

BO Image Title	Image Ref
Planting Sweet Potatoes, Edisto Island, South Carolina, 1862	NW0151
Cape Corso [Cape Coast], Castle, Gold Coast, 1704	D018
Yam Ceremony, Ashanti, Gold Coast, 1816-1818	bow-yam
Sugar Mill and Boiling House, Trinidad, 1836	BRID1
Metal Face Mask and Collar Punishments, Trinidad, 1836	BRIDG-4_IMG
Sugar Boiling House, Trinidad, 1836	BRIDG-4_IMG
Plantation Field Laborer with Tools, Trinidad, 1836	BRIDG-2_IMG
Sunday Marketino, Trinidad, 1836	BRIDG-3_IMG
Punishment in stocks, Trinidad, 1836	NW0195_IMG
Punishment in stocks, Trinidad, 1836	BRID3
Woman Carrying child, Trinidad, 1836	BRID4
Dance steps and Movements, Trinidad, 1836	BRID2
Sugar Cane Cultivation, Trinidad, 1836	NW0053
Sugar Cane Harvest, Trinidad, 1836	NW0096
Dance at Plantation, Trinidad, 1836	NW0166
Dance, Dominica, West Indies, 1770s	NW0156
Dance, St Vincent, West Indies, ca. 1775	Bilby-5
Washerwomen, Saint Domingue, late 18 th cent	NW0150-a
Free People of Color, Saint Domingue, late 18 th cent	NW0150-b
Stick fighting, Dominica, West Indies, 1779	NW0158
Slave festival, St Vincent, West Indies, 1770s	EDW1
Marketino, St. Vincent, West Indies, 1770s	NW0006
Black Caribs, St. Vincent, 1773	Bilby-4
Black Carib sign Treaty with British Military, St. Vincent, West Indies, 1773	EDW2
Free woman of color, Saint Domingue, late 18 th cent	NW0149-a
Washing clothes in a river (Dominica or St. Vincent), West Indies, 1770s	Bilby-6

Executed slaves, Demerara (British Guiana), 1823	BRLIB-1
Retreat of British Military during slave insurrection, Demerara (British Guiana), 1824	KB_05684-5
Slave Cattle, Washington, D.C., Ca. 1819	NW0188
Slave Auction, New Orleans, 1839	H023
Musters of Plantation Slaves, Brazil, 1867	HW0048

~~111~~ 10/17/06 file



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NW \$151

Soldiers, sailors, slaves, and ships : the Civil War photographs of Henry P. Moore /

W Jeffrey Bolster; Hilary Anderson; Henry P Moore

1999

English Book 111 p. : ill. ; 21 x 28 cm.

Concord, N.H. : New Hampshire Historical Society, ; ISBN: 0915916231

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Title: Soldiers, sailors, slaves, and ships :
the Civil War photographs of Henry P. Moore /

Author(s): [Bolster, W. Jeffrey.](#)
[Anderson, Hilary.](#)
[Moore, Henry P.](#)

Publication: Concord, N.H. : New Hampshire Historical Society,

Year: 1999

Description: 111 p. : ill. ; 21 x 28 cm.

Language: English

Standard No: ISBN: 0915916231

SUBJECT(S)**Descriptor:** Slaves -- Sea Islands -- Pictorial works.**Geographic:** United States -- History -- Civil War, 1861-1865 -- Pictorial works.United States -- History -- Civil War, 1861-1865 -- Naval operations -- Pictorial works.United States -- History -- Civil War, 1861-1865 -- African Americans -- Pictorial works.New Hampshire -- History -- Civil War, 1861-1865 -- Pictorial works.**Class Descriptors:** **LC:** E468.7; **Dewey:** 973.73**Responsibility:** W. Jeffrey Bolster and Hilary Anderson.**Document Type:** Book**Entry:** 19991110**Update:** 20050110**Accession No:** OCLC: 42803246**Database:** WorldCat

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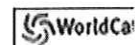
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Sweet Potatoe Planting — Hopkinson's Plantation, April-May 1862

Albumen print, 1880-1900 • New Hampshire Historical Society

Eldredge number 511 • Moore title from price list

Slaves produced much of their food on the Sea Islands, and devoted part of their seasonal work cycle to cultivating peas, corn, Irish potatoes, sweet potatoes, and garden greens for their own consumption. To that extent, the photograph is an accurate portrayal of one aspect of slave life. The actions of the subjects, however, are obviously contrived. The four workers with the hoes pose languidly, while the people on the ground — supposedly sorting seed-potatoes — have arranged themselves more for the camera than for farm work. The mule cart and the plowman have been carefully inserted to show all aspects of the planting process. Clearly, Moore did not aim to show a "realistic" view of slaves in their provision ground.

As photographic historian Keith Davis points out, "Civil War photographs represented a seamless integration of art and information. It should not strike us as curious therefore that what appear to be purely 'documentary' photographs were evaluated, at least in part, on aesthetic grounds." Moore would not have considered photographing a more realistic scene of sweating farmers hard at work because it would not have appealed to the artistic sensibilities of the day.

Elements of the photograph, however, are real. We see an actual field at Hopkinson's plantation on Edisto Island, with a typical cart and plow. Women are working in the fields, as they did during the slave era, and wielding the heavy hoes that masters issued to slaves. Critics claimed such hoes were inefficient implements; planters responded that they were sabotage-proof.

A common basket is prominent in the foreground. Made of either sea-grass, sweetgrass, or rush, its coiled design and construction were clearly African in origin. As the Yoruba proverb says, "However far the stream flows, it never forgets its source."

Native Americans and Europeans wove baskets. Africans, by contrast, made coil baskets by "wrapping dried palmetto fronds around bundles of sweetgrass," and then forming those strands into a variety of shapes. African ancestors transported to America brought a variety of craft skills and practical knowledge, including basket-making and ground-crop cultivation. Moore's inclusion of this basket in his photograph nicely documents how some African crafts and customs persisted right to the end of slavery. Basketry remains an important Sea Island craft to this day.

Sources: Keith F. Davis, "A Terrible Distinctness": *Photography of the Civil War Era*, in *Photography in Nineteenth-Century America*, ed. Martha A. Sandweiss (New York: Harry N. Abrams, 1991), p. 171. *Quote on baskets from Charles Joyner*, Down by the Riverside: A South Carolina Slave Community (Urbana: University of Illinois Press, 1984), p. 76. *On baskets, see also A History of the African American People*, eds. James Oliver Horton and Lois E. Horton (London: Salamander Books, 1995), p. 13; Robert Otwell, Masters, Slaves, and Subjects: The Culture of Power in the South Carolina Low Country, 1740-1790 (Ithaca: Cornell University Press, 1998), pp. 141-43.

Note: image in website is
 Susan's son pool -
 see left - Fossil head
 note - paper number 1234



Note: Unsettled region
 Clis with California
 pool (head 1 hour) 28
 note: note to
 this is a
 pool 1234

Search Result -- Quick Search

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Call number: HT1134.C37 B67

Author: Borrego Plá, María del Carmen.

Title: Palenques de negros en Cartagena de Indias a fines del siglo XVII.

Publication info: Sevilla, 1973.

Description: xvi, 140 p. 19 cm.

Subject: Slavery--Colombia--Cartagena--Fugitive slaves.

Subject: Slavery--Colombia--Cartagena.

Series: Publicaciones de la Escuela de Estudios Hispano-Americanos de Sevilla, 216

Series: Universidad de Sevilla. Escuela de Estudios Hispano-Americanos. Publicaciones, 216.

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<Author> "bosman" -- Title 3 of 4

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10/16/02

Format: Book

Author: Bosman, Willem.

Uniform Title: Nauwkeurige beschryving van de Guinese Goud-, Tand-, en Slave-Kust. English.

Title: A new and accurate description of the coast of Guinea : divided into the Gold, the Slave, and the Ivory coasts. Containing a geographical, political and natural history of the kingdoms and countries; with a particular account of the rise, progress and present condition of all the European settlements upon that coast; and the just measures for improving the several branches of the Guinea trade. Illustrated with several cuts / Written originally in Dutch by William Bosman, ... And now faithfully done into English. To which is prefix'd, an exact map of the whole coast of Guinea, that was not in the original.

Imprint: London : Printed for J. Knapton, A. Bell, R. Smith, D. Midwinter, W. Haws, W. Davis, G. Strahan, B. Lintott, J. Round, and J. Wale, 1705.

Description: [8], 493, [17] p., [8] leaves of plates (one folded) : ill., map ; 19 cm. (8vo)

Notes: Signatures: A# B-2K

Notes: "Books printed for, and sold by James Knapton, ..." final [3] p.

Citations: ESTC N004628.

Citations: Hogg, P.C. African slave trade, 144b

Citations: Lib. Company. Afro-Americana, 1366

Local Notes: LCP AR 1986 p. 57.

Local Notes: Inscribed: "J Logan."

Subject: Slave trade --Africa, West.

Subject: Guinea --Description and travel.

Subject: Côte d'Ivoire --Description and travel.

Subject: Africa, West --Description and travel.

Subject: SP3 Afro-Americana.

Local Entry: Provenance: Logan, James, 1674-1751, former owner.

Local Entry: Imprint: ENG. London. 1705.

System No.: PALR89-B1067

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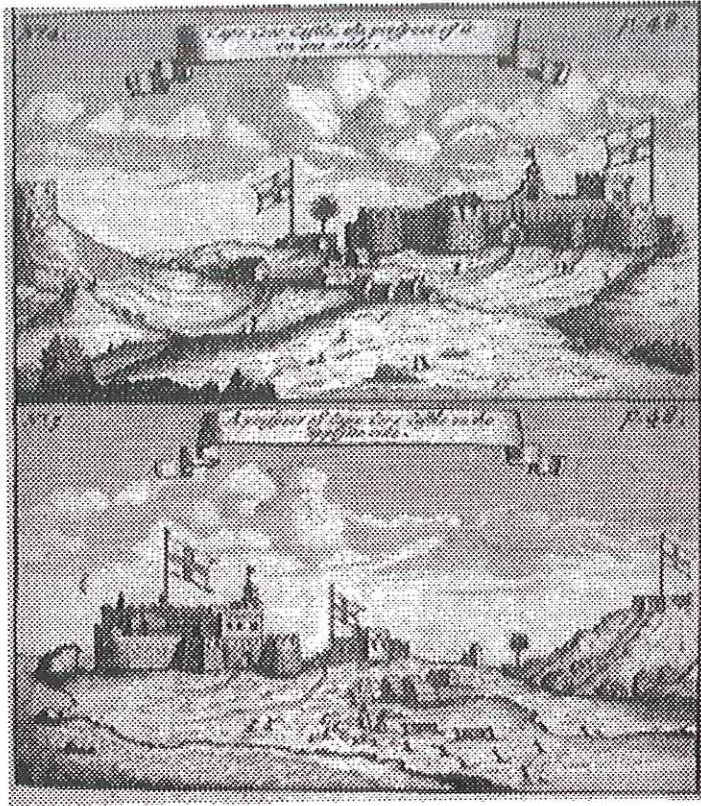
Top

NFO - Scores *Insert date to filename file*

facing title page: A New and exact map of Guinea" - LCP copy, the map is torn & faded - not suitable for scan or slide See LCP computer notes

The Atlantic Slave Trade and Slave Life in the Americas

Cape Corso Castle, Gold Coast, 1704



Source

William Bosman, A New and Accurate Description of the Coast of Guinea (London 1705), figures 4 and 5 (English translation Bosman's Nauwkeurige Beschryving van d Guinese Goud-, Tand- en Slave-Kust . . . [Utrecht, 1704]).

Comments

Top, "Cape Corso Castle, the prospect of i one side"; bottom, "A prospect of Cape Co Castle on the opposite side." Both views sh African houses/village in the center. Bosm was an official of the Dutch West India Company and chief factor at Elmina.

Acknowledgement

The John Carter Brown Library, Brown University


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

See LCP notes on computer file

~~Some illustration~~
see p 48 for description

No scans

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Author: "Bosman" -- Title 1 of 4

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10/14/02

Format: Book

Author: Bosman, Willem.

Uniform Title: Nauwkeurige beschrijving van de Guinese Goud-, Tand-, en Slave-Kust. English.

Title: A new and accurate description of the coast of Guinea : divided into the Gold, the Slave, and the Ivory coasts. Containing a geographical, political and natural history of the kingdoms and countries: with a particular account of the rise, progress, and present condition of all the European settlements upon that coast; and the just measures for improving the several branches of the Guinea trade. Illustrated with several cuts / Written originally in Dutch by William Bosman ... And now faithfully done into English. To which is prefix'd, an exact map of the whole coast of Guinea, that was not in the original.

Edition: The second edition.

Imprint: London : Printed by J. Knapton, D. Midwinter, B. Lintot, G. Strahan, J. Round, and E. Bell, 1721.

Description: [8], 185, 210-456, [16] p., [8] leaves of plates (one folded) : ill., map ; 20 cm. (8vo)

Notes: Signatures: [A]# B-N O-Q# R-2G 2H#

Notes: See Hogg, P.C. African slave trade, 144b.

Citations: ESTC T144034

Citations: Lib. Company. Afro-Americana, 1367

Local Notes: LCP AR 1968 p. 9.

Subject: Slave trade --Africa, West.

Subject: Africa, West --Description and travel.

Subject: Guinea --Description and travel.

Subject: Côte d'Ivoire --Description and travel.

Subject: SP3 Afro-Americana.

Local Entry: Imprint:ENG. London. 1721.

System No.: PALR91-B2219

Same with Strahan's of 1705 edn

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JCB
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BOSMAN (1704)

JCB 6 slides
7/3/02
aan d'eenne
(from one side)
en aan d'andre zyde
(from the other side)

- | figure | between pp. | title |
|---------|-------------------|---|
| - | before title page | blacks selling gold to Europeans |
| 4 + 5 | 50 + 51 | Cabo CORS.
(4 - 't ENGelse Hoofd Casteel a CABO CORS, aan d'eenne
note Ap. viloge - The English Main Fortification/Castle at Cape Corso
from or
at the side |
| 6 + 7 | (54 + 55) - | NASSAU
6 - 't FORT NASSOU a MOORE, aan d'eenne
7 - en aan d'andre zyde
(note - African viloge/town on right) |
| 8 + 9 | (56 + 57) | Annamaboë
8 - 't ENGelse FORT tot ANNA MABOË, aan d'eenne
note - palisaded African viloge on left |
| 10 + 11 | (58 + 59) | Amsterdam
10 - 't FORT Amsterdam, tot CORMANTYË, aan d'eenne
viloge - right
11 - en aan d'andre zyde
viloge - left |
-

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news propagation —

BESCHRIJVING VAN DE GUINESE GOUD-KUST ...

~~STAVO~~

Access p. 168 - "SLAQTING onder de VATKEN"

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AUTHOR Location : John Carter Brown Library Search

Record 7 of 9

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Author **Bossu, M., 1720-1792**
 Title **Nouveaux voyages dans l'Amérique septentrionale, : contenant une collection de lettres écrites sur les lieux, par l'auteur, à son ami, M. Douin, chevalier, capitaine dans les troupes du roi, ci-devant son camarade dans le Nouveau Monde. / Par M. Bossu, chevalier de l'Ordre royal & militaire de Saint-Louis, ancien capitaine da'une compagnie de la Marine**
 Published A Amsterdam [i.e. Paris?] : chez Changuion, à la bourse., M.DCC.LXXVII. [1777]
 Descript'n xvj, 392 p., [4] leaves of plates (1 folded) : ill. ; 20 cm. (8vo)

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Note Place of publication based on: Rare Americana. A catalogue of ... books ... offered for sale by Henry Stevens, Son and Stiles, London [1927], item no. 1375

The author's observations during his third visit to Louisiana in 1770-1771

Signatures: a8 A-2A8 2B4

Cf. Field, T.W. Indian bib, 158

Errata statement on p. x

References Brown, J.C. Cat., 1493-1800, III:2367

Sabin 6470

Cioranescu, A. 18. s., 12982

Note John Carter Brown Library copy bound, in contemporary sheep, with: Essai sur l'isle d'Otahiti / Taitbout, Avignon & Paris, 1779

LC subject Indians of North America -- Mississippi River Valley



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<Author> "boteler" -- Title 1 of 1



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Format: Book

Author: Boteler, Thomas.

Title: Narrative of a voyage of discovery to Africa and Arabia : performed in His Majesty's ships Leven and Barracouta, from 1821 to 1826. Under the command of Capt. F.W. Owen, R.N. / By Capt. Thomas Boteler, R.N. In two volumes.

Imprint: London : Richard Bentley, New Burlington Street ... , 1835 [Printed by Samuel Bentley]

Description: 2 v., [4] leaves of plates (incl. frontispieces) : ill., ports. ; 22 cm.

Notes: Title of v. 2 varies slightly.

Citations: Lib. Company. Afro-Americana, 1397

Subject: Leven (Ship)

Subject: Barracouta (Ship)

Subject: Blacks --Africa.

Subject: Africa, East --Description and travel.

Subject: Africa, West --Description and travel.

Subject: SP3 Afro-Americana.

Local Entry: Imprint:ENG. London. 1835.

System No.: PALR91-B2348

10/11/04 - LCP
Vol. 1 - a couple of illustrations, one of a hippopotamus trap - not on website
Vol. 2 - 2 illustrations - people - Fernando Po - Cape Lopez - not word ~~frank~~ + trouble is duplicate on website -

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Record 1

OCLC Accession No.: ocm25949333

LC call number: DT365 .B74

Author: Boteler, Thomas.

Title: Narrative of a voyage of discovery to Africa and Arabia, performed in His Majesty's ships, Leven and Barracouta, from 1821 to 1826, under the command of Capt. F.W. Owen, R.N.

Publication info: London, R. Bentley, 1835.

Physical description: 2 v. fronts., 2 pl. 24 cm.

Corporate subject: Leven (Ship)

Corporate subject: Barracouta (Ship)

Subject: Africa, East Description and travel.

Subject: Africa, West Description and travel.

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Record 2

~~OCLC Accession No.: ocm24920231~~

~~LC call number: DT365 .B74~~

~~Author: Boteler, Thomas.~~

~~Title: Narrative of a voyage of discovery to Africa and Arabia [microform] ; performed in His Majesty's ships, Leven and Baracouta from 1821 to 1826, under the command of Capt. F.W. Owen, R.N. /~~

~~Publication info: London : Richard Bentley, 1835.~~

~~Physical description: 2 v., leaves of plates ; 24 cm.~~

~~General note: Master microform held by: ICRL-CA.~~

~~Corporate subject: Leven (Ship).~~

~~Corporate subject: Barracouta (Ship).~~

~~Subject: Africa, East Description and travel.~~

~~Subject: Africa, West Description and travel.~~

~~Holding institution: ICRL-CA~~

~~Holding Libraries: US DC RQM ARL~~

Record 3

OCLC Accession No.: ocm22337524

Local LC call number: DT365 .B74

Author: Boteler, Thomas.

Title: Narrative of a voyage of discovery to Africa and Arabia :
performed in His Majesty's ships, Leven and Baracouta
from 1821 to 1826, under the command of Capt. F.W. Owen /

Publication info: London : Richard Bentley, 1835.

Physical description: 2 v. ; 23 cm.

Corporate subject: Leven (Ship)

Corporate subject: Barracouta (Ship)

Subject: Africa, East Description and travel.

Subject: Africa, West Description and travel.

Holding Libraries: US CA STF STANFORD UNIV LIBR

Holding Libraries: US IL CGU UNIV OF CHICAGO

Holding Libraries: US PA PIT UNIV OF PITTSBURGH

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UNIV LIBR QCL GLASGOW UNIV LIBR EQO UNIV OF OXFORD

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Fetishes were objects—often associated with animals—believed to have magical powers from which their owner could benefit; interfering with a person's fetish was a serious offense that could lead to enslavement. As this engraving illustrates, in Africa a fetish could be the focus of village rituals, and belief in the powers of such objects probably made the journey to the New World with many African captives. ("Fetich dance, Cape Lopez." Thomas Boteler, *Narrative of a Voyage of Discovery to Africa and Arabia*, vol. 2, London, 1835.)

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LCP - 43

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West African bead necklace, c. 1750. Beads were highly valued trade items and a necklace such as this one would have been regarded as roughly equal in value to two adult male slaves. (Sample Pittman Collection, New York City.)

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<p>Title: <u>Narrative of a voyage of discovery to Africa and Arabia : performed in His Majesty's ships, Leven and Barracouta, from 1821 to 1826, under the command of Capt. F.W. Owen ... / by Capt. Thomas Boteler.</u></p> <p>Author: <u>Boteler, Thomas.</u></p> <hr/> <p>Publisher: London : Richard Bentley, 1835.</p> <p>Collation: 2 v. : ill. ; 24 cm.</p> <p>Note: Printed by Samuel Bentley, Dorset Street, Fleet Street.</p> <p>Subject: <u>Leven (Ship)</u></p> <p>Subject: <u>Barracouta (Ship)</u></p> <p>Subject: <u>Voyages and travels.</u></p> <p>Subject: <u>Africa, East -- Description and travel.</u></p> <p>Subject: <u>Africa, West -- Description and travel.</u></p> <p>Subject: <u>CHR Chon. -- 1835.</u></p> <p>Subject: <u>SP5 Lithography -- Specimens -- 1835.</u></p>	<p>Location Information</p> <ul style="list-style-type: none"> o RARE..... o DT365.B74 <p><i>4/30/04</i></p> <p><i>Privately set African part, Zanzibar</i></p> <p><i>vol. 1 -</i> <i>2 illustrations -</i> <i>qs in wrapping as can</i> <i>hippo trap</i></p> <p style="text-align: right;"><i>NO SCANS</i></p> <hr/> <p><i>vol. 2</i> <i>2 illustrations</i> <i>fetich dance, Cape Lopez</i> <i>Chief at Fernando PO</i></p> <p style="text-align: right;"><i>NO SCANS</i></p>
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Nice/good illustration but not necessary for website - NO scans requested

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- HEALTH SCIENCES LIBRARY
- LAW LIBRARY

Call number: E 449 .B772 1838

Author: Bourne, George, 1780-1845.

Title: Picture of slavery in the United States of America ...

Publication info: Boston, I. Knapp, 1838. *(7)*

Description: 227, [1] p. front., pl. 16 cm.

Subject: Slavery--United States--Controversial literature--1838.

Subject: Slavery--United States--Condition of slaves.

Alzheimer's ...

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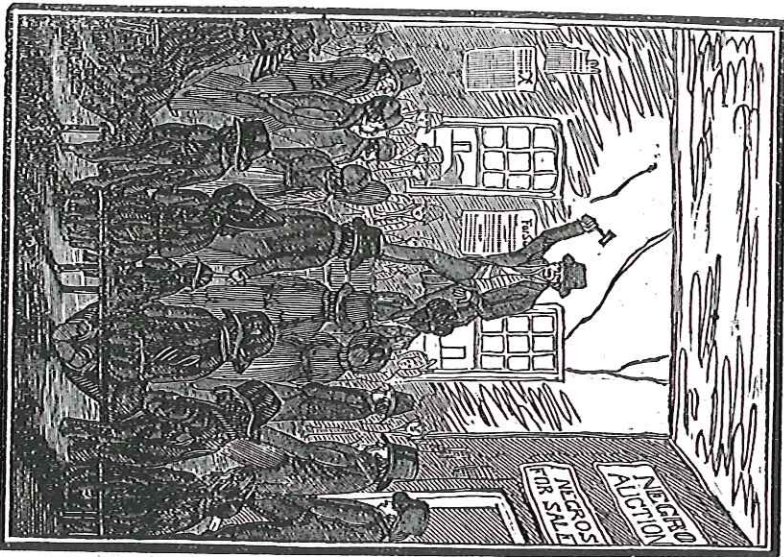
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AN Anti-slavery, additional look - a number of illustrations - reflecting the strong abolitionist perspective - scan a few of these -

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*Placing p. III "Action at Richmond" BOURNE 01
120 "Kidnapping" BOURNE 02*

*Special Collection
1834 edition
published Middletown, Conn*



Auction at Richmond. Page III.

Auctions are statelily held for the sale of coloured citizens, as a distinct flesh-market; and more frequently with the four-legged cattle. They are always advertised together, and the descriptions are in the same beastly style, "young, sound, without fault," &c. The following graphical delineation of auctions for slaves was sent me some time since from Richmond. The author is a native, and always has been a resident of Virginia. It is the picture of a master artist, glowing with "the poetry of philanthropy."

"Since my visit to Richmond, the horrors of bondage, to me always a source of bitter anguish, have been exhibited to my view on a more extended scale than I had ever previously witnessed them. Here almost every morning the crimson auction flag,—fit emblem of the purpose it proclaims,—announces on its conspicuous label, that the blood and bones of American citizens are publicly to be vended! Here, half covered with rags, and loaded with chains, human beings are driven together in crowds, and by beings calling themselves human, are sold and bought. Within a few days past, I have beheld in Richmond hundreds of men, women, and children, thus exposed in the open streets, and bartered off like brute animals!

"Draw near to that wretched group. Great have been their sufferings; but still they have feelings, and their condition may be worse. They are to be transferred to other and unknown drivers. Their minds are revolving those hideous pictures of Carolina and Georgia cruelty, which have so truly been delineated unto them; and they know their destination is thitherward. The whole prospect of future life to them is dismal, dark, and frightful. Soon the only tie which binds them to life is to be severed. See that convulsive embrace! it is the last expression of conjugal love; their last, long farewell.

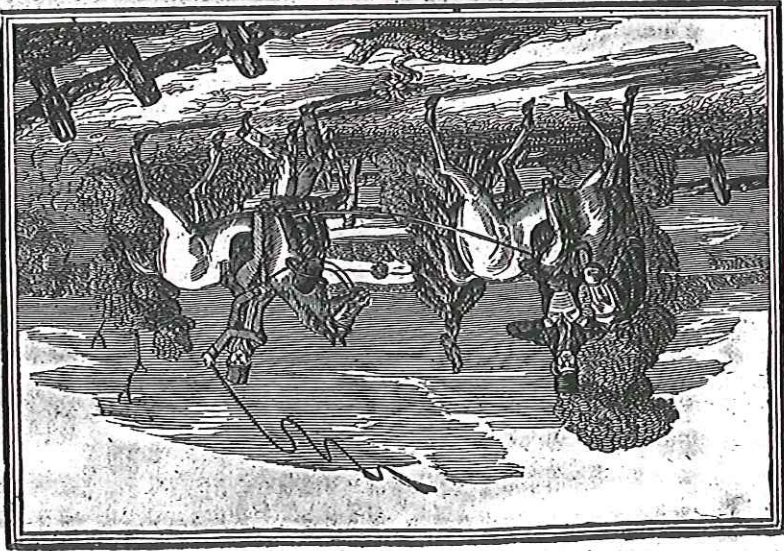
"This is but the beginning of misery. Those visages of grief indicate the desolation of whole families, all are dragged from each other, husband from wife, mother from child, father from son, and brother from sister, never more to meet on earth.

"Hark! those groans and shrieks and plaints of wo are

mac; and if not actual participants in the unholy craft, the municipal officers connive at the man-stealer, and promote his open unnatural felony. The tale of a white man thus forcibly seized, tied to the tail of a horse, dragged to a loathsome jail, and trafficked like a stray brute, would fill the country with alarm and wrath; yet kidnapping, a coloured citizen, because he is "guilty of wearing a dark skin," not only in the slave-driver's code, but in our federal ungodly legislation, so far from being a heart-rending robbery, is a laudable display of superior cleverness; and these men-stealers, with their official coadjutors, legislators, magistrates, and sheriffs, affirm, that they are all excellent Christians and Republicans: who then are hypocrites and ruffian pirates? Nothing is more common than for two of these white partners in kidnapping, Satan like, to start upon the provwl; and if they find a freeman on the road, to demand his certificate, tear it in pieces, or secrete it, tie him to one of their horses, hurry off to some jail, while one whips the citizen along as fast as their horses can travel. There by an understanding with the jailor, who shares in the spoil, all possibility of intercourse with his friends is denied the stolen citizen. At the earliest possible period, the captive is sold out to pay the felonious claims of the law, bought through jugglery, by this trio of man-stealers; and then transferred to some of their accomplices of inquiry, the American citizen traders, who fill every part of the southern states with rapine, crime, and blood.

In addition to this astounding turpitude; another appalling wickedness frequently is enacted; which defies all accurate description; and which, if the least genuine human and Christian sensibility predominated in our country, would "make every man's ears who heareth it to tingle." Slaves are articles of gambling. Men, women and children, often the dissolute lawless profligate's own adulterous progeny, are transferred from one domestic tyrant to another, by the turn of a card, or the shake of the dice, or the fleetness of a horse, or any of the other numerous modes of fraud and robbery; which these debauched gamblers have invented to swindle each other with impunity; yet forsooth, "they are all honourable men." This was done in Washing-

Kidnapping. Page 120.



- 1) Bourne, George, 1780-1845. PICTURE OF SLAVERY IN THE UNITED STATES OF AMERICA. (Boston, I. Knapp, 1838.)
CASX (c-9665 CU-SB)
- 2) Bourne, George, 1780-1845. PICTURE OF SLAVERY IN THE UNITED STATES OF AMERICA. (Middletown, Conn., E. Hunt, 1834.)
MDJG (c-9618 MdBj) CASX (c-9665 CU-SB) MAAR (c-9618 MWA) MNUG (c-9665 MnU)
- 3) Bourne, George. PICTURE OF SLAVERY IN THE UNITED STATES OF AMERICA / (Middletown, Conn. : Edwin Hunt, 1834.)
PATG (a-9668 PPT)
- 4) Bourne, George, 1780-1845. PICTURE OF SLAVERY IN THE UNITED STATES OF AMERICA. (Detroit, Mich., Negro History Press, 1972.)
DCLC (c-9110 DLC) CSUG (c-9110 CST) CUBG (c-9665 CU) FLFG (c-9665 FTaSU)
NYUG (c-9665 NNU) PATG (c-9665 PPT) PAUG (c-9665 PU) UTBG (c-9110 UPB)

SIU 301.44930973
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1972

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 (834 - c few pictures - list
 constructed additional propaganda - ~~to~~
 go good for my purposes

6. (Arabic Language) Joseph Catafago. An English and Arabic Dictionary. London, Bernard Quaritch, 1873. 8vo, 1,096pp, Contemporary black calf spine with black cloth boards, 2nd edition, spine scuffed, G to VG \$85.00
Contains both Arabic-English and English-Arabic, with the Arabic words represented in both Arabic characters and phonetically in English letters. \$90.00

7. (Astronomy) Washington Hunt et al. Inauguration of the Dudley Observatory, at Albany, August 28, 1856. Albany, Charles Van Benthusen's Print, 1856. 8vo, 139, 31pp, 1st printing, bound with Eleven separate sermons by William B. Sprague, printed 1839-1856, some foxing & damp stain, 1/2 calf & marbled boards, G to VG \$70.00
Among the sermons in this volume are the funeral sermon for Stephen Van Rensselaer, a memorial sermon on the death of President Harrison and an anti-dueling sermon.

8. (Aviation) Aero Club of Vermont. (Burlington, Aero Club), 1916. 12mo, 61pp, blue cloth, 1st edition, VG \$50.00
Apparently not listed in the NUC. This club was organized on July 6, 1916, this publication contains the

Crown, 1st edition, contemp. owner inscription, VG to Fine \$40.00
Ahearn p22

12. (Bible in Hebrew) Biblia Hebraica... Additit Augustus Hahn. Lipsiae, Carol Tauchnitz, 1839. 8vo, 1,392pp (23)pp, black calf spine & marbled boards, "2nd edition" foxing, calf scuffed, G to VG \$60.00
Reprint of Tauchnitz's stereotyped edition of 1831; with bookseller's label of Newman & Ivison, New York.

13. (Black Americana) (George Bourne). Picture of Slavery in the United States of America. Middletown, Conn.; Edwin Hunt, 1834. 16mo, 227, (1)pp & illus., original purple cloth, paper spine label, 1st edition, cloth faded, scattered foxing, VG \$95.00
Sabin 6921 Hamilton 1870 Most of the eleven wood engraved vignettes depicting the cruelties of slavery are attributed to H.A. Munson.

14. (Black Americana) Timothy Mather Cooley. Sketches of the Life and Character of the Rev. Lemuel Haynes. New York, Harper & Brothers, 1837. 12mo, 345pp & frontis., & 12pp pub. cat., original purple cloth blind-stamped with vine pattern, 1st edition, foxing, VG+ \$50.00



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Title: **Missions to the Niger, edited by E. W. Bovill.**

Publication info: **Cambridge [Eng.] Published for the Hakluyt Society at the University Press, 1964-**

Description: **v. illus., maps (part fold.) port. 23 cm.**

Subject: **Niger River.**

Subject: **Africa--Discovery and exploration.**

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Location: **SC-MCGR-RM --**

Library has: **v1-4**

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* 2 - BORNU mission 1822-25

✓ Cairns p. 211 - Kamerboon market women
"For a sketch by Major Denham"

✓ Cairns p. 243 - "Body found of the sketch of BORNU"
for a sketch by Major Denham

3 - BORNU mission, part 2

✓ Cairns p. 374 - Kamerboon Spearman: MURGA BOWMAN
w sketch of sketch of BORNU

✓ " 407 - Fishing Boat on River Shang

✓ " 471 - Lance of the Sultan of Beghamm

(over)

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Author: Bovill, E. W.,

Title: Missions to the Niger, edited by E. W. Bovill.

Publication info: Cambridge [Eng.] Published for the Hakluyt Society at the University Press, 1964-

Description: v. illus., maps (part fold.) port. 23 cm.

Note: Includes bibliographies.

Contents: v. 1. The journal of Friedrich Hornemann's travels from Cairo to Murzuk in the years 1797-98. The letters of Major Alexander Gordon Laing, 1824-26. v. 2-4 The Bornus Mission, 1822-25.

Subject: Niger River.

Subject: Africa--Discovery and exploration.

Related name: Hornemann, Frederich Konrad, 1772-1800. Journal.

Related name: Laing, Alexander Gordon. Letters.

Series: Hakluyt Society. Works. 2d ser., no. 123, 128-130

Series: Works issued by the Hakluyt Society, 2nd ser., no. 123

ALDERMAN--

Location: ALD-STKS --

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Library has: *v.1 shelved as G 161 .H2 2d ser. no. 123

Library has: *v.2 shelved as G 161. H2 2d ser. no. 128 *more maps + white people*

Library has: *v.3 shelved as G 161 .H2 2d ser. no. 129 *pictures!* *(over)*

Library has: *v.4 shelved as G 161 .H2 2d ser. no. 130 *maps + stereotypical portraits of Sudanese*



ILLUSTRATIONS

PLATES

- XIII Captain Hugh Clapperton, from the painting by G. Manton in the Scottish National Portrait Gallery. (*Reproduced by permission of the National Galleries of Scotland*) *Frontispiece*
- XIV Arrival at Mora, the Capital of Mandara *facing page 330*
- XV Mandara Musicians *facing page 331*
- XVI Attack on Musfeia *facing page 339*
- XVII The River Gambarou, or Yeou, near Lada *facing page 358*
- XVIII A Favourite of the Seraglio, accompanying a Military Expedition *facing page 359*
- XIX Kanemboo Spearman: Munga Bowman, in the Service of the Sheikh of Bornou *facing page 374*
- XX Abdel Gassam, a Felatah from Timbuctoo: A Bornouese on a Journey *facing page 375*
- XXI Hut, and Carpenter's Shop *facing page 406*
- XXII Fishing Boats on the River Shary *facing page 407*
- XXIII River Shary from the walls of Kussery *facing page 422*
- XXIV A Loggun Lady: Funha of Maffatai: Abdelahi of Mandara *facing page 423*
- XXV Hager Teous, or the Footstool of Noah *facing page 470*
- XXVI Lancer of the Sultan of Begharmi *facing page 471*
- XXVII Manner of Fishing on the River Yeou *facing page 486*
- XXVIII Encampment near Woodie *facing page 487*
- XXIX Ghirza, south face of Building No. 1 *facing page 502*
- XXX Ghirza, Frieze on the west, east and south faces of Building No. 1 *facing page 510*



Plate XVIII. A Favourite of the Seraglio,
accompanying a Military Expedition

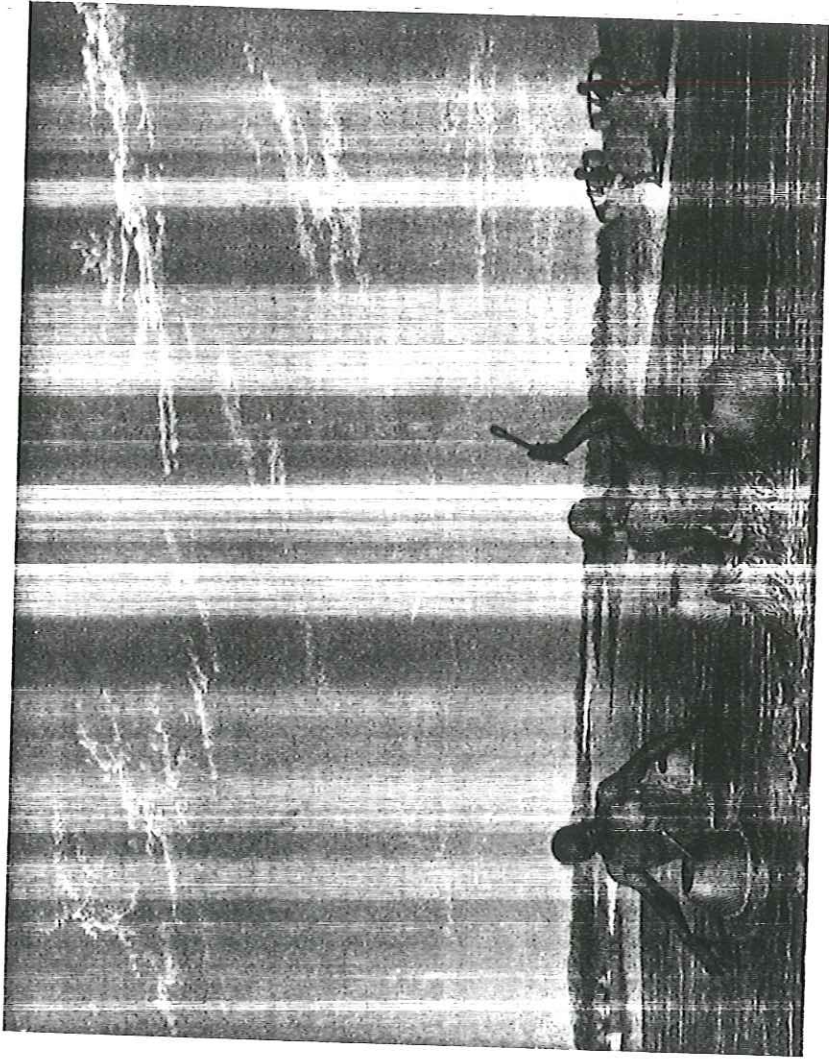


Plate XXXVII. Manner of Fishing on the River Yeou

MISSION FROM
CAPE COAST CASTLE
TO ASHANTEE

T. EDWARD BOWDICH

THIRD EDITION

Edited, with Notes and an Introduction by
W. E. F. WARD



FRANK CASS & CO. LTD.
1966

PREFACE

THIS book is a reprint of Bowdich's first edition of 1819, complete except for the omission of the frontispiece map and four of the plates. The map is replaced by a modern map of the path from Cape Coast to Kumasi, which should make Bowdich's journey easier to follow. All of Bowdich's plates in the 1819 edition were in colour; only the biggest of them is here reproduced in colour, the rest in black and white.

Bowdich's narrative makes no pretence at impartiality, and I have tried to fill in the background and where necessary give the other side of the story, by quoting from papers preserved in the Public Record Office in London. I have added notes freely by way of comment on Bowdich's account of the mission, and much less freely to the end of his section on the history of Ashanti. I have not thought it necessary to comment on the later sections of the book.

I have to thank the staff of the Public Record Office for their help and guidance among the papers of the period. The transcripts of Crown-copyright records in the Public Record Office appear by permission of the Controller of H.M. Stationery Office.

1965

W.E.F.W.

FROM CAPE COAST CASTLE
TO
ASHANTEE,
WITH A
STATISTICAL ACCOUNT OF THAT KINGDOM,
AND
GEOGRAPHICAL NOTICES OF OTHER PARTS
OF THE
INTERIOR OF AFRICA.

BY T. EDWARD BOWDICH, ESQ.
CONDUCTOR.

*“ Quod si præ metu et formidine pedem referemus, ista omnia nobis adversa
futura sunt.”*

LONDON:

JOHN MURRAY, ALBEMARLE-STREET.

1819.

522

CHAPTER V.

Customs.

THE Yam Custom is annual, just at the maturity of that vegetable, which is planted in December, and not eaten until the conclusion of the custom, the early part of September. All the caboceers and captains, and the majority of the tributaries, are enjoined to attend, none being excused, but such as the Kings of Inta, and Dagwumba, (who send deputations of their principal caboceers,) and those who have been dispatched elsewhere on public business. If a chief or caboceer has offended, or if his fidelity be suspected, he is seldom accused or punished until the Yam Custom, which they attend frequently unconscious, and always uncertain of what may be laid to their charge. The Yam Custom is like the Saturnalia; neither theft, intrigue, or assault are punishable during the continuance, but the grossest liberty prevails, and each sex abandons itself to its passions.

On Friday the 5th of September, the number, splendor, and variety of arrivals, thronging from the different paths, was as astonishing as entertaining; but there was an alloy in the gratification, for the principal caboceers sacrificed a slave at each quarter of the town, on their entré.

In the afternoon of Saturday, the King received all the caboceers and captains in the large area, where the Dankara canons are

him, ornamented with a large brass bell. Above is the fanciful standard of a chief, who is preceded and followed by numerous attendants; he is supported round the waist by a confidential slave, and one wrist is so heavily laden with gold, that it is supported on the head of a small boy; with the other hand he is saluting a seated caboocer, sawing the air by a motion from the wrist. His umbrella is sprung up and down to increase the breeze, and large grass fans are also playing; his handsomest slave girl follows, bearing on her head a small red leather trunk, full of gold ornaments, and rich cloths; behind are soldiers and drummers, who throw their white-washed drums in the air, and catch them again, with much agility and grimace, as they walk along. Boys are in the front, bearing elephants tails, fly flappers, &c. and his captains with uplifted swords, are hastening forward the musicians and soldiers. Amongst the latter is the stool, so stained with blood that it is thought decent to cover it with red silk. Behind the musicians is Odumata, coming round to join the procession in his state hammock lined with red taffeta, and smoking under his umbrella, at the top of which is a stuffed leopard. In the area below is an unfortunate victim, tortured in the manner described in the *entré*, and two of the King's messengers clearing the way for him. The King's four linguists are seen next; two, Otee and Quancum, are seated in conversation under an umbrella; the chief, Adoosey, is swearing a royal messenger, (to fetch an absent caboocer,) by putting a gold handled sword between his teeth, whilst Agay delivers the charge, and exhorts him to be resolute. The criers, all deformed and with monkey skin caps, are seated in the front. Under the next umbrella is the royal stool, thickly cased in gold. Gold pipes, fans of ostrich wing feathers, captains seated with gold swords, wolves heads and snakes as large as life of the same metal, depending from the handles, girls bearing silver bowls, body

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guards, &c. &c. are mingled together till we come to the King, seated in a chair of ebony and gold, and dressed much in the same way as described at the first interview. He is holding up his two fingers to receive the oath of the captain to the right, who, pointing to a distant country, vows to conquer it. On the right and left of the state umbrella are the flags of Great Britain, Holland, and Denmark. A group of painted figures are dancing up to the King, in the most extravagant attitudes, beating time with their long knives on the skulls stuck full of thyme. On the right of the King is the eunuch, who superintends the group of small boys, the children of the nobility, waving elephants tails, (spangled with gold,) feathers, &c.: behind him is the above mentioned captain and other chiefs dressed as in the left end of the drawing. Musicians, seated and standing, are playing on instruments cased or plated with gold. The officers of the Mission are next seen, their linguists in front, their soldiers, servants, and flag behind, at the back of whom is placed the King's state hammock, under its own umbrella. Adjoining the officers is old Quatchie Quofie and his followers; at the top of his umbrella is stuck a small black wooden image, with a bunch of rusty hair on the head, intending to represent the famous Akim caboceer who was killed by him; vain of the action, he is seen according to his usual custom, dancing before and deriding his fallen enemy, whilst his captains bawl out the deed, and halloo their acclamations. The manner of drinking palm wine is exhibited in the next group, a boy kneels beneath with a second bowl to catch the droppings, (it being a great luxury to suffer the liquor to run over the beard,) whilst the horns flourish, and the captains halloo the strong names. The Moors are easily distinguished by their caps, and preposterous turbans. One is blessing a Dagwumba caboceer, who is passing on horseback, (the animal covered with fetishes and bells,) escorted by his men

in tunics, bearing lances, and his musicians with rude violins, distinct from the sanko. The back of the whole assembly is lined with royal soldiers, and the commoner ones are ranged in front, with here and there a captain and a group of musicians, who, some with an old cocked hat, some with a soldier's jacket, &c. &c. afford a ludicrous appearance. This description will be rendered more illustrative of the drawing, by referring to that of our entrée.

See drawing
 The next morning the King ordered a large quantity of rum to be poured into brass pans, in various parts of the town; the crowd pressing around, and drinking like hogs; freemen and slaves, women and children, striking, kicking, and trampling each other under foot, pushed head foremost into the pans, and spilling much more than they drank. In less than an hour, excepting the principal men, not a sober person was to be seen, parties of four reeling and rolling under the weight of another, whom they affected to be carrying home; strings of women covered with red paint, hand in hand, falling down like rows of cards; the commonest mechanics and slaves furiously declaiming on state palavers; the most discordant music, the most obscene songs, children of both sexes prostrate in insensibility. All wore their handsomest cloths, which they trailed after them to a great length, in a drunken emulation of extravagance and dirtiness.*

Towards evening the populace grew sober again, the strange caboceers displayed their equipages in every direction, and at five

* The description of the siege of Pondicherry in Voltaire occurred to me; it will assist the imagination of the reader: "De grands magasins de liqueurs fortes y entretenaient l'ivrognerie et tous les maux dont elle est le germe. C'est une situation qu'il faut avoir vue. Les travaux, les gardes de la tranchée étaient faits par des hommes ivres - - - - - De-là les scènes les plus honteuses et les plus destructives de la subordination et de la discipline. On a vu des officiers se colleter avec des soldats et mille autres actions infâmes, dont le détail, renfermé dans les bornes de la vérité la plus exacte, paraîtrait une exagération monstrueuse."

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OCLC Accession No.: ocm44157735

Author: Bowdich, T. Edward (Thomas Edward), 1791-1824.

Title: Mission from Cape Coast Castle to Ashantee [microform] :
with a statistical account of that kingdom, and
geographical notices of other parts of the interior of
Africa /

Publication info: London : J. Murray, 1819.

Physical description: viii, 512 p., [11] leaves of plates (some folded) : ill.
(some col.), maps ; 28 cm.

Bibliography note: Includes bibliographical references.

Subject: Ashanti (Kingdom) Description and travel.

Subject: Ghana Description and travel.

Subject: Africa, West Description and travel.

Holding Libraries: COUNTRY: US STATE: MO LIBRARY: MOA (MISSOURI BOTANICAL
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Record 2

OCLC Accession No.: ocm43554552

Author: Bowdich, T. Edward (Thomas Edward), 1791-1824.

Title: Mission from Cape Coast to Ashantee, with a statistical
account of that Kingdom, and geographical notices of
other parts of the interior of Africa ...

General note: An analysis.

Article appeared in: plam Phillips, R. (Richard), Sir, 1767-1840. New voyages
and travels. London : Printed for Sir Richard Phillips,
[1819] 21 cm. vol. 1 [no. 6] p. 26-35. (OCoLC)6856402

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Record 10

OCLC Accession No.: ocm30267678

Dewey class number: 916.67 18

Author: Bowdich, Thomas Edward.

Title: Mission from Cape Coast Castle to Ashantee.

Edition: 3rd ed.

Publication info: Cass, 1966.

Physical description: 597 p. : ill. ; 26 cm.

General note: Previous ed. Griffith & Farran, 1873.

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Record 12

OCLC Accession No.: ocm27673193

Author: Bowdich, T. Edward (Thomas Edward), 1791-1824.

Title: Mission from Cape Coast to Ashantee, with a statistical

2/16/02-

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Author: Bowen, T. J. (Thomas Jefferson), 1814-1875.
Title: Central Africa.

Publication info: Charleston, Southern Baptist publication society,
1857.

Description: xii, [13]-359 p. fold. map. 19 cm.
Subject: Missions--Sudan (Region)

Subject: Sudan (Region)--Description and travel.

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Author: Bowen, T. J. (Thomas Jefferson), 1814-1875.

Title: Central Africa : adventures and missionary labors in
several countries in the interior of Africa, from 1849
to 1856 / by T.J. Bowen.

Publication info: Charleston : Southern Baptist Publication Society,
1857. (Charleston : James and Williams, Printers)

Description: xii, [13]-359 p., [1] leaf of plates : fold. map ; 19
cm.

Subject: Missions--Sudan (Region).

Subject: Sudan (Region)--Description and travel.

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2)DT356 .B78 1857b <i>consulted 2/16/02</i>	1	RAREBOOK	SC-STKS <i>NO illustrations</i>

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London [ca. 1794]

engraving map

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CABINET

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BOC 79

C-6717

✓ Sayer, Robt. map

Atlantic or western Ocean

[Edinburgh, 1815]

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Cabinet

JA 775

SaR 815

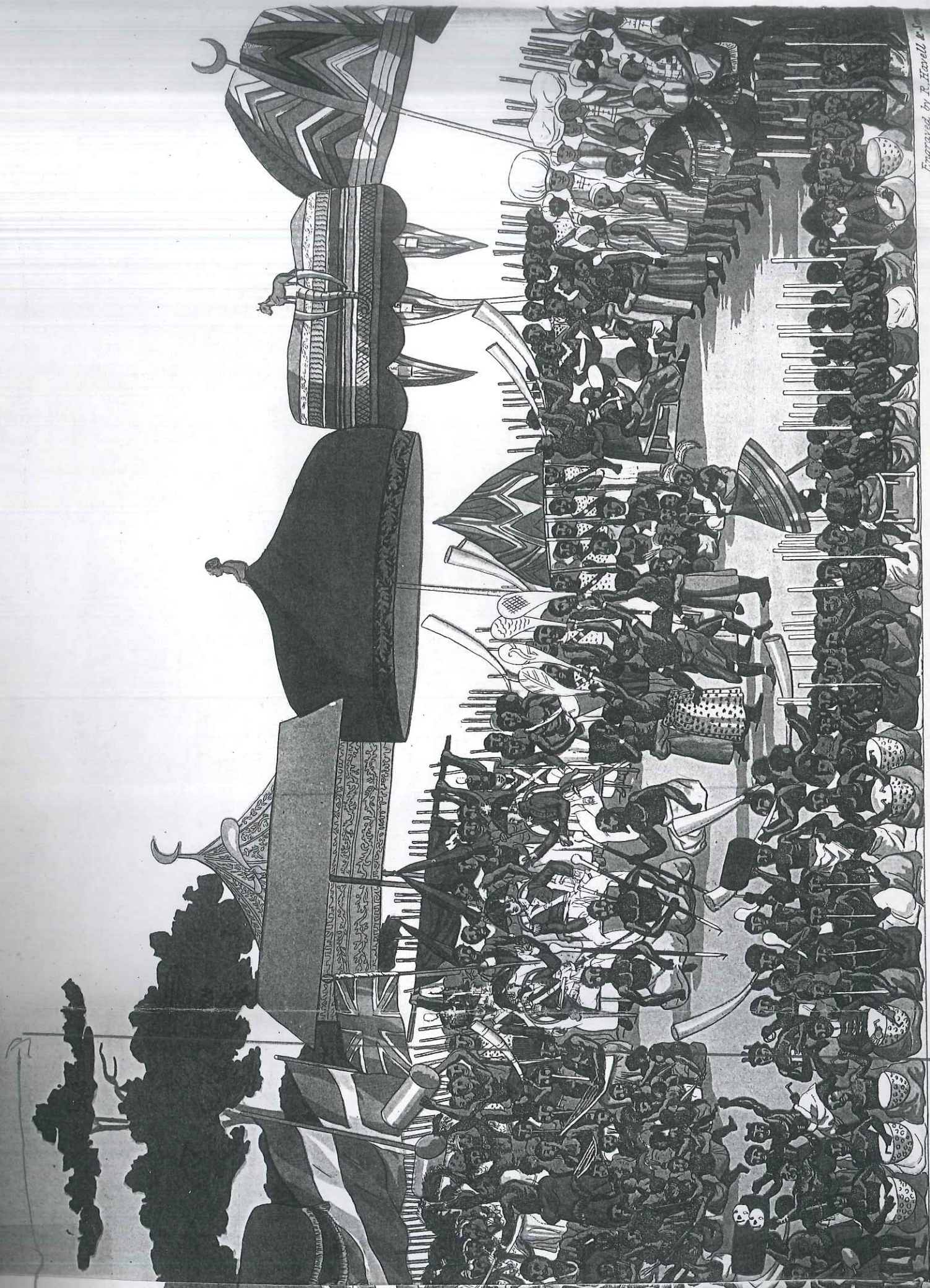
C-7532

* check dark area

"The Gulf Stream according to
Goreau & Pownall"

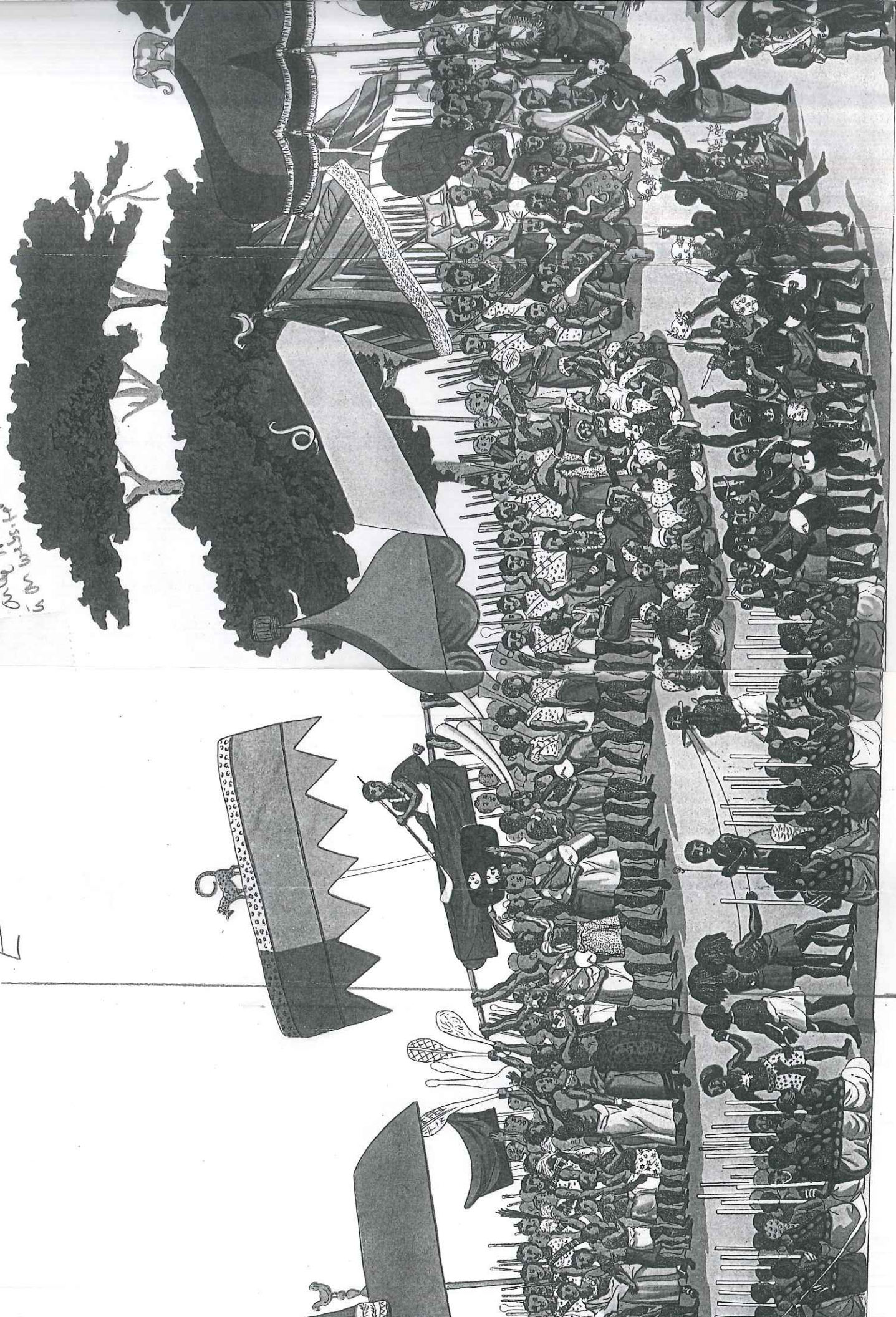
Flowing in Stragante region in N. Am to Florida

and various shipping routes for Am to West Indies

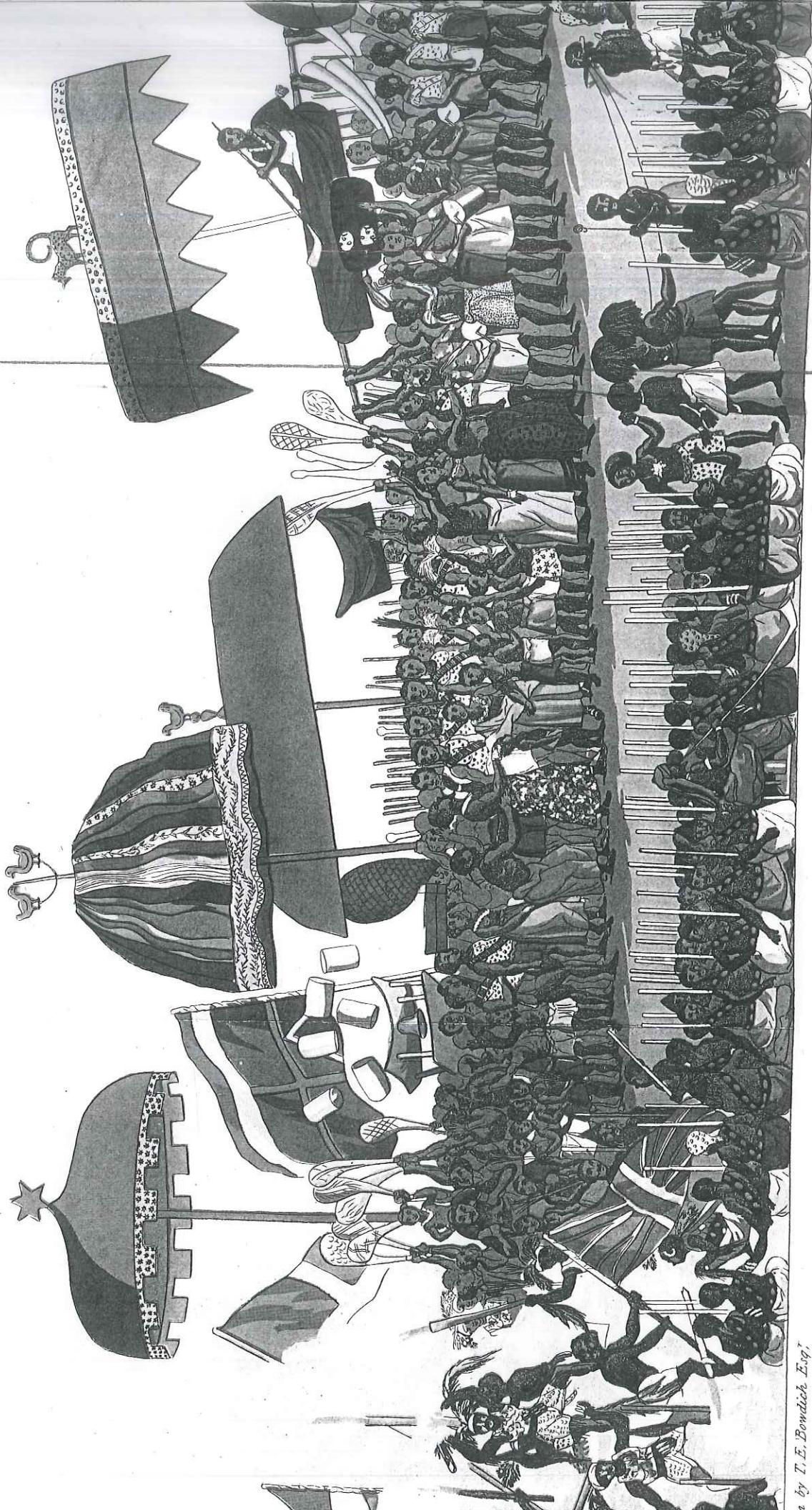


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File:



THE FIRST DAY OF THE YAM CUSTOM.



by T. E. Bowditch Esq.

file



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Call number: HT1147 .B67

Author: Bowser, Frederick P.

Title: **The African slave in colonial Peru, 1524-1650 [by] Frederick P. Bowser.**

Publication info: **Stanford, Calif., Stanford University Press, 1974.**

ISBN: **0804708401**

Description: **xiv, 439 p. illus. 24 cm.**

Note: **Bibliography: p. [419]-428.**

Subject: Slavery--Peru.

Subject: Slave trade--Peru.

Subject: Blacks--Peru--History.

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primary source illustrations

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No illus. of Blacks

Purchase Requests

- UVA* Baudet, Henri. Paradise on Earth: Some thoughts on European images of non-European man. tr. Elizabeth Wentholt. New Haven, Conn., 1965
- UVA* Diaz Siler, Lois M. Historia de la Esclavitud negra en Puerto Rico, 1493-1690. Madrid, 1953. 2ded., Rev., Rio Piedras, Puerto Rico, 1965
- UVA* Molinari, Diego Luis. La Trata de Negros: Datos para su estudio en el Rio de Plata. 2ed., Buenos Aires, 1944.
- UVA* Posada, Eduardo. La esclavitud en Colombia, based w/ Carlos Restrepo Canal, ed., Leyes de Manumission, Bogota 1935.

1/2/06 5:13 PM

found another in UVA

of vomiting and diarrhea followed by weeks to months of shedding the organism in feces. The disease is usually acquired by ingestion of contaminated foods, but other means are possible. In the 1970s in the United States, more than 10 percent of salmonellosis was acquired from baby turtles, then a favored children's pet.

By contrast, and almost unique among the salmonellae, typhoid bacilli are adapted to humans alone. They possess a protective envelope that helps resist the host's immunologic defenses. Fortunately, *S. typhi*'s adaptation to humans permits control through public-health measures.

Typhoid spreads via the fecal-oral route: Bacteria shed by infected persons are ingested by others, usually through contaminated food or water. Control depends on separating sewage and drinking water. In certain regions, as many as 3 percent of adults may be shedding *S. typhi*. Thus the population is continuously exposed, and the disease constantly present. Many less-developed areas are highly endemic for typhoid fever.

In contrast, where effective sanitation barriers are suddenly breached, transmission becomes epidemic. For example, typhoid is almost unknown in Switzerland; yet in 1963, water contamination caused 280 cases in a brief period. Ten years later, a similar problem in Florida suddenly produced 222 cases, apparently originating with a single carrier.

Though denied another animal host, *S. typhi* also grows well on foods, which has been responsible for large-scale outbreaks. In 1964, 500 cases of typhoid fever in Scotland were traced to imported canned beef that – after processing under sterile conditions in Argentina – had been cooled in a sewage-laden river, where microscopic cracks in the seams of the cans permitted contamination.

The percentage of persons who develop typhoid fever after exposure depends on several factors, including the virulence and number of organisms ingested, and the host's health and immune status. The attack rate of the disease depends directly on the number of organisms

ingested. In experiments using human volunteers, illness was produced in about 25 percent of those ingesting 100,000 bacilli each; ingestion of 10 million bacilli caused illness in 50 percent; and ingestion of 1 billion organisms virtually guaranteed the development of typhoid fever. However, some strains can produce disease at very low numbers, and most epidemics in the developed world appear to be initiated by exposure to only a few hundred or thousand organisms.

A distinctive feature of the epidemiology of typhoid is the existence of a large number of asymptomatic carriers. Normally, fecal excretion of the organism persists for some weeks, but about 2 percent of infected persons never clear the bacillus from their stools. In such persons, the organism appears to colonize the biliary tract; *S. typhi* seems to have a particular affinity for bile and gallstones. Once a stone is infected, it forms a focus of infection sheltered from antibiotics and the host's immune system. The likelihood of becoming a carrier increases with age, peaking at age 55, with female carriers outnumbering males 3 to 1 – a pattern similar to that of biliary disease but contrasting sharply with acute typhoid fever, which is a disease of the young and affects both sexes equally. The lack of symptoms often makes carriers difficult to identify, and sequestration of the bacillus on gallstones makes its eradication difficult or impossible.

Since the beginning of the twentieth century, typhoid fever has been largely a disease of the developing world. Estimates suggest that global incidence averages 300 cases per 100,000 persons annually or 15 million cases each year. In endemic areas, 75 percent of cases occur in persons 3–18 years old. Typhoid is only rarely described in children younger than 2 years, although studies indicate that it can be present yet unsuspected clinically. No susceptibility by race has been identified, but poverty, usually associated with poor sanitation and health care, does constitute a risk factor for typhoid. For example, blacks in South Africa have four times the incidence of typhoid – with eight times the

mortality rate – of whites. In Israel, the rate for the Jewish population is similar to that for Europe; for the non-Jewish population, it is similar to that for the Middle East.

In endemic areas, typhoid tends to peak in the summer months. Whether this pattern results from greater consumption of water or enhanced proliferation of the bacteria in food is unknown. In the developed world, to judge by the United States, seasonality reflects foreign-travel patterns, with peaks in January and February and again in the summer months.

Most ingested typhoid bacilli are killed by stomach acid. Surviving bacilli enter the small intestine, penetrate the mucosal lining, and are ingested by white cells located in gut lymph nodes. Perhaps because of its protective envelope, *S. typhi* resists digestion and multiplies within the cells that normally destroy bacteria. As bacteria multiply and pass into the bloodstream, they are absorbed by white cells located in the liver and spleen, but there, too, the bacilli multiply and reenter the bloodstream. During this second period of bacteremia, the symptoms of typhoid begin. Lymph nodes in the small intestine become laden with bacilli, occasionally to the extent that the tissues die, leading to intestinal hemorrhage or perforation – the major causes of mortality in typhoid. Delirium, heart inflammation, and shock may occur and are caused not by direct infection, but rather by toxins released by the bacilli or by the white cells. Over several weeks, the immune system recognizes the bacillus, and the host destroys the invader.

If the disease is untreated, mortality ranges between 10 and 20 percent; 1 in 5 persons experiences gastrointestinal hemorrhage, and 1 in 50 suffers perforation of the gut. Relapse occurs in about 10 percent of patients, usually after a week free of illness, but symptoms are frequently milder and duration shorter than during the original attack.

In 1896, Fernand Widal determined that most persons develop O and H antibodies to *S. typhi*. Since then, the Widal test for antibodies in the blood has been used extensively to

diagnose typhoid fever, although it is not always reliable. Persons with typhoid fever may never show a rise in antibody levels, and past exposure to *S. typhi* (which is common among adults in endemic areas) can mean a positive Widal test, whatever the patient's current ailment. In unimmunized children in endemic areas, however, the Widal test may be of value.

Until 1948, little other than supportive treatment was possible, but with discovery of the antibiotic chloramphenicol, mortality was markedly reduced. For 20 years, chloramphenicol was entirely effective, but resistance emerged in the 1970s. Soon, 75 percent of all *S. typhi* isolates in Vietnam, for example, were resistant. In developed areas, the percentage of resistant strains remained below 5 percent. Trimethoprim, sulfamethoxazole, and ampicillin are now among the drugs of choice for typhoid fever.

Exposure to the typhoid bacillus appears to confer some degree of immunity. However, the immunity is relative, seeming to decay after some years, and can be overcome by administration of sufficient bacilli. Nevertheless, a relative immunity is better than none, and attempts to induce it began almost as soon as the bacillus was isolated in the last decades of the nineteenth century. Most vaccine trials indicate a protective effect of about 75 percent. Although control of typhoid fever is best accomplished with improvement of sanitary conditions, immunization may play an important public-health role in developing countries.

History

Typhoid fever has surely been a human disease since prehistory, but for ancient physicians its nonspecific symptoms did not distinguish it from other illnesses. Hippocrates described a possible case of typhoid, and Augustus was cured of a typhoid-like fever by cold baths, a remedy that persisted well into the twentieth century.

Meaningful reports from ancient and medieval times are lacking. However, early European mercantile and colonial enterprises

Files: Bridgens

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email address Bounce --Select Mailbox-- Copy Move

From: "Sarah Thomas" <sarahbthomas@virginmedia.com> Headers
 Subject: Bridgens nit-picking Text
 Date: Thu, 26 Apr 2012 10:53:53 +0100
 To: "Jerome Handler" <jh3v@virginia.edu>

The Pedant's back! In your entries on Bridgens, most excellent of course, you note: There is no certain date of publication of Bridgens West India Scenery, though major libraries with copies of this work usually assign 1836 as a publication date.

In the Barringer et al book 'Art and Emancipation in Jamaica', it says in fn 2, p. 333: "As J.R. Abbey has noted (1956-57, vol. 2, p. 611), the work is undated on the title page, but a copy in the Beinecke Rare Book and Manuscript Library, Yale University (2003 fol.16) has a front cover with a publication date of 1836, which gives the price for Part 1 as 10 shillings".

I'm sure this will rock your world. It rocks mine. Bye. Sarah

Prev Reply ReplyAll Delete --Select Addressbook-- AddToAddrbook MakeRule
 ToMailbox Forward ShowPrintable

email address Bounce --Select Mailbox-- Copy Move

Sugar Mill and Boiling House, Trinidad, ca. 1830

Image Reference
BRID1

Source

Richard Bridgens, *West India Scenery...from sketches taken during a voyage to, and residence of seven years in ... Trinidad* (London, 1836), plate 10. (Copy in Virginia Historical Society, Richmond)

Comments

Caption, "carting canes to the mill--sketch taken from the estate of St. Clair farm"; shows ox carts, the boiling house (left) and mule-powered mill with vertical rollers (right). "A Negress, called the 'feeder' . . . introduces the fresh canes between the two first rollers..." (Bridgens). There is no certain date of publication of Bridgens *West India Scenery*, though major libraries with copies of this work usually assign 1836 as a publication date. A sculptor, designer and architect, Bridgens was born in England in 1785. In 1825 he moved to Trinidad where his wife had inherited a sugar plantation. Although Bridgens apparently occasionally returned to England, he died in Port of Spain in 1846 (Brian Austen, Richard Hicks Bridgens [Oxford Art Online/Grove Art Online, <http://www.oxfordartonline.com:80/subscriber/article/grove/art/T011315>]; thanks to Sarah Thomas for her help). Bridgens' racist perspectives on enslaved Africans and his defense of slavery are discussed in T. Barringer, G. Forrester, and B. Martinez-Ruiz, *Art and Emancipation in Jamaica: Isaac Mendes Belisario and his Worlds* [Yale University Press, 2007], pp. 460-461.



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This record was last updated on 11 Mar 2011

*Revise all
Bridgens entries*

Benjamin et al

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PREVIOUS RECORD NEXT RECORD RETURN TO BROWSE ANOTHER SEARCH START OVER MARC DISPLAY

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Record 2 of 2

Author

Bridgens, Richard.

Title

West India scenery with illustrations of Negro character, the process of making sugar, &c. from sketches taken during a voyage to, and residence of seven years in, the island of Trinidad. By R. Bridgens ...

Imprint

London, R. Jennings [1836?] (London, 1836), plate

LOCATION	CALL #	VOL.	STATUS
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Descript

1 v. (unpaged) 27 plates (part col. with accompanying text) 38 cm.

Note

Added t.p., illustrated in colors.

Preceding t.p. is half leaf tipped in describing purpose of book.

Some plates are lithographs by R. Bridgens, printed by A. Ducôte, Ducôte & Stephens, and Day and Haghe. Other plates drawn on stone by T.S. Cooper from sketches by R. Bridgens, printed by Ducôte & Stephens.

Subject

West Indies -- Description and travel -- Pictorial works.

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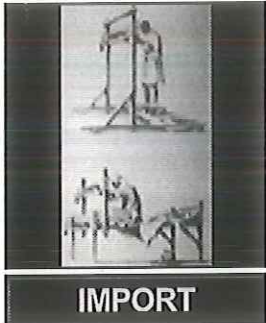
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4612	" "	(color)	BRIDG-1
4614	Field Negro	(color) ✓	BRIDG-2
4616	" "	(b/w)	
17	Sunday morning in the country	(b/w)	
20	" "	(color)	BRIDG-3
24	Sticks on hands & feet	(color)	BRIDG-3 NWO195
26	" " "	(b/w)	
27	Negro heads	(b/w)	
30	" "	(color)	BRIDG-4



IMPORT

File Name

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see new image

Slide Number

219

Media Type

Title

stocks for punishing slaves, Trinidad, 1830s

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Description

"stocks for hands and feet, with bed and hand stocks (from the approved models")

Source

Richard Bridgens, West India Scenery...from sketches taken during a voyage to, and residence of seven years in ... Trinidad (London, 1836), ~~plate ?~~ plate 18

Acknowledgement

see slide 219 for source
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Comments

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"This is a common punishment for the smaller delinquencies, which are not judged deserving of the lash. They are used also as a safe mode of detention for greater culprits previous to their trial."

6/10/02 Providence A. Anderson.

Bridges

Providence A. Anderson copy is complete

b/w images mostly, although some colored -

* - notes taken
O - no notes taken

27 plates in total, including the title plate -

- O 1. title plate - Sugar cane etc. color
- O 2. flying fish - color
- O 3. dolphin - color
- O 4. crossing the tanager b/w
- O 5. Port of Spain b/w
- O 6. St. Ann's the former's residence
- O 7. Pitch Lake
- * 8. Planting the Sugar Cane BRIDGE-4-IMG
- * 9. Cutting cane NW 0056
- * 10. Cutting cane to the mill BRIDGE?
- * 11. ~~Boiling House~~ / Interior of a Boiling House BRIDGE-1-IMG
- 12. Cutting Sugar - Shows of cane carrying hoghead - NO SLIDE
- * 13. Negro mode of driving BRIDGE
- * 14. Field Negro BRIDGE-2-IMG
- * 15. Sunday morning in the country BRIDGE-3-IMG
- O 16. " " " town - NO NOTE - (To be downloaded L.B. Carpenter)
- * 17. Bad Streets BRIDGE 3
- * 18. Streets for Hands & Port NW 0195-IMG
- O 19. Negro & Indian Characters - NO NOTE - NO SLIDE
- * 20. Negro Heads, with Punishments BRIDGE-4-IMG
- * 21. Negro Superstition NW 0173
- * 22. Negro Figurants ~~NW 0166~~ BRIDGE
- * 23. Negro Dance NW 0166

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WorldCat (VIRGO) View

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OCLC Accession No.: ocm38610802

Author: Bridgens, Richard.

Title: Sketches of West India scenery : with illustrations of Negro character, the process of making sugar, &c., taken during a voyage to, and seven years residence in, the island of Trinidad /

Physical description: [13] leaves : all ill. ; 38 cm.

Publication info: London : R. Jennings, [18--]

General note: Plates are numbered, in order: 15, 34, 46, 30, 40, 25, 22, 5, 4, 39, 3, and 19, with engraved t.p. between 15 and 34.

Subject: West Indies Pictorial works.

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consulted Bridgens, Sketches of W. Indian Scenery...

incomplete copy

only HAS 13 plates - all b/w

NOTE: the VHS copy has a number of plates missing
got 1830s
no date of publication -

File:

Ordered VHS
11/28/01

BRID 1

BRID 4

~~Sketches of the Garden~~

(15) "Carting Cows to the Mill" - sketch taken from the estate of St. Clair Farm -

(22) "Negro mode of Nursing"
"The manner of carrying their children astride on the hip... is peculiar to the Negress... In the hands of the figure is a tOOTOO, one of the numerous vessels formed by the Negroes for domestic purposes from the shell which covers the fruit of the calabash tree."

BRID 2

(30) "Negro Dancers"
"In all their movements in dancing are marked by great activity..."

BRID 3

(34) "Bed-stocks for Intoxication," etc "
The bed-stock is "generally placed in ~~some~~ ^{some of the} out-houses belonging to the estate, where the offender may be denied the society and encouragement of his friends or accomplices.... A tin mask, such as is put on the heads of Negroes addicted to... dirt-eating, is seen hanging against the wall."

1/30
2012

DR

See Ed Justice Watson

~~313~~ Check
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~~1087~~ Bridgman
~~1089~~ f.l.

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~~WWI, NLA, 90p. AU~~
~~Upper Mar. R. H. Asmatika~~
Augustus route - start of page 4
~~Richard Bridgman - B...~~

789.g.13 Richard Bridgman 1836
~~1836~~ West India Scenery, with illustrations...
London [1836]

reprographs

has

~~has a website~~

get slides of

plate # The following images are on website

- 15 Sugar mill, plate 15 (y/w)
- 22 dance steps, " ~~28~~ (b/w)
- 17 leg stocks, " ~~27~~ (y/w)
- 13 ^{proves versions} ~~woman w/ child~~, ~~13~~ (b/w)
- plate 8? ✓ planting sugar cane, (y/w)
- plate 9 ✓ Sugar cane harvest, (b/w)
- plate 23 ✓ dance, start of dance, (color)
- plate 21 ✓ Negro superstition (color)
- plate 18 ✓ Stocks hand & feet (y/w) - set belts

10/15/01
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Ownership: Check the catalogs in your library.
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Title: **Sketches of West India scenery : with illustrations of Negro character, the process of making sugar, &c., taken during a voyage to, and seven years residence in, the island of Trinidad /**

Author(s): Bridgens, Richard.

Publication: London : R. Jennings,
 Year: ? 1800 1899

Description: [13] leaves : p., all ill. ;, 38 cm.

Language: English

SUBJECT(S)

Geographic: West Indies -- Pictorial works.

Note(s): Plates are numbered, in order: 15, 34, 46, 30, 40, 25, 22, 5, 4, 39, 3, and 19, with engraved t.p. between 15 and 34.

Responsibility: by R. Bridgens.

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Entry: 19870930

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- Libraries that Own Item: 9
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Title: West India scenery with illustrations of Negro character, the process of making sugar, &c. from sketches taken during a voyage to, and residence of seven years in, the island of Trinidad.

Author(s): Bridgens, Richard.

Publication: London, R. Jennings

Year: 1836

Description: 1 v. (unpaged) p., 27 plates (part col. with accompanying text), 38 cm.

Language: English

SUBJECT(S)

Geographic: West Indies -- Pictorial works.

Note(s): Added t.p., illustrated in colors./ Preceding t.p. is half leaf tipped in describing purpose of book./ Some plates are lithographs by R. Bridgens, printed by A. Ducôte, Ducôte & Stephens, and Day and Haghe. Other plates drawn on stone by T.S. Cooper from sketches by R. Bridgens, printed by Ducôte & Stephens.

From: Jerome Handler <jh3v@virginia.edu>
Date: Sat Mar 27, 2004 8:58:10 AM US/Eastern
To: idmitch@candw.ag
Subject: Query

Mr. Mitchell. As a scholar working in the Anglophone Caribbean I quite naturally find your bibliography enormously helpful and appreciate the considerable work you have put into it. My immediate reason for writing relates to the following item:

BRIDGENS, Richard - Sketches of West India Scenery, with Illustrations of Negro Character, the Process of making Sugar, etc, from Sketches Taken during a Voyage to and a Residence of Seven Years in the Island of Trinidad . . . (*London: Robert Jennings & Co* 4to, 27 plates, 1825 1st ed; (*ibidem*) 11,2,30 pages folio, 28 plates, [ca 1836]; (*ibidem*) 1839. Slavery and the slave trade. Plates with accompanying text. 1st edition **exceptionally scarce** and very valuable; 2nd edition **very scarce** and valuable; the 1839 edition cited by Sabin **exceptionally rare** and doubted to exist. Bay, BL, LOC, RES, Sab 7814

I can find no record in any library of an 1825 first edition, and wonder if, indeed, there might not be an error in the source from which you derived this item. Could you please tell me where you got this reference or if you know of a library where it is located. Every library of which I am aware and which has this item dates it provisionally to around 1836.

Thanks for your help and, once again, my appreciation for the work you have put into this bibliography. With best wishes,
Jerome Handler

Jerome S. Handler
Virginia Foundation for the Humanities
145 Ednam Dr
Charlottesville, Va 22903
(434) 924-3296

<http://hitchcock.itc.virginia.edu/Slavery/>
<http://www.virginiafoundation.org/>

Mitchell's West Indian Bibliography

Caribbean Books and Pamphlets

6th Edition: Don Mitchell QC

From 1492 to the Present

English-language Non-Fiction of the West Indies

From the Foreword:

Mitchell's West Indian Bibliography has been a labour of love. In its earlier stages I sometimes saw its compiler walking around with stacks of computer-generated paper the full significance of which I did not guess, and I wrote him off as a somewhat nutty collector of printed works. I still suspect that things began that way. But here we have an immensely valuable product for which all who work or play with West Indian non-fiction will be deeply grateful, even the academics who might wish in some respects it were yet larger. There is no equivalent publication which is less than twenty years out of date, and none at all which is still in print.

From the Preface:

This is still a work in progress. Since the 1st Edition was published nearly four years ago, many thousands of additions, alterations and amendments continue to be made to the 25,000-odd original entries.

I have to thank the many dealers, book collectors, and West-Indian-book lovers and other correspondents who have suggested many of the changes that have been made since the last edition.

I have attempted to standardize the general rating system for rarity presently in use in this work. It may be summarized as follows:

Scarce under 1000 copies believed to exist as of the year 2003

Very scarce under 500 copies

Exceptionally scarce under 100 copies

Rare several copies

Very rare one or two copies

Exceptionally rare no copies

... I look forward to continuing to hear from those of you who have used the work and have any comment to make or information to share.

Index

[Aa-Ad](#) [Ae-Am](#) [An-Arb](#) [Arc-Az](#) [Baa-Barb](#) [Barc-Bd](#) [Bea-Bem](#) [Ben-Bim](#) [Bin-Bon](#) [Boo-Brh](#) [Bri-Brt](#) [Bru-Bug](#) [Bur-Bz](#) [Caa-Caq](#) [Car](#) [Cas-Cd](#) [Ce-Chd](#) [Che-Cok](#) [Col](#) [Com](#) [Con-Cor](#) [Cos-Ct](#) [Cu-Cz](#) [Dan-Dau](#) [Dav-Daz](#) [Dea-Dek](#) [Del-Deq](#) [Der-Dom](#) [Don-Dz](#) [Ea-Ell](#) [Elm-Ez](#) [Fa-Fet](#) [Feu-Fon](#) [Foo-Frd](#) [Fre-Fz](#) [Ga-Gh](#) [Gi-Gon](#) [Goo-Grh](#) [Gri-Gz](#) [Haa-Ham](#) [Han-Haq](#) [Har](#) [Has-Hem](#) [Hen-Hil](#) [Him-Hol](#) [Hom-Ht](#) [Hu-Hz](#) [I](#) [Ja-Jd](#) [Je-Jz](#) [Ka-Kim](#) [Kin-Kz](#) [La-Lea](#) [Leb-Lib](#) [Lic-Lon](#) [Loo-Lz](#) [Maa-Mal](#) [Mam-Mar](#) [Mas-McC](#) [McD-Mem](#) [Men-Mil](#) [Mim-Morh](#) [Mori-Mz](#) [Na-New](#) [Ney-Nz](#) [Oa-Ol](#) [Om-Oz](#) [Paa-Par](#) [Pas-Pes](#) [Pet-Pid](#) [Pie-Pos](#) [Pot-Proc](#) [Prod-Pz](#) [Q](#) [Raa-Raw](#) [Ray-Repl](#) [Repo](#) [Repr-Robh](#) [Robi-Ror](#) [Ros-Rz](#) [Sa-Sb](#) [Sc-Sel](#) [Sem-Sh](#) [Si-Sl](#) [Sm](#) [Sn-Stao](#) [Stap-Stq](#) [Str-Sz](#) [Ta-Thq](#) [Thr-Tq](#) [Tr-Tz](#) [U](#) [Va-Veq](#) [Ver-Vz](#) [Waa-Wat](#) [Wau-Wes](#) [Wet-Wik](#) [Wil](#) [Wim-Wz](#) [Y](#) [Z](#)

Entries are sorted alphabetically by author, or by title of the work where the author is unknown.

[Preface](#) [Foreword](#) [Abbreviations](#) [Book Sizes](#) [Islands](#) [Towns](#) [Bibliographic Cross-References used in this Work](#)

Links

[ABA](#)

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Any corrections or additions sent to me at the below address will be gratefully received.

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Anguilla
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Email: idmitch@candw.ag

6th Edition, April 2003
5th Edition, May 2002
4th Edition, October 2001
3rd Edition, April 2001
2nd Edition: August 15, 2000
1st Edition: March 31, 2000

<http://www.books.ai/index.html>

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- Very rare one or two copies
- Exceptionally rare no copies

BAY-SA BAYitch
BL-Brit. Lib
LOC- Lib. Congress
RES - Subject Catalog of Library of Royal Empire Society

BRIDGENS, Richard - Sketches of West India Scenery, with Illustrations of Negro Character, the Process of making Sugar, etc, from Sketches Taken during a Voyage to and a Residence of Seven Years in the Island of Trinidad . . . (London: Robert Jennings & Co) 4to, 27 plates, 1825 1st ed; (ibidem) 11,2,30 pages folio, 28 plates, [ca 1836]; (ibidem) 1839. Slavery and the slave trade. Plates with accompanying text. 1st edition **exceptionally scarce** and very valuable; 2nd edition **very scarce** and valuable; the 1839 edition cited by Sabin **exceptionally rare** and doubted to exist. Bay, BL, LOC, RES, Sab 7814

OCLC (1836)

Library Catalogs Searched -

UNIV. of Texas (1836?)
 Brit Lib (1836?)
 Ox. Ind. Univ - [1836]
 Cambridge Univ Lib - NO copies
 Harvard - NO copy
 Boston Athenaeum - NO copy
 Princeton University - NO copy
 Boston Athenaeum - NO copies

Standard Univ. [18-]
 Victoria & Albert - Bath Lib of art [1836?]
 UNIV of London - NO copy
 Tulane - [1836?]
 NYPL - [1836?]
 Johns Hopkins - NO copy
 University of Florida - NO copy
 LOC - NO copy
 Lib. Cong. Phila - NO copy
 Amer. Philosophical Society - NO copy

write
 Cyprian
 ✓ Check Sabin
 Sam Hough
 wrote { Margaret Rouse - Jones
 in Rouse JOE Library. W.I., IT
 Richard Drayton

22

A
· D I C T I O N A R Y

OF

Books relating to America,

FROM ITS DISCOVERY TO THE PRESENT TIME.

By JOSEPH SABIN.

VOLUME II.



"A painful work it is I'll assure you, and more than difficult, wherein what toyle hath been taken, as no man thinketh so no man believeth, but he hath made the trial."
Ann. 2^d Wood, Preface to the History of Oxford

New-York:

J. SABIN & SONS, 84, NASSAU STREET.

1869.

BRIDGE (M.) A Sermon Preach'd May 20th 1761. at the Ordination Of the Reverend Mr. Eliab Stone, in Reading, [Mass.] By Mathew Bridge ... Boston: Printed by Thomas and John Fleet. 1761. 8vo, pp. 32. H. 7810

BRIDGE (T.) Jethro's Advice Recommended to the Inhabitants of Boston, in New-England, Viz. To Chuse Well-qualified Men, and Haters of Covetousness, for Town Officers. In a Lecture on Exodus 18. 21. 9th 1st Month 1709. 10. By Thomas Bridge ... Boston: Nicholas Boone. 1710. 8vo, pp. 32. H. + Second Edition, with Preface. Boston. 1733. 16mo, pp. 24. 7811

BRIDGE. ... a Sermon, Preached to the Honourable Artillery Company in Boston, On the Day of their Election of Officers, June 4th. 1705. By Mr. Thomas Bridge ... Boston: Samuel Phillips. 1705. 12mo, Title, pp. 55. H. 7812

BRIDGE. What Faith can do. A Brief Essay on the Nature and Power of a True Faith. In some Notes of a sermon taken in short hand, when it was preach'd unto a few Christians in a Neighborhood, meeting in their usual course, at the house of one of their Neighbors; in Boston 15th d. 6th m. 1712. Boston. 1713. 16mo, pp. 28. 7813

BRIDGES (R.) Sketches of West India Scenery, with illustrations of Negro Character, &c., taken during a Voyage to and some years Residence in Trinidad. The Process of Making Sugar there, &c. By Lieut. R. Bridges. London: Jennings. 1839. Rl. 4to. 27 Plates. 7814

The Bodleian Library dates this 1836.

Bridgeport and East Bridgeport Directory ... 1857-8. Bridgeport, Conn.: Pomeroy & Morse. [n. d.] 12mo, pp. 175, and numerous colored leaves inserted. Continued. H. 7815

Bridgeport Directory and Annual Advertiser for 1867-8. Bridgeport: Standard Assoc., Printers. 12mo, pp. 110, 32. 7816

Bridgeport Library Association. Catalogue of the Library, January 1860. Bridgeport, Conn.: Pomeroy & Morse. 1860. 8vo, pp. 88. C. 7817

First Annual Report of the Soldiers' Aid Society, Bridgeport, Conn., July 25, 1863. [n. p. n. d.] 8vo, pp. 19. 7818

Special Report of the Soldiers' Aid Society, Bridgeport, Conn., March 4th, 1864. Bridgeport: Standard Press. 1864. 8vo, pp. 39, (1). H. 7819

BRIDGES (G. W.) The Annals of Jamaica. By the Rev. George Wilson Bridges ... London: John Murray. 1827. 2 vols., 8vo. + Second Edition. London: John Murray. MDCCCXXXVIII. 2 vols., 8vo., pp. xix, 604; xii, 505, (1). C., H. 7820

Includes a chapter on the Mosquito Shore. In the preface to the second volume, the author says he has "completed his design of bringing down the annals of Jamaica, from the first blush of that morning which dawned upon the long night of transatlantic oblivion, to the present evening of its decayed and feeble existence." "The edition of 1827 was suppressed." — QUARITCH.

BRIDGES. Dreams of Dulocracy, or the Puritanical Obituary; "An Appeal," not to the Romantic Sensibility, but to the Good Sense, of the British Public. By Rev. George Wilson Bridges. Jamaica. 1824. 8vo. 7821

BRIDGES. Emancipation unmask'd, in a Letter to the Earl of Aberdeen. London. 1835. 8vo. BM. 7822

BRIDGES. A Voice from Jamaica, in reply to W. Wilberforce. By Rev. George Wilson Bridges. 1823. 8vo. BD. 7823

BRIDGES (L.) Report to Captain Morton on the Battle of Murfreesboro'. 1863. [n. p. n. d.] 8vo. 7824

BRIDGES (W.) Map of the City of New-York and Island of Manhattan; with Explanatory Remarks and References. By William Bridges, Architect and City Surveyor. ... New-York: printed for the Author, By T. & F. Swords. 1811. 8vo, pp. 54, including List of Subscribers, pp. 6. Map. BA., N. 7825

The map was, up to its date, the largest published. It was issued separately.

BRIDGES (S. A.) The Slavery Question. Speech of Hon. Samuel A. Bridges, of Penn., in the House ... February 17, 1849 ... [Washington. n. d.] 8vo, pp. 8. H. 7826

BRIDGE-TOWN. An account of Donations. See Vol. I., No. 3256.

BRIDGEWATER, Mass. Celebration of the Two-Hundredth Anniversary of the Incorporation of Bridgewater, Massachusetts, At West Bridgewater, June 3d, 1856; including the Address by Hon. Emory Washburn, of Worcester; Poem by James Reed,

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Bridgens, Richard

WorldCat (VIRGO) View

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Check here to mark this record for Print/Capture

OCLC Accession No.: ocm16785217

Author: Bridgens, Richard.

Title: West India scenery with illustrations of Negro character, the process of making sugar, &c. from sketches taken during a voyage to, and residence of seven years in, the island of Trinidad.

Physical description: 1 v. (unpaged) 27 plates (part col. with accompanying text) 38 cm.

Publication info: London, R. Jennings [1836?]

General note: Added t.p., illustrated in colors.

General note: Preceding t.p. is half leaf tipped in describing purpose of book.

General note: Some plates are lithographs by R. Bridgens, printed by A. Ducôte, Ducôte & Stephens, and Day and Haghe. Other plates drawn on stone by T.S. Cooper from sketches by R. Bridgens, printed by Ducôte & Stephens.

Subject: West Indies Pictorial works.

Holding Libraries: COUNTRY: US STATE: LA LIBRARY: LRU (TULANE UNIV) RQH (TULANE UNIV, LATIN AM ARL RECON) COUNTRY: US STATE: NY LIBRARY: NYP (NEW YORK PUB LIBR RES LIBR) COUNTRY: US STATE: RI LIBRARY: PUM (PROVIDENCE ATHENAEUM) COUNTRY: US STATE: TX LIBRARY: IXA (UNIV OF TEXAS AT AUSTIN) RQL (UNIV OF TEXAS AT AUSTIN, LATIN AM) COUNTRY: ZZ STATE: EU LIBRARY: VAU (NATIONAL ART LIBR) AVA (NATIONAL ART LIBR VICTORIA & ALBERT MUS) EIT (UNIV OF LONDON, INST OF COMMONWEALTH)

Virginia Historical Society

to ~~Attacks~~
file
Bridgens

Richard Bridgens, West India Scenery
SEE ZIP DISK FOR IMAGES

✓ FILE NAME: BRIDG-4

Title: Metal Mask and Collar Punishments, Trinidad, 1830s

Comments: Caption, "Negro Heads, with punishments for Intoxication and Dirt-eating." "The tin collar is a punishment for drunkenness in females," while the mask is "a punishment and preventative of . . . dirt eating." The illustration also shows facial and body cicatrization/scarification, or so-called "country marks," indicative of African origin; the man in the center right also displays filed or modified teeth, another indicator of African birth among West Indian slaves (see Jerome Handler DENTAL MODIFICATION, Historical Archaeology, COMPLETE).

SOURCE: Richard Bridgens, West India Scenery . . . from sketches taken during a voyage to, and residence of seven years in . . . Trinidad (London, 1836), plate 20.

ACKNOWLEDGEMENT: Courtesy, The Providence Atheneum, Rhode Island

✓ FILE NAME: BRIDG-1

Title: Sugar Boiling House, Trinidad, 1830s

Comments: "The juice is conveyed in pipes from the mill to the boiling house Here it is converted through a succession of coppers. At each copper a Negro is placed to take off the scum as it rises, and when the temperature of that vessel has had its full effect, to remove it with a ladle into the next" White overseer/manager is in the center foreground.

SOURCE: Richard Bridgens, West India Scenery . . . from sketches taken during a voyage to, and residence of seven years in . . . Trinidad (London, 1836), plate 11

ACKNOWLEDGEMENT: Courtesy, The Providence Atheneum, Rhode Island

✓ FILE NAME: BRIDG-2

Title: Plantation Field Slave , Trinidad, 1830s

Comments: In describing this illustration, the author writes that the hoe is the only tool used for making cane holes. The man also carries a cutlass and crook, the latter to assist in the removal of dead leaves from the cane plant. On the handle of the hoe, he carries "a sort of sandal worn when in the woods or to protect the feet from thorns in newly cultivated land," and on his arm there is a "too-too in a coarse netting of lien, termed by the negroes tie-tie."

SOURCE: Richard Bridgens, West India Scenery . . . from sketches taken during a voyage to, and residence of seven years in . . . Trinidad (London, 1836), plate 14
ACKNOWLEDGEMENT: Courtesy, The Providence Atheneum, Rhode Island

✓ FILE NAME: BRIDG-3

Title: Sunday Marketing, Trinidad, 1830s

Comments: Captioned "Sunday morning in the country," this shows a man and a woman going to Sunday market when released from plantation labor; the woman has a tray full of goods, including poultry. Bridgens, in common with many other visitors to the British West Indies, observes that "the markets in the West Indies are supplied almost entirely by the Negroes of the surrounding country."

SOURCE: Richard Bridgens, West India Scenery . . . from sketches taken during a voyage to, and residence of seven years in . . . Trinidad (London, 1836), plate 15

ACKNOWLEDGEMENT: Courtesy, The Providence Atheneum, Rhode Island

✓ FILE NAME: NW0195

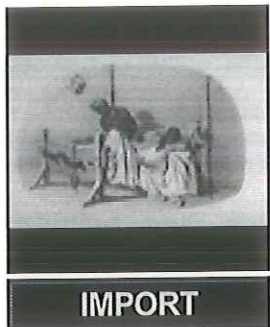
Title: Stocks for Punishment, Trinidad, 1830s

Comments: Caption, "Stocks for hands and feet, with bed and hand stocks (from approved models)," the author notes that "this is a common punishment for the smaller delinquencies, which are not judged deserving of the lash. They are used also as a safe mode of detention for greater culprits previous to their trial."

SOURCE: Richard Bridgens, West India Scenery . . . from sketches taken during a voyage to, and residence of seven years in . . . Trinidad (London, 1836), plate 18

ACKNOWLEDGEMENT: Courtesy, The Providence Atheneum, Rhode Island

✓ delete ~~image~~ NW0195 & replace with
image NW0195-IMG



File Name: BRID3 | Slide Number: | Media Type:

Title: COMPLETE ~~T~~ Trinidad, 1830s

Description

COMPLETE "Bed-stocks for intoxication, etc."

Source

Richard Bridgens, West India Scenery...from sketches taken during a voyage to, and residence of seven years in ... Trinidad (London, 1836), plate 34 ~~17~~

Acknowledgement

Virginia Historical Society, Richmond

Comments

The bed stock is "generally placed in some of the out-houses belonging to the estate, where the off his friends or accomplices A tin mask, such as is put on the heads of Negroes addicted to . . . [?] ~~the~~ _{the}
An account of propensity of diet eating, is ~~seen~~ ^{seen} hanging against the wall."

~~Reprints
available~~

Don't
use

no slide



Bibliographic Information

Digital ID: cph 3a18225 **Source:** b&w film copy neg.
Reproduction Number: LC-USZ62-15992 (b&w film copy neg.)
Repository: Library of Congress Prints and Photographs Division, Washington, DC 20540 USA
Retrieve uncompressed archival TIFF version (2 megabytes)

lot 4410 A



Plate 16
Bridgers
free blocks

"Sun Day Morning in Town,"

R. Bridgers,

Plate 16

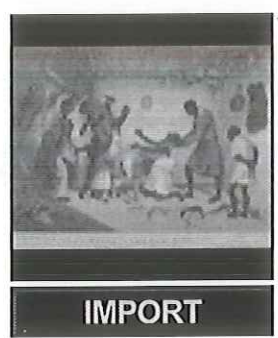
over

P. ?
~~Fig. H~~

Not in VHS
copy
in Providence Almanac

10/17

lithograph date live



File Name NW0173 **Slide Number** 198 **Media Type**

Title COMPLETE [#] Trinidad, 1830s

Description

colored lithograph. caption: "Negro superstition, the Doo di Doo bush, or which is the thief..." COMPLETE

See Atlas p. Doo di Doo

Source

plate 21

Richard Bridgens, West India Scenery...from sketches taken during a voyage to, and residence of seven years in ... Trinidad (London, 1836). Library of Congress, PGA-A-Bridgens; also (for b/w image), Library of Congress LC-USZ62-115853.

Acknowledgement

Comments

Pravid
Africanism in b/w
 "This is a kind of ordeal... among the Negroes, for ^{extorting} ~~extorting~~ a confession of guilt from persons suspected of theft or other crimes... The ceremony is conducted with much solemnity. The injured party communicates his suspicions to the Dadi (as the reputed sorcerer is called, who appoints a time for the trial. A refusal ^(over)

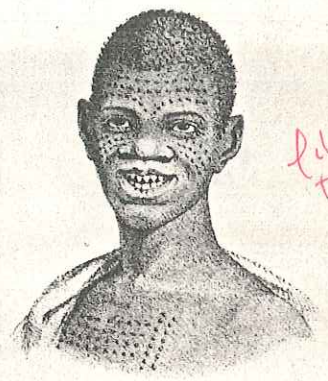
Providence Museum
Bridgers, plate 20

BRIDG-4

Note 5 cent. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10.



own



like teeth



in Providence Museum

NOT in VHS



Figure 18. Negro Heads, with punishments for Intoxication and Dirt-eating.
Abraham Szwed 1983

"The tin collar is a punishment for
drunkenness in females. The mask ... is
punishment and preventive of ... dirt-
eating...."

Illustration also shows

"two of the various modes of
tattooing ... among the native
tribes of the west coast of
Africa"

not filled heads

(Over) BR106-1

Prov. Antiquarium

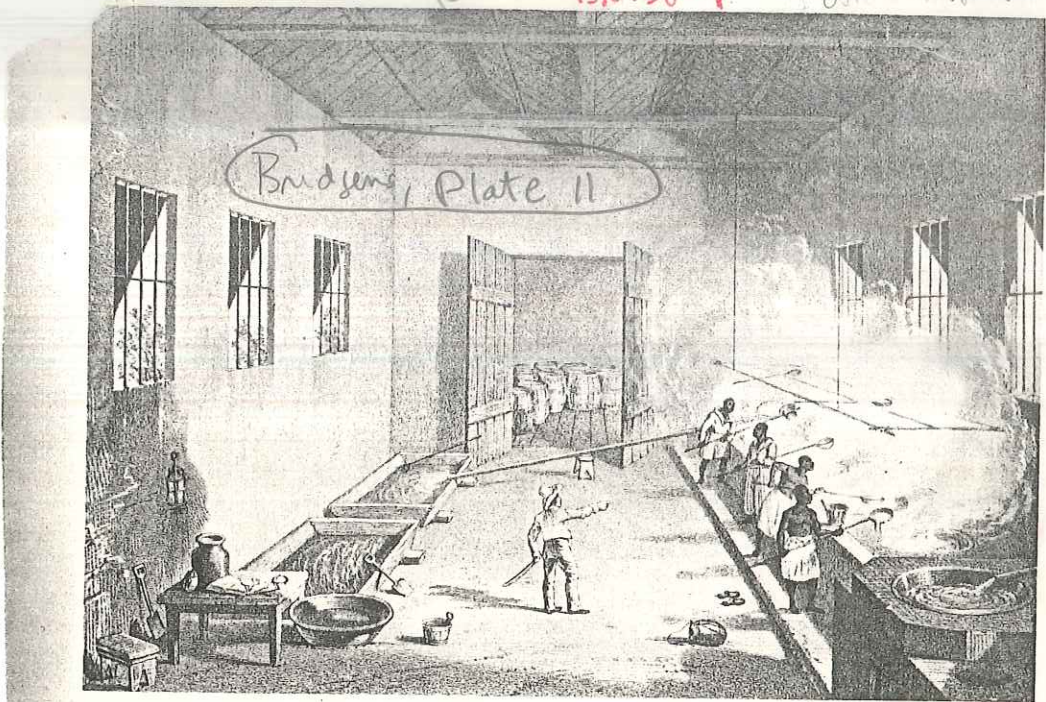


Figure 15. Interior of a Boiling-House.
Abraham & Szurd 1983

NOT in VHS

Note white mass

"The Juice is conveyed ~~to~~ in pipes from the mill to the boiling house Here it is conveyed through a succession of coppers.

At each copper a Negro is placed to take off the scum as it rises, and when the temperature of that vessel [h]as had its full ~~impact~~ effect, to remove it with a ladle into the next...."

Bridgers, plate 14

Provid. Ath
BRIDG-2

Slide 93
have slide
Ostair better
(B.?)
E. ...
with ...
slide



Figure 10. Field Negro.
Sugar Cane in the
Background.

Abraham & Szard 1983

(Not in VHS vol.)

hoe - only implement used for digging
cave holes

cutlass & crook "assist him in
removing dead leaves from the stem
[of the cone plant]

on the handle of the hoe he carries
"a sort of ~~saddle~~ SANDAL" worn
when in the woods or protect feet
from thorns in newly cultivated land -

"on his arm is a too-toe in a
coarse netting of linen, formed
by the negroes tie-tie."

Bridgman Plate 15

Prori: Ahomen
obtain 1m02
BRIDGE-3



Figure 8. Sunday Morning in the Country.

Adnan & Szard 1983

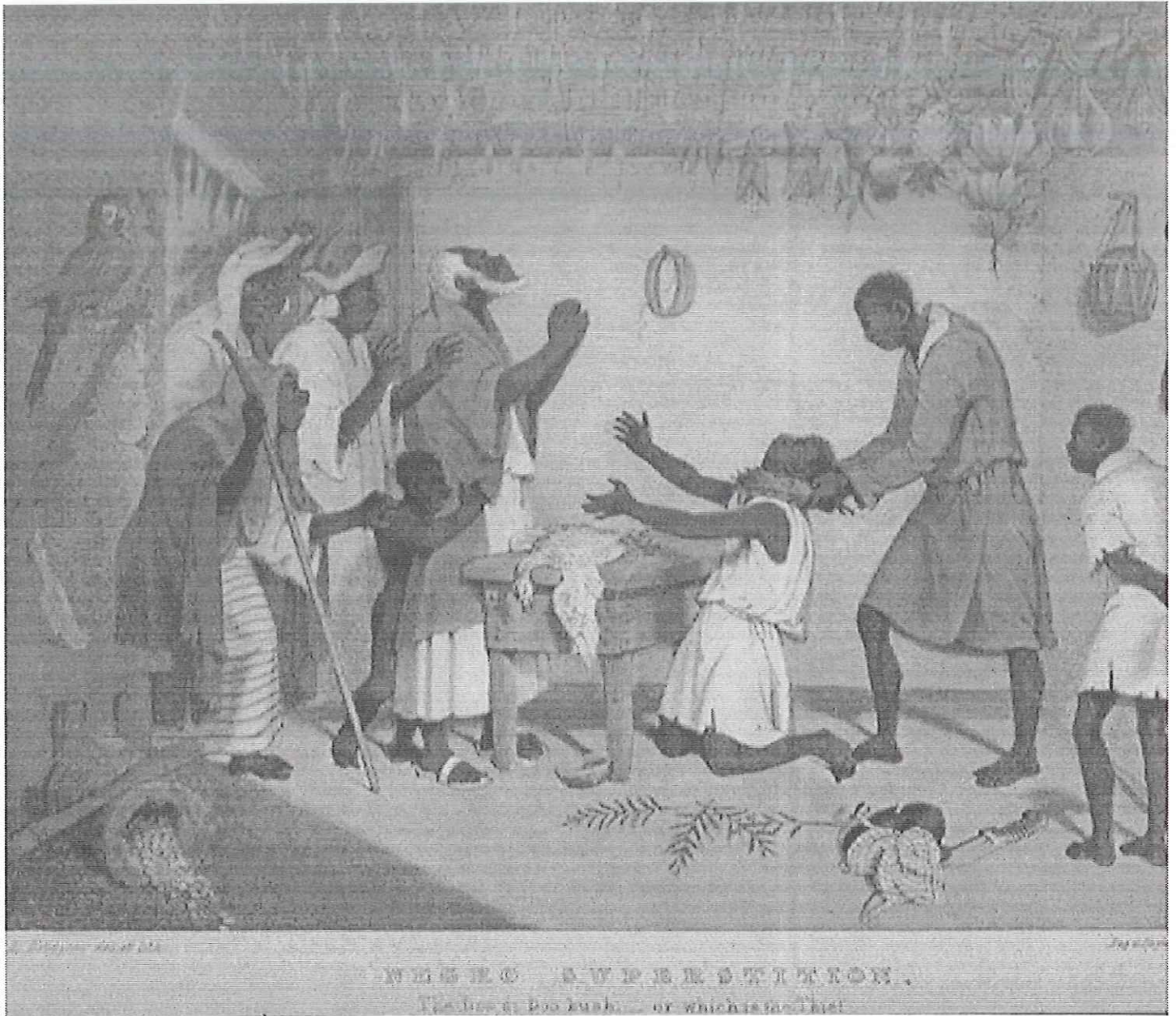
Not in VHS vol

Two ~~poor~~ people going to
Market in Town -

See details
to a Sunday market,
when off from labor on the
plantation

"The markets on the West Indies
are supplied almost entirely by
the Negroes of the surrounding
country."

Of the suspected person to accept the challenge is considered an admission of guilt. If he abide the trial ... the Daidie twists a band out of the branches of a common shrub, at intervals sprinkling salt on it, and accompanying the operation with some incantation ... Thus formed, it is passed round the neck of the supposed culprit, who is then called upon to clear himself by oath of the imputed crime. He hears ... believe that if they put one themselves ... the band would remain immovably twisted round the neck, and, by gradually tightening itself, ring from the party an acknowledgement of his guilt. ... The sketch here given was taken from a scene which passed under the eye of the author."



Slide 198
NW 0173

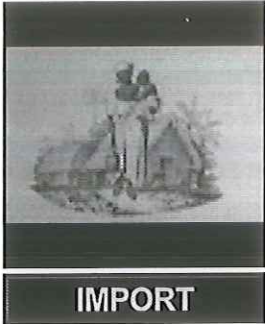
LC-USZ62-115853 (b/w)

Color on website -
Image OK.

Not in VHS copy
IN Providence Amman

See "Neuro Superstition, the doo di doo bush, - or which is the best."

LC 1 print, lithograph color
LC control # 96502116

West of Trinity, i.e.

File Name

BRID4

Slide Number

Media Type

Title

COMPLETE ~~Trinidad~~, 1830s*woman / child
house*

IMPORT

Description

COMPLETE "Negro mode of nursing"

Source

Richard Bridgens, West India Scenery...from sketches taken during a voyage to, and residence of seven years in ... Trinidad (London, 1836), plate ~~22~~ 13

Acknowledgement

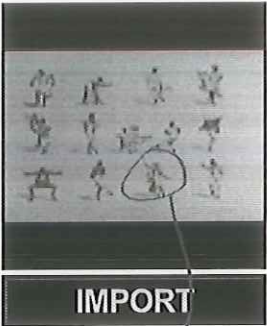
Virginia Historical Society, Richmond

Comments

"Their manner of carrying their children astride on the hip . . . is peculiar to the Negress . . . In the formed by the Negroes for domestic purposes from the shell which covers the fruit of the calabash"

The female [shown here] is in the usual dress worn by the Negress in the occupations of the field. It consists of a chemise of cotton, confined by a girdle; sometimes, of a vest down to the waist, and a loose petticoat from Thence to the knees. The neck is covered with several rows of coral and glass beads, and the ears adorned with immense earrings. (orn)

pot ~~line~~ line



File Name

BRID2

Slide Number

Media Type

Title

COMPLETE ~~Trinidad~~, 1830s

Description

COMPLETE

Source

Richard Bridgens, West India Scenery...from sketches taken during a voyage to, and residence of seven years in ... Trinidad (London, 1836), plate 30 = 22

Acknowledgement

Virginia Historical Society, Richmond

Comments

"... all their movements in dancing are marked by great activity..." (Bridgens).

Caption: "Negro Trubanti"

illustrate a description of

"all their movements in dancing are marked by great activity" -

of a bottom row, 2nd from right holds a "SHAK SHAK"



File Name

BRID1

Slide Number

Media Type

Title

COMPLETE Trinidad, 1830s

Sugar mill and Boiling House,]

IMPORT

Description

COMPLETE "carting canes to the mill"--sketch taken from the estate of St. Clair farm

Source

Richard Bridgens, West India Scenery...from sketches taken during a voyage to, and residence of seven years in ... Trinidad (London, 1836), plate 45 10

Acknowledgement

Virginia Historical Society, Richmond

Comments

note -
water-powered mill
or carts
boiling house (left) sugar mill (right)
note - powered mill w/ vertical rollers
"A Negress, called the 'peeden' ... introduces the fresh
cane between the two first rollers."



IMPORT

File Name

NW0053

Slide Number

95

Media Type

Title

sugar cane cultivation, Trinidad, 1830s

Description

Caption: "Planting the sugar cane"; shows slaves digging cane holes and planting ~~sugar~~ cane.

Source

Richard Bridgens, West India Scenery...from sketches taken during a voyage to, and residence of seven years in ... Trinidad (London, 1836), *plate 8*

Acknowledgement

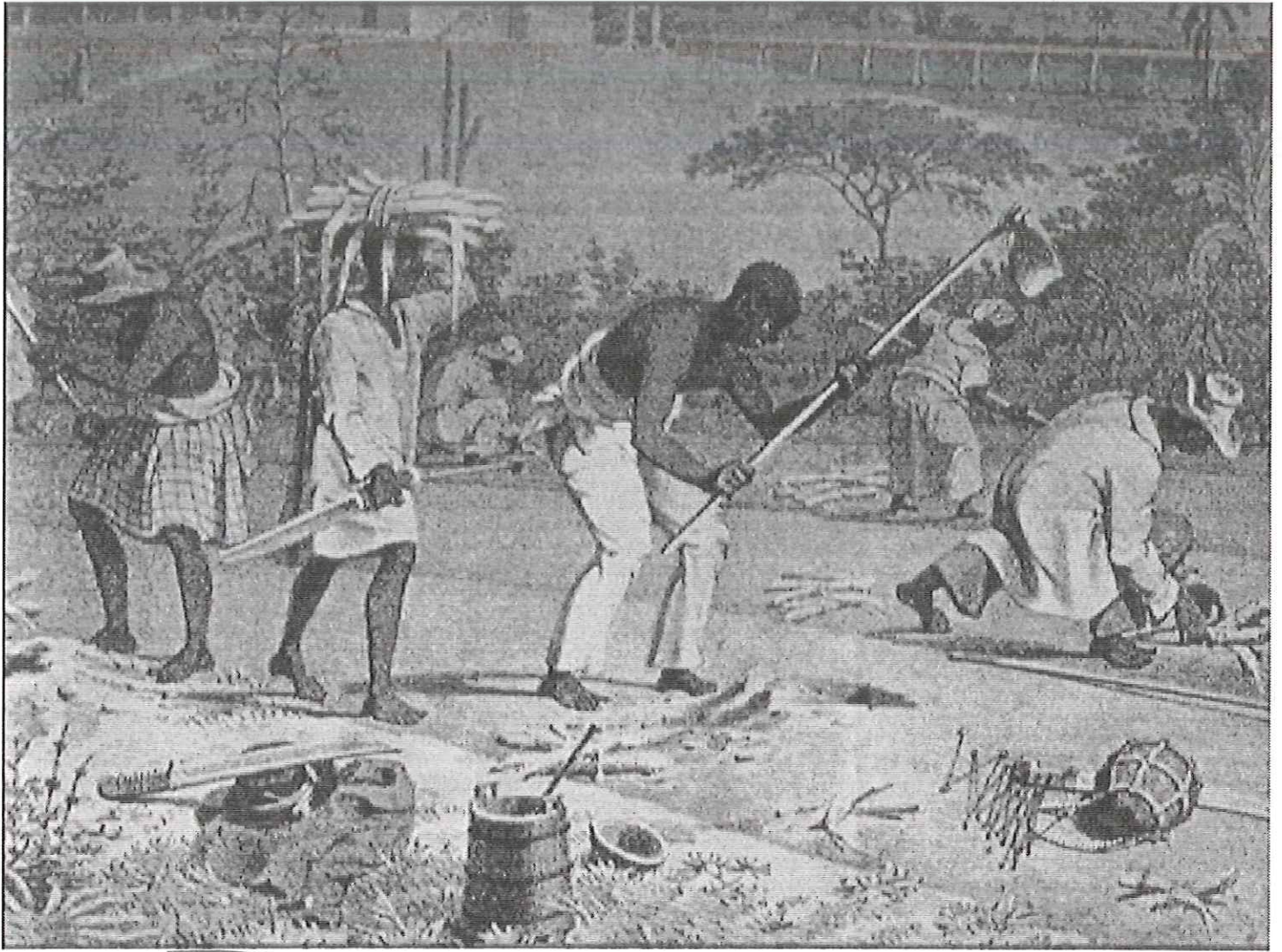
Check slide 95 for source

Providence Athanase

Comments

~~The~~

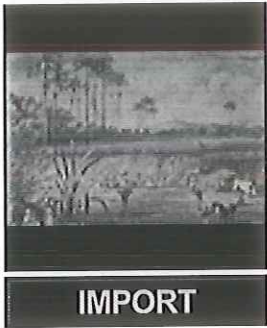
"The land being cleared, the field is formed into beds, and... round ridged: it is then lined off with a chain for the cane holes, which are dug with a hoe, and at from four to five feet distance... two or three [cane plants] are fixed in each hole in an inclined position...."



Slide 95
NW0053

"Planting the Sugar Cane"

b/w on website
 NOT in VHS copy / in Pro. Agmon
 NOT in VHS ~~but not in caption~~



IMPORT

File Name

NW0056

Slide Number

98

Media Type

Title

sugar cane harvest, Trinidad, 1830s
= = =

Description

Caption: "cutting canes"

Source

Richard Bridgens, West India Scenery...from sketches taken during a voyage to, and residence of seven years in ... Trinidad (London, 1836), *plate 9*

Acknowledgement

check slide 98 for source

Comments

note men & cut cane
 "cutting canes in general commences in January.... The negro
 seizes the cane by the top, cuts off the upper joints
 to plant for the next crop; he then cuts down the
 remaining stem close to the ground..."

Of cut on right corner the cut cane to mill
note of lower left w/ p. 11



Slide 98
NW0056

"Cutting Coconuts"
~~what is caption~~

Cutting Coconuts - ~~what is caption~~
b/w on website
Not in VHS copy

file ✓



File Name

NW0166

Slide Number

195

Media Type

Title

dance in slave quarters, Trinidad, 1830s

IMPORT

Description

no b/w at in Prov. d. A. Phasen com

colored lithograph; caption "Negro Dance" shows a plantation dance and musical instruments, including drum, SHAKSHAK

Source

Richard Bridgens, West India Scenery...from sketches taken during a voyage to, and residence of seven years in ... Trinidad (London, 1836); Library of Congress, LC-USZ62-24233

Set 24233
1151853 (b/w)

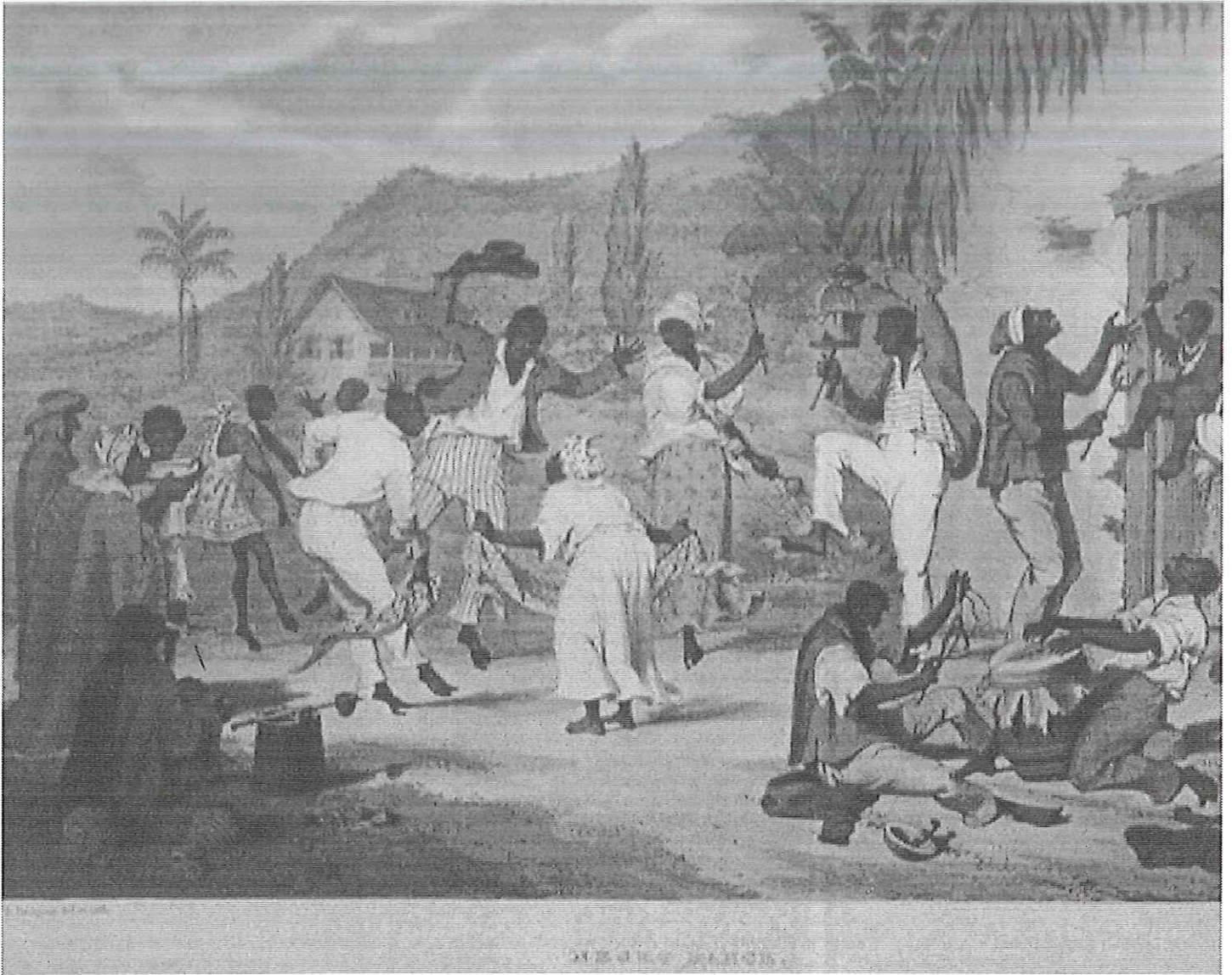
plate 23

Acknowledgement

See slide card for ~~source~~ source

Comments

Stress the importance of the dance & dancing as major form of recreation. at the dances, people normally dress in their best clothes. instruments include a "drum, made of a barrel, covered at one end with a piece of dried goat's skin, and a rattle, SHAK-SHAK, formed of a hollow calabash, in which some (over)



Slide 195
 NW 0166

Negro Dance

Color on website
 image OK

Not in VHS

~~query: what does caption say?~~

BROWN

Record: Prev Next

Author Brito Figueroa, Federico

Title Las insurrecciones de los esclavos negros en la sociedad colonial venezolana

Published Caracas, Editorial Cantaclaro, 1961

Descript'n 109 p. illus. 21 cm

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Title: **Slave life in Georgia; a narrative of the life, sufferings, and escape of John Brown, a fugitive slave now in England.** Edited by L.A. Chamerovzow, secretary of the British and Foreign Anti-Slavery Society.

Publication info: **London, [W.M. Watts] 1855.**

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Note: **"May be had on application to the editor, at no. 27, New Broad Street, and of all booksellers."-- imprint.**

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Subject: **Slaves--Georgia--Biography.**

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4/11/06

facings title page - portrait of John Brown -

p. 1 - Chapter 1 - for notes Transure

15 # - he was born in Southampton County, VA

year

Escaped bondage in Georgia, went with to Canada, &
then to England, ~~died in London~~ died London 1876

Moved his store to Chambersburg,
secretary of the British Anti-Slavery Society 1852-1870

~~died in London in 1876~~

year 185-11

Proslavery doctor London, January 1855



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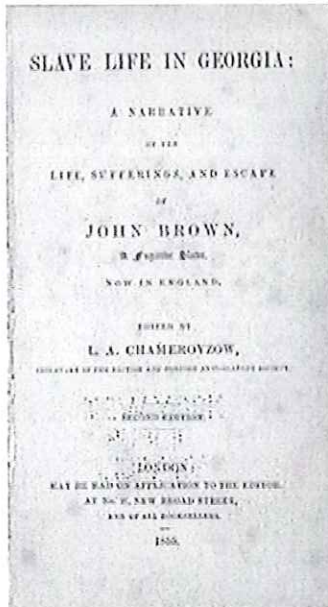


Image Caption: Slave life in Georgia; a narrative of the life, sufferings, and escape of a fugitive slave, now in England. Edited by L. A. Chamerovzow. [title page]

In: Slave life in Georgia; a narrative of the life, sufferings, and escape of John Brown slave, now in England. Edited by L. A. Chamerovzow. (published 1855)

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Chamerovzow, Louis Alexis -- Editor

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[< Prev](#)

prepare this volume for the press, the wo-fold, namely; to advance the anti-iffusion of information; and to promote ject John Brown has formed, to advance exertions, and to set an example to others e little the Editor has done to render the he should secure for it a fair meed of e two objects will be certainly accom-ur will not have been expended in vain.

ee,
ry, 1855.

CHAPTER I

My Childhood and First Troubles

MY NAME IS John Brown. How I came to take it, I will explain in due time. When in Slavery, I was called Fed. Why I was so named, I cannot tell. I never knew myself by any other name, nor always by that; for it is common for slaves to answer to any name, as it may suit the humour of the master. I do not know how old I am, but think I may be any age between thirty-five and forty. I fancy I must be about thirty-seven or eight; as nearly as I can guess.¹ I was raised on Betty Moore's estate, in Southampton County, Virginia, about three miles from Jerusalem Court house and the little Nottoway river.² My mother belonged to Betty Moore. Her name was Nancy; but she was called Nanny. My father's name was Joe. He was owned by a planter named Benford, who lived at

1. Brown was probably slightly older than he estimated.

2. Elizabeth Moore was the widow of James Moore who died in 1778. She died in 1820. Her land lay four miles north of Jerusalem (now Courtland), the county seat. Nat Turner's rebellion erupted in an area west of Jerusalem, a considerable distance from the Moore home. The widow Moore was illiterate. She signed her will with an "x."

1855
40
1/3

Northampton, in the same State.³ I believe my father and his family were bred on Benford's plantation. His father had been stolen from Africa. He was of the Eboe tribe.⁴ I remember seeing him once, when he came to visit my mother. He was very black. I never saw him but that one time, and though I was quite small, I have a distinct recollection of him. He and my mother were separated, in consequence of his master's going further off, and then my mother was forced to take another husband. She had three children by my father; myself, and a brother and sister, twins. My brother's name was Silas, and my sister's Lucy. My mother's second husband's name was Lamb. He was the property of a neighbouring planter and miller named Collier.⁵ By him she had three children; two boys, Curtis and Cain, and a girl between them called Iræne. We all lived together with our mother, in a log cabin, containing two rooms, one of which we occupied; the other being inhabited by my mother's niece, Annikie, and her children. It had a mud floor; the sides were of wattle and daub, and the roof was thatched over. Our sleeping place was made by driving a forked stake into the floor, which served to support a cross piece of wood, one end of it resting in the crotch,

3. Brown means Northampton County, North Carolina, which is just south of Southampton County, Virginia. Binford was a fairly common name in Northampton County, but there is no way to positively identify the owner of Brown's father, the "planter named Benford."

4. The Ibo were natives of the Niger River area of the Guinea Coast. Some men active in the Atlantic slave trade considered the Ibo particularly melancholy and suicide-prone.

5. In 1810 Moody Collier owned more than 10 slaves.

the other against the shingle that formed the wall. A plank or two across, over the top, completed the bed-room arrangements, with the exception of another plank on which we laid straw or cotton-pickings, and over that a blanket.

Our mistress Betty Moore was an old, big woman, about seventy, who wore spectacles and took snuff. I remember her very well, for she used to call us children up to the big house every morning, and give us a dose of garlic and rue to keep us "wholesome," as she said, and make us "grow likely for market." After swallowing our dose, she would make us run round a great sycamore tree in the yard, and if we did not run fast enough to please her, she used to make us nimble by laying about us with a cow-hide. She always carried this instrument dangling at her side, like ladies in this country wear their scissors. It was painted blue, and we used to call it the "blue lizard." She used to like to see her people constantly employed, and would make us all set to work at night, after our day's labour was over, picking the seed out of cotton. We had a hard time of it with the old lady.

At this period, my principal occupation was to nurse my little brother whilst my mother worked in the field. Almost all slave children have to do the nursing; the big taking care of the small, who often come poorly off in consequence. I know this was my little brother's case. I used to lay him in the shade, under a tree, sometimes, and go to play, or curl myself up under a hedge, and take a sleep. He would wake me by his screaming, when I would find him covered with ants, or musquitos, or blistered from the heat of the sun, which having moved round whilst I was asleep, would throw the shadow of

the branches in another direction, leaving the poor child quite exposed.

The children of both sexes usually run about quite naked, until they are from ten to twelve years of age. I have seen them as old as twelve, going about in this state, or with only an old shirt, which they would put on when they had to go anywhere very particular for their mistress, or up to the great house.

The clothing of the men consists of a pair of thin cotton pantaloons, and a shirt of the same material, two of each being allowed them every year. The women wear a shirt similar to the men's, and a cotton petticoat, which is kept on by means of braces passing over their shoulders. But when they are in the field, the shirt is thrown aside. They also have two suits allowed them every year. These, however, are not enough. They are made of the lowest quality of material, and get torn in the bush, so that the garments soon become useless, even for purposes of the barest decency. We slaves feel that this is not right, and we grow up with very little sense of shame; but immorality amongst ourselves is not common, for all that.

Betty Moore had three daughters. The eldest was married to one Burrell Williams, who acted as Betty's overseer. The second was the wife of one James Davis; and the third was unmarried, when I first began to notice the persons about us. At last the third got married to one Billy Bell, and then I experienced my first serious tribulation.⁶

6. Burrell Williams married Martha Moore on January 3, 1799, proscribed, acquired 15 slaves by 1830, survived his wife, and died in 1844. James Davis of Northampton County, North Carolina, married Sarah or

According to the will left by old Moore, the slave-property was to be equally divided amongst the mother and the three daughters, when the youngest married.⁷ About a month after this event, it began to be talked about that the distribution was soon going to take place. I remember well the grief this caused us to feel, and how the women and the men used to whisper to one another when they thought nobody was by, and meet at night, or get together in the field when they had an opportunity, to talk about what was coming. They would speculate, too, on the prospects they had of being separated; to whose lot they and their children were likely to fall, and whether the husbands would go with their wives. The women who had young children cried very much. My mother did, and took to kissing us a good deal oftener. This uneasiness increased as the time wore on, for though we did not know when the great trouble would fall upon us, we all knew it would come, and were looking forward to it with very sorrowful hearts. At last, one afternoon, James Davis, the husband of Betty's second daughter, rode into the yard. This man had a dreadful name for cruelty. He was the terror of his own negroes, as well as of his neighbour's. When we young

Sally Moore on December 26, 1796. He farmed with the assistance of a small number of slaves. Early in the 1800's William Bell married Elizabeth Moore. He too farmed with the aid of a few slaves and seems to have eventually taken over the deceased widow Moore's estate, over 300 acres and a house.

7. Not surprisingly, Brown's summary of the contents of James Moore's lengthy will is not entirely accurate. Besides his wife and three daughters, Moore was survived by three sons, James, Jesse, and Richard, and he left a considerable estate.

ones saw him, we ran away and hid ourselves. In the evening orders came to the negroes, at their quarters, to be up at the big house by nine the next morning. Then we knew our great trouble was come.

It was a bright, sun-shiny morning, in the autumn season, at about the commencement of tobacco-cutting time. At the appointed hour, nearly the whole of us had congregated in the great yard, under the big sycamore tree. A fourth part of the negroes on the estate, had been kept back by Betty Moore, as her share, her husband's will giving her the right of making a selection. Besides these, she had taken my brother Silas and my sister Lucy, whom she reserved on behalf of her eldest daughter, the wife of Burrell Williams.⁸ They were fine, strong children, and it was arranged they should remain with Betty till she died, and then revert to Burrell Williams. All who were there stood together, facing the Executors, or Committee as they were called, who sat on chairs under the same sycamore tree I have spoken of. Burrell Williams, James Davis, and Billy Bell, held themselves aloof, and did not in any manner interfere with the proceedings of the Committee, who told us off into three lots, each lot consisting of about twenty-five or thirty, as near as I can recollect.⁹ As

8. The widow Moore's will specifically mentioned "my negro woman Lucy" and "my negro man Silas." Naturally Brown's boyhood memory of his family would be more precise than his recollection of the terms of a complicated will. Brown and his abolitionist editor could hardly have been so knowledgeable about Lucy and Silas unless their narrative was based on the real life of an actual slave in the South.

9. Surviving records indicate that Brown exaggerates the number of slaves owned by James and Elizabeth Moore.

there was a good deal of difference in the value of the slaves, individually, some being stronger than others, or more likely, the allotments were regulated so as to equalize the value of each division. For instance, my brother Silas and my sister Lucy, who belonged rightly to the gang of which I and my mother and other members of the family formed a part, were replaced by two of my cousin Annikie's children, a boy and a girl; the first called Henry, the other Mason, who were weak and sickly. When the lots had been told off, the names of the men, women, and children composing them were written on three slips of paper, and these were put into a hat. Burrell Williams then came forward and drew. James Davis followed, and Billy Bell came last. The lot in which I and my mother were, was drawn by James Davis. Each slip was then signed by the Committee, and the lot turned over to the new owner.

By about two o'clock, the business was concluded, and we were permitted to have the rest of the day to ourselves. It was a heart-rending scene when we all got together again, there was so much crying and wailing. I really thought my mother would have died of grief at being obliged to leave her two children, her mother, and her relations behind. But it was of no use lamenting, and as we were to start early next morning, the few things we had were put together that night, and we completed our preparations for parting for life by kissing one another over and over again, and saying good bye till some of us little ones fell asleep.

File: BRUNIAS

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On Cover

The Adoration of the Shepherds, by Jakob Jordaens, Antwerp 1593-1678. Signed with monogram. 185 cm. (72¾ in.) high, 183 cm. (72 in.) wide. Detail from.

Provenance: Six Collection, Amsterdam.

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THIS PLATE (representing a NEGROES DANCE in the ISLAND of DOMINICA) is humbly dedicate to the Hon^{ble} Charles O'Hara, BRIGADIER GENERAL of his Majesty's Army in America Col. of Foot, & Lieut. Col. of the Colchester Regiment of Foot Guards by his most Obedt^{ys} devoted Serv^t A. BRUNIAS

Agostino Brunias, Romano

Robert Adam's 'Bred Painter'

HANS HUTH, Curator of Decorative Arts, the Art Institute of Chicago

TRAVEL in the eighteenth century usually brings to mind the Grand Tour, so popular with the Englishmen of the day, or the journeys of some prince to the various courts or famous sites of Europe, or perhaps a scholar roaming France and Italy in quest of knowledge.¹ But there were others who travelled the highroads and byroads—adventurers like Cagliostro, Philadelphia and Casanova, seeking amusement or fortune, and there were, too, artists hoping to find service in some princely house or court. Some of these, perhaps more adventurous, perhaps more curious or perhaps wanting liberty more than financial gain, braved the uncertainty of life in lands across the sea.

All too often our knowledge of these artists is limited. Data scattered here and there gives only bits and pieces of their lives. Of Johann Eckstein, once a well-known sculptor in Berlin who made the unforgettable death mask of Frederick the Great, we know only that he came to Philadelphia to execute a monument to Washington. The monument was never done, and of Eckstein there is no further record. Carlo Perovani, trained perhaps in

Bologna but unknown in Italy, lived in Philadelphia where he painted an excellent likeness of Washington which was presented to the Spanish minister, Godoy. But Perovani is heard of only once more with a painting done for a church in Cuba; and then he, too, vanishes from the stage.

Artists such as these, perhaps not of the first rank, but well-trained and competent, did much to spread the trends then prevailing in the art centres of Europe and by their talents contributed to the creation of that artistic spirit which pervades so delightfully the world of the eighteenth century.

One of these wandering artists was Agostino Brunias of Rome. Until quite recently even his name was almost always incorrectly given, sometimes Austin, Abraham and Auguste, Brunias, Brunais and Brunyas. Now, by fortunate chance, more facts about him have appeared.

In 1752 'Agostino Brunias, Romano' sent his oil painting, *Tobias and the Angel*, to the annual competition at the Accademia del Disegno di S. Luca in Rome, where he received a third prize

Agostino Brunias. A family of Charaibes, engraving (1794) from a painting by Brunias. Reproduced from Bryan Edwards' History of the West-Indies, 1794-1800, Vol. I, p. 391.

Above) A. Brunias. Negro dance in the island of Dominica, engraved by Brunias from his painting.



3. A. Brunias, Village merrymaking in the island of St. Vincent, painting. (By courtesy of Francis Edwards Ltd., London.)

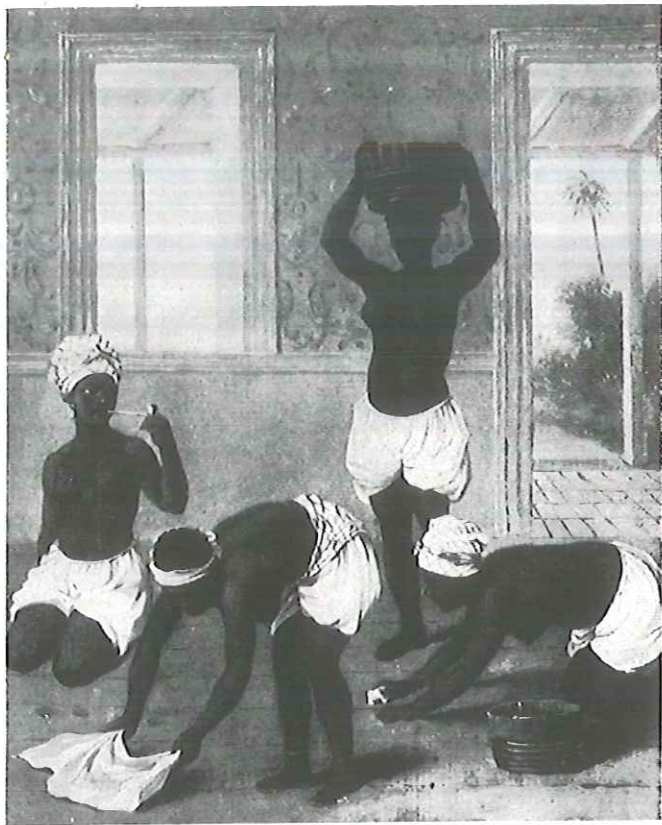
in the category of religious painting.² Another scrap of knowledge about Brunias' early life came to us through a group of drawings by the French painter, Joseph Vien (1716-1809). This artist drew portraits of fellow artists who participated in a masquerade arranged in 1755 by members of the Académie de France. Brunias took part in this festival which presented a 'Caravan of the Sultan to Mecca' and Vien portrays him as a most charming youth dressed in a fanciful Turkish costume, playing the part of a eunuch (No. 8). As all the pensionnaires of the Académie were supposed to cut a good figure in society, there can be little doubt that Brunias as one of their friends was also accustomed to move in refined circles. Brunias was never an artist of great renown, but he was one of the many painters of the period whose work, pleasant and competent, has been, deservedly, remembered. He seems to have lived a Bohemian life, journeying as his fancy dictated in Europe and to foreign shores, until, around 1810, his name disappears from the records.

Recently, studies by John Fleming³ on the architects, Robert Adam and Charles Clérissseau, have revealed further data on Brunias' early career. In 1756 the two architects, on their way to Spalato, were in Rome seeking draftsmen to assist in measuring and sketching the palace of Diocletian. Among those they engaged was Brunias, and his work earned special praise from Adam who stated that the artist had been a 'bred painter', but had been turned into an architect by Clérissseau and himself. In fact, Adam maintained that 'he does all my ornaments and my figures

vastly well'. Indeed, so well did Brunias adapt his style of drawing to that of Clérissseau, that when some of his own paintings and drawings were included in the Adam sale at Christie's in June, 1785, they were described as done 'in the style of Clérissseau'. With the completion of his work in Italy and Dalmatia, Adam took Brunias with him to England early in 1758, and we can assume that Brunias stayed with Adam until preparations for the publication on Spalato were completed.

The next reference to the artist is found in Edward Edwards' *Anecdotes*.⁴ Here we learn that Brunias did 'decorative subjects for pannels and ceilings both in colors and chiaroscuro'. Obviously he had benefited from the time spent in Adam's studio and on the trips made with the architect. Ornaments in the classical style were then much in vogue, and a young Roman who had had the good fortune to study them at their source must have been in great demand by architects and draftsmen. Brunias, however, also continued to paint in oil, probably no longer religious subjects but rather landscapes with ruins or figures. Two of these the artist exhibited at the Free Society in 1763 and 1764, and in 1770 'two drawings after nature'⁵ are listed in the exhibition of the Society of Artists.

About this time Brunias seems to have become acquainted with circles connected with colonial affairs in the West Indies. Edwards reports that Brunias went to the West Indies in the 1770's and lived for the most part on the island of Dominica (Windward Islands).



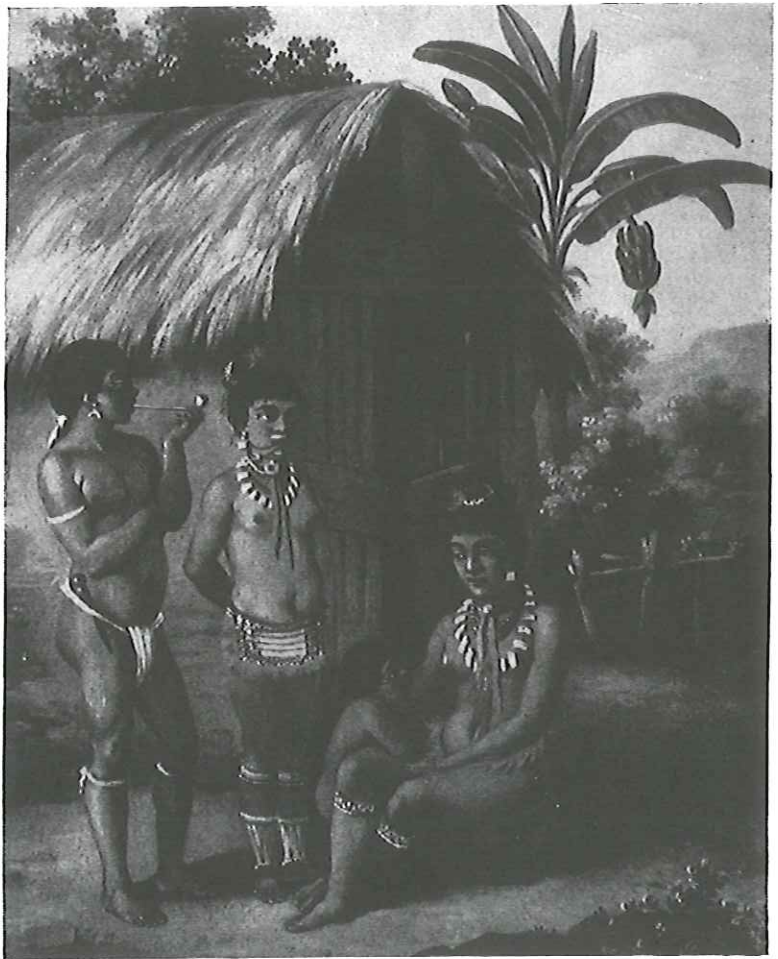
4. A. Brunias. Four Negro maid servants (12½ × 9½) painting. (By courtesy of The Arthur Jeffress Gallery, London.)

In Bryan Edwards' *History of the British Colonies in the West Indies*⁶ we learn about Brunias' sojourn in the West Indies. Edwards was a distinguished merchant who had lived in the West Indies; and his book, therefore, offers first-hand, valuable and extensive information. The book was illustrated with a number of engravings (No. 1) of native life by none other than Brunias, and it is noted that these engravings were done from paintings which were owned by Sir William Young (created baronet in 1769, died 1788) who was governor of the island of Dominica. His son, the second baronet, Sir William Young, F.R.S. (1749-1813), went to the West Indies in 1791 to inspect the estates he had inherited on the islands of Tobago, Antigua and St. Vincent (apparently he owned none on Dominica), and a report of this trip was published in Bryan Edwards' third volume. It is, then, safe to assume that Brunias stayed on the island of Dominica as a guest of the first Sir William, and visited the governor's estates on St. Vincent, and perhaps on some of the other islands as well. In St. Vincent he painted a number of pictures, later inherited by the second baronet. Some of the places he saw and the people he met are recorded in the six engravings (No. 2) known to have been done by him, and listed by Le Blanc,⁷ as well as in the four illustrations in Bryan Edwards' book which were engraved after Brunias' paintings.

The governor of Dominica, however, was not the only one for whom Brunias painted, since, for example, one of his own engravings after a painting (Le Blanc No. 6) carries a dedication to Charles O'Hara, Brigadier General in His Majesty's army in America.

Between 1773 and 1777 Brunias probably returned to London; for in the latter year we find him residing at 20 Broad Street in Soho, and exhibiting a picture at the Royal Academy, *A Sunday*

Negroes' market in the Island of Dominica (No. 35). The last exhibition in which we know Brunias took part was the Royal Academy exhibition of 1779. Here are listed two paintings from Dominica: *A View of the Town of Roseau* (No. 32), and *A View of the River Roseau* (No. 33).⁸ It is more than likely that the artist's paintings of colonial scenes aroused some interest, since Brunias engraved some of them in black or stippled in colours. These engravings have served to identify some of Brunias' paintings which came up not infrequently in sales at Sotheby's and the Hôtel Drouot within the last decade.⁹ These paintings were mostly rather small, showing genre pieces, markets, village and harbour scenes set with much repeated groups and figures engaged in dancing, conversation and merrymaking. A great deal of attention is always paid to finely painted costumes and quaint headgears. Probably one might be able to distinguish between original sketches done on the spot, perhaps such as the two scenes with natives here illustrated (Nos. 4 & 5), and paintings of more elaborate character more likely to have been executed in England (Nos. 3 & 6). Some paintings of flowers and animals have been attributed to Brunias without good reason, as also some enamel buttons painted with negro scenes supposed to have belonged to a uniform worn by the negro hero, Toussaint l'Ouverture (Museum for the Arts of Decoration, Cooper Union, New York).



5. A. Brunias. A group of four Caribs (12½ × 9½) painting. (By courtesy of The Arthur Jeffress Gallery, London.)





8. J. Vien inscribed *Ennuque*: M. Brunias, detail. Reproduced by courtesy of Paul Wallraf, Esq.

6. A. Brunias. *River Roseau on the island of Dominica* (33½ × 62½) painting. (By courtesy of The Art Institute of Chicago.)

7. *River Roseau on the island of Dominica and Bath Estate, 1955*. (Photograph, courtesy of L. C. Rose & Co. Island of Dominica.)

This study was begun as the result of the gift of a painting to the Art Institute of Chicago entitled *American Plantation*, and attributed to Richard Wilson. Both title and attribution were, to

say the least, fanciful. The work was certainly not that of Wilson, and neither the scenery nor the people could be placed on the American continent. The oil shows a well-painted topographical scene probably done from sketches painted or drawn on the spot. In the foreground is a small river, and along its banks are groups of negroes in the picturesque costumes of mid-eighteenth century, washing clothes, laying them on the rocks to dry, or standing in groups. Beyond the river and midway up the slope of the hill is a brick building with various small huts around it, while in the background rises a high, green-covered mountain range (No. 6).

Inquiries made to various museums and libraries in the West Indies proved fruitful, for Mr. C. B. Lewis, Director of the Institute of Jamaica in Kingston, pointed out the similarity of the figures with those found in engravings by Brunias. With this clue and because of the freshness and lively quality of the figures in the painting, there was little doubt that the canvas was painted by Brunias from life, and not done after one of his engravings. Thus there was more than a possibility that the painting was the one of the *River Roseau* shown in the exhibition of 1779. A photograph of the painting was sent to Mr. J. O. Aird, Honorary Secretary of the Victoria Memorial Museum in Dominica, who found that the view in the painting corresponded exactly with a view (No. 7) on the Bath Estate on the island of Dominica, owned since 1865 by L. C. Rose Co., Ltd. Though the banks of the river have changed with the construction of retaining walls, the background with the low hills rising to the high green-clad mountains resembles so closely that of the painting, that there is no doubt that the picture was done by Brunias in the early 70's, probably in London from sketches made on the scene.

What happened to Brunias after 1810, when the last of his engravings was published, is not known. By this time he must have been in his late seventies. Brunias name must be added to the small number of competent artists who visited the New World and recorded types and colourful scenes he observed. But it is not only the ethnographical character of these paintings which makes them noticeable. It is also the grace and charm of the Italian manner in which they were conceived.

Notes

¹ Delle lodi de le belle arti orazione, e componimenti poetici detti in Campidoglio in occasione della Festa del Concorso celebrata dall'Insigne Accademia del Disegno di S. Luca, essendo Principe di essa il signor cavalier Ferdinando Fuga. L'Anno 1754, p. 10, 12.

² See François Boucher, 'An Episode in the life of the Académie de France à Rome', *The Connoisseur*, Vol. CXLVIII, p. 88-91, 1961 (Special French number produced in collaboration with M. Georges S. Salmann).

³ All information on Brunias' relations to Robert Adam and Clérissieu comes from two articles by John Fleming: 'An Adam miscellany, the journey to Spalatro' (sic) *Architectural Review*, Vol. 123, 1958, pp. 102-107. 'An Italian Sketchbook by Robert Adam, Clérissieu and others', in: *Connoisseur*, Vol. CXLVI No. 589.

⁴ Edward Edwards, *Anecdotes of Painters*, London, 1808, p. 65.

⁵ Algernon Graves, *The Society of Artists of Great Britain*, etc. 1907, p. 42.

⁶ Bryan Edwards, *The History of the British Colonies in the West Indies*, 3 Vol., London, 1794-1800. Vol. I, facing p. 391: A family of Charaibes; Vol. II, facing p. 190: A negro festival; Vol. III, facing p. 279: Chatoyer, the chief of the black Charaibes in St. Vincent with his 5 wives; facing p. 311: Pacification of the Maroon Negroes by Governor Trelawny.

⁷ Le Blanc, *Manuel de l'amateur d'estampes*, 1854, Vol. 1, p. 534, Brunias: (No. 1) West India Flower Girl (In fol. en haut); (2) The Barbados Mulatto Girl; (3) The Natives of Dominica; (4) The West India Washerwoman (In fol. en haut); (5) Cudgelling match between English and French negroes in the Island of Dominica (In fol. en large); (6) A negro dance in the Island of Dominica (In fol. en large).

⁸ Algernon Graves, *The Royal Academy Exhibitions, 1769-1904*, 1905, Vol. I.

⁹ *Art Prices Current*: Vol. XXVI (1947-49). London, Sotheby, March 30, 1949. No. 695, Linen market in Dominica: Vol. XXVIII (1950-51) Paris, Hôtel Drouot, March 9, 1951, No. 2537; Sir Allured Clarke negociant un traité avec un tribe de St. Dominique. Scène de la vie familiale à la Guadaloupe (deux pendants). Vol. XXIX (1951-52) London, Sotheby, June 11, 1952, No. 3239: West Indian harbour

with numerous figures at bazaars on quai. Vol. XXXIII (1955-56) London, Sotheby, Nov. 9, 1955, Nos. 483 (Sotheby cat. 57): Four negro servants, one smoking a pipe, scrubbing the floor of a farm house (12½ × 9½ in.); 484 (Sotheby cat. 58): Native washerwoman at a rocky stream, sold with engraving, Le Blanc 4, (12 × 9½ in.); 485 (Sotheby cat. 59): A half-caste lady, wearing an elaborate hair-dress, with her child, a mulatto attendant and negro slave girl carrying a basket on her head (on panel 12½ × 10 in.); 486 (Sotheby cat. 60): A negro couple from St. Vincent dancing to a tom-tom, with onlookers (12½ × 9½ in.); 487 (Sotheby cat. 61): A group of Caraihs outside a native hut on the island of St. Vincent, a man stands on the left smoking a clay pipe, on his left two women with head and ribbon ornaments, child between them (12½ × 10 in.), the standing figure appears in Bryan Edwards, *op. cit.*, III, 279; 488 (Sotheby cat. 62): A party of slaves in holiday dress dancing outside a thatched hut, with tambourine players, negro beating a tom-tom; 489 (Sotheby cat. 63): Villagers merry-making in the island of St. Vincent with dancers and musicians, a landscape with huts on a little hill in the background (19 × 25½ in.), similar to Edwards *op. cit.*, II, 1905; Vol. XXVI (1958-59) London, Sotheby, April 22, 1959, Nos. 3503 (Sotheby 168): Caribbean Streetscene (12½ × 9½ in.); 3504 (Sotheby 169): A West Indian dandy, two ladies of fashion promenading (12½ × 9½ in.); Sotheby, June 3, 1959, No. 4386 (Sotheby 41): Natives dancing outside tavern (20 × 26 in.).

I wish to thank all those mentioned for their kind co-operation in the writing of this article, especially Messrs. Francis Edwards Ltd., the Arthur Jeffress Gallery and Messrs. L. C. Rose & Co. Ltd. for their willingness to provide me with illustrations.

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An Italian Sketchbook by Robert Adam, Clérisseau and Others

John Fleming

AMONG the regrettably few drawings which [survived the fire at Penicuik House in 1899 is a bound volume of Italian views and sketches. The inside cover bears the following inscription: *n. 1 to 192. Views of Antiquity in and about Rome and other parts of Italy.* Four drawings having been removed at some unknown date, there are now only 188, all but a very few of which are in pen, brown ink and grey wash. (A few are heightened with watercolour and a few are in black lead and grey wash or in pen and ink only). All the drawings are numbered prominently in brown ink. The provenance and date naturally suggest some connection with Robert Adam and internal evidence proves beyond reasonable doubt that they were made either by, or for, him during his Grand Tour between 1754 and 1757. The volume is therefore of some interest historically. A similar collection of views of Italy was included in the Adam sale in 1818 (Lot 53 on the 21st May) and was described in the catalogue as: 'A scrap book, containing 160 sketches and drawings of plans and views in Italy taken on the spot by various hands'. The Clerk of Penicuik volume is now deposited at H.M. Register House, Edinburgh, and ten drawings from it are reproduced on the following pages by kind permission of Sir John Clerk.¹

Robert Adam's correspondence reveals that the drawings illustrate, almost step by step, the itinerary he followed in Italy. Most of them are of well-known buildings or views 'in and about Rome' but those of 'other parts of Italy' include some taken at such places as Fano and Sora which were rather off the beaten track during the eighteenth century but which Robert Adam is known to have visited. And there are no drawings of such places as Paestum, which he omitted from his itinerary. Additional evidence pointing towards these drawings having been made either by, or for, Adam is provided by a comparison between them and similar 'views' of Italian subjects in the Adam collections at the Soane Museum and at Blair Adam (see catalogue entries for Rome: Villa Madama and Tivoli: Hadrian's Villa); and between them and views of similar subjects by Clérisseau in the Hermitage Museum, Leningrad, and elsewhere.²

The authorship of the drawings presents a more difficult and perhaps insoluble problem. They are clearly 'by various hands',

like those in the volume sold at the Adam sale in 1818,³ and before attempting any attributions it will be useful to summarize the relevant material in Robert Adam's letters and other sources.⁴

John Clerk of Eldin states in an unpublished memoir that when his brother-in-law Robert Adam was a student at Edinburgh University he 'very sedulously occupied his leisure hours' in landscape painting. 'Indeed', John Clerk went on, 'he often declared his desire was to have been a painter'. One of the earliest signed drawings by Robert Adam is a rather scratchy pen and ink landscape after Salvator Rosa and several other essays in the same vein, mostly 'views' of Lowland and Highland scenery, date from the 1740's and early 1750's.⁵ Some of these may have been done at Inverness where he spent every summer between 1750 and 1754 supervising the construction of Fort George for the Board of Ordnance. Before going there in 1750 he made a note to take his 'book of sketches' and his 'colours in an ivory case' with him.

As a landscape painter Robert Adam appears to have been self-taught, but he probably benefited from the friendly advice and encouragement of Paul Sandby who became an intimate of the whole Adam household in Edinburgh during these years when he was employed as a draughtsman under Colonel David Watson on the Survey of the Highlands. It was probably after discussing watercolour painting with Sandby that he jotted down the following notes in one of the small leather-bound pocket-books he was using in about 1750: 'prussian blue and gallstone or Dutch pink make a fine green for grass and trees: vermilion and a little yellow are vastly good for buildings and light parts of rocks and sky, sap green for trees and foreground, Indian red for the shades of brick buildings'.

Robert Adam naturally intended to continue his sketching when on the Grand Tour—'to better himself from what he saw of the ancient remains by making views of them' as he later remarked⁶—and by a happy chance he fell in with Charles

³ There are, of course, many drawings in the Adam collection in the Soane Museum which date from Robert Adam's Grand Tour, but very few of them are 'views'. No. 177 in the volume entitled 'Miscellaneous Sketches and Drawings' is a view of S. Maria della Salute, Venice, but it appears to be by a different hand from any in the Clerk of Penicuik volume, as do also two sketches of the Trevi fountain in the same volume.

⁴ Robert Adam's letters from Italy and John Clerk of Eldin's memoir are among the Clerk of Penicuik papers and are quoted by kind permission of Sir John Clerk. I have modernised the spelling and regularised the punctuation and capitalisation.

⁵ The earliest known drawings by Robert Adam are in the volume entitled 'Miscellaneous Sketches and Drawings' in the Soane Museum. No. 14 in that volume is inscribed: 'Robt. Adam delin Sept. 1744' and was reproduced by James Lees-Milne in *The Age of Adam* (London 1947) plate 25. No. 31 is inscribed 'R. Adam after S. Rosa.'

⁶ It may be noted that Cochin wrote in 1763 that French architectural students at the French Academy in Rome were not expected to pursue any practical studies in architecture in Italy but rather to 'ramasser dans un portefeuille les choses ingénieuses et de bon goût qu'ils y voient.' (Hautecoeur: *Rome et la renaissance de l'antiquité à la fin du XVIII siècle* (Paris 1912) p. 133.)

¹ I am indebted to Sir James Fergusson, Mr. C. T. McInnes, and Mr. W. Anderson for much kindness and help when consulting the volume in H.M. Register House, Edinburgh.

² I am much indebted to Capt. Charles Adam, R.N. for allowing me to consult the Adam drawings in his collection at Blair Adam and to Sir John Summerson and Miss Dorothy Stroud for their kind help when consulting the Adam drawings in the Soane Museum, London. Mme X. Agafonova and Mme T. Kamenskaya have most generously helped to identify related drawings by Clérisseau in the Hermitage Museum, Leningrad, and very kindly sent me photographs of them. Professor E. Lavagnino, Professor I. Faldi and Professor C. Pietrangeli very kindly identified the subjects depicted in several of the drawings in the Clerk of Penicuik volume, as have also Mr. Michael Ballance of the British School at Rome and Mr. Anthony M. Clark.

'delightfully in the free manner I wanted', he wrote shortly after they met. 'I hope to reap some instruction from him'. Their acquaintance quickly ripened into friendship and a few weeks later Robert declared that he wished 'above all things to learn in his manner . . . to have him with me at Rome, to study close with him and to purchase of his works. What I wished for I obtained. He took a liking to me'. Towards the end of February they left Florence for Rome. Clérissseau had agreed to 'stay in the same house with' Robert and in return for board and lodging would serve as 'antiquarian, would teach me perspective and drawing, would give me copies of all his studies of the antique'.

Their first few weeks in Rome were spent in seeing the sights and no mention is made of sketching in Robert's letters until April when they were in Naples and 'took sketches to enable our friends to partake of our pleasure'. After their return to Rome towards the end of that month Robert settled down to a daily routine—the forenoon I devote to study and drawing; after dinner I ride out to see palaces and draw on the spot'. Clérissseau was teaching him the rudiments of perspective: a young French painter, Laurent Pecheux, was putting him through an abbreviated course of French academic training, beginning with Le Brun's *Methode pour Apprendre à Dessiner les Passions*; and a third was giving him lessons in landscape painting—'before I leave Rome I shall draw landscape tolerably having a good manner for that branch too', Robert told his brother James. Not until he had completed this thorough grounding in draughtsmanship would Clérissseau allow him to study architecture. And when James Adam wrote to ask him for 'a sketch or two to form some idea of a great design', he received a very curt reply from Robert: 'I have not as yet attempted designing anything in the way of composing in the Grand Style as I am applying to those things from which I shall be able to make such compositions viz. to figures, to ornaments and to perspective. When I have studied them for some time I will put them in different forms so as to be simple and great. For I consider beginning compositions just now as one would do a painter who had never learnt to draw hands, feet or eyes and yet would attempt to draw the Laocoon or to compose a history-painting'.

So he continued throughout the spring and early summer. In June he met Piranesi who loaded him with compliments—'upon seeing some of my sketches and drawings Piranesi was so highly delighted that he almost ran quite distracted'. Robert later spent several days with him inspecting the Baths of Caracalla and 'the remains of antiquity on the Appian way'. In June he also conceived the project of issuing a revised edition of Desgodetz's *Les Edifices Antiques de Rome*. This would involve his checking all the measurements and adding 'perspective views of these buildings as they appear at present, a work which Clérissseau will undertake for me with infinite satisfaction'. On the 7th June he reported having been 'just now making an exact plan of a church upon the foundations of Diocletian's Baths and fitted up by an Italian architect, one Vanvitelli'.

The stifling dog-days of late July and August still found him 'jogging on the old trot . . . and obstinately bent on being a good drawer of figures'. But in September he began to chafe under Clérissseau's discipline and suggested they make a 'jaunt' together to the 'Hadriatick Shoar'—a round trip to include Caprarola, Narni, Terni, Foligno, Spoleto, Fossambrone, Fano, Rimini and Ravenna. They would return by way of Fano, Ancona, Loreto and Foligno. At Spoleto, Robert told James, he was particularly anxious to examine 'a temple which you will see in Palladio, with immense long stairs that go up sideways rather like a ladder than a stair, with a small portico you enter by—I dare say

Temple of Clitumnus.) They set off on the 14th September and were back in Rome by the 12th October, having 'done nothing but drive post from one town to another, staying half a day at any of those places where we found game and going to the chase directly, so that we have brought home with us a portfolio loaded with Triumphal Arches, ancient bridges and other views of whatever appeared curious and worth drawing'.

Robert's former routine of study was resumed as soon as he got back to Rome and to show his brothers how much his draughtsmanship had improved under Clérissseau's tuition he would occasionally enclose a drawing with his weekly letter home—'four little figures which I have drawn to put into my architecture', for example, or 'a little bit of a view of a temple in the antique style, done in Clérissseau's manner'. In January, 1756, he reported that he was still 'labouring at perspective and doing cornices with modillions viewed on the angles of a building, which has its own difficulties'. But as soon as the spring came towards the end of March, he began once more to 'sally forth every morning by 7 o'clock, with paper and pen and draw till dinner time'. Usually these sketching expeditions among the Roman ruins were made with Clérissseau alone but sometimes they were joined by Pecheux and occasionally by Allan Ramsay as well.

By March, 1756, Robert had also assembled a staff of draughtsmen, two of whom he brought back to London the following year. These were Laurent-Benoit Dewez⁷ and Agostino Brunias⁸. Robert described Dewez as his 'plan man and line drawer'. Brunias had been 'bred a painter' and was 'converted into an architect' by Robert and Clérissseau. 'He does all my ornaments and all my figures vastly well.' In addition to Dewez and Brunias he had 'another beetle who is the most worthless dog I ever knew but draws ornaments to perfection' and another 'Italian lad who does all the drudgery business of putting things in proportion from sketches, but him I hold in no esteem but as a daily slave at one shilling a day'. 'Clérissseau and I are the directors of these lads', Robert went on, 'and by means of their industry and my pay we get more time to think and to apply to sketches of taste and invention, which otherways I could not do, and Clérissseau to draw his ruins by which he lives'.

In April the draughtsmen were sent to Tivoli to make drawings and plans of Hadrian's Villa and at the end of that month Robert went out there from Rome for a few days to inspect their work and make some drawings of the villa himself. A friend, one Hervey, insisted on accompanying him—'protesting

⁷ Robert Adam never mentions Dewez by name in his surviving letters. He refers merely to his 'liegeois' draughtsman, but there can be little doubt that this was Laurent-Benoit Dewez (1731-1812) who later became the leading neo-classical architect in Belgium. He was in Rome from 1754 to 1757 as a *pensionnaire* of the small Liegeois academy, the Fondation Darchis. (His name appears in the *Status Animarum* of the Fondation for those years.) That he then went to England is proved by drawings of English subjects dated 1758, now in the Archives Générales du Royaume de Belgique in Brussels. He later quarrelled with Robert Adam and left London for Brussels where he settled in 1760. There appears to be no contemporary evidence that he visited Greece, Syria and Egypt between leaving Italy in 1757 and returning to Brussels in 1760, as is stated by H. Gerson & E. H. ter Kuile in *Art and Architecture in Belgium: 1600-1800* (Penguin Books, 1960) p. 33.

⁸ Agostino Brunias or Brumals won the 3rd prize in the second class for painting at the Academy of St. Luke in 1754, the subject set being Tobias and the Angel. He appears to have been employed by Robert Adam in England for several years, possibly until the early 1770's when he visited the West Indies. Edwards described him as 'an Italian, who painted decorative subjects for panels and ceilings, both in colours and *chiaro-scuro*' (*Anecdotes of Painters* (1808) p. 65). Architectural painting, and drawings by him were included in the Adam sale at Christie's in 1785 (Lots 16 and 33) when they were described as being 'in the style of Clérissseau'. He exhibited at the Free Society of Artists in 1763-4 and at the Society of Artists in 1770. In 1777 and 1779 he exhibited scenes of native life in the West Indies at the Royal Academy. Similar scenes had been engraved 1773 for Edward's *History of the West Indies*. He also made a valuable series of botanical drawings in the West Indies.

Brunias



11

11. 'Acqua Vergine in via del Nazareno, Rome', by Robert Adam or C. L. Clérissseau, 1755: pen, brown ink and grey and brown wash, 20.5 x 31.5 cm. No. 106 in the Clerk of Penicuik volume.

12. Another view of the Acqua Vergine in via del Nazareno, Rome, signed and dated 1755 by Allan Ramsay: watercolour, 16.1 x 31.3 cm. National Gallery of Scotland.



12

that he would not be troublesome to us and that whilst I drew he would sit by me and read, which accordingly he put into execution. Tom Jones was the book pitched on as the most proper for such a scene and we hugged the lovely Sophia amidst the ruins of that ancient palace and found the weather so fine and the work so agreeable that we stayed there six days, being twice the number intended'.

Early in June, 1756, Robert left Rome with Clérissseau to make 'an excursion into the country of the Samnites and Volsci'. They followed the via Appia as far as Cassino and then struck inland for Attina and Sora where they presumably expected to find some interesting and unrecorded antiquities. They appear to have stayed at Sora for several days, exploring and sketching in the neighbourhood, and were not back in Rome until the 16th June. The rest of the summer was spent in Rome, supervising the draughtsmen who were making measured drawings and plans of various buildings in connection with the projected revision of Desgodetz. But Robert continued to sketch with Clérissseau for he had determined that there should not be 'one good thing either in or near Rome that wont be included in my collection, either by way of plan or perspective view or geometrical elevation, according as the subject is interesting'.

By October, however, he seems to have realized that he had been too ambitious and that he would never be able to complete his survey, or even his revision of Desgodetz in the limited time available to him. So he decided to concentrate on two groups of buildings: the Roman *thermae* and Hadrian's Villa at Tivoli. He hoped to be able to bring back to London sufficient drawings to make up several imposing folios on these buildings. 'My Baths advance finely', he wrote on the 16th October, 'and though I say it that shouldn't, will be a most glorious work to which your Palmyras and Balbeks are less than nothing and vanity'. On November 26th he again reported that 'my Baths do very well'. 'I can say Diocletian is almost finished and Caracalla advances apace and will make a fine figure.' And in April of the following year, shortly before leaving Rome, he reported that his Baths

were 'all completed'.⁹ Most if not all of the perspective views of the Baths appear to have been made for him by Clérissseau; for James was alarmed to discover, some years later, that Clérissseau had kept a duplicate set of them all, perhaps the set included in the sale of Clérissseau's effects held in Paris in 1820.¹⁰

In November, 1756, Robert mentioned having made a series of designs for the lay-out of parks and gardens 'with ruins, temples, cascades and groups of trees'. On the 26th of that month he told his brother John that he had been 'applying myself to these kind of sketches and have already made out a dozen of different views as unlike one another as I could and I hope I can carry that affair to a greater length than Kent and his disciples have yet brought it, as I have a greater ease in drawing and disposing of trees and buildings and ruins picturesquely which Kent was not quite master of, as all his trees are perpendicular and stiff and his ruins good for nothing'.¹¹

By the time he came to pack his belongings before leaving Rome he found that he and his draughtsmen had made so many drawings that a special trunk would have to be made for them—a trunk 'of the most enormous magnitude; made a-purpose to contain all my drawings, sketches and studies, the books necessary on the road, with all my habiliments and utensils of war. It is the astonishment and admiration of all who see it and cost me 7 good zecchins which is about 3 guineas and a half'.

At the beginning of May, 1757, he left Rome for England, taking Clérissseau, Brunias and Dewez with him. Allan Ramsay and his wife and sister followed in a second carriage. They

⁹ For the subsequent history of these projects, and for the revised edition of Desgodetz, see footnote 23 to my article 'The Journey to Spalatro' in *The Architectural Review* (February 1958, pp. 102-107).

¹⁰ Lot 17 was—'Un volume, contenant les plans, coupes, élévations des Thermes de Dioclétien, de Caracalla et de Titus, mesurés et dessinés par M. Clérissseau.'

¹¹ See entry under *Miscellaneous and Unidentified Sketches* in the Check List at the end of this article. I am most grateful to Mr. John Harris for very kindly telling me of Adam drawings of this type in the Pierpont Morgan Library and the Metropolitan Museum, and I am much indebted to Miss Felice Stampfle, Curator of Prints and Drawings in the Pierpont Morgan Library, for help and information.

Brunias
1757

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on alone while Robert and his three companions went south to Pola and Spalato. They returned to Venice from Spalato at the end of August and appear to have spent most of September in Vicenza and Verona. On the 12th October they were still at Vicenza but Robert left shortly afterwards for Germany, together with Brunias and Dewez, leaving Clérissseau to return to Venice. By the 17th January, 1758, Robert was in London.

It will be apparent from the foregoing that the bulk of the drawings in the Clerk of Penicuik volume are probably by Clérissseau and Robert Adam. The only other draughtsmen who are likely to have contributed to the series are Allan Ramsay, Pecheux, Brunias, Dewez and the un-named artist who was teaching Robert Adam landscape painting in 1755. The latter may have been the author of a charming and delicately drawn view of the Palatine and Farnese gardens, which is by a distinct and individual hand not found elsewhere in the volume (No. 4). Ramsay, Pecheux and Brunias all imitated Clérissseau's style, sometimes very skilfully, when making views of Roman antiquities and it would be rash to attribute any such drawings to them on stylistic grounds alone.¹² Similarly with Dewez; for though there are no known drawings by him of this type, his architectural sketches are so close in handling to Clérissseau's and Robert's that it is sometimes extremely difficult to choose between them by eye alone.¹³

Robert Adam was also an adept pupil and imitator of Clérissseau in this type of drawing and it is seldom easy to distinguish their hands. Especially is this so in the case of repetitions, when the second version might be either a replica by Clérissseau or a copy by Robert Adam. In the almost complete absence of signatures and inscriptions any attributions to Robert Adam must therefore be very tentative. Fortunately, however, there are a few signed drawings from the series of garden designs which Robert Adam mentioned in his letter to John Adam of 26th November, 1756, quoted above. The best of these is in the Adam collection at the Soane Museum and was reproduced by Bolton in his book on the Adams (Vol. I, p. 24). Two others are in the Metropolitan Museum, and with them can be associated a volume of sketches in the Pierpont Morgan Library, New York, and three drawings in the Clerk of Penicuik volume. Related to these in style is a signed frontispiece which Robert Adam made for a volume of Italian sketches by George Keate, now in the Print Room of the British Museum.¹⁴ This group of drawings reveals that Robert Adam had acquired considerable manual dexterity and accomplishment but that he lacked Clérissseau's grasp of form and perspective. The buildings do not sit quite so squarely on the ground as they do in Clérissseau's drawings, nor do they appear to have been seen so convincingly 'in the round'. But he had become remarkably skilful in imitating Clérissseau's calligraphy—that method of describing a building within a single wavy outline, broken casually here and there, which Clérissseau had learnt from Pannini when he studied under him as a student at the French Academy at Rome. This short-hand technique was probably what Robert Adam had in mind when

necessary for us architects.

These 'knacks' are certainly very apparent in the drawings contained in the Clerk of Penicuik volume. For like many inexperienced draughtsmen before and since, Robert Adam appears to have been content to rely on formulae, especially for the trees, stones and undergrowth in the foreground and other minor parts of his compositions. The drawings therefore have none of that freshness of observation which marks the work of such an artist as Jonathan Skelton who was making watercolours of Roman ruins a few years later. But if they occupy a position of slight importance in the history of English topographical draughtsmanship, they are documents of outstanding interest for an understanding of Robert Adam's artistic personality and for his later work in architecture.

Despite the difference of handling evident in some of the sheets, the whole series presents a homogeneous vision of the classical scene. Untouched by the characteristically northern melancholy and sensibility which suffused the drawings and paintings of Richard Wilson, the gaiety and elegance which enabled Fragonard and Hubert Robert, also in Rome in the 1750's to transform the most sombre monuments of the Campagna into playful rococo decorations, or that sense of brooding and mysterious drama which is so evident in the etchings and drawings of Piranesi, they provide a faithful and, at times, somewhat pedestrian record of antiquities.

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Finally, the subjects of the drawings in the Clerk of Penicuik volume are of some interest. For they include, besides most of the famous classical monuments in Rome, such unusual buildings as S. Vitale and the mausoleum of Theodoric at Ravenna, the strange assembly of domes and spires on the Santo at Padua, the mediaeval castle with crenellations and round-towers at Nepi, several Renaissance buildings in Rome, and even such a modern work as Vanvitelli's interior of S. Maria degli Angeli. The somewhat eclectic taste evident in the choice of these subjects was probably due to Robert rather than Clérissseau, who complained some few years later to James Adam that Robert had had a deplorable weakness for the Gothic and other impure styles in architecture.

¹⁵ See Paul Oppé: 'Robert Adam's Picturesque Compositions' (*Burlington Magazine*, LXXX, 1942).

¹² Compare Pecheux's 'view' of the Forum, looking East with the three columns of the temple of Castor in the foreground (reproduced by L. C. Bollea in *Lorenzo Pecheux* (Turin 1942)), with No. 57 in the Clerk of Penicuik volume. They would appear to be almost identical. The Pecheux is signed: *L. Pecheux Romae F.*

¹³ Compare No. 18 in the Archives Générales du Royaume de Belgique in Brussels (reproduced by Simone Ansaux: 'Les dessins d'Italie de Laurent-Benoît Dewez', *Bulletin de l'Institut Historique Belge de Rome*, XXVII (1952)), with Adam's No. 109 in Volume 55 in the Soane Museum.

¹⁴ For Keate's sketchbook see L. D. Ettlinger: 'With All Convenient Speed to Rome', *English Miscellany* No. 4 (Rome 1953) pp. 133-146. For Adam's friendship with Keate in London see the appendix to *Francesco Zuccarelli in England* by Michael Levey in *Italian Studies* Vol. XIV, 1959.

CHECK-LIST OF DRAWINGS mounted in a volume in the collection of Sir John Clerk of Penicuik. The drawings are listed topographically. The numbers used are those written in brown ink on the drawings. The drawings are usually mounted two or more to a page, the sizes of those reproduced being given in the captions.

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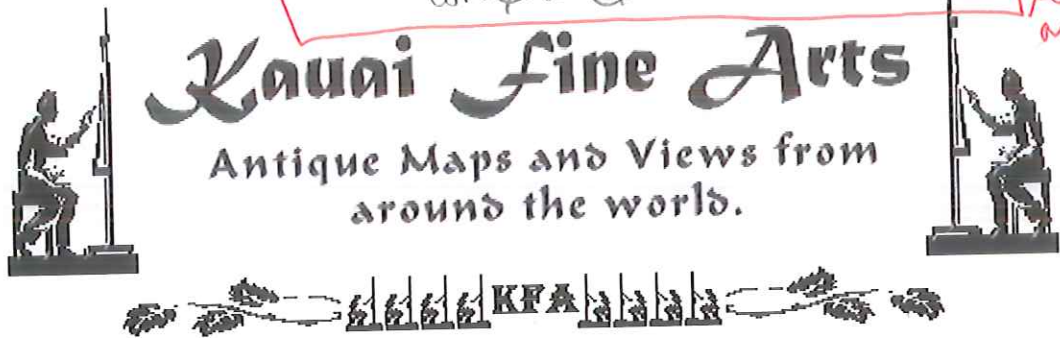
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BRUNIAS


AGOSTINO BRUNIAS was a painter from Rome, where he was a student at the Academia de San Luca. He was also employed as a draughtsman by Robert Adam. He returned with Adam to England in 1758 and continued to work with him there.

It is thought that Brunias travelled with Sir William Young, the first British Governor of Dominica, to the West Indies in 1770. Until his death in 1796, Brunias concentrated on subjects in the West Indies, in particular, Dominica, St. Vincent, St. Christopher and Barbados. Many of these were for rich white planters who ran estates on the islands, such as Sir Patrick Blake and Sir Ralph Payne.

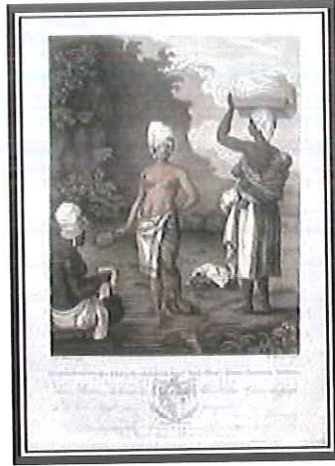
Three subjects on Dominica were exhibited at the Royal Academy in 1777 and 1779, at a time it is believed he returned to London. Two of Brunias's five paintings, to decorate the breakfast room at Kedelston Hall, are now exhibited at the Victoria and Albert Museum. He exhibited some pictures at the Free Society of Artists in 1762 and 1763 and two drawings in 1770.

Brunias's work is an important record of life in the Lesser Antilles in the second half of the 18th century, at the peak of the British military and commercial domination. His work reveals that he became primarily a figure painter, concentrating on new culture of the mulatto, born from the mixture of European, African and Carib races.

All work by Brunias is rare.

Ref:	Description:	Date:	Size:	No.	Price Ea:
	 <p><i>on website</i> ✓</p>				
WR01	BRUNIAS, Negro Dance in Dominica, full col	1779	12"x15"	1	\$3950.00

Ref#WR01 Click on image for larger view.

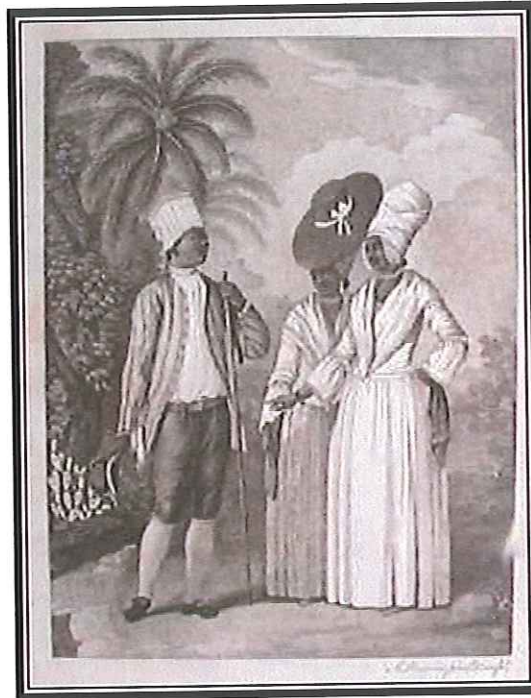


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(see enlargement)

NW0150-a

Ref#WR06 Click on image for larger view.

WR06	BRUNIAS, The West India Washer-Woman. Title and address also noted in French. Exceptional quality sepia stipple-engraving with three ladies at a stream washing clothes. Black/white	1790	8"x12"	1	\$2850.00
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Version on website
revised
NW0150-b

After study
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Free people
color

Ref#WR02 Click on image for larger view.

WR02	BRUNIAS, Free Natives of Dominica. This is one of the best examples of his work we have seen, excellent quality stipple engraving, uncoloured as issued.	1790	7"x10"	1	\$2850.00
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Version on website - reviewed ✓
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Ref#WR03 Click on image for larger view.

WR03	BRUNIAS, This is one of the best examples of his work we have seen, excellent quality stipple engraving, uncoloured as issued.	1790	7"x10"	1	\$2450.00
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on website ✓

Ref#WR04 Click on image for larger view.

WR04	BRUNIAS, A Negroes Dance in the Island of Dominica. Excellent quality stipple engraving in full original colour. Trimmed to three sides as usual. Published London.	1810	13"x10"	1	\$3750.00
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on website ✓
NW0158

Ref#WR05 Click on image for larger view.

WR05	BRUNIAS, A Cudgelling Match between English & French negroes, in the Island of Dominica. Excellent stipple engraving in full original colour, trimmed to three sides as	1810	13"x10"	1	\$3950.00
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✓

The Dictionary of
BRITISH 18th CENTURY PAINTERS
in oils and crayons

Ellis Waterhouse



Antique Collectors' Club

c.1785-95, he achieved a powerful likeness with strong shadows, for example his 'Earl of Rosslyn', engr. 1793 (SNPG). Such portraits were based on careful drawings (*Burlington Mag.*, CXIV (Aug. 1972), 534-541). At this time he acquired the honorific titles of Portrait Painter to the Duke of York (1789) and to the Duke of Clarence (1791), and he also painted 'George III' (long in Roxy Theater, New York). Of his numerous large histories the least deplorable is 'The sons of Tipoo delivered as hostages to Lord Cornwallis', 1793 (Oriental Club, London). After 1800 his success and his quality alike declined. For a time in the early 1820s he worked at Manchester, but he lived mainly in London, turning out masses of inferior paintings.

(Dorinda Evans, Ph.D thesis for Courtauld Institute, Washington, forthcoming.)

BROWN of Monmouth

Reputed painter of an extremely provincial head inscribed 'The Man of Ross', sold 26.2.1960, 148.

BROWN, N. fl.1736

A portrait of 'John Buckler' of Warminster (private coll.) is signed: 'N. Brown/1736' in what is clearly a local provincial style.

BROWN, Nathaniel fl.1765-1771

Exh. FS 1765-71, mainly portraits, but also still-life and occasional oddities. He may be the 'N. Brown' who signed and dated a portrait of 'Admiral Thomas Shirley', 1760, sold 2.12.1949, 149, in a style which suggests a knowledge of Reynolds (q.v.).

BROWN, Peter fl. ?1760-1791

Possibly the P. Brown who signed and dated 1760 a portrait of 'Mary Arundell' with a parakeet, sold S, 8.2.1950, 99. He exh. flower pieces, some in watercolours, SA 1766-68; animal pictures at FS 1767; mixed subjects at RA 1770-91, but after 1783 flower pieces. From 1785 he was Botanical Painter to the Prince of Wales.

BROWN, Robert ?1672-1753

History painter. Possibly baptised Ottery St. Mary 1672; died London 26 December 1753. Studied under Laguerre (q.v.) and was assistant to Thornhill (q.v.) at St. Paul's. He did some decorative work for London churches and was the teacher of Hayman (q.v.)

(Walpole; E.C.M., i, 263-264.)

BROWN, Robert fl.1792-1834

Landscape painter of very modest powers. Exh. RA 1792-1821; BI 1808-34.

(Grant.)

BROWNE, Joseph fl.1767-1783

East Anglian painter of decorative landscapes. An undated engraving after his portrait by T. Kerrich, calls him 'Josephus Browne, Norwicensis, Ruralium Prospectuum Pictor' and he has been confused in the British Museum catalogue with the engraver John Browne (who was educated at Norwich); in the Norwich 1783 Directory he is also (wrongly) called John (*Fawcett*). An overmantel at Shrubland Park, signed 'J. Browne 1767' is in a style owing something to Claude, Gaspard Poussin, and the Dutch. It suggests a professional painter of conventional overmantels. Possibly the 'Browne' listed as 'an eminent painter' in *Universal Magazine*, November 1748.

BRUNIAS, Agostino fl.1752-1779

Italian decorative history painter; also painted West Indian genre; his name is often misspelled. Studied painting and called 'Romano' when he won a prize at the Academy of S. Luke, Rome, 1752. Robert Adam and Clérissseau converted him into an architectural draughtsman and took him to Spalato, 1756. Came to London with Robert Adam 1758 and remained in his employment for some years. Exh. landscapes with ruins and figures FS 1763-64. In the West Indies (Dominica) by 1770, whence he sent drawings to SA 1770. He took to painting local West Indian genre and showed pictures of this character on his return to England, RA 1777-79 (*H. Huth, Connoisseur, CLI (Dec. 1962) 263-269*). Several of these are at BAC Yale.

(E.C.M.)

BRUNTON, James c.1751-1772

Painter from Norwich, where he died of consumption, 1772. Son of a clockmaker but spurred to become a painter by reading Reynolds' first *Discourse*. Entered RA Schools and was a pupil of Cipriani 1770.

(*Fawcett, 1978.*)

Brenias

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See esp. p. 65⁻⁶⁶ in Brenias



Brunias

check website for all references
to Brunia, Brunya & make spelling
consistent

~~Put into~~
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Barbados Island Girl. Although identified a reference to Barbados,
it is unknown if Brunia ever visited the island and if his
illustration is based on his own observation or if, indeed, it actually
does depict a scene in Barbados

Reference:

Hans HUTH, — see Conniscoun

(?) Check across: HTH - which one on website?

Agostino Brunias

alternate, albeit incorrect spellings: BRUNYAS, BRUNAI'S

Italian-Dan painter

Came to England in 1758 (when in his 30's)

Went to W. Indies in 1770s

Longely lived in Dominica, — ~~not sure where else~~

visited St. Vincent, — not sure where else — not sure about

B'dos

~~Islands in W. Indies visited:~~

returned to England sometime before 1773 + 1777

1810 - late 70s
1800 60
1790 50
80 40
70 30

Chuk Bryan Edwards

Vol 1, Part p. 391

2 190

3 279

311

Chuk worked CAT

Edward Edwards, Anecdotes of Painters, London, 1818, p. 65

Among his works, the following pictures may be selected, from most of which there are prints:

Sextus consulting Erichio, before the Battle of Pharfallia. Vide Lucan.

An Incantation.

King John signing Magna Charta.

The Battle of Agincourt.

Vortigern and Rowana*.

He also made many drawings of capricious subjects, which were executed with the pen in brown ink.

The following etchings are likewise of his hand, and were executed after his own designs:

Twelve Heads from Shakespeare's theatrical Characters, among which, those of Caliban and Edgar have great merit, both in character and expression.

A Set of Monsters, and other capricious subjects, dedicated to Sir Joshua Reynolds. Many of these are in a very masterly style of execution, particularly the heads of the figures.

A Frontispiece to Mickel's Translation of the Lulliad, not very good, 9 in. by 7 ½.

A Frontispiece to Lloyd's Powers of the Pen, 9 in. ½ by 7, ½.

* In the cathedral of Salisbury, there is a large window of stained glass, the subject, the Elevation of the Brazen Serpent in the Wilderness, which was designed and drawn by Mr. Mortimer. It was painted by Mr. Pearson, and presented to the church by the Earl of Radnor. There is also a window of stained glass, by Pearson, at Brazen-Nose College, Oxford, representing Christ and the four Evangelists, the cartoons for which were drawn by Mr. Mortimer.

A satyrical

EDWARDS, Edward 1808

A satyrical Print upon the late Dukes of Kingston; the title, Iphigenia's late Procession from Kingston to Bristol, by Chudleigh Meadows, 15 in. by 12 ½.

To these may be added, a copy from a Holy Family by Guercino, executed for Mr. Boydell, 11 in. ½ by 9 ¾.

He also made several designs for Bell's Poets and Theatres, and for other publications.

Mr. Mortimer marked many of his etchings, but it is uncertain how he distinguished his pictures*.

After his death, a great many etchings were made from his remaining sketches, by a person of the name of Blyth, but those productions do not contribute to the fame of Mr. Mortimer.

AUGUSTINE BRUNIAS.

An Italian, who painted decorative subjects for panels and ceilings, both in colours and *chiaro oscuro*. After some stay in London, he went to the West Indies, and resided chiefly at Dominica.

In the exhibitions of the Royal Academy in the years 1777 and 1779, were pictures by this artist, some of which were views in the island, and others representing the amusements of the negroes at that place. From the latter subjects, there are

* See marks in Appendix.

There are two portraits of Mr. Mortimer, one a mezzotinto, from a picture painted by himself, and scraped by V. Green, 1779; the other an etching, by Blyth, 1782.

K prints,

prints, engraved in the dotted manner, some of which are by his own hand.

FRANCIS SMITH.

An Italian, who painted landscape and small domestic subjects. He was much connected with the late Lord Baltimore, and travelled with him to the East, where he drew several views, one of which, a view of Constantinople, was in the exhibition of the Royal Academy in 1770.

He again exhibited in 1772, when the subjects of his pencil were views on the Thames. As he had attended in the suite of some persons who were introduced to the Turkish court, he was enabled to represent some of the ceremonies of the Seraglio; and there are prints, which are said to be very faithful representations of the manner, in which the Grand Signior gives audience to strangers of rank, and also of the ceremonies consequent to their introduction to the Grand Vizier; together with a collection of dresses of the servants of the Ottoman court; which prints were engraved by Pranker, Vitalba, and others, from drawings in the collection of Lord Baltimore, that were executed for him, by Mr. Smith.

This artist died in London, though at what time is not exactly known, but before the year 1780.

JOHN COLLETT.

The son of a gentleman, who possessed a genteel appointment in one of the public offices. He was the pupil of Mr. Lambert, and painted in a variety of ways; but the favourite subjects of his pencil were pieces of humour, somewhat in imitation of Hogarth, less satirical than narrative, more ludicrous than witty, and oftentimes displeasing, without conveying any moral instruction. Of the latter, is the print entitled the Female Bruisers, engraved by Goldar, after one of his pictures, in which two prostitutes, one of them splendidly dressed, are represented as boxing, surrounded by a mob.

He was an exhibitor at the Society's Room in the Strand, in the year 1762. There are many prints engraved after his pictures, by Mr. Goldar, the subjects of which are all of a humorous kind, although the artist himself was considered by his friends as a man of grave manners and conversation.

There is also a drawing-book that was published by Mr. Sayer of Fleet-street, which, among other subjects, contains some Academy figures, engraved after the designs of Mr. Collett, but they are not well adapted to the purpose of initiating youth in the principles of design.

Mr. Collett, who possessed an independent fortune, and maintained a very respectable character, lived long at Chelsea, where he died some time in the year 1780.

In the Addenda of Mr. Walpole's last or fourth volume of Anecdotes, mention is made of an artist of the name of John

From: Prober8@aol.com
Date: Mon, 9 Dec 2002 01:20:06 EST
Subject: Re: maroons (& Brunias No. 1)
To: jh3v@virginia.edu
MIME-Version: 1.0

BRUNIAS

Jerry, thanks for the quick report on the conference. Sounds like I didn't miss anything earthshaking. Not in the least surprised to hear what you have to say about Pearl Duncan's presentation; there are several others like her. In fact, it's amazing how many individuals have tried to capitalize on the Jamaican Maroon mystique by passing themselves off as Maroons (or "Maroon descendants"). That in itself is probably worth a paper... Well, at least the conference had you. How was Kevin Mulroy's paper? I know his book on Black Seminoles, and it, at least, is decent...

I'm attaching with this and the next few emails the promised Brunias paintings. Here's the general info from the inside of the accompanying folder that was printed up by the Institute of Jamaica:

"AGOSTINO BRUNIAS (BRUNYAS or BRUNAIS)

Sometimes referred to as AUGUSTIN or AUGUSTE. 18th Century painter, of Rome, first received attention in 1752 for a religious painting "Tobias and the Angel" which won him a prize in the annual competition at the Academia del Disegno di Luca Rome.

About 1770 he came to the West Indies and lived for the most part in Dominica, possibly as a guest of the then Governor, Sir William Young. During his sojourn here, he visited St. Vincent and perhaps some of the other islands sketching and painting.

In the well-known historical work by Bryan Edwards, "History of the British Colonies in the West Indies," a number of Brunias engravings were used to illustrate the book.

Brunias probably returned to London between 1773-1777 where he completed his paintings of the West Indies from sketches. In 1777 and 1779 he was known to have exhibited at the Royal Academy in London.

His paintings of a more elaborate nature as seen in "Village merry-making in the Island of St. Vincent," showed that much attention was always given to grand costumes and head-gear. These paintings seemed to have been executed later in England from sketches rather than done on the spot.

Engravings from his paintings continued to appear until about 1810.

The four prints reproduced here are from the oil paintings which make up the collection of Brunias originals and engravings in the National Library of Jamaica."

Here's the caption for No. 1 (which is attached here):

"West India Washer Women. CA 1779" Attachment converted: Macintosh HD: Brunias1.jpg (JPEG/JVWR) (0000E1E8) [B.1b4-6]

Villagers merry making in the island of St. Vincent with Dancers and Musicians, A landscape with Huts on a Hill, ca 1775. [B.1b4-5]

Chatoyer the Chief of the Black Caribbes in St. Vincent with his wives. [B.1b4-4]
Ca 1773."

"A cudgelling match between English and French Negroes in the island of Dominica, ca 1779. [B.1b4-3]

This is taken from one of Hans North's articles on our subject

#1

#2

#3

#4

- #1 - have something similar but not identical on website - get on scan
- 2 - have a somewhat different version - identified as Dominican
- 3 - don't have
- 4 - have version on website

See Bilby letter
enter data to filemaker

Bilby - Brunias scans

(see Bilby e-mails)

New records

Brunias	Subject	Record #s
Brunias 4	stick licking/cudgelling	Bilby - 3 ✓
Brunias 3	Black Caribs	Bilby - 4 ✓
Brunias 2	Negro Festival - Jamaica	Bilby - 5 ✓
" 1	Woolmen	Bilby - 6 ✓

Note on ~~Carib~~ Black Carib - John Labat's comment on runaway
Slaves from Barbados

~~A Negro Festival~~ Slave Festival
Slave Dance

~~Negroes Fight at baton~~ { Stick Fighting,
Stick Fighting, Dominica

file

Reply	Reply to all	Forward	Delete	Show full headers	<- Read previous	Read next ->
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From: Prober8@aol.com
To: jh3v@cms.mail.virginia.edu
Time: Tue, 17 Dec 2002 23:14:33 EST
Subject: Re: brunias


Brunias

In a message dated 12/17/02 11:59:59 AM Eastern Standard Time,
jh3v@cms.mail.virginia.edu writes:

> << Are the Brunias paintings in the
> Institute of Jamaica OR the National Library of Jamaica? OR, is the
> latter now the name for the former? >>

The four oil paintings are in the "National Library of Jamaica, Institute of Jamaica" (the former is now part of the latter, and is usually referred to in publications in this way). (The NLJ is what used to be called the "West India Reference Library"; it forms but one of several sections within the Institute of Ja.)

Likl more,
KB

 attachment of type text/html

Reply	Reply to all	Forward	Delete	Show full headers	<- Read previous	Read next ->
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Agostino Brunias

The Atlantic Slave Trade and Slave Life in the Americas

Dance, St. Vincent, West Indies, ca. 1775



Image Reference
Bilby-5

Source
National Library of Jamaica, Institute Jamaica, Kingston

Comments
Title, "Villagers Merry Making in the island of St. Vincent, with Dancers and Musicians, A Landscape with Huts on a Hill." Note, slave houses shown on left and in background. The print shown here is from an oil painting located in the National Library of Jamaica. Agostino Brunias (sometimes incorrectly spelled Brunyas, Brunais) was an Italian-born painter who came to England in 1758, when in his thirties. He went to the West Indies in the 1770s, and primarily lived in Dominica; he also visited St. Vincent and, possibly, other islands. He returned to England sometime between 1773 and 1777; in 1777 and 1779 he exhibited various of his West Indian paintings in London. For detail see Hans Huth, Agostino Brunias, Romano (The Connoisseur, vol. 51 [Dec. 1962], pp. 265-269). Compare with images NW0251a and NW0156 on this website. (slide of print, courtesy of Kenneth Bilby)

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.

*Agostino Brunias painting
A version of this painting, with
some similar figures, is published in
(see reference to image)
titled ... (see attached)*

of the struggles between the European powers for their possession in the Seven Years' War and the war sparked off by the American Revolution.

Scenes of life on West Indian plantations had been painted in the early years of the eighteenth century by a Dutch artist, Dirk Valkenburg.¹⁴ A number of others suddenly appeared in the 1770s. An obscure French painter, Le Masurier, depicted life on Martinique in three large canvases dated 1775, presenting an idealized view of elegant creole society and its contented slaves among the natural riches of the island.¹⁵ At the Society of Artists in London Philip Wickstead exhibited a painting of *A Mulatto Woman Teaching Needlework to Negro Girls* in 1777, and George Robertson a whole series of Jamaican scenes between 1775 and 1778.¹⁶ Both artists were protégés of William Beckford of Somerly who, like his famous cousin and namesake, the author of *Vathek*, owned extensive plantations in Jamaica. In 1777 Agostino Brunias showed at the Royal Academy *A Sunday Negro's Market in the Island of Dominica* which, according to a contemporary reviewer, was "well grouped, and fancifully imagined; and has every appearance of the truth of representation."¹⁷ An undated painting by Brunias is of black and mulatto men and women, some fashionably dressed, courting and dancing in the tropical sunlight.¹⁸

An Italian by birth, Brunias made a speciality of such pictures after beginning his career as a painter of biblical subjects in Rome, going to England as a draftsman in the employ of Robert Adam, taking part in the decoration of neoclassical interiors, and finally emigrating to the West Indies in about 1770. He seems to have aimed at making accurate records of the appearance and life of both the blacks and the indigenous population of the islands, in contrast with earlier eighteenth-century artists who had tended to represent all non-European people as fantastically exotic figures—whether they were Africans, American Indians, or Chinese. He provided in fact a West Indian counterpart to the scenes of "native" life painted in India at about the same time by Tilly Kettle and, somewhat later, Johan Zoffany.

His was nevertheless a rose-tinted view, and his paintings evidently won the approval of several owners of plantations, including Sir William Young, the West Indian born governor of Dominica. Further there must have been a larger public for the prints he engraved after those with such subjects as *The Barbadoes Mulatto Girl*, *Cudgelling Match between English and French Negroes in the Island of Dominica*, or *Negroes Dance in the Island of Dominica*. An engraving of three blacks published in 1780 bears the title *Free Natives of Dominica*—a reminder, if one were needed, that the majority were not free. Yet he made no direct allusion to a problem that was being discussed more widely and seriously than ever before. A steadily increasing number of protests against slavery had been answered in 1774 by Edward Long's attempt at a defense of the institution in his *History of Jamaica*, the most violently Negrophobic publication of the century which sought to prove biologically that blacks constituted a distinct species, naturally inferior to *homo sapiens*.¹⁹ Brunias depicted them, however, neither as pathetic victims of oppression nor as bestial creatures intermediate between orangutans and human beings, as Long declared them to be. Some, presumably slaves, are shown barefoot while others, probably free, are as well dressed as whites; all appear to be well fed and enjoying life in what was still believed to be an earthly paradise. Whatever his views on slavery may have been, Brunias's

fig. 2

fig. 3



3

All (outside) scene is that Mrs (location) for this painting's person

3. Agostino Brunias, *West Indies*. Ca. 1770. whereabouts unk



email address

--Select Mailbox--

Your message has been sent

Note - Transfer article to
ms. word & edit down
accordingly

From: "Lennox Honychurch" <lennoxh@cwdom.dm>

Subject: Re: Brunias

Date: Mon, 5 Jan 2004 16:17:00 -0400

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

Dear Jerome,

Thank you so much for your comments on my paper on Brunias. I am in the process of working it into a book, covering all his work in the islands and a bit more about his earlier life. It is amazing the errors that abound out there about him, including Christies writing a lengthy piece about Brunias' work being done among the Maroons of Jamaica!

Please feel free to use what you wish for your web site with the usual acknowledgement of course. As for siting the piece, at present it only exists as a published work on the UWI Country Conference Papers page so that will have to be its reference.

All the best

lennox

Lennox Honychurch, M.Phil. D.Phil.(Oxon)
Staff Tutor
University of The West Indies
School of Continuing Studies
P.O. Box 82, Roseau , Dominica . Tel: (767) 448 3482

Or : P.O.Box 1889, Roseau, Dominica. Tel: (767) 448 3346 or
(767) 445 7564

----- Original Message -----

From: "Jerome Handler" <jh3v@virginia.edu>
To: <lennoxh@cwdom.dm>
Sent: Saturday, January 03, 2004 12:03 PM
Subject: Brunias

> Lennox. I wonder if you remember me; we met several years ago at a
> conference in London. I got your e-mail address from Gad Heuman. The
> reason for my writing is that I just finished reading your splendid
> paper on Brunias (Chatoyer's Artist); it is by far the most informative
> piece of which I am aware on Brunias and his work, particularly as that
> work relates to the West Indies. I read the paper on line and gather
> it was given at a conference in St. Vincent in May 2003. The more
> immediate reason for writing is that I would like to cite and quote
> from this paper on our website on the slave trade and slavery in the
> New World. The URL to this website is below my signature. If you will
> check the section, "Explore the Collection," and insert the name Brunias
> in the Search box, you will see the illustrations by Brunias we have on
> the web. Now, having read your paper, I will have to revise a number
> of the annotations/comments and update the information based on your
> work, but would like your permission to cite as well as briefly quote
> your paper. In addition, could you suggest the best way to cite the
> paper since it appears on line. Obviously, your name and the title of
> the article, and I assume the URL to the website as well. With best
> wishes, Jerome Handler
>
>
> Jerome S. Handler
> Virginia Foundation for the Humanities
> 145 Ednam Dr

> Charlottesville, Va 22903
> (434) 924-3296
>
> <http://hitchcock.itc.virginia.edu/Slavery/>
>

✓ Paint check copy for B. Patten + send to her
✓ send website to Casperell

Chatoyer's Artist: Agostino Brunias and the depiction of St Vincent

Lennox Honychurch

Introduction



✓ write Good Heavens for the mascot of Hony Church
Lennox - permission to cite article how should it be cited

1st National Hero

Click on image to see larger version

In 2002, the paramount chief of the Black Caribs of St Vincent, Chatoyer, (Chatawe), was declared the National Hero of St. Vincent. The visual representation of Chatoyer as a nationalist icon of an independent Caribbean state in the 21st century was set in place by the paintings and engravings of him, which were done by an Italian artist, Agostino Brunias, in the 18th century. Today his paintings and engravings sell for thousands — and in the case of the larger paintings for hundreds of thousands of dollars — in the auction houses of London and New York. **His art was escapist as it was romantic, it distorted the harsh realities of slavery in St Vincent and the Lesser Antilles so as to satisfy his absentee planter clientele and yet in its detail it reveals aspects of Caribbean heritage that are impossible to glean from the texts of documentary archives.** Historic illustrations in the tourism literature of St Vincent today still use Brunias' engravings to depict an idyllic plantation society in tune with the demands of the tourism product which, in matters of history prefers a selective memory in the same way that the plantocracy favoured a selective depiction of reality.

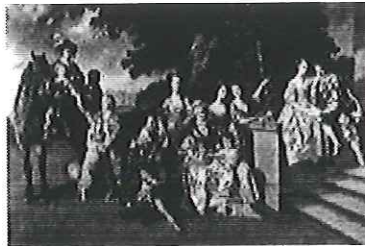
Agostino Brunias was born in Rome in 1730 and was hired by the leading 18th century architect Robert Adam to work with him in England, doing decorative murals and drafting designs for the stately homes that Adam was building across Britain. During this period Brunias made the acquaintance of William Young, who in 1764 was appointed President of the Commission for the Sale of Lands in the Ceded Islands, which included St Vincent. In this position Young purchased property on the island including land on the west coast along the borders of what the British chose to declare as Carib territory. **Brunias traveled with Young as his personal artist recording the Commissioner's progress and the visual context of his exploits.** Yellow Caribs, Black Caribs, enslaved Africans and the free 'people of colour' of St Vincent all become subjects of Brunias' brush. This paper seeks to place these images in the context of their times so that they can be better understood today.

Recording an Adventure

Agostino Brunias began his art studies in Rome at the Academia di San Luca, where he won 3rd prize in the second class for painting in 1754. Like many other Italian artists of the period he immediately found work, painting scenes of the classical ruins and doing souvenir portraits for wealthy British visitors who were sightseeing in the city during the mid-eighteenth century as part of their "Grand Tour" of Europe. This was an extended expedition, a mixture of early tourism and education in the field, that was undertaken by wealthy young British gentlemen, and occasionally ladies, often accompanied by tutors or experts in classical history and art. Brunias was noticed by the Scottish architect Robert Adam, who as part of his tour was sketching Roman architecture, admiring Palladian buildings and collecting ideas that he would later use to great effect in designing and constructing some of the most fabulous stately homes in England.

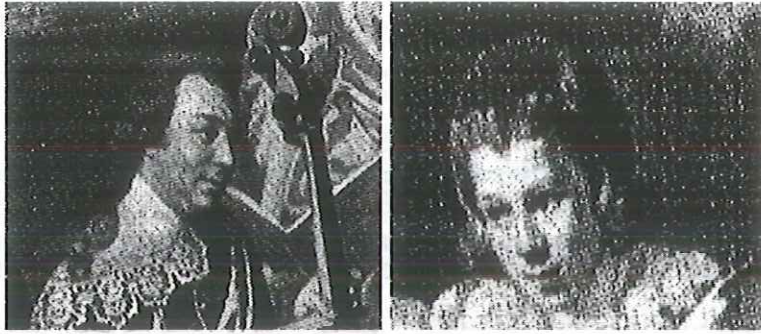
Adam is considered to be the greatest British architect of the later 18th century and was equally if not more brilliant as a decorator, furniture designer and the leader of neo-classical and neo-Gothic taste at the time. Adam offered Brunias a job as a draughtsman and decorative artist in the studio that he had set up in Rome during most of the four years, from 1754 to 1758, that he was on his Grand Tour. He said of Brunias that he had been "bred a painter" but was "converted into an architect" by his French assistant cum guide, Charles-Louis Clerisseau and himself. "He does all my ornaments and all my figures vastly well." In 1758 Adams took Brunias and most of his studio staff along with him to London where he set Brunias to work doing architectural drawings and painting friezes, ceilings and decorative murals in Adam houses across the country.¹

It was during one of these commissions that Brunias was introduced to Sir William Young, who, in December 1764 was preparing to go out to take up an official position in the recently captured islands of the Southern Caribbees, as they were called at the time. Early in 1764, Minister George Grenville nominated Young to be the first Commissioner and Receiver for sale of lands in the ceded islands of Dominica, St Vincent, Grenada and Tobago. These islands had been granted, or ceded, to Britain under the terms of the Treaty of Paris, signed in 1763 that ended the Seven Years War. They were to be governed as a group with headquarters in Grenada.



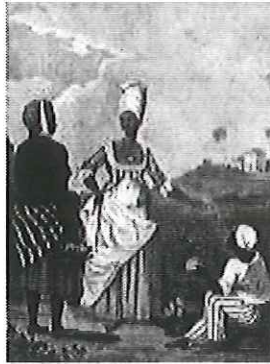
1. Family of Sir William Young by Johan Zoffany, R.A. (1733-1810). Walker Art Gallery, Liverpool.
Click on image to see larger version

Sir William's meeting with Brunias coincided with a falling out between Brunias and Adam over living conditions, pay and what appear to have been complaints by Brunias about the lack of accreditation of his work.² In the circumstances Brunias readily acceded to Young's offer to accompany him to the Caribbee Islands as his personal artist. It was an attachment that allowed him an honourable escape and an opportunity for adventure. He was to act as the recorder of Young's progress. In effect he would do in the Caribbean, what he had done for the English tourists in Rome; providing in paint, snapshots of their experiences and souvenirs of the places they had visited, in those days before photography.



2. Sir William Young, 1st Bart (1725-1788) & Sir William Young 2nd Bart (1750-1815)
Click on images to see larger version

In late 1764 Sir William Young and his entourage, including Agostino Brunias, set sail for Barbados on "the first of six West Indian voyages made by Sir William in his public employ." In all, Young was away from his family for eight years from 1764 to 1773. The Board of Land Commissioners, of which Sir William was President, had its first meeting in Bridgetown on 10 January 1765. It was here that Brunias did his first sketches on the islands and one in particular, which was later made into an engraving "Barbados Mulatto Girl".³ With their preliminary business done, the Commissioners set sail again to dispose of Britain's latest conquests. The sales of land commenced in Tobago on 14 May 1765, at St Vincent on the 28th May and on Dominica in June. Sir William purchased some of the best pieces of real estate on all three islands. 'Insider trading' was obviously not an issue in the 18th century.



1765
NW0016

3. The Barbadoes Mulatto Girl
Click on image to see larger version

Sir William juggled his duties as Commissioner of Lands and his post in Dominica with periodic visits to his estates in St Vincent and Tobago. Brunias accompanied him on these trips, which included social calls on Grenada, St Kitts and Barbados. Young recorded "110 voyages of a like nature performed in the course of nine years amongst the ceded islands on the service of the Commission for the sale of lands."



4. Ile Saint-Vincent. Levée en 1773 après le traité fait avec les Caraïbes. Traduit de L'Anglais. Paris, Le Rouge, rue des Grands Augustins, 1778.
Click on image to see larger version

Artist in the field 1765-1768

1765-1768

Once he set up his easel in the tropics, Brunias readily adapted to his new environment. Forested mountains, rivers, unusual plants and scenes of Creole life replaced the vine covered ruins of the Eternal City peopled by colourful Italian peasants. These were the recurrent images that he and other Italian painters had produced in response to the market thrown up by the Grand Tour. In the West Indian case, the clientele was rather similar, for absentee planters living on their accumulating wealth in Britain wanted pictures of their properties and sugar works as evidence of their investments and interests across the Atlantic. While other visiting artists to the West Indies were sketching the forts, ports and rural plantation scenes of the sugar-rich islands, Brunias was looking closely at the people around him. There were the indigenous Caribs and enslaved West Africans who were being transported to St Vincent in increasing numbers as British plantations were established after 1763. Thomas Atwood, who was a resident magistrate, attorney and Dominica's 18th century historian, describes a most diverse white population in these new colonies. "English, French, Spaniards, Italians, and Genoese, who are natives of those countries in Europe, or their issue, born in the West Indies; which are called Creoles, to distinguish them from Europeans."

In the stratified British colonial society that quickly fell into place on St Vincent and the other ceded islands, Brunias was an outsider on several levels. He was not an Englishman or a Scotsman, both of which nationalities were in the vanguard of settlement; he was a Roman Catholic in a colony that discriminated against the mainly French Roman Catholic minority in preference to members of the established Church of England, the church of the State; and his status as a draughtsman placed him just one rung above the level of Sir William Young's white servants. The other Italians already in the islands made their living mainly as contract lumbermen clearing virgin forest for the opening of plantations. Just as Adam referred to Brunias as his draughtsman, so did Sir William. His son notes Brunias' presence in his father's entourage obliquely when he lists the costs of "deputies, extra clerks, draftsman and contingencies in the islands of Grenada, Dominica, St Vincents, Tobago, Becuya and the Grenadines."

His social equivalents in St. Vincent were the "free people of colour", the mainly French mulattoes who, along with yeoman farmers from France had settled in St Vincent among the Caribs prior to the conquest by the British. Those who stayed on were either owners of small coffee estates in the hills or petty tradesmen in Kingstown. It was among these people that Brunias pursued his social life and it was among their type that he eventually sired a family in Dominica. He related easily to them and this is clearly reflected in his art. A white face is seldom seen except if painted by special commission as in "Pacification with Maroon Negroes" where British soldiers form the right half of the picture while the Black Caribs stand on the left. One exception to this tendency is the face of Brunias himself, which he slips into one of his many paintings of washerwomen, depicting himself as a voyeur hiding in the bushes. And perhaps it is he who makes an appearance again as the white man standing in the doorway of a hut observing "A Cudgelling Match between French and English Negroes in the Island of Dominica"

With Young as his patron he had the time and facilities that are ideal to the artist. The Commissioner did not have a reputation for skimping on his luxuries, even in the frontier setting of the "the ceded islands", which were then the Empire's newest and rawest possessions. Here it was said, "he lived in the style of a prince". He had his own traveling musicians and brought out his personal servants from England along with his silverware, linen and furniture. He imported deer to provide him with venison and peacocks to parade across the lawns of his villa overlooking Calliaqua Bay on St Vincent and later at Government House in Roseau, Dominica. The Villa area in southern St Vincent is named after Sir William's residence, which was unusually sumptuous in its décor, boasting a grand ballroom and paintings by Brunias, all of which were destroyed in 1795 during the second "Carib War". But that was some thirty years in the future. Of that earlier period there is the legend of Chief Chatoyer passing through Villa Estate and admiring two of Sir William's fine horses, which the Commissioner immediately gave to him. In return, Chatoyer is said to have "looked across the strait and pointed to the island and

told Sir William he was more than welcome to it if he so desired."- Brunias features Young Island in one of his engravings.

Even in his official affairs Sir William ensured that the finer trappings of the British aristocracy were transported across the Atlantic and planted upon rain-drenched volcanic islands amidst the bland brutishness of a colonizing plantocracy. Years later, his son, also named William, recalled of his father that "He recommended, he solicited; he invited to settlements in a wilderness, with the voice of music, and fine arts; he made jovial parties of colonisation...and few who ventured within the charm of his society could not long resist his example or his persuasions, to enlist in the undertaking...and his bounteous entertainment, necessarily unremitting, from a succession of unprovided friends (for in enterprises of hazard all are friends) was to be defrayed at the charge of the individual first Commissioner."

Young was made Lieutenant Governor of Dominica in 1768 but soon the planters there were demanding their own separate Assembly, and not for the first time was a federated government of the Caribbees broken up. Sir William was chosen to be the first Governor of the new government and was sworn in on 17 November 1770. However his main private interests at the time were in St Vincent. The contrast between pioneers hacking their way into a jungle frontier over rain-drenched volcanic peaks and the ornate furniture, chandeliers, crystal, paintings, entertainments and fine wine lavishly provided by an 18th century Man of Sensibility gave this enterprise an aura of exoticism that is reflected in the work of Brunias.

The subjects of his paintings and engravings include dancing in St Vincent and Dominica, women washing clothes in the rivers, cudgeling matches or 'stick licking', market scenes and expensively dressed free people of the 18th century. His near-nude washerwomen on the luxuriant banks of streams add a prophetic touch of the primitive Gauguin to the style that Brunias followed. Pictorial accounts of maroons, the escaped slaves who had taken to the hills, and the Black Caribs of St Vincent, particularly the chief Chatoyer, occupied his attention. Brunias worked on watercolours, sketches and oil paintings in the islands. These originals on canvas, wood or paper were then taken to England where they were redesigned as engravings. It was a period when there was great demand in Europe for engraved prints on all subjects. Many of the figures seen in his paintings can be identified in the prints rearranged in various ways to suit the different medium. In most cases the original images are reversed when transferred to the metal plate and printed. Some of the characters appear several times. Two women as flower girls turn up again as spectators to a dance or may be observed in the corner of a group promenading along a riverbank. Most of them were published in the years after his term with Young was over, while several were produced after they were both dead. Most are dedicated with great flourish to his patron and other colonial personalities associated with the islands.⁵ A number of Brunias works on paper were included in a sale at Christies auction house in 1785. These were used freely by the engravers and printers who got their hands on them, so that many of the "Brunias prints" published may have had little input from the artist himself in the final process.

Engravings made up from various paintings by Brunias were used to illustrate the important plantocratic account of Britain's exploits in the region, *'The History Civil and Commercial of the British Colonies in the West Indies'* by Bryan Edwards. These prints appeared in the second edition (1794) and later editions (1801 and 1818-1819). The images conveyed by his engravings complements Bryan Edward's text, which used a combination of history and contemporary reports to launch an unabashed defence of slavery so as to counter the growing voices of opposition coming from the Abolitionists in England at the end of the 18th century. James Pope Hennessy called it the "Myth of the Merry and Contented Slave".

"Its components can best be envisaged as a series of vignettes in the mode of the lovely coloured engravings of slave festivals based on the pictures of the eighteenth-century painter Agostino Brunyas (sic). In this fictive slave existence turbaned Negroes and Negresses sang as they worked the cane or cotton fields by day, spent the night drinking, dancing and making love, reared their families of sportive piccaninnies, and liked and respected the white masters, their indolent whey-faced wives and their spoilt children." He argued that this was a theory, effectively conveyed by Bryan Edwards, which swept

back to Europe and was long believed there. To illustrate this view, Hennessy uses the engraving of "A Negro festival in the island of St. Vincent". The same print is used by Eric Williams in his magisterial history of the Caribbean, '*Columbus to Castro*', to argue a similar point. Brunias' "Negro Festival" is in effect a propaganda piece.

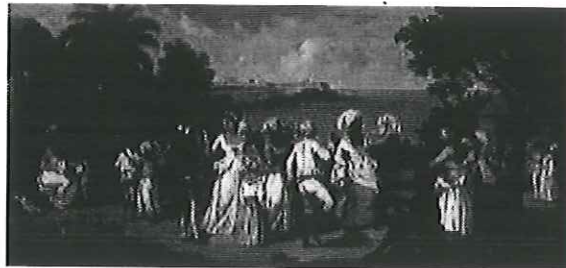
A Negro Festival



EDW 1

5. Negro Festival in the Island of St. Vincent.
Click on image to see larger version

Although it is described as taking place in St Vincent, this engraving combines scenes produced elsewhere on the islands. In the left hand corner of the picture a drummer and female tambourine player reappear from similar scenes painted in Dominica and St Kitts. A dancing couple performs what may be the 'Bélé', now called 'Belaire' in Trinidad. They too can be observed in at least three of his other paintings of the period. A white sailor or overseer asks a decorous Mulatress to dance or at least gestures towards the dancers. To the right a slave lays out plates of pineapples, pears, plums and grapes, symbols of the tropical bounty readily available from the island. This is taken from a Carib basket, a hint of the trade in handcraft, which was carried on between the St Vincent Kalinago and the colonists. In the background are slaves, all dressed in resplendent fashion, partaking of a feast. Luxuriant vegetation and craggy cliffs rise behind the festive gathering.



NW0156

6. Negroes Dance in the Island of Dominica (or St. Kitts)
Click on image to see larger version



7. Negre et negresse de la Martinique dansant la Chica. Par de J. Lachaussee d'apres S.G. Saint-Sauveur (d'apres Agostino Brunias) 1805.
Click on image to see larger version

As in his other paintings Brunias records the costume of the time in magnificent detail, but gives what some believe to be an exaggerated conception of the dress and conditions of the age. In a wider study of his prints one can follow the social order of fashion, beginning with the issued denim or chambray livery or 'livre' of the field slaves through to the extravagant material and colours of the freed slaves and mulatto planters. This, and other Brunias prints show the different styles of tying the madras head kerchiefs, of wearing the accordion pleated petticoats, strapped bodices and silk foulards. The detail of their jewelry gives evidence of a considerable trade and creativity in gold and other metal work.



8. Mulatto Promenade.
Click on image to see larger version

Mode of dress is still a subject of importance and much debate in the West Indies and is a direct result of historical systems. Without social or educational means of showing their status over others the only way that free blacks could exhibit their superiority was to imitate their former white masters to the extreme and one of the ways this could be done was through clothes. It is well recorded that free blacks and 'people of colour' went to great lengths to outshine the issued wear of the field slaves and factory hands. But the British travel writer Quentin Crewe commenting on Brunias' paintings two hundred years later felt that "however good they are, there is an element of mockery in his paintings, which so often depict black people aping white manners."

However there was a desperation to declare their position as free people, to use fashion to counteract, and indeed to protest, against the social restrictions imposed upon them. This may well have contributed to the excesses of which Thomas Atwood commented: "The free people of colour are remarkably fond of dress and dancing; for the enjoyment of both which they will sacrifice everything that is valuable in their possession... their ladies being usually dressed in silks, silk stockings and shoes; buckles, bracelets and rings of gold and silver, to a considerable value."



EDW1

9. Negro Festival in the Island of St. Vincent.
Click on image to see larger version

This is vividly represented in the controversial "Negro Festival in the Island of St Vincent", which perhaps more accurately represents a party of "free people of colour" than the slave festival that the term "Negro" or "Negre" (synonymous with "slave") indicated in the 18th century. But this is splitting hairs, for whatever the source, it has conveyed its misleading message of merriness and contentment of the enslaved for over two hundred years.

The Fruit Market



NW0006

10. The Fruit Market at St. Vincent.
Click on image to see larger version

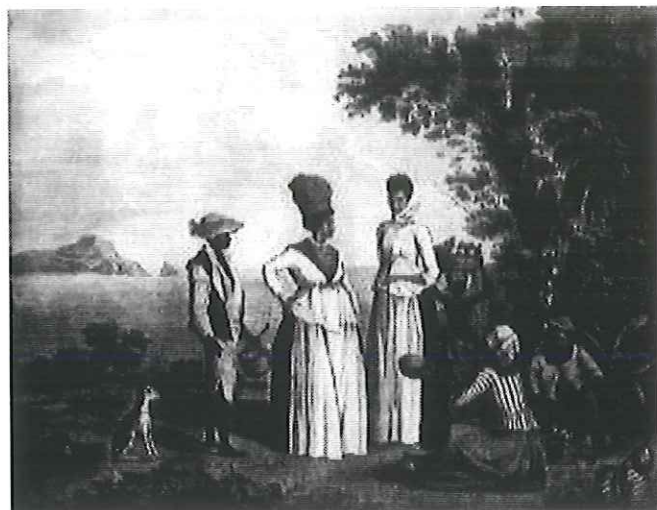
The Sunday market was a focal point for plantation society in St Vincent. Apart from its obvious commercial appeal it provided a significant moment of liberation for the enslaved. It allowed them to engage in enterprise for their own benefit, selling produce from their garden plots to obtain money with which to purchase sundry goods such coloured cloth, jewelry and basic utensils for personal adornment and use. In other paintings Brunias has featured more crowded market scenes but in this engraving, "The Fruit Market at St Vincent" it appears more as an encounter with vendors on their way to the main market in Kingstown. As in the engraving of "a Negro festival", Brunias uses fruit and luxuriant vegetation on the right of the picture to conjour up an image of tropical plenty. A melon is proffered to a mulatto mistress and her companion while a man, most likely her slave carrying her basket, observes the transaction. Two other vendors, baskets loaded with fruit, are nearby.

In the background across the bay stand the unmistakable outlines of Young Island and the rocky outcrop of Fort Duvernette, in homage perhaps to Sir William's ownership of these landmarks. This print can be studied in conjunction with a rare watercolour sketch by Brunias showing two of the characters who appear in the picture. Painted on paper, it is entitled in French Creole, "Madame épis Mouchier", (Mistress with head tie) and shows the identical couple that appear in the print. Because of the engraving and printing process they stand in the opposite direction to which they had been painted. These original figures were copied and inserted into the picture by the engraver Brown and published by Thompson in 1804, eight years after Brunias' death. Such scenes of mulatto ladies accompanied by or engaged with black slaves are a common feature of Brunias' work.



11. Madame épis Mouchier (Mouchwé). Watercolour sketch.

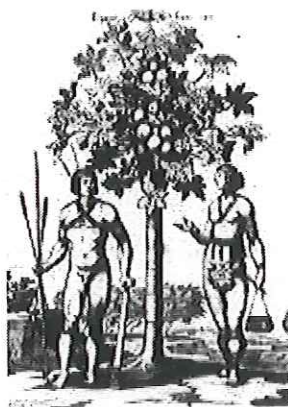
[Click on image to see larger version](#)



12. The Fruit Market at St. Vincent.

[Click on image to see larger version](#)

The Aborigines



13. Couple Caraïbe des Antilles. Sebastien le Clerc (1637-1714). Engraved 1667.

[Click on image to see larger version](#)

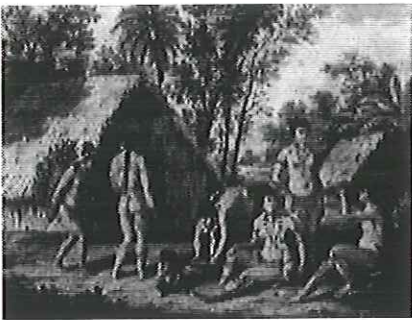
Brunias did several paintings of Caribs in Dominica and St Vincent and these have become important sources of information on the remnants of indigenous culture, as it existed on the islands in the 18th century. One of these interesting oil paintings shows a group of Caribs outside their huts in St Vincent displaying artifacts and adornment that can be related to descriptions of similar scenes given in ethnographic texts of the Caribbean published by French writers during the previous century. The most

influential of these were the engravings of Le Clerc, which illustrated Jean Baptiste Du Tertre's *'Histoires generales des Antilles habitees par les Francaise'*. Jean Jacques Rousseau noted the accounts of the Caribs contained in this book in formulating his theories on the ideal of the 'Noble Savage'. This concept was taken up in the work of Brunias as he portrayed the last of the Caribs during the peak years of Enlightenment thought in the latter half of the 18th century. While on a visit to England c. 1775-1784 Brunias reworked scenes of Carib life. At Stowe House in Buckinghamshire, for instance, he did "wall paintings of Caribbean aborigines" in the Ante Library, but by the 1870s there was no evidence of them, so they had apparently been painted over. These murals must have drawn heavily on the sketches that he had done among the 'Yellow Caribs' St Vincent.



14. Caribs of St. Vincent. Oil painting.
Click on image to see larger version

On the outskirts of the pioneer British settlements such as those of Sir William Young in St Vincent, particularly along the Leeward coast, there were members of the original Kalinago, the inheritors of the previous Native Caribbean cultures on the island. The colonists knew them as the 'yellow' or 'red' Caribs. In "A Family of Chairaibes drawn from the life in St. Vincent" Brunias provides us with an ethnographic study of the people and their material culture. The engraving and the painting are almost identical.



15. A Family of Charaibes drawn from life in St. Vincent. Oil Painting.
Click on image to see larger version



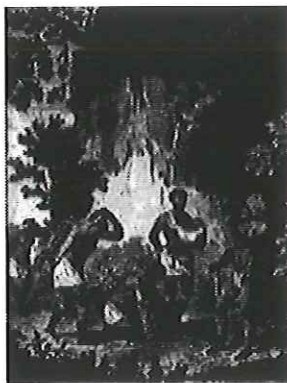
16. A Family of Charaibes drawn from life in St. Vincent. Print.
In Bryan Edwards' *History Civil and Commercial of the British West Indies*, 1801, 1818, 1819, T. Miller Publ. Cheapside, London.
Click on image to see larger version

Two types of hut stand in a forest glade, which provides the backdrop for six adults and two infants who display various tools and utensils. The larger hut, a *taboui*, in the Island Carib language, was of a type

used up into the 1950s while in the background stands the open-ended *mouina* with a hammock strung across it. The Kalinago appear in their tribal finery of beads, earplugs, decorated aprons and hair ornaments. From the left one woman arrives with her loaded *pegal* greeted by a man carrying a bow and several arrows. In the centre a woman lowers a clay bowl, *chamacou*, onto a wicker stand, *mattoutou*. A woman seated on a wooden stool displays the reed bark leg straps that were woven on at marriage so as to enlarge her calves and was considered to be a mark of female beauty. A baby suckles her while another eats from a small bowl. A man drinks from a calabash, *mouloutoucou*, and as in the pictures of the Black Caribs he carries a knife slipped into his loincloth. Identifiable plants are the heliconia or balizier, *baliri*, to the left and a native palm, in the centre. Apart from the specific botanical specimens, Brunias painted trees in the manner of temperate oaks and elms rather than tropical rainforest vegetation. Such a pristine gathering, free of European trade goods, may not have existed in the 1760s and Brunias may have pieced together elements of what was left of the culture at the time. However it still is a valuable ethnographic record of Vincentian Kalinago and it is an image that has been reworked by other artists in the generations that followed.

Chatoyer and the Black Caribs

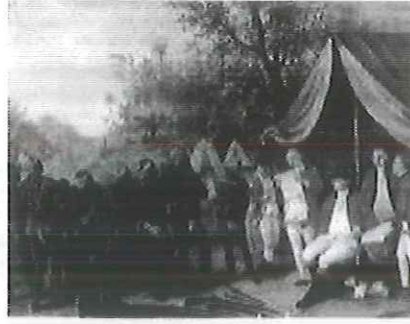
In the first years of settlement Sir William Young was aware that he had to woo Carib friendship, at least until the British had the upper hand. During the first three years of settlement, 1765-1768, there appears to have been much interaction between Young and the Caribs and it is during this period that Brunias had his greatest access to them. Several paintings of Chatoyer are done during this interlude, the most famous being versions of Chatoyer and his five wives. Sir William records giving the chief numerous gifts and holding 'vins' or feasts for his entertainment. But there was growing apprehension among the Caribs as colonization progressed. The relationship changed as they saw the plantocracy's greed for more land transgress any earlier assurances they may have been given as to the security of their own farming and hunting territory. It is a subject well covered in the literature of the period elsewhere and it needs to be taken into account as a background to this section of this paper.



B. 16-4

17. Chatoyer and his Wives.
Click on image to see larger version

As the situation in St Vincent deteriorated Governor Young suddenly left his post in Dominica in 1772 rushing to St Vincent to "assist with the Carib War" and to protect his estates there. The Dominican Assembly was none too pleased by his departure and refused to pay him, arguing that, "His salary was conditional on his actual residence and must be forfeited because of his absence." Regardless of this Young participated fully in the so-called "First Carib War" of 1772-1773. At first he attempted negotiation, but when conflict broke out, he adopted the hard line view, which included, among other possible solutions, the idea of transporting the Black Caribs away from St Vincent.



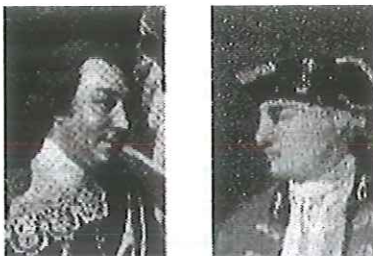
18. Pacification with Maroon Negroes. Oil Painting.
Click on image to see larger version

Like the "Negro Festival", the engraving entitled "Pacification of Maroon Negroes" has been the centre of some controversy. The original painting from which it is taken depicts, what is believed to be the climax of the First Carib War, when in February 1773 a treaty was made between the British and the main Black Carib chiefs, Chatoyer prominent among them. British soldiers are encamped on the right, while the eleven men due to take an oath of allegiance to King George III stand to the left listening as an interpreter, probably Chatoyer's chief advisor, Jean Baptiste, explains the terms dictated by the British. As demanded in Article 2 of the treaty to "lay down their arms", the guns, swords and bows of the Black Caribs lie on the ground between them. At the extreme right a British officer holds a map of St Vincent, which would have had the respective boundaries of Carib and plantation land delineated on it. Another officer reads from a paper, which contains the twenty-four articles of the treaty. There is some disagreement as to who is the senior officer seated with his arm extended in a classic gesture of peace. Some have it to be Major General Dalrymple leader of the expedition of 1772. Others are convinced that it is Sir William Young himself, painted as heroic peacemaker by his loyal artist. A comparison of Sir William, painted by Zoffany and Sir William as painted by Brunias would favour the view that it is Young. But by the time the painting was transferred into an engraving it could be any white official and in its printed form this scene took on a life of its own. It has been used to depict scenes of maroon confrontation in Jamaica and Dominica as well as at its point of genesis in St Vincent. In Bryan Edwards' history it is captioned "Pacification with Maroon Negroes" without any direct reference to the text, which mainly covers the Jamaican maroon campaigns. Printed at the time of the Haitian revolution and its aftermath it became also a symbol of British order and control in comparison to the disastrous French collapse in St Domingue. Brunias had once again provided visual reinforcement of the security and contentment under British rule at a time when the British Empire was expanding its vision to India and Africa beyond its early focus in the West Indies.



19. Pacification with Maroon Negroes. Print. In Bryan Edwards' *History Civil and Commercial of the British West Indies*, 1801, 1818, 1819, T. Miller Publ. Cheapside, London.
Click on image to see larger version

Patron and Artist



20. Sir William Young by Johan Zoffany and Agostino Brunias.
Click on image to see larger version

Sir William Young was back in England at the end of 1773 and his office of Receiver and Governor closed on 1 October 1774. It was concluded by his family that "the adventure in the ceded islands had proved so expensive and indeed ruinous" to him. Brunias stayed on in the islands for a while after Young's departure in 1773 and then returned to England in about 1775 and visited the continent. During this visit he exhibited and sold paintings, mainly to absentee planters resident in Britain. He transferred details of his paintings into engravings and returned for a time to his former occupation of carrying out commissions in the grand houses that Adam had constructed, this time using Caribbean rather than classical themes. He exhibited three of his West Indian paintings at the Royal Academy exhibitions of 1777 and 1779.⁶ At this time he was living in London's West End. He was at two addresses during this period, 20 Broad Street, Carnaby Market; and 7 Broad Street, Soho. 1775

He kept in touch with his patron and eventually returned to the Caribbee Islands in 1784 where he produced a set of botanical drawings for the newly appointed curator of the St Vincent Botanic Gardens, Mr Alexander Anderson. This return coincided with the declaration of peace between the French and the British following five years of war during which time Dominica and St Vincent had been occupied by the French: Dominica from 1778 and St Vincent from 1779. Both were returned to British rule by the terms of the Treaty of Versailles in 1783. All of this had happened during Brunias' absence in Britain. Sir William died in England on 8 April 1788 leaving estates in Tobago, Betsy's Hope in Antigua and Calliaqua and Pembroke in St Vincent. The title went to his son, also William, who inherited his plantations and died in Tobago in 1815. In his will, written and registered in St Vincent, Sir William the elder, bequeathed to "Mr Brunias, one mourning ring" and fifty pounds Sterling. After his job in St Vincent, Brunias was again in Dominica where he spent the rest of his life continuing to paint surrounded by the family, which he appears to have begun just before his departure in 1775. Brunias died in Roseau on 2nd April 1796 at the age of 66 and was buried in the old Roman Catholic cemetery that surrounded the church dedicated to Notre Dame du Bonne Port, Our Lady of Fair Haven.⁷ 1784
died 1796 ✓

Pl. 43

Pl. 46



PLACE ET FONTAINE MONTARCHIE,
DEVANT LE DÉFENSEMENT,
au Cap-François, Isle St. Dominique.



FONTAINE D'ESTAING,
AU CAP-FRANÇOIS,
Ile St. Dominique.



BLANCHISSEUSES.

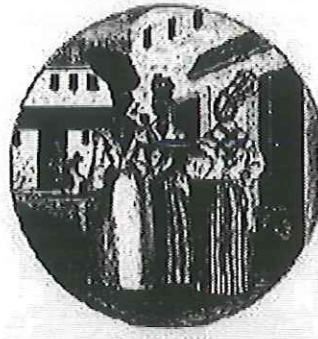


AFFRANCHIS DES COLONIES.

nwo149-a



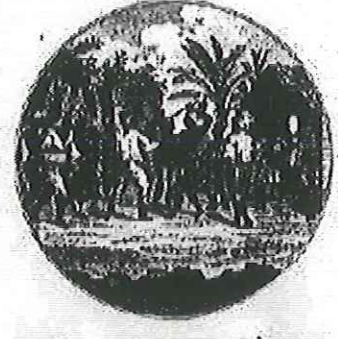
COSTUMES
DES MÛRCHES ET DES ESCLAVES,
des Indes.



COSTUMES
DES AFFRANCHIS ET DES ESCLAVES
des Colonies.



DANSE DE NÈGRES.



NÈGRES JOUANT AU DAFON.

21. Painted buttons from the coat of Toussaint L'Overture.
Click on image to see larger version

His work continued to be admired and copied long after his death. A set of painted buttons on a coat said to have belonged to Toussaint L'Ouverture, the liberator of Haiti, are replicas of Brunias prints miniaturized on each button, probably in France. French engravers in the 19th century copied his work freely and this has caused some confusion in verifying authenticity. In 1854 a Paris journal: "*Manuel de l'amateur d'estampes*" mentions an exhibition of certain of his prints. In the 1980s there was a renewed interest among a select group of international collectors, which resulted in a marked rise in the prices paid for his works.



Negre et negresse de la Martinique dansant la Chica. Par de J. Lachaussee d'apres S.G. Saint-Sauveur (d'apres Agostino Brunias) 1805.

Click on image to see larger version



← B. 1 by - 6

West India Washer Women in Oils, Engraving and Reproduction.
Click on image to see larger version

Conclusion

On the surface it may seem out of place that one should find a romantic among the crude gaggle of planters and merchants scrambling for the material riches of the 18th century West Indies. His work has classical qualities: figures, regardless of what they may be doing, fighting or washing, are poised with seemingly elegant ease in settings characteristic of the period. It is this Rousseauesque neo-classicism in Brunias' work that makes his prints such popular and enduring works of art. But it is a deceptively partial view of the plantation society which Brunias recorded, for his work almost purposefully ignores the seedier, brutal side of the Caribbean experience in the latter half of the 18th century that would have been all around him. There are no scenes of slavery in action, no depiction of gangs cutting sugar cane or ladlers and tenders of the furnaces processing sugar in the mills. The iron neck braces and gagging metal masks padlocked upon the head as punishment that are described on the streets of Roseau and Kingstown by others at the end of the 18th century are nowhere to be seen in Brunias' work. He was indeed no conscience-stricken Goya, but rather an artist with his eye on a particular market for his craft, producing a decorative form of art that would not upset his clients.

The style of Agostino Brunias touched the intellectual spirit of the age, where a branch of Enlightenment thought conceived of the Noble Savage set in an idyllic tropical paradise. It was at the same time and in a similar spirit that William Hodges, one of the artists who traveled with Captain Cook, was painting his scenes of the Pacific where noble native chiefs, dancers, and warriors astride decorated canoes in coral lagoons, were placed against the spectacular backdrops of the sunset tinted mountains of Tahiti and Raratonga. They were recording a culture that the very expeditions upon which these artists had embarked would ultimately destroy. Brunias' paintings of St Vincent likewise caught images of a pre-conquest culture destined for destruction.

In Britain his work complimented the transformation that was taking place in the gardens of the same stately homes where his paintings and engravings were displayed. Formal gardens were being transformed into pastoral landscapes dotted with artificial lakes and classical follies designed to evoke a rural idyll. This was far removed from the grime and squalor of the coal mines and factories of the Industrial Revolution that were emerging along the borders of those same estates, the stately homes of which Brunias was decorating. The lavish adornment and pastoral landscaping on one hand and the "dark satanic mills" of industry on the other were both, in several cases at least, a reinvestment of profits from the slave-based plantations of the West Indies. In the art of Agostino Brunias, as in the enterprise of his time, the relationship between the late 18th century plantations in the West Indies was linked to the powerful forces of British wealth and to the enjoyment of the fruits of that wealth. One of those pleasures was to enjoy the work of a painter who skillfully, some would say immorally and

without conscience, used the demands of the market and the prejudices of society to his own advantage.



Phonecard.

Click on image to see larger version

Perhaps such esoteric academic analysis may be forcing us to be too critical. In the popular culture of the post-independent islands where he once worked, Brunias' depiction of 18th century plantation life has become a source of inspiration for Crop Over Kadooment bands, restaurant signage, Plantation Inn dancers and museum souvenirs in Barbados; costumes from his prints are copied by nationalist village cultural groups in Dominica. In St Vincent the national hero is depicted on everything from walls to telephone cards in the image that Brunias gave us, while tourism and other literature is illustrated with his work. By creating a visual and romantic icon of Chatoyer as the 'noble savage', the idyllic aboriginals and the 'merry slaves' of St Vincent, perhaps Agostino Brunias, the Grand Tour artist of Rome, has struck a cord of escapism from history and from truth, that, dare we admit it, still lingers to this day.

Footnotes

¹ Prominent among these stately homes are Syon, Osterly, Stowe, Saltram, Audley End, Kedleston and Harewood. Brunias had a hand in the decoration of those constructed or renovated between 1758 and 1764 and again when he was back working in England from about 1775 to 1784.

² Adams was known to scratch out Brunias' signature and to leave the space blank or even, it was alleged, replace it with his own so as to get credit for the work. Six years before, another of Adam's assistants, a Belgian from Liege, Laurent-Benoit Dewez, escaped across the channel to Europe fearing that Adam was planning to make a slave of him.

³ Today a copy of "A Barbadoes Mulatto Girl" is sold as a souvenir by the Barbados Museum. The Cunard Gallery at the Museum is lined with a fine array of visual records of people, places and events; probably the best collection of West Indian prints in the region. Many of Brunias' engravings can be seen there.

⁴ L.E. Kirby and C.I. Martin, *The Rise and Fall of the Black Caribs*, Caracas 1985. p.46.

⁵ These bear dedications to such officials as Sir John Frederick; General Dalrymple who clashed with the Black Caribs in 1772-1773 and Charles O'Hara, Crown Surveyor in Dominica during the 1770s and later a Brigadier General who was a partner in the group that owned Rosalie Estate on Dominica's east coast.

⁶ The programme of an exhibition of paintings at the Royal Academy in London in 1777 mentions one

painting by Brunias: 'A Negroes Sunday Market in the Island of Dominica'. In 1779 they also hung 'A View of the town of Roseau in the Island of Dominica' and 'A View of the river of Roseau in the Island of Dominica.'

⁷ In the baptismal records of the Roseau Cathedral an entry was found noting the baptism of "Edward and Augustin two illegitimate children born on the 1st October 1774 of Louis Bruneas and a free mulatto woman". A watercolour done by Brunias during that time depicts a mulatto woman wearing a fashionable pink 'grand robe' with a red bordered head tie, under which he wrote, "Ma Coummier", which means in Dominican French Creole, "The godmother of my child". This woman appears again in an oil painting of mulattoes promenading on the banks of the Roseau River. In the tax returns of 1827, giving lists of produce and slaves on Dominica, we find in the parish of St Paul, a small estate owned by Elizabeth Brunias, which was worked by 11 slaves who produced 1,225 lbs of coffee. An estate house and surrounding yard typical of a property of this size appears in his painting of "A Creole scene in Dominica". Standing in the main door of the house is a lady who appears to be the mulatress mistress of the place. Is there any connection? Is Louis Bruneas anything to do with Agostino Brunias? The French always spelt his surname with an 'e'. Are they one and the same person? Is the Elizabeth Brunias of 1827 a daughter of the painter, or did he in the end marry "the free mulatto woman" who was the mother of his children? And if so, are the present-day Bruneay families, who trace their origins to land around the hillside village of Cochrane in the parish of St Paul in Dominica, the descendants of this 18th century artist, traveler and chronicler in paint of our island's history? These are just some of the loose ends still to be explored in piecing together a fuller account of this colourful life.

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St Vincent and the Grenadines Country Conference Pre-Prints

This page links to copies of some of the papers presented at the St Vincent and the Grenadines Country Conference, May 22-24, 2003. These versions are offered as a public service by the University of the West Indies. Other papers related to St Vincent and the Grenadines may be added as they become available.

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Any opinions, findings, and conclusions or recommendations expressed in any of these papers are those of the author(s) and do not necessarily reflect the views of the University of the West Indies.

Where papers on this site have footnotes, they should appear "on mouse-over" (use the mouse to position the cursor on the superscripted number). Printed versions will have them as end-notes. Pictures in the text are usually reduced in size; a larger version can be seen by clicking on the picture. Use the Back command to return to the text.

Author	Paper
Ms Pamela Barbour	The Unplanned Baby: Liberalised Radio Broadcasting in St Vincent and the Grenadines
Dr Ken Blawatt	Entrepreneurship & The Caribbean Economy: Defining Economies & an Enterprise Society
Dr Claudius Fergus	The 'Carib' Stones of Chateaubelair: Curio or Calendar-system
Dr Adrian Fraser	Toward a Re-examination of the 1935 Riots
Dr Lennox Honychurch	Chatoyer's Artist: Agostino Brunias and the Depiction of St Vincent
Dr Curtis Jacobs	The Brigands's War in St Vincent: The View from the French Records, 1794-1796
Dr Kenneth John	The Political Life and Times of George McIntosh
Dr Jonathan Lashley	Microfinance in the Eastern Caribbean: Demand and Delivery Options
St Claire Leacock	An Examination of Leadership Practice (Effectiveness) in an Eastern Caribbean Electric Utility: From Transaction to Transformation Leadership Dilemma
Dr Reynold Murray	The Nexus Between Rainfall and Land Degradation: The Vincentian Experience
Philip Nanton	'Shake' Keane's 'Nonsense': An Alternative Approach to Caribbean Folk Culture
Dr Everson Peters	Sizing of Rainwater Cisterns for Domestic Water Supply in the Grenadines
Professor Betty Jane Punnett	Professionally Successful Women: A Focus on Results for St Vincent and the Grenadines
Dr Mark Quintanilla	The Domestic World of a Vincentian Planter and his "Sable Venus"
Dr Richard Robertson	Making Use of Geology - the Relevance of Geology and Geological Information to the Development Process in St Vincent and the Grenadines
R. E. A. Robertson, Aisha Samuel, John Shepherd, Lloyd Lynch and Joan Latchman	Monitoring volcanic activity at the Soufrière volcano – a model for volcano monitoring operations in small-island nations

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Welcome to St Vincent and the Grenadines!

Welcome in particular to the University of the West Indies
University Centre.

At the moment we can offer or promise you

- [Information on the activities of the University of the West Indies Centre](#)
- [Papers](#) from the St Vincent and the Grenadines Country Conference, May 22-24, 2003
- Links to other sites belonging to the [University of the West Indies](#)

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URL <http://www.uwichill.edu.bb/bnccde/svg/index.html>

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THE UNIVERSITY CENTRE

History

The School of Continuing Studies was established in St. Vincent and the Grenadines in 1949. The present SCS building was built and handed over in September 1971. The Official opening of the Centre took place on Saturday December 4th, 1971.

The Library existed from the official opening of the Centre in 1971. It is an academic library which provides a valuable service to the community as a reference centre. It is an excellent reference and study facility for senior school students, university graduates and staff at the Teachers' College.

In 1977 with the introduction of the Challenge Outreach programme by the Faculty of Social Sciences, the role of the library took on the added responsibility of providing support services to students involved in that programme. In 1989 the SCS Centre was expanded to accommodate UWIDITE, now UWIDEC, and the library also took on the added responsibility of trying to providing some support to the students of that program.

Recently a new building has been added to the Centre to accommodate teleconference rooms and a computer lab:



Current Programmes

Like the other UWI SCS, the St. Vincent Centre offers a number of Distance Education Programmes as well as local programmes. These UWIDEC programmes include:

- B.Sc. Degree in Agribusiness Management
- B.Sc Level 1 Courses
- B.Sc Degree in Management Studies
- B.Ed. Degree in Education Administration
- Certificate in Business Administration
- Certificate in Public Administration
- Certificate in Adult Education
- Certificate in Education
- Advanced Diploma in Construction Management

Local Programmes:

Administrative Professional Secretaries program

Regional Certificate Course in Addiction Studies

Commonwealth Youth Programme

Health and Family Life Education (HFLE)

UWICED - UWI Centre for Environment and Development (Training Program)

Personnel

Academic

Resident Tutor Dr Adrian Fraser

Honorary/Advisory

Chairman, UWI Territorial Advisory Council ?

President St Vincent Branch – UWI Guild of Graduates ?

Established Staff

Administrative Assistant ?

Executive Officer ?

Technician ?

Receptionist ?

Clerk ?

Library Assistant Miss Patricia Baptiste

Office Attendant ?

Contact

You may contact the Centre thus:

Mail	PO Box 610, Kingstown
Telephone	(784) 456 1183
Fax	(784) 456 1251
E-mail	scs@caribsurf.com

URL <http://www.uwichill.edu.bb/bnccde/svg/centre/index.html>

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Lot
43Sale
6015

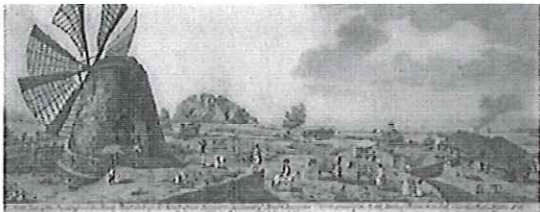
NW 0005

Augustin Brunias (c.1730-1796)*A North View of the Buildings on the Sandy Point Estate of Sir Patrick Blake Baronet in the Island of Saint Christopher. With a view of the north parts of Brimstone Hill, Charles's Fort, Figtree Fort, the town of Sandy Point, and the Adjacent County***Price Realized** (Set Currency)

£32,200

(\$54,225)

Price includes buyer's premium

**Estimate**

£20,000 - £30,000

(\$33,680 - \$50,520)

Sale Information

Sale 6015

EXPLORATION AND TRAVEL

17 September 1998

London, King Street

ENLARGE

Lot Description

Augustin Brunias (c.1730-1796)

A North View of the Buildings on the Sandy Point Estate of Sir Patrick Blake Baronet in the Island of Saint Christopher. With a view of the north parts of Brimstone Hill, Charles's Fort, Figtree Fort, the town of Sandy Point, and the Adjacent County

inscribed as title

watercolour on two joined sheets

19½ x 49¼in. (49.6 x 125.8cm.)

4 cur - valley 3 on main

BRONIAS - prints from
PAINTINGS

1) Family of Charibes ...
St Vincent ...

2) Chatteroyer ... chief of the
Black Charibes ... St. Vincent

1773 - drawn from the
life by Agostino Brunias 1773

3) A Negro festival drawn
from Nature in the Island
of St. Vincent N.D.

4) NDR: all of these

prints were made
from paintings

5) The West India Woman

6) The West India Flower
Girl

6) The Barbours White Girl
7) Free Native of
Demerica
Plus

6 original paintings
all different from the
prints - no titles

1) Two white ♀ (one w/ fan)
attended by black ♀ slave

2) white ♀ in town holding
umbrella from sun, with
female slave carrying basket
on head

3) two ♀, one ~~free~~
white woman, attended
by slave holding tray
with glasses & holding a
pitcher

4) a ~~man~~

a mallet & ♂ -
also a child

5) 3 women, small
child wide, thatched
roof house in background

6) ~~black and~~ 3 black
washers in a river -
Very different than
part of same subject

also - ~~other~~ large

Brunia prints, published
London Oct. 6, 1804 -

7) The Fruit market at
St. Vincent

8) The Linen market at
St. Domingo

8 Area ~~Print~~ ^{Brown} ~~Printer~~

Published April 20, 1810
D A Cordell's ~~Match~~
Between English & French
Negroes in the Island of ~~Dominica~~

Published London 1779
"This plate (representing a
Negroes Dance in the
Island of Dominica) is
kindly dedicated to the
Honble Charles O'Hara..."

①
Painting - would be
good to get a slide

· Carriage - Bridgetown,
Barbados" painted by
Percy William Justice, 1848

S of Clark's views
of Antigua —
see JBH 1871 Guide

- ✓ Planting the sugar cane
- ✓ Cutting the sugar cane
- ✓ A mill yard
- ✓ Interior of a boiling house
- ✓ Shipping sugar

Prints of Jamaica,
published London, 1802
1) A Grand Jamaica Ball
2) Segar Smoking Society
Jamaica

(8)

Belisario Prints

- 1) Creole Negroes.
Kingston, Jamaica
- 2) MILK WOMAN
- 3) Water-Jar Seller
- 4) Chimney Sweeper, 1838

NOTE - only # 4 is dated -
all are in color

DRAWN from life &
lithographed by I. L.

Belisario,
Printed by Desperley

Would be great to
get slides of these

4 Belanus Prosz
all dated Kingston 1837

✓ Red Set Girls, & Jack-in-
the Green

✓ Jaw-Bone, Horse
Dance Canon

✓ 3) Row, 1000 or Acta Bay
i) Queen or "MAMA" of
the Set-Girls

12 Caddy music,

St. Lucia, St. Vincent

Dominica

1837

Center Views of

Barbours —

get slides of

St. Ann's Gambia

The Coast near Scheveningen with Fishing Pinks on the Shore

Oil on canvas, signed
20 x 31 1/4 in. (51.0 x 79.5 cm)
Purchased 1961
B1981.25.64

A Cutter Close Hauled in a Fresh Breeze with Other Shipping

Oil on canvas
42 x 66 in. (106.75 x 167.75 cm)
Purchased 1967
B1981.25.70

English Ships Under Sail in a Very Light Breeze

Oil on canvas, signed
15 x 23 in. (38.25 x 58.5 cm)
Purchased 1967
B1981.25.72

English Ships Running before a Gale

Oil on canvas, signed
15 x 23 in. (38.25 x 58.5 cm)
Purchased 1967
B1981.25.73

The Linen Market, Dominica

Oil on canvas, c. 1780
14 x 18 1/4 in. (35.5 x 46.25 cm)
Purchased 1972
B1981.25.77

Three Caribs outside a Native Hut

Oil on canvas, c. 1780
12 1/8 x 9 3/4 in. (30.75 x 24.75 cm)
Purchased 1972
B1981.25.78

Two Ladies and a Gentleman in Elegant Costume

Oil on canvas, c. 1780
12 1/8 x 9 3/4 in. (30.75 x 24.75 cm)
Purchased 1972
B1981.25.79

Three Caribs, One Carrying a Load on his Back

Oil on canvas, c. 1780
12 x 9 7/8 in. (30.5 x 25.0 cm)
Purchased 1972
B1981.25.80

1730-1796

Send Harry church reference

Brunais, Augustin

fl. 1752-1779

A West Indian Flower Girl

Oil on canvas, c. 1769
12 1/2 x 9 3/4 in. (32.0 x 25.0 cm)
Purchased 1961
B1981.25.75

Free Natives of Dominica

Oil on canvas, c. 1770
12 1/2 x 9 3/4 in. (32.0 x 25.0 cm)
Purchased 1961
B1981.25.74

Linen Day, Roseau, Dominica

Oil on canvas, c. 1780
19 5/8 x 27 in. (50.0 x 68.5 cm)
Purchased 1960

Corwick 1985

79 5/12 2x

P 44

ket, Dominica

1780

55.5 x 46.25 cm)

outside a Native Hut

1780

(30.75 x 24.75 cm)

a Gentleman in
ne

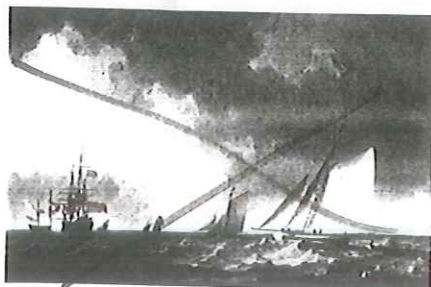
1780

(30.75 x 24.75 cm)

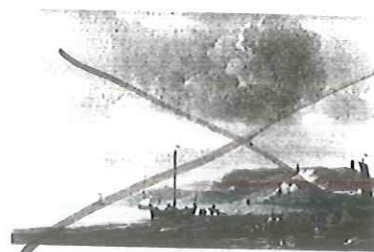
One Carrying a Load on

1780

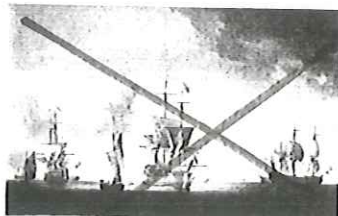
15.5 x 25.0 cm)



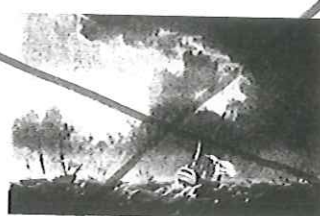
Brooking B1981.25.70



Brooking B1981.25.64



Brooking B1981.25.72



Brooking B1981.25.73



Brunais B1981.25.75

Not on website - don't order



Brunais B1981.25.74

Not on website - don't order



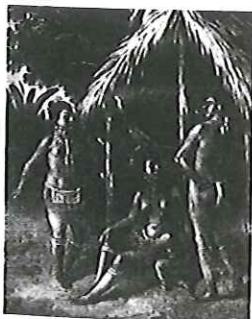
Brunais B1981.25.76

Not on website - don't order



Brunais B1981.25.77

Not on website - don't order



Brunais B1981.25.78

Not on website - don't order



Brunais B1981.25.79

Not on website - don't order



Brunais B1981.25.80

Not on website - don't order



Your message has been sent

From: KHPrior@aol.com

Subject: Re: Brunias

Date: Tue, 20 Jan 2004 10:28:37 EST

To: jh3v@cms.mail.virginia.edu

Hi Jerry, and no, I'm not in any exotic location yet. I will be as of tomorrow night, however, when I hop on my plane to Delhi. The weather looks stunningly gorgeous there at the moment and my girlfriend and I have made wonderful plans to eat, gossip and swan around the old city, before I head off to south India to chase Patricia's dead relations in the cemeteries of Bangalore and beyond. Not sure whether I will find anything or not, but I am certain to come out of the adventure with a good store of anecdotes. I collect anecdotes in India like other people collect amoeba.

perhaps you might give me some numbers and dates where/when you can be reached. fondly, Jerry

London, 24 Feb to 3 March - usual address, as below, and usual number.

Paris, 4 March to 8? March - 251 rue St Denis, Paris, 75002 - phone 01 40-47-79-69

Re the Brunias thumbnails, I don't have them to hand, but they were in a small b/w catalogue of the Yale collection:

'A concise catalogue of paintings in the Yale Center for British Art', by Malcolm Cormack, New Haven, 1985.

I saw this at Cambridge Library - I haven't been able to find it on the BL catalogue, but you will probably have it at Virginia.

You might try too an article from the Burlington Magazine, October 1986, 'Acquisitions: the first decade, 1977-1986'.

This was published separately by the Center for British Art in 1986 in 40 pages, BL Reference: YA.2003.b.2366. There's a good chance that some of the Brunias paintings are featured in it.

Happy travelling!

Orland
LEO
1/20/04

Done

To: KHPrior@aol.com
From: Jerome Handler <jh3v@virginia.edu>
Subject: Re: happy xmas
Cc:
Bcc:
X-Attachments:

*IN put to discussion
write Yale Rep copy*

Yale Centre for British Art

Kathy. You blow me over, simply blow me over. I was just at Yale for a conference last weekend, in a hotel one block from the British Art Center and decided against visting it because I had been there before. You sure know how to make a fellow suicidal! And a friend just sent me repros of 4 paintings by him which are held by the Institute of Jamaica.....all four will be up on our website by next week, but I'll pursue the Yale stuff...i got connections there, but your friend seems better placed. let me think about this and we can talk about it later. I'm going to make all of this brief because I arrive in Paris on Dec. 25 (leaving the U.S. on xmas eve) and will be there till 6 January. We MUST get together (I owe you a meal anyway)... I will be staying with a cousin in the 3rd arrondissement, 20 rue des francs bourgeois. phone 48.87.09.60---so rather than waffling on (us anthropologists aint wafflers) let me know if we will see one another in paree. all the best, Jerry p.s. I'll check the NMM site

>Jerry, I'm an historian and a waffly one at that. And I've been attacking a nice bottle of French red this evening. So what's the chance of my replying in two sentences or less????? Besides which I was just thinking of you, having right by my hot little computer a couple of pages that I copied from the catalogue of paintings at the British Art Center at Yale. Did you know (I certainly didn't) that Yale has 10 of the original oil paintings of Augustin/Agostino Brunais/Brunias? Paul Mellon seems to have purchased them in a bulk lot in 1972. I have seen some of them as engravings, but even they are rare. It never occurred to me that the original paintings were extant. I suppose this means that I will be seeing them everywhere now. [Re the name, Yale plumps for Augustin Brunais, thus making him rather French, whereas most other places prefer him in Roman mode. All of which means he was probably Anglo-Irish with a bit of Bengali thrown in for good measure.] Titles are as follows: A West India Flower girl, c. 1769 (B1981.25.75) Free Natives of Dominica, c. 1770 (B1981.25.74) Linen Day, Roseau, Dominica, c. 1780 (B1981.25.76) The Linen Market, Dominica, c. 1780 (B.1981.25.77) Three Caribs outside a Native Hut, c. 1780 (B1981.25.78) Two Ladies and a Gentleman in Elegant Costume, c. 1780 (B1981.25.79) Three Caribs, One Carrying a Load on his Back, c. 1780 (B.1981.25.80) A Planter and his Wife Attended by a Servant, c. 1780 (B1981.25.81) A Lady Attended by a Servant, Two Negroes Beyond, c. 1780 (B1981.25.82) Two Carib Women, a Child Holding the Hand of One, c. 1780 (B1981.25.85) All quite small - about 12 by 10 inches - and all stupendously lovely looking - even in grotly thumbnail-sized b/w photocopies. And not a hint of caricature about them - at least not compared with what comes later. Especially detailed on costume and textiles. Anyhow, that discovery was made while I was doing the picture research for a popular history of India - a nice little job I have taken on while I sort out my life post-museum. I'm off to Paris for three weeks over Christmas. And then after that I have to figure out how to earn my living. Something usually turns up just as I hit the bottom of my overdraft allowance. So I am not sure what I will be doing next year. I am meant to finish off a long-delayed biography of a 19th-century civil servant, but I am so wrung out on the writing front after the labours of the museum that the idea of producing more text doesn't appeal right now. Said museum is going well - surprisingly well given all the hostility and flack we had in advance. Visitors pouring through the door, mostly writing intelligent things in the comments book and dutifully filling out the computer surveys. Good and generally supportive press coverage. Even the New York Times was in last week - so it's coming soon to a newspaper near you! Loads of academics now clamouring to get on board (where were they before when I needed a bit of moral support, I might ask???) and even the government is sticking its head above the parapet and asking what we are doing. Whether they cough up any funds is another matter. Unlikely, me thinks. Back to slave images. The National Maritime Museum has finally - after some five years of negotiation - bought one of the largest slavery memorabilia collections in the UK. Apparently there are a lot of unique images in it. About 400 items in total - the price was about £400,000 - so probably not a bad deal. If you log onto their website they might have a press release about it. Normally the NMM charges like a wounded bull for image repro and is very unsympathetic to requests for images for academic purposes. But it got govt aid to buy this collection and that theoretically requires it to make the collection as easily and cheaply accessible as possible.... I hope you're enjoying life and having fun. Let me know when you'll next be floating through this part of the world. I will be a sane and calm woman in comparison to the harried museum curator you met last year! Cheers and happy festive season Katherine PS. Forgot to say. If you want to follow up the Yale/Brunais images, I have a friend there who is deputy curator of prints and drawings. An approach through her might smooth your way. ***** Dr Katherine Prior 175 Russell Court Woburn Place London WC1H 0LR UK Ph/Fax: 44 (0)20 7833 8882 Email: khprior@aol.com

Brunias

*Yale - HM Baminger -> might know wae about Brunias -
Gillian Forster - Asst Cur - deputy curator Arts & Prints & Drawings at Yale
friend of Katherine Prior*

O'SHAUGHNESSY (2000)

F

See B. 14-6
Paraphrase

See
Hans
cl
Pun
sc
M
B



Figure 6. *Negro Dance in the Island of Dominica dedicated to Brigadier General Charles O'Hara*, Agostino Brunias, reproduced in Bryan Edwards, *The History, Civil and Commercial, of the British Colonies in the West Indies*, 5 vols. (London, 1794-1800), 3: verso 279. Slavery made the British Caribbean militarily dependent on Britain. Whites were a besieged minority in a majority black population.

the North American
a conspiracy by the
contrast the white
presence of the British
home government
the army to defend
ended on the navy).
white control over the
colonists militarily
the loyalty of whites

slaves as the internal
xenophobia was even
plantation colonies of
Edward Long, Philip
black as violent,
paternalistic lan-
guaged the dynamics
age of conflict and

because of the rising
was not paranoia;
ve resistance and the
red a successful slave
s more pronounced
tion was simply too
s and five thousand
ica before 1776. The
efficient to keep the

See Prints & Paintings
at the Barbados Museum

Allison Headley
2000/01/22

THE CUNARD GALLERY

Before the invention of photography, prints were the only means of conveying visual information to the public. Through prints, events were depicted and commented upon, buildings were portrayed and knowledge was disseminated.

Welcome to the Cunard Gallery, a thematic exhibition of 18th and 19th century historical prints and paintings, so named in honor of Sir Edward Cunard, a collector of West Indian prints, who bequeathed sixty-five (65) pieces of his collection of prints to the Barbados Museum and Historical Society.

The eldest son of Sir Gordon Cunard, 4th Baronet, Sir Edward Cunard was born in 1890, and succeeded his father in 1933. He came to Barbados in 1934 and built "*Glitter Bay*", his first Barbadian home, in St. James. During 1940-1945, he served as Private Secretary to the Governor of Trinidad and Tobago and was a pioneer of tourism on the West Coast in Barbados.

In 1950, the museum opened an art gallery with a temporary exhibition of West Indian prints. However, the Gallery devoted to this collection was formerly a storeroom and was opened as "The Cunard Gallery" in October 6th 1965. Here you can observe some of the finest West Indian prints by military artists, Belisario, Agostino Brunias, Lieut. J. Caddy and J.M.Carter. There are also six (6) original oil paintings by Brunias and intricate shell arrangements which are some of the most exquisite in the museums' collection.

We hope that you enjoy this collection of West Indian prints.

DEPICTIONS OF ST.VINCENT LIFESTYLE

Agostino Brunias was an Italian who resided in Dominica as Sir William Young's personal artist until 1773. Brunias died in 1796, and his paintings and prints interpret the life, costumes and relationships of the Amerindians, the planters, the slaves, the free blacks and the free coloured in a series of oil paintings and hand stippled engraved prints. This method of engraving in stipple gives gradation of shade using a variety of dots where the more dots used, the darker the area. Taken from original paintings and executed in colour, these prints highlight the lifestyle and dress of the Amerindians of St. Vincent, the society at the time, and the social hierarchy based upon class and colour.

SOCIAL LIFE

This collection of six original oil paintings by Brunias, depict the social order of the period in the portrayal of the various classes. The whites are fully clothed with matching head dress and appear formal and rigid, while the mulatto and black women are depicted as sexually appealing and exotic, wearing clothing which accentuates their voluptuous chests. It is interesting to note that the black women wear no shoes while the white wear shoes and are seen carrying matching umbrellas over their heads.

Though Brunias visited Barbados on route to other islands, "The Barbados Mulatto Girl" was painted in Dominica, and is of a free coloured girl from Barbados who had gone to Dominica possibly to visit or to live. Much of Brunias' work was done in Dominica and St Vincent, and since Dominica had been French until 1763 this influence is noticeable in the flamboyant dress of the free blacks and free coloured populations, amongst whom were many who

had come from Martinique, where even the wearing of shoes and stockings by people of this class was prohibited.

DAILY LIFE

Emphasis is placed on the dress on the figures in the Brunias' prints depicting women selling fruit in Dominica and selling cloth in Santo Domingo. Belisario's images feature traditional Jamaican dress and the characteristic stance of the various typical trades on the island. These were drawn from observation and made into lithographs. A lithograph is obtained by a process of treating stone or metal surfaces so that what is to be printed can be inked but the remaining areas reject ink.

"THE CAREENAGE"

This original oil painting was executed by Percy William Justyne in 1842, and depicts the Careenage in Bridgetown, Barbados. A Careenage is a small inlet where boats are careened for repair or cleaning. The "Bridge", from whence the name "Bridgetown" was derived, spanned this inlet. By April 1872, the Bridge was completed in its altered form.

THE SUGAR INDUSTRY

These five of ten coloured aquatints of Antigua are made from original drawings by Reverend William Clarke, and published in 1828. Represented chronologically, the prints document the process of the sugar industry – planting, harvesting, boiling and shipping. An aquatint is a method of etching on copper with nitric acid, from which an engraving is made.

CREOLE FESTIVITIES

Within the framework of slavery, and despite the attempted regimentation of the slave laws, there was a viable slave culture that showed clearly identifiable linkages to West African cultural characteristics. Music, dance and related events such as cudgeling matches, known in Barbados as stick licking, were an integral part of slave life.

COLONIAL AMUSEMENTS

Several artists supported the anti-slavery movement through their satirical cartoons and prints which portrayed the negative effects of slavery on both the white and black populations. In these prints, whites are portrayed as vulgar grotesque persons in a decadent society.

“GOVERNOR GOING TO CHURCH”

This original oil painting is one of the most important historical pieces in the museum's collection. Sir Thomas Robinson, is shown leaving Government House for St. Michael's Church. This Barbadian painting was purchased by a generous benefactor of the museum and after restoration was presented to the Barbados Museum in 1977, it captures the landscape and the architecture of the island during that time. There is an inscription in the bottom right hand corner of the painting which reads "*View of Bridgetown and Carlisle Bay in Barbados with the Governor going to Church and attended by his guards and taken in the year 16 –*".

The year and the artist of the painting are unknown.

Ass
Brunia

From: Jerome Handler <jh3v@virginia.edu>
Date: Thu Jan 15, 2004 8:40:36 AM US/Eastern
To: "Lennox Honychurch" <lennoxh@cwdom.dm>
Subject: Re: Brunias

Lennox. thanks for your quick reply. I may come to you again as I revise some of the entries on the images we already have. Best wishes, Jerry
On Thursday, January 15, 2004, at 07:25 AM, Lennox Honychurch wrote:

Dear Jerome,

Your piece on Brunias is fine, except I would add St. Kitts to the list of islands that he visited as it is becoming clear that he did some significant work there. The large long piece that you have displayed in your Web collection for instance, depicting a panorama of a sugar plantation is attributed to him. It is of a north-west coast plantation in St Kitts and the hill in the background distance is Brimstone Hill. There is also a dance and market stall scene set at Sandy Point in another painting auctioned at Christies some years ago.

All the best

Lennox

Do you mean case
NW0005-

Lennox Honychurch, M.Phil. D.Phil.(Oxon)
Staff Tutor
University of The West Indies
School of Continuing Studies
P.O. Box 82, Roseau , Dominica . Tel: (767) 448 3482

Or : P.O.Box 1889, Roseau, Dominica. Tel: (767) 448 3346 or (767) 445 7564

----- Original Message -----

From: Jerome Handler
To: lennoxh@cwdom.dm
Sent: Wednesday, January 14, 2004 7:23 PM
Subject: Brunias

Lennox. May I solicit your help. Below is a biographical summary of Brunias, drawn from your paper. I intend putting this on our website along with new information on various of the paintings--also drawn from the same paper. In any case, would you mind reading this summary and insert IN CAPS any corrections or addenda you think relevant. I don't want to make it much longer since there will be new textual materials added to various of the paintings we have. Thanks in advance for your help and once again congratulations on a very fine piece of scholarship.
With best wishes, Jerry

Agostino Brunias (sometimes incorrectly spelled Brunyas, Brunais), a painter born in Italy in 1730, came to England in 1758 where he became acquainted with William Young. Young had been appointed to a high governmental post in West Indian territories acquired by Britain from France, and in late 1764 Brunias accompanied Young to the Caribbean as his personal artist. Arriving in early 1765, Brunias stayed in the islands until around 1775, when he returned to England (exhibiting some of his paintings in the late 1770s) and visited the continent. He returned to the West Indies in 1784 and remained there until his death on the island of Dominica in 1796. Although Brunias primarily resided in Dominica he also spent time in St. Vincent, and visited other islands, including Grenada, Tobago, and Barbados. See Lennox Honychurch, "Chatoyer's Artist: Agostino Brunias and the Depiction of St Vincent," for what is presently the most informative and balanced discussion of Brunias and his romanticized and idyllic paintings of West Indian scenes and slave life (paper presented at the St. Vincent and the Grenadines Country Conference, School of Continuing Studies, University of the West Indies, St. Vincent and the Grenadines, May 2003 [only available online at <http://www.uwichill.edu.bb/bnccde/svg/conference/paperdex.html>]; see also Hans Huth, Agostino Brunias, Romano (The Connoisseur, vol. 51 [Dec. 1962], pp. 265-269).

Jerome S. Handler
Virginia Foundation for the Humanities
145 Ednam Dr
Charlottesville, Va 22903
(434) 924-3296

<http://hitchcock.itc.virginia.edu/Slavery/>

See website for caption -
insert ST. Kitts

Pete
Brunias

From: Jerome Handler <jh3v@virginia.edu>
Date: Wed Jan 14, 2004 6:22:00 PM US/Eastern
To: lennoxh@cwdom.dm
Subject: Brunias

Lennox. May I solicit your help. Below is a biographical summary of Brunias, drawn from your paper. I intend putting this on our website along with new information on various of the paintings drawn from the same paper. In any case, would you mind reading this summary and insert IN CAPS any corrections or addenda you think relevant. I don't want to make it much longer since there will be new textual materials added to various of the paintings we have. Thanks in advance for your help. With best wishes, Jerry

Agostino Brunias (sometimes incorrectly spelled Brunyas, Brunais), a painter born in Italy in 1730, came to England in 1758 where he became acquainted with William Young. Young had been appointed to a high governmental post in West Indian territories acquired by Britain from France, and in late 1764 Brunias accompanied Young to the Caribbean as his personal artist. Arriving in early 1765, Brunias stayed in the islands until around 1775, when he returned to England (exhibiting some of his paintings in the late 1770s) and visited the continent. He returned to the West Indies in 1784 and remained there until his death on the island of Dominica in 1796. Although Brunias primarily resided in Dominica he also spent time in St. Vincent, and visited other islands, including Grenada, Tobago, and Barbados. See Lennox Honychurch, "Chatoyer's Artist: Agostino Brunias and the Depiction of St Vincent," for what is presently the most informative and balanced discussion of Brunias and his romanticized and idyllic paintings of West Indian scenes and slave life (paper presented at the St. Vincent and the Grenadines Country Conference, School of Continuing Studies, University of the West Indies, St. Vincent and the Grenadines, May 2003 [only available online at <http://www.uwichill.edu.bb/bnccde/svg/conference/paperdex.html>]; see also Hans Huth, Agostino Brunias, Romano (The Connoisseur, vol. 51 [Dec. 1962], pp. 265-269).

ST.
Kitts

Jerome S. Handler
Virginia Foundation for the Humanities
145 Ednam Dr
Charlottesville, Va 22903
(434) 924-3296

<http://hitchcock.itc.virginia.edu/Slavery/>



email address

--Select Mailbox--



From: "Lennox Honychurch" <lennoxh@cwdom.dm>

Subject: Re: brunias again

Date: Fri, 16 Jan 2004 12:37:21 -0400

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

Yes Jerry all that sounds fine to me.

Lennox

Lennox Honychurch, M.Phil. D.Phil. (Oxon)
 Staff Tutor
 University of The West Indies
 School of Continuing Studies
 P.O. Box 82, Roseau , Dominica . Tel: (767) 448 3482

Or : P.O.Box 1889, Roseau, Dominica. Tel: (767) 448 3346 or
 (767) 445 7564

----- Original Message -----

From: "Jerome Handler" <jh3v@cms.mail.virginia.edu>

To: "Lennox Honychurch" <lennoxh@cwdom.dm>

Sent: Thursday, January 15, 2004 3:51 PM

Subject: Re: brunias again

> Lennox. in my last letter I neglected to include how your
 > name would be included...here is the entry I propose for
 > image NW0005...will you accept it? Jerry

> -----

>

> Shows a windmill and activities associated with bringing
 > canes to the mill; also various outbuildings. Toward the
 > right center is a small illustration of a cattle or horse
 > powered mill; white overseer is shown on horseback in
 > bottom center. The island is unidentified-- although it
 > may be northern St. Kitts, based on various background
 > geographical features (Lennox Honychurch, personal
 > communication). The greeting card caption specifies that
 > this painting is "attributed to Agostino Brunias, c.
 > 1795,? but provides no evidence for this attribution and
 > the painting does not seem to be in his style (see other
 > images on this website by Brunias).

Compose A Message

*File:
Brunias*

Addresses

From: "Jerome Handler" <jh3v@cms.mail.virginia.edu>

To: "Whitney Stewart Tassie" <wst7@cornell.edu>

Cc:

Bcc: mtuite@virginia.edu

Subject: Re: Brunias

ISO-8859-1

Whitney. Thanks for looking into this. Based on what you say, we won't use the slide and it will be returned by early next week. We do, however, appreciate the cooperative spirit of your Museum. Best, wishes, Jerome Handler

On Fri, 6 Feb 2004 15:48:43 -0500 (EST)

"Whitney Stewart Tassie" <wst7@cornell.edu> wrote:

>Dear Jerome Handler,

>

>I have looked at the CD image of the Brunias and was >disappointed by its

>quality. Thus, I looked into our records and found that >the CD image was

>actually taken from the slide that we sent you. This >means that it is of

>even lower quality than the image you have. You are, of

>course, still

>welcome to use the slide. If you do decide to use it, I

Check Spelling

Attachments

Browse...

Browse...

Browse...

Send

From: "Whitney Stewart Tassie" <wst7@cornell.edu>
Date: Fri Jan 30, 2004 4:49:21 PM US/Eastern
To: "Jerome Handler" <jh3v@cms.mail.virginia.edu>
Subject: Re: Brunias PS

Thank you.

sorry, sounded abrupt...yes, i will e-mail you

On Fri, 30 Jan 2004 16:01:43 -0500 (EST)

"Whitney Stewart Tassie" <wst7@cornell.edu> wrote:

Thank you for the quick response. Please email me if you do decide to put the image on the web, and I will send you the appropriate permission forms then.

Thank you,
Whitney

have received neither but we may not put the slide on the web...mike is au courant; could you first please check with him...Jerome Handler
On Friday, January 30, 2004, at 03:24 PM, Whitney Stewart Tassie wrote:

Dear Jerome Handler,

I am the Rights and Reproductions intern at the HF Johnson Museum of Art, but I was away when Mike Sampson sent you the Brunias slide. I just want to make sure that you received both a general permission form and a website reproduction permission form. Just let me know and I will pop whatever you have not received into the mail.

Best,

Whitney Tassie
Rights and Reproductions
Herbert F. Johnson Museum of Art
Cornell University
Ithaca, NY 14850

Jerome S. Handler
Virginia Foundation for the Humanities
145 Ednam Dr
Charlottesville, Va 22903
(434) 924-3296

<http://hitchcock.itc.virginia.edu/Slavery/>

Jerome Handler
Virginia Foundation for the Humanities
145 Ednam Dr.
Charlottesville, VA 22903
(434) 924-3296



email address

--Select Mailbox--



From: Michael Sampson <mfs27@Cornell.edu>
Subject: Re: Brunias painting of Roseau valley
Date: Mon, 26 Jan 2004 11:05:50 -0500
To: "Jerome Handler" <jh3v@cms.mail.virginia.edu>

Mr. Handler,

I may be able to send along a burned CD with the image you requested on it, in a clearer version than the one you have now. There would be a cost of \$25.

Please let me know if you are still interested.

Michael Sampson

*Jerome Handler
Virginia Foundation for the Humanities
145 Ednam Dr.
Charlottesville, VA 22903
(434) 924-3296
fax (434) 296-4714*

Mike. We've scanned the slide that you sent, but regrettably the one part of the painting in which we have the most interest is barely visible; that is, the lower left, showing all the black people. Since our website is devoted to slave life in the Americas, I don't think this painting will help things along since it so much focuses on Europeans. So, what I want to know at present is: does the slide accurately reflect the actual painting or does the painting show the black people in a much more visible way. If the slide is what the painting is, we may not include it as such, but will probably make a reference to the existence of the painting at Cornell, as per your instructions. We'll look forward to your reply. Best wishes, Jerry Handler

Compose A Message

Addresses

From: "Jerome Handler" <jh3v@cms.mail.virginia.edu>

To:

Cc:

Bcc:

ISO-8859-1

Subject:

Jerome Handler
Virginia Foundation for the Humanities
145 Ednam Dr.
Charlottesville, VA 22903
(434) 924-3296
fax (434) 296-4714

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Attachments

Record #
CORNELL-1

acknowledge - Michael Sampson

From: Jerome Handler <jh3v@virginia.edu>
Date: Wed Dec 24, 2003 6:26:03 PM US/Eastern
To: Michael Sampson <mfs27@Cornell.edu>
Subject: Re: Brunias

Michael. You will probably read this after the holidays, but I just wanted to let you know that the slide arrived today; and I am very thankful. We will probably not get it on the web for a couple of weeks, and I assure you the acknowledgements will read as you specify. Best wishes, Jerome Handler

On Thursday, December 18, 2003, at 05:24 PM, Michael Sampson wrote:

Dear Mr. Handler,

Yes, we would be interested in sending you a slide of our Brunias for you to put on your web site. Our director has just given the O.K. for us to release this reproduction to you.

Please feel free to forward a more concise date span for the painting. The director would be interested in reviewing your findings.

Please include the information listed below:

Agostino Brunias
View of Roseau Valley, Island of Dominica, showing Africans, Carib Indians, and Creole Planters
oil on canvas

Gift of Mr. and Mrs. Louis V. Keeler (Class of 1911)

59.088
Owned by The Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY

The slide will be in the mail.

Also, please e-mail me exactly how to view your collection (URL). I was only able to find your resume, and no listing for "Explore the Collection."

Hope to hear from you soon.

Kindest regards,

Mike Sampson

black marks in lower left are barely
visible - is this in the painting itself
or is it the slide -
since website is devoted to African Amer
life not double checkable is

Mike. thanks for your response. would you mind checking our website (URL below) and telling me which of the Brunias paintings--if any (as identified by image reference #) yours resembles the most. From the title you give me I think it is quite different. Your date span for the painting is, I believe, much to wide; I think 1770s would be more accurate. If you want to send me a slide of the painting (which we would return) which we would scan and put on the website with the full attribution, that would be nice. we do not permit downloading of hi resolution copies, by the way. Best wishes, Jerome Handler

On Wednesday, December 17, 2003, at 03:53 PM, Michael Sampson wrote:

Dear Mr. Handler,

19X 111 (0)5410 254121



Cornell University
Ithaca, NY 14853-4001

Telephone: 607 255-6464
Fax: 607 255-9940

Herbert F. Johnson Museum of Art

Jerome S. Handler
Virginia Foundation for the Humanities
145 Ednam Dr
Charlottesville, Va 22903
(434) 924-3296

Dear Mr. Handler,

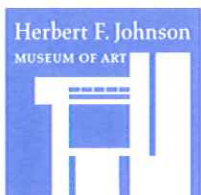
We received your request for a slide of our Brunias painting. The slide enclosed is for your research project, and may be kept for any further uses you may have for it.

Please feel free to contact me with any questions.

Best regards,

A handwritten signature in black ink that reads "Michael Sampson". The signature is fluid and cursive, with a long horizontal stroke at the end.

Michael Sampson
Curatorial Assistant
607.254.4546



From: Jerome Handler <jh3v@virginia.edu>
Date: Wed Dec 24, 2003 6:26:03 PM US/Eastern
To: Michael Sampson <mfs27@Cornell.edu>
Subject: Re: Brunias

Michael. You will probably read this after the holidays, but I just wanted to let you know that the slide arrived today; and I am very thankful. We will probably not get it on the web for a couple of weeks, and I assure you the acknowledgements will read as you specify. Best wishes, Jerome Handler

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Agostino Brunias

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oil on canvas

Gift of Mr. and Mrs. Louis V. Keeler (Class of 1911)

59.088

Owned by The Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY

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Hope to hear from you soon.

Kindest regards,

Mike Sampson

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On Wednesday, December 17, 2003, at 03:53 PM, Michael Sampson wrote:

Dear Mr. Handler,

1/5/04 to the — has slide etc

Brunias

~~A~~

From: Jerome Handler <jh3v@virginia.edu>
Date: Thu Dec 11, 2003 9:34:48 AM US/Eastern
To: ecj4@cornell.edu
Subject: Re: Image Reference Bilby-6

Ed Jones. Thanks for bringing this painting to my attention. The whole Brunias business can be a pain, and where his paintings are supposed to be located in space is a whole other matter....the same scenes are often given different locations, and the information available on Brunias doesn't help much. Anyway, I appreciate the information and will contact the Johnson museum. Best wishes, Jerome Handler

On Thursday, December 11, 2003, at 09:15 AM, Edward C. Jones wrote:

There is a very similar painting of a river scene of clothes washing with a white colonial female surrounded by slaves that is listed as being in Dominica that is in the permanent collection at the Herbert F. Johnson Museum of Art <http://www.museum.cornell.edu/index.html> at Cornell University that I believe is by the same artist (I don't have details of name here) - and I think it is worthwhile to look at for comparison, to almost confirm that this painting was done in Dominica. I suggest contacting the curator at the Johnson as it would be an amazing comparison. I am in graduate school at Cornell and have been so amazed at the painting - as I've visited Dominica and witnessed the clothes washing at the river (women often topless) still going on - in 1991.
Ed Jones

--

Edward C

Edward C. Jones, MPH
Nutritionist, V.I. WIC Program
V.I. Dept. of Health
28-29 Norre Gade
St. Thomas, VI 00802

(340) 776-1770, Ext. 2228 or Ext. 2224

(340) 774-5820 Fax

(340) 998-6814 Mobile

(340) 776-8502 Home

ecj4@cornell.edu

Mailing Address (personal):

P.O. Box 10453

St. Thomas, VI 00801

Ph.D. Candidate

Cornell University, Div. of Nutritional Sciences

222 Savage Hall

Ithaca, NY 14853

wrote
CORNELL
12/11

AM I NOT
A MAN AND A BROTHER

The Antislavery Crusade of Revolutionary America
1688-1788

Roger Bruns
Editor

Foreword by Benjamin Quarles

326.973

A478

Chelsea House Publishers

1977

ber 11, 1785	508
The Constitution of the 1787	510
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on, August 8, 1787	520
t 21-22, 1787	522
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Illustrations

Page	Title	Source
Cover	Wedgwood Anti-Slavery Medallion, 1787 or late 18th Century	Smithsonian Institution, Division of Ceramics and Glass, Lloyd E. Hawes, Coll.
vi	Benjamin Franklin to Josiah Wedgwood, May 15, 1787	Manuscript Division, Library of Congress
xxxiii	Black American Sailor in Dress of a Defeated Captain of the British Royal Navy	Permission to publish painting in private hands secured through Newport Bicentennial Commission
xxxiv	Drawing of Slave Ship	Thomas Clarkson, <i>The History of the Rise, Progress, and Accomplishment of the African Slave-Trade by the British Parliament</i> (Philadelphia, 1808), 110
xxxv	Antislavery Essay of Caesar Sarter	<i>Essex Journal and Merrimac Packet</i> , August 17, 1774
xxxvi	Thomas Jefferson Advertisement for a Runaway Slave	<i>Virginia Gazette</i> , September 14, 1769
xxxvii	Petition of Belinda, a slave, February 4, 1783	American Museum or Universal Magazine, Vol. I, 1787, 463-4, lent by Georgetown University Library
xxxvii	Elizabeth Freeman	Painting by Susan Sedgwick, 1811, Massachusetts Historical Society
xxxix	Circular Letter of a Boston Committee of Slaves, April 20, 1773	New-York Historical Society
xl	Excerpt from a slave petition, May, 1779	Connecticut State Library
47	Benjamin Lay	Historical Society of Pennsylvania
69	"John Woolman and the Slave"	From drawing on postcard circa 1900; Friends Historical Library, Swarthmore College
217-20	Anthony Benezet's Notations in a Proslavery Pamphlet	Rutgers University Library, New Brunswick, New Jersey
291	Samuel Hopkins	George Mason, <i>Annals of the Redwood Library</i> , Vol. 1 (Newport, 1891) 56

307	Phillis Wheatley	Frontespiece, <i>Poems on Various Subjects, Religious and Moral</i> (London, 1773), copy in Library of Congress
309	Moses Brown	Portrait attributed to Henry Kinney, circa 1898, The Rhode Island Historical Society, Providence
352-7	United States Continental Association	Record Group 360, National Archives
366	First Page of Levi Hart Pamphlet	Connecticut Historical Society Library, Hartford
387	Philip Freneau	Picture collection, New York Public Library
390-2	Mason Draft of Virginia Declaration of Rights	Library of Congress
393	Jefferson Rough Draft of the Declaration of Independence	Library of Congress
455	Paul Cuffe	Schomburg Collection, New York Public Library
472-3	William Cushing Memorial Plaque	Photographed in North Scituate, Massachusetts
476	Washington's Copy of David Cooper Pamphlet	By permission of the Boston Athenaeum
494-501	Quaker petition to Congress	Record Group 360, National Archives
516-19	Northwest Ordinance	Record Group 360, National Archives
526	"Washington as a Farmer in Mt. Vernon"	Painting by G.B. Stearns, Virginia Museum Photograph
527	Silhouette of 93-year old Moses Brown	Made by William Henry Brown in 1833, Rhode Island Historical Society, Providence

The belief that slavery is experience," has taken root in predictable. Within the last quarter the United States has been seen by investigators providing new institutional sources and by re-examination of the institution of slavery cannot be over, without careful attention to influence—the crusade against organizations tell us much about something about our character and

Of late the movement against slavery received more attention in academic circles. However, the abolitionist impulse in the United States has not been accorded its due. *BROTHER* is a significant contribution revealing documentary history of the United States was launched. Garrison spoke out in thunder at the Revolutionary War with its wisdom. Noting that the movement was born in Germantown, Pennsylvania, by the body," this volume is in essence a study of slavery in colonial and Revolutionary America.

As these vividly-worded documents took many forms. The religious fervor infused with references to nature of the evangelical spokesmen and prophets Jeremiah and Ezekiel. The movement was voiced by slave Caesar Sells. The day would come "in which you that impartial Judge, who hears sooner or later, avenge them on the protesters included mild admonitions, satires, like that of John Trumbull, Jenny Slew and Elizabeth Freeman. Thoughtful, carefully reasoned to Rush—such spokesmen for the point by point, to the pro-slavery

Richly factual, this collection on a number of important sub

6/5/07 JCB

#WITELIB1056845

See website - www.stm

get ① scan

Bryant, Joshua

Account of an insurrection of the negro slaves...

Jamaica ... 1823 (Georgetown, Demara, 1824)

JCB D824 B915

(Feb 2007)

Note only one of illustrations on website is BR L1B-1 - (plate 12)

JCB copy

plate #	facing p.	title	record #	get scan
2	25	retreat of Lt. Brady	05684-5	✓

#✓ JCB_05684-5

See Feb 2007 for full data

slaves force the retreat of British military force

✓ # JCB_05684-9

Note - these were drawn & engraved by Bryant

In the JCB copy, Plate 12 is facing p. 88

Note the JCB copy has all of the illustrations, showing captions, interleaved between various pages

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~~Not in OVA LCP~~

DATABASE: Library of Congress Online Catalog

YOU SEARCHED: Title = Account of an insurrection of the negro slaves in the colony of

SEARCH RESULTS: Displaying 1 of 1.

◀ Previous Next ▶

See other side

- Brief Record
- Subjects/Content
- Full Record
- MARC Tags

Account of an insurrection of the negro slaves in the colony of Demerara,

APRIL 11, 2003
British Lib. B91
8157.5b.9.(1.)
MARS I

Over

LC Control Number: 02011773

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

Brief Description: Bryant, Joshua. [from old catalog]

Account of an insurrection of the negro slaves in the colony of Demerara, ON THE 18th of Georgetown, Demerara, Printed by A. Stevenson at the Guiana chronicle office, 1824. p. cm.

which broke out on the 18th of

August, 1823

CALL NUMBER: F2384 .B91

Copy 1

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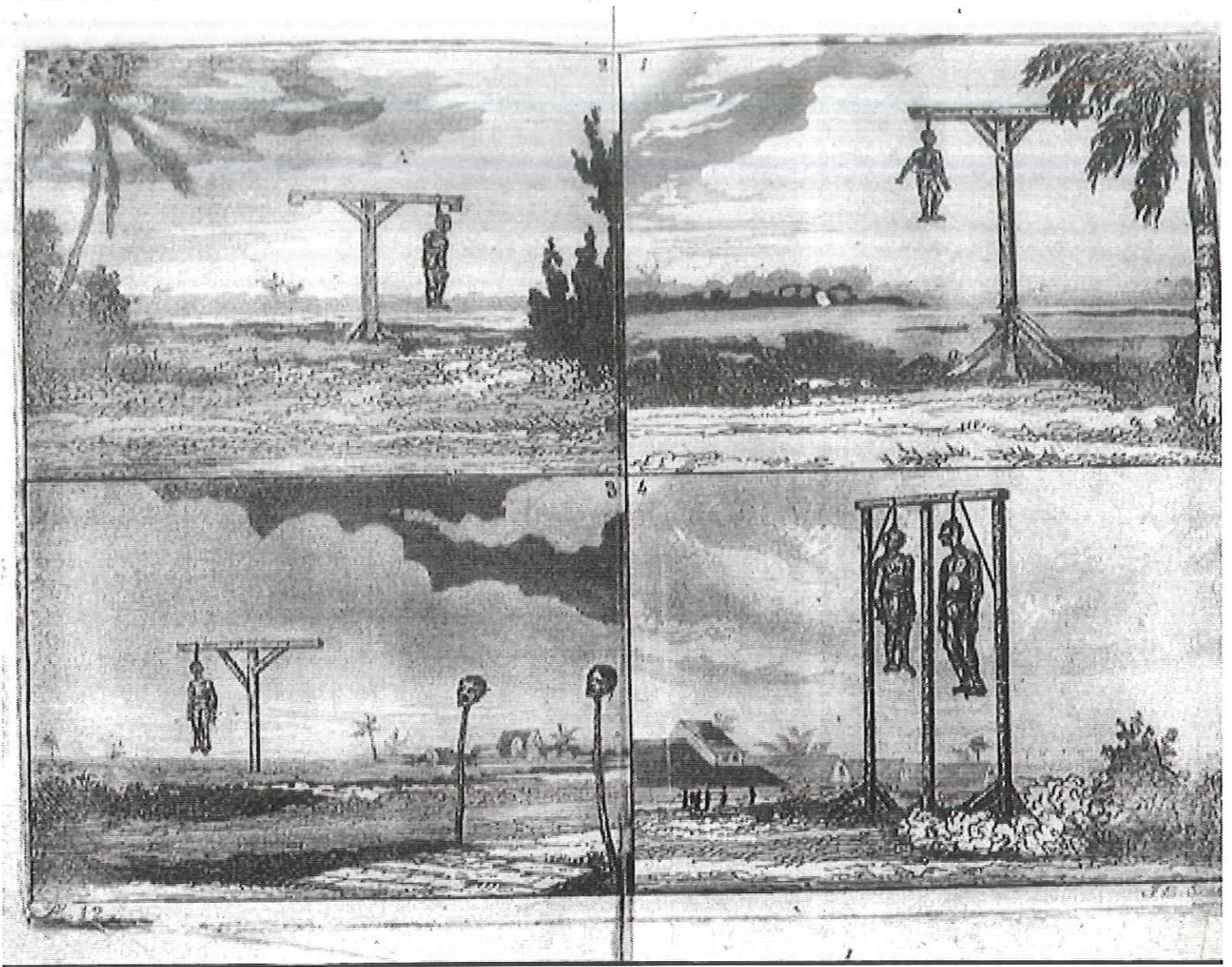
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Bryant 1823
 between pp. 80 & 81
 British Library copy

Bryant 1823

from Boston Atheneum copy (which lacks the illustration, but has a list of the plots)

plate 12

"Five of the Colpnits in Chains, as they appeared on the 20th of September 1823"

- 1st Quamina, on plantation Success
- 2, Lindor, on La Bonne d'entention
- 3, PAUL, on the Friendship, and two heads at the middle-walk of Plantation New Orange NASSAU
- 4 Tale machos and Jemmy, on Bachelor's Adventure

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Title: **Account of an insurrection of the negro slaves in the colony of Demerara, which broke out on the 18th of August, 1823 /**

Author(s): [Bryant, Joshua.](#)

Publication: Demerara : Printed by A. Stevenson, at the Guiana Chronicle Office, Georgetown,

Year: 1824

Description: vii, [1], 125 p., [15] leaves of plates (14 folded) : ill., plans, port. ; 20 cm.

Language: English

References: Sabin; 8809.

SUBJECT(S)

Descriptor: [Slavery -- Demerara -- Insurrections, etc.](#)

Geographic: [Guyana -- History -- 1803-1966.](#)

Note(s): Fifteen plates (13 called for), drawn and executed by the author, except one plate drawn by Bryant and Ross./ "Memorandum" slip inserted.

Responsibility: by Joshua Bryant.

Document Type: Book

Entry: 19900202

Update: 19900202

Accession No: OCLC: 20998848

Database: WorldCat

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4/21/04 - consulted in the Boston Athenaeum

Quincy's preface is dated Georgetown 25 Sept. 1824 -
he writes he has "constantly resided in the colony for the
last fifteen years"

feet refers to ~~some~~ some maps, also plate 13 (p. 34 for)
also on p. 43 refers to plate 13, "a small map of the
coast, in the vicinity of Mahaica Creek."

p. 72, fn, refers to plate 10, "a view of the Fort. The
Gibbet there seen is one on which the body of Paris [a
slave executed - "he was hung in chains, on a gibbet
erected close to the Fort"] is suspended in chains; it
was erected some time previous to the execution of
Paris."

p. 115-120 is a "Description of the Plates" -
listing 13 plates - BUT NO plates are
in the Bost. Athenaeum copy -

The plates that would be of interest are:

plate 1 - "retreat of Lt. Brody, on the South bank of the Mahaica Canal..."
This is published in Gater book - a lengthy description of this
plate

plate 4

plate 11 - "represents the execution of the Rebels on the Parade
ground in COMPTONSSQUARE."

plate 12 - "Five of the Colports in chains, as they appeared on the
20th of September 1823

- 1st, QWAMISA, on plantation Success.
- 2, LINDOR, on La Bonne Intention
- 3, PAUL, on the Friendship, and two heads at the middle-walk
of plantation New Orange NASSAU
- 4, TELEMACHUS and JEREMY, on Bachelor's Adventure

Note: Boston Athenaeum copy does not
contain any plates, but it does include
pp. 115-120, the description of the plates.

See notes on plate 12

to replace hit upon button

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*Scan at Special collection
vol. 4, p. 266
NW 188*

Call number: **PS 1169 .P6 1876**

Author: **Bryant, William Cullen, 1794-1878.**

Title: **A popular history of the United States, from the first discovery of the western hemisphere by the Northmen, to the end of the first century of the union of the states. Preceded by a sketch of the prehistoric period and the age of the mound builders, by William Cullen Bryant and Sydney Howard Gay.**

Publication info: **New York, Scribner, Armstrong, & Co., 1876-81.**

Description: **4 v. illus., port., maps, facsims. 26 cm.**

Note: **BAL 1756.**

Note: **Vol. 2-4 published by C. Scribner's Sons.**

Note: **Vol. 4 has title: A popular history of the United States, from the discovery of the western hemisphere by the Northmen, to the end of the Civil War.**

Note: **Mr. Bryant's part of this work was confined to writing the introduction and reading the proof. cf. Derby, J.C. Fifty years.**

Local note: **Gift of C.W. Barrett.**

Subject: **United States--History.**

Related name: **Gay, Sydney Howard, 1814-1888,**

SPEC-COLL--

Location: **SC-BARR-RM --**

Library has: **v1-4**

Call numbers for SPEC-COLL

PS 1169 .P6 1876

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Image No 117 of 196 showing all pictures



Picture No 10015392

see NW 0188

Date circa 1850

Description SLAVERY/NORTH AMERICA

Details A slave 'colffe' passing the Capitol, Washington, symbol of freedom and democracy

Source unnamed artist in Bryant's History of America

Credit Mary Evans Picture Library (London)

h Select this picture S.E.
Designer: Taylor
Engraver: Langridge

~~Check both editions - page # compare images - which is better than website~~

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vol. IV p. 266
A Popular History of The United States

By William Cullen Bryant
and
Sibrey Howard Gray

New York; Charles Scribner's Sons
743 and 745 Broadway 1881

~~William Cullen Bryant?~~
A Popular History of the U.S.

Scan of Special Collections

This is the only volume that contained the image in Bryant's History.

Anna 3/23/04

E178.B9a 1881a v. 4 . copy of this volume in the Alderman stacks
Copied pages of text surrounding illustration are attached

Bryant, Poplar History
1881

[CHAP. XI.]

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In February, 1819, a bill was introduced in the House of Representatives, for the admission of Missouri. James Tallmadge, Jr., of New York, proposed as a condition of admission, that from that moment there should be no personal servitude within the State, except of those already held as slaves, and that these should be manumitted within a certain period. This proposal he subsequently modified by moving as an amendment to the bill that the introduction of slavery into the State should be prohibited, but that those already slaves within the territory should remain so, and their children after them to the age of twenty-five years. Here at the outset was a weak concession, for instead of the absolute exclusion of slavery, it permitted the enslavement of a generation as yet unborn. The bill was passed with the amendment, however, by a small majority, and sent to the Senate, where it was rejected. As the two Houses could not agree, the question went over to another year.

The bill to
admit Mis-
souri.

The debate from the beginning had been, on the part of the North, an earnest appeal to reason, to patriotism, to humanity, and to fundamental law; on the part of the South, which presented a stern, unbroken front, impassioned, overbearing, defiant, and threatening. The North was told to "beware of the fate of Cæsar and of Rome;" a Northern member was denounced as "no better than Arbutnot and Ambrister, and deserves no better fate;" Cobb of Georgia said that this attempt to interfere with slavery was "destructive of the peace and harmony of the Union;" that those who proposed it "were kindling a fire which all the waters of the ocean could not extinguish. It could be extinguished only in blood!" For that prophecy he deserves that his name should go down in history. While the debate was in progress, a striking illustration of what the South was contending for was — said Tallmadge in his speech — "witnessed from the windows of Congress Hall, and viewed by members who compose the legislative councils of Republican America!" Missouri must be secured as a negro-market. "A slave-driver," he said, "a trafficker in human flesh, as if sent by Providence, has passed the door of your Capitol, on his way to the West, driving before him about fifteen of these wretched victims of his power. The males, who might raise the arm of vengeance, and retaliate for their wrongs, were handcuffed and chained to each other, while the females and children were marched in their rear, under the guidance of the driver's whip!"

rallying to their standard the other States by the universal emancipation of their slaves." Had the "wiser and holdler course" been persisted in, and the question of disunion met and settled in 1820, who can doubt that civilization and free and intelligent government would have been advanced forty years, without the enormous sacrifice which waiting forty years demanded?

holders to assert, when it suited their purpose, that the Federal Government had nothing to with the system. But to establish slavery *de novo* in territory belonging to the United States, by the action of Congress, would be to take away both presence and plea. The purpose of the Constitution was primarily "to establish justice, insure domestic tranquillity, promote the general welfare, and secure the blessings of liberty." The enslavement of a portion of the people was to violate justice, jeopard domestic tranquillity, interfere with the general welfare, and deny the blessings of liberty, either directly or indirectly, to all who were not slaveholders. The framers of the Constitution had weakly consented to let slavery alone; but neither in accordance with the principles of that instrument, nor by any rightful exercise of power pertaining to human governments, could such a system be created as a legal condition by act of Congress or by State legislation.

Nevertheless, the fathers had eaten sour grapes, and the children's teeth were set on edge. The Constitution had put political power into the hands of the slaveholders as a class, and the alternative presented now, as when the Constitution was adopted, was submission, or a dissolution of the Union. The North, though in the majority in Congress, were defeated, after a long and anxious struggle, first, by superior organization, and secondly, by the adherence of a few Northern allies to the party determined upon the extension of slavery. "The slave-drivers, as usual," — wrote John Quincy Adams, the Secretary of State, in his Diary, — "whenever this topic is brought up, bluster and bully, talk of the white slaves of the Eastern States, and the dissolution of the Union, and oceans of blood; and the Northern men, as usual, pocket all this hectoring, sit down in quiet, and submit to the slave-scourging republicanism of the planters." They were not many who thus submitted, but they were enough.¹

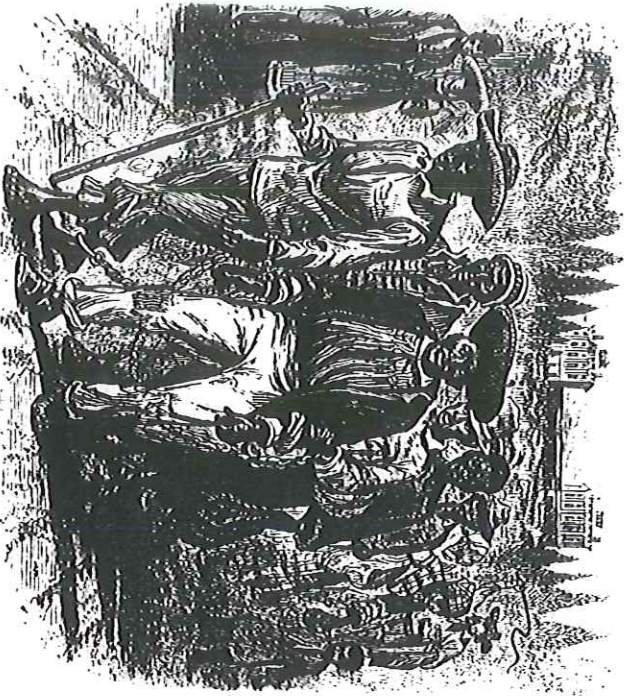
1 Mr. Adams doubted if, under the Constitution, Congress had the right to prohibit slavery in a territory where it already existed. But he did not shrink from a consideration of the question of dissolution. "If," he wrote, "the dissolution of the Union should result from the slave question, it is as obvious as anything that can be foreseen of fatality, that it must shortly afterwards be followed by the universal emancipation of the slaves. . . . A dissolution, at least temporary, of the Union as now constituted, would be certainly necessary [for emancipation], and the dissolution must be upon a point involving the question of slavery, and no other. The Union might then be reorganized on the principle of emancipation. This object is vast in its compass, awful in its prospects, sublime and beautiful in its issue. A life devoted to it would be nobly spent or sacrificed." He nevertheless approved of the Missouri Compromise, while foreseeing its consequences, believing it the only way then of meeting the difficulty. But after it was passed he said, "Perhaps it would have been a wiser as well as a bolder course to have persisted in the restriction upon Missouri, till it should have terminated in a Convention of the States to revise and amend the Constitution. This would have produced a new Union of thirteen or fourteen States, unpolitized with slavery; with a great and glorious object to effect, namely, that of

In February, 1819, a bill was introduced in the House of Representatives, for the admission of Missouri. James Tallmadge, The bill to admit Missouri, Jr., of New York, proposed as a condition of admission, that within the State, except of those already held as slaves, and that these should be manumitted within a certain period. This proposal he subsequently modified by moving as an amendment to the bill that the introduction of slavery into the State should be prohibited, but that those already slaves within the territory should remain so, and their children after them to the age of twenty-five years. Here at the outset was a weak concession, for instead of the absolute exclusion of slavery, it permitted the enslavement of a generation as yet unborn. The bill was passed with the amendment, however, by a small majority, and sent to the Senate, where it was rejected. As the two Houses could not agree, the question went over to another year.

The debate from the beginning had been, on the part of the North, an earnest appeal to reason, to patriotism, to humanity, and to fundamental law; on the part of the South, which presented a stern, unbroken front, impassioned, overbearing, defiant, and threatening. The North was told to "beware of the fate of Caesar and of Rome;" a Northern member was denounced as "no better than Arbutnot and Ambrister; and deserves no better fate;" Cobb of Georgia said that this attempt to interfere with slavery was "destructive of the peace and harmony of the Union;" that those who proposed it "were kindling a fire which all the waters of the ocean could not extinguish. It could be extinguished only in blood!" For that prophecy he deserves that his name should go down in history. While the debate was in progress, a striking illustration of what the South was contending for was — said Tallmadge in his speech — "witnessed from the windows of Congress Hall, and viewed by members who compose the legislative councils of Republican America!" Missouri must be secured as a negro-market. "A slave-driver," he said, "a trafficker in human flesh, as if sent by Providence, has passed the door of your Capitol, on his way to the West, driving before him about fifteen of these wretched victims of his power. The males, who might raise the arm of vengeance, and retaliate for their wrongs, were handcuffed and chained to each other, while the females and children were marched in their rear, under the guidance of the driver's whip!"

rallying to their standard the other States by the universal emancipation of their slaves." Had the "wiser and bolder course" been persisted in, and the question of admission met and settled in 1820, who can doubt that civilization and free and intelligent government would have been advanced forty years, without the enormous sacrifice which waiting forty years demanded?

The Missouri question being thus disposed of for that session, the cogitate question of the establishment of a Government for the southern part of the Missouri Territory, south of 36° 30'—the Arkansas country—was taken up. Both in the House and in the Senate an amendment to prohibit slavery therein was moved and lost, and the first step in the controversy was gained by the South.¹ In the course of the debate Louis McLane, a representative



A Slave-Coffin passing the Capitol.

in the House from Delaware, suggested as a compromise a division of the Western territory between the free and slave States.

The next session, convened in December, the contest was renewed.

¹ Wilson, in his *Rise and Fall of the Slave Power in America*, is in error in assigning the action of Congress on the Arkansas Bill to the following December. This is not merely an error in date;—the passage of the bill would have lost much of its significance had it been postponed ten months. It should be remembered that on the 16th of February, Tallmadge's amendment to the Missouri Bill, prohibiting slavery, had passed the House. Immediate alarm was taken; the Arkansas Bill was introduced the next day, and before sunset the perpetration of slavery south of 36° 30' was assured in the territory west of the Mississippi. It was a great point gained. The precedent was secured of establishing slav-

the North, meanwhile, in resolutions of State legislatures, and the unequivocal expressions of public opinion, condemning the extension and perpetuation of slavery under the protecting power of the national government. A northeast wind could not have been less heeded at the South. "They may philosophize and town-meeting about it as much as they please," said Macon, a North Carolina Senator, with contemptuous insolence; "but, with great submission, they know nothing about the question."

In the House, the question was presented, as at the previous session—a bill for the admission of Missouri, with an amendment, proposed by John W. Taylor, of New York, prohibiting slavery, except in regard to those who were already slaves in the Territory. The anti-slavery men, led by Taylor, kept that issue clearly in view for several weeks of hot and passionate debate, and did not permit themselves to be turned from their purpose by propositions and resolutions, some of which were treacherous and some only stupid. These, however, it should be said, came often from

^{The struggle over Maine south.}

Northern members, who, having determined to betray the North, aimed to do so by rendering service as conspicuous as it was possible to make it, compatible with the degree of ignominy it was their aim to avoid. Chief among these were John Holmes, from the Maine district of Massachusetts, and Henry R. Storr, of New York. The bill was finally passed by a vote of ninety-one to eighty-two, the prohibition amendment being first adopted by a majority of eight.

But this was a defeat only of the advanced guard. The real struggle was in the Senate, where the final victory was by parliamentary strategy, which first confused and divided, and then dispersed the weaker Northern column. To a bill for the admission of Maine the admission of Missouri was attached as an amendment. The Maine bill was sent to the Senate from the House, possibly before it occurred to anybody that use might be made of it to influence the other question. The suggestion of a resort to this stratagem was, at any rate, first made in a speech in the House by the Speaker, Henry Clay, on the 20th of December, who declared "that he did not mean to give his consent to the admission of the State of Maine into the Union, so long as the doctrines were upheld of annexing conditions to the admission of States into the Union from beyond the mountains." It is hardly necessary to remind the reader that there was no just parallel in the two cases. The right of Maine to admission as a territory by positive legislation in territory not belonging to the United States at the time of the adoption of the Constitution; and the difficulty was avoided, in the further consideration of the Missouri question, of there being free territory, or territory still to dispute over, south of the parallel of 36° 30'.

part of one of the original thirteen States, with a republican form of government, was absolute under the Constitution. The question with regard to Missouri was whether, under the Constitution, Congress had the right to create a new State out of purchased territory, and admit it to the Union without a republican form of government.

But Clay's threat in the House was improved in the Senate. The memorial from the Legislature of Missouri was taken from the files of the last session and referred to the judiciary committee of the Senate. A few days afterward, a bill for the admission of Maine was received from the House, and that was referred to the same committee. In accordance then with a suggestion from Barbour, of Virginia, — in a notice of a proposed motion, — the judiciary committee reported the House bill for the admission of Maine, but adding to it an amendment for the admission of Missouri.

An unsuccessful attempt was made to defeat this trickery. Jonathan Roberts, of Pennsylvania, moved to amend the amendment by prohibiting slavery in Missouri. This was rejected by a majority of eleven, six of the number being Senators from free States. Had of the six Northern votes been added to the sixteen given in favor of the amendment by the other Northern Senators, it would have been carried by a majority of one. There was still, however, a chance to defeat the bill on the proposition to make the admission of

Maine dependent upon the admission of Missouri. But that Division of the vote also was carried by Northern votes. The majority was two in the affirmative, the Senators from Illinois, Edwards and Thomas, and one of the Indiana Senators, Taylor, voting for it. The whole forty-four votes of the Senate were cast on this question; as Van Dyke and Horsey, of Delaware, voted with the North, the majority would have been four against the bill, had the three Senators from Illinois and Indiana been faithful to the cause of the free States.¹

The two Houses now stood directly opposed to each other. The Representatives would not recede from their decision to prohibit slavery in Missouri, nor accept the Senate's amendment to make the admission of Missouri the condition of the admission of Maine. The Senate was equally determined that Missouri should come into the Union as a slave State, and that unless that point was yielded, no free State should be admitted. Had the House maintained its ground, the United States, for the next half century, would have had another history.

But Thomas, of Illinois, who had voted thus far with the South, now came forward with the compromise measure, in accepting which

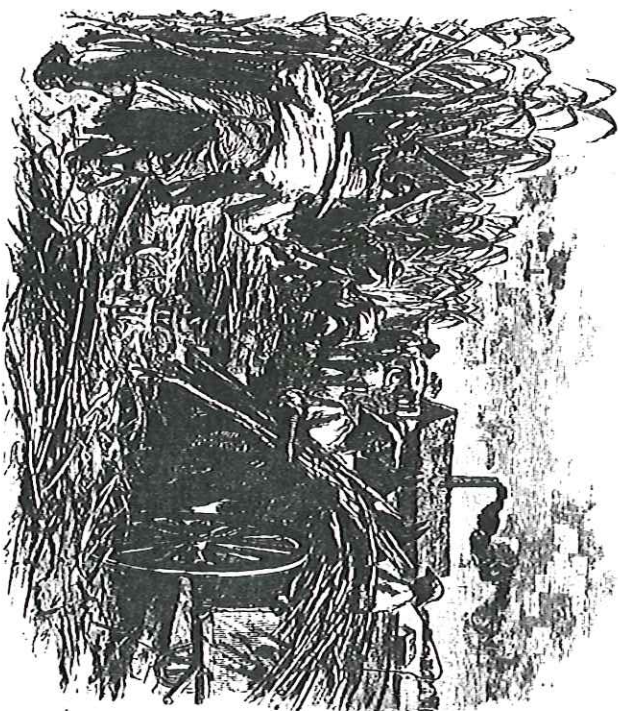
¹ The vote on prohibition was 27 to 16; that on adding the admission of Missouri to the Maine bill, 25 to 21.

1819.]

THE MISSOURI COMPROMISE.

269

the North gave up the essential principle that the opponents of slavery had all along contended for. Present peace, indeed, was gained, — if peace were really in jeopardy, — but it was only by smothering a fire which at a future day was to break forth with a violence and destructive force of which it was at that time incapable. The gain on one side was the extension of slavery and the admission of a new slave State; on the other was the promise of a prohibition of slavery in future States, the fulfilment of which was only secured, when the time came, by fighting for it.



A Sugar Plantation.

Thomas's proposition was, to prohibit slavery in all that portion of the Louisiana purchase lying north of 36° 30', excepting Missouri. This make-shift was acceded to by twenty Northern Senators, two only voting against it; and by fourteen Southern Senators, eight voting against it.¹ A second vote on this proposition — on a motion to recede from it — was the same, except that Senator Sanford, of New York, voted against it instead of for it, as on the first ballot. Yet, when the bill came up for its final passage, two days later, it was

¹ The vote was 34 to 10.

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F C Bubberman; C Koeman

1973

English Book xii, 179 p. illus. (part col.) 51 cm.

Amsterdam, Theatrum Orbis Terrarum B.V. ; ISBN: 902211256X

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Author(s): Bubberman, F. C. ; Koeman, C.; 1918- ; (Cornelis); ed.

Publication: Amsterdam, Theatrum Orbis Terrarum B.V.

Year: 1973

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Descriptor: Cartography -- Suriname -- History.

Geographic: Suriname -- Maps.

Note(s): Dutch, English, and Spanish./ Issued in case with 39 maps and charts of Suriname facsimile./ Errata leaf inserted.

Class Descriptors: LC: GA721; Dewey: 912/.88/3

Other Titles: Schakels met het verleden.; Eslabones con el pasado.

Responsibility: by F. C. Bubberman [and others] Edited by C. Koeman.

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Title: America, historical, statistic, and descriptive / By J.S. Buckingham, Esq. ; In three volumes.

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Description: 3 v., [2] leaves of plates : ill., map (folded), port. ; 22 cm.

Notes: Colophon designates Fisher, Son, & Co. as printers.

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Vol. 2 - Same comments apply

Vol. 3 - same

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Buckingham, James Silk. The Slave States of America.
London: Paris, Fisher, son & Co., 1842.

Usage - 1839 etc. (See SIU library for a microform?)
copy 326.973B 9235 (1968)

VOL 1

- CD 1 ① front plate whites & slaves in building in New Orleans
- ② 472 - Slaves shipping cotton by torch light, Alabama

VOL 2

- CD 13 ③ p. 552.5 slaves in stream whipped by Master
"Gangs of Slaves journeying to be sold in a Southern market"

Clark, vol 3, #134

④ Dulce 917.5 / B 9 2 3 5 not on shelf

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B 9 2 5

④ SIU 326. 97 3 B 9 2 3 5 (1968)
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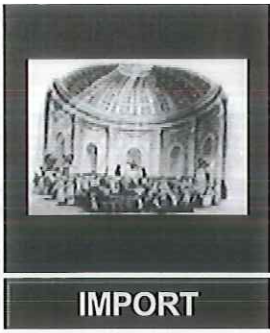
- ④ ① Shows AN Auction at New Orleans - selling of slaves, pictures etc - possibly use

~~④ ~~_____~~~~

copy of vol. 2 ~~done~~

- ④ ③ ~~illustration in vol 3 - UNC ~~done~~~~
have volume 3 (As on volume 2 only goes up to page
but do not include p. 552).

1/3/88 - Duke Rare Book room -
possibly use



File Name

H023

Slide Number

79

Media Type

Image

Title

Slave Auction, New Orleans, 19th cent.

1839

872

Spec. collection
get descriptive info

Description

Shows very large room with crowds; auctioneers selling slaves and various property.

Vol. 1

Vol. 1

Facing title page

Source

James Buckingham, The Slave States of America (London, 1842) (Copy in Special Collections Department, University of Virginia Library)

Spec. collection
Acknowledgement F213. B8 1842

Alderman vol. 1
F210. B92

Comments

Shows very large room with crowds; auctioneers selling slaves and various types of material goods. Jar South in 1841.

award monetary children

see also Buckingham

Captian "Sale of ~~States~~ Estates, Pictures and Slaves in the Rotunda, New Orleans"

Change date of his visits to 1839 - see Book Not

left New York in Jan 1839 for
Charleston, S.C. by boat -

~~Travelled South~~
Jan - Feb. 1839, Charleston

March 25 - left Mobile, Alabama for New Orleans
in N.O. for a month in 1839

725
472
Aug. 17 - Charlottesville, Va - ~~for~~

~~April 26~~ 1839

Richmond, Aug. 1839

~~VIRGINIA, near Fredericksburg~~

~~11 Sept~~

NORFOLK, Aug - Sept, 1839

~~Richmond~~
left Richmond Sept. 12

Some of slave cattle, described in
pp 552-553, was witnessed ~~at~~ a few miles from
Fredericksburg - in Sept. 1839

Search Result -- Quick Search

Viewing record 44 of 50 from catalog.
Check here to mark this record for Print/Capture
Call number: F1213 .B93 1824

Author: **Bullock, William, fl. 1808-1828.**

Title: Six months' residence and travels in Mexico; containing remarks on the present state of New Spain, its natural productions, state of society, manufactures, trade, agriculture, and antiquities, &c.

Publication info: London, J. Murray, 1824.

Description: 1 p. l., [v]-xii, 532 p. fold. front., plates, fold. tab. 22 cm.

Subject: Mexico--Description and travel.

Subject: Mexico--Social life and customs.

Hay Military
no call no.

Hay star
Gxa B87

JCB
D824. B9385

Special Collections	Material	Location
F1213 .B93 1824	RAREBOOK	Special Collections SC-STKS

0/12106 Brady

Hay military - above edition - no useful images

Hay star - 1825 ed. - " " "

NO SCAN just for
NOTS

Page 1 of 1
10/10/02
file name
(over)

The Library Company of Philadelphia

Online Catalog

WolfPAC



New Search

Modify Search

Title List

Holdings

Start Over

Sign Off

Help

Full Display -- Library Co. of Philadelphia
<All Headings> "burton, richard" -- Title 12 of 34

Options:

◀ PREV NEXT ▶

Bottom

First Last

- Format:** Book
- Author:** Burton, Richard Francis, Sir, 1821-1890.
- Title:** Explorations of the highlands of the Brazil : with a full account of the gold and diamond mines : Also, canoeing down 1500 miles of the great river São Francisco, from Sabará to the sea / By Captain Richard F. Burton, F.R.G.S., etc.
- Imprint:** London : Tinsley Brothers, 18, Catherine St., Strand : Bradbury, Evans, and Co., printers, Whitefriars, 1869.
- Description:** 2 v., [3] leaves of plates (incl. fronts.) : ill., col. map (folded) ; 23 cm.
- Notes:** Printer from t.p. verso.
- Notes:** With added title pages and half-titles.
- Citations:** Lib. Company. Afro-Americana, 1849
- Subject:** Mines and mineral resources --Brazil.
- Subject:** Voyages and travels.
- Subject:** Blacks --Brazil.
- Subject:** Slavery --Brazil.
- Subject:** Brazil --Description and travel.
- Subject:** São Francisco River Valley (Brazil) --Description and travel.
- Subject:** SP3 Afro-Americana.
- Local Entry:** Imprint:ENG. London. 1869.
- System No.:** PALR92-B222

Holdings

Library Co. of Philadelphia Books: Rare Am 1869 Bur 17965.O 1 (My Library)

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Top

First Last

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Vol. 1 - Facing title page

"The Fort Nightly Slave muster at the Casa
Grande, Morro Velho

~~Morro Velho~~

~~Morro Velho described on pp 188-191~~
~~pp 220-221 see esp~~
224

Visited the area in 1867

Scene of illustration described on pp 236-37

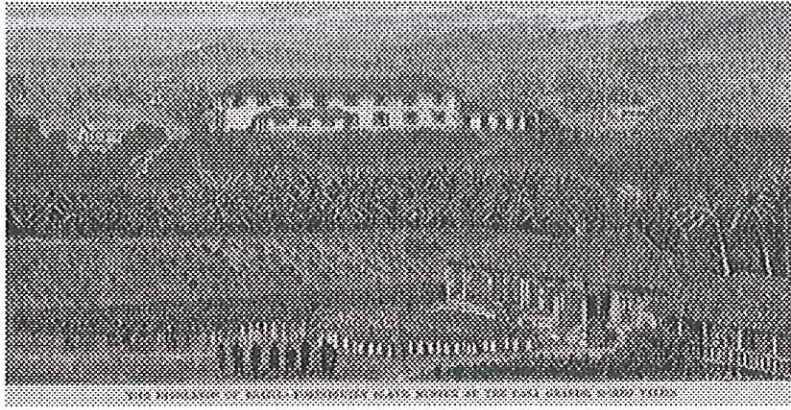
Vol. 2 - no illustration

John Filipek

The Atlantic Slave Trade and Slave Life in the Americas

muster of plantation slaves, Brazil, 1860s ¹⁸⁶⁷

*(See LCP
Conquest
note)*



Source

Harper's Weekly (Jan. 30, 1869),

Comments

Caption, "Fortnightly Slave Muster, Brazil." Shows large group of slav gathered in compound of Casa Grande plantation (Morro Velho, in valley of Rio de San Francisco); plantation house in background.

Acknowledgement

Special Collections Department,
University of Virginia Library

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

This illustration was first published in Richard F. Burton, Explorations in the highlands of Brazil ... (London, 1869), vol. 1, facing title page, titled "The Fortnightly Slave Muster at the Casa Grande, Morro Velho"

Scene described in Burton, pp. 236-37

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B. Bush, Slave Women, 1990

File

File

Illustrations

Cover illustration. Abolitionist roundel with the emblem 'Am I not a woman and a sister?'. No date: c. 1820s. (Wilberforce House, Hull City Museums and Art Galleries.)

1.1 'Europe supported by Africa and America'. Etching (engraving) by (William?) Blake from John Stedman's *Narrative of a Five Years Expedition [to] Surinam, 1772-1777* (London, 1796), vol. 2. By courtesy of the British Library.

2.1 'Joanna'. Etching (by Blake?) from John Stedman's *Narrative of a Five Years Expedition [to] Surinam, 1772-1777* (London, 1796), vol. 1. By courtesy of the British Library.

4.1 'Plantation Le Resouvenir, comprising a view of Mr Hamilton's residence, Coffee Lodge and the Chapel and dwelling house of the late Reverend J. Smith'. London, 1826. (Wilberforce House, Hull City Museums and Art Galleries.)

4.2 'Cruelty Extraordinary committed on a Female Slave of the name of Yamba in the Island of Jamaica'. Abolitionist poem. No date: c. 1780-1800. (Wilberforce House, Hull City Museums and Art Galleries.)

4.3 'Flagellation of a Female Samboe Slave' by (William?) Blake, from John Stedman's *Narrative of a Five Years Expedition [to] Surinam, 1772-1777* (London, 1796), vol. 1. By courtesy of the British Library.

5.1 'Branding slaves previous to embarkation' by S. Sly. No date: c. 1800? (Wilberforce House, Hull City Museums and Art Galleries.)

5.2 'The Abolition of the Slave Trade', cartoon, London, 1792. (Wilberforce House, Hull City Museums and Art Galleries.)

Illustrations

5.3	‘A Female Negro Slave with a Weight chained to her Ankle’. By Bartolozzi, London, 1795, published in John Stedman’s <i>Narrative of a Five Years Expedition [to] Surinam, 1772-1777</i> (London, 1796), vol. 1. By courtesy of the British Library.	59
5.4	Advertisements from <i>Jamaica Mercury</i> , September 1779.	66
5.5	‘Scene on a West Indian Plantation – slaves receiving news of their emancipation’. Illustration from Cassell’s <i>Illustrated History of England (from the Death of George II to the Death of the Prince Consort, 1820-1861)</i> (London, 1863), vol. 3, p. 234.	78
6.1	Extract from John Stedman’s <i>Narrative of a Five Years Expedition [to] Surinam, 1772-1777</i> , describing the ‘Family of Negro Slaves from Loango’.	88
6.2	‘Family of Negro Slaves from Loango’, by (William?) Blake, London, c. 1792, in John Stedman’s <i>Narrative of a Five Years Expedition [to] Surinam, 1772-1777</i> (London, 1796), vol. 2. By courtesy of the British Library.	89
6.3	Abolitionist cartoon, no date. Possibly 1820s. From ‘An Appeal to the Labouring Classes’ to support anti-slavery. Private source.	99
8.1	‘A Negro Dance in the Island of Dominica’, watercolour, 1810. (Wilberforce House, Hull City Museums and Art Galleries.)	159
Appendix Advertisements from the <i>Jamaica Mercury</i> , November–December 1779.		

at back and front of book

Maps

- 1 The Caribbean, Surinam and the Guianas, c. 1832
- 2 Jamaica c. 1790, showing the location of maroons and main settlements
- 3 The West African coast 1650–1807: the origins of West Indian slaves



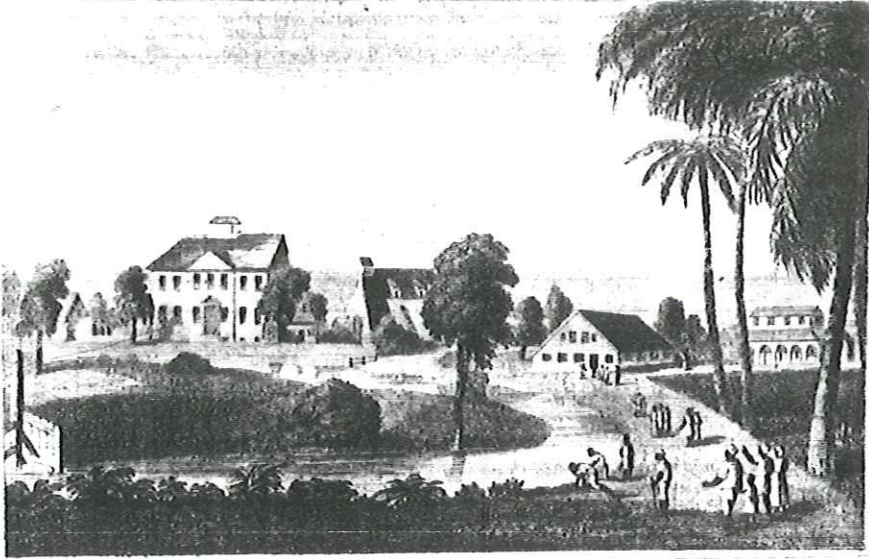
BRANDING SLAVES PREVIOUS TO EMBARKATION.

Don't have on website
don't obtain

5.1 'Branding slaves previous to embarkation'. An abolitionist water-colour showing a female slave in the foreground being branded by a sailor. In the background is a slave coffle (gang) being brought from the interior. Note the African guard, indicating the involvement of Africans in recruiting slaves for the Atlantic slave trade. Branding was characteristically carried out on the plantations and has probably been included here to enhance the dramatic effect as part of the abolitionist propaganda campaign against the slave trade.

B. Bush, Slave Women, 1990

Plantation Labour Regimes



Plantation Le Resouvenir.
expresses a view of W. Hamilton's residence, Coffee Lodge, & the chapel & distillery house of the late Rev. J. South.
LONDON.
Printed for Tho: Kelly, 17, Paternoster Row, Jan. 21 1816.

*not on website
from W. before written*

4.1 'Plantation Le Resouvenir'. There is no clue as to where this plantation was located, but the French names suggest Dominica or St Lucia, islands which had changed from French to English possession. The 'Coffee Lodge' suggests it is a coffee rather than a sugar plantation. The architecture is typical of Caribbean 'colonial' style.

Search Result -- Quick Search

Viewing record 14 of 21 from catalog.

Check here to mark this record for Print/Capture

Call number: F1401 .H663 1950

Author: Butler, Ruth Lapham, 1896-

Title: Guide to the Hispanic American historical review, 1918-1945.

Publication info: Durham, N.C., Duke University Press, 1950.

Description: 251 p. 26 cm.

Subject: Latin America--History--Indexes.

Other title: The Hispanic American historical review.

Series: Duke University publications

Alderman	Material	Location
F1401 .H663 1950	BOOK	Alderman Library Stacks

Is this the review itself? Don't think so

Braun 3/12/06

checked out for reference