

C Image Title	Image Ref
Slave Coffle, East Africa, 1873	Fettered
Enslaved African, East Africa, 1874	Cameron 309
Sugar Factory, Plantation Asuncion, Cuba, 1857	Cantero 2
Sugar Plantation, San José de la Angosta, Cuba, 1857	Cantero 1
Sugar Factory, Amstard, Cuba, 1857	Cantero 3
Sugar Factory, Plantation La Ponina, Cuba, 1857	Cantero 4
Sugar Factory, Plantation Flor de Cuba, Cuba, 1857	Cantero 5
Sugar Plantation, Manaca, Cuba, 1857	Cantero 6
Sugar Factory, Plantation Santa Susana, Cuba, 1857	Cantero 7
Cross-section of slave ship, 1829	Walsh 01
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A Future Queen Meets with the Portuguese Governor, Luanda [Angola], 1622	B020
Chasing a Fugitive slave, 1840s	Cass 4
Plantation village in Georgia, mid 19 <sup>th</sup> Cent	Cass 5
Slave Auction, U.S. South, Mid 19 <sup>th</sup> Cent	Cass 6
Loading Cotton on River Steamer, U.S. South, Mid 19 <sup>th</sup> Cent	Cass 7
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**Author:** Cabrera, Raimundo, 1852-1923.

**Title:** Cuba and the Cubans / by Raimundo Cabrera ... ; translated from the eighth Spanish edition of "Cuba y sus Jueces" by Laura Guiteras ; revised and edited by Louis Edward Levy ... ; illustrated with 124 engravings and a map.

**Imprint:** Philadelphia : The Levytype Company, 1896.

**Description:** xvi, 17-442 p., [17] leaves of plates : ill., fold. col. map, ports. ; 20 cm.

**Notes:** Page 174 misnumbered 714.

**Notes:** A reply to Moreno Chicharro's Cuba y su gente.

**Notes:** Plates printed on both sides.

**Citations:** Lib. Company. Afro-Americana, 1922

**Subject:** Moreno Chicharro, Francisco. Cuba y su gente.

**Subject:** Cuba.

**Subject:** Cuba --Politics and government.

**Subject:** SP3 Afro-Americana.

**Co-Creator:** Levy, Louis Edward, 1846-1919.

**Local Entry:** Imprint:PA. Philadelphia. 1896.

**System No.:** PALR92-B305

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Author Cáceres, Rina

Title Negros, mulatos, esclaves y libertos en la Costa Rica del siglo XVII / Rina Cáceres

Published México : Instituto Panamericano de Geografía e Historia, 2000

Descript'n 130 p. : ill., maps ; 23 cm

Permalink to this Josiah record

LOCATION CALL # STATUS

ROCK F1557.B55 C334x 2000 AVAILABLE

Series Publicación (Pan American Institute of Geography and History) ; no. 518

Note Includes bibliographical references (p. [123]-130.)

LC subject Blacks -- Costa Rica -- History -- 17th century

Racially mixed people -- Costa Rica -- History -- 17th century

Slaves -- Costa Rica -- History -- 17th century

Costa Rica -- History -- To 1821

ISBN 9686384464 (pbk.)

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Call number: DT 356 .C13 1992

Author: **Caillié, René, 1799-1838.**

Uniform title: **Journal d'un voyage à Temboctou et à Jenné. English**

Title: **Travels through Central Africa to Timbuctoo : and across the great desert, to Morocco : performed in the years 1824-1828 / by René Caillié.** (1830)

Publication info: **London : Dart Publishers, 1992.**

Description: **2 v. : ill. ; 22 cm.**

Subject: **Caillié, René, 1799-1838--Journeys.**

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

Subject: **Sahara--Description and travel.**

Subject: **Timbuctoo (Mali)--Description and travel.**

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Vol. 2, facing p. 61 - "Woman of the City of Timbuctoo"  
file name - "WOMAN TIMBUCTOO"

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Record: Prev Next

Author Caldwell, Robert Granville, b. 1882

Title The Lopez expeditions to Cuba 1848-1851 ... by Robert Granville Caldwell ..

Published Princeton, Princeton university press; [etc.,etc.] 1915

Descript'n 2 p. l., 138 p. 23 cm

Permalink to this Josiah record

LOCATION CALL # STATUS

ROCK F1784 .C15 AVAILABLE

Note Thesis (PH.D.)--Princeton university, 1912

Bibliography: p. 123-138

LC subject Cuba -- History -- Insurrection, 1849-1851

LCCN 15022429

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Call number: DT361 .C18

Author: Cameron, Verney Lovett, 1844-1894.

Title: Across Africa. By Verney Lovett Cameron.

Publication info: New York, Harper, 1877.

Description: xvi, 508 p. incl. front., illus. plates, fold. map, 4 facsims.(3 fold.) 24 cm.

Note: "Enumeration of plants collected in the region about Lake Tanganyika. Drawn up by D. Oliver ...": p. [483]-488.

Subject: Botany--Africa, Central.

Subject: Africa, Central--Description and travel.

Related name: Oliver, Daniel, 1830-1916.

Cameron 309  
Cameron 357

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309 - warua slave-driven and slaves CAMERON 309  
357 - "slave gang" CAMERON 357

over

get context of all of these



July,  
1875.

one of the most loathsome productions of a spurious civilization.

It pleased me to hear that, in his opinion, the slaves had run, owing to the opportunities offered by short marches and numerous halts, and therefore he should press on to the utmost. I was selfish enough to hope that in consequence of this we might go forward without any more vexatious halts.

From Kawala we marched by Angolo, and the inhabitants came to us eager to sell flour and corn for beads.

I now found that Alvez and his people had, in a great measure, made arrangements for providing themselves with stores for the downward journey by obtaining a particular sort of bead. It is not imported from the West Coast, but they had stolen large quantities from the Warua, who are particularly fond of them, and buy them from the Arabs.

Camping for that night in the jungle, we next marched to Lupanda, three days being occupied on the road. The route was well watered, and the villages were embanked and stocked; and although the inhabitants of some would have no communication whatever with the caravan, others came freely into camp with corn for sale. The matama harvest had just been gathered, and it was cheap and plentiful.

Just outside a village I saw a dead python thirteen feet eight inches in length, but not of great girth.

At none of these villages were we allowed to enter; but while I was waiting near one for the caravan to come up, two of my men managed to get inside with the intention of trying to buy the rarity of a fowl or goat for me. Directly they were discovered, a shout was raised, and all the people retreated into an inner palisade, and closed the entrances.

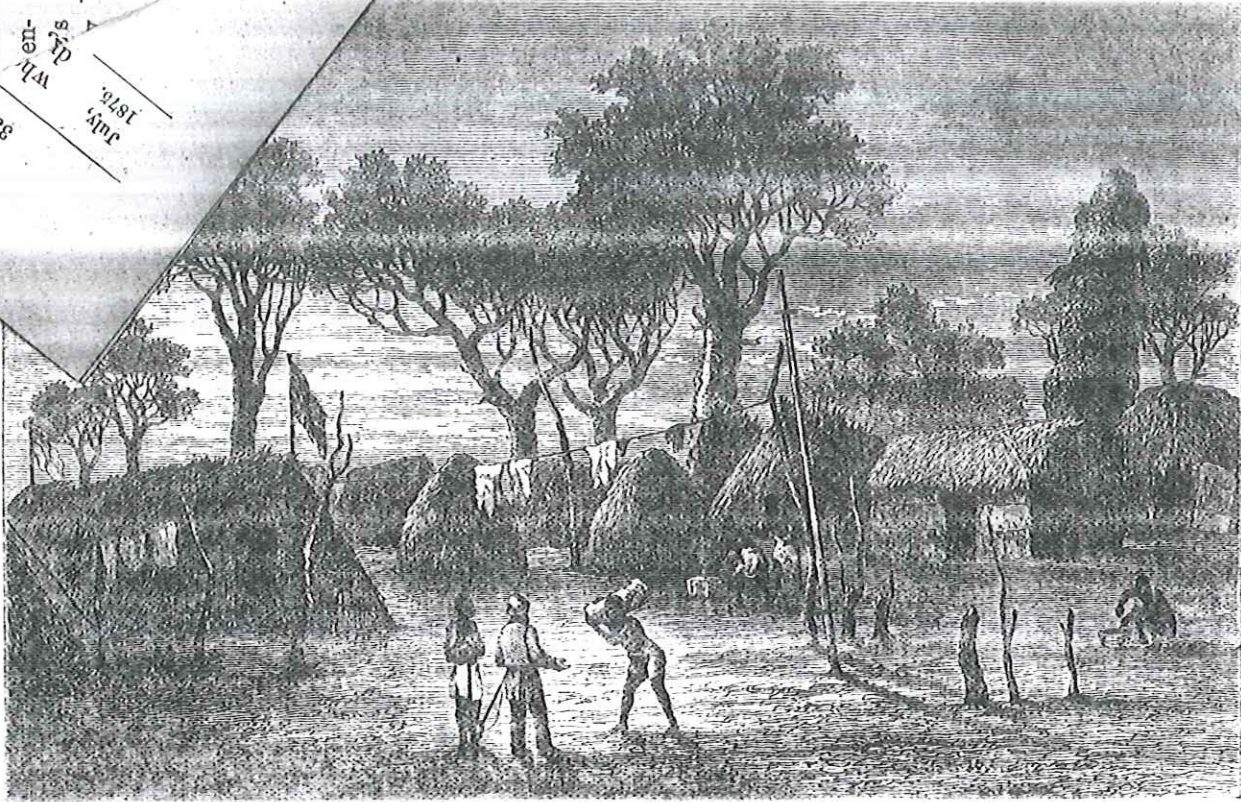
The inhabitants then began threatening my men with spears from this inner fortification, and they judged it advisable to withdraw. But after a time the people gained confidence, and, seeing only myself and three followers, ventured out to satisfy their curiosity by staring at us from a distance.

At last I induced one of the natives to come near me; but, after having a good look, he covered his face with his hands and rushed away with a yell. He had never before seen a white man, and I really believe he thought I was a devil.

July,  
1875.

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July,  
1875.

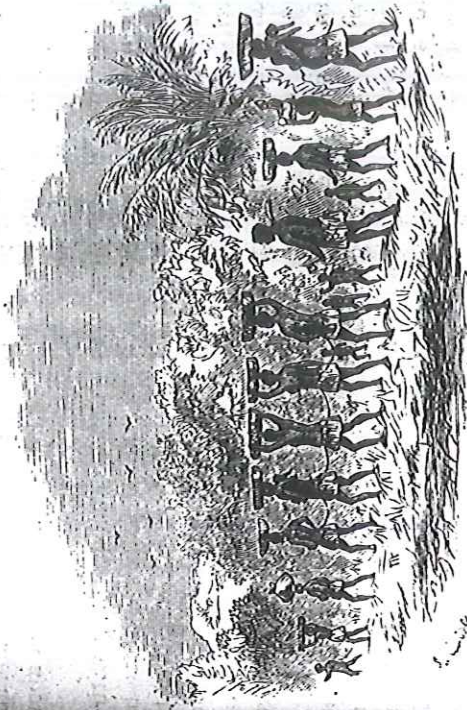


CAMP AT LUPANDA.



A boy about ten years of age then approached me, and I gave him a few beads and a little tobacco; and on observing that no injury befell the youngster, other people surrounded me with much laughing and staring, and a good-natured old woman even consented to sell me a fowl.

While we were engaged in a lively conversation—by signs—Alvez's caravan appeared, and the natives immediately bolted into the village and closed the entrances.



SLAVE-GANG.

The place I had chosen for my camp was near the path, and the whole of the caravan passed on in front, the mournful procession lasting for more than two hours. Women and children, foot-sore and overburdened, were urged on unremittingly by their barbarous masters; and even when they reached their camp, it was no haven of rest for the poor creatures. They were compelled to fetch water, cook, build huts, and collect fire-wood for those who owned them, and were comparatively favored if they had contrived some sort of shelter for themselves before night set in.

The loss of labor entailed by working gangs of slaves tied together is monstrous; for if one pot of water is wanted, twenty people are obliged to fetch it from the stream, and for one bundle of grass to thatch a hut the whole string must be employed. On the road, too, if one of a gang requires to halt, the



The Atlantic Slave Trade and Slave Life in the Americas

Slave Coffie, Central Africa, ~~ca. 1874~~

1875

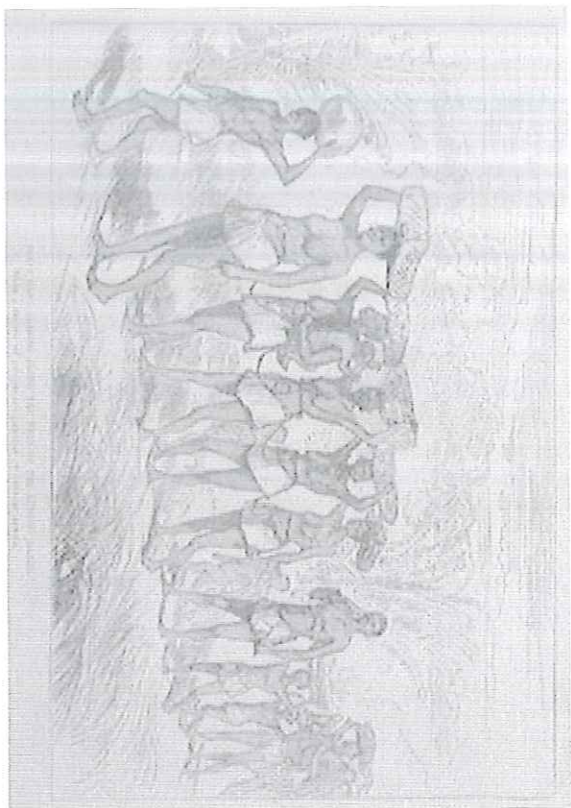


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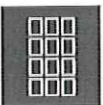
Source

The Illustrated London News (April 15, 1876), vol. 68, p. 377. (Copy in Special Collections Department, University of Virginia Library)

Comments

Caption: "Slave Gang Passing Along the Edge of the Lushivi Marsh. From a sketch by Lieutenant Cameron in Central Africa." The engraving is based on a sketch that illustrates a lengthy account (p. 366) of Verney Lovett Cameron's voyage to Africa. Cameron, lauded by the ILN as "one of the most successful of African geographical explorers" had recently returned to England, having left in November 1872 under the auspices of the Royal Geographical Society. He traveled through Central and East Africa in the early 1870s, and witnessed this slave coffie in central Africa around 1874: "The painful march of a slave gang, two or three score wretched women all tied together by knotted ropes, all heavily laden and driven on by the whip . . . ."

Verney



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The slaves were kidnapped by a ruffian named Coimbra, a half-caste Portuguese from Bihé." (p. 366). A similar engraving is published in Cameron's *Across Africa* (Leipzig, 1877), vol. 2, p. 147.

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65 Africa. ~~1873~~ ~~1873~~ ~~1873~~ 1873  
Slave Coffles, 19th cent.



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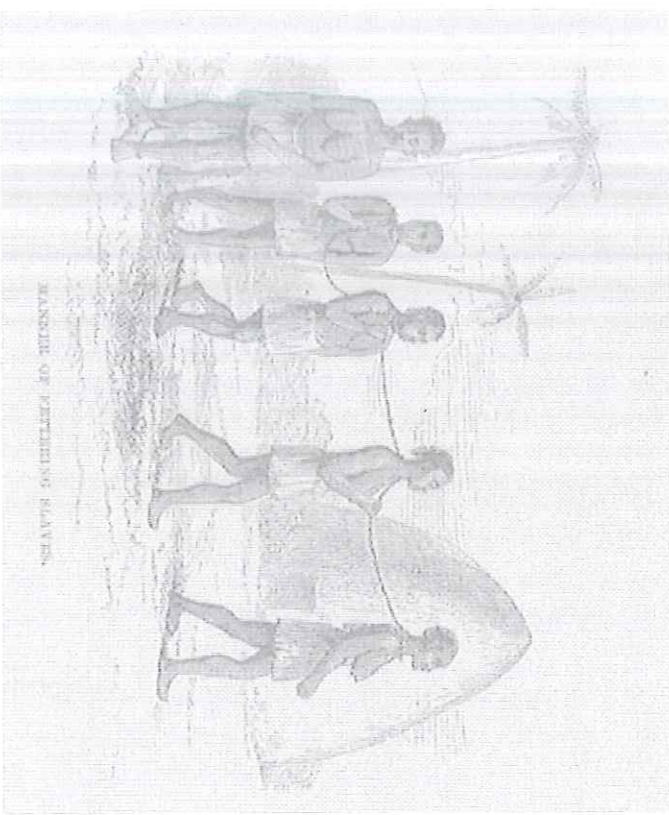
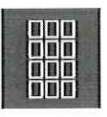


Image Reference  
fettered

Source  
Verney Lovett Cameron, Across Africa (New York, 1877), p. 124.

Comments  
Caption, "manner of fettering slaves"; men and women linked together by rope or chain around their necks.

Oct, 1873,  
East Africa, Savannah Tanganyika  
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November,  
1874.

do this service for him by any chance be absent, he then performs these duties for himself.

No Warua allow others to witness their eating or drinking, being doubly particular with regard to members of the opposite sex; and on pombé being offered, I have frequently seen them request that a cloth might be held up to hide them while drinking.

Their religion is principally a mixture of fetishism and idolatry. All villages have devil-huts and idols, before which offerings of pombé, grain, and meat are placed, and nearly every man wears a small figure round his neck or arm. Many magicians also move about with idols which they pretend to consult for the benefit of their clients; and some, being clever ventriloquists, manage to drive a flourishing business.

But the great centre of their religion is an idol named Kungwé a Banza, which is supposed to represent the founder of Kasongo's family, and to be all-powerful for good and evil. This idol is kept in a hut situated in a clearing amidst dense jungle, and always has a sister of the reigning chief as a wife, who is known by the title of Mwali a Panga.

Round the jungle live a number of priests, who guard the sacred grove from profane intruders, and receive offerings for the idol, and also a large portion of the tribute paid to Kasongo. But, although they hold this official position, and are thus intimately connected with all the rites and ceremonies pertaining to the deity, they are not permitted to set eyes upon the idol itself, that privilege being reserved for its wife and the reigning sovereign, who consults it on momentous occasions, and makes offerings to it upon his accession, and after gaining any great victory over his adversaries.

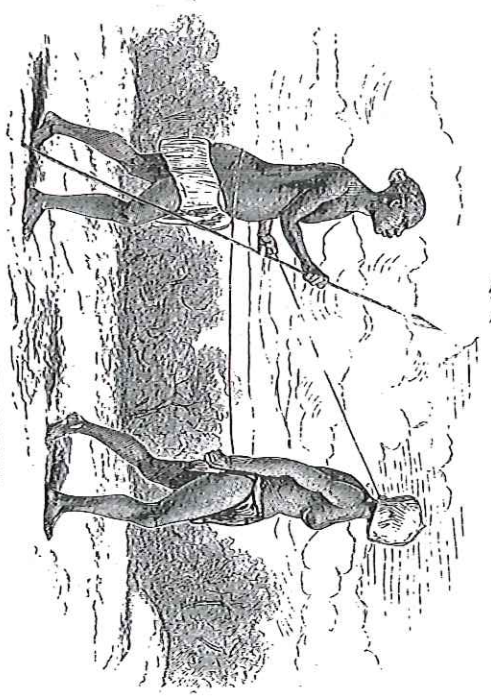
Notwithstanding my efforts, I could not discover the exact position of this idol's habitation, but am perfectly convinced of its existence, as all the accounts I received were precisely similar on all material points. As a means of testing its truthfulness, more than once I tried the experiment of saying "Kungwé a Banza" close behind a man, when he would jump as if he were shot, and look round with every outward sign of terror, as though afraid that the dreaded deity were close at his heels ready to carry him off. From the nature of the natives, it was

November,  
1874.

an impossibility for them to turn pale, or for their wool to stand on end with fright; but they made the attempt; and there can be no doubt that they hold this great idol in such awe that they dare not breathe the name of Kungwé a Banza without fear and trembling.

The people dress like the Waguhha, and tattoo themselves in the same fashion, but wear their hair differently, the majority drawing it back from the face and tying and binding it together behind, so that it projects in a most curious fashion, reminding one much of a saucepan handle.

The men wear plumes, frequently made from the red tail-feathers of the gray parrot, varying in size and shape according to rank. They also have aprons made of a single skin, and it is worthy of remark that each clan or family has a distinguishing skin, which it is customary to wear in the presence of the chief.



WANDA SLAVE-DRIVER AND SLAVE.

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ber, ba—that seen by Dr. Livingstone to the north of Moero being really called the Luvwa, although the Arabs and others from the East Coast commonly call both branches Inalaba.

Before proceeding farther, it will be well to give a description of the extent of Urua, and some of the customs of its inhabitants.

Urua proper commences just south of Tipo-tipo's camp, and extends to nine degrees south latitude. It is bounded on the west by the Lomâmi, and on the east by the tribes fringing the shores of the Tanganyika. In the centre of this country lies the territory of Ma Kazembé, who is tributary to Mata Yafa, the chief of Uûnda.

Kasongo also claims dominion over some tribes on the Tanganyika, including the Waguhha, the northernmost of his subjects settled on that lake. Miriro and Msama, chiefs of Itawa, are tributary to him, as also are the Kasongo at Tipo-tipo's camp and Russûna. Usambi, lying to the west of the Lomâmi, is likewise part of the dominions of Kasongo; but many of the Wassambi pay tribute to Mata Yafa as well; for, being close to his dominions, they are subject to the raids of his people if they refuse to comply with his demands.

The vast territory claimed by Kasongo is divided into many districts, each (mis-) governed by a kilolo, or captain. Some of these are hereditary governors, and others are appointed by Kasongo for a term of four years. At the expiration of that time they may either be re-appointed or transferred to another district, if they have given satisfaction, or be relegated to private life; but if Kasongo is displeased with them, he orders them to be deprived of noses, ears, or hands.

The ranks of the Warua are well defined, and great deference is exacted by superiors from those below them in the social scale. An instance of this which came to my notice specially impressed itself on my memory. A person of some rank himself ventured to sit down when in conversation with me, forgetful that one of his superiors was standing by. Instantly he was called aside and lectured on the enormity of his offense, and I afterward heard that, had it not been for my presence, this would probably have cost him his ears.

The punishments inflicted by Kasongo, and those high in au-

thority among his chiefs, are death and mutilation. A nose, finger, lip, half or the whole of an ear, are cut off for mere peccadilloes; while for serious offenses, hands, toes, ears, nose, and all are taken.

Kasongo, or the chief for the time being, arrogates to himself divine honors and power, and pretends to abstain from food for days without feeling its necessity; and, indeed, declares that as a god he is altogether above requiring food, and only eats, drinks, and smokes for the pleasure it affords him.

In addition to his chief wife, and the harem maintained in his private inclosure, he boasts that he exercises a right to any woman who may please his fancy when on his journeys about the country; and if any become *enceinte*, he gives them a morkey-skin for the child to wear, if a male, as this confers a right to live by taking provisions, cloth, etc., from any one not of royal blood.

Into the inclosure of his harem no male but himself is allowed between sunset and sunrise on pain of death or mutilation; and even if one of the harem should give birth to a male child during the night, the mother and infant are bundled out immediately.

His principal wife and the four or five ranking next to her are all of royal blood, being either his sisters or first cousins; and among his harem are to be found his step-mothers, aunts, sisters, nieces, cousins, and, still more horrible, his own children.

As might be expected from such an example, morals are very lax throughout the country, and wives are not thought badly of for being unfaithful, the worst they may expect being severe chastisement from the injured husband. But he never uses excessive violence, for fear of injuring a valuable piece of household furniture.

When Kasongo sleeps at home, his bedroom furniture consists of members of his harem. Some, on hands and knees, form a couch with their backs; and others, lying flat on the ground, provide a soft carpet.

It is the rule for all Warua to light their fires themselves, and cook their own food, Kasongo being the only one exempt from its observance; but should either of the men appointed to

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 Publication info: New York, Harper, 1877.  
 Description: xvi, 508 p. incl. front., illus. plates, fold. map, 4 facsims.(3 fold.) 24 cm.  
 Subject: Botany--Africa, Central.  
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**Published/Created:** Leipzig, B. Tauchnitz, 1877.

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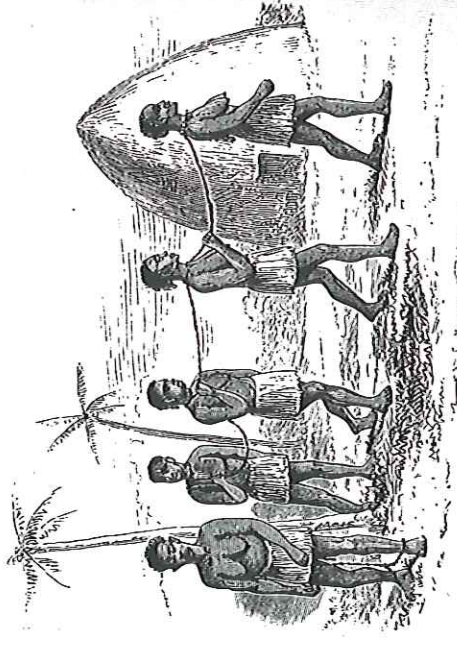
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Camden (1877), Vol. 1

October, 1873. fever as mine, and we read it again together, each having the same vague idea—"Could it be our own father who was dead?"

Handwritten note: *from # 1877*

It was not until the bearer of the letter—Chumá, Livingstone's faithful follower—was brought to us that we fully comprehended what we had been reading. The writer had naturally supposed that the doctor's son was the leader of the Relief Expedition. We immediately sent supplies for the pressing needs of the caravan and despatched a messenger to the coast announcing Dr. Livingstone's death.



MANNER OF PETERING SLAVES.

CHAPTER X.

ARRIVAL AND RECEPTION OF LIVINGSTONE'S BODY.—SOME PARTICULARS OF HIS DEATH.—THE FUTURE OF THE EXPEDITION.—ITS PARTIAL ABANDONMENT.—MURPHY RESIGNS.—DILLON COMPELLED TO TURN BACK.—THE RESIGNMENT OF MY EXPEDITION.—PARTING FROM DILLON.—I GO FORWARD ALONE.—TROUBLES OF TRANSPORT.—I THROW AWAY PRESERVED PROVISIONS.—A NATIVE PLEA FOR SLAVERY.—THE DEATH OF DR. DILLON.—A SAD SCENE.—KASÉRAH.—OFFENDED DIGNITY OF ASKARI.—SHIRKING THEIR FEARS.—DETERMINED DESERTERS.—A PLEASANT MARCH.—VILLAGE CLUBS.—A VISIT TO MURPHY.—THE MANNER OF TRANSPORTING LIVINGSTONE'S BODY.—CAPTURE OF A THIEF.—I REDUCE MY KIT.—A DIRTY AND DRUNKEN CHIEF.—MUSCAT DONKEYS.—THE ROAD BLOCKED.

ON the arrival of the body a few days later Said October, 1873.  
ibn Salim, Shaykh ibn Nassib, Abdallah ibn

Nassib and the principal Arabs without exception, showed their respect to Livingstone's memory by attending the reception of the corpse, which we arranged with such honours as we were able. The askari were drawn up in front of the house in two lines between which the men bearing the body passed; and as the body entered, the colours, which, contrary to our usual custom, had not been hoisted that morning, were shown half-mast high.

Susi, on whom the command had devolved on the death of Livingstone, brought a couple of horses belonging to him, and his guns and instru-



Cameron (1877), vol. 2

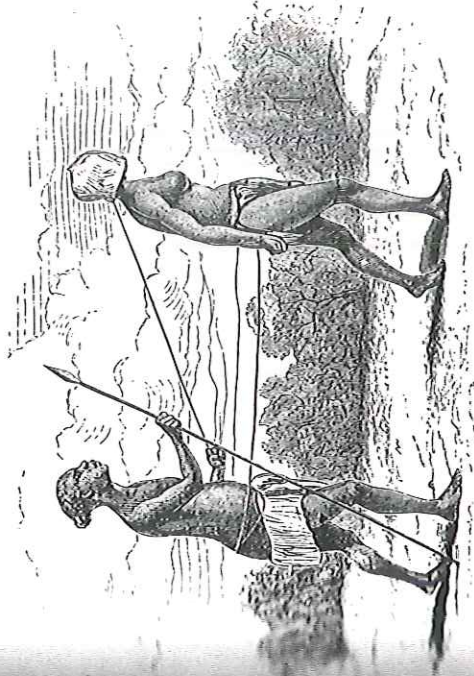
November, 1874. \_\_\_\_\_  
 and receive offerings from the idol, and also a large portion of the tribute paid to Kasongo. In the ceremony although they hold this official position, and thus intimately connected with all the rites and ceremonies pertaining to the deity, they are not permitted to set eyes upon the idol itself, the privilege being reserved for its wife and the reigning sovereign, who consults it on momentous occasions and makes offerings to it upon his accession and after gaining any great victory over his adversaries.

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November, 1874. \_\_\_\_\_  
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WARUA SLAVE-DRIVER AND SLAVE.



Camerun (1877), vol. 2

At none of these villages were we allowed to enter, but while I was waiting near one of the caravans to come up two of my men managed to get inside with the intention of trying to kill the rarity of a fowl or goat for me. Directly they were discovered a shout was raised, and the people retreated into an inner palisade and closed the entrances.

The inhabitants then began threatening my men with spears from this inner fortification, and I judged it advisable to withdraw. But after a while the people gained confidence, and seeing only my men and three followers ventured out to satisfy their curiosity by staring at us from a distance.

At last I induced one of the natives to come near me, but after having a good look he covered his face with his hands and rushed away with a yell.

He had never before seen a white man, and I really believe he thought I was a devil.

A boy about ten years of age then approached me and I gave him a few beads and a little tobacco, and on observing that no injury befell the young man and other people surrounded me with much laughing and staring, and a good-natured old woman consented to sell me a fowl.

Whilst we were engaged in a lively conversation by signs—Alvez' caravan appeared, and the natives immediately bolted into the village and closed the entrances.

The place I had chosen for my camp was near the path, and the whole of the caravan passed on about two hours. Women and children, footsore and ever-burthened, were urged on unremittingly by their barbarous masters; and even when they



SLAVE GANG.

They washed their camp it was no haven of rest for the wretched creatures.

They were compelled to fetch water, cook, build fires, and collect firewood for those who owned them, and were comparatively favoured if they had contributed some sort of shelter for themselves before they set in.

The loss of labour entailed by working gangs of slaves tied together is monstrous; for if one

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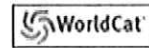
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Justo German Cantero

1857

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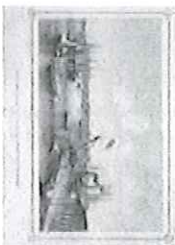
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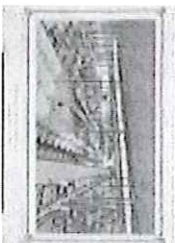
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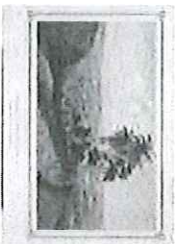
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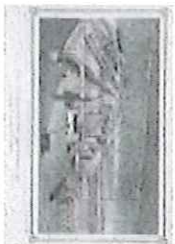
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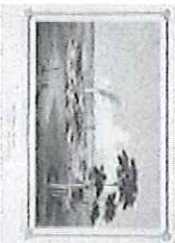
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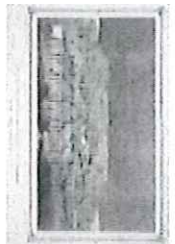
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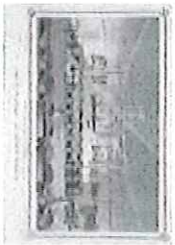
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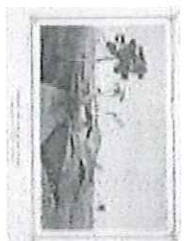
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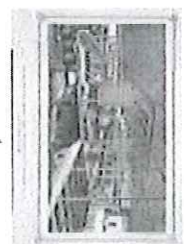
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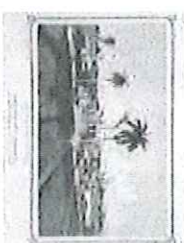
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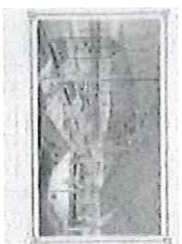
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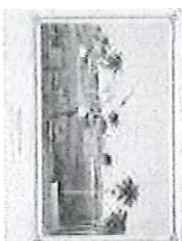
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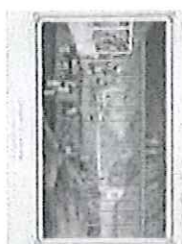
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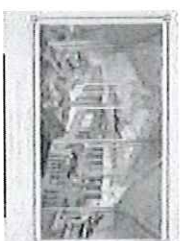
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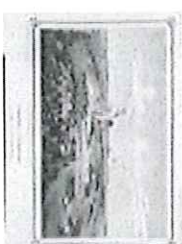
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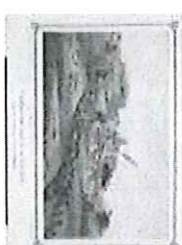
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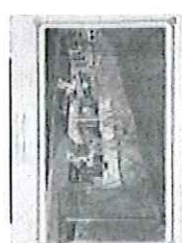
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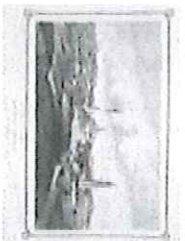


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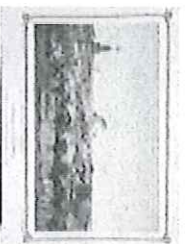




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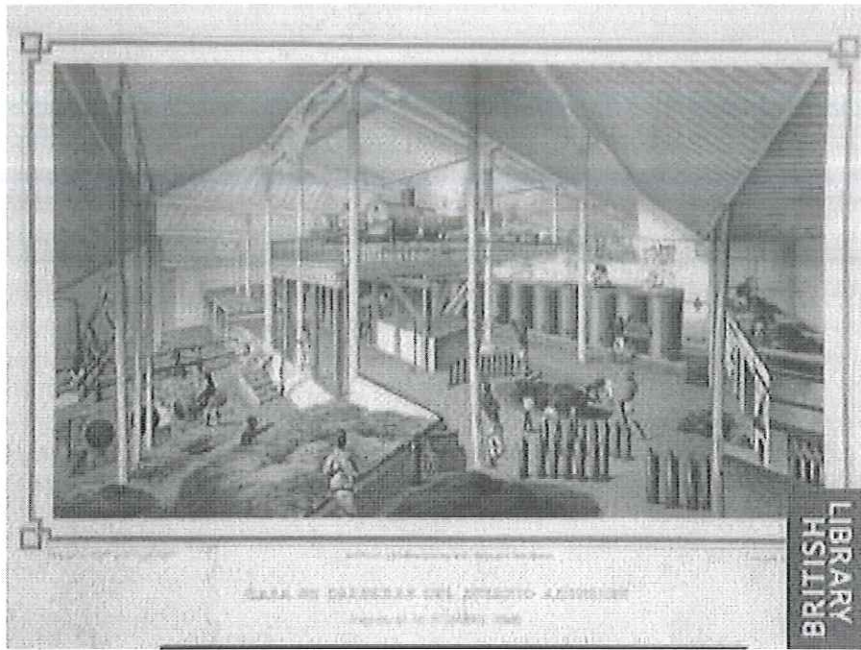
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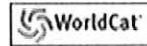


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# Los Ingenios de Cuba

J.G. Cantero  
E. Laplante

*(Triste Querencia)*

Selección y textos de  
LEVI MARRERO

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La Moderna Poesía Inc.

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## Nota de los Editores

La Moderna Poesía Inc. empresa vinculada estrechamente a la tradición cultural de la Cuba republicana y democrática enriquece su fondo editorial con la publicación de este nuevo volumen de su Colección Cuba. Se trata, como podrá apreciar el lector, de una antología artística que incluye la casi totalidad de las bellísimas litografías de Eduardo Laplante, el gran pintor francés quien recogiera del natural, en un recorrido desde Maribel a Trinidad, con meticulosidad admirable, lo que eran los grandes ingenios azucareros cubanos en la década de 1850.

Además de su valor artístico, estos grabados constituyen documentos inapreciables sobre los contrastes de la industria azucarera de entonces, nacidos de la contraposición entre el avance industrial, al máximo de la mecanización de la época, nivel mundial, y la dependencia de esta riqueza de la dolorosa servidumbre de los esclavos africanos y de los mal llamados colonos asiáticos.

LOS INGENIOS de Justo Germán Canero y Eduardo Laplante es el más bello libro que, como joya bibliográfica, no legara la Cuba colonial, y es también el menos accesible de todo al lector, hasta hoy. La forma en que fuera editado en 1857, mediante suscripción, por cuadernillos, su alto precio inicial y el número limitado de ejemplares impresos, han determinado que el escaso número hoy existente se encuentre en manos de celosos coleccionistas privados o de muy pocas bibliotecas, que los atesoran entre sus fondos de reserva de más difícil consulta. La Biblioteca Nacional de Madrid, donde fueran obtenidas por el Dr. Levi Marrero las transparencias que han permitido la presente publicación, guarda en su Sección de Bellas Artes uno de los mejor conservados ejemplares de Los Ingenios.

## PORTFOLIO

La edición que hoy ponemos en manos del público, es una parata del Volumen X de la obra Cuba: economía y sociedad, del Dr. Marrero, quien resumió en los textos que acompañan da grabado las características de los ingenios que preservara ra los siglos la maestría artística de Laplante. Igualmente se clyven las estadísticas recopiladas por el autor de Cuba: onomía y sociedad, cifras que ofrecen una visión global de estructura de la industria azucarera cubana en el periodo en e viera la luz. Los Ingenios, cuando era Cuba, para asombrar a quienes la visitaban, la colonia de plantaciones más rica del undu.

LA MODERNA POESÍA INC.

LOS INGENIOS es el más bello libro publicado, como obra de arte, en la Cuba colonial. Inició por la iniciativa de un hacendado y fue ilustrado, el médico Dr. Justo Germán, quien admirado ante el dominio de su y su aguda capacidad de observación, invitó al pintor francés Eduardo Laplante para que fuese la visión de sus ingenios, localizándose el entonces emporio azucarero del valle de Sagua.

Satisfecho de la labor trinitaria de La Habana, quien había llegado a La Habana, como tantos artistas, atraído por el auge de la vida, cuyo mejor mercado era la producción de anillos para las vitolas de más lujo, torcidas en las fábricas de tabacos o puros, Cantero e a otros dueños de ingenios para que pasasen a Laplante, con el propósito de formar más tarde un libro que, ilustrado, fuese con vasta información sobre la industria y los ingenios particularmente elegidos — los que Cantero para acopiar una detallada información sobre cada uno de ellos —, mostrasen a y extraños lo más relevante del paisaje azucarero insular. La impresión de los textos de Cantero y la reproducción de las vistas de Laplante, se hizo en la litografía habanera de Minerva en 1857.

La belleza exterior que recogen las láminas de *Los Ingenios*, libro casi inaccesible hoy, pocos ejemplares conservados, es dolorosamente contrastada por los rasgos tenebrosos que la. Laplante, meticulosamente, reproduce la realidad implacable de la esclavitud, con un realismo. El esclavo y el culti aparecen rutinariamente, en el corte de caña, alimentándose, en la atmósfera agobiante de la trapeche, en la casa de purga, junto a los calderas, en la casa de purga, siempre con mecánicas más avanzadas, siempre con un misticismo indispensable sujeto a la coacción placable de mayoraes y contramayoraes. Olvide el artista destacar la presencia de la enorme cárcel perpetua que era el bodega donde se encerraba a los esclavos durante el día, en casi todos los grandes ingenios. Cantero, cautivo de la mentalidad esclavista, desnuda en sus textos, sin proponérselo, está, la realidad del sistema de producción



## PORTFOLIO

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## LOS INGENIOS

COLECCION DE VISTAS

DE LOS PRINCIPALES INGENIOS DE AZÚCAR

ISLA DE CUBA

1857

EN ESTE MAPA SE VE EL SITIO DE CANTERO, QUEM SE ENCUENTRA EN EL VALLE DE TRINIDAD EN LA ISLA DE CUBA

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EDOUARDO LAPLANCHE

Dibujado

A LA REAL JUNTA DE FOMENTO.

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1857



Portadilla de la obra *Los Ingenios. Colección de vistas de los principales ingenios de azúcar de la Isla de Cuba*, publicada en 1857. Fue este el más bello logro del arte litográfico en la Cuba colonial. El Dr. Justo Germán Cantero, genil hombre de Cámara de S. M., Alférez Real de Trinidad y hacendado, concibió el proyecto y lo hizo posible mediante suscripciones; método gracias al cual fueron publicadas muchas de las grandes obras cubanas del Ochocientos. Cantero redactó los textos ampliamente explicativos que acompañan las "láminas dibujadas del natural y litografiadas por Edouardo Laplanche." El libro, de gran formato, impreso en la Litografía habanera de Luis Marquier, fue dedicado a la Real Junta de Fomento.

carrera de su tiempo, no en sus clogios y exaltaciones sobre el progreso mecánico, sino cuando destaca como excepcional el trato benigno, brindan a sus siervos algunos hacendados, heridos en conservar la ya entonces muy costosa herramienta humana, al ofrecerles más de 6000 pesos de descanso al día y cuando buscaban equibrar numéricamente los sexos en sus plantaciones para estimular la reproducción, como una litica más interesada en lo económico que en el hurrantario.

Dos décadas después de la publicación de *Los Ingenios*, el prócer Manuel Sanguily, quien combatía aún en la Guerra Grande y compartía con el libertador la hazaña de liquidar, de facto, la esclavitud en las tierras donde ondeaba la bandera de Cuba, escribía:

*Un ingenio de azúcar que —a pesar de su complicada maquinaria, sus grandes fábricas y verdades y pintorescos canchavales—, es una genita horrorosa, es, sin embargo lo mejor y noble para su dueño. ¿Qué importa ese semillar de hombres sombríos, sin paga, sin alma, Dios? Produce azúcar que la circulación del comercio convierta en onzas de oro, y eso es su ciencia.*

*¡Pobre esclavo! Todos, hasta el desgraciado, sienten felices al desleír un pedazo de azúcar una teza de café, y crean así apurar el goce uno de los momentos más gratos de la vida; sin embargo, ese momento ha costado una cantidad de dolores; tus espaldas están cruzadas huellas que dejó el látigo; tu casucho está tribo y sombrío; tu frente eternamente sudorosa; espíritu a oscuras; ¡tu corazón vacío, y tu miseria y tu destino, que eran por naturaleza distintos, han sido equiparados por tus semientes a los de las bestias de carga!*

*¡Hermosura y grandeza de Cuba, fundadas en un amasijo impio de la sangre y las lágrimas de un negro!* \*

\* Manuel Sanguily: *La guerra sagrada*, artículo publicado en *La Estrella Solitaria*, Camaguey, Cuba Libre, 10-IV-1876. (Incluido en *Frente a dominación española*, introducción de Manuel Sanguily Arizti, La Habana, 1941).

## INGENIO SAN JOSÉ DE LA ANGOSTA

**Localización:** Partido de Queibra-Hacha; Jurisdicción de Guanajay.

**Propietario:** Conde de la Ferrandina.

**Tierras:** 47 caballerías (630,7 Ha); 23 caballerías (308,7 Ha) en caña.

**Producción:** 770 Tm (1857); 614 Tm (1860).

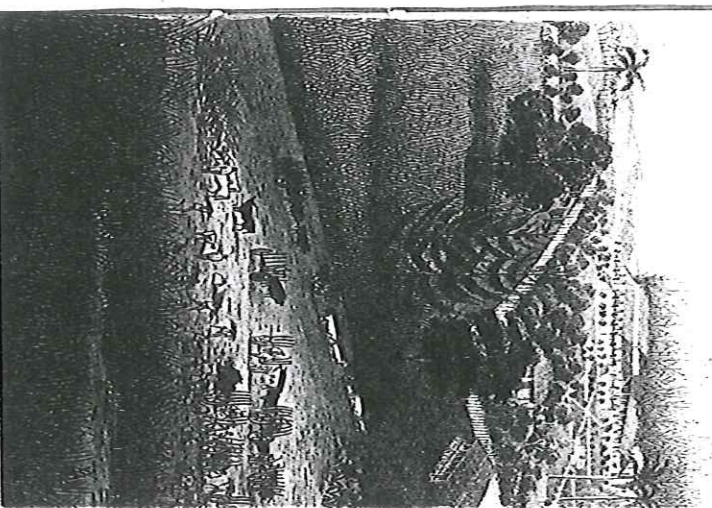
**Características técnicas:** trapiches movidos por una máquina de vapor inglesa de 18 caballos, y producción de azúcar en 4 trenes jamaíquinos. Se producía aguardiente en un alambique, una cañería de hierro de 1.800 metros llevaba desde el Río Hondo al ingenio el agua requerida, que era elevada por una máquina de vapor a una altura de 38 metros.

**Casa de purga:** 8.000 furros.

**Transporte del azúcar:** La producción era enviada por mar a La Habana, desde el embarcadero de La Angosta, situado a 4 Km del ingenio.

La belleza del paisaje accidentado de Queibra Hacha movió el interés de Cantero a incluir el San José entre los ingenios que ilustran su obra. Muy próximos se encontraban otros: *Las Cañas*, de Joaquín de Peñalver (1860); *Santa Teresa*, de Miguel Matienzo; *El Mariel*, del Gral. Gregorio Piquero de Argüelles; *El Valbanera*, de la Condesa de Villanueva y *La Tindia*, de Ramón de Lasa. Los pocos esclavos por unidad el equipo generalmente anticuado y las pocas tierras llanas disponibles, limitaban la producción vuletabajera. Cantero prodigó elogios al "jardín inglés" que embellecía la casa de vivienda del *San José*, erigida en una eminencia arbolada, donde destacaban los pinos de Nueva Holanda.

DESCRIBO what is seen in picture, -  
buenos sus los otros, con un  
paseo y un paseo, producción etc



Dibujado y litografiado por Eduardo Laplata

Litografía de L. Marquier, La Habana (1857)



Contaré 1

STA

a-Hacha; Jurisdic

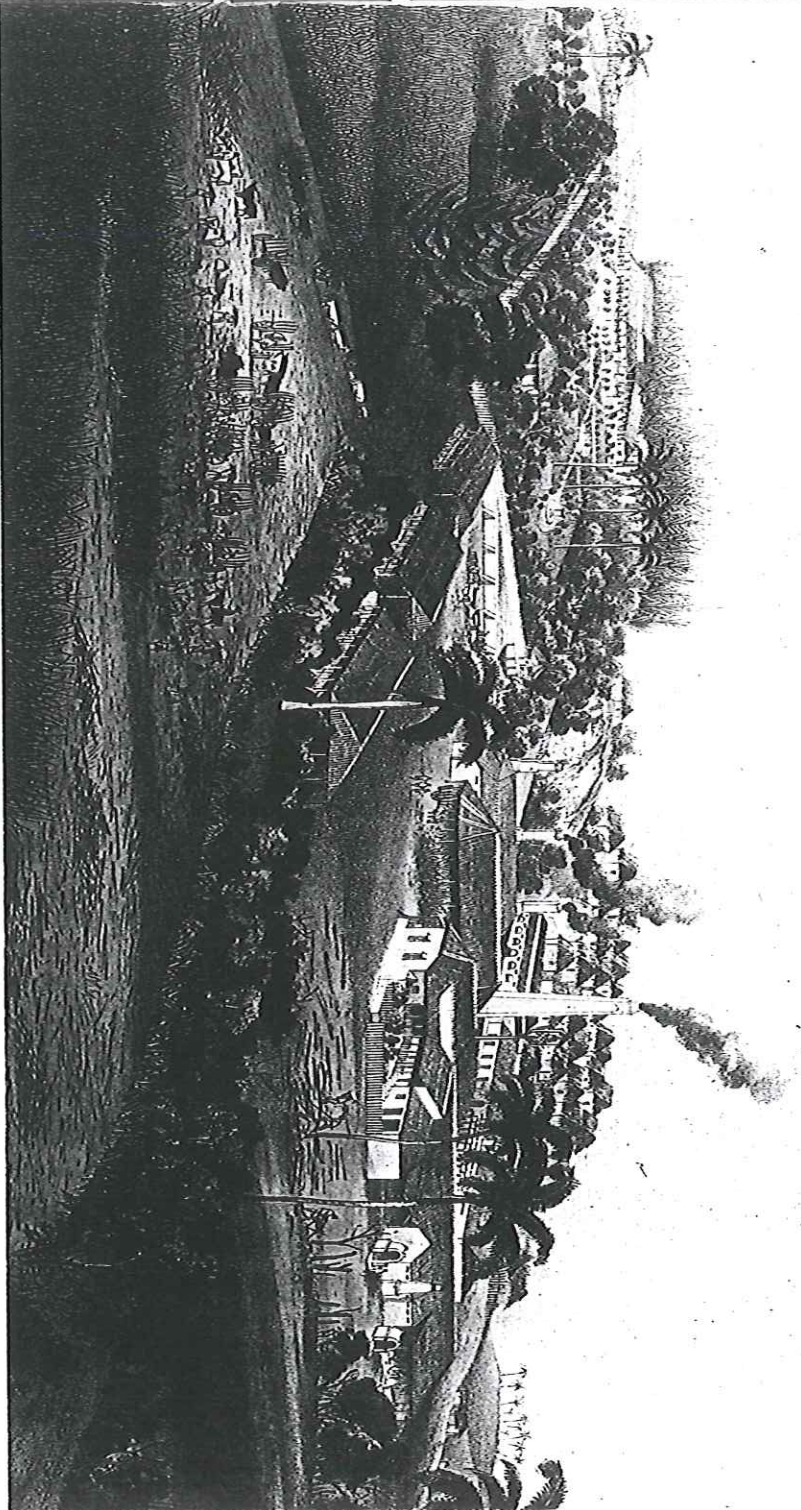
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*San José*, erigida  
, destacaban los



INGENIO SAN JOSÉ DE LA ANGOSTA

Offshoots

Upper right - Silver mine  
Lower left - paper mill?

Dibujado y litografiado  
por Eduardo Laplante

Historia de L. Marquies,  
La Habana (1857)

## INGENIO ASUNCION (Casa de calderas)

**Localización:** Partido de Queibra-Hacha; Jurisdicción de El Mariel.

**Propietario:** Lorenzo Pedro. Fomentado en 1802 por José María Escobar, fue adquirido por Juan Sama, quien lo vendió a Pedro en 1841.

**Tierras:** 35 caballerías (740 Ha) en caña en 1860. Alrededor del 75 % de cristalina y el 25 % de cinta. Era notable que, tras rendir 52 zafras, el esmero particular en el cultivo mantenía la fertilidad del suelo, frente a las "tierras cansadas" de otras haciendas azucareras.

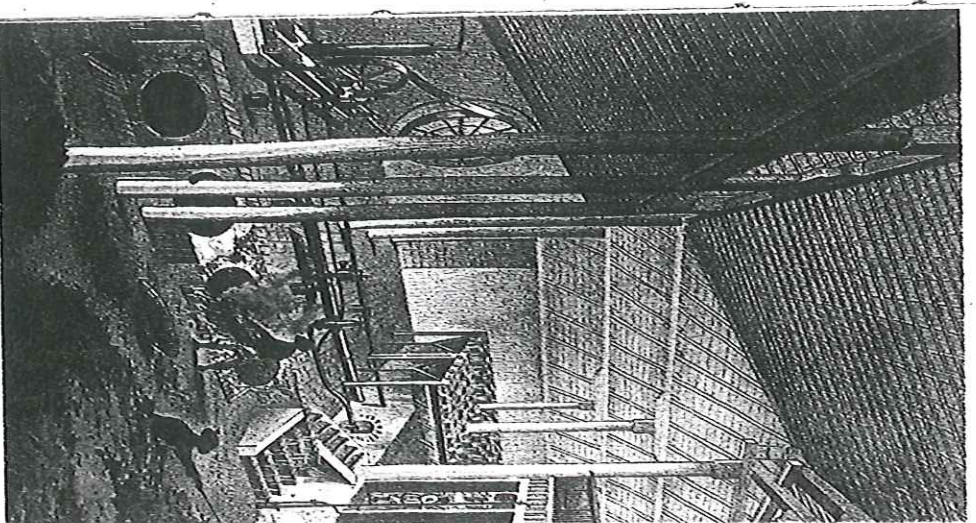
**Producción:** 1.548 Tm en 1855; 1.310 Tm en 1860.

**Dotación:** 400 esclavos. Se fomentaba la procreación y funcionaba una "casa de criollos".

**Características técnicas:** El tren de Rillieux, patentado en Estados Unidos (1843 y 1845) funcionaba en el Asunción desde 1-1853. La máquina de moler, de 35 caballos americanos de fuerza, construida en West Point, N. Y., había sido instalada en 1846.

**Casa de purga:** 15.000 furos. Un pequeño ferrocarril conectaba la casa de calderas con la de purga. El secado del azúcar se obtenía con el empleo de una estufa inventada por José Gabanzón, e instalada en 1853.

**Transporte del azúcar:** Era enviado hacia La Habana por el embarcadero de La Dominica, situado en terrenos del ingenio, que distaba 6,4 Km del puerto de El Mariel.



Dibujado y litografiado por Eduardo Laplant

Litografía de L. Marguier, La Habana (1857)

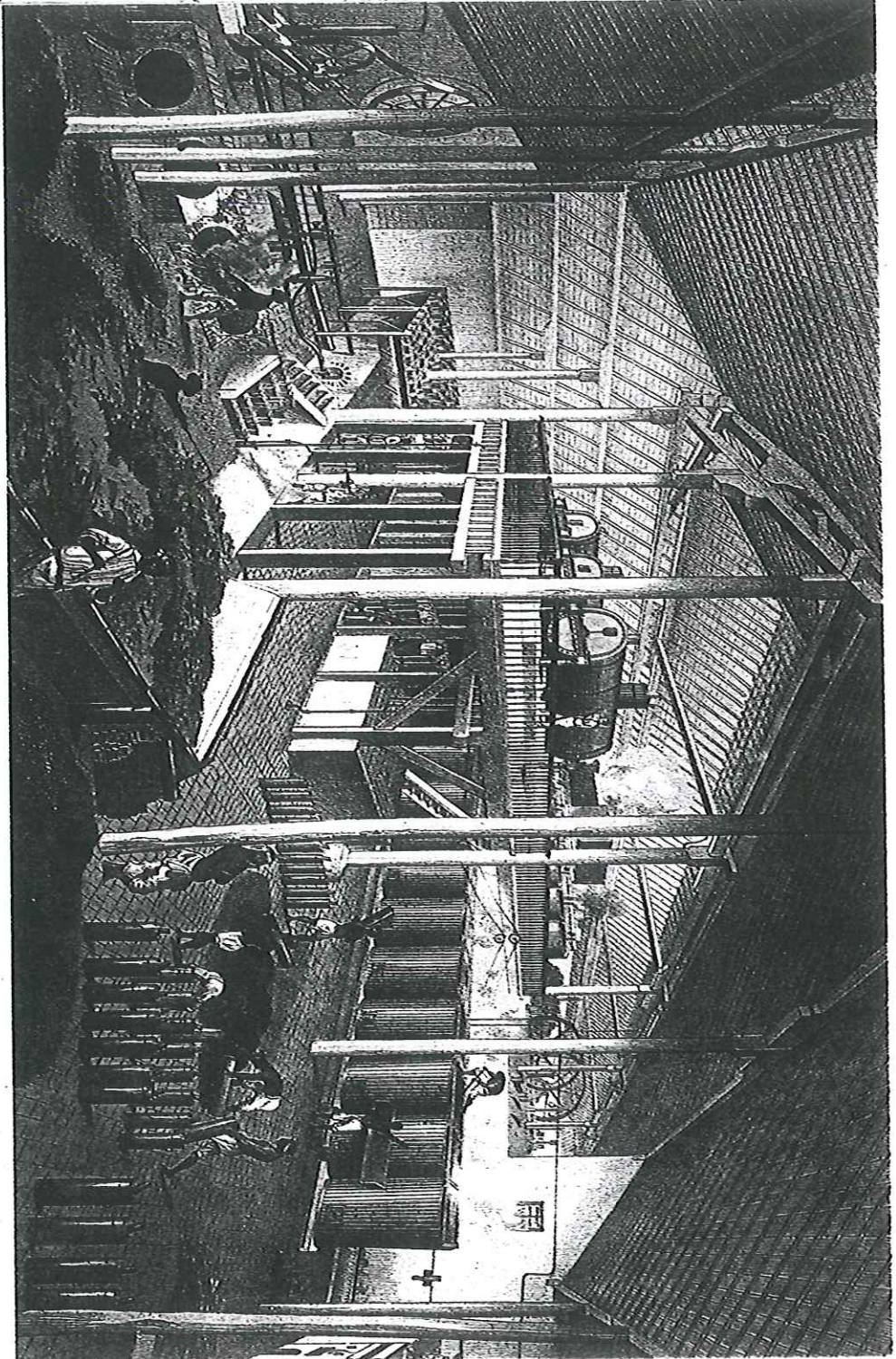
purga - para  
construir  
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Carpas 2

eras)

Hacha; Jurisdicción en 1802 por Juan Samá, en caña en 1860. El 25 % de cintas, el esmero par-ticular del suelo, las haciendas azu-  
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INGENIO ASUNCIÓN (Casa de calderas)

paper

Dibujado y litografiado  
por Eduardo Laplante

Litografía de L. Marquier,  
La Habana (1857)



## INGENIO AMISTAD

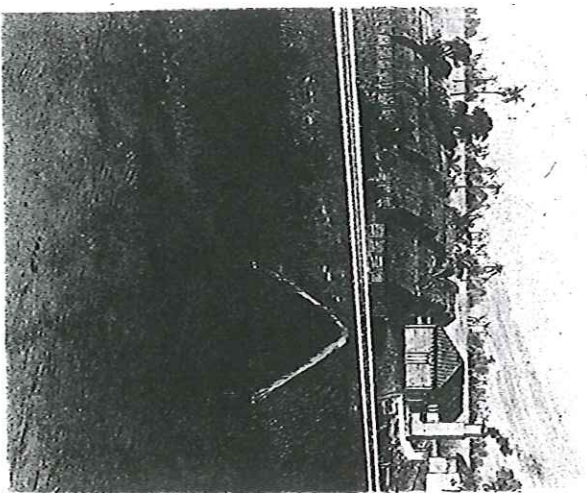
*Localización:* Partido de Güines; Jurisdicción de La Habana.

*Propietario:* Joaquín de Aycetarán, hacendado progresista e ilustrado. Fue fundado por el padre de Aycetarán, asociado al Gobernador Don Luis de las Casas, quien por su vinculación al fomento azucarero y su condición de condeño del Amistad —única propiedad que dejara al morir— fue considerado por sus contemporáneos habaneros “un hacendado más”.

*Tierras:* 40 caballerías (536,8 Ha), en su mayoría de suelos rojos, de las cuales 30 (402,6 Ha) estaban sembradas de caña que alcanzaban las inmediaciones de la Villa. Entre las innovaciones de Aycetarán figura (1855) el empleo de arados norteamericanos perfeccionados, nada comunes en el resto de la Isla.

*Producción:* Se especializó en la producción de moscabado (24 bocoyes diarios) y de ron (11.355 litros diarios), para el cual obtenía mieles de otros ingenios próximos. La zafra de 1859 rindió 938,6 Tm de azúcar mosecabado.

*Características técnicas:* El río Güines o Mayabe que fue enjerezado para mover el molino (trapiche), de mazas horizontales, utilizando una rueda hidráulica alimentada por una caída de agua procedente de una acequia de mampostería de 205 metros de largo y 3 de ancho en toda su extensión. El cañón de agua, en su caída medía 2,7 m y su fuerza motriz equivalía a 40 caballos ingleses. La rueda estaba formada por una serie de cubos divididos en 4 compartimientos y su diámetro era de 7,2 metros. El Amistad poseyó las dos primeras centrifugas instaladas en Cuba (1849). En 1853 se estableció el alumbrado de gas. Según Carrero “todo en este ingenio se hallaba sacrificado a la producción, por eso se notaba una actividad industrial como en pocas fincas de su clase”.



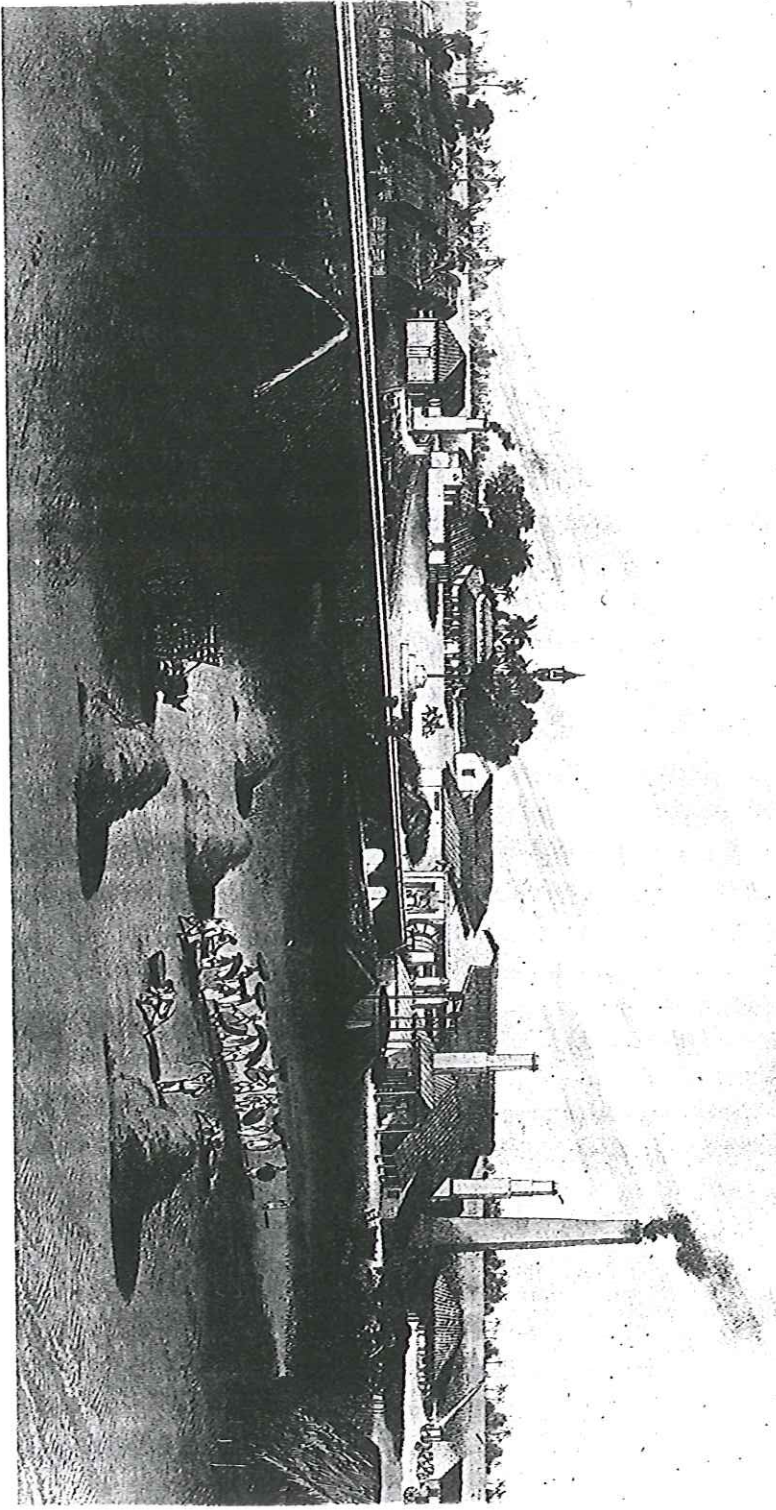
Dibujado y litografiado  
por Eduardo Laplan

Litografía de L. Marguier,  
La Habana (1857)



Cautera 3

jurisdicción de La  
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INGENIO AMISTAD

Dibujado y litografiado  
por Eduardo Laplante

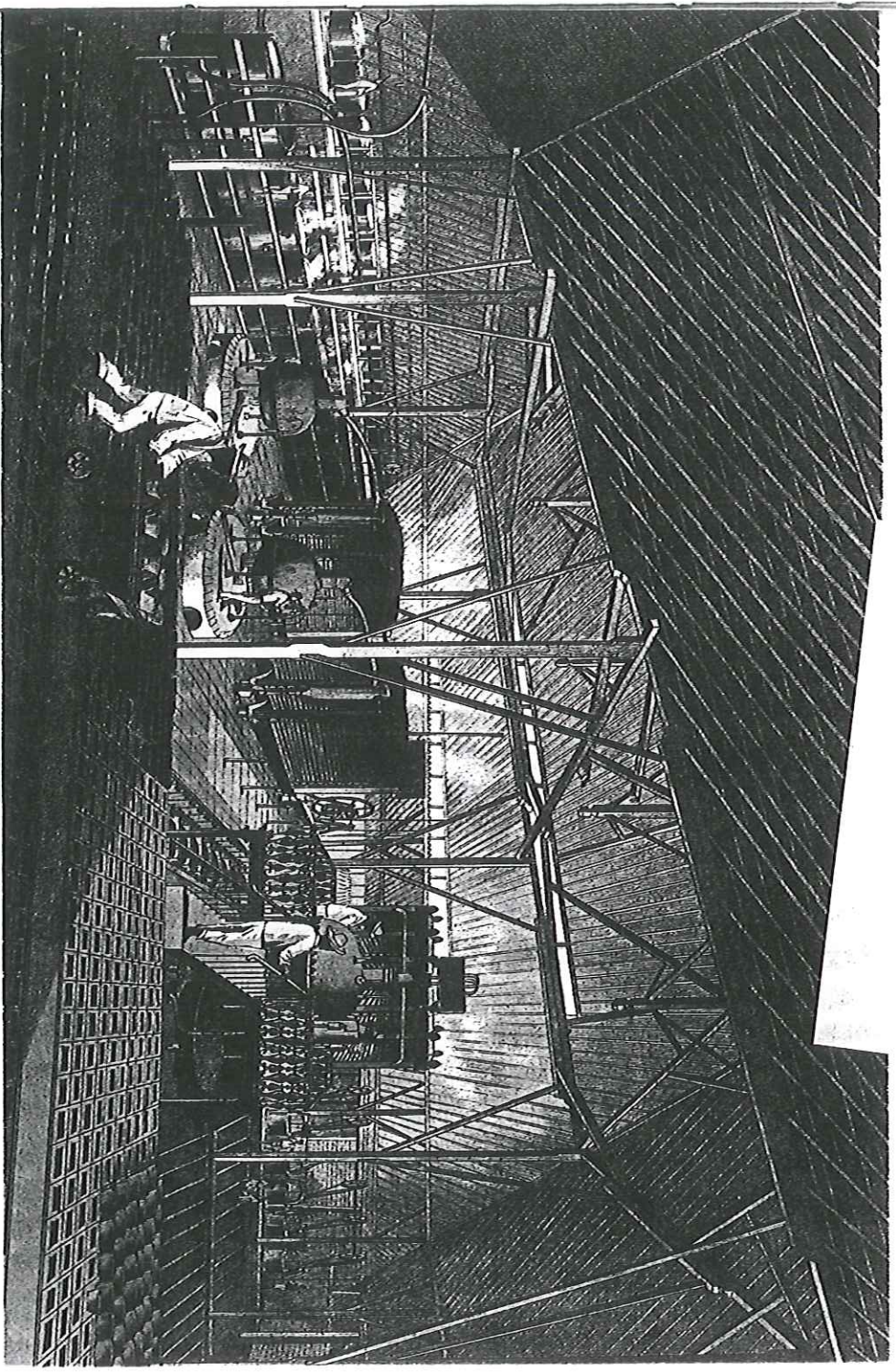
Lithografía de L. Marquier,  
La Habana (1857)





Carpas 4

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las; Jurisdicción de  
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añera por colonos  
00 árboles frutales  
, por jardines.



INGENIO LA PONINA (Casa de calderas)

Dibujado y litografiado  
por Eduardo Laplante

Litografía de L. Marquier,  
La Habana (1857)



## INGENIO FLOR DE CUBA

*Localización:* Partido de Macagua; Jurisdicción de

Colón.

*Propietarios:* Familia Arrieta. Fomentado por Pablo de Arrieta en 1838 en 20 caballerías (2684 Ha).

*Tierras:* 93 caballerías (1.248 Ha) de suelos negros en su casi totalidad; 45 caballerías (604 Ha) en caña de Otabiti. En 1860 estaban cultivadas 60 caballerías (805 Ha). Para alimentar la dotación se cultivaban 9 caballerías (128,8 Ha) de viandas.

*Producción:* 3.086 Tm en 1860, superado solamente por el *San Martín*. El 85 % del azúcar producido era blanco.

*Dotación:* 729 en 1855; 409 esclavos y 170 chinos en 1857.

*Características técnicas:* Máquina de moler, de 100 caballos de fuerza, fabricada en Glasgow, que movía dos trapiches con una catalina de 9 metros de diámetro y conductores de caña y bagazo. En 1844 introdujo Arrieta la primera máquina de movimiento lento, para extraer mayor volumen de guarapo, fabricada en West Point, New York. Dos trenes de Derosne y 8 centrifugas. Villaurrutia, Arrieta y Cantero fueron los iniciadores de la mecanización de la producción azucarera en Cuba.

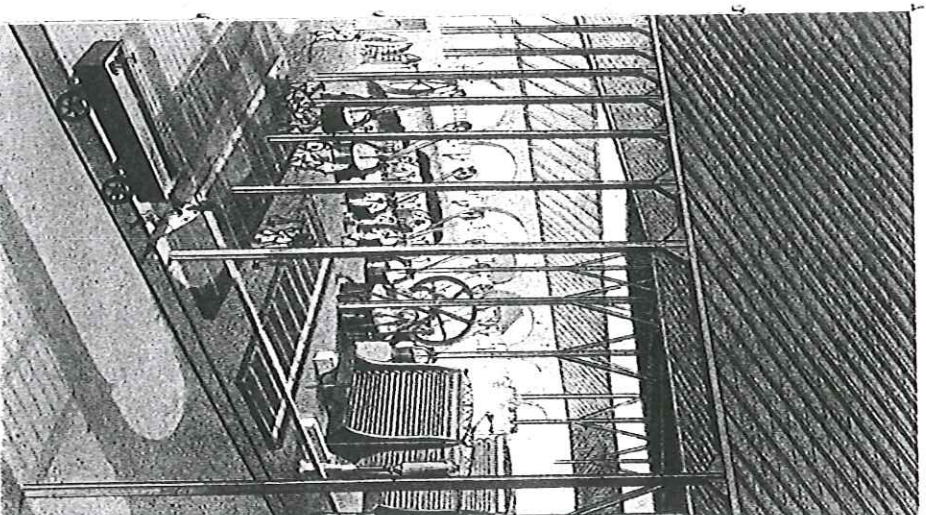
*Casas de purga:* Dos con 19.000 furos y 5 tanques para 1.300 bocoyes de miel.

En 1844 la Real Junta de Fomento informaba a Madrid: "Don Joaquín de Arrieta ha traído de Francia en XII-1843, un tren completo de Derosne y Cail, con las mejoras y reformas recientemente ideadas por sus autores. Empezará a funcionar a últimos del corriente en su ingenio *La Flor de Cuba*, y con la franqueza que le es genial, permite a la Junta de Fomento que continúa en su fondo una comisión de dos hacendados expertos, que hagan prolijas observaciones para deducir resultados auténticos del nuevo método, comparado con los que tenía la finca por el antiguo, y descubrir las ventajas positivas que existen".\*

*Transporte del azúcar:* Por el Ferrocarril de Júcaro hasta Cárdenas, puerto de embarque.

Según Cantero "el espacioso batey es todo llano y... perfectamente zanjado para el desague. Las numerosas fábricas, por su regularidad y simetría, ofrecen a cierta distancia, al viajero, el aspecto de uno de los lindos pueblos manufactureros europeos, y sorprende tanto más agradablemente cuanto que por la idea que se tiene formada de esta clase de establecimientos en los trópicos, se halla uno distante de encontrar la vida, el orden y la industria que tanto distinguen a aquellos en el viejo mundo".

\* AHN. Ultramar. Fomento, legajo 17. (A.A.).



Dibujado y litografiado por Eduardo Laplar

Litografía de L. Marquier, La Habana (1857)



*Castro S*

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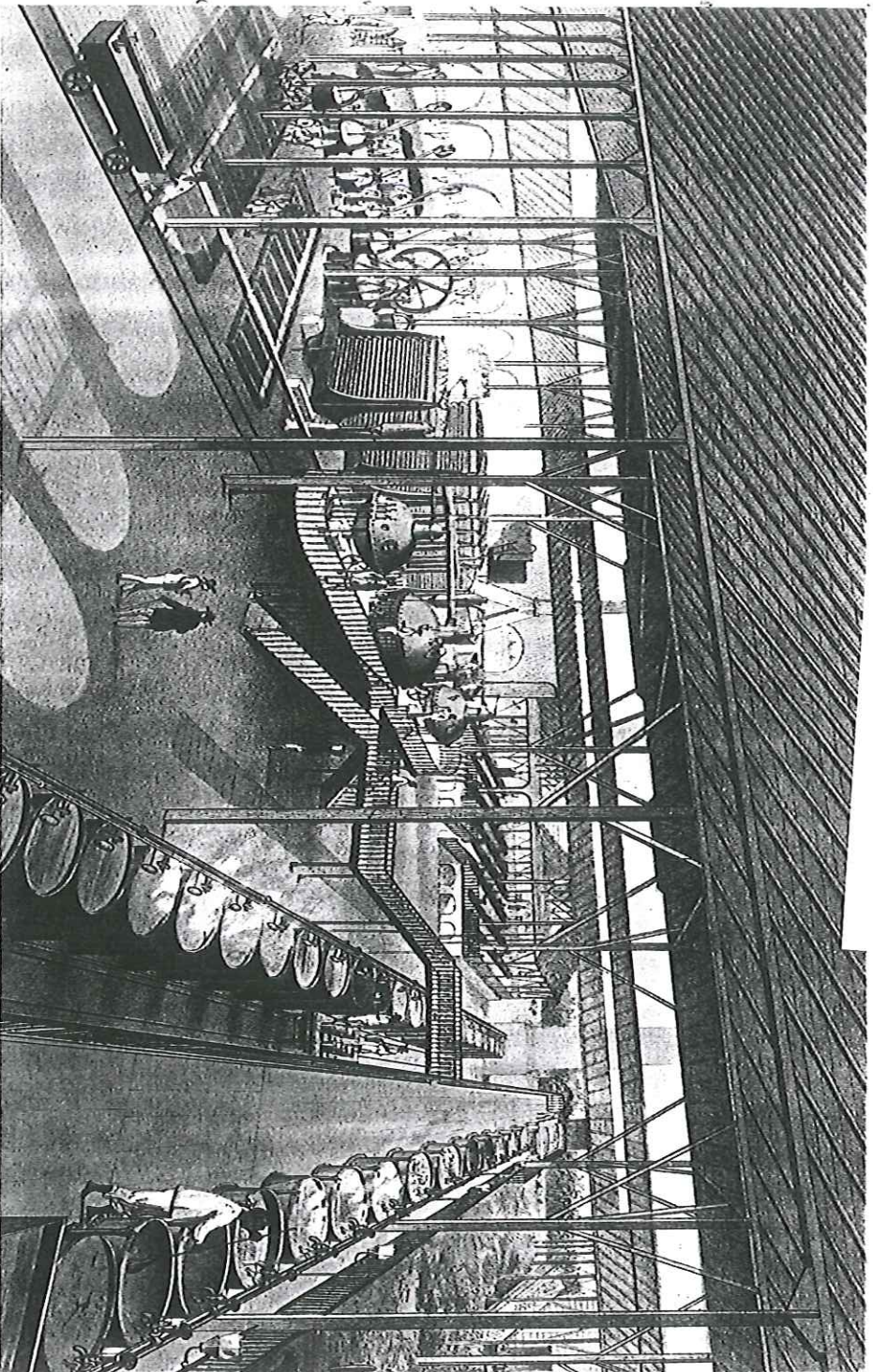
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INGENIO FLOR DE CUBA (Casa de cal

Dibujado y litografiado  
por Eduardo Laplante

*Litografía de L. Marquier,  
La Habana (1857)*



## INGENIO MANNACA

**Localización:** Partido del Río de Ay; Jurisdicción de Trinidad.

**Propietaria:** Doña Juana Hernández de Iznaga. Fomentado por Alejo Iznaga.

**Tierras:** 110 caballerías (1.476 Ha) de suelos rojos, regados por el Río de Ay y otras tres corrientes, considerados los mejores del valle de San Luis. 40 caballerías (537 Ha) en caña.

**Producción:** En 1841, utilizando todavía trapiches de buyes, 1.080 Tm; semimecanizado en 1860, 1.315 toneladas.

**Dotación:** En 1857, como en otros ingenios medianos y pequeños no existía el barracón. Los esclavos eran alojados en casas familiares de mampostería y tejas que formaban cuatro calles.

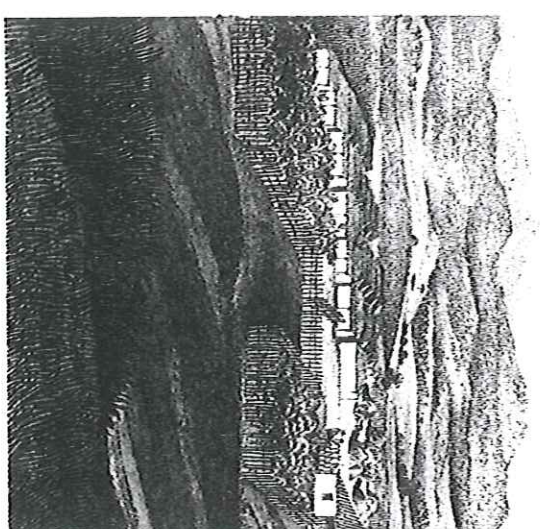
**Características técnicas:** Iznaga instaló en 1852 una máquina horizontal de vapor, fabricada por Fawcett Preston and Company de Liverpool, del tipo que rendiría excelentes resultados en toda la Isla, aun después de 20 zafras en muchos casos. En 1858 sería sustituida por una máquina vertical de Novelty Iron Works de New York, de notables proporciones. El guarapo era procesado en trenes jamaíquinos. Un aparato de gas alimentaba unas 100 luces.

**Casa de purga:** 13.000 furos.

**Puerto de embarque:** Castida, hasta donde era transportado el azúcar por el río Agabama.

Todavía en pie, como silencioso testigo de las vicisitudes socioeconómicas vividas por "el valle de los ingenios" que diera esplendor a la Trinidad del Ochocientos, prevalece en el paisaje la Torre de Mannaca-Iznaga, que Cantero describiría así: "Lo que más llama la atención en este ingenio es una torre de 180 pies (50,9 m) de elevación que, por su construcción elegante y bella es quizás la que merece ocupar el primer lugar en la Isla; es toda de ladrillo y en los siete pisos que forman su cuerpo se distinguen hábilmente combinados varios órdenes de arquitectura. Desde la... torre puede gozar el observador todas las bellezas... del valle de Trinidad, pues la vista abraza sus extensas llanuras cubiertas de cañas y palmas y las pendientes y cumbrones de las altas lomas que lo circundan".

De col otros muestre  
Iznaga por...  
Sierra por...  
a...  
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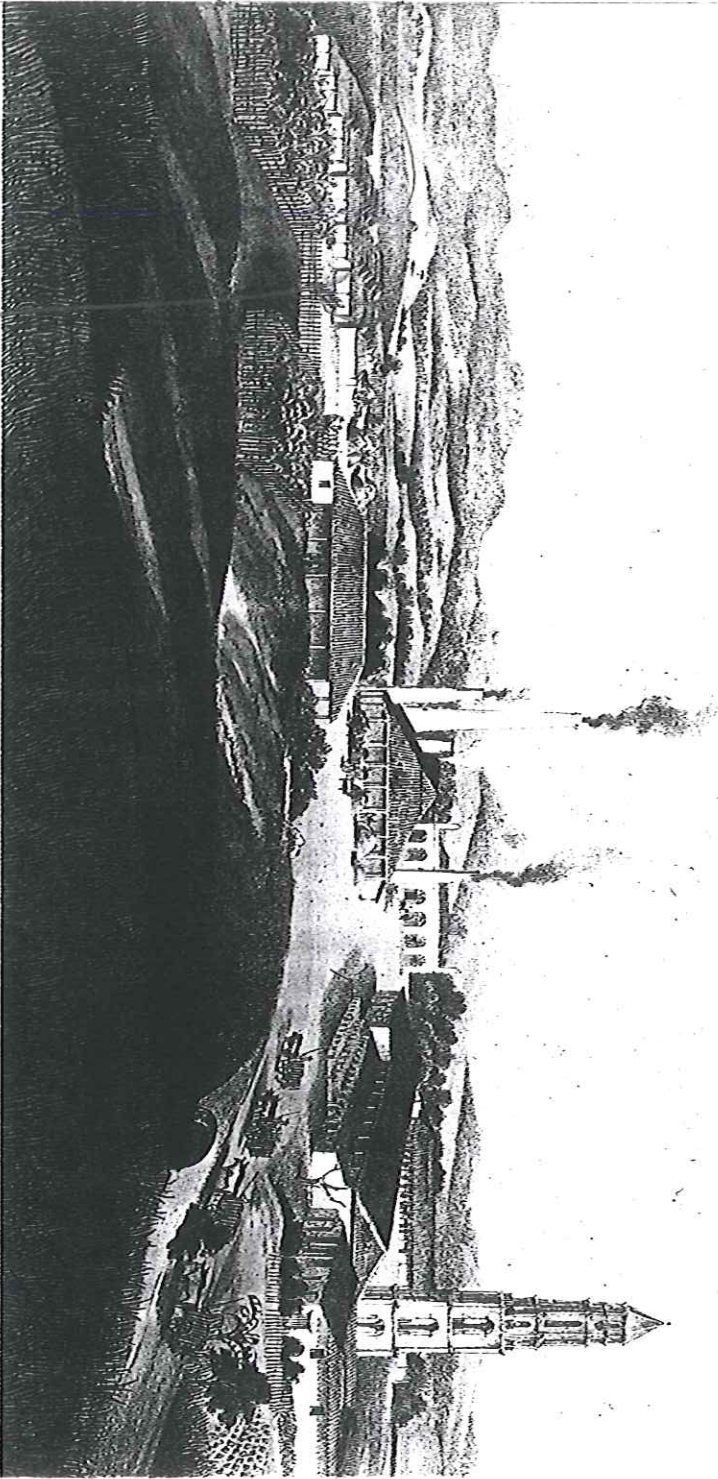
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Litografía de L. Marguier, La Habana (1857)



Cartera 6

de Ay; Jurisdicción  
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de cañas y palmas  
las altas lomas que



INGENIO MANACA

Dibujado y litografiado  
por Eduardo Laplante

Litografía de L. Marguier,  
La Habana (1857)

## INGENIO SANTA SUSANA (Casa de calderas)

*Localización:* Partido de Santa Isabel de las Lajas; Jurisdicción de Cienfuegos.

*Propietario:* Antonio Parejo.\* En 1860 era propiedad de La Gran Azucarera, S.A.

Fundado en 1852; primera zafra, 1854.

*Tierras:* 340 caballerías (4,563 Ha) consideradas entre las mejores de la Isla. En caña: 50 caballerías (671 Ha).

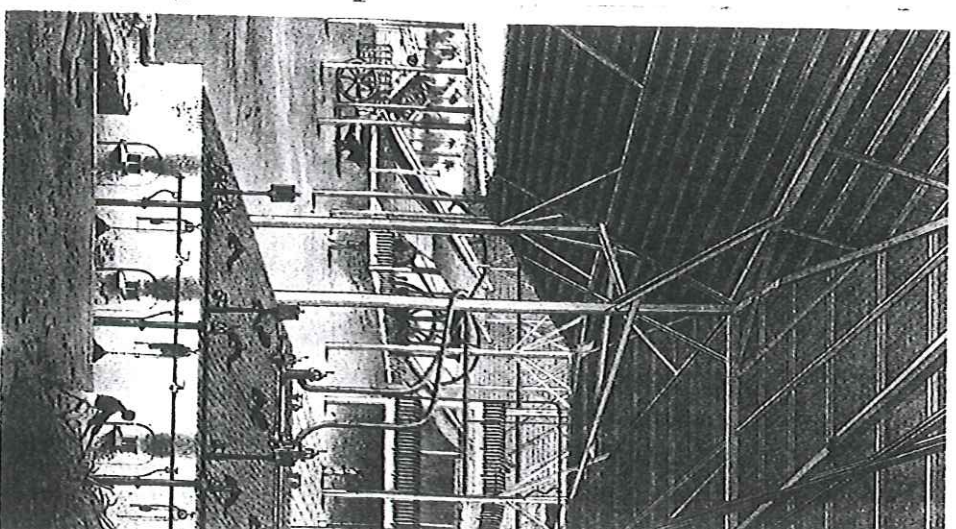
*Producción:* 3.402 Tm en 1855; 2.253 Tm en 1860.

*Dotación:* 632 esclavos (23% mujeres); 20 chinos y 34 yucatecos, alojados en dos barracones de 3.550 m<sup>2</sup> cada uno.

*Características técnicas:* Sorprendía en 1857 lo cosal y novedoso de las instalaciones: dos molinos de caña con mazas de 2 metros de largo y 1 m de diámetro y aparatos tubulares de triple efecto, fabricados por Cail sobre diseños de Derosne. Los tubos verticales eliminaban la condensación común en los horizontales. Para instalar el equipo viajó a Cuba Monsieur D. Duprey. La planta disponía de 24 centrifugas y en 1854 produjo, en 83 días de zafra, una media de 40,8 Tm por día, aun en proceso de ampliar la casa de calderas. El consumo diario de agua, durante la zafra, era de 757.000 litros.

\* Era voz común en la Cuba de la época, que Parejo representaba en la Isla los cuantiosos capitales invertidos por la Reina María Cristina (1806-1878), quinta esposa de Fernando VII y Madre de Isabel II (1830-1904).

632 Slaves  
60000 m<sup>2</sup>  
S. G. Mader Jover

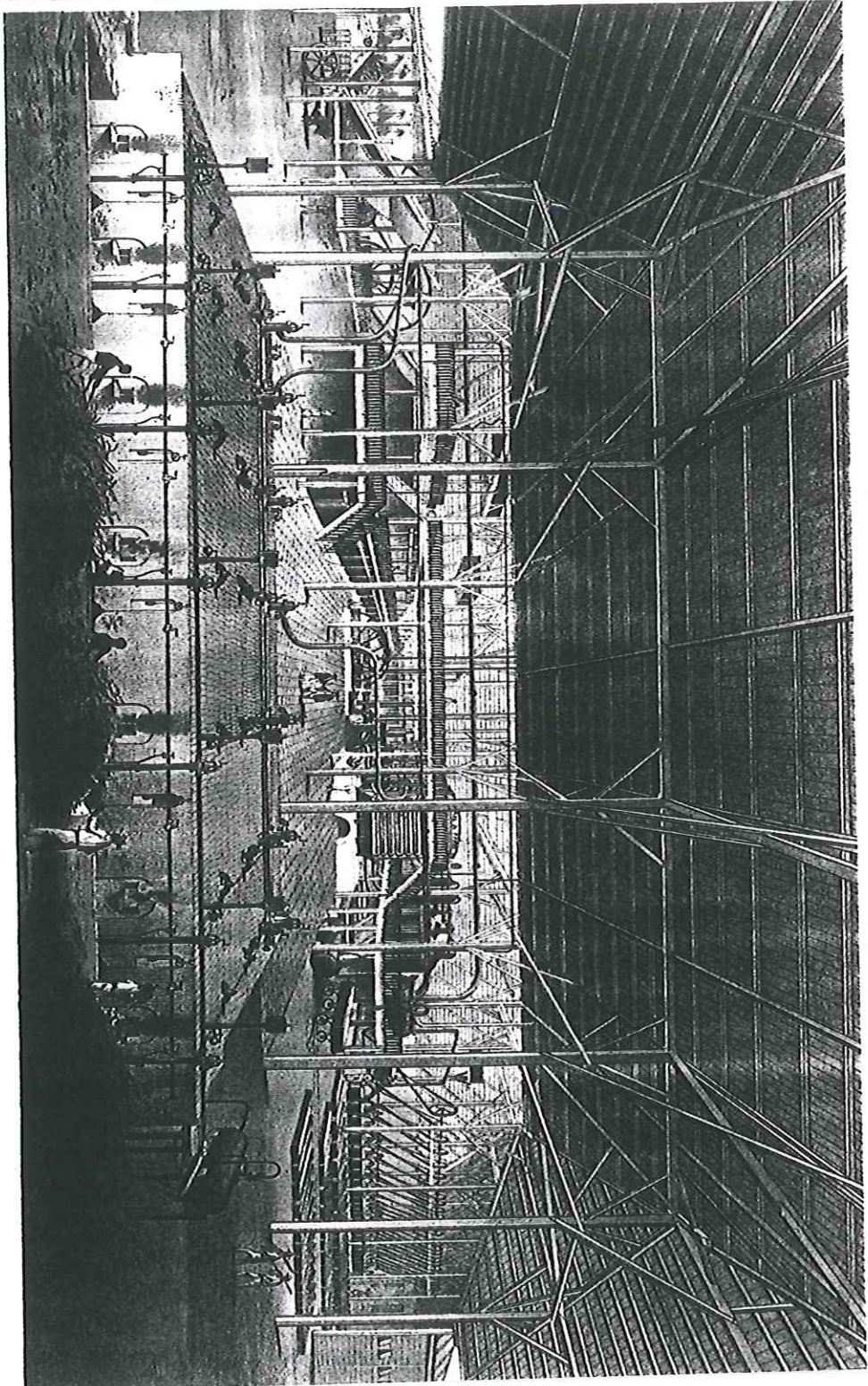


Dibujado y litografiado  
por Eduardo Laplante

*Litografía de L. Marguier,  
La Habana (1857)*



*Gráfica 7*



INGENIO SANTA SUSANA (Casa de calderas)

Dibujado y litografiado  
por Eduardo Laplante

*Litografía de L. Marguier,  
La Habana (1857)*

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En 1860 era propie-  
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1-4



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## Record # 1

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**Title :** Los ingenios; coleccion de vistas de los principales ingenios de azucar de la Isla de Cuba ...

**Call Number :** A725.4 C16

**Publisher :** Habana, Marquier, 1857.

**Holdings :** [Item Holdings](#)

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Sa	9-5
Sun	closed
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Tu	9-9

a large book of several hundred pages, filled with full-page colored lithographs of different named plantations. invaluable, illustrated + documentary source, on the sugar industry in Cuba + its history. Lithographs give wide perspective on geograph + architecture, set the pages shown, esp. of sites, are usually quite small + not distinctive - great scene of buildings in plantation yard area.

however, scans (if possible) from this volume would be a nice asset to the website - for anyone interested in the mid 19th cent. Cuban sugar industry and its central role. This book is a must.

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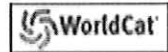
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Title: Los ingenios; coleccion de vistas de los principales ingenios de azucar de la Isla de Cuba Author: Cantero, Justo German

#### Libraries with Item: "Los ingenios; / coleccion..." ( [Record for Item](#) | [Get This Item](#) )

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#### Record for Item: "Los ingenios; / coleccion..." ( [Libraries with Item](#) )

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**Title:** Los ingenios; coleccion de vistas de los principales ingenios de azucar de la Isla de Cuba ...

**Author(s):** [Cantero, Justo German.](#)

**Publication:** Habana, Marquier,

**Year:** 1857

**Description:** 1 v. (unpaged) pl.

**Language:** Spanish

**SUBJECT(S)**

**Descriptor:** Manufactures.  
Sugar factories.  
Spanish language.

**Geographic:** Cuba -- Manufactures.

**Document Type:** Book

**Entry:** 19820320

**Update:** 20040327

**Accession No:** OCLC: 8259841

**Database:** WorldCat



E-mail



Print

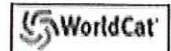


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10/12/04

page 1/2

Free Lib. Philadelphia

~~Carta~~ Note: the human figures ~~that~~ are usually shown  
~~Carta~~ very small

the page or plate #s but ones that would be of  
great interest to scan are:

list below  
is selective  
does not  
include all  
1. through  
only most  
I would  
like scans  
of

- 1) "Ingenio La Amistad" showing plantation  
yard, steam mill, great house, SLAVE houses (Machado)  
& SLAVE in foreground w/ basket (small figures)
- 2) "Casa de Calderas del Ingenio Armonia" -  
boiling house w/ SLAVE in foreground at coppers
- 3) Ingenio Sta Teresa @ Aquica -  
mill yard area w/ surrounding cane fields & SLAVE  
gangs cutting cane.
- 4) Casa de Calderas del Ingenio Atava  
Vast exterior of sugar mill - SLAVE working
- 5) INGENIO LA PAVONA  
wide mill - shows black workers + white  
dress (white pants + shirt, hats)
- 6) Ingenio Integridad  
vast mill yard & bldgs, SLAVE village, workers w/  
foreground -
- 7) Ingenio El Progreso  
mill yard, many ~~of~~ carts loaded w/ cane to  
be milled, many SLAVE figures working at  
different tasks - excellent image
- 8) Ingenio Guinía  
panoramic view of mill yard, outbldg, SLAVE  
village - small figure

Carta 4

9) Ingenio Buena-Vista  
large manor house, on hill, SIAVE village,  
factory

10) Casa de Calendas del Ing<sup>o</sup> Victoria  
wide building house, shows workers at  
various posts

CANTON 1 11) Ingenio SAN JOSÉ de la ANQUETA  
good of central area, SIAVE village,  
people in foreground cutting cane -

12) Ingenio El Narciso -  
wide view of b/gs etc - in lower right  
hand corner, SIAVE working clothes & bathing  
in river.

(U)



Karen Schwartz

Oct. 11 PM  
Oct 12 AM

From: Jerome Handler <jh3v@virginia.edu>  
Date: Tue Sep 28, 2004 3:26:25 PM US/Eastern  
To: "Eref, ART" <ErefART@excen.library.phila.gov>  
Subject: Re: Art reference book (HT)

Karen Schwartz. Thanks so much for your rapid and clear response. I will be in either on the afternoon of the 11th or the morning of the 12th. Jerome Handler  
On Tuesday, September 28, 2004, at 03:07 PM, Eref, ART wrote:

Dear Mr. Handler:

We do own the book that you wish to see with the call # A725.4 C16 which is called: Los Ingenios; coleccion de vistas de los principales...de la Isla de Cuba; published in 1857. The book, which has very lovely prints plus text, is shelved in our Vault area, directly above our Art Department. We will not put the book aside for you since it is very easy for us to retrieve quickly. It is quite a large book.

When you come up to our Art department located on the 2nd floor of the main library, just show one of our staff at the reference desk your request and we will bring you the book.

We will ask for holding, while the book is in use, some type of identification card. The book is then used within our reference area. This is our normal procedure for all valuable vault books. Notes should be taken in pencil. No photocopying is allowed for this type of material, unlike many other books.

Our telephone number is 215-686-5403.

If I am not at the desk, anyone on our Art reference staff will be able to be of assistance.

We will look forward to your visit October 11th or 12th.

Sincerely,

Karen Schwartz, Art Department  
Librarian

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

From: Eref, GID  
Sent: Monday, September 27, 2004 10:00 AM  
To: Eref, ART  
Subject: RE: Art reference book (HT)

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

From: jh3v@virginia.edu [mailto:jh3v@virginia.edu]  
Sent: Monday, September 27, 2004 10:26 AM  
To: erefGID@excen.library.phila.gov  
Subject: E- Ref Question

E-Reference Question

Name: Jerome Handler  
E-mail: jh3v@virginia.edu  
Phone: (434) 923-8938  
Address: Virginia Foundation for the Humanities  
apt:  
City: Charlottesville, Virginia  
Zip: 22903

Question:

I would like to consult a book which in in the FLP; the OCLC list only 4 copies in this country. The closest location to me is the FLP. Your catalog lists the book as being in the Central Art Dept. Reference: Call # A725.4 C16 (J.G. Cantero, Los Ingenios, Havana, 1857). I will be in Philadelphia for only a couple of days and wonder if I can reserve this book in advance to expedite my looking at it. My dates are Oct. 11 and 12. Please advise. Thank you. Jerome Handler

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

NOTE.  
DeBRA Litwack  
Head, Art Dept

File

The Library Company of Philadelphia

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# WolfPAC



Full Display -- Library Company of Philadelphia  
carey in Author and reflections on the causes in Title -- Qualifiers: None -- Titles 1 of 1



Display Format: Labeled Format

Print

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**Format** Book

**Author:** Carey, Mathew, 1760-1839.

**Title:** Reflections on the causes that led to the formation of the Colonization Society : with a view of its probable results : under the following heads: The increase of the coloured population. The origin of the Colonization Society. The manumission of slaves in this country ... The situation of the colonists at Monrovia and other towns ... The effects of the colonization on the slave trade--with a slight sketch of that nefarious and accursed traffic / By M. Carey.

**Imprint:** Philadelphia : printed by Wm. F. Geddes, 1832.

**Description:** [4], 19, [1] p. (last p. blank), [1] leaf of plates (frontis.) : ill. ; 22 cm.

**Notes:** Caption title: The Colonization Society.

**Notes:** Frontis. engraved by Frederick.

**Citations:** Checklist Amer. imprints 11672

**Citations:** Hogg, P.C. African slave trade, 2614

**Citations:** Lib. Company. Afro-Americana, 2057

**Subject:** African Americans --Colonization --Liberia.

**Subject:** Antislavery movements --United States.

**Subject:** Liberia --Description and travel.

**Genre/Phys. Char.:** Anti-slavery literature --United States.

**Genre/Phys. Char.:** Anti-slave-trade literature --United States.

**Subject:** SP3 Afro-Americana.

**Local Entry:** Illustrator:Frederick, John L., ca. 1797-ca. 1880, engraver.

**Local Entry:** Imprint:PA. Philadelphia. 1832.

**System No.:** PALR92-B681

### Locations Information

Institution	Call #	Copy Info
Library Company of Philadelphia	Rare Am 1832 Carey 50599.O .10 (Gilpin)	1

[Top of Page](#)



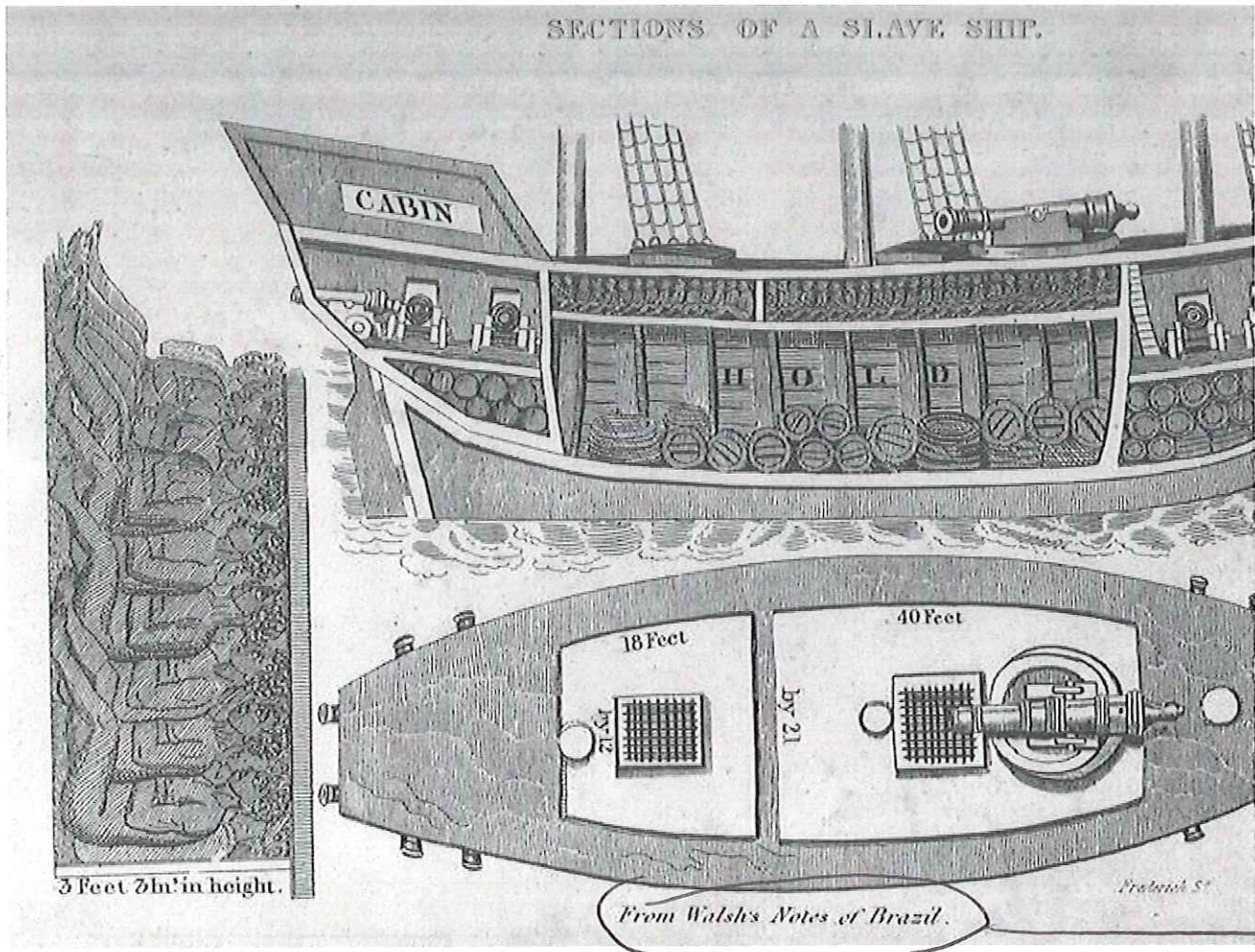
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Item 303 of 5,662

+ Add to Selections

< Pre



See Walsh 01

Digital ID: 1229228

Sections of a Slave Ship. Page 17. From Walsh's notes of Brazil.

In: Reflections on the causes that led to the formation of the Colonization Society: with a view of its probable results: under th The increase of the coloured population. The origin of the colonization society. The manumission of slaves in this country. Th legislatures, and other assembled bodies, in favour of the society. The situation of the colonists at Monrovia and other towns. character of the settlers. The soil and climate of Liberia. Its productions and commerce. The advantages to the free coloured emigration to Liberia. The character of the natives of Africa, before the irruption of the barbarians. The effects of the colonizat trade--with a slight sketch of that nefarious and accursed traffic ... by M. Carey. (published 1832)

Library Division: Schomburg Center for Research in Black Culture / Manuscripts, Archives and Rare Books Division

Item/Page/Plate Number: opp. Title pg.

Specific Material Type: Prints

Subject(s): Drawings

Slave quarters

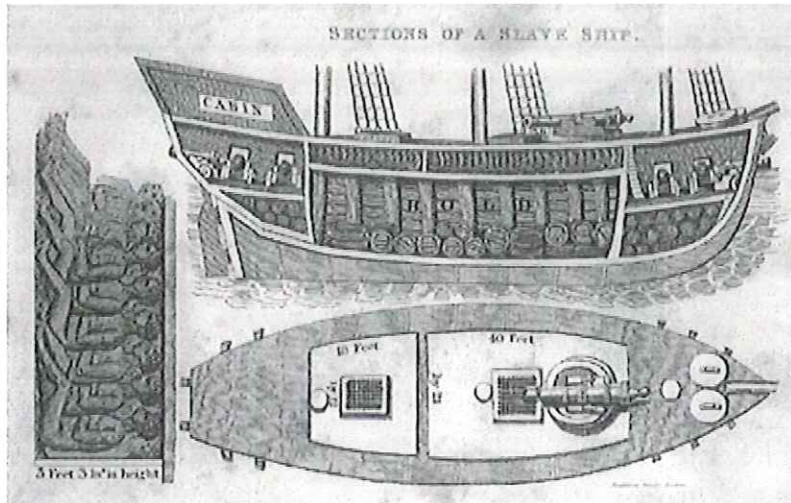
Slave ships

Additional Name(s): Carey, Mathew , 1760-1839 -- Author

Digital ID: 1229228

not in UVA

## The Atlantic Slave Trade and Slave Life in the Americas

*Cross-Section of Slave Ship, 1828-1829***Image Reference**

walsh01

**Source**

Robert Walsh, *Notices of Brazil in 1828 and 1829* (Boston and New York: 1831), vol. 2, facing title page.

**Comments**

Caption, "sections of a slave ship"; shows the areas allotted for human cargo as well as non-human cargo. The author's basis for this drawing is not given. Source of info

*reported in  
also published in Carey  
see attached*

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

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## Search Result -- Quick Search

Viewing record 11 of 39 from catalog.

Check here to mark this record for Print/Capture

Call number: F1371 .C298 2001

Author: Carroll, Patrick James.

Title: Blacks in colonial Veracruz : race, ethnicity, and regional development / Patrick J. Carroll.

Edition: 2nd ed.

Publication info: Austin : University of Texas Press, 2001.

ISBN: 0292712332 (pbk. : alk. paper)

Description: xvi, 244 p. : maps ; 23 cm.

Note: Includes bibliographical references (p. [219]-231) and index.

Subject: Blacks--Mexico--Veracruz--Llave (State)--History.

Subject: Veracruz--Llave (Mexico : State)--Economic conditions.

Subject: Veracruz--Llave (Mexico : State)--Social conditions.

Subject: Veracruz--Llave (Mexico : State)--Race relations.

GO	Alderman	Material	Location
		F1371 .C298 2001	BOOK Alderman Library Stacks

Braun 5/17/06 no. ll., no new helpful bibl. c.

*len 7/19*

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record 3 of 13 for search author "carroll patrick"

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History: United States Local and America

## Blacks in colonial Veracruz : race, ethnicity, and regional development

**Carroll, Patrick James.**

**Publisher:** University of Texas Press,

**Pub date:** 2001.

**Pages:** xvi, 244 p. :

**ISBN:** 0292712332

**Copy info:** 1 copy available at Alderman.  
1 copy total in all locations.

### Holdings

Alderman	Copies	Material	Location
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Record 1 of 2  
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Title **Case of the Vigilante : a ship employed in the slave-trade: with some reflections on that traffic**  
 Published London : Printed by Harvey, Darton, & Co., Gracechurch-Street, 1826  
 Descript'n 13 p

[Permalink to this Josiah record](#)

LOCATION	CALL #	STATUS
JCB	D823 .C337	USE IN LIBRARY

Note Disbound  
 Retrospective conversion: RLIN  
 LC subject Vigilante (Ship)  
 LC subject Slave trade -- Africa  
 Other info Imprint 1823  
 England London  
 Rlin/oclc RIBR03-B2522

Record 1 of 2  
Record: [Prev](#) [Next](#)

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6/16/06 - same item is bound in with several anti-slavery tracts in JCB 76-104-9 - also contains fold out of vigilante illustration  
 See also "Affaire de la Vigilante"

The Library Company of Philadelphia

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# WolfPAC



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Full Display -- Library Co. of Philadelphia

<Title> "case of the vigilante" -- Title 1 of 1

Use Labeled Format

*Over*

*ANON.*

PREV NEXT

First [K] [M] Last

Bottom

**Format:** Book

**Title:** Case of the Vigilante, a ship employed in the slave-trade : with some reflections on that traffic.

**Imprint:** London : Printed by Harvey, Darton, & Co., Gracechurch-Street, 1823.

**Description:** 13, [1] p. (last blank), [1] folded leaf of plates : ill. ; 21 cm. (8vo)

**Notes:** Signatures: [A](-1)

**Notes:** Frontispiece engraved by J. Hawksworth.

**Citations:** Lib. Company. Afro-Americana, 2109

**Citations:** Ragatz, L.J. Brit. Caribbean history, p. 419

**Subject:** Vigilante (Ship)

**Subject:** Slave trade --Africa.

**Genre/Phys. Char.:** Anti-slave-trade literature --Great Britain.

**Subject:** SP3 Afro-Americana.

**Local Entry:** Imprint:ENG. London. 1823.

**System No.:** PALR92-B694

*See Robert Harms  
Figure 28.1  
+ section of slave ship*

### Holdings

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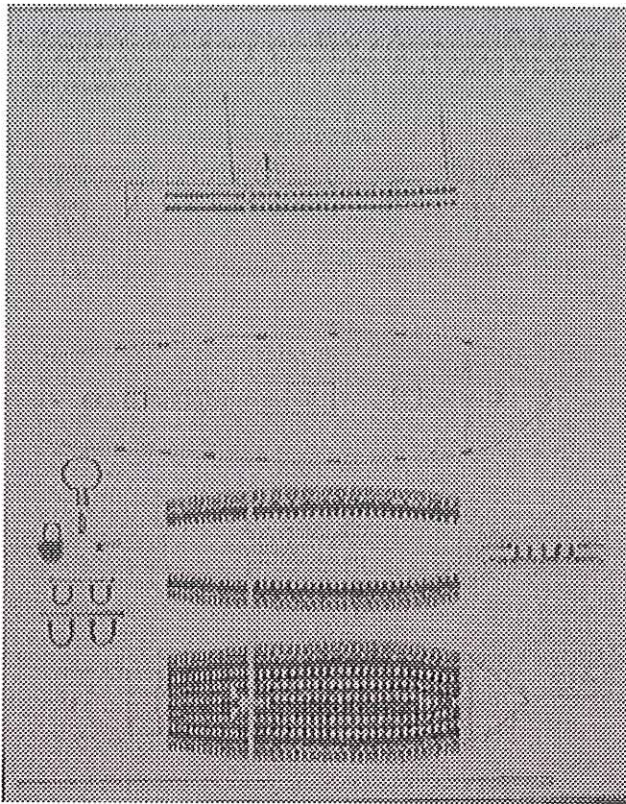
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The Atlantic Slave Trade and Slave Life in the Americas

French Slave Ship Vigilante, Showing Cross Sections of Slave Decks, 1822.



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

Source

Comments

Engraved drawing of the French slaving vessel Vigilante, showing cross sections of lower decks where slaves were kept; leg and arm shackles are also illustrated. The manuscript caption at the top of the drawing reads: "The representation of the brig Vigilante from Nantes, a vessel employed in the slave trade which was captured by Lieutenant Mildmay in the River Bonny, on the coast of Africa, on the 15th of April 1822. She was 240 tons of burden had on board at the time she was taken 345 slaves. The slaves were found lying on their backs on the 1 deck, as represented below; those in the centre were sitting, some in the posture in which they are there shown and others with their legs bent under them, resting upon the soles of the feet." Also in A. Guillard, *Ville de Nantes, Musée du Chateau des Ducs de Bretagne*, as published in David Moore, *Site Report: Historical and Archaeological Investigation of the Shipwreck Henrietta Marie* (Key West Florida: Mel Fisher Maritime Heritage Society, 1997).

Acknowledgement

National Maritime Museum, London (neg. no. PY 7370),

*Lib. copy of Philadelphia*

*Also published in ~~clear~~ with clear details*  
*Case of the Vigilante*  
*(see attached sheet)*  
*as a fold out facing*  
*Title page — This pamphlet gives*  
*details on dimensions of each of decks*  
*+ spaces allotted for slaves*

MCD

Castelnaŭ, Francis, Comte de. Vues et Souvenirs  
de l'Amérique du Nord. Paris: A. Bertrand, 1842.

CD 2 p. 140 black boys playing

CD 3 PLATE #16 ? Blacks in canoes

PLATE #15 Portrait of a Black woman (or Indian)

Clark, vol 3, # 138

~~LC~~

not in UNC

not in Duke

LC E 165. C 34 Rare books

for set about for slide project - don't bother with it



Angela Perez

- look @ hi-lite bits

- illustrations of people doing things

- bring to MDLB

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LXII

NICOLÁS DEL CASTILLO MATHIEU

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EN CARTAGENA  
Y  
SUS APORTES LÉXICOS



BOGOTÁ  
1982

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Arocha, Jaime  
Nina Friedman



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1



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**Un Cappuccino nell'Africa nera del Seicento :  
i disegni dei Manoscritti Araldi del Padre Giovanni Antonio Cavazzi da  
Montecuccolo /**

**Ezio Bassani; Giovanni Antonio Cavazzi**

1987

Italian Book 111 p., [64] p. of plates : ill. (some col.), map, facsim. ; 23 cm.  
[Milano? : Associazione "Poro"],

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**Title:** **Un Cappuccino nell'Africa nera del Seicento :  
i disegni dei Manoscritti Araldi del Padre Giovanni Antonio Cavazzi da  
Montecuccolo /**

**Author(s):** [Bassani, Ezio.](#)  
[Cavazzi, Giovanni Antonio.; d. 1692?](#)

**Publication:** [Milano? : Associazione "Poro"], Stampa Sipiel)

**Year:** 1987

**Description:** 111 p., [64] p. of plates : ill. (some col.), map, facsim. ; 23 cm.

**Language:** Italian

**Series:** Quaderni Poro ;; 4;



**Contents:** Il "selvaggio" e la cultura europea del Seicento / Giuseppe Pirola -- Notice relative à l'inventaire ethnographique des dessins du manuscrit / A. Maesen.

**SUBJECT(S)**

**Descriptor:** Jaga (African people)  
Ethnology -- Africa, West.

**Named Person:** Cavazzi, Giovanni Antonio, d.1692?

**Named Corp:** Capuchins -- Missions -- Africa, West.

**Geographic:** Matamba (Kingdom)

**Title Subject:** Manoscritti Araldi.

**Note(s):** Summary in English./ Bibliography: p. 103-107.

**Class Descriptors:** LC: DT471

**Responsibility:** Ezio Bassani ; con due noti di Giuseppe Pirola e Albert Maesen.

**Document Type:** Book

**Entry:** 19880311

**Update:** 20060427

**Accession No:** OCLC: 17616625

**Database:** WorldCat



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**Title:** Un Cappuccino nell'Africa nera del Seicento : i disegni dei Manoscritti Araldi del Padre Giovanni Antonio Cavazzi da Montecuccolo **Author:** Bassani, Ezio **Accession Number:** 17616625


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US,IL	<b><u>FIELD MUSEUM LIBR, THE</u></b>	IBT
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FR	<b>BIBLIOTHEQUE DU MUSEE DE L'HOMME-RCON</b>	ZT5
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**Record for Item: "Un Cappuccino nell'Africa..." ( [Libraries with Item](#) )**



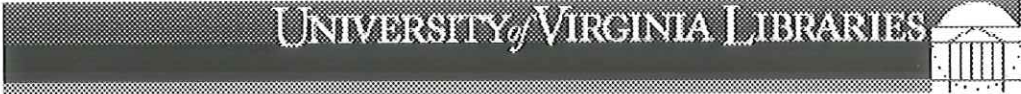
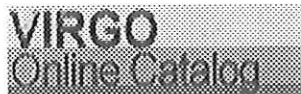
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**Find Items About:** [Bassani, Ezio. \(1\)](#); [Cavazzi, Giovanni Antonio. \(max: 6\)](#)**Title:** **Un Cappuccino nell'Africa nera del Seicento :  
i disegni dei Manoscritti Araldi del Padre Giovanni  
Antonio Cavazzi da Montecuccolo /****Author(s):** [Bassani, Ezio.](#)  
[Cavazzi, Giovanni Antonio.; d. 1692?](#)**Publication:** [Milano? : Associazione "Poro"], Stampa Sipiel)**Year:** 1987**Description:** 111 p., [64] p. of plates : ill. (some col.), map, facsim. ; 23 cm.**Language:** Italian**Series:** Quaderni Poro ;; 4;**Contents:** Il "selvaggio" e la cultura europea del Seicento / Giuseppe Pirola  
-- Notice relative à l'inventaire ethnographique des dessins du  
manuscrit / A. Maesen.**SUBJECT(S)****Descriptor:** [Jaga \(African people\)](#)  
[Ethnology -- Africa, West.](#)**Named Person:** [Cavazzi, Giovanni Antonio, d.1692?](#)**Named Corp:** [Capuchins -- Missions -- Africa, West.](#)**Geographic:** [Matamba \(Kingdom\)](#)**Title Subject:** [Manoscritti Araldi.](#)**Note(s):** Summary in English./ Bibliography: p. 103-107.**Class Descriptors:** LC: [DT471](#)**Responsibility:** Ezio Bassani ; con due noti di Giuseppe Pirola e Albert Maesen.**Document Type:** Book**Entry:** 19880311**Update:** 20060427**Accession No:** OCLC: 17616625**Database:** WorldCat



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Call number: **DT7 .C3817**

Author: **Cavazzi, Giovanni Antonio, d. 1692?**

Title: **Descrição histórica dos três reinos do Congo, Matamba e Angola, pelo P.e João António Cavazzi de Montecúccolo. Tradução, notas e índices pelo P.e Graciano Maria de Leguzzano. Introdução biobibliográfica por F. Leite de Faria.**

Publication info: **Lisboa, Junta de Investigações do Ultramar, 1965.**

Description: **2 v. ill., facsims., maps (part fold.) 29 cm.**

Note: **"Documentação índices e bibliografia": v.2, p.[287]-492.**

Subject: **Capuchins--Missions.**

Subject: **Missions--Africa, West.**

Subject: **Congo (Democratic Republic).**

Subject: **Angola.**

Series: **Agrupamento de Estudos de Cartografia Antiga. Secção de Lisboa. [Publicações] 2**

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Write Jane Scout on Joe

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~~17. The first sovereign of Ndongo forges weapons and utensils. deleted~~

~~NO image 19. The queen Nzinga with her entourage of soldiers and musicians.~~

~~10. The queen Nzinga seated among her maidservants watches a <sup>drummer</sup> tambourine player. (in the background) a hut is visible with a mat in front of it on which is a ceremonial seat.~~

~~17. Selling of materials made of raffia/palms? — <sup>COM</sup> waxes with balls & amulets,~~

~~19. Trombone-players(?), harpists, and marimba players <sup>musicians playing "marimba," stamped without red dye & gourd</sup>~~

~~20. The first king of Ndongo performing the function of blacksmith — <sup>see what is in picture, bellows,</sup> Caption: "1, First king of Dongho, Angola Mussuri / 2, Real seat. Quilomo / 3, Crown / 4, Manibanza / 5, Comema / 6, Mocame mabunda"~~

Start

~~23. Small procession <sup>god/s</sup> Caption: "1, Bridesmaid, servant of the idol with bow and arrow, and another / 2, Bridesmaid who <sup>carries</sup> raises a chest dedicated to the idols, and one who carries the / 3, Mortar with his <sup>pestle</sup> piston / 4, Marimbero. — <sup>marimba player</sup>~~

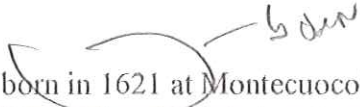
~~25. The Queen Nzinga with her entourage of soldiers and musicians. — <sup>see what she is the picture</sup> Caption: Fairy Giaga, of the bow and arrow arming her hand accompanied by her soldiers / 2, Ingoma, military instrument / 3, Trumpeters / 4, Standard bearer / 5, Mubanda with bow and arrow.~~

~~27. Queen Nzinga with her entourage of soldiers and <sup>musician</sup> players.~~

~~33. Scenes of Magic <sup>relics</sup> Caption: 1, Priest speaking to the lion / 2, Spell of the priest / 3, belt of reliquaries / 4, Iron handles / 5, Two horn-shaped amulets filled with ointment.~~

Case — find me full name of maker by e-mail — to do Bascom

Souva Bassani



P 11 Giovanni Antonio Cavazzi, born in 1621 at Montecucolo (from there he took his name according to the costume of the order of monks), put on the habit of the capuchins in 1630 and in 1640 took his vows. Judged by his superiors as not very talented, he was not directed towards the studies of philosophy and of theology and was ordained priest without the authorization to preach: a grave limitation which would have provoked, when Father Giovanni Antonio was nominated prefect of the mission of Luanda, the laments of those under him who were uncharitable to him, to the point of soliciting from the Congregation of the Propaganda of the Faithful to substitute him with a preacher.

If one keeps in mind his intelligence, his acute spirit of observation and his capacity for scientific work evident in his authoring of *Historical Description* (which remains a fundamental work for the understanding of the Congo and of Angola in the middle of the 17<sup>th</sup> century) also if these qualities weren't detached from a certain amount of ingenuity and credulity, the judgment of Cavazzi's superiors appear rather blind, if not spoiled/invalidated by a preconceived classical assessment.

In 1653, Father Giovanni Antonio was invited to be sent to the Congo, where only a few operated the "Missio Antiqua" of the Cappucins, and in 1654 he headed to Luanda: assigned to the mission of Matamba who had exerted his apostolate staying in countries such as Massangano, Cambambe, Maupungo, in the region of Libolo, in Kasanje and in Matamba, where he assisted at the death of the queen Nzinga, to whom was dedicated a considerable part of the *Historical Description*. He visited the region of Soyo in the kingdom of Kongo and in 1667 he headed to Luanda for his return to Italy passing Brazil (so as to take advantage of favorable winds) and by way of Lisbon.

1654-  
1667

Soyos  
Soyos/Soyos

Arriving in Italy in 1669, he hurried off to Rome where he would begin a relationship with the cardinal of Propaganda Fide who asked him to write a story of his mission, a work which brought to conclusion in the Convent of Modena, his two year long journey. Aided by Father Bonaventura of Montecucolo, given by his superiors as amanuense, Father Cavazzi worked surely on the material brought from Africa and consulted as well the few existing works on the Congo and Angola.

in  
Soyos  
16

~~Soyos~~  
wa. I region of Matamba

Angola  
return to Congo  
to 1677

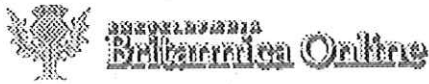
dead in 1678 in Senegal

drawings/ water colors - located in Belgium - see footnotes -

Cavazzi did drawings

p.





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## Ndongo

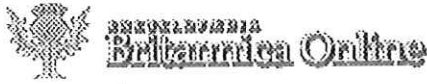
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historical African kingdom of Mbundu people that extended inland from Luanda, Angola. It was bounded by the Dande River to the north, the Lucala River to the east, the Kwanza River to the south, and the Atlantic Ocean to the west.

Ndongo's ruler, the *ngola*, originally recognized the overlordship of the Kongo kingdom in the early 16th century. By the 1540s Ndongo enjoyed trade relations with the Portuguese slave traders of São Tomé, who established a settlement at Luanda. When Kongo tried to stop this infringement of its monopoly of Portuguese trade in the area, Ndongo routed Kongo's forces at Caxito on the Dande River in 1556 and achieved complete independence from its former overlord.

Hoping to profit from relations with Portugal, the *ngola* invited Portuguese emissaries to Ndongo. A group of Jesuits arrived, accompanied by the nobleman Paulo Dias de Novais. After being forcibly detained in Ndongo for several years, Dias returned to Portugal and then obtained from the king, in 1571, authorization to conquer and Christianize "Angola," the kingdom of the *ngola*. Dias landed with his army in 1575 at Luanda, where he built a fort. In 1579 he began to advance up the Kwanza toward Kabasa, the Ndongo capital. Ndongo resisted with prolonged guerrilla warfare. In the decades that followed, thousands were killed on each side. The Portuguese secured a 70-mile (113-km) strip of land up the Kwanza to the mouth of the Lucala, where they built a fort at Massangano in 1583. It served as a base for the Portuguese capture of slaves for use in Brazil.

A peace treaty was negotiated in 1623 between the greatly reduced Ndongo—represented by the *ngola's* sister, Ana de Sousa Njinga (Njinga also spelled Nzinga or Ginga)—and Portuguese Angola. The next year Njinga succeeded to the throne and protested Portuguese violations of the treaty. She harboured fugitive slaves from Angola, welcomed into her army Portuguese-trained African soldiers, and encouraged Africans under Portuguese rule to rebel. Her stronghold was captured in 1626, and a Portuguese puppet replaced her on the Ndongo throne. Njinga escaped to the kingdom of Matamba, conquered it, and continued to harass Portuguese Angola until 1656, when a new peace treaty was signed. In the 1660s the puppet king of Ndongo rebelled against Portuguese hegemony. Angola, reinforced with troops from Brazil, defeated him in 1671, whereupon all Ndongo territory was incorporated into Angola.



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## Kongo kingdom

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major Bantu-speaking kingdom astride the Congo River in west-central Africa, probably founded in the 14th century. It was governed by a king, the *manikongo*, whose economic power was based upon trade in ivory, hides, slaves, and a shell currency of western Africa. Within a few years after the kingdom was first encountered by the Portuguese in 1484, the sixth *manikongo*, Nzinga Mbemba (later **Afonso I**), converted to Christianity and extended diplomatic and economic relations with Portugal. The agreement soon collapsed, however, as the Portuguese extended their slave-raiding activities. By 1570 the power of the Kongo kingdom had begun to decline, and severe internal tensions had developed. After the key Battle of Mbwila (1665), the kingdom broke up into a number of rival and warring chiefdoms.

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*new cell*

*434-227-0666*

**From:** "Lauren Wencel" <lw7h@virginia.edu>  
**Date:** Wed Feb 4, 2004 2:19:10 AM US/Eastern  
**To:** "Jerome Handler" <jh3v@virginia.edu>  
**Subject:** RE: our capuchin friend

Finalmente!

Here are the translations for the individual drawings. They are to the word unless a change was very obvious. We can tweak those some, though.

I did double check to make sure that the works are in fact at the museum in Tervuren. Thanks to checking a few more websites, it is confirmed.

I had a small setback this weekend, I got sick on Saturday when I'd scheduled heading over to special collections and I haven't been able to get there yet. If it's not going to be too late, I'll be able to do that tomorrow at 2 or Thursday morning before 11.

*- do it later*

Let me know if there's anything else! I actually had to change my cell number this past week so it is now 434-227-0666 and I'll check it and email before my 9:00 and right before we meet. See you tomorrow.

Lauren

*12:30 - Georgetown*

From: Jerome Handler <jh3v@virginia.edu>  
Date: Fri Dec 12, 2003 9:55:26 AM US/Eastern  
To: <sweetj@fiu.edu>  
Subject: Re: Images from Recreating Africa, etc.

Jim. Thanks for your rapid and thoughtful reply to my letter; also for compliments on our website--sometime, at a later date, we'd be interested in learning how the website was used in your class. As for my queries:

- 1) I see what you are saying re the Cavazzi but am not sure I have the desire, energy, or need to pursue it further. I thought that if you had color photos of the images in your book, you could send them to me, I would scan them, return them to you, and credit everyone involved. But it's really no big deal. Primarily because I think there are enough images of Brazil on the site already, but also because I don't feel like going into more lengthy correspondence etc. (getting lazy)
- 2) As for the Bernardino Ignazio drawings on the website, I know nothing more about them than what is included in the Paola Collo and Silvia Benso book that is noted on our website; the book and captions were translated for me by the Italian cataloger at the UVa library, and I took her lead. Miller has seen a number of these things and has never commented on them, but then who am I to challenge Thornton (smile) and I have never asked John about these images in particular.
- 3) Thanks for the lead on the Carlos Eugênio Marcondes de Moura book...I'll follow it up.

Now, you could do us and scholarship a great favor if you could spare about an hour or less of your time. Would it be possible for you to look at the images of Brazil we already have, and offer any corrections, modifications, etc. to the Comment section--particularly anything that would aid a user to interpret the images, e.g., how we might modify the entries of the Ignazio drawings to reflect the possibilities of dates... I want to keep the stuff brief, but also I'd like to rectify any gross errors. Would you have the time to do this? Jerry Handler p.s. I will be in DC for the AHA meetings on a few days; if you get together with John/ Linda and Monnica I would love to tag along.

On Friday, December 12, 2003, at 12:07 AM, <sweetj@fiu.edu> wrote:

Dear Prof. Handler:

I received Elaine Maisner's email earlier today and want to answer your several queries regarding the images used in my book. But first, let me say that I am one of those who has used your web site extensively, particularly in the classroom. I have also shared it with many colleagues. It is quite simply a wonderful tool. Many thanks...

As for your specific questions:

1) The images on pp. 55, 124, etc., of my book are from the original Cavazzi manuscript. There is only one known copy of this manuscript with (what are believed to be) Cavazzi's own watercolor paintings, and it is in the private collection of Michele Araldi in Modena, Italy. I became aware of the images through conversations with John Thornton and Joe Miller. I can't remember exactly which one of them put me in touch with Araldi, but I contacted him via email. He was extremely generous in allowing me to reprint the images. He charged nothing and requested nothing in return, although I sent him a copy of the book. In short, he is a very nice man, and I see no reason why he would not allow you to reproduce the images on your site.

You should know that there are a handful of additional images in the manuscript that are not in my book. You can find all of these images reproduced, in glossy color, in an Italian art history journal called *Quaderni Poro*. The exact citation is as follows:

Ezio Bassani, "Un Cappuccino nell'Africa nera del seicento: I disegni dei Manoscritti Araldi del Padre Giovanni Antonio Cavazzi de Montecuccolo," *Quaderni Poro* 4 (1987)

I borrowed a copy of the journal through inter-library loan, so you shouldn't have any trouble finding it. Also, I believe Joe Miller told me that the actual Cavazzi manuscript is available on microfilm in the library collection at Charlottesville.

Once you've had a chance to look through the images and decide which ones you want to include, you can contact Araldi at: [michele.araldi@tiscalinet.it](mailto:michele.araldi@tiscalinet.it)

2) Regarding the images by Bernardino Ignazio d'Asti, I was actually aware of the web site's description of them as 15th century depictions, even before my book was published. But I have never been able to find any verification of this claim. I own the Franco Maria Ricci edition that is cited on the web site, and I can find no indication there that the images were supposed to represent Congo in the 15th century. On the contrary, Ignazio's own introduction (transcribed in the Ricci edition) explains that the paintings are a representation of his (and his colleagues') mission to Congo, Angola, etc. This is nowhere clearer than in the image of the Sogno prince lying prostrate before the Catholic priest (web site image reference: sogno145). In the manuscript caption below the painting, Ignazio writes:

"Representation of the encounter and reception that was made for me by the Prince of Sonho...who drove away and maltreated Father Gaspare da Bassano, my companion of the Mission..." Perhaps some of the paintings were meant to take on a more universal, historical meaning, but it seems clear to me that most of them were designed to illustrate Ignazio's particular mission in the eighteenth century.

Having said all of this, I am no expert on Central African art history, so please correct me if you know something about the paintings that I do not. I was simply taking the documents at face value. I also relied on John Thornton's interpretation of them as eighteenth-century images in his book on Dona Beatriz Kimpa Vita.

3) Finally, regarding suggestions for further images on Brazil, you may already be aware of it, but there is an exhaustive catalog of slavery images that came out of Brazil several years ago. There are over 500 images that run from 1637 to 1899. Many university libraries in the US already have it in their collections, so you should have no problem finding it. The citation is as follows:

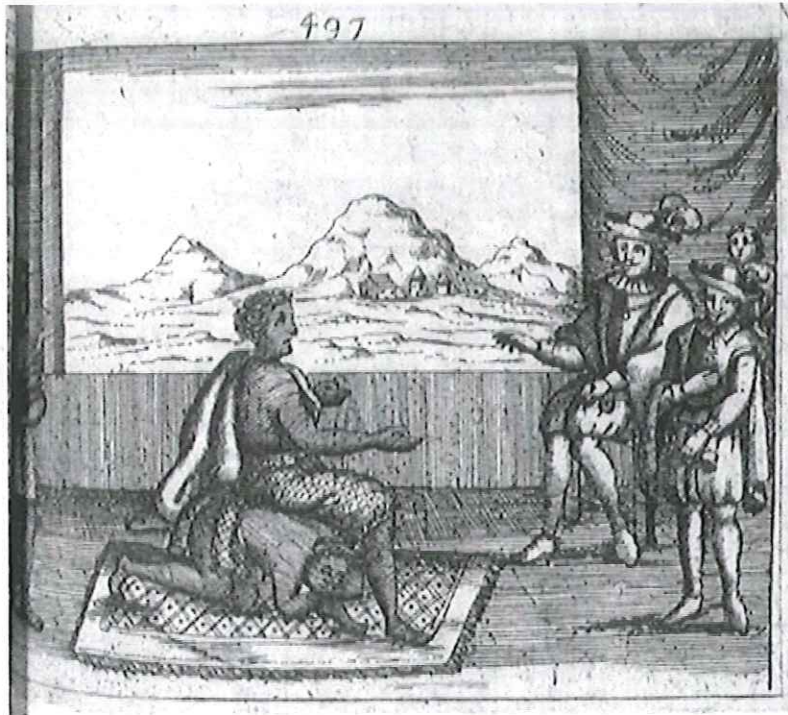
Carlos Eugênio Marcondes de Moura, *A Travessia da Calunga Grande: Três Séculos de Imagens sobre o Negro no Brasil (1637-1899)*. Sao Paulo: Editora



See museum

## The Atlantic Slave Trade and Slave Life in the Americas

Portuguese

King of Kongo Receiving ~~Europeans~~, late 17th cent.Image Reference  
B020

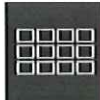
## Source

Giovanni Antonio Cavazzi, *Istoria*  
*Descrizione de' Tre Regni Congo, Matamb*  
*et Angola* (Milan, 1690), (Copy in the John  
 Carter Brown Library at Brown University)

p. 437

Portuguese  
Comments

European visitors greeted by king who is seated on one of his retainers. See also modern reprint of Cavazzi, in Portuguese with notes, edited by Graciano Maria de Leguzzano (*Descricao Historica...*, Lisbon, 1965). Cavazzi (b. 1621) was an Italian priest who from 1654 to 1667 joined the Capuchin mission in what is today northern Angola, and after a visit to Europe returned to Angola, particularly the Kingdom of Kongo, where he remained from 1672 to 1677. He died in Genoa in 1678. Cavazzi's original drawings are in his manuscript, located in a private collection in Modena, Italy. A microfilm copy of the manuscript is held by the Special Collections Department, University of Virginia Library. (See also drawings in "Bassani" or this website.)



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Cavazzi describes

**From:** Jerome Handler <jh3v@virginia.edu>  
**Subject:** Fwd: help  
**Date:** November 2, 2005 6:29:25 PM EST  
**To:** Samuel Hough <owlbridge@cox.net>  
**Cc:** Leslie Tobias Olsen <Leslie\_Tobias-Olsen@brown.edu>



sam, sounds good and leslie sounds good so thanks to leslie and sam we can change the data on the website for this image. i owe leslie a lunch in the air unless she prefers to eat in the dungeon :) j

Begin forwarded message:

**From:** Samuel Hough <owlbridge@cox.net>  
**Date:** November 2, 2005 6:01:16 PM EST  
**To:** Jerome Handler <jh3v@virginia.edu>  
**Subject:** Re: help

I have your site book marked so you didn't have to send the link.

The Cavazzi was obtained in 1963, -a year before I got to the JCB and three before I started as the buyer and I don't remember it. But Leslie has it right. The Italian is very florid and I had to read it four time--each time getting smoother. But an astounded Cavazzi describes the scene in just the terms that Leslie translated.

I bought a number of books on missionaries to Africa precisely because they tell what Europeans saw of African society. While the Jesuit Antonio Viera (1608-1697) was urging the development of the African slave trade so that his Indians would be spared, the missionaries in Angola and the Congo, many of them Italian, were trying to protect their parishioners from being enslaved.

Sam

Jerome S. Handler  
Senior Fellow  
Virginia Foundation for the Humanities  
145 Ednam Dr  
Charlottesville, Va 22903-4629  
(434) 924-3296

Virginia Foundation for the Humanities  
[www.virginiafoundation.org/](http://www.virginiafoundation.org/)



*J. Samuel Hough*

From: Leslie Tobias Olsen <Leslie\_Tobias-Olsen@brown.edu>  
Subject: Re: African queens  
Date: November 2, 2005 2:59:41 PM EST  
To: "Jerome Handler" <jh3v@cms.mail.virginia.edu>

---

It is very sad, but this book is written in Italian and uses a LOT of words. The text around the image in the JCB book just describes the missionaries who went to the Congo.

However, later (on p. 497--which is the page number on the image even though the image is actually at p. 437 in the JCB book), Cavazzi writes about Queen Zingha (as Cavazzi writes her name), "Entro nella sala, e scorgendo collocata nel primo luogo una sedia di veluto con trine d'oro per don Giovanni Correa Sofa ... accomodati sopra nobilissimo tapeto all' usanza de' Principi di Etopia, fermata si alquanto, ma senza punto disturbarsene, o dire una sola parola, volgendo lo sguardo, se cenno ad una dell sue Damigelle, la quale, prontamente incurvatisi con le mani a terra dietro la Padrona, le servi di Scabello, dimorando in quella positura tutto il temp che duro l'Udienza." (I left out the accent marks, but hopefully not too many of the words.)

I take this to mean that Nzinga asked her damsel with a single gesture to assume a position for the Queen to sit on her. Or maybe not, I have never formally studied Italian.

What do you think?  
Leslie

hey, it looks like you are right on with respect to that Cavazzi image, and our description of it should be revised. I wonder, however, if this scene is described in the Cavazzi book itself; I would hate to rely on the website and an anonymous author. Can you help out? Your hble and obdt svt "at the JCB making mischief"

On Tue, 1 Nov 2005 12:14:29 -0500

Leslie Tobias Olsen <Leslie\_Tobias-Olsen@brown.edu> wrote:

It would be fun to have you back at the JCB making mischief, as you are wont to do. I am sure you could rustle up some new images and, by this time, you would no longer be the digital image guinea pig you once were (how many?) years ago. We have a fellow here working on Humboldt. She is turning up a lot of early nineteenth-century English books on Brazil which have some interesting slave images, but I think you have found all of them already.

On the personal side, I am doing fairly well. The house is not falling down around us, the eldest child seems to be doing very well at Brown, the youngest (in a very surprising late move) ended up in Switzerland at school--I am still not

sure how that happened. He says he is the happiest he has been in his life! (I don't know, I find boys very mysterious beings.) And the middle child is the most agreeable child ever and a delight to be around. I am sad at being alone, but happy the kids seem OK. Thanks for asking. Most people don't, and it is nice to be asked.

My brother in Richmond reported that this summer was a long hot one in Virginia. Did you manage to escape it somehow? I can't remember when you were in Providence (the brain is going, alas), perhaps it was during the summer. Hum.

Leslie

dear hoping this address finds me efficiently. it did!!! i will look at the image in a couple of days and ponder what you say. which, on the surface, makes sense :)....jeeez, the other images, we got em--how nice :). am seriously considering applying for a one month fellowship at the JCB next June, in order to a) pursue more images and b) bug you and heather :)...i got this month to work on the application so keep me in your thoughts. :). have you come across any that might be useful? jerry p.s. how are you feeling these days? up and down? on more or less even keel? etc. i really want to know.

On Oct 31, 2005, at 12:09 PM, Leslie Tobias Olsen wrote:

Dear Jerry,

My hard drive crashed recently taking with it my email addresses, so I hope this address finds you efficiently.

I have a question about one of the Cavazzi images (on the Slavery website). One of the most recent orders we have had (thanks to your website) has been for items about Queen Njinga (Nzinga), an intrepid first responder to the Portuguese who were trying to expand into her country in what is now Angola. One of your images (B020) is described as "European visitors greeted by king who is seated on one of his retainers." I think it is really this Queen who is seated on one of her retainers because of the clever face-saving action she took when presented to the Portuguese. The Portuguese governor was sitting on the only chair in the room, so the Queen commanded her retainer to create a seat for her. (<http://5x5media.com/bhp/pages/nzinga.shtml>)

I had a bunch of other images I was going to tell you about but when I checked your website, you already had them. Darn.

Hope all is well.  
Leslie



From: Jerome Handler <jh3v@virginia.edu>  
Subject: Re: African queens  
Date: October 31, 2005 7:53:17 PM EST  
To: Leslie Tobias Olsen <Leslie\_Tobias-Olsen@brown.edu>



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Leslie

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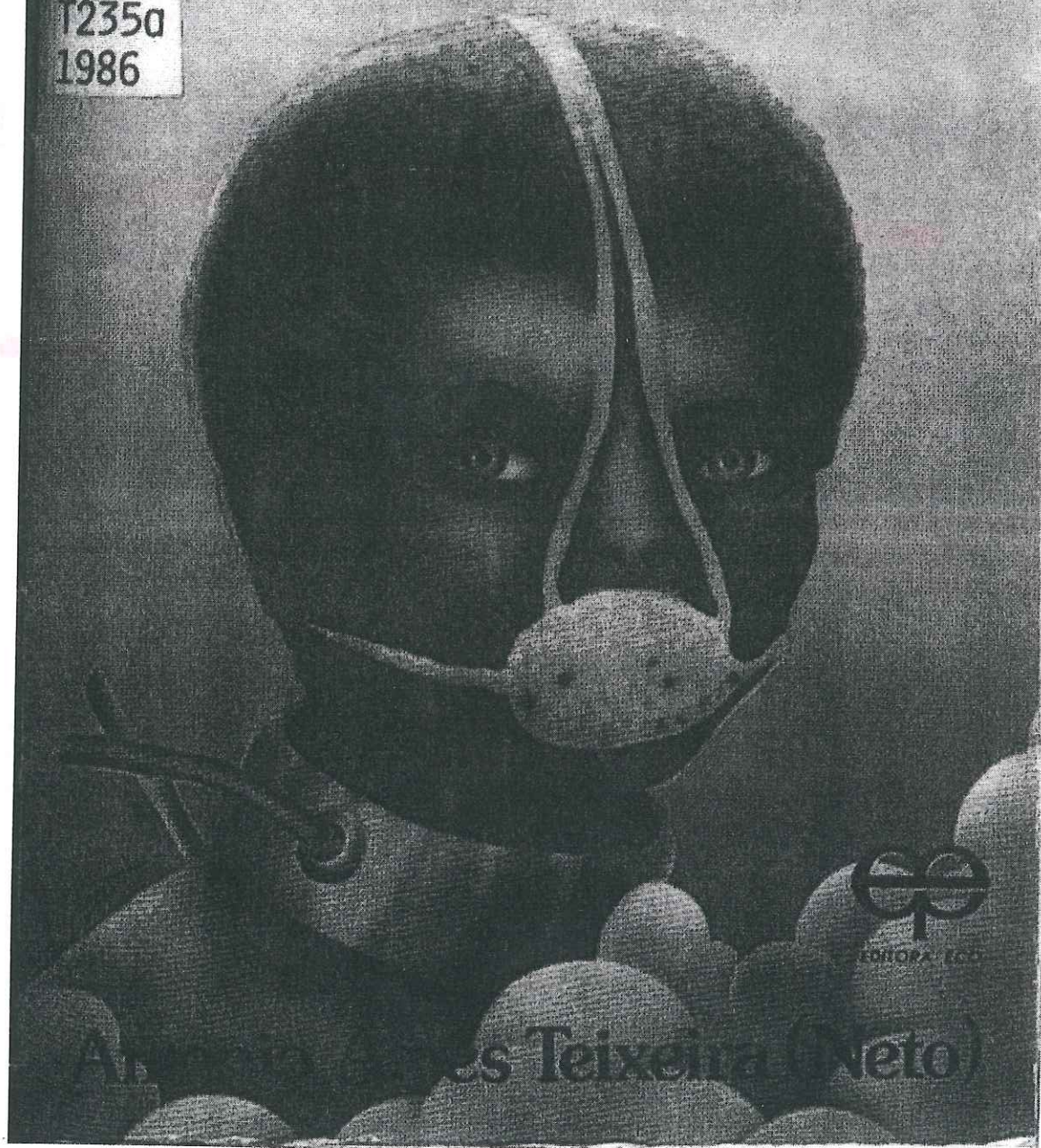


# ANASTÁCIA

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## Queen Nzinga (1583-1663)

In the sixteenth century, the Portugese position in the slave trade was threatened by England and France. As a result, the Portugese shifted their slave-trading activities to the Congo and South West Africa. Mistaking the title of the ruler (ngola) for the name of the country, the Portugese called the land of the Mbundu people Angola—the name by which it is still known today.

Here, the Portugese encountered the brilliant and courageous Queen Nzinga, who was determined never to accept the Portugese conquest of her country. An exceptional stateswoman and military strategist, she harassed the Portugese until her death, at age eighty.

Her meeting with the Portugese governor, recorded by a Dutch artist, is legendary in the history of Africa's confrontations with Europe: Representing her brother, the ngola, Nzinga arrived at Luanda in royal splendor. Upon entering the room, Nzinga observed that the only seat in the room belonged to the governor. She promptly summoned one of her women, who fell on her hands and knees and became Nzinga's "seat". Outwitted from the start, the governor never gained the advantage at the meeting, which resulted in a treaty on equal terms.

Converting to Christianity for reasons more political than religious (primarily to forge links with the governor) she adopted the name Dona Anna de Souza. However, the governor could not honor the treaty as Portugal's rapacious appetite for black slaves had to be satisfied. She appealed to her brother to repel the Portugese, but he proved to be a weakling and Nzinga decided to take matters into her own hands.

Subsequently, Nzinga formed an alliance with the Jaga. She fashioned an organized army out of disparate elements, strengthened the alliance by marrying the Jaga chief, and ultimately created a land for her people by conquering the kingdom of Matamba. The fragile alliance with the Jaga chief ended when he betrayed her and attacked Matamba. Fortunately, dissension among the Europeans—the Dutch were encroaching on Portugal's share of the slave trade—created an opportunity for Nzinga. She established a strategic alliance with the Dutch, pitting them against the Portugese. After the Portugese routed the Dutch, Nzinga retreated to the hills of Matamba, where she established a formidable resistance movement against the Portugese regime.

She became renowned for the guerilla tactics she employed for resisting the technologically superior Portugese army. She was a brilliant strategist and, although past sixty, led her warriors herself.

Never surrendering, she died on December 17, 1663.

Her death accelerated the Portugese occupation of the interior of South West Africa, fueled by the massive expansion of the Portugese slave trade.

The nineteenth century saw European powers carving up Africa, culminating in the infliction of a brutal colonial system on all of Africa.

Modern-day resistance to the colonial system in Angola, taking a page out of Nzinga's book, was in the form of a lengthy guerilla campaign which ultimately led to Angola's independence from Portugal on November 11, 1975.

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### Books

*Angola* (Cultures of the World, vol. 18), Sean Sheehan. Benchmark Books, 1999.

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*Black Women in Antiquity*, Ivan Van Sertima (ed.). Transaction Books, 1990.  
Buy it in paperback: [Amazon.com](#) | [Amazon.ca](#)

*General History of Africa, Vol. V: Africa from the Sixteenth to the Eighteenth Century*. UNESCO, 1992.  
Buy it in hardcover: [Amazon.com](#) | [Amazon.ca](#)  
Buy it in paperback: [Amazon.com](#) | [Amazon.ca](#)

*West Central Africa: Kongo, Ndongo (African Kingdoms of the Past)*, Kenny Mann. Dillon Press, 1996.  
Buy it in hardcover directly from the author

*Women Leaders in African History*, David Sweetman. General Publishing Company, Limited, 1984.  
Buy it in paperback: [Amazon.com](#)

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Angola ▲

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From: "Robert E. Smith" <rsmith@wittenberg.edu>  
Subject: correction  
Date: August 3, 2005 1:28:45 AM EDT  
To: jh3v@virginia.edu

Thank you for the excellent presentation of images of pre-colonial Africa. However the first one I checked needed correction. Image B021 states "Dom Garcia (1641-1661) was the first Congo king to adopt Catholicism in 1491." Two things: the sentence is obviously problematical: the king reigning in 1641 could not be baptized in 1491. Perhaps you meant to say that the first king to accept Christianity, Nzinga Nkuwu, was baptized in 1491. He was an ancestor to King Garcia. (see John K. Thornton, "Mbanza Kongo/Sao Salvador: Kongo's Holy City" in AFRICA'S URBAN PAST edited by David M. Anderson & Richard Rathbone (Portsmouth: Heinemann, 2000) p. 68. Now that Frans Bontinck is deceased. John is the foremost world expert on the Kongo Kingdom, and you could contact him at Boston U. (I can't find his Email address),

Secondly, the very same image is on the cover of a book by Bontinck, (his translation of de Rome), and (I translate from the French) it states that this is a royal audience given Sept. 3, 1645 by Dom Garcia II to the first Capucins [missionaries] who are then named, and it comes from J.B. Labat, Relation historique de l'Ethiopie Occidentale, III, Paris, 1732, p.27. I don't have a copy of Cavazzi, but Thornton does, and could verify if the image is in both sources. He could also tell you which is the original source.

Thanks again for your good work.

Robert E. Smith  
retired from Wittenberg U.

ack Wittenberg to John Thornton  
check entries under Bassani  
& other ones under Cavazzi

Corrects Thornton  
re illustration



New Light on Cavazzi's Seventeenth-Century Description of Kongo

John K. Thornton

*History in Africa*, Vol. 6. (1979), pp. 253-264.

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NEW LIGHT ON CAVAZZI'S SEVENTEENTH-CENTURY  
DESCRIPTION OF KONGO\*

John K. Thornton  
University of California at  
Los Angeles

The very full description of west central Africa given in Giovanni Antonio Cavazzi da Montecuccolo's book, *Istorica Descrizione de' tre regni Congo, Matamba ed Angola*, first published in 1687, has long been one of the most important sources for the reconstruction of the social, political, economic, and religious history of these three Central African states in the seventeenth century. This is true even though it has long been known that Cavazzi was not an eyewitness to all that he described, especially in the kingdom of Kongo, which he visited only briefly after finishing the draft of the book.<sup>1</sup> Therefore, the recent discovery of a new, unknown manuscript version of Cavazzi's work among the family papers of Dr. Carlo Araldi of Modena is very useful, for it helps us to understand the sources that Cavazzi used to write the portions of his work on Kongo, the one area of west central Africa of which he had no first hand knowledge.<sup>2</sup>

Since the *Istorica Descrizione* was published several years after Cavazzi's death by another Capuchin, Fr. Fortunato Alamandini, who noted in his own introduction that he had edited the final version from a confused mass of documents and notes, the new manuscript initially raised the hope that fuller versions of Cavazzi's original source material might be contained in it.<sup>3</sup> I therefore examined the portions of the manuscript pertaining to Kongo with high hopes that the document would contain masses of fresh eye-witness source materials that Fr. Alamandini had weeded out to make *Istorica Descrizione* a publishable work. I was at first disappointed when I examined the manuscript, for it was clear that the newly discovered text was not the loosely edited collection of notes and documents to which Fr. Alamandini referred in his introduction. Instead, the two manuscript volumes (dated 1666 and 1667 respectively) which bear the title, "Missione Evangelica al Regno del Congo, et Altri Circonvinci . . ." turned out to

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be two early drafts of the *Istorica Descrizione* written while Cavazzi was still resident in Africa, and formed the nucleus of the description of the mission history in Kongo and Angola. A third volume, dated to Matamba in 1665, is itself two drafts of a fascinating ethnohistorical account of the country and the Capuchin mission there, which was also incorporated into the *Istorica Descrizione* as the description of Matamba.<sup>4</sup> However, while the manuscript does not add many new documents to our collection for seventeenth-century Kongo, it does permit us to make a much fuller criticism of the published *Istorica Descrizione* than was previously possible and provides us with a better view of the way in which Cavazzi put his sources together throughout the painful period of over two decades that separate the writing of the "Missione Evangelica" and the appearance of the *Istorica Descrizione*.<sup>5</sup>

It is fairly clear immediately that Cavazzi's history of the Capuchin mission to Kongo went through three major stages, changing along the way from a rather tightly written strictly missionary history to the eventually published work, which combined a serious ethnohistorical account of Kongo with a history of the Capuchin mission there.<sup>6</sup> The first of these stages was the writing of the "Missione Evangelica" in Luanda in 1666/67, using only the sources available to him in Africa, that is, the recollections of the fellow missionaries resident there during the first twenty years of the mission, and the contents of the archive of the Capuchin hospice in Luanda.<sup>7</sup> Cavazzi then returned to Europe where he engaged in an extensive archival search; this resulted in another long manuscript of over 635 pages, for which only the index is now extant.<sup>8</sup> This was completed at the end of 1671. Cavazzi later returned to Africa in 1673 as Prefect of the Capuchin mission, but returned to Europe in 1676 because of illness. In 1677 he completed a series of biographies of Capuchin missionaries who had died in Kongo and Angola, and died himself a year later.<sup>9</sup> Meanwhile, the long manuscript which Cavazzi had finished in 1671 and dutifully transmitted to the authorities in Rome for publication lay unnoticed and unrevised until Fr. Alamandidi edited it and caused it to be published in 1687.<sup>10</sup> Doctor Araldi's manuscript, the "Missione Evangelica," is therefore only the first two of the three drafts that Cavazzi wrote before he died, and they are undoubtedly the two least complete versions of the three.

The basic structure of the portions that pertain to Kongo in all three manuscripts is essentially the same. There are two main parts, the first being an introduction to the land and people of Kongo and the second being a history of the Capuchin mission proper. The section on the Capuchin mission is itself subdivided by missions (that is, the first mission in 1645, the second in 1648, the third in 1651, and so on), and



each of these is in turn divided into two parts, the first being a general description of the progress of the mission in Africa, the second comprising a short biography of each missionary in the mission. These biographies might vary in length from a short paragraph offering very little of interest to the historian of Africa, to a very long and detailed biography, such as the one for Girolamo da Montesarchio (*Istorica Descrizione*, IV, paras 110-51), full of detail on the history and society of the Kongo kingdom.

It is in the first section dealing with the African background that, as its title suggests, "Missione Evangelica" is most incomplete in relation to later versions. In the *Istorica Descrizione* this section is filled with information on flora, fauna, agricultural practices, climate, geographical data, social structure, customs, and detailed history based on both oral traditions and written documents. While *Istorica Descrizione* devotes hundreds of pages to this aspect of Kongo, "Missione Evangelica" devotes only 28 pages to it, and most of this relates not to Kongo but to Angola. There is also a section at the end of the manuscript of two chapters devoted to trees and wild animals respectively, which is more or less identical to the corresponding sections of *Istorica Descrizione* (I, paras 53-153). The longest portion of "Missione Evangelica" on background concerns history but unfortunately, there is not a hint of the rich detail that Cavazzi later devoted to history in *Istorica Descrizione* (II, paras 84-125). The format adopted by Cavazzi is a chronicle of the kings of Kongo, but in "Missione Evangelica" the kings commence with João I, the king ruling when the Portuguese arrived in 1483, whereas *Istorica Descrizione* provided information about the kings known to oral tradition dating back to the founding of the kingdom. Furthermore, the list in "Missione Evangelica" is wildly erroneous; in it Álvaro IV (ruled 1631-36) precedes Garcia I (ruled 1622-24), while Álvaro VI (ruled 1636-41) is given credit for requesting the Capuchin mission, credit which rightfully belongs to Álvaro III (1614-21).<sup>11</sup> When Cavazzi returned to Europe, he was able to construct a better kinglist, probably from Jesuit sources, for the version in *Istorica Descrizione* corresponds well with what is known of Kongo's kings today.

If the "Missione Evangelica" is only a shadow of the *Istorica Descrizione* in the sections dealing with the geographical, social, and historical background, it is much better for the history of the Capuchin mission itself. Here the two works can be fruitfully compared and recognized as the same basic text, although they differ greatly in detail, emphasis, and wording. The greatest difference in emphasis between the two is that "Missione Evangelica" sticks fairly closely to events that occur in Kongo, while *Istorica*

*Descrizione* digresses at length on activities of the Capuchins elsewhere in Africa -- giving detailed treatment, for example, to Juan de Santiago's visit to Calabar (*Istorica Descrizione*, III, paras 118-26; omitted entirely in "Missione Evangelica"), and devoting an entire chapter to the Capuchin mission to Benin (*Istorica Descrizione*, V, paras 70-84, also omitted entirely from "Missione Evangelica"). There is one exception, however, for "Missione Evangelica" gives a slightly fuller account of Bernardo Ungaro's mission to Loango in 1663-65 than does the *Istorica Descrizione* (*Istorica Descrizione*, V, paras 54-56; "Missione Evangelica," ff 239-56).

The individual missionary biographies are generally fuller in *Istorica Descrizione* than they are in "Missione Evangelica," except for the missionaries who spent time in Luanda. Those who worked in the Angolan capital, like Serafino da Cortona, receive fuller treatment in "Missione Evangelica" than in *Istorica Descrizione*, no doubt because Cavazzi could draw on memories and impressions of residents of Luanda where he was living when he first wrote "Missione Evangelica" (*Istorica Descrizione*, IV, paras 92-100; "Missione Evangelica" ff 164-92 for the life of Serafino da Cortona). The reduction of these lengthier treatments in "Missione Evangelica" to the versions published in *Istorica Descrizione* was probably the work of Fr. Alamandini, attempting to reduce the length of the notes he published. On the other hand, the *Istorica Descrizione* is very much fuller on the lives of missionaries who wrote independent accounts of their missionary lives, which Cavazzi obviously consulted when he returned to Europe.<sup>12</sup> The biography of Girolamo da Montesarchio, a scant two pages in "Missione Evangelica" (145-46) with scarcely any details at all, blossomed when Cavazzi obtained access to Father Girolamo's papers in Europe (*Istorica Descrizione*, IV, paras 110-50).<sup>13</sup>

One valuable feature of "Missione Evangelica" -- pronounced in both the biographical and historical sections and a contributing factor to its considerable length -- is the large number of documents that it reproduces verbatim. *Istorica Descrizione* reproduces its fair share of documentation, but "Missione Evangelica" has them all and more. Some are otherwise apparently no longer extant, and before the discovery of "Missione Evangelica" we had only a fair summary of their contents in *Istorica Descrizione*. Among the most interesting is the reproduction in Italian translation of two hitherto unknown letters of Garcia II, (who ruled from 1641 to 1661), one greeting the Capuchins on their arrival in Sonyo in 1645, and the other welcoming them on their later entrance to São Salvador ("Missione Evangelica," ff 67-68; 71-72, letters summarized in *Istorica Descrizione*, III, paras 32 and 25). Two other documents reveal the spiritual beliefs of the Capuchins themselves, one being a long dossier, along with the testimony of a number of witnesses, on the miracles alleged to

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have been performed by Father Gianuario da Nola ("Missione Evangelica," ff 102-24), the other being the testimony of a witness from São Salvador on the miraculous efficacy of a Capuchin exorcism of locusts that were plaguing Kongo in the 1650s ("Missione Evangelica," ff 229-30).<sup>14</sup>

The "Missione Evangelica" has one other feature that is not found in *Istorica Descrizione*, a long chapter giving a year by year account of anecdotes and events which took place in the areas served by the Capuchins from 1654 to 1667 ("Missione Evangelica," ff 548-611). Although this section was still retained in the 1671 manuscript, it was apparently edited out by Alamandini in order to reduce the bulk of the manuscript when he published *Istorica Descrizione*.<sup>15</sup> The section is fascinating, although little of it pertains to Kongo. It includes, among other things, a report of the number of people devoured by wild animals (including crocodiles, hippopotami, and lions, as well as one person killed by "a wild cow called Enpachazza") and accounts of unusual storms, eclipses, fires, and relevant political events.<sup>16</sup> Among the political news is an item of interest on the superstitions of the missionaries themselves, for in his account of the battle of Mbwila and the death of King António I of Kongo in 1665, Cavazzi includes notices of the various signs that gave warning of his impending death ("Missione Evangelica," ff 593-600).<sup>17</sup> Similarly, every notice of a comet's appearance is followed by a list of the calamities that befell the populace as a result. Also interesting in the political news is Cavazzi's treatment of the overthrow of King Álvaro VII by troops from Sonyo in 1666. Álvaro VII was not popular in Luanda, it seems, for Cavazzi hailed his overthrow, branding him as an idolator as well as an illegitimate king. In addition Cavazzi did not assign Álvaro VII a number in his king list, calling his successor, otherwise usually known as Álvaro VIII, Álvaro VII ("Missione Evangelica," ff 10 and 603). When Cavazzi reached Europe, however, he was convinced -- perhaps by Girolamo da Montesarchio, who personally knew and respected Álvaro VII -- that the king was not quite so bad.<sup>18</sup> When *Istorica Descrizione* was published, Álvaro VII had earned a number and rejoined his fellows as a legitimate king of Kongo (*Istorica Descrizione*, II, para 125).

Ultimately, perhaps, the greatest value of "Missione Evangelica" is the indications it gives us concerning the way in which Cavazzi collected the source material for his final draft of *Istorica Descrizione*. Written entirely from material in Angola, it gives us some hint of what the typical contents of the Capuchin archives in Luanda may have been -- mostly correspondence received from missionaries, various testimonies, and reports.<sup>19</sup> The fact that the ethnographic background of Kongo was fleshed out only after Cavazzi returned to Europe

actually suggests that the material collected in various ecclesiastical establishments in Europe was richer than that available in Africa, at least as far as detailed ethnographical and historical information is concerned.<sup>20</sup>

We can trace much of the material that was later added to "Missione Evangelica," some with considerable certainty; other material, however, remains elusive. Knowing more exactly the provenance, time span, and bias of Cavazzi's sources is critically important to using his book as a source, especially since the period between its first writing and final publication was a period of great social change in Kongo, with the centralized monarchy giving way to a more decentralized system during a prolonged period of civil war.

Perhaps the most important of Cavazzi's European sources was the very detailed report of Giacinto Brugiotti da Vetralla, who was prefect of the Capuchin mission from 1652 until 1657, and who spent several years in São Salvador. Brugiotti's manuscript, entitled "Infelicitá felice o vero mondo alla roversa," was for many years in the hands of the Bisi family of Correggio, but has recently disappeared, and all that is known of it is a brief summary and analysis published in 1907.<sup>21</sup> Even from this summary, though, it is possible to see Brugiotti's influence in Cavazzi's long section on social structure, daily life, and customs. Brugiotti's aim, reflected in the title of his work, was to show that the world was "upside down" in Kongo, and this bias shows through in the somewhat negative tone of Cavazzi's equivalent section.

But Brugiotti's manuscript does not exhaust the sources which apparently were absorbed into *Istorica Descrizione*. Another was Juan de Santiago's important account of the founding of the first Capuchin mission to Kongo in the period 1645-47. Apparently unavailable for the writing of "Missione Evangelica," its use can account for most of the differences in detail between "Missione Evangelica" and *Istorica Descrizione* (III, paras 1-48) for this particular period.<sup>22</sup> A third important contribution to the expansion of "Missione Evangelica" into *Istorica Descrizione* was the "Descripción Narrativa" of Antonio de Teruel, who lived and worked in Kongo from 1648 until 1657, and travelled to every part of the country during that period. This manuscript greatly modified Cavazzi's original, for most of the history bearing on the second Capuchin mission in *Istorica Descrizione* (IV) is simply a summary of "Descripción Narrativa," and bears much less resemblance to the original history written in "Missione Evangelica."<sup>23</sup> It is less certain how much an anonymous chronicle covering the period from 1651 to 1657 and now not extant, but known from a copy inserted in the later manuscript of Giuseppe Monari da Modena, influenced the *Istorica Descrizione*, but the sections dealing with this



period are much expanded from those in "Missione Evangelica" (*Istorica Descrizione*, V, paras 13-40; "Missione Evangelica," ff 194-235).<sup>24</sup>

Also fascinating, but more elusive, are the sources for two other sections of the *Istorica Descrizione*, which are not found in "Missione Evangelica" and not accounted for by the major sources enumerated above. The first of these is the long description of Kongo religious practices (*Istorica Descrizione*, I paras 155-230), and the second is the greatly revised section on Kongo history (*Ibid.*, II, paras 73-125). The section on religion can be ascribed with confidence to Girolamo da Montesarchio, although no work of his now known to exist is nearly as detailed or as exact as the passage that appears in Cavazzi. Cavazzi made several references to da Montesarchio's activities in his description of Kongo religious practices in *Istorica Descrizione* and it is apparent from reading the extant writings of da Montesarchio that he was more concerned with understanding Kongo religious beliefs than the average missionary.<sup>25</sup>

On the other hand, the historical section is less easy to assign to any particular authority. No other historical account in a Capuchin source is known to possess the detailed description of oral traditions available in *Istorica Descrizione*. The kinglist given by Antonio de Teruel, which contains both the African and Christian names of the kings after Alvaro I and the exact reign dates after the death of Alvaro II (9 August 1614), exceeds Cavazzi's list in detail for this period, but its section on sixteenth-century kings is weaker, and there is no mention of the rulers known only from oral tradition, or of the foundation story.<sup>26</sup> To obtain a similar recording of oral tradition we must turn to Matteus Cordoso's *História do Reino do Congo*, a product of Jesuit research dating from the 1620s.<sup>27</sup> Since no other Capuchin source known to Cavazzi seems to contain this information, and even the *História* differs in some of its details, it seems reasonable to suggest the existence of another such Jesuit inspired history in Europe in about 1668-70. Perhaps a manuscript history was brought back to Europe by a Capuchin, since it seems likely that de Teruel's historical section is also based on sources of Jesuit provenance (especially given that exact dating in de Teruel's manuscript begins at about the same time as the arrival of the Jesuits in the early seventeenth century). It is possible that Cavazzi used the history of Kongo written by João da Paiva and mentioned in correspondence of 1633 to write his history.<sup>28</sup> In any case, there seems to be considerable evidence to suggest that Cavazzi's account based on oral traditions used traditions collected somewhat earlier than his own travels to Africa, and much closer to the traditions of the *História* than we might otherwise believe.

Despite its being posthumous, edited, and not the work of an eyewitness, Cavazzi's history of Kongo retains its importance for historians, not so much for what Cavazzi saw himself, but for the lost material visible in the book. Thanks to the discovery of the Araldi manuscript, we are now in a far better position than previously to locate the sources that Cavazzi used. It is clear, first, that Cavazzi's writing refers to a period that was much earlier than its date of publication, and second, that its descriptive and historical passages used material dating from the period between 1620 and 1670, with a concentration in the 1650s. Finally, the presence of so much material in Cavazzi's writing that cannot be traced to extant writing makes it clear that there may well be a substantial fund of Capuchin and Jesuit material in Europe awaiting scholarly investigation.

## NOTES

\* I wish to thank Joseph Miller who assisted me in obtaining a copy of the original manuscript as well as provided helpful criticism of earlier drafts of this paper.

1. Jean Cuvelier, "Notes sur Cavazzi," *Zaire*, 3(1949), pp. 175-84; Francisco Leite da Faria's introduction to Graciano Maria da Leguzzano, ed. and trans., João Antônio Cavazzi de Montecuccolo, *Descrição histórica dos tres reinos Congo, Matamba e Angola*, (2 vols.: Lisbon, 1965, i-lviii) provides both an introduction to Cavazzi's life and work and a critical summary of Cavazzi's sources and the history of the manuscript. See also Robert Streit and Johannes Dindinger, *Biblioteca Missionum*, (30 vols, Freiburg and Rome, 1916-74) 16:pp. 761-62 for a summary of editions.
2. Giuseppe Pistoni, "I manoscritti 'Araldi' di Padre Giovanni Antonio Cavazzi da Montecuccolo," *Atti e memorie, Accademia di Scienze, Lettere e Arti di Modena*, 2(1969), pp. 152-65. Thanks to grants from the American Philological Society and the University of Virginia, as well as the gracious hospitality of Dr. Araldi, Joseph C. Miller was able to make a microfilm copy of the manuscript in December 1976. This film is now on file at the Alderman Library, University of Virginia, Manuscripts Department, no. 10217. I have made use of a copy of this film in the University Research Library at UCLA for my study.
3. Cavazzi, *Istorica Descrizione de' tre regni Congo, Matamba ed Angola*, Bologna, 1687, I, paras. 2-4. Further references to this work in intralinear notes and the footnotes are to the paragraph numbering in the 1687 edition, which will facilitate reference to readers using the 1690 edition or the modern Portuguese translation of

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- da Leguzzano. References to the "Missione Evangelica" are to the foliation of the 1667 version, which is longer and incorporates numerous editorial emendations of the 1666 draft.
4. *Istorica Descrizione*, VI, incorporates most of this section of the Araldi Manuscript. I have not made an examination of the fascinating, lavishly illustrated manuscript.
  5. The publication history of the manuscript, once it got to Europe can be traced in Giuseppe Pistoni, *Fra Giovanni Antonio Cavazzi da Montecuccolo: Documenti inediti*, (Modena, 1972), which describes a twisted course of political and family conflicts which delayed the publication of the manuscript for sixteen years.
  6. Cavazzi's manuscript in the Araldi manuscripts on Matamba suggests that he was always anxious to combine mission history with ethnographic study, but apparently could not do the same job for Kongo with the sources then available in Luanda; consequently, one of his first activities in Europe was to fill out this section for Kongo.
  7. The Capuchin archive of Luanda was removed from that city to Palermo in 1830, but the contents of the archive have never been located in recent times, and it may have been destroyed by Allied bombing raids in 1944. Louis Jadin, "Recherches dans les archives et bibliothèques d'Italie et du Portugal sur l'ancien Congo," *Bulletin des Séances, Académie royale des sciences coloniales*, 2(1956), pp. 953-55. On some of the contents see below, note 19.
  8. Pistoni, *Cavazzi*, pp. 5-9. In the Archivio Segreto Vaticano, Nunziature di Portogallo, Vol. 30, Divisione I, is an empty folder entitled, "Istorica Descrizione de tre Regni di Congo, Angola e Matamba." Perhaps there was once a copy of the 1671 draft there.
  9. Biblioteca Publica e Arquivo Distrial de Evora, Códice CXVI/2-1, Cavazzi, "Vite de Frati Minori Cappuccini dal Ordine del Serafico Prè San Francisco morti nelle Missioni d'Etiopia dall 'anno 1645 sino all 'anno 1677." These biographies are similar in most ways, and in some cases identical, to the biographies of *Istorica Descrizione*, although they do contain some material not found in *Istorica Descrizione*, and biographies of some missionaries not found in the later work at all. It seems quite clear that Cavazzi did not use his later research to touch up the 1671 draft for publication.
  10. For the subsequent publication history of the book, see Streit and Dindinger, *Biblioteca Missionum*, 16:pp. 761-62.

11. W.G.L. Randles, *L'ancien royaume de Congo*, (Paris, 1968) has the most accurate kinglist in modern scholarship. Modern scholars have the advantage of access to unpublished contemporary documents of earlier kings that seventeenth century writers did not have. The period of the early seventeenth century is especially well known thanks to the letters of the kings themselves and the extensive Jesuit documentation. See António Brásio, *Monumenta Missionaria Africana*, (1st series, 11 Volumes, Lisbon, 1952-71), vols. 5 to 9 for published documents of the period.
12. For example, Archivio Provinciale dei Cappuccini, Toscana, Girolamo da Montesarchio, "Viaggio dal Gongho" (1669), and Biblioteca Nacional de Madrid, Ms 3533, Antonio de Teruel, "Descripción Narrativa de la mission serafica de los Padres Capuchinos . . . en el Reyno de Congo" (ca. 1664).
13. Cavazzi apparently did not use da Montesarchio's well-known "Viaggio" (see note 12) to write his biography but another separate report. Cavazzi's passage and another account of Fr. Girolamo's life in the Archivio di Stato, Milano, Fondo de Religione, 6501, "Annali", 114-58, vary in ways which suggest that each made use of a now lost third source.
14. Other copies of the dossier exist at the Biblioteca Nazionale, Napoli, Ms VII-B-85 and the Archivio Generale dell'Ordine Frati Minori Cappuccini, Rome, H-34, 1.
15. Pistoni, *Cavazzi*, p. 17.
16. In Kimbundu the language of Massangano where this event was said to have occurred, *mpakasa* is a common wild buffalo. Joseph Miller, personal communication, 3 January 1977.
17. Interestingly enough, among the signs mentioned by Cavazzi was the ominous crying of night birds. Such an omen was mentioned as having significance among the Kongo elsewhere in a denunciation of their "superstitious" religious practices! Archivio "De Propaganda Fide", Scritture Originali riferite in Congregazione Generale, Vol. 249, fol. 339, Buenaventura da Cerolla, "Relasion de los ritos gentilicos . . ." (ca. 1650).
18. See da Montesarchio's, "Viaggio", f. 154, for his much more favorable impression of Álvaro VII.
19. On this archive see note 7 above. The various testimonies on miracles, the conversions of heretics, and other certifications cited in "Missione Evangelica" seem to come from the Luanda archive. I have also suggested elsewhere that reports of baptisms and marriages were filed there. John Thornton, "Demography and History in the Kingdom of Kongo, 1550-1750" *JAH*, 18(1977), 510 and note



17. Still other reports and complaints of missionaries were filed there and reproduced for the Propaganda Fide in 1726 as part of an investigation into secular clergy-Capuchin relations. This dossier has been reproduced by Jadin, "Le clergé séculier et les Capuchins au Congo et d'Angola aux XVI<sup>e</sup> et XVII<sup>e</sup> siècles" *Bulletin de l'Institut historique belge de Rome*, 36(1964), pp. 329-97.
20. Again we must note the obvious exception of Cavazzi's early description of Matamba in the Araldi manuscript. However, it was in Matamba where Cavazzi did his own "fieldwork."
21. Giuseppe Simonetti, "Il P. Giacinto Brugiotti da Vetralla e la sua missione al Congo", *Bollettino della società geografica italiana*, 4th ser, 8(1907), pp. 305-22, 369-81. See Streit and Dindinger, *Biblioteca Missionum*, 16:pp. 470-72 for references to Brugiotti's other work.
22. Biblioteca de Palacio, Madrid, Ms 722, Juan de Santiago, "Breve Relación de lo sucedido a dos Religiosos Capuchinos . . . al Reyno de Congo."
23. Biblioteca Nacional de Madrid, Ms 3533, de Teruel, "Descripción Narrativa." Most of the Teruel manuscript was transcribed by Juan Mateo de Anguiano in his "Segunda parte del Crónica de la Misiones de Castilla. Misiones del Congo y Etiopía . . .", written in 1713 (BN Madrid, Ms. 18 178). This was in turn published by Buenaventura de Carrocera as *Misiones Capuchinas en Africa, I, Misión del Congo* (Madrid, 1950). Anguiano substantially altered the plan of Teruel's work so that chapters do not appear in the same order and some parts which Teruel left separate were integrated into the text. There are two copies of Teruel's manuscript in the BN in Madrid. The first, Ms. 3533, is a complete original, complete with editorial emendations and careless calligraphy. The other, Ms. 3574, is in a substantially more legible hand and with fewer changes, but it is not complete since a large section from the middle of the manuscript is missing and (rather unaccountably) replaced by documents that have no relevance to the text. On the other hand, some portions of Ms. 3574, particularly those pertaining to religion, are more detailed than corresponding parts of Ms. 3533. It is necessary then to compare and contrast Ms. 3533 and 3574 with each other and with the eventually published and much more accessible Anguiano version.
24. Biblioteca Estense, Modena, Ms Italicus 1380, alpha N-9-7, Monari, "Viaggio al Congo" (1723), fols 218-86. Leite da Faria attributes this chronicle to Giacinto Brugiotti, *Histórica Descrição*, xxvin42.

25. Religious life is amply described in da Montesarchio's "Viaggio al Gongho" as well as in his biography in *Istorica Descrizione*, IV paras 110-51 and Archivio di Stato, Milano, Fondo de' Religione, 6501, "Annali," 114-58.
26. Antonio de Teruel's kinglist is in a section attached to "Descripción Narrativa", but not numbered among its pages, entitled "Compendio noticioso de la Christianidad del Reyno de Congo de sus Reyes que hasan profesado."
27. François Bontinck has resolved the considerable debate concerning the date of composition and author of the *História*. From a careful critical evaluation he has ascertained that the author was Matteus Cordoso, and the original manuscript was written in 1624. "Histoire du royaume de Congo (1624)," *Études d'histoire africaine*, 4(1972), pp. 9-20. His translation is based on the edition in the original Portuguese by António Brásio, *História do Reino de Congo*, (Lisbon, 1969).
28. Gonçalo de Sousa to the Jesuit Generalate, 25 June 1633, in Brásio, *Monumenta*, 8:pp. 238-39.



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Michel J Cazabon

1984, 1851

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[Port of Spain, Trinidad?] : Aquarela Galleries, ; ISBN: 8449974607 9788449974601

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panoramic views, but  
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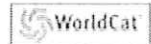
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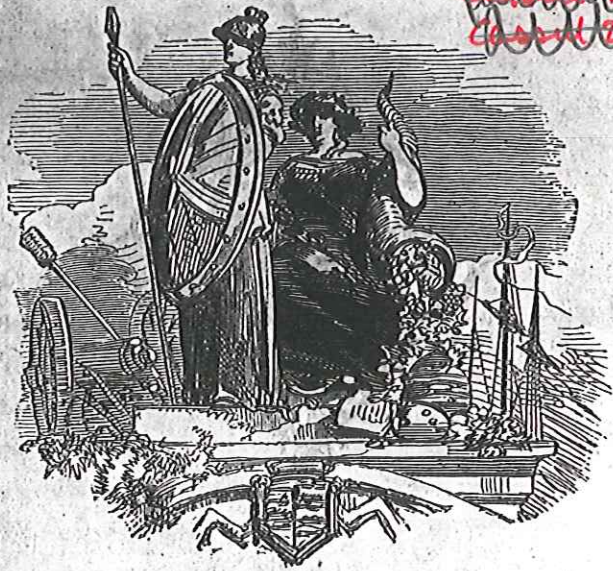
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to the negroes for marriage grounds. The evidence is not possible; but in most of the colonies, the marriage of vexatious impediment of families was found a right of acquiring property, and a delusion. It is the right of redemption against the will of the colonies peremptorily refused. In nearly all the colonies to inflict thirty-nine lashes on any age, or of either sex, as an offence. He could not take the workhouse as long as the return of punishments in an order in council had been made; but in all the charters the measure had been continued, and the administration was not amenable to a system whose object it to pursue its own course. In July, 1830, Mr. Buxton proposed his motion, that the house should mitigate the state of the West Indies, and finally abolish slavery, especially in order to the amendment of justice. But the nation was filled with home subjects, and but thinly attended, and the majority. The reform agreed for the two following years, to mitigate the hard lot of the slaves was taken up by the friends of emancipation. They always insisted upon immediate emancipation—the restoration of the manhood conferred upon him when he had been deprived. He demanded two provisions altogether; a term of apprenticeship, and the measure, was to last two years to the owners—a proposition which, with hesitation, ultimately a sum of twenty millions sterling. Compensation there was a general feeling in the state that had created the evil, and imposed upon the colonies liabilities. It was their ruin them by what would be made on the part of the legislature. It would be a continuance of the system. If the price were to be received at once, Mr. Howick, who was then

secretary for the colonies, and who resigned his office rather than be a party to the apprenticeship scheme, which he vigorously opposed in the house, as did also Mr. Buxton and Mr. O'Connell. But the principle was carried against them by an overwhelming majority. Among the most prominent and efficient advocates of the measure during the debates were Mr. Buckingham, Dr. Lushington, admiral Flemming, and Mr. T. B. Macaulay. The opposition to the government resolution was not violent; it was led by Sir Robert Peel, whose most strenuous supporters were Sir Richard Vyvian, Mr. Dodson, Mr. W. E. Gladstone, and Mr. Hume. In the house of lords the resolutions were accepted without a division, being supported by the earl of Ripon, lord Ashfield, earl Grey, and the lord chancellor Brougham. The speakers on the other side were the duke of Wellington, the earl of Harewood, lord Ellenborough, and lord Wynford.

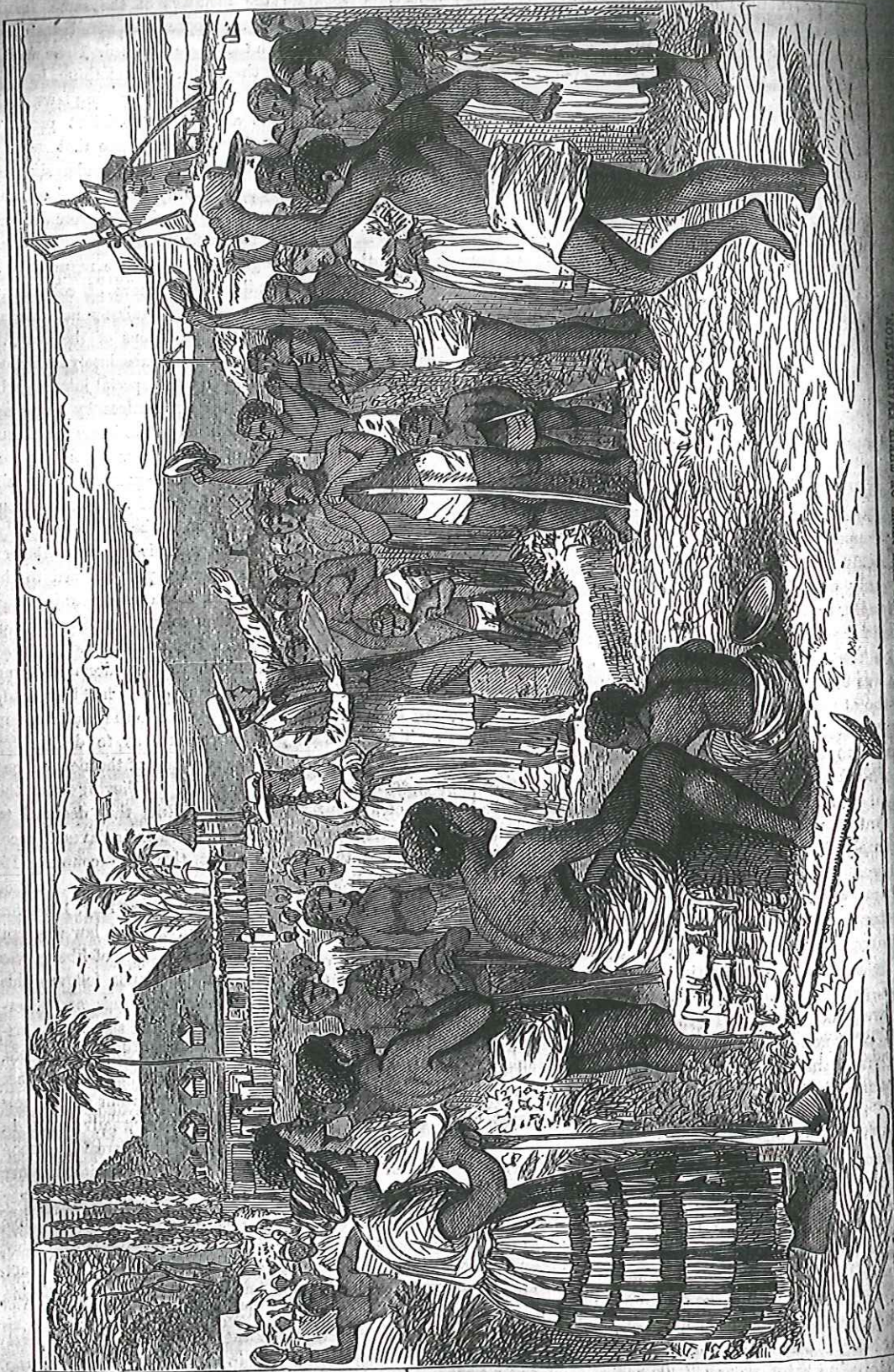
In the bill which was founded on the resolutions, the term of apprenticeship was limited to six years for the plantation negroes, and four for all others. The bill passed the house of lords with slight opposition; and on the 28th of August, 1833, it received the royal assent. It does not appear that William IV. urged any plea of conscience against signing this act of emancipation, although in his early days he had been, in common with all the royal family; except the duke of Gloucester, opposed to the abolition of the slave trade. The act was to take effect on the 1st day of August, 1834, on which day slavery was to cease throughout the British colonies. All slaves who at that date should appear to be six years old and upwards were to be registered as "apprentice labourers" to those who had been their owners. All slaves who happened to be brought into the United Kingdom, and all apprentice labourers who might be brought into it with the consent of their owners, were to be absolutely free. The apprentices were divided into three classes. The first class consisted of "predial apprentice labourers," usually employed in agriculture, or the manufacture of colonial produce, on lands belonging to their owners, and these were declared to be attached to the soil. The second class, consisting of the same kind of labourers, who worked on lands not belonging to their owners, were not attached to the soil. The third class consisted of "non-predial apprenticed labourers," and included mechanics, artisans, domestic servants, and all not included in the other two classes. The apprenticeship of the first was to terminate on the 1st of August, 1838, and of the "non-predial" on the same day in 1838. The apprentices were not obliged to labour for their employers more than forty-five hours in any one week. Voluntary discharges were permitted; but, in that case, a provision was made for the support of old and infirm apprentices. An apprentice could free himself before the expiration of the term, against the will of his master, by being himself appraised, and paying the price. No apprentices were to be removed from the colony to which they belonged, nor from one plantation to another in the colony, except on a certificate from a justice of the peace that the removal would not injure their health or

welfare, or separate the members of the same family. Under these conditions the apprentices were transferable with the estates to which they were attached. Their masters were bound to furnish them with food, clothing, lodging, and other necessaries, according to the existing laws of the several colonies, and to allow them sufficient provision of ground, and time for cultivating it, where that mode of maintenance was adopted. All children under six years of age, when the act came into operation, and all that should be born during the apprenticeship, were declared free; but if any children were found destitute, they could be apprenticed, and subjected to the same regulations as the others. The act allowed governors of colonies to appoint stipendiary magistrates, with salaries not exceeding £300 a-year, to carry the provisions of the law into effect. Corporal punishment was not absolutely abolished, but it could be inflicted only by the special justices, who were authorised to punish the apprentices by whipping, beating, imprisonment, or addition to the hours of labour. The corporal punishment of females was absolutely forbidden under all circumstances. The quantity of punishment was restricted, and the hours of additional labour imposed were not to exceed fifteen in the week.

The sum of twenty millions was divided into nineteen shares, one for each of the colonies, proportioned to the number of its registered slaves, taken in connection with the market price of slaves in that colony, on an average of eight years, ending with 1830. But no money was payable in any colony until it should have been declared by an order in council that satisfactory provision had been made by law in such colony for giving effect to the emancipation act. Two of them were so perverse as to decline for several years to qualify for the reception of the money; but others acted in a different spirit. Believing that the system of apprenticeship was impolitic, they declined to take advantage of it, and manumitted their slaves at once. Antigua was the first to adopt this wise course. Its slaves were all promptly emancipated, and their conduct fully justified the policy; for on Christmas Day, 1834, for the first time during thirty years, martial law was not proclaimed in that island. Thus, the effect of liberty was peace, quietness, and confidence. Bermuda followed this good example, as did also the smaller islands, and afterwards the large island of Barbadoes; and their emancipation was hailed by the negroes with religious services, followed by festive gatherings. Jamaica, and some other islands, endeavoured to thwart the operation of the new law, as far as possible, and took every advantage in making the apprentices miserable, and wreaking upon them their spite and malice. They met with harsher treatment than ever, being in many instances either savagely ill-used or inhumanly neglected. Considering their provocations, it was generally admitted that they behaved on the whole very well, enduring with patience and resignation the afflictions which they knew must come to an end in a few years. The total number of slaves converted into apprentices on the 1st of August, 1834, was 800,000. The apprenticeship did not last beyond the shorter time prescribed, and on the 1st of August, 1838, there was not a slave in existence under the British crown,



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SCENE ON A WEST INDIAN PLANTATION—SLAVES RECEIVING THE NEWS OF THEIR EMANCIPATION.

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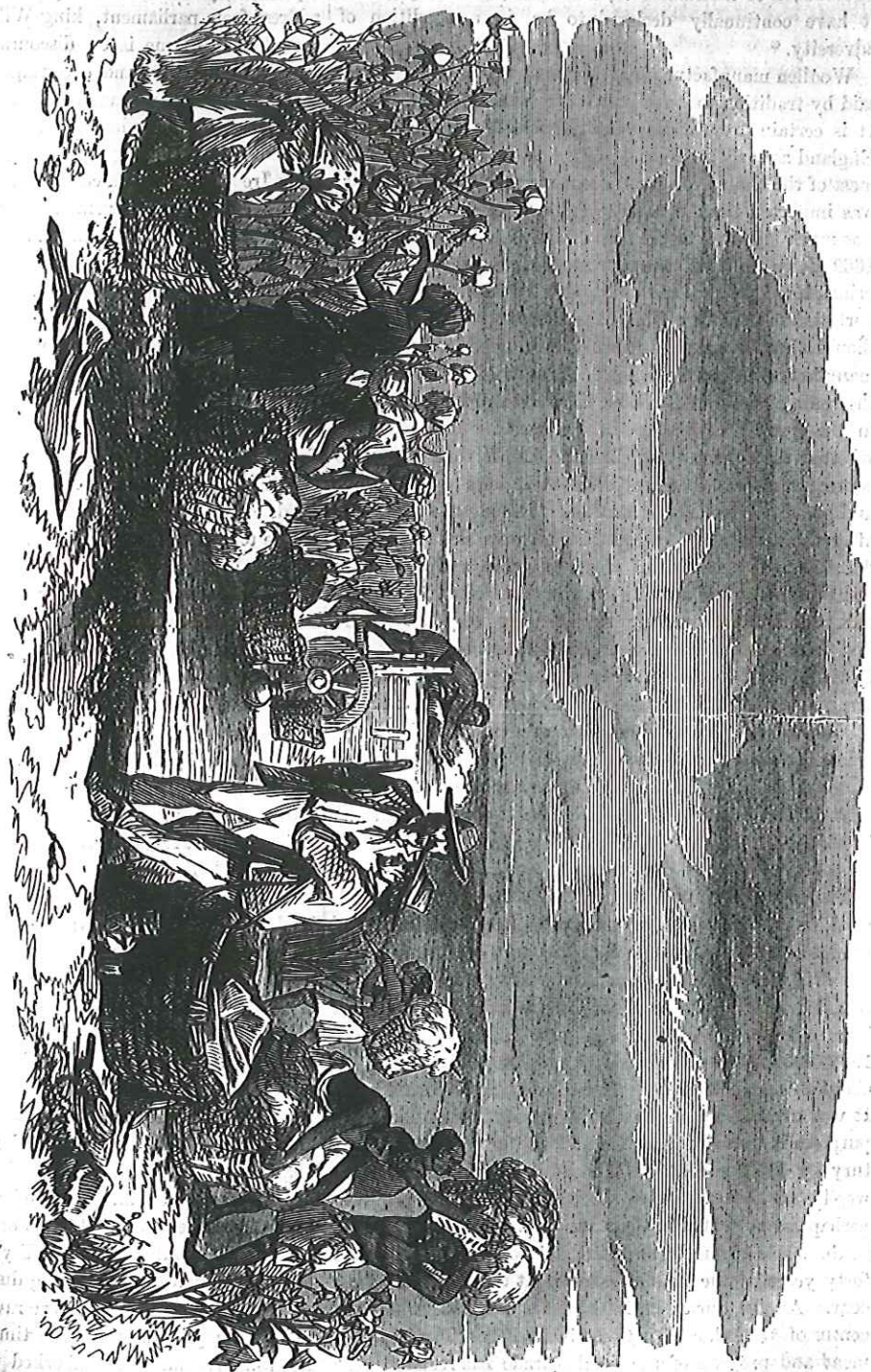
persons well acquainted with the trade, that the measure  
would bring certain ruin upon the manufacturers of  
England. But in this case, as well as in so many others,  
experience proved how utterly groundless were the  
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connection with the silk trade. From the year 1827  
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profits, or that by competition  
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The truth that the silk-weaving  
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SCENE ON A COTTON PLANTATION. GATHERING COTTON.



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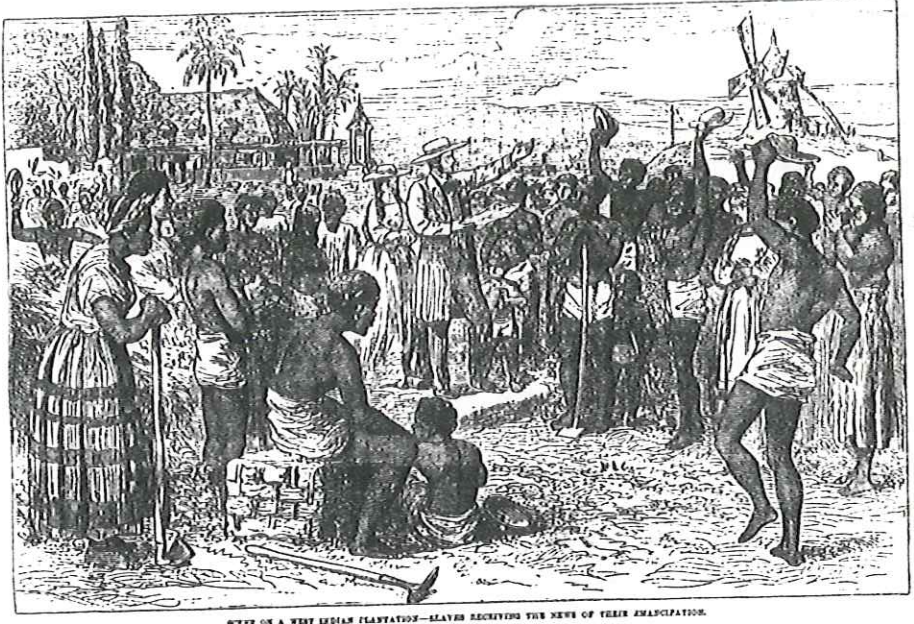
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to the Death of the Prince Consort,  
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5.5 'Scene on a West Indian Plantation - slaves receiving news of their emancipation'. Note the European in a benevolent and philanthropic gesture, 'giving' slaves their freedom. In effect, slave resistance and revolt contributed significantly to the abolition of slavery. Note also the windmill in the right-hand corner - a common feature of sugar plantations used in processing the raw cane. The woman in the left foreground also is interesting: the hoe suggests she is a field worker. Her dress, with the traditional Afro-Caribbean head-tie, differs considerably from the portraits of semi-naked black women in Stedman's Narrative.

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# The Century Edition of CASSELL'S HISTORY of ENGLAND

VOL. V.  
FROM THE PENINSULAR WAR TO  
THE DEATH OF SIR ROBERT PEEL

THE TEXT REVISED THROUGHOUT AND PRGFUSELY  
ILLUSTRATED WITH NEW AND ORIGINAL DRAWINGS  
BY THE BEST ARTISTS, AS WELL AS WITH REPRO-  
DUCTIONS IN COLOURS OF HISTORICAL PAINTINGS  
BY FAMOUS ARTISTS, ETC.

Special Edition

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LOC

THE FORLORN HOPE AT BADAJOS.  
FROM THE PAINTING BY VEREKER M. HAMILTON, R.E.



or separate the members of the same family. Under these conditions the apprentices were transferable with the estates to which they were attached. Their masters were bound to furnish them with food, clothing, lodging, and other necessaries, according to the existing laws of the several colonies, and to allow them sufficient provision ground, and time for cultivating it, where that mode of maintenance was adopted. All children under six years of age when the Act came into operation, and all that should be born during the apprenticeship, were declared free; but if any children were found destitute, they could be apprenticed, and subjected to the same regulations as the others. The Act allowed governors of colonies to appoint stipendiary magistrates, with salaries not exceeding £300 a year, to carry the provisions of the law into effect. Corporal punishment was not absolutely abolished, but it could be inflicted only by the special justices, who were authorised to punish the apprentices by whipping, beating, imprisonment, or addition to the hours of labour. The corporal punishment of females was absolutely forbidden in all circumstances. The quantity of punishment was restricted, and the hours of additional labour imposed were not to exceed fifteen in the week.

The sum of twenty millions was divided into nineteen shares, one for each of the colonies, proportioned to the number of its registered slaves, taken in connection with the market price of slaves in that colony, on an average of eight years, ending with 1830. But no money was payable in any colony until it should have been declared by an Order in Council that satisfactory provision had been made by law in such colony for giving effect to the Emancipation Act. Two of them were so perverse as to decline for several years to qualify for the reception of the money; but others acted in a different spirit. Believing that the system of apprenticeship was impolitic, they declined to take advantage of it, and manumitted their slaves at once. Antigua was the first to adopt this wise course. Its slaves were all promptly emancipated, and their conduct fully justified the policy; for on Christmas Day, 1834, for the first time during thirty years, martial law was not proclaimed in that island. Thus, the effect of liberty was peace, quietness, and confidence. Bermuda followed this good example, as did also the smaller islands, and afterwards the large island of Barbadoes; and their emancipation was hailed by the negroes with religious services, followed by festive gatherings. Jamaica, and some other islands, endeavoured to

thwart the operation of the new law, as far as possible, and took every advantage in making the apprentices miserable, and wreaking upon them their spite and malice. They met with harsher treatment than ever, being in many instances either savagely ill-used or inhumanly neglected. Considering their provocations, it was generally admitted that they behaved on the whole very well, enduring with patience and resignation the afflictions which they knew must come to an end in a few years. The total number of slaves converted into apprentices on the 1st of August, 1834, was 800,000. The apprenticeship did not last beyond the shorter time prescribed, and on the 1st of August, 1838, there was not a slave in existence under the British Crown, save only in the island of Mauritius, which was soon required by instructions from the Home Government to carry the Act into effect.

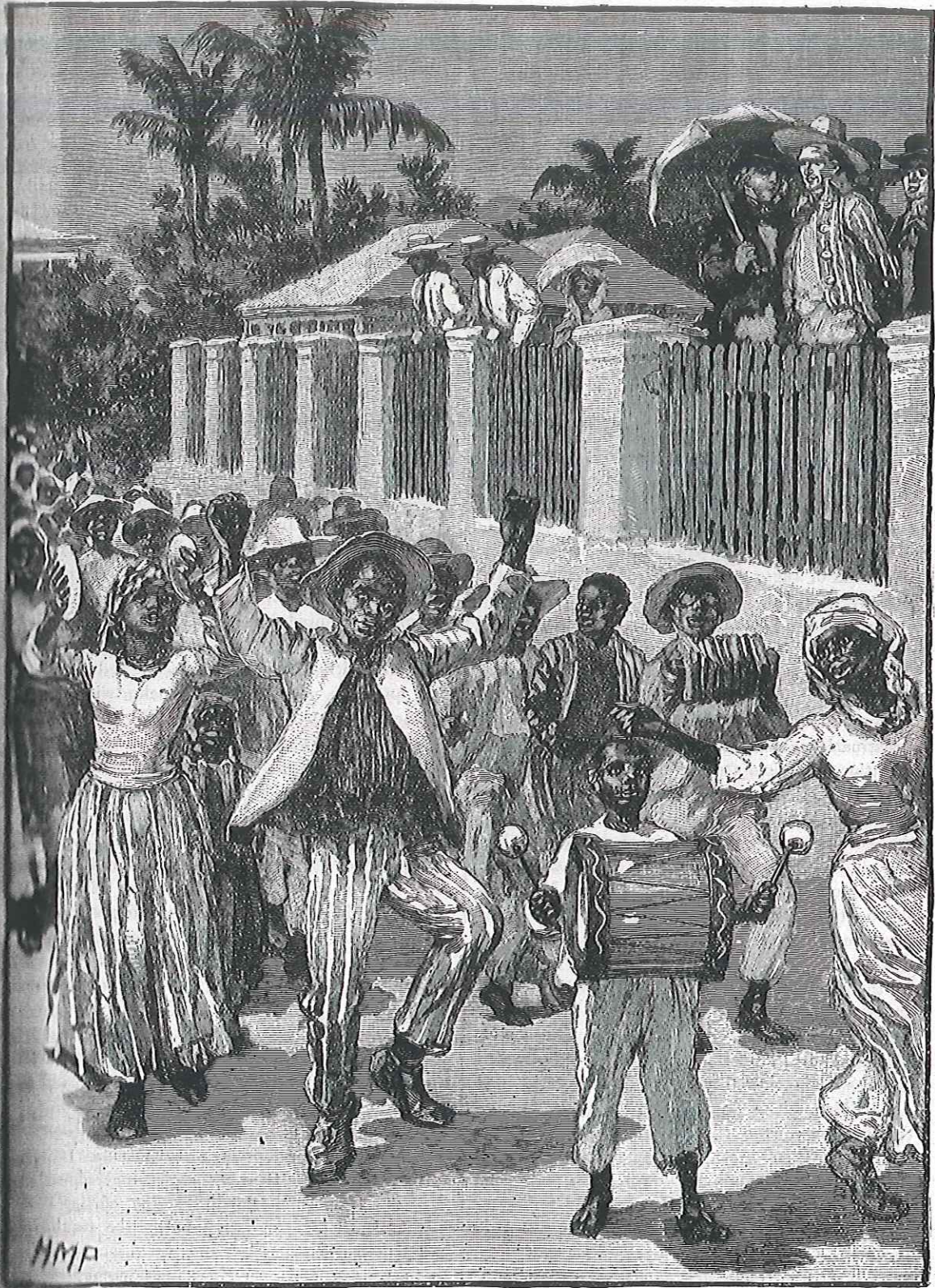
Much inconvenience and misery were caused during the year by the trades unions and their strikes. In several places the workmen combined in order to enforce a rise of wages, and a more equitable distribution of the profits derived from their labour. The striking commenced on the 8th of March, when the men employed by the London gas companies demanded that their wages should be increased from twenty-eight shillings to thirty-five shillings a week, with two pots of porter daily for each man. On the refusal of this demand they all stopped working; but before much inconvenience could be experienced their places were supplied by workmen from the country. On the 17th of March an event occurred which caused general and violent excitement among the working classes. At the Dorchester Assizes six agricultural labourers were tried and convicted for being members of an illegal society, and administering illegal oaths, the persons initiated being admitted blindfold into a room where there was the picture of a skeleton and a skull. They were sentenced to transportation for seven years. Their case excited the greatest sympathy among the working population throughout the kingdom. In London, Birmingham, and several other large manufacturing towns immense meetings were held to petition the king in favour of the convicts. In the midst of this excitement the manufacturers of Leeds declared their determination not to employ any persons in their factories who were members of trades unions. The consequence was that in that town three thousand workmen struck in one day. On the 15th of April there was a riot at Oldham, where, in consequence of the





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ere caused s and their n combined and a more rived from l on the 8th the London ages should s to thirty- porter daily is demand e much in- eir places ntry. On hich caused he working six agri- victed for ad admini- ated being there was They were ars. Their among the gdom. In ther large ings were e convicts. ufacturers on not to who were uence was en struck ere was a ice of the



SLAVERY EMANCIPATION FESTIVAL IN BARBADOES. (See p. 368.)



LOC 10/26/04

1903

The Century Edition of Cassell's History of England

Vol.	Period	Notes
2	1450-1641	NO illustration of slave
3	1641-1711	.. .. .
4	1712-1810	NO illustration of slavery or slave trade
5	1810-1850	(369) - only illustration of emancipation in B's class
6	1850-1871	NO illustrations of slavery

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~~Vol. 5~~

Vol. 5  
title page  
368-369

Vol.

Index - slavery / slave trade

4-

339-40, 310-81, 519, 532

5-

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Slavery Emancipation Festival in Barbados

Appears in

Cassell's History of England

Century Edition (London, <sup>[1903]</sup>n.d.), vol 5, p. 369

KING'S Edition (London, 1909), vol. 5, p. 369

Special Edition (London, n.d) vol. 5, p. 369

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**Year:** 1861-1864

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[1712-1810]

no illustrations of slavery or SLAVE Trade

/3310 Vol. V: From the Peninsular war to the Death of Sir Robert Peel  
[1810-1850]

p. 369 - "Slavery Emancipation Festival in Barbadoes"

(see notes from LOC)

W82/0235 Carrell's History of England (London, 1909) The King's Edition  
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[1641-1711]

no illustrations of slavery or slave trade

/0236 Vol. IV: From the Fall of Marlborough to the Peninsular war  
[1712-1810]

no illustrations of SLAV. & SEAF. Trade

/0237 Vol. V: From the Peninsular war to the Death of Sir Robert Peel  
[1810-1850]

p. 369 "Slavery Emancipation Festival in Barbadoes"

X18/6600 Carrell's History of England (London, Nd) Special Edition  
Vol. III: From the Great Rebellion to the Fall of Marlborough  
[1641-1711]

no mention of slavery + slave trade

Vol. IV - Not in BC

Vol. V From the Peninsular war to the Death of Sir Robert Peel  
[1810-1850]

p. 369 - Slavery + Emancipation Festival in Barbadoes





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*(1874) p. 493 - Slaves working on a plantation*  
*(1874) vol. 3 - ~~did not read~~*  
*See pp 91, 193, 199, 217,*  
*523*

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Main Title: Cassell's history of the United States / by Edmund Ollier.

Published/Created: London ; New York : Cassell, Petter & Galpin, [1874-77]

Description: 3 v. : ill., maps ; 27 cm.

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Subjects: United States--History.

LC Classification: E178 .O49

Vol. 1 1584-1762 (1875)  
No illustrations SLAVE SLAVE TRADE

Other System No.: (OCoLC)6529457

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✓ p. 493- SLAVE WORKING on a plantation YES

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✓ p. 91-A SLAVE-HUNT YES

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✓ 199- A SLAVE Auction YES

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West 11013 ✓ 217- Loading a cotton steamer YES  
523- Flight of Negroes from that Allow ~~did not~~ YES

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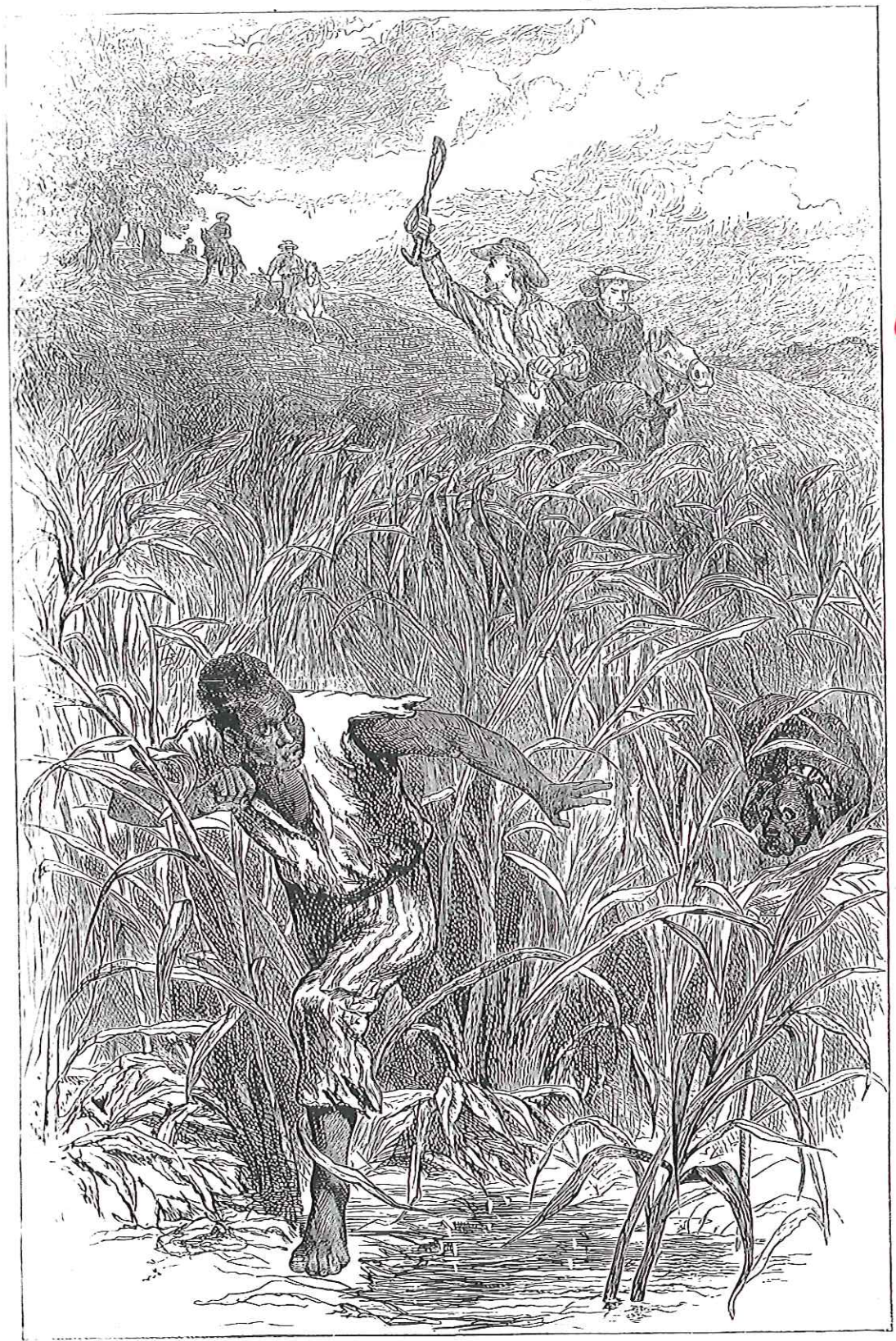
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 p. 91  
 Artist's imagined scene to illustrate a discussion of SLAVERY in the 1840s  
 Allen 1877

p. 91



A SLAVE-HUNT.

✓  
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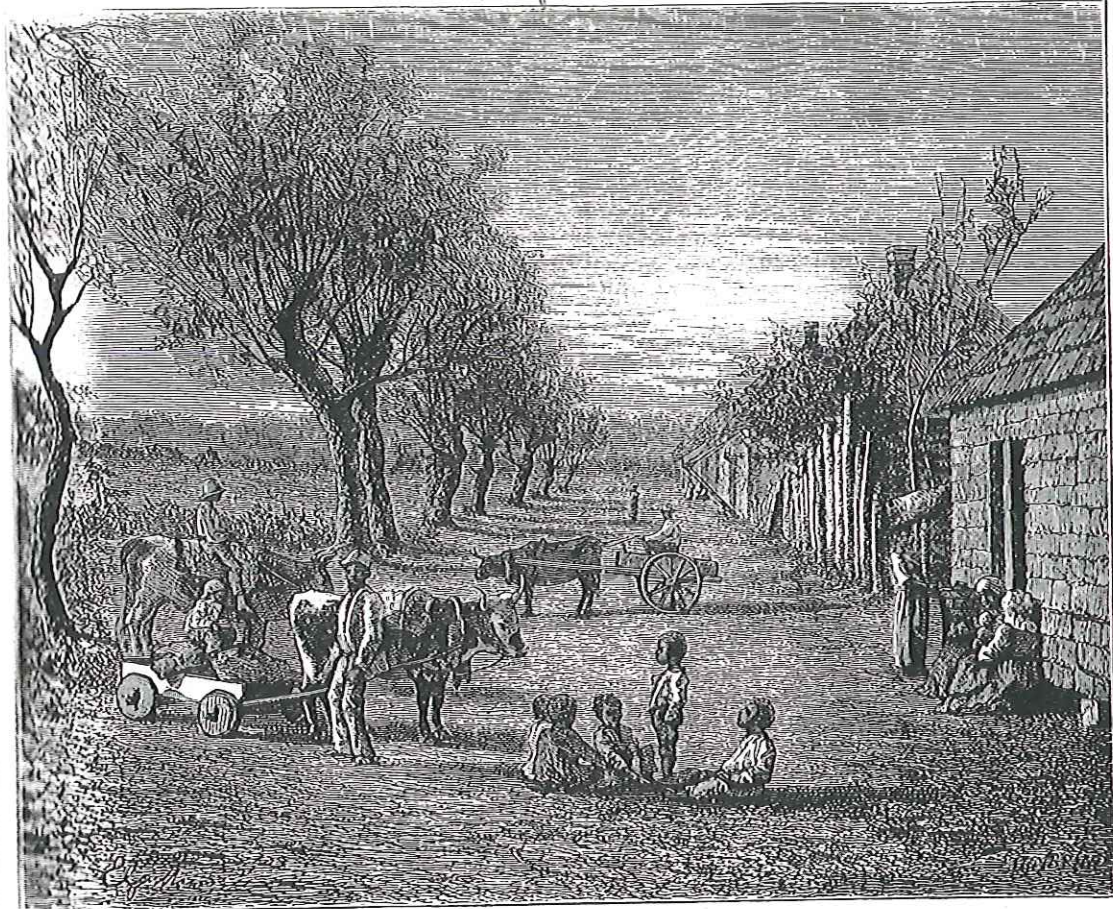


Allen 1877

consulted in convention, lest they should pronounce against his views. The latter found a temporary exponent in Mr. Alexander H. Stephens, who on the following day had the courage to maintain that the election of no man to the Presidency, if he were constitutionally chosen, would be a sufficient justification for separating from the Union. They were pledged to maintain the Constitution, and

Constitution, if that is their fell purpose; let the responsibility be upon them." The same speaker argued that, with a majority of the United States Senate and of the Supreme Court politically opposed to him, the new President would be unable to take any measures against the practice of slavery. He then went on to show that the Constitution of the United States made the nearest approach to

*In discussion of events preceding civil war & what transpired in Georgian village not described in text*



NEGRO VILLAGE IN GEORGIA.

✓  
Case 5

could not break it because the majority had elected a man of whom they did not approve. "Whatever fate is to befall this country," continued Mr. Stephens, "let it never be laid to the charge of the people of the South, and especially to the people of Georgia, that we were untrue to our national engagements. Let the fault and the wrong rest upon others. If all our hopes are to be blasted—if the Republic is to go down—let us be found to the last moment standing on the deck, with the Constitution of the United States waving over our heads. Let the fanatics of the North break the

perfection of any political system in the world. These principles were reiterated by Mr. Stephens, in the State Convention of Georgia, which met early in January, 1861; yet all this devotion to the Constitution was not without a saving clause, cleverly contrived with a view to future emergencies. In the speech at Milledgeville, Mr. Stephens had declared that, should Georgia determine to go out of the Union, he would bow to the popular will; that the cause of the people was his cause, and their destiny his destiny. The people of Georgia *did* so determine, and Mr.

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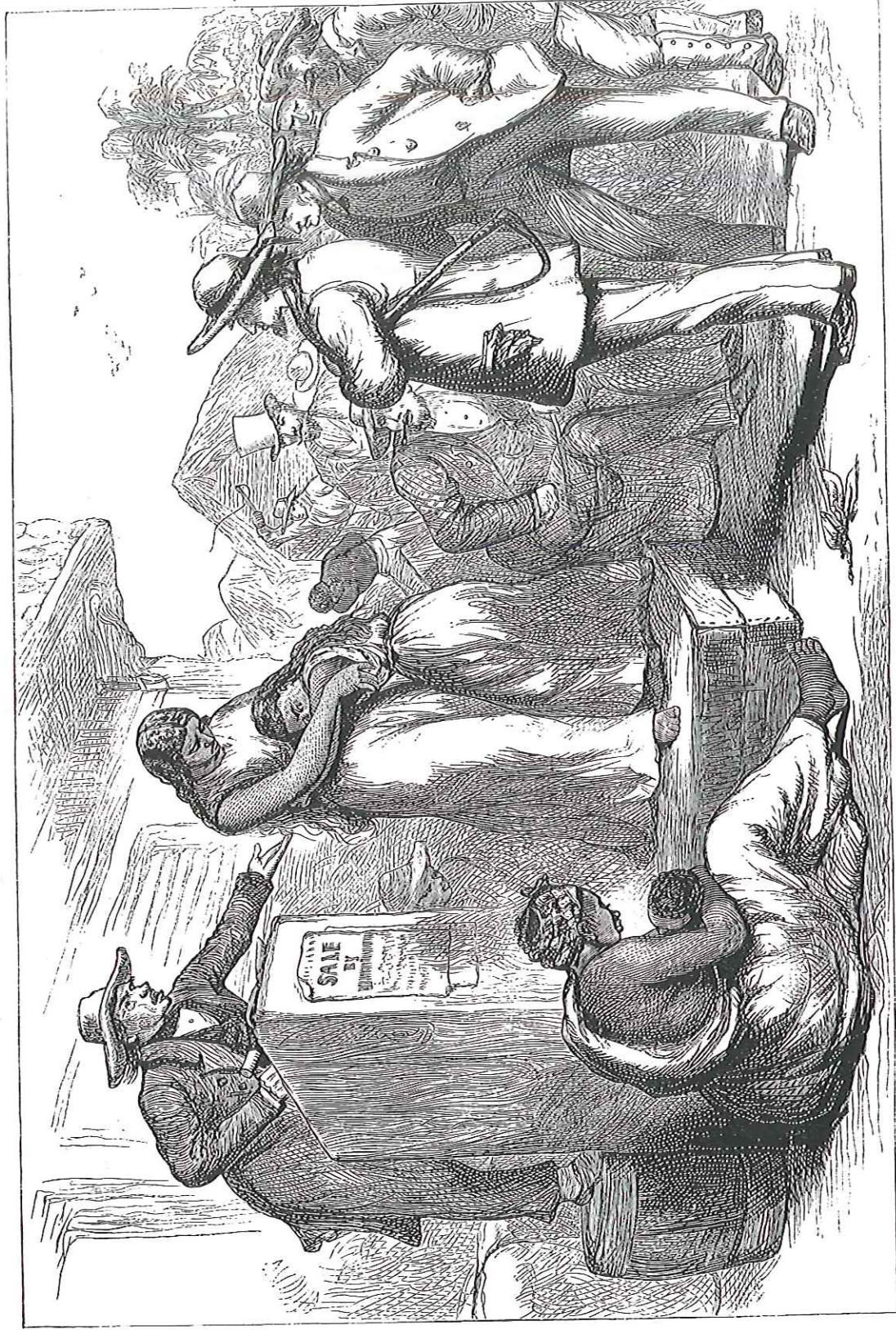
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A SLAVE AUCTION.

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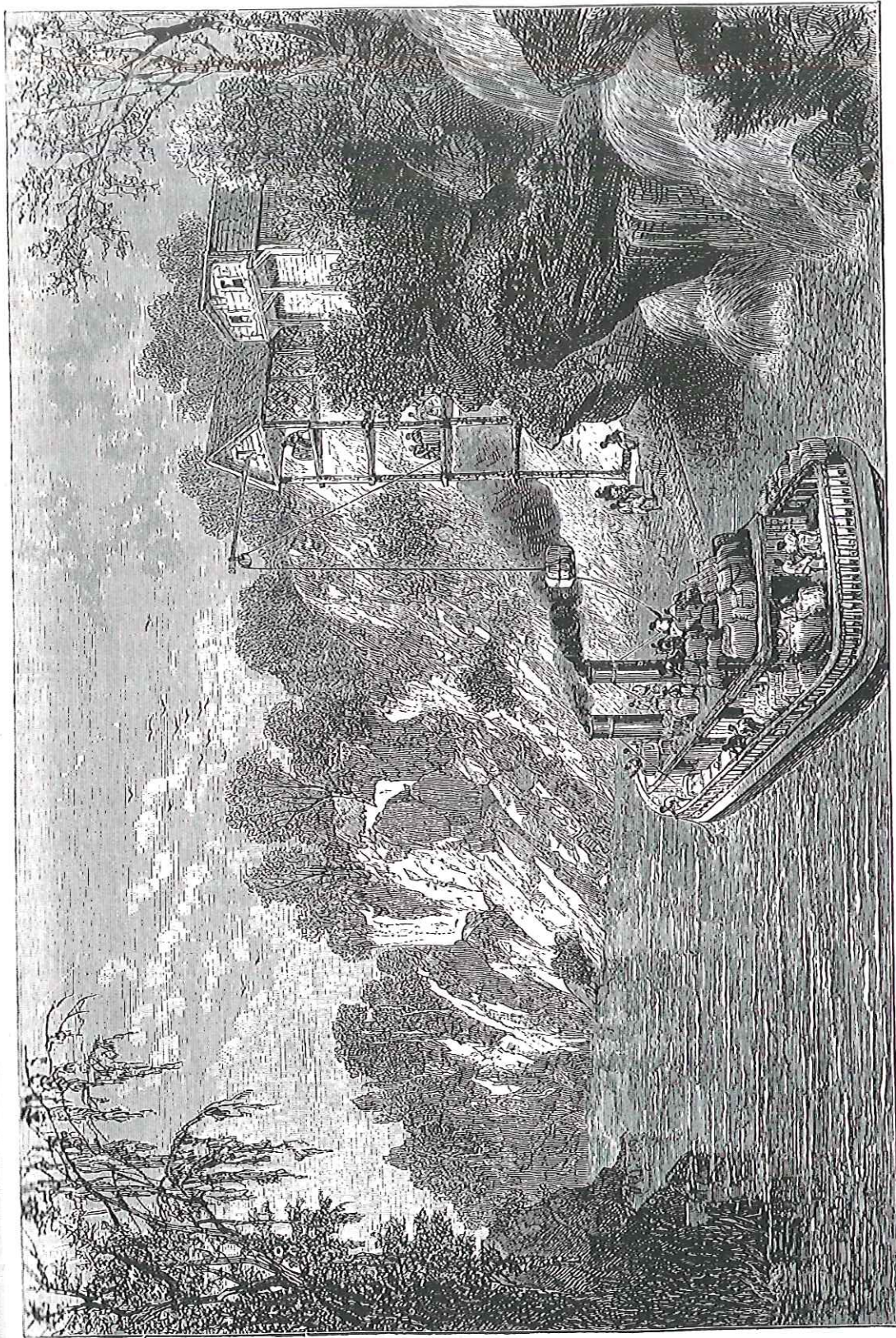
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P. 217

O'Brien 1877  
Cass 7



LOADING A COTTON STEAMER. (From a Sketch by Miss C. Hopkey.)

Note: This is one of the  
few engravers who are original  
Sketch is mentioned



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when attacked, as it now was, by a large and formidable force. The works were carried by assault on the 13th of March, and two days later the Federal gunboats, with their attendant transports, joined Franklin's force at Alexandria. General

General Taylor was retreating northwards into a country rendered extremely difficult by the marshy nature of the soil, and the density of the pine-forests. He was now joined by detachments of Green's cavalry from Texas; and with these dash-



*What is  
Fort Pillow  
Admit  
Scam*

FLIGHT OF NEGROES FROM FORT PILLOW.

Albert L. Lee, with the cavalry of Banks's army, was ordered, on the 28th of the month, to march upon the old French settlement of Natchitoches, and that town was occupied on the 31st. Admiral Porter had by this time arrived at Grand Ecore, on the Red River. On the 6th of April, the army moved from Natchitoches towards Shreveport, with General Lee's cavalry in advance. Next day, the leading column encamped at Pleasant Hill, and on the 8th reached Mansfield. All this while,

ing troops the Federal cavalry were constantly engaged between Natchitoches and Mansfield. Price's infantry had, moreover, arrived at Shreveport, so that Taylor felt himself much stronger than at the commencement of the campaign; but he was at the same time sensible that the nature of the country had become less favourable to defence. Beyond Mansfield, the forest gave place to open fields, and, although his orders were to pursue his retreat until he reached Shreveport, Taylor con-

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Image ID BAL 124531  
 Title Slaves Working on a Plantation, from Cassell's 'History of the United States' (engraving) (b&w photo)  
 Artist American School, (19th century)  
 Location Library of Congress, Washington D.C., USA  
 Medium engraving  
 Century C19th  
 Nationality American



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Keywords negroes sugar cane working labour slave slavery cutting whipping beating cruelty negro African-American black south southern

See Ollier, Edmund  
 Cassell's history of the U.S.  
 vol. 2 (1826), p. 493

Credit line for reproduction use

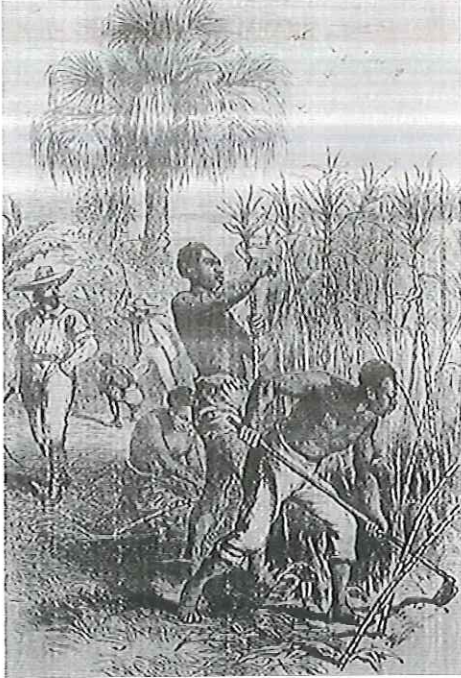
Slaves Working on a Plantation, from Cassell's 'History of the United States' (engraving) (b&w photo), American School, (19th century) / Library of Congress, Washington D.C., USA, / www.bridgeman.co.uk

I suspect the image in Cassell's is taken from another source - the slaves are working in sugar cane

11/11/09 - Probably taken from  
 Le Magazine Pittoresque



Image No 6 of 196 showing all pictures



Picture No 10001843

Date circa 1870

Description SLAVERY/WEST INDIES

Details Slaves working on a West Indian sugar plantation

Source details unknown

Credit Mary Evans Picture Library

**h** Select this picture

*French magazine  
same page as  
Zang's drawing*

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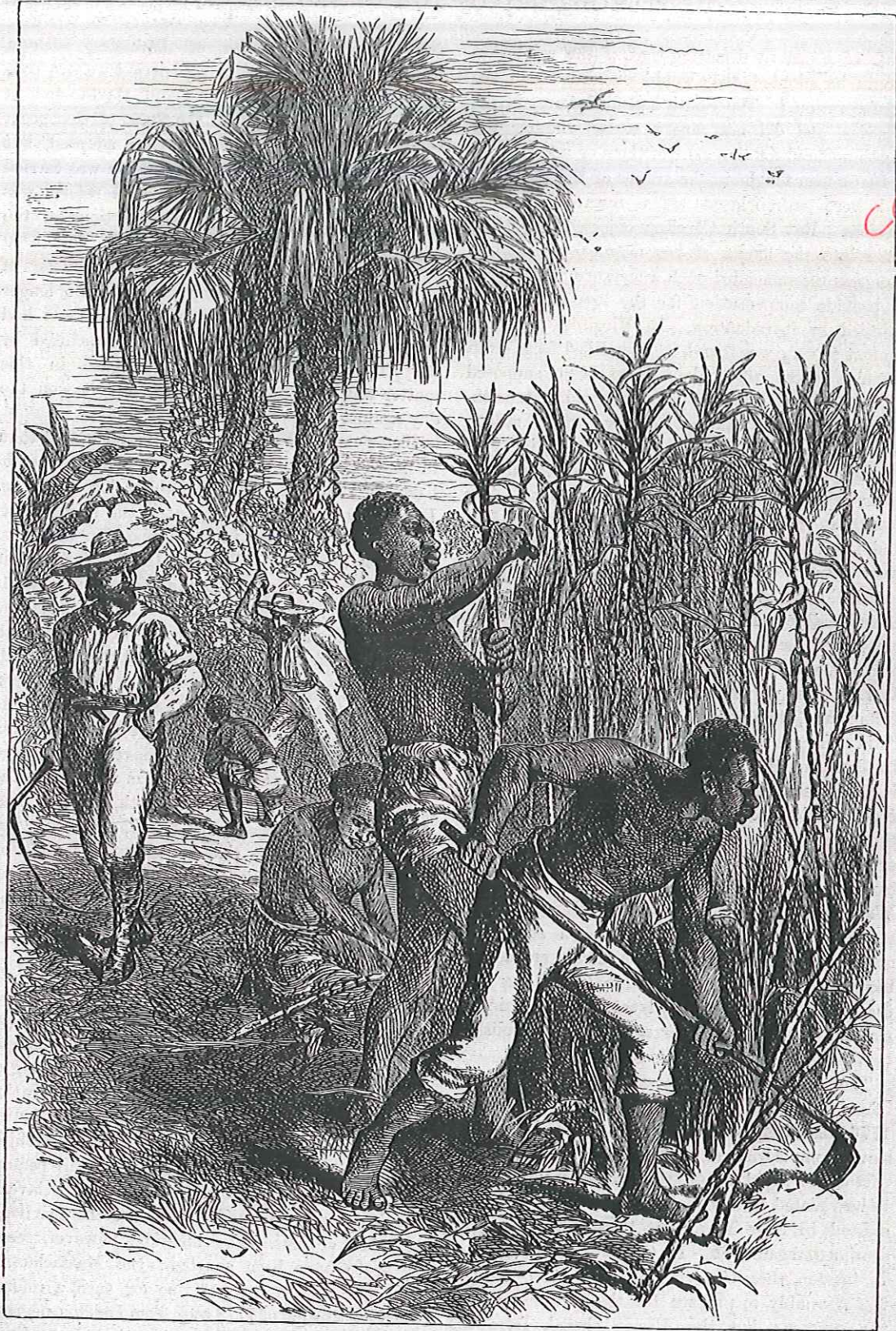
Back to Thumbnails

Next Picture

*NO SOURCE GIVEN*



Cass 3



SLAVES WORKING ON A PLANTATION.

This is a section dealing with ~~the 1780s~~ slavery  
in the colonies in 1780s, but does NOT seem to be directly  
related to anything discussed in text - could this be taken from another  
source? - NOT sugar cane



Les disettes et les famines sont moins à craindre, quand un peuple possède des substances alimentaires très variées.



(Cannes à sucre.)

Ainsi les habitans de l'ancienne France, qui n'avaient pour nourriture que le pain, le laitage, très peu de viande, quelques mauvais légumes, et les châtaignes dans certaines localités, étaient bien plus souvent que nous affligés de la cherté des grains.

### TRAITE DES NOIRS

Un grand nombre de voix se sont élevées en Europe contre l'esclavage des noirs dans les colonies. Cela est juste et humain; mais il y a une difficulté qui n'est peut-être pas résolue.

#### Comment remplacer les noirs?

La France et l'Angleterre, rivales depuis bien des siècles, ont uni leur puissance pour empêcher cette vente de chair humaine; leurs navires parcourent les mers pour capturer les bâtimens négriers, dont le capitaine et l'équipage sont punis avec rigueur. Cela est encore bien; cependant si l'on veut cultiver les colonies, comment conserver les colonies sans acheter des nègres?

Or, si les planteurs peuvent acheter des nègres, ne faut-il pas que des particuliers en aillent chercher à la côte d'Afrique?

Il y a une contradiction manifeste de la part des généreux antagonistes de la traite.

Aussi, qu'en résulte-t-il? C'est que des êtres à face humaine, qui dans les flanes de leur navire recélaient cette marchandise prohibée, des êtres blancs comme nous, se trouvant chassés, poussés à bout, traqués par quelque navire croiseur, se débarrassent de leur cargaison en la jetant par-dessus bord.

Malheureusement, en un jour on ne change pas ce que les siècles ont fait. Aussi doit-on s'attendre à voir renouveau des horreurs pareilles à celles qu'exprime la gravure.

Peut-être pourrait-on concilier les intérêts des planteurs, et les devoirs que nous impose l'humanité, par quelque mesure analogue à celle-ci.

Une grande compagnie, anglaise ou française, libre, ou

mieux encore, déléguée par les deux gouvernemens réunis, et fondée comme se sont autrefois fondées les compagnies commerciales des Indes, après avoir effectué les calculs convenables, se chargerait elle-même, *légalement et avec privilège*, de pourvoir les colonies d'une quantité suffisante de nègres pour équilibrer les besoins annuels.

Dans ce but, elle nouerait avec les populations de la côte, qui vendent leurs prisonniers ou leurs condamnés, des relations *légales*, à l'aide desquelles elle pourrait plus tard leur inculquer la civilisation européenne.

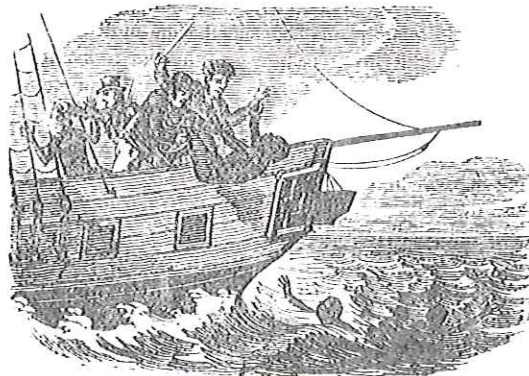
Les nègres achetés seraient considérés comme des *soldats enrégimentés*, appartenant à la compagnie, qui les louerait aux colons selon certaines règles.

Nos soldats qui tombent au sort ne sont-ils pas, sous un certain point de vue, tellement esclaves, qu'on les fusille s'ils désertent, ou s'ils rendent à leur lieutenant la *poussée* qu'ils en ont reçue?

Les nègres pourraient suivre diverses voies dans la vie. Les uns demeurant toujours enrôlés, comme les vieux soldats, auraient l'avantage d'être sous une dépendance gouvernementale, et non sous le caprice des particuliers. D'autres suivraient les routes qui leur seraient ouvertes pour conquérir la liberté. D'autres pourraient faire retour dans leur patrie, et deviendraient des centres de civilisation chacun dans leur tribu.

Ceux qui travailleraient sur les habitations subiraient une surveillance protectrice; et comme il serait défendu d'acheter des nègres, la *traite* cesserait.

Les colonies deviendraient ainsi des ateliers universels, des écoles d'enseignement général, où les noires populations africaines, qui se traitent entre elles avec plus de barbarie que les colons ne traitent leurs esclaves (car on a peut-être exagéré ou du moins trop généralisé la cruauté des maîtres),



(Négriers jetant leur cargaison à la mer.)

passeraient toutes alors, et successivement, pour apprendre à conquérir leur place, et à mériter un grade dans l'échelle civilisée de la grande famille humaine.

La cupidité vit au milieu de la société comme un ver destructeur au sein de la fleur qu'il habite, qu'il ronge, et qu'il fait périr.

L'ABBÉ BÉRAUD.

La loi n'est pas faite pour l'homme de conscience et d'honneur.

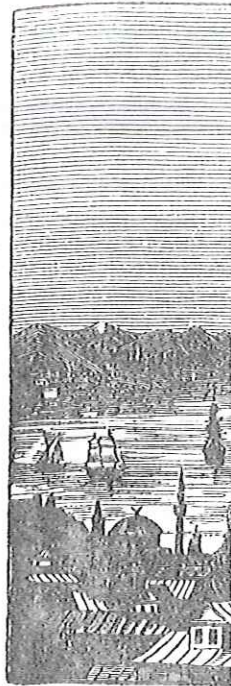
RICHARDSON

Les maux du monde dureront jusqu'à ce que les philosophes deviennent rois, ou jusqu'à ce que les rois deviennent philosophes.

PLATON.

LES BUREAUX D'ABONNEMENT ET DE VENTE sont rue du Colombier, n° 30, près de la rue des Petits-Augustins.

Imprimerie de LACHEYARDIERE, rue du Colombier, n° 30.



Cette ville magnifique est située septentrionale, et orientale.

Elle fut fondée environ par Pausanias, roi de Lacédémone. Constantin, sous le règne de Dioclétien, fit le siège de l'empire d'Orient au commencement du 4<sup>e</sup> siècle. Les Français s'en emparèrent en 1261. Mahomet II s'en empara en 1453, et en fit le siège de Constantinople, qui prit le nom de Stamboul.

L'emplacement qu'elle occupe a été marqué par la nature pour le premier ordre; elle s'élève sur un promontoire triangulaire, dont l'angle se prolonge en un canal étroit, qui se sépare, à son extrémité, en deux bras, dont l'un est un canal étroit. Un bateau y passe en un quart d'heure, et communique avec le continent par un détroit, que les anciens appelaient le Bosphore, et qui ne pouvait traverser à cheval qu'environ six lieues, entre le Bosphore et le Bosphore. Ses bords offrent le spectacle le plus pittoresque; il fait un coude brusque, et ses branches qui plongent dans le Bosphore, qui sépare la ville de Galata et de Péra.

Ce port, où, dans la gravure, on voit les navires, est par sa situation l'un des plus beaux du monde, et est de l'Asie centrale. La ville est située sur les bords du Bosphore, et est baignée par la mer. Elle présente un plateau qui se prolonge sur les bords du Bosphore, et rompent seules la surface.

Le terrain de Constantinople



Jane - file

Emancipation Festival, Barbados, 19<sup>th</sup> cent.  
Image Reference  
NW0232

Source  
Cassell's History of England (see Comments).  
Comments:

Slaves in Barbados and throughout the British Empire were emancipated in 1834-38, but this illustration (which is sometimes reproduced in modern secondary sources to suggest a true depiction of an emancipation celebration) is a late 19th century unidentified artist's (the initials HMP are in the lower left hand corner) fanciful depiction of a "slavery emancipation festival in Barbadoes." Reproductions of this image in secondary sources (e.g., James Walvin, Slavery and the Slave Trade [Univ. Press of Mississippi, 1983], p. 93) never, to our knowledge, give the original source, but John Gilmore's meticulous research identified the illustration's first publication as the Jubilee edition of Cassell's History of England (1886-95, vol. 5, p. 369; it also appears in the Century edition, 1903, vol. 5, p. 176). Gilmore's critical discussion of the illustration concludes that it "does [not] seem to be of any real value as historical evidence about popular festivals in Barbados," and is based solely on the artist's own imagination, rather than any direct observations or hearsay evidence (see "That Emancipation Picture . . .", Banja: a magazine of Barbados life and culture [The Barbados National Cultural Foundation, 1990], issue no. 5, pp. 10-12).



casual file

The Atlantic Slave Trade and Slave Life in the Americas

Celebrating Emancipation, Barbados, 19th cent.



Source

James Walvin, Slavery and the Slave Trade (Univ. Press of Mississippi, 1983), p. 93; original source not identified.

Comments

Caption, "an emancipation festival in Barbados." Slaves in Barbados and throughout the British Empire were emancipated in 1834-38, but this relatively frequently reproduced image, of which the source given above is only one example is an unidentified artist's late 19th century fanciful depiction of a "slavery emancipation festival in Barbados." Reproductions of this image never, to our knowledge, give the original source, but thanks to the meticulous research of John Gilmore the first publication of this illustration now can be identified as the Jubilee edition of Cassell's Illustrated History of England (1886-1895, vol. 5, p. 369). Gilmore's critical discussion concludes that this illustration "does [not] seem to be of any real value as historical evidence about popular festivals in Barbados," and is based solely on the artist's own imagination, rather than any direct observations or heresay evidence (see "That Emancipation Picture . . .", Banja: a magazine of Barbados life and culture [The Barbados National Cultural Foundation, 1990], issue no. 5, pp. 10-12). — *Thanks to Kalm Puer*

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what year

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

BL Library Humanities 1

April 11, 2003

BL 9503.i.4

Illustration accompanies a discussion of Slavery in the West Indies —

The artist, identified by the initials HMP, in lower left hand corner

Acknowledgement

Alderman Library, University of Virginia, British Library, Kalm Puer

From: KHPrior@aol.com  
Date: Thu, 27 Feb 2003 16:23:24 EST  
Subject: Re: hi  
To: jh3v@virginia.edu

Hi Jerry, sorry to leave you dangling so long, but this income-earning and house-moving business has been tying my hands for a bit. Anyhow the man is now safely installed in Rue St Denis and learning to live with the prostitutes who chatter under his windows at night. It's like having our own personal guards, except that the young ladies show considerably more willingness to look after him than me....

I happily concede defeat on the tourist issue - though I can't help but mention that the word 'England' was used in our Paris conversation, and 'Britain' was the destination quoted in the websites you sent me. Everyone knows that half the Americans who come to Britain actually go north of the border in the hopes of finding a kilted ancestor..... Still, I shall stump up dinner for you when you turn up in this fair city next. I'll be in Paris from 21 to 31 March and then again over Easter, but otherwise will be happily ensconced in my London shoebox.

Re Cassell's history. Yes there is a picture of 'Slavery Emancipation Festival in Barbadoes' on p. 369 of Volume V of Cassell's History of England. The Jubilee Edition. Published in London, year unknown. The dates for the whole 8 volumes are 1886-95 and this volume (bound jointly with volume VI) has a British Museum accession stamp for 7 April 1891. Presumably the date is vague because the series was published in monthly parts, but I think it must have been 1890.

I like the picture. It's very effective - the sense of the barrier between the planters and the freed slaves set up nicely by the frightfully neat picket fence!

My Virginian client, Ms Kluge, is chuffed with my digging into her ancestry - and I now have a standing invitation to visit Virginia. So I'll come to land on you one day and demand a personally led tour of your favourite haunts.

Cheers,  
K.

PS. Re the slavery gallery at Merseyside Maritime Museum, not bad but not brilliant either - wouldn't think it worth a visit in itself. There's a catalogue available which will give you a sense of what it contains - it should pop up under Walven's name as he was one of the consultants. The Wilberforce Museum at Hull isn't nearly so PC but it probably has a better collection of imagery. The museum is getting a makeover at the moment - a friend of mine is the architect on the job I discovered over dinner last night. Small world.

Which reminds me, have you seen the big 'slave serving coffee to a planter' image painted on tiles over a shop doorway in Rue Montorgueil? Must be about 8-10 feet wide by 6 feet high. It's in fine condition - would look good on the website. Richard spotted it while we were shopping for bathroom plugs and other essentials of domestic life!  
K.

And that PS reminds me of another image I forgot to tell you about. Bristol City Art Gallery and Museum has the original watercolour of that strong engraving of Leonard Parkinson, the Jamaican maroon who was exiled to Nova Scotia. They have reproduced it in their catalogue of their slavery exhibition from 1999 - though, oddly, they do not name who it is. Perhaps they didn't know?

K.  
\*\*\*\*\*

Dr Katherine Prior  
175 Russell Court  
Woburn Place  
London WC1H 0LR  
UK

Ph/Fax: 44 (0)20 7833 8882



# THAT EMANCIPATION PICTURE . . .

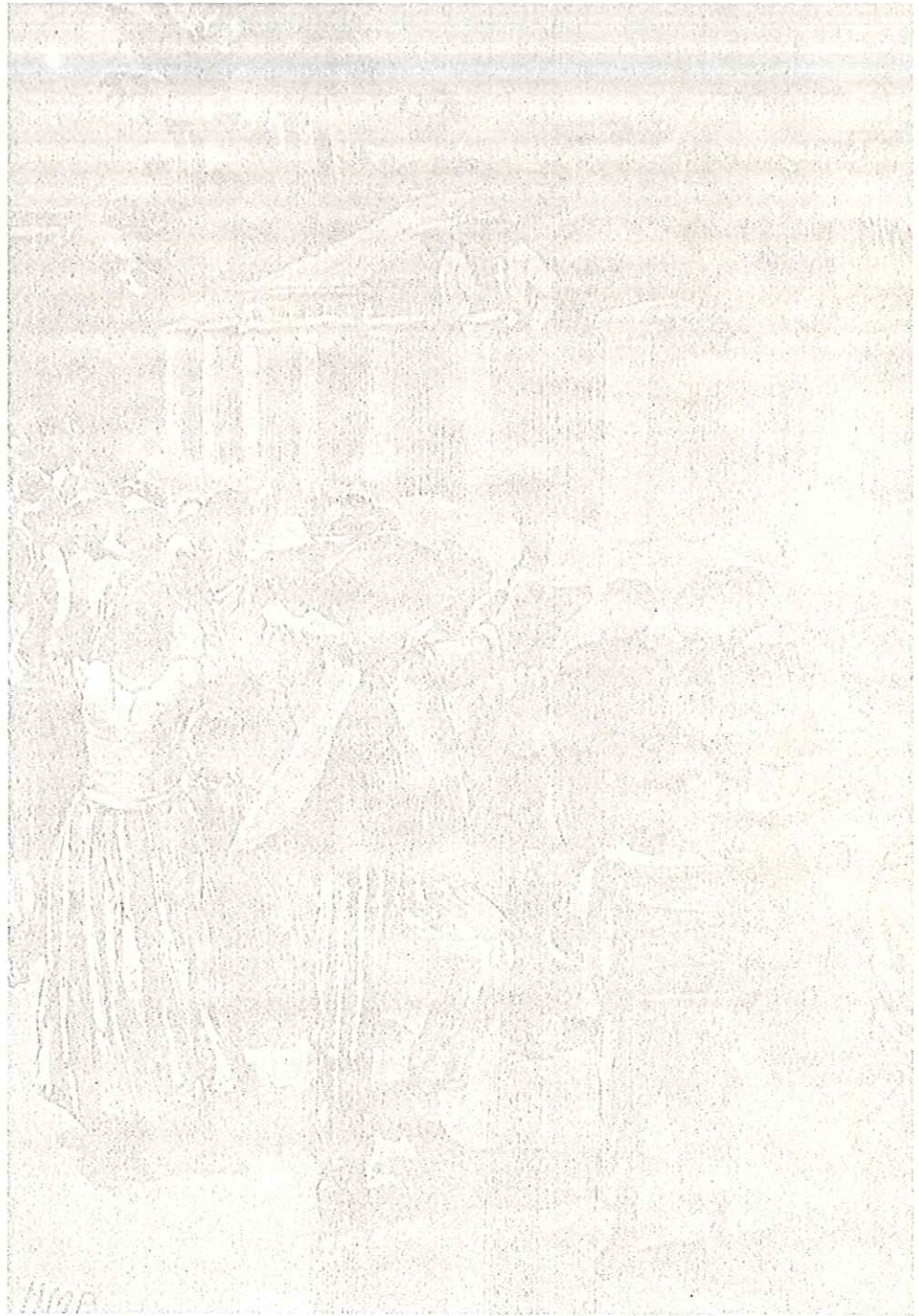
JOHN GILMORE

This print, originally captioned "SLAVERY EMANCIPATION FESTIVAL IN BARBADOES," will be familiar to many readers. It has been reproduced in two history textbooks which are widely used in Caribbean schools,<sup>1</sup> in a recent tourist guide to Barbados,<sup>2</sup> and in an academic paper on the history of Calypso.<sup>3</sup> It has also been used for the cover design of the printed version of the popular "Emancipation" series of lectures on Barbadian history, three volumes of which have been published so far.<sup>4</sup>

In each of these cases, the picture is reproduced in a context which gives the impression that it shows the newly freed celebrating either the end of slavery in 1834 or the end of the Apprenticeship system in 1838. If this were indeed so, it would fully deserve the attention it has received, for pictorial evidence relating to the social life of black Barbadians in the nineteenth century is rare. Unfortunately, a close study of the picture reveals a number of points which raise doubts about its authenticity.

To begin with, some aspects of the style of the drawing (particularly the way in which light and shade is handled and the stippling, or use of small dots to fill in the light coloured areas of the ground and the wall) suggest a date in the second half of the nineteenth century rather than the first. A similar problem is posed by the figure behind the boy-drummer, who is playing a concertina. This is an instrument of the accordion family, yet the accordion was developed and patented in Vienna in 1829, and the bellows-type concertina shown here was an English invention patented in 1844.<sup>5</sup>

There is, of course, the possibility that the picture shows the celebration of an anniversary of Emancipation, rather than the original event in 1834 or 1838. The First of August was long a popular festival in Barbados, as in other Caribbean terri-



ories.<sup>6</sup> On the other hand, while the picture shows a group of white people watching the proceedings, there is other evidence which indicates that white Barbadians normally took little interest in such

festivities. In 1851 Richard Rawle noted that the anniversary of Emancipation "is ignored except by the negroes themselves, who consequently are injured by feeling that they have a cause of joy in which



their superiors do not sympathise" and, when the fiftieth anniversary came round on 1 August 1888, the Governor of Barbados refused to declare the day a public holiday, and the Anglican Church declined to have anything to do with attempts to commemorate the occasion.<sup>7</sup>

There are other difficulties with the supposition that the picture shows an Emancipation anniversary.

The costumes of the white figures in the top right-hand corner, for example, are woefully anachronistic. If contemporary newspaper advertisements are anything to go by, well-off nineteenth-century Barbadians could shop at Bridgetown stores which received the latest English fashions virtually by every ship, yet the striped jacket with its large buttons and the broad-brimmed hat of one figure suggest a planter of the 1770s or 1780s rather than of any later date. The man next to him, holding an umbrella, looks like a Regency dandy.

The houses, and the guard wall which is so prominent a feature of the picture, appear to indicate an urban rather than a plantation setting. We know that Barbadian popular culture found expression during the nineteenth century in music and dancing on plantations and in people's yards, but a law of 1843 specifically stated that "no dancing shall be permitted to take place in any of the streets, lanes, alleys, yards, or other open places" in Bridgetown, and extended this and other regulations to Holetown and Speightstown as well.<sup>8</sup> As is well known, the plantocracy early attempted to ban drumming by slaves, and this upper-class hostility to the drum continued long after Emancipation; as late as 1898, a Salvation Army officer was hauled before the courts for using a drum and tambourines at an open-air prayer meeting in Bridgetown.<sup>9</sup>

Most importantly, examination of an original example of the print permits the identification of its source, which is not given by any of the books previously mentioned.<sup>10</sup> The reverse of the print has a page of text, identified by the running head-

line as coming from *Cassell's Illustrated History of England*. Named after the publisher, this was a popular work which first appeared in eight volumes in 1857-64 (with part publication beginning in 1856) and which ran through a total of six editions in the course of the nineteenth century.<sup>11</sup>

The first edition has an entirely different illustration (p. 234 of Vol. VII, issued 1863) with the title "Scene on a West Indian Plantation — Slaves receiving the news of their Emancipation." This looks rather fanciful; most of the slaves are in loincloths, and at least three of the women are shown naked to the waist, which would have been most unlikely by 1834. There is neither signature nor artist's initials. The same illustration was used in the "new and revised" editions of 1865-74 and 1875-85.

In 1886, however, Cassell's began publication in parts of a "Jubilee Edition" of the *History* which was completed in eight volumes (1886-95). This edition had a completely new set of illustrations, including that of the "Slavery Emancipation Festival in Barbadoes," which appeared at Vol. V, p. 369 of this edition, and again, at the same volume and page number of the "People's Edition" (1896-97) and the "Diamond Jubilee Edition" (1898-99). The text refers to the Emancipation of the slaves, but not in any specific way to the illustration.

The "Jubilee Edition" and the later editions have illustrations by a number of artists. Some sign their names in full, but the "HMP" who did the Emancipation picture always appears with initials only. The *History* has a list of illustrations in each volume, but there is no information about the artists. Who "HMP" might have been remains obscure, but he or she contributed illustrations for the entire range of English history from the Romans to the nineteenth century, some of which look very fanciful indeed. The work of other artists in the same publication does not inspire any greater confidence. At Vol. VI, p. 385, for example, there is a picture by

"WHD" with the caption "The Attack on the Court-House, St. Thomas-in-the-East" (i.e., the Morant Bay Rebellion in Jamaica, 1865); in this, the costumes do not seem right, one man is holding a cutlass which looks more like a scimitar, and the building shown is definitely not the Morant Bay Court-house.

The Emancipation picture is certainly not a contemporary representation of a "Slavery Emancipation Festival in Barbadoes" in 1834 or 1838, for it first appears half a century later. Nor does it seem to be of any real value as historical evidence about popular festivals in Barbados later in the nineteenth century. The wall with its heavy stone pillars and wooden picket-fencing in between is similar to examples still to be seen in the island, and the palm trees look realistic enough, but this is not saying a great deal. The artist had perhaps seen a few old prints of the West Indies, without paying too much attention to their date, or even some photographs of Barbadian street scenes, but, taken as a whole, this picture suggests a free use of the imagination rather than an accurate, first-hand knowledge of Barbados, or of anywhere else in the Caribbean.

#### NOTES

1. R. Greenwood and S. Hamber, *Emancipation to Emigration* (Macmillan Education Ltd., London and Basingstoke, 1980), p. 74; Lennox Honychurch, *The Caribbean People: Book Three* (Thomas Nelson and Sons Ltd., Walton-on-Thames, 1981), p. 67.
2. Rachel Wilder, ed., *Barbados* (Insight Guides series, APA Productions, Hong Kong and Singapore, 1986), p. 37.
3. Trevor G. Marshall, "Notes on the History and Evolution of Calypso in Barbados," University of the West Indies, Cave Hill Campus, Department of History, Seminar Paper No. 2: 1985-86 (Barbados, 1986), p. 40.
4. These lectures were sponsored



- by the Department of History at Cave Hill and the National Cultural Foundation. See: Alvin O. Thompson, ed., *Emancipation I* (Barbados, 1984 — in fact, 1987); Woodville Marshall, ed., *Emancipation II* (Barbados, 1987); Woodville Marshall, ed., *Emancipation III* (Barbados, 1988).
5. See articles "Accordion" and "Concertina" by G. Romani and Ivor Beynon, in Stanley Sadie, ed., *The New Grove Dictionary of Musical Instruments* (Macmillan, London, 1984), I, 6-8, 459-460.
  6. For comparative material, see B. W. Higman, "Slavery Remembered: The Celebration of Emancipation in Jamaica," *Journal of Caribbean History*, XII, 55-74, and Bridget Brereton, "The Birthday of Our Race: A Social History of Emancipation Day in Trinidad, 1838-88," in B. W. Higman, ed., *Trade, Government and Society in Caribbean History, 1700-1920* (Kingston, Jamaica, 1983), pp. 69-83.
  7. George Mather and Charles John Blagg, *Bishop Rawle: A Memoir* (London, 1890), p. 134; Kortright Davis, *Cross and Crown in Barbados: Caribbean Political Religion in the late 19th Century* (Frankfurt am Main, 1983), p. 159.
  8. *Laws of Barbados* (London, 1855), pp. 310-312. This, and other provisions, were reaffirmed by an Act of 1891; see G. Aubrey Goodman and C. P. Clarke, revisers and consolidators, *Laws of Barbados* (5 vols., Barbados, 1912-1913), I,

651.

9. Trevor G. Marshall (above, note 3), and Doreen Hobbs, *Jewels of the Caribbean: The History of The Salvation Army in The Caribbean Territory* (London, 1986), p. 58.
10. The books credit picture libraries or other collections: Greenwood and Hamber credit Peter Newark's Western Americana; Honychurch the Mansell Collection; and the Insight Guide the Barbados Museum and Historical Society. The published volumes of the Emancipation lectures give no source of any kind.

This is undoubtedly a result of the long-established, but unfortunate, practice of "breaking" old books in order to sell their illustrations separately. As a result, it is often difficult or impossible to establish the original source of the illustrations, which thus lose much of their potential value as historical evidence and become little more than decorative objects. One consequence is that old pictures are frequently reproduced in school history textbooks and other publications with very inadequate explanation as to where they came from or what they represent; sometimes contemporary illustrations are reproduced next to modern "artist's impressions" (which can be highly misleading) without the reader being given the slightest indication that there is any difference between the two.

The National Cultural Foundation bought an original example of the

print under discussion some time ago, and I was able to examine it before it was framed.

11. All editions were published in London. The first edition (eight vols., 1857-64) appeared as *John Cassell's Illustrated History of England* with "the Text, to the Reign of Edward I. by J. F. Smith; and from that period by William Howitt." A "new and revised edition" in nine volumes was issued 1865-74, and a further "new and revised edition" appeared in ten volumes, 1875-85. A "Jubilee Edition," the first with a new set of illustrations (including that under discussion here) was issued in 104 parts, making eight volumes, in 1886-95. This was followed by a "People's Edition," in 52 parts making eight volumes, in 1896-97, and a "Diamond Jubilee Edition" in 53 parts and eight volumes, in 1898-99. The exact title varies. For example, the title-page of Vol. I of the "Jubilee Edition" (issued with Part 13) has *Cassell's History of England. The Jubilee Edition*. The covers of the individual parts of the same edition, on the other hand, say *Illustrated History* and do not mention the Jubilee.

I examined copies of all these editions in the Cambridge University Library and the British Library. The catalogue of the British Library also lists the following later editions which I have not seen: "Century Edition" (nine vols., 1901-02), with a reissue (also nine vols., 1901-02) and an "Empire Edition" (nine vols., 1905-06).