the Library are thanked on behalf of Brown undergraduates, etc.

With all good wishes,

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pw 6302- Coffee plant Blake 4- Cottle picken

Other Databases

Call number: E 441 .B54 1857

Author: Blake, William O.

Title: The history of slavery and the slave trade,

ancient and modern.

Publication info: Columbus, Ohio, Published and sold

exclusively by subscription by J. & H.

Miller, 1857.

Description: xvi, [17]-832 p. front., 1 illus., plates. 26 cm.

Subject: Slavery.

Subject: Slavery--United States.

Subject: Slave trade.

Call numbers for ALDERMAN

Material Location

E 441 .B54 1857

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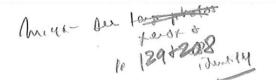
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CallNumber Search

Search Result -- Quick Search

Viewing record 3 of 3 from catalog.

Check here to mark this record for Print/Capture

Call number: E441 .B54 1862

Author: Blake, W. O. (William O.)

Title: The history of slavery and the slave trade, ancient and modern: the forms of slavery that prevailed in ancient nations, particulary in Greece and Rome: the African slave trade and the political history of slavery in the United States: to which is added the history of the Great Rebellion / compiled from authentic materials by W.O. Blake.

Publication info: Columbus, Ohio: Henry Miller and Company, 1862.

Description: 975 p., [13] leaves of plates: ill., ports.; 25 cm.

Note: Cf. Sabin 5800.

Note: First published: Columbus, O., J. & H. Miller,

1856.

Note: "Sold exclusively by subscription."

Subject: Slavery.

Subject: Slave trade.

Subject: Slavery--United States--History.

Call numbers for ALDERMAN

Material Location

E441 .B54 1862

BOOK AL

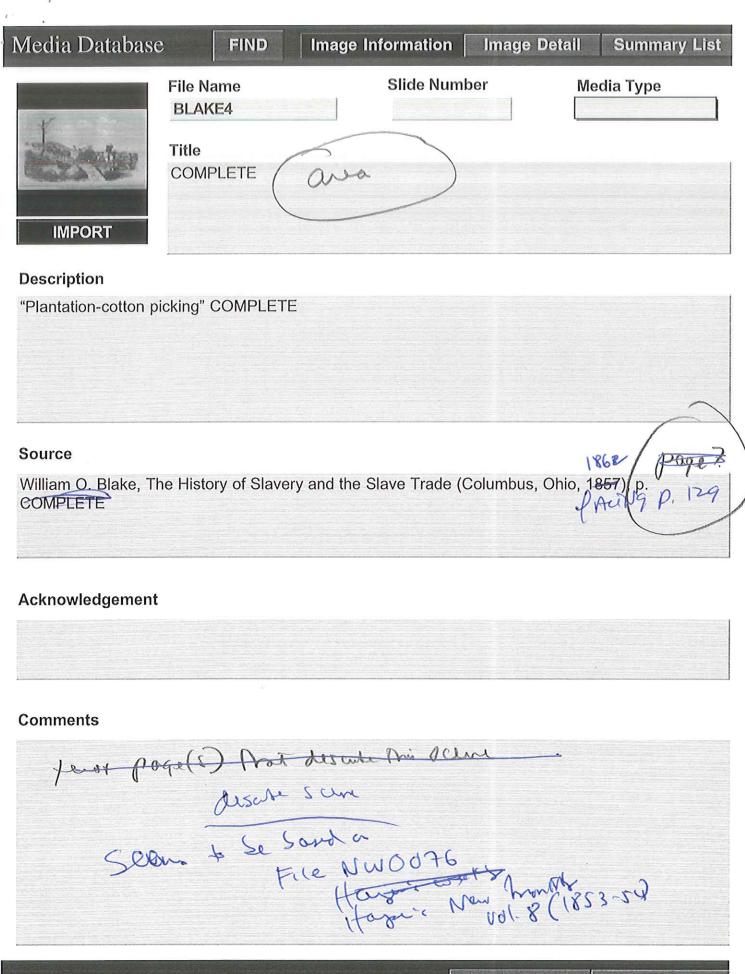
ALD-STKS

Pacing P. 129 Pacing p. 208 Plantation - cotton picking plantation life - Brazil Fite. BLAKe 4 4
Blake 43

Copyright © 1995 - 1999 Sirsi Corporation Copyright © The Rector and Visitors of the University of Virginia This chapter does not discuss the This chapter does not discuss the cotton plantation. In fact, it gives defails about life on the ship. Blake talks about the process of strong, incidents about the process of strong, and the during the Middle Passage, and the behavior of the slaves while on the Ship

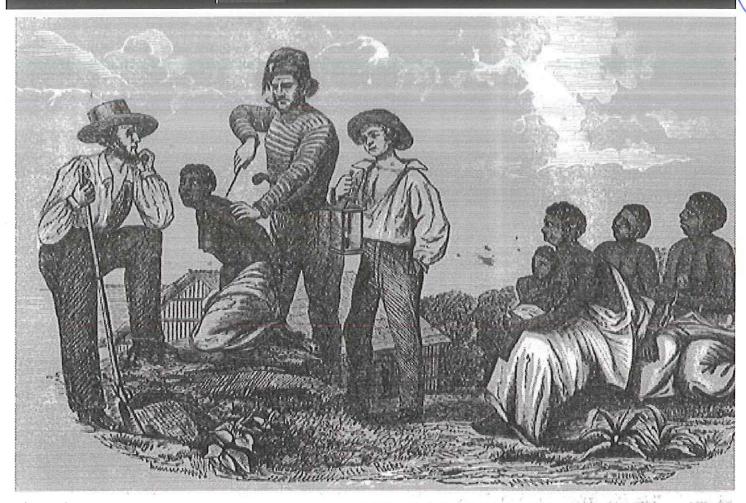
This chapter focuses on College English slave trade and their efforts to abolish it. It has nothing to do Odder with plantation life in Bragil.

L. Argenty of the



Media Database FIND Image Information Image Detail **Summary List** Slide Number File Name Media Type **BLAKE3** Title Brazil, 1850s COMPLETE **IMPORT** Description Barya a Grenge Plantation Life-Brazil COMPLETE Source William O. Blake, The History of Slavery and the Slave Trade (Columbus, Ohio, 1857), p. COMPLETE of Ausa P. Acknowledgement Comments 1 Hold paddell white decision

Media Database	FIND	Image Information	Image Detail	Summary List
IMPORT	File Name Blake1 Title Branding slaves,	Slide Numl no slide 19th cent.	oer N	ledia Type
Description				
Female slave being branded.	branded by a white	e man; other African wo	men, presumably	waiting to be
Source William O. Blake, The	e History of Slaver	y and the Slave Trade (0	Columbus, Ohio,	1857), p. 97
Comments				
For more details and	a similar scene,	see illustration captione	d "branding a ne	gress."
fort pe	of (2) the	t descute Mu	Dans	



BRANDING SLAVES.

Blake 1862

P. 97 - what is scene supposed to represent?

File: BLAKel

Blake does not discuss the actual branding process.

Instead he goes into great detail about the slave

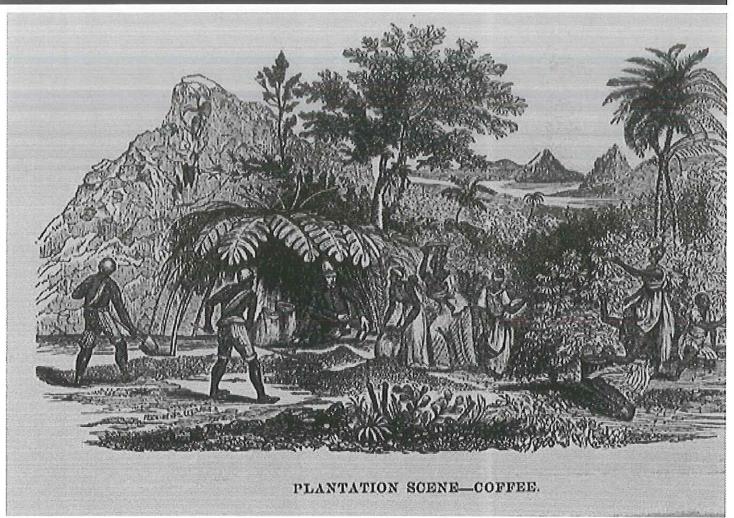
That of trade beginning with the Portuguese.

This scene represents lengths that traders would.

This scene represents lengths track of their go through in order to keep track of their merchandise.

Media Database	FIND	Image In	formation [Image Det	tail Summary List
IMPORT	File Name NW0302 Title coffee plantation,	COMPLETE	Slide Numb		Media Type
Description			Jan .		2
COMPLETE	Barr	L Grag	W		
Source William O. Blake, The	e History of Slaver	y and the S	lave Trade (C	Columbus, Oh	nio, 1857), p. 288
Acknowledgement					
Comments					
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Blake 1862

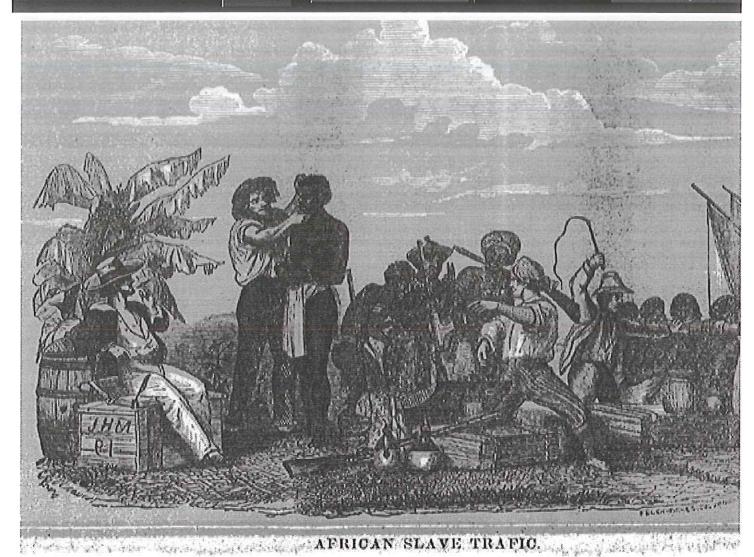
Blake 1857 p 288

P. 258 - What is location of mis scene?

File Bleede NW 0 302

This article closs not discuss coffee plantations. However, the chapter is about american slave wade post abolition. Blake talks about the continuing trade in Branjil and buba. I assume that this depoits life after leaving the Cuban parracoons in Havana.

Media Database	FIND	Image In	formation	Image Deta	ail Summary List
	File Name Blake2		Slide Numb	oer	Media Type
IMPORT	Title Europeans buying	g enslaved .	Africans, 19th	ı cent.	
Description					
caption: "African Slavexamining an African background with whi	n; on right, African	traders lool	king at Europ	ean trade goo	
Source William O. Blake, Th	e History of Slaver	y and the S	lave Trade (C	Columbus, Ohi	o, 1857), p. 112
Acknowledgement					
Comments					
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Blake 1862

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This picture represents the process that traders went through after the marauding party (13) Many Slaves from the Windward Coast were obtained by Kidnapping, while others were prisoners of war or criminals serving their duty. after examing the slaves, they are chained (put into irons) and Stowed (p 127)

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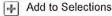
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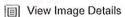
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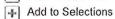
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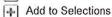


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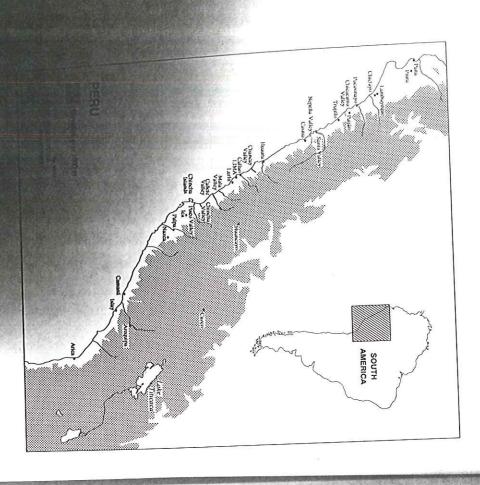
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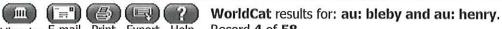
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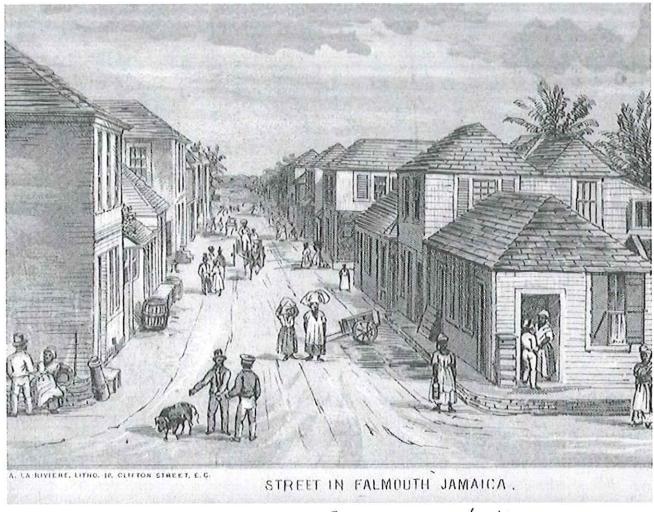
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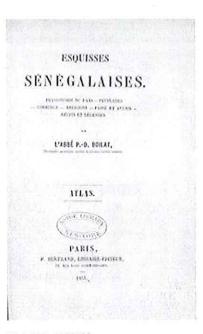
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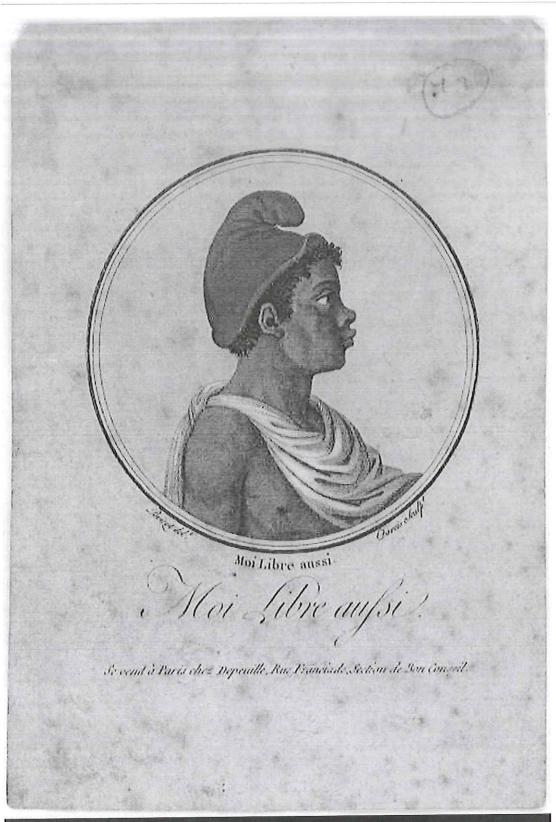
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Portrait of a black man [slave] wearing a Phrygian cap or "bonnet

rouge."

notes:

The Phrygian cap of manumission of Asia Minor, which was worn by slaves after they had been freed, was adopted as the "bonnet rouge," during the French Revolution. Boizot was the artistic director of the sculpture studio at the Sevres porcelain manufactory beginning in 1773. A statuette by Boizot titled "Moi égale à toi, moi libre aussi" depicting a male and female slave was made by the Sevres factory in

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