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<td>Funeral Ceremony, Gold Coast, Late 16th Cent</td>
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Slaven en Schepen

Enkele reis, bestemming onbekend

Onder redactie van Remmelt Daalder; Andrea Kieskamp en Dirk J. Tang

Primavera Pers, Leiden

Stichting Nederlands Scheepvaartmuseum Amsterdam

2001
Slaven op weg naar de kust van Sierra Leone, 1793. In zijn journaal heeft de kapitein van het Engelse slavenschip Sandown deze tekening opgenomen van de manier waarop een slaventransport over land plaats vond. National Maritime Museum, Greenwich

gewoonte hun krijgsgevangenen als slaven te verkopen. Het westelijke kustgebied wordt doorsneden door grote rivieren, de Niger en de Senegal. Het was vruchtbare en daardoor in staat om grote gemeenschappen van voedsel te voorzien. De staatkundige organisaties van die gemeenschappen verhoorden een sterke overeenkomst met Europese koninkrijken. Er was echter één groot verschil met West-Europa: slavernij werd er als een normaal verschijnsel beschouwd.

De Arabische slavenhandel

Ook in de Arabische wereld was men van oudsher vertrouwd met slavernij. De introductie van de islam rond de zevende eeuw bracht weliswaar enige verbetering in het lot van de slaven, maar leidde niet tot afschaffing van de slavernij. De Koran verbiedt het mede-islamieten tot slaaf te maken, maar niet alle gelovigen hielden zich aan deze regel. Net als overal elders in de wereld konden geloofsvoorschriften worden «opgerekt» en aangepast. Het verbod bracht echter wel met zich mee dat men in de behoefte aan slaven moest voorzien door deze elders, in niet-islamitische gebieden, te halen. Arabische kooplui maakten daarbij gebruik van de eeuwenoude handelsroutes naar en door Afrika.


Door het ontbreken van een omvangrijke plantage-economie was de behoefte aan slaven in het Midden-Oosten en in Noord-Afrika beduidend minder groot dan later in het Atlantische gebied. Slaven in Arabische landen werkten in de huishouding, als soldaten of als
neer. Vier jaar later konden de plannen omuten van het binnenland op de Portugezen te veroveren worden gerealiseerd. Het Portugese verzet tegen de Nederlandse aanwezigheid kreeg daarna het karakter van een guerrillaoorlog.

de verovering van het zo lang begeerde Afrikaanse fort Elmina in hetzelfde jaar. In 1641 volgde de inname van de belangrijke slavenmarkt Loanda in Angola. Afrika en Brazilië waren door deze veroveringen met elkaar verbonden. Zo ontstond een gesloten transatlantische slavenketen waarin vraag en aanbod op elkaar konden goed op gang komen. Uiteindelijk kon de wet zich echter niet staande houden tegen de voortdurende aanval len van de Portugezen. Ondanks het maritieme overwicht werd zij toch gedwongen het Braziliaanse avon tuur in 1654 op te geven. Het verlies van Brazilië leidde tot stagnatie bij de
An extensive catalog of successful experiments demonstrates the potential for precision medicine. This approach, however, requires a comprehensive understanding of the underlying biological mechanisms. The development of personalized treatments has parallels with traditional pharmacology, where drug efficacy is often determined by individual genetic variations. In this context, the integration of genomics and proteomics is crucial for optimizing therapeutic strategies. Ongoing research is focusing on elucidating the roles of specific genetic markers in disease susceptibility and treatment response.

Moreover, the application of artificial intelligence in medical decision-making is gaining momentum. Machine learning algorithms can analyze vast datasets to identify patterns and predict outcomes with unprecedented accuracy. This technology holds promise for improving diagnostic accuracy and tailoring treatment plans to individual patients.

Despite these advancements, ethical considerations must be addressed to ensure equitable access to personalized medicine. The principles of informed consent, data privacy, and consent to treatment are paramount in maintaining patient trust and trustworthiness in the healthcare system. As the field evolves, it is essential to collaborate across disciplines to build a robust framework that balances innovation with ethical responsibility.

De grootste schepen die de Compagnie gebruikte, waren fluiten, pinassen, fregatten en jachten (zie tabel 2). Der gelijke vaartuigen waren 100 tot 120 voet lang. Ze waren bewapend met vijftien tot twintig kanonnen en hadden een bemanning van 45 tot 60 koppen (zie tabel 3). Ook hier zijn evenwel weer uitzonderingen te noemen. Bijvoorbeeld het schip Phenix (123 voet) dat tussen 1722 en 1730 drie slavenreizen maakte, met een bemanning van negentig koppen.


Op grond van opgedane ervaringen ontstond aan het eind van de zeventiende eeuw in de slavenhandel een tendens om tot een gemiddeld soort schip te komen,
FOREWORD

The year 1991 marks the bicentennial of the revolt of the slaves in the French colony of Saint Domingue, which led twelve years later to the creation of the first black republic, Haiti. This large scale uprising of 1791, which resulted in the burning and devastation of the richest plantations in the New World, constitutes one of the most important episodes of the French Revolution. Organized subsequently into fearless battalions under the leadership of such revolutionary heroes as Toussaint L’Ouvertur, Dessalines, Petion, and Christophe, the former slaves and free men of color fought bravely and successfully against the armies of Napoleon Bonaparte, who had triumphed on the battlefields of Europe. Victor Hugo called their struggle “A Battle of Titans.”

General Pompierre de Lacroix, an officer with the French army who witnessed part of the revolt, later remarked that long before the burning of Moscow, the slaves of Saint Domingue, in their desperate fight, had provided an example of “a general system of war.” From that he concluded:

Regular armies, however well-trained or large in number they may be, can never overcome a unified campaign waged by resistance fighters, who are ready to sacrifice their own interests for the cause of national independence.

The Saint Domingue revolt was therefore to serve as a model for wars of liberation in the centuries that followed.

This exhibit, entitled A Battle of Titans, brings to life the deeds of the Haitian heroes and illustrates the resistance of black slaves to oppression throughout the Americas. Plans for the exhibit were developed over two years by Detroit community leader Julio Bateau and Washington art collector Fritz Daugliard. Mr. Bateau is Vice President of the Haitian American organization “Espoir,” whose main purpose is to provide direct relief to the people of Haiti. Art collector Fritz Daugliard, a physician and ardent student of black history, has gathered over 25 years an important collection of portraits of blacks by European artists. Within the framework of the celebration of the bicentennial of the French Revolution, numerous works from his collection have been exhibited in various museums here and abroad.

Both Julio Bateau and Fritz Daugliard believe that the rich cultural heritage of Haiti should be shared with the rest of the community. The exhibit,

A Battle of Titans, is the fruit of their collaboration. Mr. Bateau knocked on every door to secure funding, and called on each and every one of us in the community to ensure participation. Dr. Daguillard has prepared a scholarly catalog with detailed explanatory captions for each entry. His introduction provides a concise history of these titanic struggles for Liberty and Equality.

We are happy to be able to present this comprehensive overview of the slave revolution in the Americas on the occasion of the bicentennial of the slave uprising in Haiti. We would like to particularly dedicate this exhibit to those black heroes who fought so courageously in the name of Liberty and who inspired many struggles for freedom throughout the ensuing two centuries.

Nelda Rudolph
President of Espoir
ACKNOWLEDGEMENTS

The trustees of the host museums and the members of the Exhibit Steering Committee wish to express their gratitude to the many people who have helped to provide our community with the opportunity to view this historically important show: Dr. Fritz Daguillard wrote the text of the catalog and loaned to the museum all the works included in the show; Rita Daguillard edited the manuscript; and Robert Daguillard, Robert Jones, and Tom Eichler proofread the final text. Lori Bellanti was responsible for the design and production of the catalog.

The staff of Essoir, and especially Julio Bateau and Dr. Jean Alce, worked tirelessly to raise funds for this project. They were assisted in their efforts by Charles Grimmet and Carol Upshaw-Anderson. The implementation of the project was wholeheartedly supported by the President and faculty of Wayne State University. The entire staff of the Museum of African American History, especially registrar Patrina Chatman, chief designer Kevin Davidson, and graphic artist Tajuana Tang, collaborated in organizing the exhibit. The efforts of curator Floyd R. Thomas of the National Afro-American Museum and Cultural Center in Wilberforce, Ohio, were instrumental in bringing the exhibit to that institution.

This project was made financially possible by the Michigan Council for the Arts, the Detroit Council of the Arts, and Essoir.

Adam Shakoor, Deputy Mayor of Detroit
Chairman of the Steering Committee

Marian Moore, Director, Museum of African American History
Detroit, Michigan

John E. Fleming, Director
The National Afro-American Museum and Cultural Center
Wilberforce, Ohio
other countries. Such isolation curtailed the development of the country, which needed both financial assistance and know-how to rebuild its economy, destroyed by 12 years of war.

The independence of Haiti finally was recognized by King Charles X of France on April 17, 1825, in exchange for reparations which the young republic pledged to pay the former French colonists.

Slavery continued throughout the rest of the Indies, Brazil, and the United States. It was abolished in the South American countries liberated by Bolívar, who, upon receiving aid from Haitian President Petion, had promised freedom for the slaves wherever he triumphed. In 1833, the British Parliament passed a law abolishing slavery in the colonies. The second French Republic abolished slavery in 1848. Two years later, a strong abolitionist movement swept the United States and gained momentum with the publication of *Uncle Tom's Cabin*, an account of plantation life by Harriet Beecher Stowe. Slavery was abolished in the United States during the civil war in 1865, and in Brazil in 1888.

Historians estimate that by the time the slave trade had been eradicated, more than 10 million slaves had been taken from Africa to plantations in the Americas.


**General References**


18. P. Audinet (1766-1837) after Brunias, English

_A Negro Festival Drawn from Nature in the Island of Saint Vincent_
Engraving, 21x18 cm

This print engraving of a Brunias painting was published by J. Stockdale for Bryan Edwards' _History of the British Colonies in the West Indies_ (London 1794-1800). Altogether, the book contained four prints after works by Brunias from the collection of Sir William Young, Governor of Dominica. Brunias visited the Island of Saint Vincent, where Governor Young owned a large estate. There, he executed several paintings which were later inherited by Young's son, the second Baronet, who lived a lavish life in England on the enormous income derived from his West Indian plantations.

19. Nicolas Ponce (1746-1831), French

_Slave and Free Women of the West Indies_
Engraving, 23x17 cm

This print is based on an original work by Brunias. Half of the island of Dominica, which Brunias visited, was French, and the costumes shown here most likely reflect the styles worn in the French West Indies at that time. Free women of the French colonies were known for their elaborate and elegant attire.

20. Alexandre-Gabriel Decamps (1803-1860), French

_A Slave Longing For Freedom_
Lithograph, 17x12 cm

This picture, in the best romantic tradition, shows a slave chained to a rock and facing the sea, his arms outstretched toward his lost homeland. In this setting, the subject looks more like a mournful hero of Shelley or Byron lamenting his fate, rather than the suffering chattel of a cruel master.

21. D. K. Bonatti (Active late 18th-early 19th Century) after G. Bramati, Italian

_The Guyana Slave Rebellion_
Engraving, 17x23 cm

This is an image of the rebellion of 1763 in Guyana, in which slaves, under African-born leaders, almost succeeded in expelling the Dutch from the colony. The uprising failed because of the division between creole slaves (those born in the colony) and the newly arrived Africans. The most outstanding rebel leader, Cuffee, committed suicide and his troops joined forces with the Dutch to fight his rival, Atta, who had tried to establish a kingdom and reduce the creoles to servitude.

22. Philibert-Louis Debucourt (1755-1832), French

_The Kindliness of Virginie_
Aquatint, 43x51 cm

The maroon, or runaway slave, has seldom been depicted

by important artists. This remarkable print illustrates a scene from the celebrated novel by Bernadin de Saint Pierre, _Paul et Virginie_, in which Virginie displays her natural good-heartedness by sharing the family meal with a runaway slave. This is a moving scene, designed to stir late-18th century sensitivity. Its tranquility is far removed from the real-life experience of most fugitive slaves, who were commonly pursued by dogs and riflemen.

23. Henry Linton (1815-1899) after Riou, English

_Runaway Slave Hunted by Rifleman and Dog_
Wood engraving, 27x36 cm

This print, published in France during the 19th century, depicts a scene which occurred in the United States, where the story of runaways hunted by dogs had been popularized by the publication of _Uncle Tom's Cabin_. In a powerful episode, Harriet Beecher Stowe narrates how the master of a runaway slave mustered out a party of six or seven, with guns and dogs, for the hunt... The dogs bayed and howled... but at last he (the slave) got caught in an impenetrable thicket of sugar cane... The scene here, set nearby a waterfall resembling Niagara Falls, might indicate that the slave was trying to flee to Canada.
sac in the early 19th century and entitled *Flore Antillaise*. A rich Saint Domingue planter, Tussac called upon the best artists of the time to help illustrate his book, whose two volumes contain 100 plates. Begun before the slave revolt, the work was originally intended to include more prints. When visiting Saint Domingue during the government of Toussaint Louverture, the naturalist Descourtiz met with Tussac and admired the preliminary drawings, which were mostly destroyed during the war waged by France against Louverture.

28. A. Midy (1797-1874) after Valhou de Villeneuve, French

*African Dance*
Lithograph, 28x20 cm

Dancing was a passion shared by the slaves and free men of color. Many prints of the period, such as this one, depict them engaging in their favorite pastime.

29. Auguste Hadamard (1823-1886), French

*The Saint Domingue Slave*
Lithograph, 29x21 cm

Prints such as this one gave the impression that the slaves in the colonies led an idyllic life. Executed long after France's loss of the colony of Saint Domingue, this lithograph offers an unrealistic image of a lost paradise that never existed.

30. Jeanne-Françoise Ozanne (1735-1795) after N. Ozanne, French

*Port-au-Prince*
Engraving, 20x36 cm

The central position of Port-au-Prince caused it to be designated the capital of Saint Domingue in 1751. Progressively, several institutions previously situated in the City of Cap were dismantled, one of the last being the Cap's high court. This action caused much resentment among some of the northern colonists. Port-au-Prince's wonderful natural harbor made it especially suitable for maritime traffic and at certain times more than 100 ships could be seen in its port.

31. E. Bovinet (1767-1832) after N. Ozanne, French

*The City of Cayes*
Engraving, 21x35 cm

Cayes, capital of the southern province, was to become the stronghold of the free men of color and their leader, Rigaud. Throughout most of the South, there were few absentee owners and local white planters were more inclined to compromise with the free men of color, who constituted a large and wealthy group. This, plus the relative isolation of the province, saved it from the devastation which affected the rest of the colony throughout the revolutionary struggles.
Daguillard, Fritz.
A battle of Titans : the slave revolution in the Americas / by Fritz
52 p. : ill. ; 28 cm.

Catalog of an exhibition organized by Julio Bateau and Fritz Daguillard, and
held at the Museum of African American History, Detroit, Mich., from March 15
to May 19, 1991, and at the National Afro-American Museum and Cultural Center,
Wilberforce, Ohio, October 20 to December 1, 1991.

1. Haiti--History--Revolution, 1791-1804--Exhibitions. 2. Slavery--America--
Exhibitions. 3. Slavery in art. 4. Blacks in art. 5. Graphic arts--Europe--
Bateau, Julio. II. Museum of African American History. III. National Afro-
American Museum and Cultural Center (U.S.) IV. Title.

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Format: Book
Author: Dallas, Robert Charles, 1754-1824.
Title: The history of the Maroons, : from their origin to the establishment of their chief tribe at Sierra Leone: : including the expedition to Cuba, for the purpose of procuring Spanish chasseurs; and the state of the island of Jamaica for the last ten years: with a succinct history of the island previous to that period. : In two volumes. / By R.C. Dallas, Esq.
Imprint: London: printed by A. Stra[han], Printers-Street, for T.N. Longman and O. Rees, Paternoster-Row., 1803.
Description: 2 v., [4] leaves of plates : ill., maps (some folded) ; 23 cm. (8vo)
Notes: With both frontispieces, both appendices, and "Directions to the binder" (v.2, p. [xii]).
Notes: Includes 'A succinct history of Jamaica" by John B. Cutting, of Boston p. [xv]-cxiv, v. 1 (Cf. v. 1, p. x for authorship attribution).
Citations: Ragatz, L.J. Brit. Caribbean history, p. 197
Citations: Lib. Company. Afro-Americana, 2899
Local Notes: Imperfect: lacking map of Jamaica.
Local Notes: Printer's name (Strahan) lacking "h" in v. 1 only.
Subject: Maroons.
Subject: Blacks --Jamaica.
Subject: Slave insurrections --Jamaica.
Subject: Jamaica --History --Maroon War, 1795-1796.
Subject: SP3 Afro-Americana.
Co-Creator: Cutting,.John B. Succinct history of Jamaica.
Local Entry: Imprint:ENG. London. 1803.
System No.: PALR92-B2938

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http://pca1-iol2.auto-graphics.com/wp2000/Fulldsp.asp?myses=190&cuid=pac1&csrvr=Virg... 6/26/02
Facing title page: Old Cudjoee Making Peace

Vol. 1

Vol. 2 - Working for website through Mr. WH

Jamaica, showing area of Rennon Wars

Cleaned out, tired p. 1
Call number: F1884 .D14 1968
Author: Dallas, Robert Charles, 1754-1824.
Title: The history of the Maroons, from their origin to the establishment of their chief tribe at Sierra Leone, including the expedition to Cuba for the purpose of procuring Spanish chasseurs and the state of the island of Jamaica for the last ten years with a succinct history of the island previous to that period, by R. C. Dallas.
Description: 2 v. maps. 23 cm.
Subject: Blacks--Jamaica.
Subject: Jamaica--History--Maroon War, 1795-1796.
Series: Cass library of West Indian studies, no. 5
Series: Cass library of West Indian studies, no. 5

Call numbers for ALDERMAN
(F1884 .D14 1968 V.1) BOOK ALD-STKS
(F1884 .D14 1968 V.2) BOOK ALD-STKS
The leader of western maroons—Sign Treaty of Bussa in 1739

See Copyist's note.

See website image.
Maroon Captain, Jamaica, 1803

Portrays the leader of the western maroons agreeing to signing a peace treaty with the British in 1739.

Robert C. Dallas, Hunt of Maroon
The Atlantic Slave Trade and Slave Life in the Americas

Maroon Captain, Jamaica, 1803 COMPLETE

Source

Comments
Caption, "Old Cudjoe making peace, [portrait of] the leader of the Maroons, agreeing to treat with the British...COMPLETE CONTEXT IN 1738.

Acknowledgement
Alderman Library, University of Virginia

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

See pp 53 ff for account of Cudjoe.
See pp 58 ff for treaty signed.
Brief Record | Full record

**Book of the gods and rites and The ancient calendar**
Durán, Diego, d. 1588?

**Author:** Durán, Diego, d. 1588?

**Uniform title:** Libro de los dioses y ritos. English

**Title:** Book of the gods and rites and The ancient calendar. Translated and edited by Fernando Horcasitas and Doris Heyden. Foreword by Miguel León-Portilla.

**Edition:** [1st ed.]

**Publication Info:** Norman, University of Oklahoma Press [1971]

**ISBN:** 0806108894

**Description:** xxiv, 502 p. illus., maps, col. plates. 24 cm.

**Note:** Translation of Libro de los dioses y ritos and El calendario antiguo.

**Note:** Bibliography: p. 478-484.

**Subject:** Aztecs--Religion.

**Subject:** Aztec calendar.

**Related name:** Durán, Diego, d. 1588?. El calendario antiguo. English: 1971.

**Other title:** The ancient calendar.

**Series:** The Civilization of the American Indian series, 102

**Series:** Civilization of the American Indian series v. 102

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Call number: HT1321 .L68 2000
Author: Lovejoy, Paul E.

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Edition: 2nd ed.


ISBN: 0521780128
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Note: Includes bibliographical references (p. 318-354) and index.

Contents: 1 Africa and Slavery 1 -- Slavery: A Definition 1 -- Slavery in Social Formations 9 -- The African Setting 12 -- The Islamic Factor 15 -- The Trans-Atlantic Trade 18 -- 2 On the Frontiers of Islam, 1400-1600 24 -- The Medieval Slave Trade: The African Frontier 24 -- The Institution of Slavery in Muslim Africa 29 -- Origins of the Atlantic Trade: The Muslim Connection 36 -- Slavery Along the Guinea Coast 41 -- 3 The Export Trade in Slaves, 1600-1800 46 -- Volume of the Export Trade, 1600-1800 46 -- The Dominance of West-Central Africa 53 -- The Bight of Benin, 1640-1800 55 -- The Gold Coast 57 -- The Bight of Biafra 59 -- The Upper Guinea Coast and Senegambia 60 -- The Volume of the Trade Across the Sahara, Red Sea, and Indian Ocean 61 -- Demographic Implications of the Export Trade 62 -- 4 The Enslavement of Africans, 1600-1800 68 -- A Politically Fragmented Continent 68 -- The Muslim Tradition of War and State 70 -- War-Lords of West-Central Africa 76 -- Politics of Slave Trading on the West African Coast 80 -- The Dynamics of Slave Supply 86 -- 5 The Organization of Slave Marketing, 1600-1800 91 -- Muslim Networks 91 -- Administered Trade in West-Central Africa 95 -- Coastal West Africa:
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**Author:** Miller, Joseph Calder.

**Title:** Slavery and slaving in world history : a bibliography, 1900-1991 / Joseph C. Miller.


**ISBN:** 0527636606

**Description:** xvii, 556 p. ; 29 cm.

**Note:** Updated and enl. ed. of: Slavery. 1985.

**Note:** Includes bibliographical references and index.

**Subject:** Slavery--Bibliography.

**Related name:** Miller, Joseph Calder. Slavery.

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Note: Includes bibliographical references and indexes.
Subject: Slavery -- Bibliography.
Related name: Miller, Joseph Calder.

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BOOK Alderman Library Stacks
Call number: Z 7164 .S6 M543 1985
Author: Miller, Joseph Calder.
Title: Slavery : a worldwide bibliography, 1900-1982 / Joseph C. Miller.
ISBN: 0527636592
Description: xxvii, 451 p. ; 24 cm.
Note: Includes bibliographical references and indexes.
Subject: Slavery--Bibliography.
Subject: Slave trade--Bibliography.
From: Jerome Handler <jh3v@virginia.edu>
Subject: PRINT THIS Duran
Date: Wed, 9 Aug 2006 22:01:38 -0400
To: jerryh@virginia.edu

Begin forwarded message:

From: "Covington, Paula" <paula.covington@vanderbilt.edu>
Date: August 9, 2006 7:16:04 PM EDT
To: Jerome Handler <jh3v@virginia.edu>, Jane Landers <Jane.Landers@Vanderbilt.Edu>
Subject: Re: Images from Duran

Now, now...

--On Wednesday, August 09, 2006 7:00 PM -0400 Jerome Handler <jh3v@virginia.edu> wrote:

   technically, paula, it's her non-existent citation habits :)
On Aug 9, 2006, at 5:56 PM, Jane Landers wrote:

   Thanks, Paula. Very helpful. Jerry's been remonstrating me about
   my poor citation habits. Jane

Covington, Paula wrote:

   Jane and Jerry,
   I see two of these appear in the Garibay 1967
   Porrua edition of
   Duran (in vol. 2) Historia de las Indias...

   image 32K GarridoDuran is in tomo 2 plate 58
   (labeled Cap.
   LXXIV pagina 540 parrafo 8)
image 332K Garrido Tlaxcal. is in tomo 2 plate 57 (labeled Cap. LXXIII pagina 533 parrafos 4 y siguiente)

image 289K Azcatitlan is in the Codex Azcatitlan vol. 1 (facsimile) Paris: Bibliotheque nationale de France, 1995. (plates are unpaginated but penciled nos at top usually appear as glosses and it should be no. 44 since it is between 43 and 45.)

the other image 338K Garrido/Duran I did not find in either source but wonder, Jane, if you have the book Juan Garrido, el conquistador negro en las Antillas, Florida, México y California c. 1503-1540 / Ricardo E. Alegría. (it is checked out-to-you?)- think that illustration could appear in there with a source as well as the other one of the hanging for stolen chickens (didn't find that in either source)?

Let me know if anything else I can check.
Paula
--On Friday, August 04, 2006 11:46 AM -0500
Jane Landers <Jane.Landers@Vanderbilt.Edu> wrote:

Dear Paula,

Jerry Handler who manages that great Slavery Images Website at UVA
http://hitchcock.itc.virginia.edu/Slavery/
has been trying to get more early images of Africans in the Americas and I remembered several of
Juan Garrido next to Cortes in the Duran Codex and the Aztitlan codex. And I also remember that I meant to try to find another image someone told me about where Cortes hung two black men for stealing chickens. Can you be any help? The U of Oklahoma version of Duran by Doris Heyden doesn't have any of these. I'll attach the ones I have here but I didn't have the correct citations to give Jerry. Thanks and see you soon, Jane

----------------------------------------
Paula Covington
Latin American and Iberian Bibliographer
Senior Lecturer in Latin American Studies
Vanderbilt University
Email: paula.covington@vanderbilt.edu

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

The Atlantic Slave Trade and Slave Life in the Americas: A Visual Record
http://hitchcock.itc.virginia.edu/Slavery/
**Codex Azcatitlan**
Bibliothèque nationale (France). Manuscript. Mexicain 59-64.

**Uniform title:** Codex Azcatitlan.

**Title:** Codex Azcatitlan = Códice Azcatitlan / introduction de Michel Graulich ; commentaire de Robert H. Barlow ...


**ISBN:** 271771944X

**Description:** 2 v. (in slipcase) : col. ill., maps, facsims. (part col., part fold.) ; 25 x 30 cm.

**Note:** Title from vol. [2].

**Note:** A reproduction of a Mexican manuscript in the Goupil-Aubin collection of the Bibliothèque Nationale, Paris (no. 59-64)

**Note:** Limited ed. of 400 copies.

**Note:** Bibliography: v.2, p. 156-159.

**Contents:** [v. 1]. Fac-similé -- [v.2]. Commentaire.

**Subject:** Codex Azcatitlan.

**Subject:** Manuscripts, Mexican -- Facsimiles.

**Subject:** Indians of Mexico -- Languages -- Writing.

**Related name:** Barlow, R. H. (Robert Hayward), 1918-1951.

**Related name:** Graulich, Michel.

**Related name:** Bibliothèque nationale (France). Manuscript. Mexicain 59-64.

**Related name:** Société des américanistes (France)

**Parallel title:** Códice Azcatitlan

**Holdings**

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Historia de las Indias de Nueva España e islas de la Tierra Firme
Durán, Diego, d. 1588?

**Author:** Durán, Diego, d. 1588?

**Title:** Historia de las Indias de Nueva España e islas de la Tierra Firme.

**Publication info:** México, Edytorial Porrúa, 1967.

**Description:** 2 v. col. illus., col. facsims. 24 cm.

**Subject:** Indian mythology--Mexico.

**Subject:** Aztec calendar.

**Subject:** Manuscripts, Mexican--Facsimiles.

**Subject:** Illumination of books and manuscripts--Specimens.

**Subject:** Indians of Mexico--Religion.

**Subject:** Mexico--History--Conquest, 1519-1540.

**Subject:** Mexico--Antiquities.

**Subject:** Mexico--History--To 1519.

**Related name:** Garibay K, Angel María (Garibay Kintana), 1892-1967

**Series:** Biblioteca Porrúa, 36-37

**Holdings**

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<tr>
<td>Alderman Library Stacks</td>
<td>BOOK</td>
<td>v.2</td>
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</table>
Nouveau voyage autour du monde, où l'on décrit en particulier l'isthme de l'Amerique, plusieurs côtes & isles des Indes Occidentales, les isles du cap Verd ... &c ... Où l'on traite des differens terroirs de tous ces pais, de leurs ports, des plantes, des fruits, & des animaux qu'on y trouve: de leurs habitans, de leurs coutumes, de leur religion, de leur gouvernement, de leur negoce, &c. Par Guillaume Dampier. Enrichi de cartes & de figures, et traduit de l'anglois ..

Amsterdam : P. Marret (1698)

2 v. in 1 (6 p., 315 p.; 2 p., 316, [1], 317-616, [4] p.) 7 plates (3 fold.), 5 maps (3 fold.) 15 cm. (12mo)

JCB D698 .D166no USE IN LIBRARY

Titles in red and black
Both v. have the same added t.p., engr., signed: J.V.D. Avele
Translated from A new voyage round the world, 1st pub. London, 1697
Errata, p. [1] at end
"Catalogue des livres nouveaux de l'année 1698. qui se trouvent a Amsterdam. Chez Paul Marret" p. [2-4] at end
Retrospective conversion: original entry

Imprint 12698
Netherlands Amsterdam

RIBR03-B4996
Record 20 of 48

Record:  Prev  Next

Author
Dampier, William, 1652-1715

Title
A new voyage round the world. : Describing particularly the isthmus of America, several coasts and islands in the West Indies, the isles of Cape Verde, the passage by Terra del Fuego, the South-Sea coasts of Chili, Peru, and Mexico; the isle of Guam one of the Ladrones, Mindanao, and other Philippine and East-India islands near Cambodia, China, Formosa, Luconia, Celebes, &c. New-Holland, Sumatra, Nicobar Isles, the Cape of Good Hope, and Santa Hellena. Their soil, rivers, harbours, plants, fruits, animals, and inhabitants. Their customs, religion, government, trade, &c. Vol. I. / by Capt. William Dampier. ; Illustrated with maps and draughts.

Edition
The seventh edition, corrected.

Published

Description
2 v. : ill., maps ; 21 cm. (8vo)

Permalink to this Josiah record

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<td>D729 .D166c v.1-2</td>
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Note:
Title of vol. 2: A Collection of voyages. Vol. II. Containing I. A supplement to the voyage round the world: describing the countries of Tonquin, Achin, Malacca, &c. their product, inhabitants, manners, trade, policy, &c. II. Two voyages to Campeachy; with a description of the coasts, product, inhabitants, logwood-cutting, trade, &c. of Jucatan, Campeachy, New-Spain, &c. III. A discourse of trade-winds, breezes, storms, seasons of the year, tides and currents of the torrid zone throughout the world: with an account of Natal in Africk, its products, negroes, &c. By Capt. William Dampier ..
Dampier, William, 1652-1715

A voyage to New-Holland, &c. in the year 1699. : Wherein are described, the Canary-Islands, the Isles of Mayo and St. Jago, the Bay of All-Saints, with the forts and town of Bahia in Brazil. Cape Salvador. The winds on the Brasilian coast. Abrohlo Shoals. A table of all the variations observ'd in this voyage. Occurrences near the Cape of Good-Hope. The course to New-Holland. Shark's Bay. The isles and coast, &c. of New-Holland. Their inhabitants, manners, customs, trade, &c. Their harbours, soil, beasts, birds, fish, &c. Trees, plants, fruits, &c. / By Captain William Dampier.

Edition
The third edition.

Published

Descript'n
[16], 260 p., [33] leaves of plates (some folded) : ill., 2 folded maps ; 21 cm. (8vo)

A voyage to New Holland was first published London, 1703
Part two has separate title page: A continuation of a voyage to New-Holland, &c. in the year 1699 ... This work was first published, London, 1709
In vol. 3 of William Dampier's A collection of voyages, 1729
Signatures: A-R8 S²
Includes indexes

http://library.brown.edu/search/adampier%2C+william/adampier+william/1%2C1%2C48%2C2B/frame&set&FF=adampier+william+1652+1715&38%2C%2C48
Dampier, William
Voyage...
6/29/06 Census Bureau

These editions not checked.
Errors in pagination: page between 207 and 213 is numbered 208--212.

Errata: p. [1], 3rd group.

REFERENCES: ESTC T109066
REFERENCES: Bissainthe, M. Dict. de bib. haitienne, 5642
REFERENCES: Kress Lib. B.3385
REFERENCES: Brown, J.C. Cat., 1493-1800,
Record 26 of 48
Author: Dampier, William, 1652-1715
Title: Nouveau voyage autour du monde... Par Guillaume Dampier. Tome premier
Published: Amsterdam : Chez la Veuve de Paul Marret, MDCCXI [1711]
Description: 6 p.1., 340 p. 4 plates (2 fold.), 2 fold. maps, tables 17 cm. (12mo)

LOCATION | CALL # | STATUS
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JCB | D711 .D166n v.1 | USE IN LIBRARY

Note:
Title in red and black
Added t.p., engr.: Voyage autour du monde..
Forms v. 1 of the author's collected works, issued in 5 vols., each with a different
title, Amsterdam, chez la veuve de Paul Marret, 1711-1712
A translation of: A new voyage round the world, 1st pub. London, 1697; French
translation 1st pub. Amsterdam, 1698
Retrospective conversion: original entry
John Carter Brown Library copy bound in contemporary calf

Other info:
Imprint 1711
Netherlands Amsterdam
Rlin/oclc: RIBR03-B917

Record 26 of 48
Record 21 of 48

Record:  Prev  Next

Author  Dampier, William, 1652-1715
Title  A new voyage round the world : the journal of an English buccaneer / by William Dampier ; foreword by Giles Milton
Published  London : hummingbird press, c1998
Descript'n  x, 294 p. : ill. (some col.), maps, ports. (some col.) ; 24 cm

Permalink to this Josiah record

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LC subject  Voyages around the world
Buccaneers
Latin America -- Description and travel

ISBN  0953291804 (cloth)
Rlin/oclc  RIBR00-B97

Record 21 of 48

Record:  Prev  Next
Dampier, William, 1652-1715

Neue reise um die welt worinnen umständlich beschrieben wird: die erd-enge oder isthmus von Americâ, vielerley küsten und insula in West-Indien, die insulin des grünen vorgebührers, die durchfahrt an dem lande del Fuego, die mittägigen küsten von Chili, Peru, und Mexico; die insulin Guam, Mindanao und andere von der Philippinen; die ostlichen nahe an Cambodia und China gelegen, insonderheit Formosa, Lusson, Celebes, &c. Neu Holland, die insulin Sumatra, Nicobar und S. Helena, wie auch das Vorgebürge der Guten Hoffnung. ... Herausgegeben von Wilhelm Dampier. Aus dem englischen in die frantzösische und nunmehr in die hoch-teutsche sprache übersetzt. ..

Leipzig: Verlegts M. Rohrlachs seel. wittib und erben, (1708)

7 p., 1004, [70] p. 7 plates, 5 maps (4 fold.), 2 fold. tables. 17cm. (8vo)

Vol. 1 has added t.-p., engraved and illustrated
Title in red and black
Added t.p., engr.: Reise um die Welt. ...J.C. Oberdorffer sculp. Lips
Colophon (p. [69] at end): Jena / Gedruckt bey Paul Ehrichen
Vols. 2-4 pub. 1703, 1707, 1714
Errata, at end
Record 22 of 48
Record:  Prev  Next

Author:  Dampier, William, 1652-1715
Title:  Nieuwe reystogt rondom de werreld : waarin omstandiglyk beschreeven worden de land-engte van Amerika, verscheyndene kusten en eylalnen in Westindie, de eylalnen van Kabo Verde, de doortogt van de Straat Le Maire na de Zuydzee, de kusten van Chili, Peru, Mexiko ... / In 't Engelsch beschreeven door William Dampier, en daaruyt vertaald door W. Sewel. Met naauwkeurige landkaarten, en kopere plaaten vercieerd
Published:  In 's Gravenhage : A. de Hondt, 1698-1704
Descript'n:  3 v. in 1 : plates (part fold.), maps (part fold.) ; 21 cm. (4to)

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The Dutch translation of accounts of Dampier's voyages, 3 v. bound in 1
First vol. translated from: A new voyage round the world, 1st pub. London, 1697
Tweedee deel ..., with t.p. dated 1700, translated from Voyages and descriptions, 1st pub. London, 1699. It includes Nieuwe reystogt en beschryving van de land-engte van Amerika ... door Lionel Wafer, with special t.p. and separate paging and signatures, translated from Wafer's A new voyage and description of the isthmus of America, 1st pub. London, 1699
Derde deel ..., with t.p. dated 1704, translated from A voyage to New
Record 35 of 48

Record:  Prev  Next

Author
Dampier, William, 1652-1715

Uniform title
Voyage to New Holland. French

Title
Voyage aux terres australes, a la Nouvelle Hollande, &c. fait en M.DC.XCIX : où l'on trouve la description des isles Canaries, des isles de Mayo & de Saint Jago, de la baye de Tous les Saints, des ports & de la ville de Bahia dans le Bresil, &c. / par Guillaume Dampier ; avec les voyage de Lionel VVafer, où l'on trouve la description de l'isthme de Darien dans l'Amerique, &c. ... Tome quatrième

Published
A Rouen : Chez Jean Baptiste Machuel ... , M.DCC.XXIII [1723]

Description

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<td>D723 .D166n v.4</td>
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Note
Title in red and black
Forms v. 4 of the author's collected works, issued in 5 vols., each with different title, Rouen, 1723
A translation of: A voyage to New Holland, 1st pub. London, 1703; French translation 1st pub. Amsterdam, 1705
"Voyage de Mr. Wafer" (p. 147-381) is an abridgment of Lionel Wafer's A new voyage and description ..., 1st pub. London, 1699
Contains a brief vocabulary of the Cuna language (p. 278-283)
Retrospective conversion: original entry
John Carter Brown Library copy bound in contemporary marbled boards, vellum spine
A new voyage and description of the Isthmus of America. : Giving an account of the author's abode there, the form and make of the country, the coasts, hills, rivers, &c. woods, soil, weather, &c. trees, fruit, beasts, birds, fish, &c. : The Indian inhabitants, their features, complexion, &c. their manners, customs, employments, marriages, feasts, hunting, computation, language, [et]c. : With remarkable occurrences in the South-Sea and elsewhere. / By Lionel Wafer.

The third edition. / To which are added, the natural history of those parts, by a fellow of the Royal Society: and Davis's expedition to the gold mines, in 1702. Illustrated with several copper-plates.


Abridged version of its first publication, London, 1699; with supplement published London, 1702
In vol. 3 of William Dampier's A collection of voyages, 1729
Signatures: S3-S8 T-2H8 2I²
Contains a brief vocabulary of the Cuna language: p. 373-377
Includes index

Indians of Central America -- Panama
Natural history -- Panama -- Pre-Linnean works
Record 8 of 48
Record:  Prev Next

Author       Dampier, William, 1652-1715
Title A collection of voyages. : In four volumes. Containing I. Captain
         William Dampier's voyages round the world ... II. The voyages of
         Lionel Wafer ... And Davis's expedition to the Golden Mines. III. A
         voyage round the world ... By W. Funnell, mate to Capt. Dampier.
         IV. Capt. Cowley's voyage round the globe. V. Capt. Sharp's journey
         over the Isthmus of Darien, and expedition into the South-Seas. VI.
         Capt. Wood's voyage through the Streights of Magellan. VII. Mr.
         Roberts's adventures and sufferings amongst the corsairs of the
         Levant ... : Illustrated with maps and draughts: also several birds,
         fishes, and plants, not found in this part of the world: curiously
         engrav'd on copper-plates.
Published London: : Printed for James and John Knapton, at the Crown in St. Paul's
         Church-Yard,, M DCC XXIX [1729]
Descript'n 4 v. : ill. (63 folded plates and maps) ; 21 cm. (8vo)

Permalink to this Josiah record

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Note A collected issue (with additions) of Dampier's voyages, previously
published in separate volumes, London, 1698 to 1709
Title page to v. 2: A collection of voyages. Vol. II. Containing I. A
supplement to the voyages round the world: ... II. Two voyages to
Campeachy ... III. A discourse of trade-winds, breezes, storms, .... By
Capt. William Dampier
Title page to vol. 3: 'A voyage to New-Holland, &c. In the year 1699 ...
Vol. III. By Captain William Dampier. The third edition'
Title page to v. 4: A collection of voyages. Vol. IV. Containing I. A
Dampier, William, 1652-1715

**Title**
A new voyage round the world. : Describing particularly, the isthmus of America, several coasts and islands in the West Indies, the Isles of Cape Verd, the passage by Terra del Fuego, the South Sea coasts of Chili, Peru, and Mexico; the isle of Guam one of the Ladrones, Mindanao, and other Philippine and East-India islands near Cambodia, China, Formosa, Luconia, Celebes, &c. New Holland, Sumatra, Nicobar Isles; the Cape of Good Hope, and Santa Hellena. Their soil, rivers, harbours, plants, fruits, animals, and inhabitants. Their customs, religion, government, trade, &c. / By William Dampier. Illustrated with particular maps and draughts.

**Published**
London, : Printed for James Knapton, at the Crown in St Paul's Church-yard., MDCXCVII [1697]

**Descript'n**

**Note**
First published, London, 1697
Signatures: A-2M8 2N4
"Books sold by James Knapton ...": p. [1]-[4] at end

**References**
Sabin 18374
Wing (2nd ed.) D162

**Note**
John Carter Brown Library copy bound in contemporary calf; this copy
also has manuscript annotations on inserted leaves.
Provenance of the John Carter Brown Library copy: T. Satterthwaite:
book plate; Anthony Merry: book stamp

LC subject
Voyages around the world
Voyages and travels
Buccaneers
Winds
Tides

Other subj
Catalogs, Booksellers -- Great Britain -- 1697

LC subject
Latin America -- Description and travel

Other info
Imprint 1697
England London

Other au
Satterthwaite, T, Former owner. RJPJB
Merry, Anthony, Former owner. RJPJB

Rlin/oclc
RIBR98-B509

Record 19 of 48
Record: Prev Next
Call number: F1763 .D17 1859
Author: Dana, Richard Henry, 1815-1882.
Title: To Cuba and back. A vacation voyage.
Publication info: Boston, Ticknor and Fields, 1859.
Description: 288 p. 19 cm.
Subject: Cuba—Description and travel.
Call number: PS1505 .T7 1859
Author: Dana, Richard Henry, 1815-1882.
Title: To Cuba and back. A vacation voyage ...
Publication info: Boston, Ticknor and Fields, 1859.
Description: 288, 16 p. 19 cm.
Note: First ed., BAL 4477.
Note: Pub. advts. (16 p.) at end dated April, 1859.
Local note: Original brown cloth.
Local note: Presentation inscr. from the author dated May 1859.
Subject: Cuba--Description and travel.

Special Collections  Material Location
PS1505 .T7 1859 RAREBOOK Special Collections SC-BARR-ST

\^Annis Steiner

Call number: DT7.D23 1970

Author: Dapper, Olfert, 1636-1689.

Title: Description de l'Afrique, contenant les noms, la situation & les confins de toutes ses parties, leurs rivieres, leurs villes & leurs habitations, leurs plantes & leurs animaux; les mœurs, les coutumes, la langue, les richesses, la religion & le gouvernement de ses peuples. Avec des cartes des États, des provinces & des villes, & des figures en taille-douce, qui représentent les habits & les principales ceremonies des habitants, les plantes & les animaux les moins connus. Tr. du flamand d'O. Dapper, D. M. Amsterdam, Wolfgang, Waesberge, Boom & van Someren, 1686.


Description: 534 p. illus., (22 fold. in pocket), maps (12 fold. in pocket), plans (4 fold. in pocket) 32 cm.

Subject: Africa--Description and travel.

Series: Landmarks in anthropology

Call numbers for IVY Material Location
DT7.D23 1970 IVY-BOOK Ivy Stacks (Request Item)
Dapper, D’O.

Description de L’Afrique.... traduite du Flamand. Amsterdam M-OC LXXV I
1686

See attached sheet for Sudo & de Morda

Mr. James Johnson Ripley Corp., N.Y. 1970

Province of Oba. Facing P. 308 –

In text on website – "Benin City 1686 -

1642 - Dutch traders – court of Congo –
Don N. List. Rin Congo – P. 353

1642 – Don Alvaro (King of Kongo) Ri 1642

Loango – De Stadt Van Lovango. Le Lovango

Text fold-out facing P. 321 –

Website: "City of Lovango 1686 17th Cent

King of Kongo p. 266 (King of Kongo)

not mentioned in Dapper
DAP 14: p. 235 - Furans

DAP 5: p. 281 - Castillo del Minas, ten tyde de Portuguesen

DAP 8: p. 305

DAP 7: p. 324

DAP 9: p. 325

DAP 12: p. 342

DAP 4: p. 356

File DAP
I

T.W. George University

Dr. Janes

SEARCH FOR EVIDENCE

DECIPHERING DAPPLE: A PRELIMINARY
Principals Relatives of Offert Dapper

Compiled by: Adam Jones

Sources:
- Dozy 1871
- Egheen 1974

Published Sources

Research

1. Am I not obtaining anything different, this is the very subject of the paper? 2. If I am not obtaining any different, this is not the subject of the paper.

The index that is being written is the index of the book. It is indexed in the index of the book. It is indexed in the index of the book. It is indexed in the index of the book.
The expression of the company's financial statements is a critical aspect of its financial health. The accountant's role is crucial in this process. The accountant ensures that the company's financial statements accurately reflect its financial position and performance. This involves preparing financial statements, such as the balance sheet and income statement, and ensuring that they comply with accounting standards and regulations.

The accountant also plays a role in internal control and fraud prevention. They work to ensure that the company's financial records are accurate and that there are systems in place to prevent fraud. This includes reviewing transactions, ensuring that they are properly recorded, and identifying any discrepancies or irregularities.

In addition, the accountant is responsible for ensuring that the company complies with relevant laws and regulations. This includes staying up-to-date with changes in accounting standards and tax laws, and ensuring that the company's financial reporting is compliant.

Overall, the accountant's role is essential in maintaining the company's financial health and ensuring that stakeholders, such as investors and regulators, have access to accurate and reliable financial information.
Notes

"As this copy will have made clear! consider its implication on the readers"

Conclusion

"The achieved results of this model..."

ADAM JONES

191
Title: Das Britische Reich in America sammt dem eroberten Canada mit denen wichtigen Inseln, Gadaloape, Martinique und andern See-Plätzen ... Kurzgefasste Beschreibung der Engländischen Planzstädte sammt ihrer Macht, Geschichte und Handlung in Nord-America. Nebst zuverlässiger Nachricht von denen Gränzstreitigkeit und Kriege mit denen Franzosen ... durch drey sauber illuminierte landfärtten aller Engländischen Provinzien erläutert.

Edition: Dritter über die Hälfte vermehrter Druck.

Imprint: Sorau : Bey Gottlob Hebold, 1761.


Notes: Signatures: A#(-1) B-F# A#(-1) B-F#

Notes: With fronispiece.

Citations: Lib. Company. Afro-Americana, 1614

Subject: Slavery --Great Britain.

Subject: Canada --History--To 1763 (New France)

Subject: United States--History --Colonial period, ca. 1600-1775.

Subject: Great Britain--Colonies--America.

Subject: SP3 Afro-Americana.

Local Entry: Imprint:GERMANY. Sorau. 1761.

System No.: PALR92-B151

Holdings

Library Co. of Philadelphia Books: Rare Am 1761 Brit Log 1253.Q 1 (My Library)
Format: Book
Author: Dauxion Lavaysse, J.-J. (Jean-J.), ca. 1770-1826.
Title: Voyage aux îles de Trinidad, de Tabago, de la Marguerite, et dans diverses parties de Vénézuéla, : dans l'Amérique Méridionale. / Par J.J. Dauxion Lavaysse...
Imprint: Paris, : F. Schoëll, libraire ... : De l'imprimerie de J.G. Dentu ... , 1813.
Description: 2 v., [8] folded leaves of plates : maps ; 21 cm. (8vo)
Notes: Printer statement from half-title verso.
Notes: Five leaves of plates are tables; some printed on both sides.
Citations: Ragatz, L.J. Brit. Caribbean history, p. 222
Citations: Lib. Company. Afro-Americana, 2932
Local Notes: LCP AR 1973 p. 31.
Subject: Indians of South America.
Subject: Voyages and travels.
Subject: Slaves --Trinidad.
Subject: Slaves --Tabago (Trinidad and Tabago).
Subject: Blacks --Trinidad.
Subject: Blacks --Tabago (Trinidad and Tabago).
Subject: Venezuela --Description and travel.
Subject: Trinidad --Description and travel.
Subject: Tobago (Trinidad and Tabago) --Description and travel.
Subject: Margarita Island (Venezuela)
Subject: SP3 Afro-Americana.
Local Entry: Provenance:Jefferson, Thomas, 1743-1826, former owner.
Local Entry: Provenance:Duane, William, 1760-1835, former owner.
System No.: PALR92-B2973

Viewing record 6 of 6 from catalog.
Check here to mark this record for Print/Capture
Call number: F 1408.3 .S515 1995
Title: Slavery and beyond : the African impact on Latin America and the Caribbean / Darién J. Davis, editor.
ISBN: 0842024840 (alk. paper)
Description: xxvi, 301 p. ; 23 cm.
Note: Includes bibliographical references.
Note: Filmography.
Subject: Blacks--Latin America--History.
Subject: Acculturation--Latin America--History.
Subject: Latin America--Civilization--African influences.
Subject: Caribbean Area--Civilization--African influences.
Subject: Latin America--Race relations.
Related name: Davis, Darién J., 1964--
Series: Jaguar books on Latin America ; no. 5
Search Result -- Quick Search

Viewing record 25 of 28 from catalog.
Check here to mark this record for Print/Capture
Call number: F 221 v.525
Author: Davis, J. C., insurgent.
Title: The history of the late expedition to Cuba, by O. D. D. O., one of the participants, with an appendix, containing the last speech of the celebrated orator, S. S. Prentiss, in defence of Gen. Lopez.
Description: 1 p. l., 89 p. 23 cm.
Note: Ascribed to J. C. Davis. cf. Caldwell, R. G. The Lopez expeditions to Cuba, 1848-1851, p. 131.
Subject: Cuba--History--Insurrection, 1849-1851.
Related name: Prentiss, S. S. (Seargent Smith), 1808-1850.
Related name: Davis, J. C.

Special Collections Material Location
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Source: Five years' residence in the West Indies. Vol I & II.

Image Caption: [Six men on ship transporting sugar through waters]

In: Five years' residence in the West Indies. Vol I & II (publisher)

Published Date: 1852

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

Item/Page/Plate Number: pg. 95 - Vol. 2

Specific Material Type: Print

Collection Guide: Africana & Black History

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Vol. 1
P. 95 - ST. VINCENT shows a more that

Vol. 2 -
Débarquement de la flotte française à Saint-Dominigue; : faisant suite aux révolutions de cette île; révolte des nègres: événemens déplorables de la guerre désastreuse qui suivit le débarquement; second incendie du Cap par les Noirs; massacre et destruction presque générale de l'armée et des colons; avec un précis historique de l'érection de cette île en royaume d'Haiti.

Published: A Paris : Chez Tiger, imprimeur-libraire, rue du Petit-Pont, no. 10, [1820?]


Note: Date of publication of 1820 from Sabin. Last printed date in work, p. 89, given as 1814
Bookseller's advertisement, p. 2, lists work "Révolutions de Saint-Domingue" and p. 5 mentions a first part of the work in hand; maybe the second part of Révolutions de Saint-Domingue
Signatures: A-F1² -6 (F6 verso blank)
Engraved printer's ornament of ship on title page; head pieces
Folded frontispiece has caption: "guerre à mort entre les Français et les noirs. Carnage horrible, incendies, dévastations, les Français chassés de Saint-Domingue"
Bookseller's advertisement: p. 2

References: Sabin 19086
Bissainthe, M. Dict. de bib. haitienne, 5370

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

Guerre à mort entre les Français et les Noirs.
Campagne horrible, incendies, devastations.
Français chassés de Saint-Domingue.

Above is only illustration in note book.

Scanned on Archive of Early American Days.
Record # 76-63-1.
1789

De Brahm, John Gran William
A Map of South Carolina and a Part of Georgia, containing the whole sea coast...
Composed from surveys taken by ... Bull ...
Gascain... and the surveyor William de Brahm... London, published by T. Jefferys, 1757

Have scan made of 1757 of engraving of slaves working... including scenes... Can include parts of title if we can... Can crop it later
Indigo production, South Carolina, 1750s

Click on the image to open a larger version in a new window.
Format: Map
Author: Faden, William, 1750?-1836, engraver.
Title: A map of South Carolina and a part of Georgia containing the whole sea-coast; all the islands, inlets, rivers, creeks, parishes, townships, boroughs, roads, and bridges: [map]. As also several plantations with their proper boundary-lines, their names and the names of their proprietors / Composed from surveys taken by the Hon. William Bull Esq. Lieutenant Governor, Captain Gascoigne [sic], Hugh Bryan, Esq.; and William De Brahm, Esq. Surveyor General of the Southn. District of North America, republished with considerable additions, from the surveys made and collected by John Stuart Esqr. His Majesty's Superintendent of Indian Affairs, by William Faden Successor to the late T. Jeffrye's Geographer to the King.
Imprint: London: Published as the act directs by Wm. Faden, Charing Cross, June 1st, 1780.
Description: 1 map (2 sheets): engraving, hand-colored; overall 142 x 124 cm. (56 x 49 in.)
Scale: Scale [1 in.:5 English miles 69 1/2 in a degree]
Scale: Scale [ca. 1 in.:1 English & French Leagues 20 in a degree]
Notes: Dedicated to Lord George Germaine First Lord Commissioner and the Lords Commissioners of Trade and Plantations, by William De Brahm
Notes: Relief shown by form lines and landform drawings.
Notes: Depth shown by soundings.
Notes: Prime Meridian: London.
Notes: Boundaries hand-colored.
Notes: Includes key and index of plantation property owners in South Carolina and Georgia including women proprietors Susanna Rees, Elisa Butler, Judith Debredan, and Sarah Middleton, as well as South Carolina Governor William Bull.
Notes: Cartouche depicts male slaves in loincloths processing indigo. In a thatch-roofed hut, two slaves beat fermented liquid indigo in a large vat. In the foreground, a slave cuts a bar of the dried dye into cubes for shipment, filled barrels standing nearby. Also contains decorative border of lush vegetation including coconut trees, a squash patch, and grape vines.
Notes: Published in a later edition of Thomas Jeffrye's The American atlas.
Citations: Sellers, Maps and Charts of North America and West Indies 1518.
Can you send 1757-1780 with me same illustration of blocks working with Ando.

Dedication signed by William de Brahm William Faden

Note: There are two maps bearing the same title and having the same illustration.

- The 1757 (London) was "surveyed" (surveyed) by William de Brahm, and engraved and published by Thomas Jefferys, and dedicated to "The Lord of Trade & Plantation by William de Brahm.

- The 1780 (London), is a republication of the 1757 map with additional survey materials and published by William Faden, who succeeded Thomas Jefferys as Geographer to the King.

This map is also dedicated to Mr. Lord of Trade & Plantations, but by William Faden.
Indigo Production, South Carolina, 1757

Source
William DeBrahm, A Map of South Carolina and a Part of Georgia . . . .

Comments
DeBrahm was the major "author" and surveyor of this map. This illustration on the map shows in the background two male slaves skimming off water from an indigo vat, leaving the remaining indigo to thicken into a paste that will be later removed and dried in blocks; in the foreground, a slave is dividing the indigo into blocks or cubes for shipment in barrels, also seen in the illustration.
The same illustration was reprinted in London in 1780 in an up-dated version of this map, containing additional survey material and published by William Faden; the 1757 map is usually cataloged under DeBrahm, while the 1780 republication is cataloged under Faden. Also available in Library of Congress, Geography and Map Division (G3910 1780.G3 Vault).

Acknowledgement
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Journal Title: Archaeology
Volume: 58
Issue: 3
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Pages: ?

Article Author: jerald milanich
Article Title: the devil in the details

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George Washington's Attack Sub

Treasures of the Forgotten Pharaohs

When Archaeologists Get Fooled

Secrets of a Potter's Field

Amazons in the U.K.
Written in the Bones

Clues to human identity

In “The Creature from the Marsh,” from his collection of essays titled The Night Country, the late anthropologist, poet, and self-described “bone hunter” Loren Eiseley recalls being asked to analyze an ancient, blackened skull.

It was my professional duty to clothe these bones once more with the faint essence of a personality, to speak of a man or a woman, young or old, as the bones might tell the story. It was my task to read the social features in a forgotten face, stare deep into the hollow sockets through which had once passed in endless procession the days and seasons and the shed tears of long ago.

The bone hunters in this issue are no less intent on capturing “the faint essence of a personality”—from the thousands of modern-era burials in a long-forgotten potter’s field straddling the New Jersey Turnpike, to the cremated remains of third-century warrior women on the British frontier of the Roman Empire, to mystifying Neolithic human bones found in a 6,000-year-old tomb in southwestern France.

What archaeologists found in the admittedly odd and very sensitive potter’s field excavation, according to deputy editor Kristen M. Romey (page 42), was that extraordinary care and love were demonstrated in many of the burials, as seen both in the manner of the interments and the objects with which the individuals were buried. “It’s the perfect story to tell with archaeology,” says Romey. “These were people who didn’t have the wherewithal to write their own history, having struggled to survive on the bottom rungs of society.”

In restudying cremated remains dug nearly 40 years ago from a cemetery at a Roman fort in northwestern England (page 61), archaeologists using modern techniques made an astounding discovery: burnt scraps of bone, once considered of little importance, may be the remains of female warriors from Danubian lands conquered by the Romans, then sent to serve with Roman cavalry on the British frontier.

Some burials raise more questions than they answer, and the older they are the more puzzling they can be. Consider the 18 partial skeletons of men, women, and children found in a French Neolithic burial (page 32). Who were they? Why were they buried there? Where are their settlements? We may never know. “The greatly altered landscape, scarcity of material culture, and the vast expanse of time,” writes associate editor Jennifer Pinkowski, “conspire to keep the archaeological record thin on daily life in the Neolithic.”

The same might be said of Loren Eiseley’s 7,000-year-old blackened skull, about which he concludes:

The woman had endured and lived on toward some doom that had come fast upon her but was not written in the bones… Her skull had not been drawn from a grave. It had come from beneath the restless waters of a giant river that is known to keep its secrets well.

Peter A. Young
Editor in Chief
The Devil in the Details

What are Brazilian war clubs and Pacific seashells doing in 400-year-old engravings of Florida Indians?

by Jerald T. Milanich

It was only a small mistake, and I was more than willing to overlook it. When you are holding a Rosetta Stone, you don’t quibble about details.

The 1591 engraving of Timucua Indians that I was examining mistakenly depicted them imbibing Black Drink, a tea brewed from the parched leaves of the Yaupon holly, out of a chambered nautilus shell rather than from a cup fashioned from a whelk shell. Nautilus shells come from the Pacific Ocean, while whelks are found, among other places, on the coasts of Florida, home of the Timucua Indians. Hundreds of large whelks fashioned into drinking cups have been excavated from archaeological sites across the southeast United States.

Why was I unwilling to question the engraved rendering of the nautilus shell cup? Because there were too many other Timucua Indian artifacts depicted in that and other engravings published with it that looked similar to excavated ones. I wanted to believe the rest of them were real. As it turned out, I should have heeded that old adage, “The devil is in the details.”

This story begins in 1590, when a Flemish engraver, Theodor de Bry, and his family began publishing illustrated books on the Americas. They first reprinted Thomas Hariot’s A Brief and True Report of the New Found Land of Virginia. Originally published in 1588, the book recounted English attempts to colonize what is now eastern North Carolina (then called Virginia) from 1584 to 1588. To illustrate the text, de Bry engraved 23 images, all based on paintings by John White, one of the English colonists.

It was a bestseller, and the family quickly produced other volumes, including accounts of trav-
Recovered in an excavation of a site in northeastern Florida, this club is unlike those depicted by de Bry, which instead look like those used by Brazilian tribes.

Exploration in the West Indies, Brazil, and other places in Central and South America. All 14 books in the series contain engravings depicting scenes and people from the New World paired with information from Europeans who had voyaged to the lands across the Atlantic Ocean. De Bry himself never set foot outside Europe.

The second de Bry volume, published in 1591 in both Latin and German editions, was titled (in English) *A Brief Narration Of Those Things Which Befell The French In The Province Of Florida In America*. It focused on the southeastern United States (then known as Florida), especially the 1564–1565 French settlement of Fort Caroline on the St. Johns River east of modern Jacksonville. Prominent in the 42 engravings are Timucua-speaking Indians who lived in northern Florida and southern Georgia, especially the Satiriva, who lived near Fort Caroline, and the Outina, who were up the St. Johns River.

The engravings, said to be based on the watercolor paintings of Jacques le Moyne de Morgues, who had accompanied the French expedition to Florida, were published by de Bry along with a narrative and a map, both attributed to le Moyne. Like the 1590 volume, the Florida book was hugely popular in Europe, and the images soon were being copied and even “colorized.”

Though well-known to scholars and bibliophiles, de Bry’s Florida engravings gained an even larger following in 1946 when American author Stefan Lorant published *The New World*, in which he translated the le Moyne text into English and reproduced the engravings and map.

For archaeologists who, like myself, work in the southeast United States, *The New World* provided an easily accessible portal to the past. The de Bry engravings, for instance, show Timucua Indian burial ceremonies, chiefs being carried in litters, the use of deerskin disguises for hunting, and, yes, Indians participating in a Black Drink ceremony using a nautilus shell cup. There also are Indian houses and palisaded villages, pottery vessels, food, clothing, ornaments, and weapons, as well as tools and tattoos. Lorant had opened the doors to a veritable museum of sixteenth-century Indian artifacts and customs. Just as informative was the map, which gave us the locations of tens of Indian towns, many mentioned in later Spanish documents.

Since 1946, generations of archaeologists have drawn on the de Bry Florida book to inform their own research. In the mid-1980s excavations in a mound in west-central Florida revealed both shell cups and handfuls of stone arrow points, archaeological evidence that we correlated with one of de Bry’s engravings showing the placement of a shell cup on a mound with “arrows...planted in the ground all around it.” And those round copper and sometimes silver ornaments excavated at sites throughout Florida? They are almost exactly like those worn by Indians in the de Bry engravings.

Starved for contemporary images of Southeastern Indians at the time of first contact with Europeans, museum designers and book illustrators also have used the de Bry engravings, relying on them for book covers and exhibits. Le Moyne, de Bry, and Lorant had given us a Rosetta Stone. And the chambered nautilus? It was easy to overlook it in our quest for knowledge and parallels between artifacts we dug up and objects illustrated in 1591.

In *The New World* Lorant tells us how the engravings and narrative came to be. Le Moyne escaped the 1565 Spanish conquest of Fort Caroline and returned to France, later moving to Black Friars on the (then) outskirts of London. There he is thought to have painted the watercolors depicting the French colony and the Indians who lived nearby, intending...
to publish them with a narrative he was writing. After le Moyne's death in 1588, his widow sold the paintings and narrative to de Bry, who used them as the basis for the 1591 book on Florida. At least that's what de Bry says happened in the introduction to his book.

According to La Marte, two sources document the existence of le Moyne's paintings and text. One is the English explorer-geographer Richard Hakluyt, who, in the introduction to his 1587 English translation of French accounts of the Fort Caroline colony (published as A Notable Historie Containing Fourne Voyages Made by Certaine French Captaynes unto Florida), wrote: "of chiefest importance are lively drawn in colours at your no scule charges by the skilfull painter James Morgues (Jacques le Moyne), yet living in the Blacke-bryers in London...which he meaneth to publish together with the purturautes before it be long." The second is de Bry himself.

Scholars have long lamented the loss of all but one of Jacques le Moyne's original watercolors of Florida. That one painting, which shows Timucua Indians with the French leader René de Laudonnière, is now in the collections of the New York Public Library. It measures 7 by 10 inches, about the size of the de Bry engraving of the same scene.

It is puzzling why none of le Moyne's other paintings of Florida exist, especially since today there are perhaps 200 paintings and drawings by him in museums and private collections, including works done in France before he went to Fort Caroline and others done after he returned to France and then moved to England. All of these extant illustrations depict plants (especially flowers, fruits, and nuts), insects, and other animals. None are of Florida scenes, nor, as far as I can tell, of any plant or animal species native to the Southeastern United States.

If he had le Moyne's paintings on hand, why did de Bry erroneously engrave a chambered nautilus and not a Florida whelk shell? That question first surfaced in 1972 and 1973 while I was studying the de Bry engravings on a post-doctoral fellowship at the Smithsonian Institution's National Museum of Natural History. William Sturtevant, a specialist in
North American Indians at that institution who was mentoring my studies, pointed out that error in the engraving, along with several other puzzling things in more of the 1591 images. For instance, many of the feather headdresses worn by the Timuquana Indians looked like those worn by Amazonian Indians, such as the Tupinambá from Brazil. The wooden clubs in the engravings were also straight out of the Amazon.

Another observation was that some scenes in the engravings are of events, such as the construction of a French fort on the South Carolina coast (Charlesfort), which took place in 1562 when the French first visited the coast of the southeast United States. But Jacques le Moyne was not on that expedition. How could he have made paintings based on firsthand knowledge? At the time, my answer to these perplexing inaccuracies was that de Bry and his workers had used a great deal of literary license in making the engravings. Perhaps there were not exact correlations between paintings and engravings. Looking back, I was too stubborn and too caught up in my research to consider the possibility that my Rosetta Stone was carved in something softer than basalt.

Two years later, one of my University of Florida students, Janet McPhail, began a study of the engravings, comparing scenes of the Florida Timuquana with those of Brazilian Indians drawn by Europeans prior to 1591. Her discoveries were a bit startling. De Bry not only had borrowed headdresses and clubs from Brazilian Indians for his Florida engravings of the Timuquana; he apparently lifted whole scenes. One source was sketches made by Hans Staden, a German shipwrecked on the Atlantic coast of Brazil in 1547. Staden later was rescued, and in 1558 published an illustrated account of his adventures. De Bry also appears to have borrowed images from three books written by André Thevet, at least one of which appears to have been taken from Staden. Thevet, a French historian, published books on his supposed travels in Brazil, the Caribbean, and east coast of North America in 1557, 1568, and 1583. De Bry would have had access to both Staden’s and Thevet’s works. That Rosetta Stone was turning to sand.

On the other hand, we did have the one extant le Moyne painting in the New York library. Didn’t it at least weaken the claim that de Bry drew heavily on sources other than le Moyne for his Florida engravings? Alas, that particular painting now has been called into question. In a 1988 article in the journal European Review of Native American Studies, anthropologist Christian Feest has convincingly argued the painting is actually a copy of the engraving, not vice versa. That painting was never made by Jacques le Moyne.

After reexamining all the evidence, I now question whether Jacques le Moyne actually

Little in this de Bry engraving is accurate: not the palisade, houses, nor nautilus shell cup. Southeastern Indian shell cups were made using whelks (left).
It is difficult to believe that Jacques le Moyne, who painted this detailed natural-history scene, also did a painting that was a source for this de Bry engraving showing dragonlike alligators with ears.

We shall never know for sure, for de Bry did not mention the source of his imagery. Did any paintings of Florida Indians. What if the paintings sold by his widow to de Bry were only the ones of plants, insects, and other animals, all European species? Could it be that de Bry simply engraved scenes based on the Le Moyne narrative—which is itself largely cribbed from other firsthand French accounts written about Fort Caroline? Then again, we have only de Bry's account that he bought anything at all.

Not knowing what a Timucua Indian feather headdress or war club looked like, de Bry simply borrowed images from other sources, including Staden's illustrated account of his adventures among the Brazilian Indians and, I believe, John White's paintings, as well.

I am afraid there is no Rosetta Stone, no miraculous portal to the past for Southeastern archaeologists. Until someone finds an actual, documented le Moyne drawing or painting of Florida Indians, I am going to assume we have been duped.

The same thing is true of the Le Moyne map that I spent hours poring over in the past to track Indian towns, information I published in a book on the Timucua Indians. In his 1992 book A Forthold in Florida, author W. John Faupel concludes that much of the information contained in the map came from Spanish sources. It was a creation of de Bry, not le Moyne, and it, too, like the engravings of Indians, contains numerous errors and is hardly an accurate depiction of sixteenth-century Florida. I am even beginning to think de Bry also made up Le Moyne's narrative, patching it together from the other French accounts of the Fort Caroline colony.

As one of my colleagues, who had been planning to use information gleaned from the de Bry engravings to write a book about prehistoric American Indian architecture, put it: "This is depressing." Another, who does paintings of indigenous Florida Indians, basing some details on de Bry engravings, was not too happy either. But we are not the only ones who have been fooled. For more than a half century, de Bry's renderings have influenced how archaeologists, not to mention museum visitors, view Florida Indians.

For instance, I once curated a museum exhibit that featured, among other things, a life-size reproduction of a Timucua Indian house, basing the reconstruction largely on the flawed de Bry engravings. Florida Indian houses, as I've learned from newly interpreted Spanish documents and excavations at the seventeenth-century Spanish mission village of San Luis in Tallahassee, did not look like those portrayed by de Bry. Fortunately that house exhibit is now relegated to the scrap heap, and I can sleep easier.

If I feel a bit put out, just think about the student I know at a Southern university who wrote a thesis on the tattoo motifs de Bry engraved on his Indians. Those designs—like the canoes, village palisades, corncribs, handled baskets, shell cups, headaddresses, clubs, and other items shown in the engravings—are all bogus. If objects appear to be accurately depicted, it is only by luck.

Can we blame de Bry for all this? I think not. When people bought the Florida volume they likely knew exactly what they were getting: entertainment. And de Bry knew what he was doing: marketing books. It was we modern researchers who made the error of accepting the engravings as fact and unquestioningly using them as a source of information.

If there is one thing I have learned from this, it is that other figurative land mines may be planted out there, primed to blow up in the faces of archaeologists. Where and what they are remains to be determined. If I were searching for them, I would begin with a hard look at other early European images of American Indians, starting with the de Bry family's 13 other volumes. And don't forget to look closely at the details.
Call number: F2513 .D28 1834a
Author: Debret, Jean Baptiste, 1768-1848.
Title: Voyage pittoresque et historique au Brésil, ou Séjour d'un artiste français au Brésil, depuis 1816 jusqu'en 1831 inclusivement, époque de l'avènement et de l'abdication de S. M. D. Pedro 1er, fondateur de l'Empire brésilien. Dedié à l'Académie des Beaux-Arts de l'Institut de France, Par J. B. Debret.
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Note: In portfolios.
Note: Edição comemorativa do IV centenário da cidade de São Sebastião do Rio de Janeiro.
Note: Fac-simile da edição original de Firmin Didot Frères, Paris, 1834.
Subject: Indians of South America--Brazil.
Subject: Brazil--Social life and customs.
Subject: Brazil--Pictorial works.

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Location: FA-RB-FOL --
Library has: t.1-3

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<td><em>Boutique de Carbonare</em></td>
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<td>83</td>
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<td><em>Feuilles...</em></td>
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<td><em>Le Calleur de Feu...</em></td>
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<td><em>Entree de une Fume</em></td>
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<td>152</td>
<td>203</td>
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<tr>
<td><em>Funerio de un fil de Roi Noir</em></td>
<td>2</td>
<td>45</td>
<td>139</td>
<td>221</td>
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<tr>
<td><em>L'execution de la Punition Du Fouet</em></td>
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<td>45</td>
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<td><em>Negros au Tranco</em></td>
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<td>18</td>
<td>65</td>
<td>179</td>
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</tbody>
</table>

*Images for Dr. Sp. collection*  
(See attached yellow sheet)
Jerome Handler
Virginia Foundation for the Humanities
145 Ednam Drive
Charlottesville, VA 22903

Ann, great meeting you and regret that I had completely forgot jackie's instructions to meet you. anytime you are up for lunch and more conversation, do let me know; my schedule is generally pretty flexible. As for the volume and scans. The item is Jean Baptiste Debret, Voyage Pittoresque....(F2513. D28 1834a). There is no pagination but I would very much appreciate scans from volume 2 plate

5) Un employee...
12) Boutique de Barbiers...
13) Marchand de sestes
14) Negres Verdeurs
15) Retour, A la ville
16) Litiere pour voyager
17) marchand...vendeur
19) negres crasseurs

Save a copy
Send | Save draft | Cancel | Spell check | american |
Vol. 2 Plate

UN EMPLOYE... NW0126
BOUTIERS DE BANCIERS NW0346
MARCHAND DE LESTES NW0351
NEGRES VENDEUSES NW0350
RETOUR A LA VILLE NW0348
Comparison pour voyages NW0349
Convoi Familial
MARCHAND VENDEUR NW0342
NEGRES CHASSEURS NW0343
NEGRES, VENDEUSES... DE TURQUIE NW0344
PETIT MOULIN NW0345
SCENE DE CARNAVAL NW0353
NEGRES MARCHANDES NW0352
BANCHISSEUSES NW0347

Chambran de Samouraïs (art)
Vendeurs de palmiro (art)

Note: Negres chasseurs rentrant au village
Note: le retour des negres a l'air naturelisse
Note: Negres vendeuses de charbon
Note: Vendeuses de poid de Turquie

Normand:
03
65
07
09
10
11
12
14
15
18
Search Result -- Quick Search

Viewing record 2 of 4 from catalog.

☐ Check here to mark this record for Print/Capture

Call number: F2513 .D278 1972

Author: Debret, Jean Baptiste, 1768-1848.

Title: Viagem pitoresca e histórica ao Brasil.


Description: 3 v. in 2. 24 cm.

Subject: Indians of South America--Brazil.

Subject: Brazil--Social life and customs.

Subject: Brazil--Description and travel.

Series: Biblioteca historica brasileira

Series: Biblioteca histórica brasileira.

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I want this edition and S/W
Search Result -- Quick Search

Viewing record 3 of 4 from catalog.

Check here to mark this record for Print/Capture

Call number: F2513 .D286 1968
Author: Debret, Jean Baptiste, 1768-1848.

  Description: 317 p. 16 cm.
  Note: "722, Coroa."

Subject: Indians of South America--Pictorial works.
  Subject: Brazil--Social life and customs--Pictorial works.
  Subject: Brazil--Pictorial works.

Related name: Mathias, Herculan Gomes,
  Other title: Viagem pitoresca e histórica ao Brasil.
  Series: Coleção brasileira de ouro

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4/24/2006
Call number: ND 1950 .D38 A4 1989
Author: Debret, Jean Baptiste, 1768-1848.
Title: Viagem pitoresca e histórica ao Brasil / Jean Baptiste Debret.
Description: 28 p., [102] p. of plates : chiefly col. ill. ; 32 cm.
Note: Supplement to: Voyage pittoresque et historique au Brésil.
Subject: Debret, Jean Baptiste, 1768-1848. Voyage pittoresque et historique au Brésil--Illustrations.
Subject: Brazil--In art.
Related name: Debret, Jean Baptiste, 1768-1848. Voyage pittoresque et historique au Brésil.
Series: Coleção Reconquista do Brasil ; 3a. sér., vol. 7
Series: Coleção Reconquista do Brasil ; 3a. sér., vol. 7.
VIAGEM PITORESCA E HISTÓRICA AO BRASIL

1989

Editora Itatiaia Limitada
Editora da Universidade de São Paulo
Call number: F2513 .D28 1834a
Author: Debret, Jean Baptiste, 1768-1848.
Title: Voyage pittoresque et historique au Brésil, ou Séjour d'un artiste français au Brésil, depuis 1816 jusqu'en 1831 inclusivement, époque de l'avénement et de l'abdication de S. M. D. Pedro 1er, fondateur de l'Empire brésilien. Dedié à l'Académie des Beaux-Arts de l'Institut de France, Par J. B. Debret.
Description: 3 v. plates, ports., maps, plans, facsim. 57cm.
Note: In portfolios.
Note: Edição comemorativa do IV centenário da cidade de São Sebastião do Rio de Janeiro.
Note: Fac-simile da edição original de Firmin Didot Frères, Paris, 1834.
Subject: Indians of South America--Brazil.
Subject: Brazil--Social life and customs.
Subject: Brazil--Pictorial works.

FINE-ARTS--
Location: FA-RB-FOL --
Library has: t.1-3

Call numbers for FINE-ARTS
F2513 .D28 1834a t.1
Material: BOOK-
Location: Fine Arts Special Coll. Folio Stacks
NC

Anna 3/25/04
see notes on attached sheet

https://virgo.lib.virginia.edu/uhtbin/cgiisirsi/x8yVFdfGPL/147660295/9
3/9/04
There were 3 volumes of this *Voyage Pictoresque*... in FA special collections. Because they were special collections, I could not check them out. I did not find this image in any of the volumes. It does not fit with the style of the other illustrations. Each volume contained 225 full page rectangle drawings of complete scenes. There were not any stand alone people like → anywhere. All the people were engaged in their lands cape. The rest of the illustrations may be of interest to you, though. The 1st volume contained pictures of Africans.
or some other native people in their home environment.
All the pictures were severe caricatures w/exaggerated
facial features and women's breasts over-emphasized.
The 2nd and 3rd volumes contained pictures of slaves
in colonial settings. None of those depictions of slaves
contained the caricature features of the 1st volume.

Plate 10
Une Visite a la Campagne
by Debret del.

For left corner.
From: <sweetj@fiu.edu>
Date: Wed Mar 31, 2004 6:50:20 PM US/Eastern
To: Jerome Handler <jh3v@virginia.edu>
Subject: Re: brazil slavery

Jerry:

Sorry for the delay in getting back to you. I was out of the country for a few days and only returned late last night.

I'm afraid I can't offer much insight regarding the image. The only thing I might be able to add is that the lead guy in this coffee transport crew, the one carrying the coffee branch, appears to have a thumb piano in his right hand. These crews often sang as they worked, so the rhythm of the thumb piano would certainly make sense. Most of these gangs had a "leader" or "boss," who I presume is this same guy at the front of the crew. However, I also remember reading somewhere that only the "leaders" of coffee transport gangs carried the colored flag that you see being carried by the guy just behind and to the right of the lead guy. I have no idea where I read this; nor do I know the significance of the flag. For what it's worth, the image is used today on the package of a popular Brazilian coffee. You can see it, and a brief description of the image, at:

www.topcoffee.com.br

Hope some of this is helpful. Glad to hear you and Joe are going to push the Arago/Anastasia inquiry. I will look forward to reading it.

Best Wishes...JIM

From: Jerome Handler <jh3v@virginia.edu>
Date: 2004/03/26 Fri PM 03:14:13 EST
To: sweetj@fiu.edu
CC: Tuite Michael <mtuite@virginia.edu>
Subject: brazil slavery

jim, could you find a moment or two to check our website, image "debert-2a"...can you help interpret what is going on...I'm afraid the caption I've inserted is too superficial. no rush, but thanks, jerry
p.s. miller and I are collaborating on a piece concerning Arago and Anastasia...hope to send you a draft when/if we ever get it done...

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

http://hitchcock.its.virginia.edu/Slavery/
http://www.virginiafoundation.org/
The Graphic:
an illustrated weekly newspaper.

1869-1932
English
Serial Publication: Newspaper: Weekly; ill.; 36 cm.
London: Graphic,

GET THIS ITEM

Availability: FirstSearch indicates your institution owns the item.
- Libraries worldwide that own item: 151
- Connect to the catalog at University of Virginia Libraries - VIRGO

More Like This: Advanced options ...

Find Items About: The Graphic : (10)

Title: The Graphic:
an illustrated weekly newspaper.

Year: 1869-1932
Frequency: Weekly
Description: Vol. 1, no. 1 (Dec. 4, 1869):; Ceased with vol. 135, no. 3254 in 1932.; v.; ill.; 36 cm.
Language: English
Standard No: LCCN: 2003-225521

SUBJECT(S)

Geographic: London (England) -- Newspapers.

Note(s): Latest issue consulted: Vol. 100, no. 2613 (Dec. 27, 1919)/ Title from cover./ Also available on microfilm from British Library and Northwestern University Library.

Class Descriptors: Dewey: 072
Other Titles: Graphic (London, England)
Succeeding Title: National graphic; (OCoLC)1780256
Material Type: Newspaper (new)
451. Jean Baptiste Debret
Carvão de Café. S’Acheminant Vers la Ville (Carregadores de Café à Carrinho da Cidade). Rio de Janeiro, 1826
Aquarela sobre papel. 15,9 x 27 cm.
Museu de Castelo, Rio de Janeiro, Brasil.
A obra foi reproduzida no álbum de Debret Voyage Pittoresque et Historique au Brésil, publicado por Firmin Didot frères, em Paris, 1834

452. Jean Baptiste Debret
Café (Café)
Aquarela sobre papel. 24 x 18,9 cm.
Museu de Castelo, Rio de Janeiro, Brasil.
A obra foi reproduzida no álbum de Debret Voyage Pittoresque et Historique au Brésil, publicado por Firmin Didot frères, em Paris, 1834
DATABASE: Library of Congress Online Catalog
YOU SEARCHED: Guided Search = (belluzzo)[in Name: Personal Name (KPC)] AND (Ana AND Maria)[in Name: Personal Name (KPC)]
SEARCH RESULTS: Displaying 3 of 5.

O Brasil dos viajantes / Ana Maria de Moraes Belluzzo.

LC Control Number: 95832124
Type of Material: Book (Print, Microform, Electronic, etc.)
Brief Description: Belluzzo, Ana Maria de Moraes.
O Brasil dos viajantes / Ana Maria de Moraes Belluzzo.
3 v. : ill. (some col.), col. maps ; 31 cm.

CALL NUMBER: F2511 .B45 1994
Copy 1

– Request in: Jefferson or Adams Bldg General or Area Studies Reading Rms
– Status: Not Charged

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Email Search Results: Enter email address: |

Help - Search - History - Headings - Titles - Request - Account - Databases - Exit

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Use our Error Report Form
Questions about searching?

Library of Congress Online Catalog
URL: http://catalog.loc.gov/
Library of Congress

http://catalog.loc.gov/cgi-bin/Pwebrecon.cgi?v1=3&ti=13&SAB1=belluzzo&BOOL1=all+of... 2/3/04
Vol. 1  Imaginário do Novo Mundo

- Contains many early maps - depictions of New World/ early American & European
- e.g. De Bry
- Nothing particularly useful for watkins

Vol. 2

Um Lugar no Universo

Vol. 3

Construção do Paisagem

- Contains actual sketches/ water colors
- Charles Landseer
- Pl. 400-401
- View of Bahia, Brazil
- Pl. 417: Plate 400/401 1827
- p. 417: Plate 400/401 1827

86 - Debut, Plate 45 4 - water color
92 - 6/69

Vol. 3 has a few items that might be useful on website - foot note priority

Reproduces a number of the original water colors - belum been ultimately published in 1840 - this done
**Author**
Debret, Jean Baptiste. 1768-1848

**Title**
Voyage pittoresque et historique au Brésil, ou Séjour d'un artiste français au Brésil, depuis 1816 jusqu'en 1831 inclusivement, : époques de l'avènement et de l'abdication de S.M.D. Pedro 1er, fondateur de l'Empire brésilien. / Par J. B. Debret ..

**Published**
Paris : Firmin Didot frères, imprimeurs de L'Institut de France, libraires, rue Jacob, no 24, M DCCC XXXV-M DCCC XXXIX.. [1834-1839]

**Description**
3 v. : ill, maps, port. ; 57 cm. (10)

**Permalink to this Josiah record**

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**Note**
Date of imprint of vol. 2: M DCCC XXXV. [1835]
Pagination: v. 1: [6], xvi, 17-56, [2], 10 p., [1], 36, 6, 6, [1] leaves of plates; v. 2: [4], ii, 162, [2] p., 49 [i.e. 41], [1] leaves of plates; v. 3: [4], ii, [3]-236, xvi, 237-252 p., [1], 54 [i.e. 51], [1] leaves of plates
Signatures: v. 1: pi4 (-pi4) 1-4' 5-251, ' 1-2' 3' (-' 32); v. 2: pi4 (-pi4) 1-41' ; v. 3: pi' 1-59' s-d' 60-63' 
Errata: p. v. 2, p. [1] at the end

**References**
Sabin 1834  
Berger, ?. Bib. do Rio de Janeiro, p. 82-84

**LC subject**
Indians of South America -- Brazil  
Brazil -- Pictorial works  
Brazil -- Social life and customs

**Other info**
Imprint 1834  
Imprint 1839  
France Paris

**Other title**
Sejour d'un artiste français au Brésil, depuis 1816 jusqu'en 1831 inclusivement

**LCCN**
05041655

**Rlin/oclc**
RBR03-B1096
Vol. 2
- 16 x Plate 6 - Une femme Brésilienne (described on p. 33)
- 3 x 21 - Vendue de lait et de fromage (p. 73)
- 36 (top only) Negres cargAaron (p. 113)
Vol. 3
- 10 x Plate 6 (top only) Marchand de fleurs (p. 125)
- 15 (top) Negresses allant à l'agriculture (129)
- 15 (top & bottom) Marieigges de negres (149)
- 15 (bottom) Convoy funèbre

√ Signed note on Debat - for French 5.19. diteware
√ Daniel Paris April 1768
√ Debat in Brazil 1816 to 1831
6/19/06 - JCB

Debris - checking images that I might want
want, against those already have - see Archive
early American man

See Early American Archive

Vol. 1 - Portrait of American Indian tracks
Vol. 2 - Black images - are most in this vol.
Vol. 3 - also black images

plant
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6 (see above) reference p. 23

if any of these tests have been done or any amm
use the m...
J.B. DEBRET
VIAGEM
PITORESCA E HISTORICA
AO
BRASIL
AQUARELAS E DESENHOS QUE NÃO FORAM REPRODUZIDOS NA EDIÇÃO DE
FIRMIN DIDOT - 1834
R. DE CASTRO MAYA
EDITOR
PARIS
1954
Limited to: Words in TITLES "voyage" and LANGUAGE "English" and YEAR of Publication after 1720 and YEAR of Publication before 1730 and PLACE of Publication "london" and FORMAT of Material "BOOK" sorted by YEAR

Record 1 of 2
Record: Next

Author
Defoe, Daniel, 1661?-1731

Title
The four years voyages of Capt. George Roberts; being a series of uncommon events, which befell him in a voyage to the islands of the Canaries, Cape de Verde, and Barbadoes, from whence he was bound to the coast of Guiney ... : together with observations on the minerals, mineral waters, metals, and salts, and of the nitre with which some of these islands abound. / Written by himself,..

Published

Descript'n
[6], 458 p. [5] leaves of plates (1 folded) : ill., maps; 20 cm. (8vo)

Permalink to this Josiah record

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<td>D726 .R644f</td>
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Note
Attribution to Defoe is based on internal textual relationship to his works of proven authorship together with supporting external evidence (cf. Moore, J.R. Defoe (1971 ed.) p. 104)
Signatures: A4(-A4) B-2F8 2G4 2H² (-2H2)

References
Brown, J.C. Cat. 1493-1800, 3:387
Moore, J.R. Defoe (1971 ed.), 483
Sabin 71888

LC subject
Adventure and adventurers

Other info
England London
A general history of the pyrates.

Daniel Defoe; Charles Johnson; Manuel Schonhorn

1972, ?

English Book xlvi, 717 p. illus. 24 cm.

GET THIS ITEM

Availability: Check the catalogs in your library.
- Libraries worldwide that own item: 341
- Search the catalog at University of Virginia Libraries
- Quick check of UVA locations

FIND RELATED

More Like This: Search for versions with same title and author | Advanced options ...

Find Items About: General history of the robberies and murders of the most notorious pyrates (2); Defoe, Daniel, (max: 1,607); Johnson, Charles, (max: 38)

Title: A general history of the pyrates.

Author(s): Defoe, Daniel, 1661?-1731.; Johnson, Charles.; fl. 1724-1731.; General history of the robberies and murders of the most notorious pyrates.; Schonhorn, Manuel.; ed.

Publication: Columbia, University of South Carolina Press

Year: 1972, ?

Description: xlvi, 717 p. illus. 24 cm.

Language: English


SUBJECT(S)
Descriptor: Pirates.  
Pirates.

Note(s): Originally published under title: A general history of the robberies and murders of the most notorious pyrates ... by Captain Charles Johnson. Includes bibliographical references.

Class Descriptors: LC: G535; Dewey: 910/.453

Other Titles: General history of the robberies and murders of the most notorious pyrates

Responsibility: Edited by Manuel Schonhorn.

Document Type: Book

Entry: 19730305

Update: 20060118

Accession No: OCLC: 595281

Database: WorldCat

WorldCat results for: au: schonhorn and au: manuel. Record 3 of 15.
Defoe, Daniel, 1661?-1731. supposed author

A general history of the pyrates, from their first rise and settlement in the island of Providence, to the present time. With the remarkable actions and adventures of the two female pyrates Mary Read and Anne Bonny ... To which is added, a short abstract of the statue and civil law, in relation to pyracy. By Captain Charles Johnson

4th ed

London, Printed for, and sold by T. Woodward, at the Half-moon, over against St. Dunstan's Church, Fleet-Street, 1726-[28]

2 v. engr. plates, 2 fold maps. 20 cm


defoe.d1661-1731.added.author.a.general.history.of.the.pirates.from.their.first.rose.and.settlement.in.the.island.of.providence.to.the.present.time.4th.ed.1726.2v.20cm

Rlin/oclc RIBGR04396437-B

Record 1 of 3
Record: Prev Next
Search Result -- Quick Search

Viewing record 3 of 7 from catalog.

☐ Check here to mark this record for Print/Capture

Call number: HT1081 .D46 1989

Author: Deive, Carlos Esteban, 1935-

Title: Los guerrilleros negros : esclavos y cimarrones en Santo Domingo / Carlos Esteban Deive.


Note: Bibliography: p. 299-304.

Subject: Slavery--Dominican Republic.

Subject: Blacks--Dominican Republic.

Subject: Maroons--Dominican Republic.

Subject: Fugitive slaves--Dominican Republic.

Alderman Material Location
HT1081 .D46 1989 BOOK Alderman Library Stacks

Bram 2/28/06

no ill.; no plates found in book.

anything helpful in biblio already referenced
NOTES ON THE PRESENT CONDITION OF THE NEGROES IN JAMAICA. LONDON, 1825

Facing title page—color
JAMAICAN NEGROES CARRY CANE IN THEIR WORKING DRESSES.

Are only illustrations of the people?

Hate this on website—NW 0055
Sugar Cane Harvest, Jamaica, 1820s

Image Reference
NW0055

Source

Comments
Caption, "Jamaica Negroes Cutting Cane in their Working Dresses"; men and women in "first gang" cutting cane; black driver.

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

If you have additional information regarding this image, or corrections to the comments or source sections, please contact the authors. If interested in using this image, please consult Conditions of Use.
Call number: DT351 .D394 1826
Author: Denham, Dixon, 1786-1828.
Title: Narrative of travels and discoveries in Northern and Central Africa, in the years 1822, 1823, and 1824, by Major Denham, F.R.S., Captain Clapperton, and the late Doctor Oudney, extending across the great desert to the tenth degree of northern latitude, and from Kouka in Bornou, to Sackatoo, the capital of the Felatah empire.
Description: xlviii, 335, 269 p. plates, fold. maps, facsims. 22 cm.
Subject: Africa, Central--Description and travel
Subject: Africa, North--Description and travel
V46. 2) KANAMBOO MARKET WOMAN. (Pammaried
Woman of Soudan.
K64. 'Body Guard of the Sheikh of Bornou.'

166. 2) KANAMBOO SPEARMAN. MUNGA BOWMAN.
In the Service of the Sheikh of Bornou.
229. 'Fishing Boats on the Shary.'

279. CANCERS OF THE SULTAN OF BEGHARMI.

2nd part, p. 54 - Puck (no caption)
TOP: Native of Kasuna in Soudan
Centre left: Negress of Jacoba
" Right: Negress of NYFFEE
Lower left: UMBOOM of South Kano
" Right: GooBur and Zamfira.
p. 46 - The town of "LARI" is inhabited by the people of Kanembu who are known by the name of Kanembus. The women are good looking..."

Somewhere in the region of W. Sudan or N. Nigeria.

p. 64 - "The black chiefs and fortunes... were habits in coats of mail composed of iron chain which covered them from the naked to the knees... Their robes were also adorned by plates of iron, gold, and silver..."

p. 229 - River Shari - where is this located? Somewhere in Nigeria?

Shari empties into Lake Chad.

p. 279 - Beigahar - Eastern shores of Lake Chad

"Climbed in a yellow costumed jacket, with a scarlet cap, and mounted on the horse... [which] was one of the finest horses I had seen; and covered with a scarlet cloth, also costumed..."
Format: Book
Author: Dent, Hastings Charles, 1855-
Title: A year in Brazil : with notes on the abolition of slavery, the finances of the empire, religion, meteorology, natural history, etc. / by Hastings Charles Dent ....; with ten full-page illustrations and two maps.
Description: xvi, [1], 444, 32 p., [10] leaves of plates : ill., fold. maps ; 23 cm.
Notes: Publisher's catalogue, final 32 pages.
Subject: Natural history --Brazil.
Subject: Slaves --Emancipation --Brazil.
Subject: Brazil --Description and travel.
Genre/Phys. Char.: Vcyauges and travels.
Subject: SP3 Afro-Americana.
Subject: SP6 Natural History.
Local Entry: Imprint:ENG. London. 1886.
System No.: PALR92-B3310

Holdings
Library Co. of Philadelphia Books: Rare Am 1886 Dent 25935.O 1 (My Library)
Des court 12 1809

Vol. 3 - Treat St. Domingue -
also has section on various African groups according Phylianis (pp. 160-171)

[Phylianis]

This section titled "Essai sur les moeurs et coutumes des habitants de France,
à Saint-Domingue, pour servir a l'histoire générale de l'Afrique" (pp. 111-234)
including observations on blacks in St. Domingue -

ded of volume a couple of people colored
lemonpeps but of Spain o Southern France

No scans on website, but the colored
illustrations provide title page on Vol. 1 is
referred to

Scans

Vol. 1, facing title page
vol. 2, " " " "

A Joupas du Lagou Peinten, appelle
le Cirque des Bambons

pp. 94, vol. 2 - This scan is in St. Domingue
Voyages d'un naturaliste, et ses observations faites sur les trois règnes de la nature, dans plusieurs ports de mer francis
Descourtiz, Michel Étienne, 1775-1835.

**Author:** Descourtiz, Michel Étienne, 1775-1835.

**Title:** Voyages d'un naturaliste, et ses observations faites sur les trois règnes de la nature, dans plusieurs ports de mer francis ... dédiés à S. Ex. Mgr. le Comte de Lacépède, par M. E. Descourtiz.

**Publication info:** Paris, Dufart, 1809.

**Description:** 3 v. plates (part col., part fold.) 21 cm.

**Subject:** Leclerc, Charles Victor Emmanuel, 1772-1802.

**Subject:** Toussaint Louverture, 1743?-1803.

**Subject:** Natural History--Haiti.

**Subject:** Scientific expeditions.

**Subject:** Haiti--History.

**SPEC-COLL**

- **Location:** SC-MCGR-ST -- A 1809 .D47
- **Library has:** v.1-3

**Holdings**

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BROWN

Author  Diaz Soler, Luis M
Title  Historia de la esclavitud negra en Puerto Rico / Luis M. Diaz Soler
Edition  [2. ed.]
Published  Rio Piedras : Editorial Universitaria, Universidad de Puerto Rico, 1965
Descript'n  439 p. : tables ; 25 cm
Permalink to this Josiah record
LOCATION CALL #  STATUS
ROCK  HT1086 .D5 1965  AVAILABLE
Note  Bibliography: p.403–420
LC subject  Slavery -- Puerto Rico
African Americans -- Puerto Rico
1965 edition - no images
Rlin/oclc  RIBGR05084560-B

1970 edition  →  6/5/06  Cheesy Brady
3 illustrations:
- p. 97 "esclavo en un barco negro" EOA
- p. 146 "una esclava domesticia sirve del niño blanco"
- p. 143 "acto de corimbar" - branding BLAKE 1

1 document copy:  bill 352
p. 353  sept 1970 document of Rafael Burgos-Herr
of Colorado, P. R.

"Una relación nominal de células de esclavos depositadas en el
Banco de Puerto Rico:"

NA primary source given

6/7/06
Cheesy:
1) Is this image clear enough to get a good scanned copy?
   → don't think so
2) Do the author describe the image in otherwise
   indicate what it represents → yes, p. 151, see step 3 page
3) Check again, make sure no primary source is given
   → No source given
Domestic Slaves in Puerto Rico
A Summary
Díaz Soler – pp. 151-152
6/11/06 - Brady

In the 19th century, masters often thought of their loyal domestic slaves as part of the family. Many of the female house slaves were wet nurses to the masters’ children and became their primary caregivers afterwards. Díaz Soler suggest two possible outcomes for these intimate relationships between white children and their black servants. Either the children and slaves became close and affectionate so that the children were sympathetic to the plight of their slaves and readily shared their daily lessons with the slaves, or the situation created superiority complexes and in the small tyrants which increased the suffering of the slaves.
Diderot, Denis. 1713-1784.

*Encyclopédie, ou, Dictionnaire Raisonné des Sciences, des Arts et des Métiers* / par une Société de Gens de Lettres. Mis en ordre & publié par M. Diderot...

*Imprint:* s.l.: s.n.

*Description:* 35 vols.; cm. (fol.)

*Local Notes:* Library has: Tome Premier [-XVII] ... Supplement a l'Encyclopédie, ou Dictionnaire Raisonné des Sciences, des Arts et des Métiers ... Tome Premier [-IV] ... Table Analy.

*Local Notes:* ... by Marc-Michel Rey, [780 (I-II)]. [Planches] Paris: by Briasson, David, Le Breton, Durand, 1762 (I. 269 pls.); 1763 (II. 233 pls.-III, 201 pls.); 1764 (VI. 294 pls.); 1767 (V. 248 pls.); 1768 (VI. 294 pls.); 1769 (VII. 259 pls.); 1771 (VIII. 254 pls.-IX. 253 pls.); 1777 (X. 337 pls.-XI. 239 pls.-XII. 244 pls.).

*Local Notes:* Retrospective conversion record: original entry.

*Local Notes:* Recon note: call number: unreadable?

*Local Notes:* Recon note: bottom of card: unreadable?

*Local Entry:* Imprint:UNKNOWN. S.l. uuuu

*System No.:* mrc02111655

Locations

Library Co. of Philadelphia Books: Rare *In Dide Log.1998.F (My Library)
Call number: AE26.E55 1751 Recueil

Title: Recueil de planches, sur les sciences, les arts libéraux, et les arts mécaniques, avec leur explication.

Publication info: A Paris : Chez Briasson ... : David ... : Le Breton ... : Durand ..., 1762-1772.

Description: 11 v. : ill. (engravings) ; 44 cm. (fol.)

Note: Plates (2888) illustrate the Encyclopédie of Diderot and d'Alembert.

Note: "C'est M. Besnard, graveur, qui a dirigé l'exécution des planches le quatrième volume inclusivement jusqu'à la fin de la collection"--Avertissement, v. 11, p. [ix].

Note: Vol. 2 issued in two livraisons, constituting v. 2-3; v. 4-11 also called livraison 3-10.

Note: Includes "Table alphabétique" in v. 11.

Subject: Machinery--Encyclopédia--Early works to 1600.

Related name: Diderot, Denis, 1713-1784.

Related name: d'Alembert, Jean Le Rond d', 1717-1783.

Related name: Bernard, Robert, b. 1734.

Other title: Encyclopédie, ou, Dictionnaire raisonné des sciences, des arts et des métiers.

SPEC-COLL--

Location: SC-STKS --

Library has: v.1-11

Call numbers for SPEC-COLL AE26.E55 1751 Recueil

Material: RAREBOOK

Location: SC-STKS

Vol. 1 (not vault)

02/28/03 11:59 AM
Plate I (top, sugar plantation scene)

Plate II
1. Horse drawn mill with ram and rollers
2. Water drawn mill

Plate IV (top) - boiling house

Plate V (top) - rice 1 + 2 - jars + pots

Close-up

Scans
Plate IV - Interior of a Boiling House (Sucrier)

A Tank (Sac) into which the cane juice comes from the mill

B Black qui écume la grande chaudière

C Another black who watches/ désenn le bouillon des chaudières

D Another Negro

M Lonines à sucre bouchees par la pointe

Après qu'il a été refroidi dans le vaisseau appelé le refroidisseur
Sugar Plantation, French West Indies, 1762

Image Reference
gazz02

Source

Comments
Illustration shows the layout of a sugar plantation. Slaves houses are on the left, above them the mansion/great house; water mill in lower right; cane field in the center. This image does not appear in the London edition of the American Gazetteer, and seems to have been included especially for the Italian publication. This is a reverse image from the original source for this illustration: Denis Diderot, Encyclopédie, ou, Dictionnaire Raisonné des Sciences, des Arts et des Métiers . . . Recueil de Planches, sur les Sciences . . . (Paris, 1762), vol. 1, plate 1; details on this illustration are given in the section treating agriculture, p. 11. (Thanks to Phil Lapsansky, Library Company of Philadelphia, for help in identifying Diderot as the original source.)

Acknowledgement
Special Collections Department,
University of Virginia Library; Library Company of Philadelphia
Didest, p. 11 - Identification of Nouns in Plate:

1) House of the master owner and his dependant dependents
2) Huts of the slaves forming one or two or more "streets" depending on their number and location - related primarily to quarter house
3) 
4) 
5) Sugar cane fields
6) Breton mill for grinding cane
7) Boiling house
8) 
9) Fields where sugarcane is dried in pots
10) Higher staples used for cultivating
11) Fields where and planted maize, banana trees and other food crops
12) 
13) Also shown are small figures of people,
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Record 2 of 2
Record: Prev Next

Author: Dorvo-Soulastre, ?

Title: Voyage par terre de Santo-Domingo, : capitale de la partie espagnole de Saint-Domingue, au Cap-Français, capitale de la partie française de la même isle. Entrepris et exécuté au mois de germinal an VI, par les ordres du Général de division Hédouville, sénateur, comte de l'Empire, grand-aigle de la Légion d'honneur, à cette époque agent particulier du Directoire exécutif à Saint-Domingue. Suivi d'un rapport sur l'état actuel des mines de la colonie espagnole; traduit de don Juan Nieto, minéralogiste de S. M. Catholique; et terminé par un relation sous le titre de Mon retour en France ... / Par Dorvo-Soulastre, ancien avocat, ex-commissaire du gouvernement à Saint-Domingue, chef de la division des Administrations civiles et Tribunaux dans cette colonie.

Published: A Paris : Chez Chaumerot, libraire, au Palais du Tribunat, Galeries de bois, no. 188, 1809


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Note: Engraved folded frontispiece with caption: "O maîtres blancs, vous pas tuer moi, pauvre la Prudence, fait tous pour blancs, bon Dieu secourir nous!"

Signatures: pi4 (-pi4) 1-258 264
Errata: p. [1], 3rd group

References
Sabin 20661
Palau y Dulcet (2. ed.) 75772
O maîtres blancs! Vous pas tuery moi, pauvre la Providence, faire tout pour blanche; bon dieu; secourir nous!

Archives of Early American Images
record no. 05748-1

Tell Archives for explanation of this scene
Drake manuscript. French & English

Histoire naturelle des Indes: the Drake manuscript in the Pierpont Morgan Library / preface by Charles E. Pierce, Jr.; foreword by Patrick O'Brien; introduction by Verlyn Klinkenborg; translations by Ruth S. Kraemer

1st ed
New York: W.W. Norton, c1996
xxii, 272 p. : col. ill. ; 31 cm

Note
"Though this work is often called the Drake Manuscript, it bears on its title page (inserted when it was bound) the name Histoire Naturelle des Indes -- The natural history of the Indies. That is an accurate account of its contents, for the vol. contains 199 separate images of West Indian plants, animals and Indian life with accompanying captions written in late sixteenth-century French"--Introd
Presented in full-color facsimile with English translations

LC subject
Natural history -- Caribbean Area -- Early works to 1800
Indians -- First contact with Europeans
Manuscripts, English -- New York -- Facsimiles
Caribbean Area -- Description and travel -- Early works to 1800
Caribbean Area -- Social life and customs -- Early works to 1800
Caribbean Area -- Pictorial works

Other info
Natural history
Caribbean region

Other au
Drake, Francis, Sir, 1540?-1596
Pierpont Morgan Library

Other ti
Drake manuscript in the Pierpont Morgan Library

ISBN
0393039943
LCCN
96028780
Rlin/oclc
ocm35198539

6/8/06

Record 3 of 7
Record: Prev Next
Writing lovely drawings of plants, fish, animals.
Indians of Texas and some area in Canada + around Canada.
Cannibals — public anthropographic snippets accompanying drawings.

Very few of "Negroes" but there are terrible.
Get away in scene + get translation data.

1. 57 — cause for pearl fishing (CANAR POUR)
   (p. 261)
   Shows blacks diving off ship.

2. 48-98y how cannibals grew + are mixed in
   mountains
   Black climbing midPromontory.

3. 100-109y How Negro slaves work + look for gold in
   mines... Panama.
   (p. 267)

4. 102-102y Pearl on dry land.
   (pp. 267-268)
   Note "Negro" in left hand column.

8/28 — wrote Morgan about requesting a
see introduction of volume for what he did.
Dedication probably done in 1540s — Wilmot + introduction of sun bowl
with translation name.
Probably the earliest European drawings of blacks in New World.
Wrote them with long loan.
Marilyn Palmeri. You are being very kind and exceedingly flexible. I just discovered that Tuite is going on vacation and won't be back until July 10. He will scan the transparencies soon after he returns. Thus, if you send the transparencies sooner you will understand the delay. Whatever the case, we will give them a very quick turn around and return them to you via FedEx. The Virginia Foundation for the Humanities Fed Ex acct is: 1121-1821-7; address the parcel to me at the VFH, 145 Ednam Drive, Charlottesville, 22903-4829. phone: (434) 924-3256. Many thanks once again. Oh, one other thing: since I am currently in Rhode Island, could you please let me know when the parcel is sent; I will alert our receptionists at the VFH. Jerome Handler

On Jun 27, 2006, at 11:20 AM, Marilyn Palmeri wrote:

Dear Mr. Handler,

We can certainly send you the four color transparencies for you to scan. I have collected three of the color transparencies, all exceptolio 102, which is being used by another scholar. I will try to get this back as soon as possible and send it to you.

Would you be able to send me your Federal Express Account number, or your credit card number against which these charges could be billed? We will include, with the transparencies, a formal written permission to reproduce the images on the Web site. We generally grant rights for 5 or 7 years, with the option to renew.

Thank you,
Marilyn Palmeri

Ms. Marilyn Palmeri
Photography and Rights Manager
The Morgan Library & Museum
225 Madison Avenue
New York, NY 10016-3405

TEL: 212-690-0386
FAX: 212 685-7913
NET: mpalmeri@themorgan.org

>>> Jerome Handler <jh3v@virginia.edu> 6/27/2006 10:35 AM >>>

Dear Ms. Palmeri, Thanks for your letter and the willingness of the Morgan to be so flexible on its various conditions. One problem remains which I hope we can resolve. I realize that the Morgan is just charging us for the cost of having the drum scans made by an outside studio, but the cost for these 4 scans ($ 85 x 4= $340) would far exceed any remaining budget we have for digital images. As an example, I am paying about half that amount for about 50 scans we are having done at the John Carter Brown Library (where I am now), an institution with which we have worked a great deal. I realize I may be asking too much, but would you be willing to send the four 8 x 10 color transparencies to us in Virginia by registered mail/fed ex and then we would do the scanning ourselves. We would cover all costs of postage and handling, etc. and could promise you that we will return the transparencies by the same method within two days of receiving them. I hope this will pose no problems and realize I am once again imposing on your good offices. Sincerely, Jerome Handler

From: "Marilyn Palmeri" <MPALMENFI@themorgan.org>
Date: June 26, 2006 6:14:32 PM EDT
To: <jh3v@virginia.edu>
Subject: Re: The Drake Manuscript--A request

Dear Mr. Handler,

The professional scans I located do not open in my computer. I am going to try another way to open the files, but I believe the CDs are corrupted. They were made in 1994.

I do have large format color transparencies (8x10") of these images. Would you like me to have drum scans made of these images? Drum scans cost approximately $85.00 each. I have replied to your answers to the Terms and Conditions form of June 13 in red, below, inserted into the June 13 email.

Thank you,
Marilyn Palmeri
Ms. Marilyn Palmeri  
Photography and Rights Manager  
The Morgan Library & Museum  
225 Madison Avenue  
New York, NY 10016-3405  

TEL: 212-590-0386  
FAX: 212 685-7913  
NET: m Palmeri@themorgan.org  

>>> Jerome Handler <jth3y@virginia.edu> 6/19/2006 3:33 PM >>>  
Ms. Palmeri. No need to apologize. Thanks for the clarification on Terms and Conditions. As for the professional hi resolution scans, sounds good. We noted our standards in a previous letter. Many thanks for your good will and cooperation. Best, Jerome Handler  
On Jun 19, 2006, at 2:50 PM, Marilyn Palmeri wrote:  

Dear Mr. Handler,  

I apologize for not replying sooner. The Terms and Conditions are for your information only.  

I found some professional high resolution scans of this material, but have not had a chance to review these scans. We are very interested in participating in your project, and I hope to have a more definitive answer to your questions by Thursday.  

Sincerely,  
Marilyn Palmeri  

>>> Jerome Handler <jth3y@virginia.edu> 6/19/2006 2:18 PM >>>  
Ms. Palmeri. Not having heard from you, I am naturally curious about the Morgan Library’s final decision concerning our request for images from the Drake Ms. We continue to be very interested in acquiring scans of the 4 images, and look forward to hearing from you. Best wishes, Jerome Handler  

Dear Ms. Palmeri. Thanks for your quick response. I have downloaded the two forms. As best as I can tell, only the “Terms and Conditions for Reproductions on the Internet” is relevant to our request. I am not sure what I am supposed to do with it: Copy, sign and date it and return to you? Or, something else?  

My collaborator, Michael Tuite (Director of the Digital Media Lab at the Univ. of Virginia Library) who is in charge of all technical matters, and I do have a concern regarding the first condition for use. Our website offers three screen-resolution (72 dpi) versions of each image: a 100 pixel (long-side dimension) thumbnail for quick identification; a 400 pixel image for browsing; and, a 1000 pixel image for detailed study. Consequently, every image on our site must have a long-side dimension of at least 1000 pixels. For this use, the Morgan would agree to these sizes.  

The stipulation restricting online display to only 300 pixels would not allow our viewers to examine the images in the detail which is of maximum use for research purposes; no other library has restricted us in such a way. We have no problem with Condition 2, and with respect to Conditions 3 and 4, although watermarks on an image would detract
From: Jerome Handler <j3v@virginia.edu>
Subject: The Drake Manuscript - A request
Date: Mon, 5 Jun 2006 11:40:21 AM EDT
To: Leslie Fields <lfields@virginia.edu>
Cc: Tuile Michael <mtuile@virginia.edu>

Dear Leslie Fields, Thanks so much for your very rapid response to my request; naturally, I am delighted by the Morgan Library's willingness to cooperate with us. I believe the 4 images I am requesting represent the earliest eye-witness renditions of Africans in the New World, but I'll have to do a bit more research to confirm this. In any event, the 4 images are (with the page numbers of their text):

f. 57 (p. 261) canoe for pearl fishing
f. 98 (p. 266) how emeralds grow and are mined in the mountains
f. 100 (p. 267) how Negro slaves work and look for gold
f. 102 (pp. 267-268) (royal or ordinary forge).

We would prefer TIFF scans on a CD; please mail the CD to me at my Virginia Foundation for the Humanities address (below my signature), along with the bill; or, if this work is to be done within the next 2 weeks, please mail the CD to Michael Tuile, Digital Media Lab, Clemons Library, University of Virginia, Charlottesville 22902. Please also let me know how you would like the Morgan Library acknowledged. Once again, thanks for your expeditious cooperation; we look forward to receiving the CD. Best wishes, Jerome Handler

On Jun 12, 2006, at 10:23 AM, Leslie Fields wrote:

Dear Mr. Handler,

Your email was forwarded to me by my colleague Robert Parks. We would be very glad to participate in your website of images relating to Atlantic slavery by permitting the inclusion of four images from the Morgan's Drake Manuscript.

I have spoken with Marilyn Palmeri, Head of the Department of Photography and Rights, about your project and your needs as a non-commercial venture. She will be able to assist you in obtaining scans of the Drake images at a reasonable cost. Please let us know which images you would like to use and we will move forward with your request.

With best regards,
Leslie Fields

Ms. Leslie Fields
Associate Curator
Literary and Historical Manuscripts
The Morgan Library & Museum
225 Madison Avenue
New York, NY 10016-3405

TEL: 212 590-0337
FAX: 212 768-5635
NET: lfields@themorgan.org

Visit CORSAIR, the Library's comprehensive collections catalog, on the web at http://corser.morganlibrary.org

---

J 6/6/06 11:06 AM

Dear Mr. Parks: I am the co-creator of a large website of images relating to Atlantic slavery <http://ltchcock.etc.virginia.edu>

Slavery/>. I have been recently browsing through "Histoire Naturelle des Indes" and am greatly attracted to four of the images; these rare pictures would be informative additions to our website. In brief, I am asking if I could obtain slides or, preferably, hi resolution scans (TIFFs) of these four images which we would then put up on our website with appropriate acknowledgement to the Morgan Library (we would phrase the acknowledgement as you would want). The website is a collaborative project between the Virginia Foundation of the Humanities and the University of Virginia Library, and is emphatically a non-commercial venture. Although we would be prepared to purchase, at reasonable cost, the scans we request, we do not pay licensing fees, and we guarantee that hi resolution copies of the images cannot be downloaded from the website; persons who wish hi
Dear Mr. Parks: I am the co-creator of a large website of images relating to Atlantic slavery <http://hitchcock.itc.virginia.edu/Slavery>. I have been recently browsing through "Histoire Naturelle des Indes" and am greatly attracted to four of the images; these rare pictures would be informative additions to our website. In brief, I am asking if I could obtain slides or, preferably, high resolution scans (TIFFs) of these four images which we would then put up on our website with appropriate acknowledgement to the Morgan Library (we would phrase the acknowledgement as you would want). The website is a collaborative project between the Virginia Foundation of the Humanities and the University of Virginia Library, and is emphatically a non-commercial venture. Although we would be prepared to purchase, at reasonable cost, the scans we request, we do not pay licensing fees, and we guarantee that high resolution copies of the images cannot be downloaded from the website; persons who wish high resolution copies must write the repository concerned. We have made this agreement with any number of libraries, e.g., The John Carter Brown Library, the Library Company of Philadelphia, The University of Virginia Library (Department of Special Collections), Rockefeller Library (Colonial Williamsburg), and so forth. By putting your images on our website (which attracts a great deal of attention in this country and abroad from a wide variety of users), we publicize your collections to a very large audience and thus increase the possibility of your making sales of your images. You can get a better idea of our aims by looking at the website, and particularly the Conditions of Use section, as well as the Acknowledgement section. At the moment I can be reached at the John Carter Brown Library (401-863-3923) if you have any questions. If you are willing to provide scans of the four images under the above conditions, I would be very pleased to send you the particulars. Sincerely, yours, Jerome Handler

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

The Atlantic Slave Trade and Slave Life in the Americas: A Visual Record
http://hitchcock.itc.virginia.edu/Slavery/
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Phone: (212) 590-0386
Fax (212) 685-7913
E-mail: photoservices@themorgan.org

CORSAIR, the Morgan's comprehensive online collection catalog, is available on the Web.

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225 Madison Avenue
New York, NY 10016-3405

t. 212.683.0008
f. 212.481.3484
www.themorgan.org
July 5, 2006

Mr. Jerome S. Handler  
Senior Fellow  
Virginia Foundation of the Humanities  
145 Ednam Drive  
Charlottesville, North Carolina  
22903-4629

tel 434-924-3296


Dear Mr. Handler,

Enclosed please find four 8x10” color transparencies from the Histoire Naturelle des Indes Manuscripts, MA 3900, folios 57, 98, 100, 102.

Please scan these images as you specified, and return as soon as possible, within three weeks time.

Upon return of the color transparencies, a formal written permission will be sent to you.

Kindly credit each image as follows:

The Morgan Library & Museum, New York. MA 3900, f.98.

Thanks very much,

Marilyn Palmeri  
Manager, Photography & Rights  
mpalmeri@themorgan.org

225 Madison Avenue  
New York, NY 10016-3405  
t. 212.685.0008  
f. 212.481.3484  
www.themorgan.org
Revelations of a slave smuggler: being the autobiography of Capt. Rich'd [i. e. Philip] Drake, an African trader for fifty years—from 1807 to 1857; during which period he was concerned in the transportation of half a million blacks from African coasts to America.

New York, R. M. De Witt [1860]

Western--United States. [from old catalog]
Mark Dimunation, 3/19/01 2:22 PM -0500, LC Rare Books

Date: Mon, 19 Mar 2001 14:22:16 -0500
From: Mark Dimunation <mdim@loc.gov>
To: jh3v@virginia.edu
Subject: LC Rare Books
Mime-Version: 1.0
Status: RO

Dear Dr. Handler,

Thank you for your generous and understanding response to what was a regrettable situation. I have addressed the lapse in procedure on the part of our technician and will investigate whether I can do anything about your documentation on file. Please accept my apologies. Needless to say this is not the approach to service that our Division strives for.

As to your request, Drake's Revelations of a Slave Smuggler (New York, 1860) is indeed held in the Rare Book Collection (HT1322. D7 Rare). The confusion you encountered regarding its whereabouts in the system is due to a data load problem we experienced last year when the Library shifted to the new online catalog. A certain number of records lost their location codes, and as a result several Rare Book Collection entries are appearing online as Main Stacks. The book is in a shaken condition, and the folding plates are detached, as is the title-page. It seems complete, however. Is there information about the piece that I can supply for you? I would be happy to answer any questions you might have regarding the item.

Again, thank for your considerate response.

Sincerely,

Mark Dimunation

Mark Dimunation
Chief, Rare Book and Special Collections Division
The Library of Congress
101 Independence Ave., S.E.
Washington, D.C. 20540-4740

202-707-2025
mdim@loc.gov

>>> Jerome Handler <jh3v@virginia.edu> 03/15 11:43 AM >>>
Dear Irene: Would you please forward this note to Mr. Dimunation

March 15, 2001

Dear Mr. Dimunation. I appreciate your phone call of concern to Irene Chambers yesterday. There is no need for an apology. I regret the incident. I am not blameless and although I gave the fellow my name I should have been much clearer on identifying myself. It was only when I learned that he pulled a nasty trick, by leaving a message on Mr. Noonan's voice mail (and not telling me it was on voice mail)--leaving me with the impression that Noonan was to appear shortly while I waited and waited--that I got angry. Whatever the case, his reaction by calling security was, in my opinion, way out of proportion and totally unnecessary; he could have easily called one of the librarians and the issue could have been handled more rapidly.
Date: Mon, 19 Mar 2001 14:22:16 -0500
From: Mark Dimunation <mdim@loc.gov>
To: jh3v@virginia.edu
Subject: LC Rare Books
Mime-Version: 1.0
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Mark Dimunation

Mark Dimunation
Chief, Rare Book and Special Collections Division
The Library of Congress
101 Independence Ave., S.E.
Washington, D.C. 20540-4740

202-707-2025
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settled. I was leaving anyway, he was never threatened in any way, etc.
Over the past 30 years I have worked at the Rare Books room on a number of occasions and have also had contact with any number of Library staff in areas such as the Manuscript Division, Prints and Photographs, Geography and Maps, Africa section—not to mention the IPO; I have never had any incidents of any kind. Moreover, I am concerned that now I have a "record" with the Library's security, because of an emotional and, I believe, irrational reaction to a delicate situation. In any event, the incident is over. Now, can I ask your help with respect to why I came to Rare Books in the first place. I am trying to locate an item: Philip Drake, Revelations of a Slave Smuggler (New York, 1860). The Library's online catalog indicates that this item is located in the main stacks and can be read in the Jefferson or Adams Bldg. But when a member of the IPO staff called up the book, she was told it was in Rare Books. When I came to Rare Books on Wed., I was merely trying to verify the location of the book. Thank you for your concern. Sincerely, Jerome Handler

Jerome Handler, Ph.D.
Senior Fellow
Virginia Foundation for the Humanities
145 Ednam Drive, Charlottesville, VA 22903-4629
phone: 804/923-8938
fax: 804/923-8463

http://www.people.virginia.edu/~jh3v
http://hitchcock.itc.virginia.edu/SlaveTrade
ian Africans should be ridiculed as foolish barbarians whose colour is only nature obnoxious, and a clear narrative pumped with detail is essential. One detail above all others leads Thackeray into ecstasies:

Yonder is a poor woman kneeling before a Frenchman; her shoulder is fizzling under the hot iron with which he brands her; she is looking up shuddering, and wild, yet quite mild and patient: it breaks your heart to look at her. I never saw anything so exquisitely pathetic as that face. God bless you Monsieur Biard, for painting it! It stirs the heart more than a hundred thousand tracts, reports or sermons: it must convert every man who has seen it. You British government who have given twenty million to the freeing of this hapless people, give yet a couple of thousand more to the French painter and don’t let his work go out of the country, now that it is here. Let it hang alongside the Hogarth in the National Gallery; it is as good as the best of them."

Thackeray’s praise names its own price. In this disturbing passage he sets up a peculiar parallelism between this painting and the British Parliament’s remuneration of the Caribbean slave-owners upon the passing of the emancipation bill in 1833. Thackeray demands that this image be bought as England’s just inheritance in its post-abolition phase; the nation should be rewarded with the purchase of pornography. The extravagant demand is set off by the excitement, the stirring, which he feels in response to the violent abuse of a half-naked black woman. Thackeray reads the image in a way which lays bare his own corrupt narrative expectations. The extraordinary emotional contradiction in the phrase describing her agony – ‘shuddering and wild yet quite mild and patient’ – embodies Thackeray’s voyeuristic duplicity. He wants to see real suffering, but simultaneously he wants his slaves completely passive; there must be no suggestion of rebelliousness even under torture. Where Turner demands the re-examination of English guilt, Thackeray prefers to sit back and enjoy the spectacle of imagined white domination (French not English) and wipe a tear from his eye thanking God for English decency. His call to the nation ‘let the friends of the Negro buy this canvas and cause a plate to be taken from it’ was rapidly taken up. The picture was purchased for the Abolition Society, and coloured engravings and lithographs circulated internationally for several decades. Thackeray beauty as a point of from the rest of the appeared on the fro of a Slave Smuggler published in the erotically charged with which the bra be essential for the The inclusion of action atrocity here: Biard’s picture is a Victorian imagery outbreak of the Am Turner’s great market. Apart from engaged with proparity with eroticism ot sm. The paintin What we reme choose to rememb observation by Am ade to the Holoc painting: ‘So this is memory. For the sm any other: the parti which propels the sadly at a stormy sk be contained with smoke, the smoke expanded into a m- mourning are a m- look similar, and ation of mass crem: literary mourning, murders of Julius C one man in the mi this inheritance all. Turner’s wate: clouds, only his rl trating upon the f Turner shows that forever inextricabl painting question Official monum...
Call number: HT861 .H59 1998
Title: A historical guide to world slavery / edited by Seymour Drescher and Stanley L. Engerman.
ISBN: 0195120914 (alk. paper)
Description: xxiv, 429 p. : ill. ; 26 cm.
Note: Includes bibliographical references and index.
Subject: Slavery--History.
Subject: Slavery--Cross-cultural studies.
Subject: Antislavery movements--History.
Related name: Drescher, Seymour.
Related name: Engerman, Stanley L.

Call numbers for ALDERMAN
HT861 .H59 1998
Material: REFERENCE
Location: Alderman Library Reference

Call numbers for CLEMONS
HT861 .H59 1998
Material: BOOK
Location: Clemons Stacks

No Image 1 & 3 found.

16.7.2004:
No images found

Mass 4 & 5
3 images
File
No data

Check all of these
for images 4 & 5
unless otherwise noted

Photocopy image 1
Source & condition any

Record on sheet a
last time
Call number: N8243 .S576 W66 2000b
Author: Wood, Marcus.
Title: Blind memory: visual representations of slavery in England and America, 1780-1865 / Marcus Wood.
ISBN: 0719054451
ISBN: 071905446X (pbk)
Note: Includes bibliographical references (p. 309-332) and index.
Subject: Slavery in art.
Subject: Art, English.
Subject: Art, English--18th century.
Subject: Art, English--19th century
Subject: Art, American--18th century.
Subject: Art, American--19th century.

Call numbers for ALDERMAN
N8243 .S576 W66 2000b
Material: BOOK
Location: Clemons Reserves

Call numbers for FINE-ARTS
N8243 .S576 W66 2000b
Material: BOOK
Location: Checked Out (Recall Item)

10. 7. 2004: No images found.
Search Result -- Quick Search

Viewing record 18 of 30 from catalog.
☐ Check here to mark this record for Print/Capture

Call number: HT861.W34 1983
Author: Walvin, James.
Title: Slavery and the slave trade: a short illustrated history / James Walvin.
ISBN: 0878051813 (pbk.)
ISBN: 0878051805 (hard)
Description: viii, 168 p. : ill. ; 24 cm.
Note: Includes index.
Note: Bibliography: p. 163-165.
Subject: Slavery--History.
Subject: Slave trade--History.

Call numbers for ALDERMAN
HT861.W34 1983
Material Location
BOOK Checked Out (Recall Item)

Call numbers for CLEMONS
HT861.W34 1983
Material Location
BOOK Clemons Stacks

10.7.2004:
No images found

https://virgo.lib.virginia.edu/uhtbin/cgisirsi/Lw7covb3cx/206110441/9
10/6/2004
Call number: HT985 .T47 1997
Author: Thomas, Hugh. 1931-
Title: The slave trade : the story of the Atlantic slave trade, 1440-1870 / Hugh Thomas.
ISBN: 0684810638
Note: Includes bibliographical references (p.[812]-862) and index.
Subject: Slave trade--History.
Call number: HT861 .M24 1998
Title: Macmillan encyclopedia of world slavery / edited by Paul Finkelman, Joseph C. Miller.
ISBN: 002864607X (Set : alk. paper)
Description: 2 v., 1065 p. : ill., maps ; 29 cm.
Note: Includes bibliographical references (p. 983-987) and index.
Subject: Slavery--Encyclopedias.
Related name: Finkelman, Paul, 1949-. 
Related name: Miller, Joseph Calder.
Related name: Macmillan Reference USA (Firm)

ALDERMAN--
Location: AL-REF --
Library has: v.1-2

Call numbers for ALDERMAN
HT861 .M24 1998 v.1
Material: REFERENCE
Location: Alderman Library Reference

HT861 .M24 1998 v.2
Material: REFERENCE
Location: Alderman Library Reference

16.7.2004
No images found in either volume

9.23.2004:
No images found in either volume
Call number: HT861 .R63 1999
Author: Rodriguez, Junius P.
Title: Chronology of world slavery / Junius P. Rodriguez ; foreword by Orlando Patterson.
Publication: Santa Barbara, Calif. : ABC-CLIO, c1999.
ISBN: 0874368847 (alk. paper)
Description: xxiii, 580 p. : ill., maps ; 29 cm.
Note: Includes bibliographical references (p. 505-551) and index.
Subject: Slavery--History--Chronology.
Subject: Slave trade--History--Chronology.

Call numbers for ALDERMAN
HT861 .R63 1999
Material: REFERENCE
Location: Alderman Library Reference

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9.23.2004:
No images found

10.7.2004:
No images found
Call number: E185 .H56 1997
ISBN: 0814326978
Description: 208 p. : ill. (some col.) ; 33 cm.
Note: Includes bibliographical references (p. 204) and index.
Subject: African Americans--History
Subject: African Americans--History--Pictorial works.
Related name: Horton, James Oliver.
Related name: Horton, Lois E.
Portion of title: African American people
Series: African American life series

Call numbers for ALDERMAN Material Location
E185 .H56 1997 BOOK Alderman Library Stacks

10.7.2004:
No images found

9.23.2004:
No images found

9/20/04 9:43 PM
Call number: HT1322 .B78 1997
Author: Burnside, Madeleine.
Title: Spirits of the passage : the transatlantic slave trade in the seventeenth century / text by Madeleine Burnside ; edited by Rosemarie Robotham ; foreword by Cornelia West.
ISBN: 0684818191
Description: 192 p. : ill. (some col.), maps (some col.), ports. (some col.) ; 27 cm.
Note: "Produced by the Bernhardt Fudyma Design Group, Inc., in association with the Mel Fisher Maritime Heritage Society."
Note: Includes bibliographical references (p. 182-184) and index.
Subject: Slave trade--Africa--History--17th century.
Related name: Robotham, Rosemarie, 1957-

Call numbers for ALDERMAN Material Location
HT1322 .B78 1997 BOOK Alderman Library Stacks

Call number: HT1322 .R46 1985
Author: Renault, Francois.
    Title: Les traités négrières en Afrique / Francois Renault et Serge Daget.
    ISBN: 286537128X
    Description: 235 p. ; ill. ; 24 cm.
    Note: Includes bibliographical references.
Subject: Slave trade--Africa--History.
Subject: Slavery--Africa--History.
Related name: Daget, Serge.
Series: Hommes et sociétés

Call numbers for ALDERMAN
HT1322 .R46 1985
Material BOOK
Location Alderman Library Stacks

9.23.2004: No images found

10.7.2004: No images found
Search Result -- Quick Search

Viewing record 1 of 1 from catalog.

Call number: HT1322 .S853 2000
Author: Svaeslen, Leif.

Title: The slave ship Fredensborg / Leif Svaeslen; translated by Pat Shaw and Selena Winsnes.

ISBN: 0253337771
Description: 243 p. : ill. (some col.), maps (some col.) ; 28 cm.
Note: Includes bibliographical references (p. 238-241).

Subject: Fredensborg (Ship)
Subject: Slave trade--History.
Subject: Shipwrecks--Norway.

Call numbers for ALDERMAN Material Location
HT1322 .S853 2000 BOOK Alderman Library Stacks
Call number: HT 1165 .W358 1992
Author: Walvin, James.
Title: Black ivory : a history of British slavery / James Walvin.
ISBN: 0246138912
Description: xii, 365 p., [16] p. of plates : ill., maps ; 24 cm.
Note: Includes bibliographical references (p. [337]-355) and index.
Subject: Slavery--Great Britain--Colonies--History.
Call number: HT1322 .C35 2002
Title: Captive passage: the transatlantic slave trade and the making of the Americas.
ISBN: 1588340376 (alk. paper)
Description: 208 p. : ill. (some col.) ; 29 cm.
Note: "The Mariners' Museum."
Note: Includes bibliographical references and index.
Subject: Slave trade--Africa.
Subject: Slave trade--America.
Subject: Slave trade--Europe.
Related name: Mariners' Museum (Newport News, Va.)

Call numbers for ALDERMAN
HT1322 .C35 2002
Material: BOOK
Location: Alderman Library Stacks

Call numbers for SPEC-COLL
HT1322 .C35 2002
Material: RAREBOOK
Location: Special Collections SC-STKS

photo copy p. 42
9.23.2004
9/20/04 9:22 PM
A pictorial history of the slave trade.

Isabelle Aguet; Bonnie Christen

1971

English 300 p. illus. 24 cm.
[Genève] Minerva

GET THIS ITEM

Availability: Check the catalogs in your library.
- Libraries worldwide that own item: 307
- [University of Virginia Libraries]

FIND RELATED

More Like This: Search for versions with same title and author | Advanced options...

Title: A pictorial history of the slave trade.

Author(s): Aguet, Isabelle; Christen, Bonnie; translator.

Publication: [Genève] Minerva

Year: 1971

Description: 151 p. illus. 24 cm.

Language: English

SUBJECT(S)
Slavery was not new to Africa. Traditionally, slavery was used as a punishment for serious crimes. However, although slavery was a punishment for criminals, they were, in the main, treated fairly well by their masters.

This was not the case once trading in slaves became 'big business'.

From about 1510, Europeans had begun capturing slaves and taking them to work in the Americas. They were easily able to do this because their weapons were much more powerful than the Africans' traditional spears and shields.

As the demand for slaves grew, the demand for slaves by Europeans grew. They exchanged guns for slaves and African chiefs, eager to possess guns which would give them power over rival chiefs, began inventing new crimes for which the punishment was slavery.

At the same time coastal Africans were using guns to raid inland villages for the slaves that the Europeans wanted. Those who resisted capture were killed.

10.7.2004:

No images found
Dromilly, Jamaica, view

NO. CXIII

59

Title: The mansions in Ambush on the Dromilly Estate in the parish of Treasury, Jamaica, by J. Bourgoing, engraved by Ménigot

Cribb, 1801

[For the Hon. Gen. Earl Walpoole, the plate is with permission respectfully dedicated by his obliged and obedient servant. Maps K. Top. 123. 59 Swartz. Robt. Cribb]

The volume contains a number of very large engraved views of Jamaica, some colored, published in 1778.


Also larger large colored engraved views, published London 1800.

J. Ménigot, aquatints.

This is a very large 2 page spread showing a group of about 130 mourners hiding among trees as a group of British soldiers approach on a road. Mourners carry muffled drums. One (or two) blows a horn.
Format: Book
Author: Duane, William, 1760-1835.
Title: A visit to Colombia: in the years 1822 & 1823, by Laguya and Caracas, over the Cordillera to Bogota, and thence by the Magdalen to Cartagena / by Col. Wm. Duane.
Description: 632 p. : plates ; 23 cm. (8vo)
Notes: Rebound.
Notes: Signatures: 1-79 [superscript 4] [with 1 plate].
Citations: Sabin 20994
Local Notes: Frontis.
Local Notes: Retrospective conversion record: MARC Link database.
Subject: Colombia -- Description and travel.
Subject: Caracas (Venezuela) -- Description and travel.
Subject: Venezuela -- Description and travel.
Local Entry: Imprint: PA. Philadelphia 1826
System No.: Iss01992626

Holdings

Library Co. of Philadelphia Books: Rare Am 1826 Dua Log 1135.O. (My Library)
Silvia Dubois, (now 116 years old): a biography of the slave who whipped her mistress and gained her freedom.

Image Caption: Silvia Dubois, (now 116 years old): a biography of the slave who whipped her mistress and gained her freedom. (title page)

In: Silvia Dubois, (now 116 years old): a biography of the slave who whipped her mistress and gained her freedom. (published 1883)

Published Date: 1883

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

Description: 124 p., illus., port.; 20 cm.

Item/Page/Plate Number: title page

Specific Material Type: Prints

Subject(s): Slavery -- United States

Slaves' writings, American

Title pages

Additional Name(s): Dubois, Silvia, 1788 or 9-1889 -- Author

Collection Guide: Africana & Black History

Digital Image ID: 1232395

Digital Record ID: 581108

NYPL Call Number: Sc Rare 326.92-D

View Library Catalog Record

Search For More Images
Silvia Dubois, (now 116 years old): a biography of the slave who whip her mistress and gained her freedom.

Creator: Crosscup & West -- Engraver

Image Caption: Silvia Dubois, Born March 5th, 1788.

In: Silvia Dubois, (now 116 years old): a biography of the slave who whip her mistress and gained her freedom. (published 1863)

Published Date: 1883

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

Description: 124 p. : illus., port. ; 20 cm.

Item/Page/Plate Number: Frontispiece

Specific Material Type: Prints

Subject(s): Dubois, Silvia, 1788-1889

Older people

Portraits

Slaves -- United States

Additional Name(s): Dubois, Silvia, 1788 or 9-1889 -- Author

Collection Guide: Africana & Black History

Digital Image ID: 1232396

Digital Record ID: 211918

NYPL Call Number: Sc Rare 326.92-D

View Library Catalog Record

Search For More Images
Record: Prev Next

Author Dubroca, 1757-ca. 1835
Uniform title Vie de J.J. Dessalines. Spanish, 1805
Title Vida de J.J. Dessalines, ; gefe de los negros de Santo Domingo; con notas muy circunstanciadas sobre el origen, caracter y atrocidades de los principales gefes de los negros desde el principio de la insurreccion en 1791. / Traducido del francés por D.M.G.C.
Published Madrid : En la Imprenta real, Año 1805
Descript'n [4], 132 p. ; 18 cm.(8vo)

Permalink to this Josiah record

<table>
<thead>
<tr>
<th>LOCATION</th>
<th>CALL #</th>
<th>STATUS</th>
</tr>
</thead>
<tbody>
<tr>
<td>JCB</td>
<td>JCB B805 .D819v</td>
<td>USE IN LIBRARY</td>
</tr>
</tbody>
</table>

Note Translation of La vie de J.J. Dessalines
Signatures: pi  A-H 1'
Cf. Palau y Dulcet (2nd ed.) 21029
References Sabin 99452
Medina, J.T. Bib. hispano-americana, 6087
Note John Carter Brown Library copy bound in contemporary sheep
LC subject Dessalines, Jean-Jacques, 1758-1806
LC subject Haiti -- History -- Revolution, 1791-1804
Other info Imprint 1805
Spain Madrid
Other au D. M. G. C
Rlin/oclc RIBR04-B3358

Record: Prev Next
Format: Book
Author: Dubroca, 1757-ca. 1835.
Title: Le vie de J.J. Dessalines : chef des noirs révoltés, de Saint-Domingue, avec des notes très-détaillées sur l'origine, le caractère, la vie et les atrocités des principaux chefs des noirs, depuis l'insurrection de 1791 / par Dubroca.
Description: 142, 2 p., [1] leaf of plates : port. ; 18 cm. (12mo)
Notes: Signatures: A B# C D# E F# G H# I K# L M#
Notes: Errata p. 142.
Notes: Last 2 pp. publisher's advertisements.
Notes: Page 72 misnumbered 71.
Citations: Bissainte, M. Bibliographie Haitienne, 5539
Local Notes: LCP AR 1977 p. 44.
Subject: Dessalines, Jean-Jacques, 1758-1806.
Subject: Haiti --History --Revolution, 1791-1804.
Genre/Phys. Char.: Biographies.
Subject: SP3 Afro-American.
System No.: PALR89-B1730

Holdings
Library Co. of Philadelphia Books: Rare Am 1804 Dub 66768.D 1 (My Library)
Capitan de Guardias de Biason y después General en Gefe de la Isla de S. Domingo, fue arrestado y lleva do á francia.
Louverture Capitan de Guardias de Biasou y después General en Gefe de a Ysla de S[an]to Domingo. fue arrestado y lleva do a á francia

[Mexico]

[Mariano de Zúñiga y Ontiveros]

[1806]

plate; following p. 8

engraving

17 cm. (platemark)

11.3 cm. (platemark)

19.8 cm.

13.9 cm.

ink

paper

Spanish

Portrait of Toussaint Louverture.

Dubroca, 1757-ca.1835

Vida de J. J. Dessalines, gefe de los Negros de Santo Domingo

Mexico

En la Oficina de D. Mariano de Zúñiga y Ontiveros

1806

Louverture (ca. 1743-1803), initially aide-de-camp to Biassou, was later leader of the Haitian Revolution. Originally named François Dominique Toussaint, he led the rebellion of slaves against the Spanish and French rulers of the island of Hispaniola (present-day Haiti and Santo Domingo), successfully fought for the abolition of slavery, and briefly established a black-governed French protectorate. There are no existing portraits of Toussaint Louverture drawn from the life.

1801-1850

Portraits

Caribbean Islands

Haiti--History--Revolution, 1791-1804

Acquired in 1967.

©John Carter Brown Library, Box 1894, Brown University, Providence, R.I. 02912

Add a comment
Call number: PS1555 .D22 E9 1861
Author: Du Chaillu, Paul B. (Paul Belloni), 1835-1903.
Title: Explorations & adventures in equatorial Africa; with accounts of the manners and customs of the people, and of the chase of the gorilla, crocodile, leopard, elephant, hippopotamus, and other animals. By Paul B. Du Chaillu. With map and illustrations.
Description: xviii, 479, 27, [1] p. plates, maps. 22 cm.
Subject: Natural history--Africa, West.
Subject: Africa, West--Description and travel.
Other title: Explorations and adventures in equatorial Africa.

Call numbers for SPEC-COLL Material Location
PS1555 .D22 E9 1861 RAREBOOK SC-BARR-ST
- NDIAYAI (locating p. 77)
- Feni Deum & HANDJA (see p. 87 for description of HANDJA)
- Fan Blacksmiths
- 324
- 338
- Decapitation scene (found p. 398) - see p. 399
- River Navigation (refer to p. 199)
- 207
- 410
- 196
- Cannibal punishment for women
- 196
- Apinsi: man + wound
- Missing - no woman was not scanned
- 199
- 207
- 196
- Cannibal punishment for women
- 207
- 410
- 196
- Apinsi: village
- end war
- 450
- 150 - from p. 450 (Apinsi, village)

Village meeting - "communal meeting"
- at a meeting in front of a bier - a council? They don't seem to be trying anything
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HENRI DUMONT

ANTROPOLOGIA Y PATOLOGIA

COMPARADAS

DE LOS

NEGROS ESCLAVOS

(Traducida por el Prof. I. Castellanos)

1876

HABANA
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Call number: PS1556 .S5 1909
Author: Dunbar, Paul Laurence, 1872-1906.
Title: Slow through the dark.
Note: Vol. also contains "Hymn" from his Lyrics of the heathside.
Local note: Gift of C.W. Barrett.
Related name: Helm, Mary, 1845-1913. Upward path.
Other title: Hymn.
Other title: The upward path : the evolution of a race.

Call numbers for SPEC-COLL Material Location
PS1556 .S5 1909 RAREBOOK SC-BARR-ST
Search Result -- Quick Search

Viewing record 3 of 4 from catalog.
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Call number: G 420 .D86 1840
Author: Du Petit-Thouars, Abel Aubert, 1793-1864.
Title: Voyage autour du monde sur la frégate la Vénus, pendant les années 1836-1839, publié par ordre du roi, sous les auspices du Ministre de la marine, par Abel du Petit-Thouars ...
Description: 4 v. in 2. 1 col. plate, fold. table. 24 cm.
Subject: Venus (Frigate)
Subject: Voyages around the world.

SPEC-COLL--
Location: SC-STKS --
Library has: t.1-4
Special Collections Material Location
G 420 .D86 1840 RAREBOOK Special Collections SC-STKS

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ANDREW JOSEPH RUSSELL
Slave Pen, Alexandria, Virginia
c. 1863
Search Result -- Quick Search

Viewing record 1 of 1 from catalog.
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Call number: DT541 .D8 1847 1968 ed.
Author: Duncan, John, 1805-1849.
Title: Travels in Western Africa in 1845 & 1846: comprising a journey from Whydah, through the kingdom of Dahomey, to Adofoodia in the interior.
ISBN: 0714618047
Description: 2 v. Illus., map, port. 23 cm.
Subject: Benin--Description and travel.
Subject: Africa, West--Description and travel.
Series: Cass library of African studies. Travels and narratives, no.49

Call numbers for ALDERMAN
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DT541 .D8 1847 1968 ed. V.2
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Author: Duncan, John, 1805-1849
Title: Travels in Western Africa, in 1845 & 1846, : comprising a journey from Whydah, through the kingdom of Dahomey, to Adofodia, in the interior. / By John Duncan ... ; In two volumes.
Notes: Printer from colophon.
Citations: Lib. Company. Afro-Americana, 3339
Subject: Voyages and travels.
Subject: Benin --Description and travel.
Subject: Africa, West --Description and travel.
Subject: SP3 Afro-Americana.
Local Entry: Imprint:ENG. London. 1847.
System No.: PALR92-B3965

Locations

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another man then went round with a hot iron, and branded us the same as they would the heads of barrels or any other inanimate goods or merchandize. 202

When all were ready to go aboard, we were chained together, and tied with ropes round about our necks, and were thus drawn down to the sea shore. 203 The ship was lying some distance off. 204 I had never seen a ship before, and my idea of it was, that it was some object of worship of the white man. I imagined that we were all to be slaugh-

---

202. Slaves were branded with their owner's marks prior to embarkation. Duncan explains that, "Each slave-dealer uses his own mark, so that when the vessel arrives at her destination, it is easily ascertained to whom those who died belonged." Travels, i. 143.

203. Cf. Duncan, Travels, i. 143, 201, who describes slaves as taken for embarkation "perhaps ten or twenty on one chain, which is fastened to the neck of each individual, at a distance of about one yard apart"; "at intervals of a yard are circular links, which open to receive the neck, and are secured by a padlock."

204. Ships trading on the Bight of Benin could not approach close to the shore, owing to dangerous bars and surf, but stood at a distance from the shore, and communicated with it through African canoes. See Law, "Between the sea and the lagoons," 224-20.
An interesting narrative

PLATE 5. 'Kong Mountains': 'The country around Efau was very mountainous, and from the city the mountains in the distance had a noble appearance' (Biography, p. 38). Sketch of 'The Kong Mountains in the Neighbourhood of Logazoh [1845]', in John Duncan, Travels in Western Africa in 1845 & 1846: A Journey from Whydah, through the Kingdom of Dahomey, to Adofooria, in the Interior (London 1847 [1868]), ii, 218.

pieces, we could hear them howling round about during the night; there was one around in particular, the people most dreaded; it was of the form of a cat with a long body, some were all of a color, others spotted very beautifully; the eyes of which shone like lustrous orbs of fire by night, it is there called the Goo-noo. I presume from the description, it must be what is here known as the Leopard, as from what I understand, the description is about the same.

Dohama is about three days journey from Efau, and is quite a large city; the houses being built differently to any I had previously seen. The surrounding country is level and the roads are good; it is more thickly settled than any other part I had passed through, though not so well as Zoogoo, the manners of the people too, were altogether different to anything I had ever before seen.

180. Although Moore understood Baquaqua to say that "goo-noo" was a local (presumably Fon) word, this must be a confusion on his part; it is actually Denhi jinni, lion.
181. But Baquaqua's own description seems to relate to lions ("all of a color") as well as leopards ("spotted very beautifully").
182. The "city" of Dahomey is presumably Abomey, the capital of the kingdom. In 1850 the size of Abomey was estimated as eight miles in circumference, and its population as "not more than 30,000", see Forbes, Dahomey and Dahomans (London, 1851): i, 14, 68.
Viewing record 5 of 13 from catalog.

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Call number: E 441 .D84 1961

Author: Dumond, Dwight Lowell, 1895-1976.

Title: Antislavery; the crusade for freedom in America.

Publication info: Ann Arbor, University of Michigan Press [1961]

Description: x, 422 p. illus., ports., maps, facsims. 29 cm.

Note: Bibliographical references included in "Notes" (p.[373]-413)

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

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Any illustrations must taken from

Althamlit / material / primary source. Must be

us vally, it did not view any detail. I was then

very a illustrations already

2/7/2005
ANTISLAVERY
The Crusade for Freedom in America

BY DWIGHT LOWELL DUMOND

UNIV. of Michigan Press 1961
clothes, but of the nearly three million slaves, the percentage must have been small indeed. Many slaves were hired out, others were allowed to find their own occupations and turn their earnings over to their owners.\textsuperscript{20}

Valuable information was presented with regard to slave trading and slave breeding. The number of slaves smuggled into the United States annually in violation of the federal law was estimated by one Southern congressman at 13,000, and by another at 15,000. These estimates were also given by a planter of Louisiana to Harriet Martineau.\textsuperscript{21} If they were correct, the total number of slaves imported in each ten-year period was 150,000. Supporting testimony showed there were slaves who could not speak English on plantations everywhere in the lower South. The number of free Negroes kidnapped in the Northern states and carried off to the South every year, or “shanghaied” and sold when they ventured into the South, was estimated at hundreds. Judge George M. Stroud said those kidnapped in Philadelphia, mostly children, numbered more than thirty in a two-year period.\textsuperscript{22}

\textit{American Slavery As It Is} sold more copies than any other antislavery pamphlet ever written: more than 100,000 copies within a year. The British and Foreign Anti-Slavery Society distributed it to government officials, libraries, and schools. William Jay sent a copy to every lawyer in New York City.
it went out to the world as "the voice of America." Thus, at one and the same time, it had uttered a "foul libel upon our freedom and our religion," and denied the sacred right of petition.

Threats of disunion, if slavery should be abolished in the District of Columbia, were dismissed by Stanton as very unlikely, because disunion would not lessen antislavery agitation, nor facilitate the return of fugitives, nor prevent insurrections. Should the South attempt disunion "the whole weight of the General Government will be precipitated upon her head."26

The powerfully persuasive voice of Weld had broken under the infernal torture of mob violence and the strain of lecturing for hours at a time, night after night, under all sorts of conditions; but Weld could write as brilliantly as he could lecture. He now published in the New York Evening Post his examination of the power of Congress to abolish slavery and the slave trade in the District of Columbia.27 The constitutional provision: "The Congress shall have power to exercise exclusive legislation, in all Cases whatsoever, over such District" was incapable of misconstruction. There were no restraints upon congressional power, and because of that grant of unlimited
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What has the North to do with slavery?
Anti-Slavery Almanac, 1839
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Anti-Slavery Almanac, 1840
A northern freeman enslaved by northern hand
Anti-Slavery Almanac, 1839
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Awake!
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“No Higher Law”
Anti-Slavery Almanac, 1852
Harriet Beecher Stowe
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Myron and Sallie Holley
Library of Congress
The fugitive
Anti-Slavery Record
Slaveowner shutting a fugitive slave
Leeds Anti-Slavery Series, No. 32
The Christiana tragedy
From Still, Underground Railroad
**Title**: Travels in Western Africa, in 1845 & 1846, comprising a journey from Whydah, through the kingdom of Dahomey, to Adofoodia, in the interior. By John Duncan

**Published**: London, R. Bentley, 1847

**Description**: 2 v. fronts. (v. 1, port.) illus., 2 pl., fold. map. 21 cm

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LC subject: Benin -- Description and travel
Africa, West -- Description and travel

LCCN: 1507453
Rlin/oclc: RIBGR05778458-B

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Vol. 2, facing title page

**Mode of execution at Dahomey**: the blood drunken

Waiting with his calabash to drink the blood.

**Image**: Duncan!
rode, attended by some of the King's principal men, to the market-place or parade-ground in front of his palace or house. On our march to the market-place we passed along part of the walls of the palace, which covers an immense space. The walls as well as houses are made of red sandy clay, and on top of the walls, at intervals of thirty feet, human skulls were placed along their whole extent. On approaching nearer the market-place we beheld, on an elevated pole, a man fixed in an upright position, with a basket on his head, apparently holding it with both his hands. A little farther on we saw two more men, now in a state of decomposition, hung by the feet from a thick pole, placed horizontally on two upright poles about twenty feet high. Passing close to them the smell was intolerable. The arms hung extended downwards, and at a little distance a stranger would (from their shrivelled and contracted condition) suppose them to be large sheep or goats; the skin from exposure had turned nearly to the colour of that of a white man. I found upon inquiry the bodies had been in this position about two and a half moons. All reckoning here is by the moon. The vulture was industriously endeavouring to satisfy his appetite, but the heat of the sun had dried the skin so as to render it impenetrable to his efforts.

On the opposite side of the market were two

Criminals executed — for image in Volume II.
more human bodies in the same position as those I have just mentioned, with the exception that the bodies had been mutilated. This excited my curiosity, for decapitation is the favourite mode of execution in Abomey. I was informed that these men had been guilty of adulterous intercourse with one of the King's wives, in consequence of which, they were sentenced to be put to death by being beaten with clubs, and after death mutilated. The King had not yet arrived at the appointed place, where a high stool and footstool were placed for him under a huge umbrella, surrounded by about twenty more of nearly the same dimensions, forming a crescent—his own being in the centre. He had requested, through Mayho, that I would salute him as I would the Queen of England, for he was anxious to become acquainted with European manners and customs. Accordingly, upon a nearer approach I saluted his Majesty according to military regulation, with which he seemed much pleased, and returned the compliment in a much more graceful manner than I expected. He then requested me to dismount and come to him. Upon which, his prime minister and four others next in rank, who were conducting me to his Majesty's presence, desired me to halt till they paid their compliment to his Majesty, forming line in front of me. They
From: "Neil L Norman" <nl5n@cms.mail.virginia.edu>
Subject: Re: P.S. HELP!
Date: Wed, 26 Jul 2006 08:21:43 -0400
To: Jerome Handler <jh3v@virginia.edu>

Jerry,
Looks good. Sorry for the delay. See you in a few days.
Neil

On Tue, 25 Jul 2006 09:59:54 -0400
Jerome Handler <jh3v@virginia.edu> wrote:

Pop. check the following and make corrections, etc. as
appropriate...this is what, with your modifications--if
any--I would like to put up on the web. jerry

Caption, "Mode of execution at Dahomey, the blood
drinker waiting with his calabash to drink the blood."
The illustration shows a man about to be beheaded.
Duncan does not refer to this illustration in
particular, but in Vol. 1 he describes the bodies of
people who had been executed, and notes that
"decapitation is the favourite mode of execution in
Abomey" (pp. 219-220). Although the caption refers to
the "blood drinker," Duncan may have misunderstood what
was taking place. Very rarely in sacrifices or
ceremonies do the Dahomean practitioners of Vodun
actually drink the blood. They were most often
collecting it to pour it, usually from a gourd, onto
ancestral shrines or shrines to members of the Vodun
pantheon. Probably a better caption would be the blood
server. More likely, this image represents a ritual
specialist, who is collecting blood to be offered to an
ancestral shrine or to a member of the Vodun pantheon.
Numerous modern shrines throughout southern Benin
contain iconographic representations of earlier (18th
through 19th century) ceremonies where human blood
sacrifices were presented to the deity represented by
the shrine (explanatory note provided by Neil Norman).
Call number: F1871 .D8 1890
Author: Duperly (A.) and Sons.
Title: Picturesque Jamaica : with descriptive text of the island.
Publication info: Kingston [189-]
Description: 65 p. : ill. ; 24 x 32 cm.
Subject: Jamaica--Pictorial works.

Call numbers for ALDERMAN Material Location
F1871 .D8 1890 BOOK ALD-STKS
Call numbers for ALDERMAN

DT507.D8 A2 1966

Material
BOOK

Location
ALD-STKS

WebCat

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5/25/00
Call number: F 1219.73.D8713 1994

Author: Durán, Diego, d. 1588?

Uniform title: Historia de las Indias de Nueva-España y Islas de Tierra Firme. English

Title: The history of the Indies of New Spain / by Diego Durán ; translated, annotated, and with an introduction by Doris Heyden.


ISBN: 0806126493 (alk. paper)

Description: xxxvi, 642 p. : ill. (some col.), map ; 24 cm.

Note: Translation of: Historia de las Indias de Nueva-España y Islas de Tierra Firme.

Note: Includes bibliographical references (p. 595-608) and index.

Subject: Aztecs--History.

Subject: Aztecs--Social life and customs.

Subject: Mexico--History--To 1519.

Subject: Mexico--History--Conquest, 1519-1540.

Related name: Heyden, Doris.

Series: The Civilization of the American Indian series ; v. 210

Call numbers for ALDERMAN

F 1219.73.D8713 1994

Material: BOOK

Location: ALD-STKS
Call number: F320 .N4 L36 1999
Author: Landers, Jane.
Title: Black society in Spanish Florida / Jane Landers ; foreword by Peter H. Wood.
ISBN: 025202446X (cloth : acid-free paper)
ISBN: 0252067533 (pbk. : acid-free paper)
Description: xiv, 390 p. : ill., maps ; 24 cm.
Note: Includes bibliographical references (p. [281]-369) and index.
Subject: African Americans--Florida--History.
Subject: African Americans--Florida--Social conditions.
Subject: Slavery--Florida--History.
Subject: Florida--History--Spanish colony, 1565-1763.
Subject: Florida--History--Spanish colony, 1784-1821.
Series: Blacks in the New World

Call numbers for ALDERMAN
F320 .N4 L36 1999
Material
BOOK
Location
ALD-STKS

See Book loc. for description
Illustration with black explorer
Juan Ganideo

http://virgo.lib.virginia.edu/ulhtbin/cgisirsi/mprieEHhqV/250710575/9

6/20/02
THE HISTORY OF
THE INDIES
OF NEW SPAIN

By Fray Diego Durán

Translated, Annotated,
and with an Introduction
by Doris Heyden

University of Oklahoma Press : Norman and London
Portions of this translation are reprinted from *The Aztecs* by Fray Diego Durán, translated by Doris Heyden and Fernando Horcasitas, Copyright © The Orion Press, Inc., 1964, by permission of Viking Penguin, a division of Penguin Books USA Inc. The appendix, "Durán’s *Historia and the Crónica X*," by Ignacio Bernal, is reprinted from the Introduction to *The Aztecs*, by Fray Diego Durán, translated by Doris Heyden and Fernando Horcasitas, The Orion Press, 1964. It is used here with the permission of Ignacio Bernal.

The frontispiece and illustrations 1 to 62 of *The History of the Indies of New Spain* by Fray Diego Durán are reproduced courtesy of the Biblioteca Nacional, Madrid. Copies were made in the photo laboratory of the Biblioteca Nacional.

This book is published with the generous assistance of The McCasland Foundation, Duncan, Oklahoma.

![1219.73.D8713 1994]

Durán, Diego, d. 1588?
[Historia de las Indias de Nueva-España y Islas de Tierra Firme. English]
The history of the Indies of New Spain / by Diego Durán ; translated, annotated, and with an introduction by Doris Heyden.
29 cm. — (Civilization of the American Indian series ; v. 210)
Translation of: Historia de las Indias de Nueva-España y Islas de Tierra Firme.
Includes bibliographical references (p. ) and index.
ISBN 0-8061-2649-3 (alk. paper)
F1219.73.D8713 1994
972'.018—dc20
93-48624
CIP

The *History of the Indies of New Spain* is volume 210 in The Civilisation of the American Indian Series.

The paper in this book meets the guidelines for permanence and durability of the Committee on Production Guidelines for Book Longevity of the Council on Library Resources, Inc. ©

Copyright © 1994 by the University of Oklahoma Press, Norman, Publishing Division of the University. All rights reserved. Manufactured in the U.S.A.
Plate 57: The people of Tlacana receive Cortés in peace. (See Chapter LXXIII.)
A voyage to Senegal': or, Historical, philosophical, and political memoirs, relative to the discoveries, establishments, and commerce of Europeans in the Atlantic Ocean, from Cape Blanco to the river of Sierra Leone, To which is added an account of a journey from Isle St. Louis to Galam. / By J.P. [sic] L. Durand Translated from the French, & embellished with numerous engravings.


A collection of modern and contemporary voyages and travels. [1st series]; v. 4, no. 1

Series Title:
Notes:
Signatures: piA-ZH (L2 missigned L3)
Notes:
Citations:
Lib. Company. Afro-Americana, 3360 and 3361
Local Notes:
Acc. no. 3817.0 bound 1st with 3 other titles; collective series title page: A collection of modern and contemporary voyages and travels ... Vol. IV (London: Richard Phillips, 1806); Ms. annotation.

Local Notes:

Subject: Europeans --Africa. West.
Subject: Voyages and travels.
Subject: Senegal --Description and travel.
Subject: Africa, West --Description and travel.
Subject: SP3 Afro-Americana.

Local Entry: Imprint:ENG. London. 1806.

System No.: PALR92-B3902

Library Co. of Philadelphia Books: Rare U Afri Dur 70649.0 1 (My Library)

Library Co. of Philadelphia Books: Rare U Afri Dur IV 3817.0 .1 1 (My Library)
Call number: F2001_D97 1973
Author: Du Tertre, Jean Baptiste, 1610-1687.
Description: 4 v. in 3. illus. 24 cm.
Note: "Reédition exécutée d’après l’édition de Th. Jolly de 1667-1671."
Note: The 1st ed. was published at Paris in 1654 under the title: Histoire generale des isles de S. Christophe, de la Guadeloupe, de la Martinique, et autres dans l'Amerique.
Subject: Compagnie des Indes occidentales.
Subject: Indians of the West Indies.
Subject: Natural history--West Indies.
Subject: West Indies, French--History.

Call numbers for ALDerman
F2001_D97 1973 V.1 BOOK ALD-STKS
F2001_D97 1973 V.2 BOOK ALD-STKS
F2001_D97 1973 V.3 BOOK ALD-STKS
Call number: F2001 .D97 1973

Author: Du Tertre, Jean Baptiste, 1610-1687.


Description: 4 v. in 3. illus. 24 cm.

Note: "Réédition exécutée d’après l’édition de Th. Jol de 1667-1671."

Note: The 1st ed. was published at Paris in 1654 under title: Histoire generale des isles de S. Christo de la Guadeloupe, de la Martinique, et autres de l’Amerique.

Subject: Compagnie des Indes occidentales.

Subject: Indians of the West Indies.

Subject: Natural history--West Indies.

Subject: West Indies, French--History.

Call numbers for ALDERMAN Material Location
F2001 .D97 1973 V.1 BOOK ALD-STKS
F2001 .D97 1973 V.3 BOOK Checked Out (Recall Item)
Call number: G161 .P55 1st ser., 1805, v.4, no.1
Author: Durand, Jean Baptiste Léonard, 1742-1812.
Title: A voyage to Senegal; or, Historical, philosophical, and political memoirs, relative to the discoveries, establishments, and commerce of Europeans in the Atlantic Ocean, from Cape Blanco to the river of Sierra Leone. To which is added an account of a journey from isle St. Louis to Galam. By J.P. [I] L. Durand ... Tr. from the French, & embellished with numerous engravings.
Subject: Senegal--Description and travel.
Subject: Africa, Northwest.

https://virgo.lib.virginia.edu/uhtbin/cgiisirs/i/hVITrmcs0v/UVA-LIB/33560030/9 4/30/2005
Any account is "translated from the French, to embellished with numerous markings."

P 10 - Ship wreck - N.D. M.H. - "Catching stars" - highly fanciful - N.D. M.H.

125- Dress in Negro - highly fanciful

104 & 105 - Black marriage

136 - Charcoal & moos

141 - Moore following gum

144 - Durand etching - N.D. M.H.

166 - Negro swimming - Swimming trees.

The engravings are fanciful depictions - clearly not done on spot - & were produced by the publisher.

Their interest is in how non-racist the portrayals of blacks are.

136-137 - Northern soldier etc.

140-141 - Moore going gum

166-167 - Negro swimming - Swimming trees.
DATE: 9/25/01

TITLE: Histoire Generale des Antilles habitees par les Francais

AUTHOR: Jean Baptiste Du Tertre

LOCATED: Alderman stacks F2001.D97 V.1, V.2

NOTES:

Volume 1
- p 1 map of L’île de Saint Christophe
- p 64-65 map of L’île de la Guadeloupe
- p 102 map of Martinique

Volume 2
- a lot of pictures of birds, fish, insects
- picture of L’indigoterie and La Mengerie...the pictures that you already have
Image Caption: Negroes Swarming Trees.

In: A voyage to Senegal, or, Historical, philosophical, and political memoir discoveries, establishments and commerce of Europeans in the Atlantic Or Cape Blanco to the river of Sierra Leone. (published 1806)

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

Item/Page/Plate Number: opp. Pg. 167

Specific Material Type: Printed text

Collection Guide: Africana & Black History

Digital ID: 1247340

NYPL Call Number: Sc Rare 916.6-D (Durand, J.B.L. Voyage to Senegal)

View Library Catalog Record

Search For More Images
In: A voyage to Senegal; or, Historical, philosophical, and political memoirs relative to the discoveries, establishments and co Europeans in the Atlantic Ocean, from Cape Blanco to the river of Sierra Leone. (published 1806)

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

Item/Page/Plate Number: opp. Pg. 11

Specific Material Type: Printed text

Digital ID: 1247334

NYPL Call Number: Sc Rare 916.6-D (Durand, J.B.L. Voyage to Senegal)
0. Menagerie (house pets)
1. Case a Petun (tobacco shed)
2. Negre qui eJAMBE le petun - standing
3. Negre qui le torque - twisting
4. Negre qui le monte - hangs from
5. Negre qui matisser le maniace - grinds
6. Moulin a gregue le maniace - mill for grinding
7. Ancienne maniere de greguer le maniace - grinding
8. La Presse
9. Negrese passans la farine - flour
10. Negrese qui cuit la cassave
11. la case de maistre (by boat)
12. la cuisine (kitchen)
13. cassave qui seiche [sic - seche] duffle
14. corassole - OVER
Sucrerie

1. Moulins - Mill - note: it is an ox-powered

2. Fourneaux et chaudières - furnaces

3. Formes - forms - but really conical sugar pots

4. Vinaigrières - vinegar making

5. Cannes de sucre - sugar canes

6. Bicos cocos - coconut trees

7. Latanier - a type of tree

8. Pajomirioba - some kind of plant

9. Choux carrables - cabbage plant

10. Cases de negres - hut of blacks

11. Fiquier (Banana Fig Tree)
Dessin 1667

1. Fiquier d'Indien ou Raquette (plant)
2. Genipa (tree)
3. Cocu, et les Nogars qui le pillent
   Cocu = annatto
4. Cirage, Espinewoc (plant)
5. Bais de trompette (tree)
6. Bassin
7. la trompette
8. La Batterie
9. le réposoir
10. Chausses ou Sorgute l'Indigo
11. (NO 11)
12. Plante d'Indigo, Indigo plant
13. Noaques portant Indigo aux caissons pour
   le Seigneur
14. - Cour't rend whole Mm
Search Result -- Quick Search

Viewing record 8 of 9 from catalog.
☐ Check here to mark this record for Print/Capture

Call number: G161.P55 1st ser., 1805, v.4, no.1
Author: Durand, Jean Baptiste Léonard, 1742-1812.
Title: A voyage to Senegal; or, Historical, philosophical, and political memoirs, relative to the discoveries, establishments, and commerce of Europeans in the Atlantic Ocean, from Cape Blanco to the river of Sierra Leone. To which is added an account of a journey from isle St. Louis to Galam. By J.P. [!] L. Durand ... Tr. from the French, & embellished with numerous engravings.
Subject: Senegal--Description and travel.
Subject: Africa, Northwest.

Special Collections   Material Location
G161.P55 1st ser., 1805, v.4, no.1 RAREBOOK Special Collections SC-STKS

6/7/05 - Item is bound into Phillips, Durand account has 8 plates including map.
Senegal - Durand, at time of publication had been
in the former garrison of St. Louis -

Other scans are done, return to this item
for description materials & captions.

https://virgo.lib.virginia.edu/uhtbin/cgiisirs/hVITrcms0v/UVA-LIB/33560030/9
4/30/2005
This account is "translated from the French, embellished with numerous enlargements."

P 10 - Shipwreck - ND UH - highly fanciful - NO USE

P 56 - Catching stars - highly fanciful - NO USE

P 104 - Page 4 - Negro - highly fanciful

P 104 - Block medicine -

P 134 - Charcoal & Moore -

P 134 - Moore following gum

P 141 - Durand entertaining - NO USE

P 158 - Negro swimming trees

The enlargements are fanciful depictions - clearly not done on spot - but were produced by the publisher.

Their interest is how non-racist the portrayals blacks are.

Date: 11/11

50s rains over -

Black Moses of the Negro -

56 & 57 -

Top - 104 & 105 - Black Moses & Drinkers

50s - Worrier soldiers etc.

50s - Moore following gum

166 - 167 - Negro swimming trees

146 - 150

W. E. Hill
America de Bry, 1590-1634:
Amerika oder die Neue Welt: die "Entdeckung" eines Kontinents in 346 Kupferstichen /

Gereon Sievernich; Theodor de Bry

1990
German ô Book 463 p. : ill. (some col.), maps (some col.) ; 35 cm.

Ownership: Check the catalogs in your library.
Libraries that Own Item: 7
Search the catalog at University of Virginia Libraries

More Like This: Search for versions with same title and author | Advanced options ...

Title: America de Bry, 1590-1634:
Amerika oder die Neue Welt: die "Entdeckung" eines Kontinents in 346 Kupferstichen /

Author(s): Sievernich, Gereon; Bry, Theodor de; 1528-1598.

Publication: Berlin; New York : Casablanca,
Year: 1990

Description: 463 p. : ill. (some col.), maps (some col.) ; 35 cm.

Language: German

Series: Materialien zur Geschichte der europäischen Expansion ;
Bd. 1. T. 1;


SUBJECT(S)
Descriptor: America in art,
Indians -- Pictorial works,
Indians in art.

Named Person: Bry, Theodor de, 1528-1598. America -- Illustrations,

Geographic: America -- Pictorial works,
America -- Discovery and exploration -- Pictorial works.

Note(s): "Die hier vorgelegte Ausgabe gibt alle bekannten
Kupferstiche ... der vierzehn Teile der deutschsprachigen
Amerika-Serie mit den zugehörigen Tafeltexten wieder, nicht
jedoch die originalen Reiseberichte"--Zu dieser Ausg. b.
438. Includes facsimiles of the original title pages. Includes bibliographical references (p. 441-444).

Class Descriptors: LC: E141; Dewey: 970.01

Other Titles: America.; Amerika oder die Neue Welt.


Document Type: Book

Entry: 19920930

Update: 20020802

Accession No: OCLC: 34078646

Database: WorldCat

WorldCat results for: ti: america and ti: de and ti: bry. Record 5 of 23
DATE: Nov. 13

TO: Carola Wessel

FROM: Jerry Handle

NUMBER OF PAGES (INCLUDING THIS PAGE): 4

I found these pages which might be helpful. They are facsimiles of an early German edition. Can you send me by e-mail a translation of the Three Captions and a summary of the paragraphs on pp. 188 and 189? Many thanks (DANKA)😊

Jerry
p. 188 - Die Nigriten werden aus dem Mohrenlande auf die Insel ins Bergwerk geschickt

p. 189 - Als die Fundgruben keine Ausbeute mehr geben wollten, werden die Nigriten zum Zuckerzieben angehalten

p. 191 - Die Nigriten entlauen von wegen der Spanier weiter aus ihren Diensten und erschlagen etliche Spanier
Translation

"Nigriten" is not used any more, it originally meant black people (from the Latin "nigra" for black), but was used for "Africans".
The translation sounds a little awkward because I tried to keep the German syntax, and German sentences can be pretty long.

p. 188
Caption: "The Africans are being send from Africa to the mine on the island."
Text: "After the inhabitants of Hispaniola island had died so miserably because of much and hard work that only very few of them were left, the Spaniards out of necessity had to look for other servants to work in the mine. Therefore they bought, with their own money, a high number of Africans from Guinea, being the fourth part of Africa, and had those brought to them. Those were used in the mines until, after a while, the pits were exploited. This happened because after the Protugese had conquered this part of Africa by force, which was called Guinea by them and Genni or Genna by the inhabitants, and subdued it, they every year sold several hundred of the inhabitants to other nations, to be used instead of other servants."
"leibeigene Knechte": In Germany, people who have to work for a master and cannot move away without his permission, but they also have their own fields to work on, and they are not treated as badly as slaves. Therefore, I translated "servants".

p. 189
Caption: "After the yields of the mine were exploited, the Africans are ordered to boil sugar."
Text: "In the beginning, the Spaniards used the Africans in the mines. After these were exploited, they had to work on the pushing mills" [this is a technical term I had not heard before, sorry] "where the sugar cane is stamped/pushed, from which they boil sugar. And this is the kind of work most of them do until today. Since the island Hispaniola is humid and hot, sugar cane grows there very easily. This cane, after it was pushed, is boiled in a kettle and refined a number of times. Then they let it sit in the sun or, when the sun is not shining, store it in a closed barn, where no air is circulating, and warm it with a gentle fire, so that it dries evenly and becomes sugar, of which they get a big profit. In addition, they use the Africans to guard the cattle and for other necessary businesses.

p. 191
Caption: "Because the Spaniards treated them so badly, the Africans eloped from their service and killed several Spaniards."
"Wuerterei" could be translated as "furiousness", but I guess here it describes the way they behaved in relation to the Africans.
Nachdem die Einwohner der Insel Hispaniola wegen großer und schwerer Arbeit dermaßen jämmerlich umgekommen waren, so daß auch sehr wenig von ihnen übrigblieben, haben sich die Spanier der Not halben mit anderen leibeigenen Knechten versehen müssen, um das Bergwerk fürbaß mit ihnen zu bestellen. Derhalb haben sie mit ihrem eigenen Geld deren eine ziemliche Anzahl aus der Nigriten Landschaft, Guinea genannt, welche das vierte Teil Africas ist, erkaufs und zu sich bringen lassen. Diese haben sie im Bergwerk gebraucht, bis daß die Fundgruben mit der Zeit keine Ausbeute mehr geben wollten. Denn nachdem die Portugaler dasselbe Teil Africas, welches sie Guinea, die Einwohner aber Genni oder Genna nennen, durch Kriegsgewalt erobert und unter sich gebracht hatten, pflegten sie alle Jahre etliche hundert der Einwohner anderen Nationen zu verkaufen, so sie anstatt der Leibeigenen als Knechte zu gebrauchen waren.
all 3 - Hispanic/a

p. 188 - sent

The Negro, African to the miscegenation of New Spain Spanisha

p. 189 - Suna Math

191 - Despite slavery slaves who escaped to Spanish Hispanic/a went to harsh treatment of later required by others forced for Spanish
Als die Fundgruben keine Ausbeute mehr geben wollten, werden die Nigrten zum Zuckersieden angehalten.


Über das brauchen sie die Nigrten als Viehhirten und auch zu anderen notwendigen Geschäften.
The Atlantic Slave Trade and Slave Life in the Americas

Source
Gereon Sievernich (ed.), America de Bri., 1500-1634: Amerika oder die Neue Welt (Berlin 1990), p. COMPLETE

Comments
COMPLETE

Acknowledgement
Vanderbilt University Library

Click on the image to open a larger version in a new window.
Click on the image to open a larger version in a new window.
Viewing record 2 of 8 from catalog.

Call number: E 141 .B883 D8 1987
Author: Duchet, Michele
Title: L'Amérique de Théodore de Bry : une collection de voyages protestante du XVIe siècle : quatre études d'iconographie / par Michèle Duchet ... [et al.].
ISBN: 2222039339
Description: 283 p. : ill., maps ; 27 cm.
Note: Introduction in French and English.
Note: Bibliography: p. [279]-283.
Subject: Bry, Theodor de, 1528-1598. America.

Call numbers for ALDERMAN
E 141 .B883 D8 1987
Material BOOK Location ALD-STKS

http://virgo.lib.virginia.edu/uhtbin/cgiisirsi/7yBloOpeww/164280360/9
6/21/02
N. GRITAE EXHAUSTIS VENIS METALLICIS CONFICIENDO
SACCHARO OPERAM DARE DEBENT

Les mines épuisées, les Noirs sont contraints au travail du sucre

Cinquième partie, fol. 2

Pl. 81
NIGRITAE IN SCRUTANDIS VENIS METALLICIS AB HISPANIS IN INSULAS ABLEGANTUR

Les Espagnols transportent aux flots les nègres pour la recherche des filons d'or

Cinquième partie, fol. 1

Pl. 80
Source
DeBry, Americae... (COMPLETE, 1590), part 5, plate 2

Comments
Woodcut depicts human-powered sugar mill and various phases of sugar manufacture at a very early period. Note cauldron in left-hand corner for boiling the sugar, and the pots into which the unrefined sugar was placed; background shows sugar cane reaping. It is difficult to ascertain if the figures in this image are intended to be Africans or Amerindians—or, perhaps, both.

Acknowledgement
Library of Congress, LC-USZ62-68966

sugar making, Hispaniola, late 16th cent.

Click on the image to open a larger version in a new window.
June 15, 2002

Jerry,

This one's fun. You query, Africans or Amerindians. Its Africans. We have this in DeBry's Latin version, Franfurt, 1590 to around 1600, printed in several parts. This illustration is in Pars Quinta published in 1595. The text is actually Girolamo Benzoni's Historia del Mondo Nuovo (Venice, 1565 & many editions thereafter). Happily, I have the Hakluyt Society translation (London, 1858) and its likely you do too. Wherein, Book II begins with his description of the use of blacks from Guinea as slaves, mining gold & silver, then manning early sugar plantations. He also writes of the Spaniard's sadistic punishments inflicted on their slaves, and of an attack on a rebel slave settlement. All these are illustrated and you should have from this source three other illustrations. You have No. II showing sugar harvesting. No. I shows them mining; No. III shows the various punishments; and No. IV shows the attack on a maroon settlement. Benzoni arrives in 1541 and is writing about developments in place at that time. Are these the earliest printed graphics depicting African slave labor in the New World?

These of course might already be on your site. I have got to stop visiting there and get to my report writing. While I am learning a lot on your site, it is becoming, right now, a major distraction. Its fun and educational and thus the perfect rationale for procrastination. I expect this new-found resolve to last maybe a day or two.

[Signature]
Click on the image to open a larger version in a new window.
Sugar Making, Hispaniola, late 16th cent.

Image Reference
LCP-25  - also LCP-52
LCP-53

Source
Girolamo Benzoni, Americae pars quinta nobilis & admiratione . . . (Frankfort, 1595), part V, fig. 2. (Copy in Library Company of Philadelphia; also, Library of Congress, Prints and Photographs Division, LC-USZ62-68966)

Comments
Title, "Nigritae exhaustis venis metallicis conficiendo saccharo operam dare debent . . . II." ("The veins of gold ore having been exhausted, the Blacks had to work in sugar") thanks to Connie King, LCP for the translation. The woodcut depicts human-powered sugar mill and various phases of sugar manufacture at a very early period. Note, cauldron in left-hand corner for boiling the sugar, and the pots into which the unrefined sugar was placed. This is one of the earliest known illustrations of sugar making in the New World, and is the fanciful depiction by De Bry, the illustrator, based on a brief passage in Benzoni (and, perhaps, other voyagers): "When the natives of this island (Espanola) began to be extirpated, the Spaniards provided themselves with blacks (Mori) from Guinea . . . and they have brought great numbers thence. When there were mines, they made them work at the gold and silver [Benzoni, fig. 1]; but since those came to an end they have increased the sugar-works [Benzoni, fig. 2, above], and in these and in tending the flocks they are chiefly occupied, besides serving their masters in all else" (See History of the

New World by Girolamo Benzoni, of Milan. Shewing his travels in America, from A.D. 1541 to 1556 . . . Now first translated, and edited by Rear-Admiral W.H. Smyth [London: Printed for the Hakluyt Society, 1857; original published in Venice, 1565], p. 93. For this illustration in color, with the accompanying description in German, see Gereon Sievernich (ed.), America de Bry, 1590-1634: Amerika oder die Neue Welt (Berlin, 1990), p. 189. (Thanks to Phil Lapsansky for assistance in identifying this and other illustrations by DeBry; and to Carola Wessel for translations from the German.)
[India Orientalis. pt. 2. Latin] II. pars Orientalis, in qua Ioh. Hvgnis Lintscotani Navigatio in Orientem, item regna ... mores*que Indorum & Lusitanorum pariter in Oriente degentium ... proponuntur

Bry, Johann Theodor de, 1561-1623?

Author: Bry, Johann Theodor de, 1561-1623?

Title: [India Orientalis. pt. 2. Latin] II. pars Orientalis, in qua Ioh. Hvgnis Lintscotani Navigatio in Orientem, item regna ... mores*que Indorum & Lusitanorum pariter in Oriente degentium ... proponuntur. Ex Lintscotis ... primum ... Belgice in publicum dedict ... nunc ... Latine ... reddita enunclauit Tevcrides Annaevs Lonicervs. Additae sunt passim D. Paludani annotationes: item icones is ære factae per Ioh. Theodorum, & Ioh. Israelam de Bry, quorum sumptibus opus ipsum recens iterum foras datum.

Publication info: Francfordii, Ex officina W. Richteri, 1599.

Description: 114 p. 39 plates, port., 3 fold. maps. 31 cm.

Note: Contains chapters 1-44 of Linschoten's Itinerario.

Note: Translation of: Reys-skryt vande navigatien der Portugeysers in Orienten.

Note: First ed. Cf. Church Cat. of books relating to ... America, 207.

Subject: Voyages and travels.

Related name: Linschoten, Jan Huygen van, 1563-1611. Navigatio in Orientem.

Related name: Bry, Johann Israel de, d. 1611.

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Scan - Plate I (BATAVIUM GABAM) - no caption
Boogdriel P. 103; Text p. 114
Fig. 44

Note -
In all scans,
keep title on top,
but omit descriptive material
on bottom
[India Orientalis, pt. 6. Latin] Indiae Orientalis pars VI. veram et historicam descriptionem avferit reigi Guineae ... continens, qua situs loci, ratio vrbium & domorum, portus item & flumina varia, cum variae incolumarum superstitionibus ... linguis & moribus ... explicantur
Bry, Johann Theodor de, 1561-1623?

Author: Bry, Johann Theodor de, 1561-1623?

Title: [India Orientalis, pt. 6. Latin] Indiae Orientalis pars VI. veram et historicam descriptionem avferit reigi Guineae ... continens, qua situs loci, ratio vrbium & domorum, portus item & flumina varia, cum variae incolumarum superstitionibus ... linguis & moribus ... explicantur
Latiniate ex Germanici Donata, studio & opera M. Gotardi Atrchvs. Illustrata in aes incisis iobouus, inque lucem edita & Johanne Theodor & Johanne Israel de Bry.


Description: 127 p. 26 plates. 31 x 20 cm.

Notes: Sole edition, first issue, with coat of arms of Johans Adam, abp. of Mayence on sig. (7); the texts for plates II and III interchanged; and the arabic numeral 2 on plates 22 and 24 reversed.

Notes: Church 213.

Notes: Translated, with some changes, from the account of Pieter de Marees.

Subject: Guinea--Description and travel.

Related name: Marees, Pieter de. Indiae Orientalis pars VI.

Related name: Arthus, Gulielmus, 1570 1630?

Related name: Bry, Johann Israel de, d. 1611,

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13 Scans - 8 Used
A Visual Record

Slave Life in the Americas:

The Atlantic Slave Trade and

Help://witch cocks/writing/and/shavery
[India Orientalis, pt. 12, Latin] Historiarvm Orientalis Indiæ tomus XII. in tres libros siue tractatus distributus. Qvorum primvs continet descriptiones chorographicas & topographicas regnorum, prouinciarum, insularum, vrbium, castellorum, emporiorum, montium atque fluuiorum, totius illius continentis, quae vulgo Orientalis Indiæ nomine censetur: imprins chersonesi aureæ, sinarum, iaponum, sinus persici & ganetici, oceani eoi & littoris africanae: adiectis incolarum moribus & ritibus, ipsiusque soli ingenio & natura

Bry, Johann Theodor de, 1561-1623?

**Author:** Bry, Johann Theodor de, 1561-1623?

**Title:** [India Orientalis, pt. 12, Latin] Historiarvm Orientalis Indiæ tomus XII. in tres libros siue tractatus distributus. Qvorum primvs continet descriptiones chorographicas & topographicas regnorum, prouinciarum, insularum, vrbium, castellorum, emporiorum, montium atque fluuiorum, totius illius continentis, quae vulgo Orientalis Indiæ nomine censetur: imprins chersonesi aureæ, sinarum, iaponum, sinus persici & ganetici, oceani eoi & littoris africanae: adiectis incolarum moribus & ritibus, ipsiusque soli ingenio & natura... Lvdovicvs Gotofridvs ex Anglico, et belgico sermone in latinum transitut, nouis accessionibus locupletauit, ordinem & concinnitatem addit: non sine tabulis chorographicis & figuris æneis, vnde lumen toti historiae.

**Publication info:** Francofurti apud Wilhelmvm Flizzervm angulgam, bibliopolam, 1628.

**Description:** [2] p. l., 208 p. illus., 2 double maps. 31 x 20 cm.

**Note:** Sole edition.--Church 224.

**Local note:** Modern binding by Sangorski & Sutcliffe for Henry Stevens, Son & Stiles, London.

**Subject:** Voyages and travels.

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

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

**Related name:** Gottfried, Johann Ludwig, 17th cent.

**Other title:** Historiarum Orientalis Indiæ tomus XII.

**Holdings**

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[Broad Record | Full record]


Bry, Johann Theodor de, 1561-1623?

Author: Bry, Johann Theodor de, 1561-1623?
Title: [India Orientalis pt.13. Latin. Appendix] Appendix regni Congo. Qva continentur navigationes quinque Samuelis Brunonis, eius & chirurgi balineensis, quas recenti admodum memoria animosè suscepit & feliciter perfect. Omnia ad ipso quidem avthore germanico idiomate conscripta, nunc verò in latinam lingwam translata ...


Description: 3-[4-8], 86 p. Illus. 30 x 20 cm.
Note: Page 85 numbered 81.
Note: Sole edition.--Church 225.
Note: Engraved t.-p.; head and tail pieces; initials.
Local note: Modern binding by Sangorski & Sutcliffe for Henry Stevens, Son & Stiles, London.
Subject: Voyages and travels.
Subject: Africa--Description and travel.
Subject: Guinea--Description and travel.
Related name: Braun, Samuel, 1580-1668.
Other title: Appendix regni Congo.

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record 22 of 49 for search author "de bry"

[India Orientalis. pt. 10. Latin] Indiae Orientalis pars x, qua cont historia relatio sive descriptio novi ad Aquilonem transitvs, sup Americas in Chinam atq[ue] Iaponem ducturi, quemadmodum Henrico Hudsono ... inuenus est, addita breui insularum & locorum in itinere isto occurientium, ex Iohannis-Hugonis Lintschottari itin resumpta commemoratione. Item, Discrsvs ... super detecta nuper a Moscis detectae & occupate sunt

Bry, Johann Theodor de, 1561-1623?

Author: Bry, Johann Theodor de, 1561-1623?

Title: [India Orientalis. pt. 10. Latin] Indiae Orientalis pars x, qua cont in historia relatio sive descriptio novi ad Aquilonem transitvs, sup Americae in Chinam atq[ue] Iaponem ducturi, quemadmodum Hudsono ... inuenus est, addita breui insularum & locorum in itinere isto occurientium, ex Iohannis-Hugonis Lintschottari itin resumpta commemoratione. Item, Discrsvs ... super detecta nuper a Moscis detectae & occupate sunt

Publication info: Francofurti, Typis viduae M. Beckeri, 1613.

Description: 32 p. 3 plates, 3 fold. maps. 31 x 20 cm.

Note: With the exception of the section from Linschoten, the contents of the book were taken from a collection edited by Hessel Gerritsz in 1612, entitled Beschryvinghe van der Samoyeden landt.

Note: First ed. Cf. Church. Cat of books relating to ... America, 222

Local note: Modern binding by Sangorski & Sutcliffe for Henry Stevens, Son & S. London.

Subject: Voyages and travels--Collected works.

Related name: Linschoten, Jan Huygen van, 1563-1611.

Related name: Quelròs, Pedro Fernandes de, d. 1615.

Related name: Gerritsz, Hessel, 1581?-1632, Beschryvinghe van der Samoy landt.

Related name: Arthus, Gotthard, 1570-1630?

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Total Pages: 1
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Title or Description: Bry, India Orientalis
Specific Pages: PLATE
I. Representatio VIRO-01
III " VESTI-02
IV " FORI-03
V " VARIA-04
VII " PROCES-
XIV " AGRI-
XV " FAM-
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INSZENIERTE WELTEN
STAGING NEW WORLDS

Die west- und ostindischen Reisen
der Verleger de Bry, 1590–1630
De Brys' Illustrated Travel Reports,
1590–1630

Susanna Burghartz (ed.)

ERNST VAN DEN Bogaarten

De Bry's Africa
(2004)

Schiwabe Verlag Basel
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De Brys' Africa

The series of profusely illustrated travel accounts and geographical descriptions of the East and West Indies by the brothers Johan Theodore and Johan Israël de Bry include a deliberately differentiated representation of Africa south of the Sahara. *Beschreibung des Königrechs Congo* by Duarte Lopez and Filippo Pigafetta (1597) is actually the initial volume of the East Indian series.¹ The following four volumes (1598–1601) are about Asia. However, volumes two and three include passages on Gabon, Mozambique and Cape of Good Hope that the de Bry brothers considered important enough to illustrate with prints designed by themselves. The ninth volume of the West Indian series (1601) contains a short passage on Cape Lopez, once again including newly designed illustrations.² Two years later the brothers devoted the sixth volume of the East Indian series to a region in Africa, this time the Gold Coast described by Pieter de Marees.³ Between 1597 and 1603 they covered all of the parts of Africa south of the Sahara that were frequented by Europeans, with the exception of Senegambia and the Ríos de Guiné. The works of Lopez/Pigafetta and De Marees provided most of the material with which de Brys' Africa was constructed. The other three sources offered supplementary data.

The accounts of Kongo and the Gold Coast were written by eye-witnesses, but they differed considerably in character. The Portuguese Duarte Lopez spent the period from 1578 to 1583 as a merchant in S. Salvador, the capital of the kingdom of Kongo, at that time still the largest political unit in Central Africa, though internally weakened and facing external threat. Since the conversion to Christianity of João I at the end of the fifteenth century, the kings of Kongo had maintained relations with the king of Portugal and the Pope. Under the straitened circumstances at the end of the sixteenth century, Alvaro I entrusted Duarte Lopez with a mission to Philip II, king of Spain and Portugal, and to the Pope, Sixtus V. During his stay in Rome, Lopez came into contact with Filippo Pigafetta, who had fought the Turks in Croatia and
Hungary as an artillery officer and had travelled in the Middle East. He was a man of action and the author of printed works on military and geographical subjects. He questioned Lopez on his experiences in Africa and collaborated with him to write the *Relazione del regno di Congo delle circonvicine contrade* (Rome 1591). The humanistically trained Italian military officer and diplomat modelled the knowledge, views and intentions of the Portuguese traveller in Africa. The first part of the book offers a geographical survey of Central Africa; the second contains a history of the monarchy and of Christianity in Kongo from the end of the fifteenth century.

There is nothing to indicate that the eight illustrations in the Roman edition go back to illustrations made by Lopez or someone else on the spot. They do not present the first realistic images of black Africans in their country of origin, as the engravings after John White had done for the Indians of North America. The texts on the subjects of the illustrations correspond fairly closely to the plates. The unknown artist and engraver designed the images to draw the reader's attention to a limited number of scattered passages on the natural resources, morals and customs of the region. The illustrations assist the reader to remember key biological and ethnographic facts, as the inclusion of a map offers a general picture of the geographical information. They are the result of close observation and illustration in the Kongo, but of close reading in Rome.

Pieter de Marees, a native of Holland, wrote about what he had been able to observe in various spots on the Gold Coast during his stay of almost 3 years. Probably he fashioned his account entirely by himself. He had served in an unknown function on a vessel from the Netherlands that traded in gold, ivory and pepper. In the dedication of the book he writes that he went specially to the Gold Coast to produce a first-hand report of the customs, morals and religion of the natives, because it had not yet been done for that part of the world. It is conceivable that his primary motive in taking part in the voyage was to satisfy his intellectual curiosity. He knew the descriptions of America and Asia from Linschoten's *Itinerario* and of the Kongo from Lopez and Pigafetta, which had been published shortly before in the Netherlands. They seem to have aroused an ethnographic curiosity in this well-educated man. The *Beschrijvinge ende historische verhael van't Goutenlandt van Gemee* is mainly an ethnography, in contrast to the *Relazione del regno di Congo*, in which ethnographic information was embedded in historical narrative and geographical description.

De Marees mentions in the dedication that he worked on his description while on board. He adds that he had 'enlivened' his comments 'with several attractive figures'. It is quite plausible that he sketched *ad vivum*. He was back in Amsterdam on 21 March 1602 and dated the dedication of the book to 7 July, and the foreword to

15 July of the same year. According to the title page of the original edition, the work was published in 1602. The rapid publication supports the claim that part of the text and illustrations were done on the spot. However, his description is certainly not based entirely on his own observations and field-notes. For the chapters on flora and fauna he drew on the work of Ambroise Paré. Although the designs for the engravings may have drawn on sketches done by De Marees, very little in the illustrations refers convincingly to observed reality. This makes it probable that the texts and illustrations done in Africa were modified and supplemented in the Netherlands for publication.6

De Marees devoted more than forty of the fifty chapters of his book to the customs of the residents of the Gold Coast, reserving a further two for the account of the city of Benin and the inhabitants of Cape Lopez. Twenty of the ethnographic chapters begin with a full-page illustration. Sometimes the plate corresponds entirely or largely to one or more passages in the chapter, sometimes there is no apparent connection and the relevant texts are to be found elsewhere in the book. As in the *Relazione*, the plates in the *Beschrijvinge* are a tool to assist the reader in digesting the ethnographic information provided in the text.

The designers of the prints for the *Relazione* and the *Beschrijvinge* applied the same visual and conceptual formula, an elaboration of the formula applied in sixteenth-century costume books. The core of the series consists of the representations of ethnic and other social groups. They are shown as male-female couples standing in a foreground, sometimes accompanied by a child. The background consists of a landscape seen from a bird's-eye perspective. The men and women display the variations in dress of different social groups, but in these plates dress also indicates behaviour and custom. It provides elementary information about the civility of a social group following the rough and ready formula 'the more dress the more civility, the more nudity the more savagery'. The geographical features, plants and trees in the background landscape give a rough indication of the natural environment of the couples, while the architectural elements and possibly small scenes with people delineate the social environment. The attributes of the figures, their gestures and the background details can refine these rough indicators and raise certain aspects of civility for discussion, such as the nature of the political regime, the relations within the family, or economic and religious behaviour. The prints supplementing the core, composed in different ways and displaying other subjects, most of the time offer additional information about these aspects. Sometimes the de Bry brothers supplemented the plates of the ethnographic programme with plates with narrative and more emotional images depicting specific events or shocking acts that characterised a whole way of life.
The de Bry brothers left the original series of illustrations largely intact. The eight plates of the *Relatio* consisted of three plates with pairs of men and women from Kongo, three scenes with a man being carried in a litter or on a bed, and two plates that referred to the natural resources (the *Palm* and the *Zebra*). The brothers added three narrative plates to illustrate the passages on the conversion of Kongo to Christianity from the historical section of the book. In three other additional plates they showed the wilderness and heathendom of the residents of neighboring regions. They turned the *Palm* into a plate containing a large number of wild animals. The plates in the *Beschrijving des Koningsrechts Congo* total fourteen, seven copied from the original edition and seven new ones. The de Bry brothers slightly changed the sequence of the plates and added extracts from the text to both old and new plates as captions. This was a service to the reader, who no longer had to search in the main body of the text. All the same, they still regularly referred to the relevant chapters to indicate that more information was to be found there.

The brothers tackled the series of twenty full-page plates from De Marees in the same way. The original series consisted of five plates with men and women representing the different ranks of Gold Coast society, five on specific activities involving the coastal society as a whole such as trading on the market and religious and political ceremonies, four on hunting, fishing, and the use of seaworthy canoes for coastal trade, and four on the fauna and flora. The last two plates of the original series are an appendix to the set dealing with the Gold Coast. They show the reception of Dutch merchants by the king of Cape Lopez and what the men and women there look like. The de Brys adapted one plate, combined two plates in one, and added six new ones. Three of the new plates concern specific practices on the Gold Coast, one illustrates ethnographic information about the city of Benin, and the remaining two provide topographical views of S.Tomé and Elmina that correspond to the two historical chapters on the Portuguese in West Africa. The brothers thus expanded the original series of twenty into one of twenty-five plates, plus the plate with hairstyles from Benin, the only plate within the text that was also an extra in the original series. They used the captions of the original plates and devised new captions for the new plates. In this way they identified the different parts of a scene, but anyone wanting to know more would have to search for the relevant passages in the main text. Unlike their earlier adaptation of the plates from the *Relatio* and from Linschoten’s *Itinerario*, they allowed the plates in De Marees to maintain their original function.

The adaptations and additions did not essentially change the subject of the series of images from the original works. The overarching theme remained wilderness and civility, albeit more emphatically combined with the older contrast between heathendom and Christianity. This contribution presents an interpretation of the captions and—in the case of De Marees—the relevant passages from the main body of the text with the assistance of the images. It will be demonstrated that the plates not merely help to commit to memory the variety of human customs and natural environments described in the texts, but are coded to encourage comparison and classification of societies according to degrees of civility and heathendom and suggest a detached look at the European involvement in Africa. The plates under review do not give us the impression that we are looking at Africans from around 1600, in the way that John White’s illustrations offer us a glimpse of the Algonkin on the coast of North Carolina. What they do offer is a view of Black Africa as described by Lopez/Pigafetta and De Marees, amalgamated and elaborated by the de Bry brothers, and perhaps shared by their public.

The pseudo-Christian, semi-civility of the kingdom of Kongo

The first two plates in the de Bry edition of *Beschrijving des Koningsrechts Congo* bear on the conversion of the Kongolesse to Christianity. They are followed by the plates with Kongolesse men and women and the scenes of being carried on litters (all with a mountainous landscape and a large city in the background), after which comes the zebra, the other wild animals, the destruction of the pagan zoomorphic idols, and finally the wild heathen from the neighboring regions (against a rural background without a city). These historical and geographical arrangements of civility and wildness expanded to the theme of the human dependence on nature that the plates in the original Roman series had suggested: in that series, the reader was led from the vegetable domain (the *Palm* via the animal domain (the *Zebra*) to the realm of humanity (the pairs of men and women and the litter scenes), a sequence that stressed human dependence on God the Creator and made it clear that they did not want to deal with civility and wilderness without at the same time explicitly treating Christianity and heathendom.

Catholic missionaries in the sixteenth century regarded conversion to Christianity as a crucial event that defined the contact between European Christians and non-European pagans. No matter how well or badly the relations developed, the
Die erste Figur von Ankunft der Portugiesen in die Landschaft Sogno.


Die andere Figur, wie die Portugiesen vor dem König in Congo ersehen.

Entschuldigung, es ist schwierig, die genaue Bedeutung der lateinischen Texte zu verstehen, da sie nicht vollständig oder lesbar sind. Es ist möglich, dass es sich um eine Beschreibung der Ankunft der Portugiesen in den Kongo handelt, aber der Text ist zu unvollständig, um eine genaue Übersetzung oder ein natürliches Lesen zu ermöglichen.
Europeans brought the foreigners the isestimable gift of the prospect of Eternal Salvation and an essential ingredient in learning how to live a civil life. The de Bry brothers seem at first sight to share this opinion. In the left background of The Conversion of the Count of Sonho (fig. 35), the count, a vassal of the king of Kongo, is shown warmly welcoming the Portuguese. In the foreground he receives the sacrament of baptism in the presence of a few Kongoese nobles and a crowd of armed Portuguese, while in the hastily erected church two priests celebrate mass at two altars (the text mentions three) and a third priest instructs a group of Kongoese in the faith from a pulpit. In the right background a column of Portuguese and African porters set out from Sonho for the capital deep in the interior. There the king graciously welcomes the Portuguese, as is shown on the next plate. Seated under a baldachin on a tall platform, he receives the gift of a vestment and crucifix from a Portuguese priest (fig. 36). Kongoese have prostrated themselves before the dais and express their joy by raising their legs in the air, while others hasten to join them, waving their arms in joy. The commander of the Portuguese bares his head and bows, the troops behind him just stand and watch, apparently somewhat puzzled by the way in which the Kongoese express their gladness and humble themselves before their sovereign.

The plates and accompanying texts seem to record a missionary triumph of the Church of Rome, but some parts of the image and text suggest that the Protestant de Brys were not of the same opinion. According to the caption, the Kongoese accepted the belief of the strangers because they were superstitious enough to take them for gods. Conversion did not drive away their superstition. The masses at the three altars in honour of the Holy Trinity were in line with their former idolatry and polytheism. The king accepted the vestment and crucifix as a precious object, the populace expressed its joy in an unrestrained manner, and the display of respect for the king was a sign of despotism as yet unheeded by God's law. The background of the Destruction of the Idols (fig. 37) shows that, before the arrival of the Portuguese, the Kongoese worshipped zoomorphic idols in temples and in their homes. The scene in the foreground makes it clear that conversion was imposed from above. They did not destroy the idols on the basis of inner conviction, as the Protestants had recently done during the iconoclasm, but on the king's orders. In the eyes of a Protestant, the conversion of the Kongoese to the Church of Rome was to exchange one form of idolatry for another.14

These two plates offering ironic view of the missionary triumph in Kongo can also be considered as the depiction of two models of encounter between whites and blacks. The first plate shows the blacks taking over a defining custom of the whites and both parties cooperating in a common task. They achieve commonalty. The sec-
Erdn van den Boogaart

ond plate shows that the Kongoles king kept the whites at a distance and expected them to observe local customs, despite the acceptance of the accoutrements of Christianity. An exchange took place, but the parties remained strangers to each other.

Surprisingly, the Kongoles in the plates with men and women (figs 38 and 39) are neither black nor represented with 'negroid' physiognomies. The engravers probably deliberately left the skin white so that the plates could be coloured by hand later. The long face, sharp nose and wavy hair closely follow the text: "The men and women are black; some are of a lighter hue, tending towards olive. Their hair is curly and black, or red in some cases. The men are of average height; except for the blackness of the skin, they resemble the Portuguese. The pupil of their eyes is varied in colour, black or the colour of the sea. Their lips are not thick like those of the Nubians and other blacks. Their faces are coarse or fine, as varied as those of the inhabitants of our countries, and not like those of the blacks of Nuba and Guinea." The European features given the Kongoles by the designer of the Roman series and copied by the de Brys mark a deliberate break with the stereotypes of Black Africans that had become conventional in the sixteenth century and to which the text refers. The people of "Gennes" had already been represented with a round face, curly hair and a flat nose in an individual Antwerp woodcut from the beginning of the century. The de Brys had represented the black slaves in Spanish America in the same way, and in the plates on Kongo they fell back on this stereotype when it came to representing the savage blacks of the neighbouring regions. They used physiognomy as one of the markers to distinguish between regions of wildness and civility in Central Africa.

Dress was another marker that distinguished the relatively civil Kongoles, who covered a large part of their body, from the scantily clad savages of the neighbouring regions. The Kongoles made their clothing from palm fibre. They did not use animal fibres, even though they kept sheep and goats. The palm 'from which silk is made', which was the first in the original series of plates, referred to this limited use of natural resources. The products of palm fibre were not inferior to the damasks, satins and silks of Europe, but the Kongoles made a very simple use of their vegetable materials. They draped the clothing around their body and covered it with animal skins. They had no stitched clothing. Only the men's hats were modelled. Dress showed that the Kongoles were more civil than the residents of the adjacent territories, but less civil than the Europeans and those Asians who made use of animal fibres and wore proper costumes.

The plates with men and women show that Kongo was a hierarchical society. The plate with women presents a triple division: noblewoman, commoner, and slave, while the men are divided into two categories: noblemen and servants/slaves. The lit-
Von den Annivohnern des K. 12
nigreichs Loango, auch von den Anniguern, auf
den 7. Capitel des ersten Buch.

Fig. 41: De Bry, Orientalische Indien, vol. I (1597), pl. 12: Warrior from Loango and cannibal Anniguans

Fig. 42: De Bry, Orientalische indien, vol. II (1598), pl. 3: Christian and Muslim Couple from Mozambique
Heathen savagery and borderline cases of civility in the territories surrounding Kongo

The three new plates on the regions surrounding Kongo contrast limited civility with outright savagery, with the exception of Loango shown to be more or less on the level of Kongo. The Anziquans (fig. 41) are situated north of Kongo in the hinterland of Loango, the Jaga east of Kongo, and the Amazonas in a western border territory of the East African empire of Monomotapa. All three are represented without footwear and dressed in a short loincloth or entirely naked. They were believed to be formidable warriors and accordingly some of their distinctive weapons are depicted. The texts suggest that they live primarily from war and are parasitic robbers without fixed abodes, agriculture and public authority. Other differences concern even more fundamental distinctions. The Anziquans were cannibals who killed and consumed their own relatives. In accordance with the text, the de Brys depicted a butcher's stall with human meat, suggesting a nutritional cannibalism. According to the caption the Jaga were cannibals too, but of a different kind. They ate their dead enemies, a sign of uninhibited vengefulness. The Amazonas formed a community of women who did not recognise marriage or male authority and behaved as men by acting as professional warriors. These three peoples violated the basic rules of civil living.

In their Linschoten edition the de Bry brothers briefly returned to the territories bordering on Kongo in the wide sense of the term. Apparently they did not want their public to forget the savage side of Africa. In the original Dutch Itinerario, the exceptionally low position of the Mozambiquans in the hierarchy of civility was indicated by a print with two pairs of men and women. They were depicted with the stereotypical round faces, flat noses and curly hair. The brothers copied this plate (fig. 42). On the right is a converted couple from the coastal region near the Portuguese settlement. Nevertheless, they are both heavily tattooed on the face and chest. The man wears nothing but a penis string, the woman is fairly decently dressed. The other couple is Muslim or pagan, living further in the interior. The man is doing something puzzling with a small bow, the woman is carrying a baby on her back who leans over her shoulders to suck from one of her pendulous breasts. The nakedness and nonchalant attitude towards the child show that the Mozambiquans were on a very low rung of civility.

In one of the new plates that they added to the series, Johan Theodore and Johan Israel de Bry drove home the message about the heathen Mozambiquans even more vigorously (fig. 43). They showed how the people of the interior castrated their prisoners-of-war. The warriors offered the trophy penises to their ruler by first put-
Wie die Caffres einander bekrie gen/ und wo mit sie ihre Heiden that für dem König bezeugen.

Erste Ankunft erster Holländer in Gabun.

Fig. 43: De Bry, Orientalische India, vol. ii (1590), pl. 4: Victory ceremony among bearded Mozambiquans.

Fig. 44: De Bry, Orientalische India, vol. ii (1590), pl. 1: Dutchmen received by King of Gabon.
ting them in their mouths and then spitting them out at his feet. The ruler passed the present on to one of his nobles. Eventually they ended up on the necklaces of the noble women. This scene seems to be a crude and disparaging joke at the expense of the Mozambiquans, a tale spun out of an assumed or observed war custom. The extreme corruption ascribed to these heathen, black Africans can be seen from the participation of the king and the nobility in these obscene practices. Nevertheless, the distinction between nobility and commoners shows that the Mozambiquans did not live in a pre-civil state.

In the third volume of the East Indian series an African people appeared that seemed to be almost excluded from civility: the Hottentots. They were small in stature and wore nothing but animal skins. They lived from collecting, hunting, and tending herds. They ate the intestines of slaughtered cattle raw and cooked the meat until it was half-done in an ox-hide hung above a fire. The only indication that they were not completely savage consisted of their custom to cover the genitals. These small people — whose skin was reddish brown, not black — formed the bottom line of civility in Africa south of the Sahara.

The de Brys added to Linschoten’s Itinerario (the second volume in the East Indian series) a passage on Gabon. The two accompanying illustrations make it clear that this region did not rank very high in the African hierarchy of civility. Like the Mozambiquans, the Gabonese are portrayed with the stereotypical round faces and curly hair and wearing only a loincloth. However, the main purpose of the illustrations is to repeat with variations the theme of the two models of encounter between whites and blacks that was first broached in Lopez and Pigafetta. The first plate (fig. 44) shows the intimidating act of homage that Dutch merchants had to perform in front of a local chief. The king is seated high up in semi-darkness. At his feet lies a naked, old woman who is fanning him. The foreigners are kept at a distance and are made to conform to local custom. Whites and blacks do not establish any commonality. The next plate shows how in another spot blacks who had never seen whites before gave the Dutch an ecstatic welcome. The local chief joined in the celebrations. He seated himself on a low chair in front of his house, demonstrating an other, less elevated type of authority. He had whitened his whole body for the occasion. According to the original text an old woman offered him some more white powder to rub on his hands. The text does not comment on the whitening. Probably we are to understand it as a sign of willingness to come to terms with the white strangers on an equal footing. The reason for his attitude is not mentioned either, but a reader familiar with Lopez and Pigafetta might suspect that these blacks in Gabon believed the first whites to be gods, as had happened in Kongo.

In Volume IX of the West Indian series, which deals with the voyage of the Dutch fleet under Mahu and Cordes, the de Bry brothers used an event that took place during the outward journey to present a variant on the second model of encounter between whites and blacks. Massive mortalities on board had forced the Dutch to take their sick on land at Cape Lopez and to contact the local ruler for food. The brothers turned the simple original illustration into two scenes. First of all they showed how the Dutch took their sick on land, while the local population fled (fig. 45). The whites are not only not gods here, but mortals. The setting is remarkably urban, as in Kongo, rather than rural, as in Gabon. Captain Sebastian de Weert and the king are seated at the same level, on stools. De Weert is surrounded by musicians who had been brought from the ship, the king by his naked nobles, who have painted their entire bodies red and are wearing hats with feathers. Their faces are round, their hair cannot be seen, but they are less negroid than the Gabonese and the Mozambiquans. According to the text, the king is in Western dress of trousers and a violet shirt, though without shoes and stockings. He wears a woollen cap of yellow, red, and blue patches. The original engraving and the one by the de Brys do not depict such a harlequinianque item of clothing, but show the king wearing a pointed cap like that of a jester. The text also mentions that the king’s face was whitened with ash and that here and there the black skin could be seen underneath. Captain De Weert could barely suppress his laughter.

The second plate (fig. 46) shows commensality between the black and the white figure of authority. The king had asked De Weert to join him in a meal of fish and fried bananas sprinkled with palm wine. He then tucked into what his guest had brought along—cheese, bread and smoked meat, plentifully doused with Spanish wine—and retired to sleep it all off. The guards did not allow the Dutch to leave, probably alarmed by the helplessness of their king. The Dutch had to spend the night ashore. When they left the following morning, an old woman sprinkled the Dutch commander with white ash as she mumbled and walked around him three times. She may have been a colleague of the old woman in Gabon who assisted in whitening the king. She now treated De Weert to the same honorific ceremony, in spite of his whiteness. De Weert and the blacks could not help laughing at it. These scenes show that blacks and whites could achieve some commonality, albeit under carnivalesque circumstances. These are the first plates to show heathen savagery in a companionable, comic mode, in contrast to the irony with which the conversion of Kongo was treated and the disparaging joke made at the expense of the Mozambiquans.

To sum up, in the edition of Lopez and Pigafetta the brothers decided to represent the inhabitants of the regions surrounding Kongo in spite of the very summary
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descriptions. In the following years they drew on equally succinct Dutch texts to represent the inhabitants of Gabon, Cape Lopez, the eastern coast of South Africa and Mozambique. They were apparently eager to show that ‘Christian’ and relatively civil Kongo was surrounded by societies of a more alarming nature. In accordance with the text, they divided these peoples into two groups. The Anziquans, Jaga, Amazons and Hottentots violated basic rules of civil living and did not seem to recognise any political authority. The peoples of the second group - the Mozambiquans, Gabonese and the inhabitants of Cape Lopez - recognised public authority and social rank as shown by their kings and noblemen, but their scanty dress suggested that their level of civility might not be much higher than that of the savages who lacked authority. The recognition of rulers was no guarantee for even halfway civil behaviour, as could be seen from the repellant treatment of prisoners-of-war in Mozambique.

In addition to demonstrating the distinctions between limited civility, borderline civility and outright savagery, the de Brys depicted two models of encounter between white Europeans and blacks, related to two different types of authority: either whites were held at a distance and had to conform to local custom or some form of commonality was reached in which both parties could explore each others customs. Presumably encounters of the first kind had little influence on the prevailing level of civility, encounters of the second kind might lead to an increase.

The summary texts offer no clues about how to represent the religious practices of these heathen peoples. De Marees' book on the Gold Coast will have appealed to the de Bry brothers because it offered detailed descriptions and illustrations of the practices of African heathendom and provided an illuminating picture of the worldly authorities who were treated as divinities by their subjects. De Marees also offered them the detached gaze of Schalt-De Weert, who could recognise the comédie bamiane in the combination of heathen savagery and civility.

Heathen semi-civility as tragicomedy: the Gold Coast, Benin, and Cape Lopez again

The plates that accompany the Beschrijving des Koninkrichs Guinea offer a much more varied application of the ethnographic pictorial programme than was possible for the Beschrijving des Koninkrichs Congo. This was partly due to the larger number of plates - twenty-six instead of fourteen - but also because a number of subjects were already illustrated in each plate in the original Dutch edition. The plates with men and women contain two or more scenes in the background, and the figures are endowed with more significant attributes and gestures. Many of the other engravings show as many as five or more scenes on each plate. The de Bry brothers left this structure intact and expanded it in a meaningful way in the adapted and the new plates. They did not choose any passages from the text as captions and allowed the plates to retain their function as an instrument for summarising and interpreting the many ethnographic facts that De Marees had recorded.32

The plates with men and women show that the peoples of the Gold Coast were scantily dressed by European standards. (figs 47-50) None of the men or women has stitched clothing. They are all barefooted. De Marees connected the skimpy clothing with poverty and limited technical skill. Before the arrival of the Portuguese the peoples of the Gold Coast had only a few goods with which to meet their needs, and they merely made do with what they produced locally, which was nothing very notable, especially with regard to anything to clothe themselves with.33 The type of clothing pointed to an inadequately developed sense of shame and a limited control of the passions. De Marees considered that their sense of shame in the coastal towns has come from us Europeans, and that they were little bothered about such things beforehand.34 The clothing indicated that the residents of the Gold Coast had a relatively low level of civility, which had been even lower before the arrival of the Europeans.

The prints and the text also deal with other external characteristics that are less easy to interpret. For instance, the peoples of the Gold Coast seem to attribute considerable importance to a well-groomed appearance in their own way. The men were as inventive in devising hairstyles as in their headgear. One had his hair cut in the shape of a half moon, another as a crown, while yet another gathered it to form four little horns. The women also displayed a variety of coiffures. They plaited their hair and gathered it on top of the head in the shape of a European bonnet, while the mulatto women of Elmina shaved their heads completely. The women also decorated their skin. They applied cosmetic scars to the forehead and cheeks, and tattooed the arms and breasts. They coloured these markings, so that their skin looked like a black jerkin or a satin blouse. Under the eyebrows they painted white stripes and white spots on the face so that from a distance their fronts seemed to be studded with shiny pearls. Both sexes wore jewellery. The men sported necklaces of beads or gold rings, ivory arm bands (three or four on each arm), and chains of gold beads and ornaments below their knees. Adult women adorned themselves with copper earrings, copper and ivory arm bands, and yellow or red copper bands around their shins. Unmarried
Abbildung etlicher Mannpersonen an dem Geistgesetz Guinée.

I.


II. Wie

Wie sich die Mannpersonen dess Orts beleben.


UVA 1604, Latin
women wore thirty or forty iron bands on each arm, prostitutes little bells around the ankles (fig. 50). The plates only show these body decorations to a limited extent. The detailed descriptions give the impression that De Marees perceived some of them as self-inflicted mutilation, was astonished by others, and recognised and accepted the artistic effectiveness of some of the body decorations as signs of the civil inclination to ornament.

The black skin colour is not indicated graphically in the prints. What is for some modern authors the key characteristic of European representations of Africans from south of the Sahara has therefore been left invisible. It was probably done here, as in the volume on Kongo, to facilitate colouring by hand afterwards and says nothing about whether blackness had a central symbolic function or not. There is no indication in the text, however, that De Marees regarded blackness as an external sign of inner corruption. He does not mention the story of Ham that explained the black skin as the result of God's curse and treated it as a sign of indelible inferiority. He gives the impression of having believed that the sun caused the dark skin colour.

Although De Marees writes that the peoples of the Gold Coast have round faces and flat noses, there is little of this to be seen in the original prints or in those by the de Bry brothers. This may be due to a variety of reasons, but apparently typifying them by means of stupid or ugly facial features was not a priority. De Marees describes the bodies of the men and women as well proportioned and sturdy. This qualification may account for the classical pose of the Slave, of all people, but there may be another reason for this curious position. He is the only one of the figures to be depicted from the back, perhaps a discrete allusion to the exceptionally large penis that De Marees credits black men with, a correlate of their exceptional sexual desire. Despite the appreciative comments on black physique the adult women are systematically depicted with pendulous breasts, both in the original prints and in the Frankfurt version. This pejorative physical characteristic also occurs in depictions of witches. It may be an allusion to the uncontrolled sexual behaviour that De Marees attributed to most of the women on the Gold Coast. The Prostitute, however, is not marked in this way; she is modelled on the Indian dancer and prostitute from the Itinerario, so that the omission may have resulted from the act of copying. The peoples of the Gold Coast seem less marked by their black skin or ugly facial features than by physical characteristics referring to unrestrained sexual appetite.

The insufficient self-control and social discipline was the consequence of a poor education. De Marees dealt with this issue right at the start of his book, because he saw the inadequate bringing up of children as a symptom of — or perhaps an explanation for — the low level of civility on the Gold Coast. The mother who gives her baby

the breast over the shoulder and — curiously enough — the prostitute with the toddler in the net tunic refer to this matter (figs. 49 and 50). Giving suck over the shoulder shows the mother's indiscipline towards her baby. De Marees mentions a number of points in his text that confirm that supposition. Negligence starts at birth: the mother does not lay the baby tightly swaddled in a cradle, but on a mat with just a piece of cloth around its middle. It can move and turn as it pleases. When the baby is three months old, the mother carries it on her back in a sling. It is suspended there, swaying back and forth, so that it is a miracle that it does not break something.' Toddlers crawl around like piglets and rummage in the ground. There is hardly any supervision of young children. Boys and girls run around naked, fight with one another, and steal one another's food, 'beginning right from their youth to be very jealous of one another'. The parents very rarely heat their children, but when they do they apply themselves too vigorously. It often happened that the father took a child from its mother to sell it into slavery; later De Marees notes that this is only the result of poverty. The parents did not instil any 'vices' in their children, such as trust in others and respect for authority and property. This lack of training in social virtues led to the relations between adults being characterised by envy and suspicion. Perhaps that is why the infant in the net tunic is associated with the Prostitute. The net tunic was to protect the child against the devil, but a woman who played devilish tricks had put it on him.

Several scenes taken from daily life in the background to the plates with men and women modify this view of radical educational failure. They show that relations between the inhabitants of the Gold Coast were characterised by a measure of social grace. Acquaintances greeted one another in the street and wished one another good morning by snapping their fingers (fig. 50). The government managed to curb aggressive tendencies, at least in the coastal settlements. Men wore weapons, as the plates show, but farmers who came from elsewhere had to lay them down before entering the coastal settlement, and palm wine merchants had to do the same before they were allowed into the market. Forms of social interaction also marked difference in status. The merchant showed his wealth by having his slaves accompany him in public, and his sense of honour by walking in a dignified fashion and not allowing just anybody to address him (fig. 48). Adults complied with a work discipline. They were 'very diligent in fishing and agriculture', not lazy.

The household, the elementary central social institution, was a curious affair on the Gold Coast. This subject is broached in the plates with women. Three of the seven women (figs 49 and 50) form a pair with one of the men depicted in plates 1 and 2. The Noblewoman corresponds to the Nobleman, the Farmer's Wife to the Farmer, and Woman C on plate 17 probably corresponds to the Fisher.
women who do not belong to a couple, the Mulatta and the Prostitute are the opposite of the decently paired women, while the Mother with baby and the Young Unmarried Woman refer to the related theme of child-raising and the family. Although it was more common to illustrate one or more pairs of a man and woman per plate, the men and women who form couples have been illustrated in separate plates here, perhaps to indicate that the bonds between men and women on the Gold Coast were very limited as a result of polygamy.

De Marees gave a detailed description of this form of marriage, and the de Bry brothers illustrated it (fig. 51). The fathers arranged the marriage between a man and his first wife, the most important union. During a ceremonial festivity with relatives and friends, the woman promised to remain faithful in marriage, but the man did not. If the man grew prosperous, he could afford to buy extra wives, whom he treated like slaves. None of these women was expected to have an exclusive sexual bond with her master. The Edaga on plate 17 is thus probably not a prostitute in the strict sense, but a concubine, just as the mulatta women near Fort Elmina acted as the local wives of the Portuguese who maintained them. The polygamous arrangement limited the sexual behaviour of the head wife, but not of the husband or the concubines. The man and each of his wives lived in a house of their own, the children lived with their mother. A man, his wife and children never ate together. The man took his meals with his friends, for whom one of the wives had done the cooking. The women ate together or alone with their children. There was no question of regulated family life in a household led by a present father assisted by the mother, as in the model of the early modern nuclear family in Europe.

The plates with men (figs 47 and 48) are primarily concerned with economic ties. According to the illustrations, the economically active male population of a coastal settlement consisted mainly of farmers and fishers. Fishing at sea or in the rivers was reserved for men, but they let the sale of the catch to their wives. Agriculture was a sector in which both men and women worked. The plates show a sugar cane grower and a peasant woman who is taking citrus fruits, bananas, sweet potatoes and yams to the market. Trade led to professional specialisation on the coast. The merchant in plate 2 is a long-distance trader who has come with gold from the interior to sell it to the Europeans. He was dependent on canoeists and interpreters on the boats, because outside Elmina the transactions took place on board the European vessels, as the de Brys took pains to show. These men were also active in native coastal navigation. Apart from the smith, De Marees did not mention any crafts that were carried out professionally. He presented the variety of professions, and thereby of skills and knowledge, on the Gold Coast as limited.
‘The Slave refers to a category of labourers who were not to be found in the Netherlands and at the same time to the absence of social categories that were conspicuously present in Europe: wage labourers and the unemployed or semi-unemployed, the “beggers”.' On the Gold Coast everybody had to work for a living. The king deployed the blind, crippled and lame among the healthy local population, who put them to work in the preparation of pigments or palm oil. Being given slave status punished anyone unable to pay a fine or to provide for his own needs. The same fate befell prisoners-of-war. De Marees mentions slaves who work as agricultural labourers, porters for long-distance merchants, and servants of the king and nobility. He emphasises that the unfree only formed a small percentage of the Gold Coast population. Only noblemen were allowed to buy and sell slaves. The ownership of slaves was a sign of distinction (see the slaves beneath the litter of the nobleman on pl. 16). De Marees did not condemn slavery; he considered it a successful solution to a social problem. He even compared the Gold Coast in this respect with China, a paragon of civility.

Fishing is illustrated in detail in the plates: fishing with nets, a harpoon, a basket or a line with bait, as well as luring fish by night with the light of a torch or fire in a canoe. This quenched the thirst for information about fishing and hunting techniques that was aroused by travel accounts. Moreover, the fishing scenes drew attention to the canoes that were made by hollowing out a tree trunk. The text refers to other comparable types of small boats from the recently published travel accounts of Asia. Such comparisons were often intended to show that the less civilised foreigners were able to produce some usable tools and at the same time to bring out the technological superiority of the Europeans. The plate on maritime trade (fig. 54) contrasts the European sea-going castle with the African coastal craft.

The plate on agriculture is largely an invention of the de Bry brothers (fig. 52). It shows the different stages in the preparation of the soil for agricultural purposes. The farmers burnt a piece of the jungle, removed the roots and burnt them too. They used a chopping-knife (cudgel) to mix the ash with the soil as a form of fertilisation. The plate also shows how they extracted the last drops of palm wine from a tree by heating it. De Marees has little to say about the organisation of agriculture, the sexual division of labour and the cultivation of the different crops. The plates of staple crops (pls 14 and 15, figs 52 and 51) represented the limited variety that nature had to offer on the Gold Coast before the arrival of the Europeans. The captions and main text list the crops and animals that were introduced by the Portuguese: sugar cane, pineapple, maize, the oven poultry, pigs and cabrits. The Dutch had recently introduced geeese. As in Kongo, there were no horses on the Gold Coast. Nature pro-

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**Fig. 34: De Bry, Orientalische Indien, vol. VII (1643), pl. 14: Slash-and-burn agriculture on the Gold Coast**
vided the West Africans with gold, ivory and pepper, that they could trade with the Europeans, but she had been stingy in providing them with food crops and edible, tame animals.

The commercialisation of the societies of the Gold Coast had gone a long way. The plate with the Market of Cabo Corso (fig. 53) is intended to make it clear that the Africans did not just produce for their own direct needs, but also for sale. They wanted to make a profit and to become prosperous. Besides the market-trade in local and regional products, there was the long-distance trade in African gold in exchange for a variety of European wares, mainly iron goods and textiles. The transactions took place on board the European vessels. The merchants from the interior were taken to the ships by canoe (fig. 54, pl. 8, letter A). Although attempts were made to pull a fast one now and then, trade was conducted in an orderly fashion and with mutual respect. De Marees considered that the Africans were not very good at arithmetic. According to him, the use of coinage had only been introduced after the arrival of the Portuguese.

The Nobleman (fig. 48, pl. 2, letter A) and the Noblewoman (fig. 30, pl. 17, letter A) introduce the theme of the political bonds that held Gold Coast society together. This striking couple is splendently and decorously dressed - the man more than the woman - in accordance with their status. But the man is the only male representative of a social category not to bear a weapon, and the woman very demonstratively shows her golden armring with two lid-shaped decorations, as she also does during the celebration at which the nobleman appears in his new status (pl. 16). De Marees refers to them as nobles, but he makes it clear in the text that the nobility of the Gold Coast is not on a par with that of Europe.

A man acquired noble status not by birth, but by throwing a large party for the other nobles and the common people. Anyone wanting to enter the ranks of the nobility first had to find the wherewithal to pay for a three-day festivity. This was so expensive that it left the new nobleman propertyless and forced him to work hard again as a farmer or fisher. Elevation to the rank of nobleman offered no benefits at all apart from the honourable status, the privilege of being able to buy and sell slaves, and the right to carry a large shield in battle. Nobility was not hereditary, the nobles were neither knights nor estate owners. It was certainly not the case that they always lived like lords. The nobleman did not enjoy the prestige attaching to solid property and administrative authority. He acquired the prestige of a big spender.

The plates dealing with the administration of justice (fig. 55) and the noble ceremony (pl. 10) show the highest authority of the coastal region, the 'king' of a miniature state or the 'captain', the deputy of the ruler from the interior. In some respects he resembled the nobleman. He was chosen by the people. A candidate had to
win votes by organising parties. He had to continue them after being elected, otherwise he could be deposed. Every Sunday he regaled the nobles with palm wine, every three months his guests were tax collectors, and once a year he treated the populace to a coronation festivity. He rarely left the palace. After he had risen, some of his innumerable wives washed him, rubbed him with palm oil, dressed him in fine clothes, and decorated his beard with many gold beads. He sat down in a chair and spent the day in conversation with his visitors, driving off the flies with the mounted tail of a horse or elephant. He stood for the life of leisure filled with festivities and other worldly pleasures. He represented a type of authority of the low stool variety rather than of the elevated throne.

All the same, the king was more than a master of festive ceremonies. He was a ruler as well. He administered justice in cases involving his subjects and sometimes took the initiative in tracking down offenders to try them (fig. 55, pl. 7, letter A). His authority, however, was not unlimited. If the civil parties were unable to arrive at agreement in a major case, they settled it themselves in a regulated group duel (letter F). De Marées considered some judicial procedures of the black Africans to be wise and just, and he held the drinking of a “truth potion” (letter D) to determine the honesty of a witness to be effective, even though based on superstition. The manner of swearing an oath, however, was peculiar. The swearer of the oath rubbed his head and body against the soles of the person to whom it was made (letter E), a senseless action according to De Marées. The procedures for the execution of capital punishment were a combination of acceptable and unacceptable elements. Immediately after sentence had been pronounced, the executioner carried it out with a spear; there were no witnesses present (letter B). He chopped off the head to make sure that the victim was dead and hung it in a tree. He hacked the body into pieces and left it as carrion for the vultures (letter C). For seventeenth-century Europeans these were drastic but acceptable procedures. Less comprehensible was the great show of mourning put on by the relatives of the sentenced person (letter G), not to mention the -- unillustrated -- practice that relatives boiled the decapitated head and drank the broth.10

De Marées’ text made it clear that the people of the Gold Coast maintained contact with higher, invisible forces every day in all kinds of ways. They were undoubtedly religious (fig. 56). They seemed to preserve the remains of the original faith, as the descendants of Noah had propagated it all over the world by, and of apostolic Christianity:11 They did not work on Tuesdays. Priests who delivered a public “exhortation” on that day and performed actions resembling the sacrament of baptism (letter D). De Marées also mentioned magico-religious practices: rituals designed to attract many merchants (letter B), to bring rain, or to ensure the finding of a lot of
gold. Other rituals were intended to forecast the future. These were magical rites that were to be found in a similar form in Europe and were usually condemned by both the Catholic and the Protestant churches.

The people of the Gold Coast were infatuated with fetissas, bundles of straw that served as amulets and were at the same time the most common embodiments of higher powers. These bundles occupied a lower rung on the scale of heathendom than the zoomorphic idols that the Kongoese venerated in their temples. The faithful on the Gold Coast made small offerings of food every day to the fetissas. They wore them about their person to bring good luck. They hung their children with them to keep away illness. These were private ceremonies, but there were also public rituals involving a priest. De Marees described them as superstitious, useless acts, but not specially as diabolical. That is also how they are illustrated, although the black dog that observes one of the ceremonies may be intended to represent the devil.81

The funeral rites (fig. 57) display the same combination of comprehensible and enigmatic elements. They began with an elaborate ceremony for the relatives, in which the priest sprinkled the fetissas of the deceased with hen's blood, palm wine and the sap from green leaves to bring the body of the dead person to rest (fig. 56, letter C). Women performed the burial rites proper. A handful of men carried the bier, preceded by women making music, dancing and singing, and followed by women with straw crowns on their heads and with a stick in their hand (fig. 57, letter B). Once the grave had been filled in, the women crawled over it, wailing and moaning. Afterwards they went to the river, stood in the water waist-deep, washed their face and torso, and submerged the outstretched outstretched of kin a few times (fig. 57, letters C and D). Still, the funerary gifts that they buried with the deceased (fig. 57, letter A; fig. 56, letter C) showed that they had a notion of life after death, albeit it a very down-to-earth one. A commoner was buried with his or her clothing, weapons and other instruments. When a king died, slaves, women and children were killed to serve him in the afterlife. Their heads were displayed around the royal tomb (fig. 58). This was in serious conflict with the Christian prescriptions; in this case the comedy of authority took on gruesome dimensions.84

The magical practices were born of a permanent fear of disaster, which had to be averted. The heathen believed in evil higher forces that had to be appeased, instead of a benevolent God. They attached an exaggerated importance to earthly matters and had no notion of a kingdom that is not of this world. That induced their immorality, drunkenness and lack of respect for private property. Heathendom was a series of misunderstandings concerning reality, which disrupted social life.
De Marees had included the descriptions of Benin and Cape Lopez in his book because the Dutch frequented these places. Besides rounding off his account of the Gold Coast, these chapters offered interesting comparative ethnographic material. That is how the de Brys saw it too. Their new plate of the city of Benin shows several striking resemblances to and differences from Kongo and the Gold Coast (fig. 59). Like S. Salvador in Kongo, Benin was a large city. It even had straight streets and different types of housing, depending on social status. This differed from the winding passageways between fenced premises in the small harbour villages along the Gold Coast, which had been described but not illustrated. The king ensured law and order and had offenders dexterously capitivated in public. Unlike the Gold Coast and Kongo, there were horses in Benin, although they were on the small side. The nobles went to court on horseback, though they rode side-saddle as did the women in Europe, and held onto the servants who walked beside them for support.99 By so emphatically illustrating a city, the de Brys made it clear that West Africa had places of greater civility than the harbour villages of the Gold Coast.

Cape Lopez was a step backward on the ladder of civility. Earlier on, in two narrative plates, the de Brys had constructed an urban environment in this region. It was the setting for the negotiations between Sebal de Weert and the jolly king with the harlequin-esque cap. Now they copied the ethnographic, Dutch representations that depicted a rural environment. In a succinct programme of two plates the Dutch had defined the society of Cape Lopez as a semi-civil construct. The plate with the Nobleman, the Commoner and the Woman with toddler, set against a hilly landscape with scattered huts, demonstrates this with a variety of motifs (fig. 60).

The clothing of the figures indicates the mixed nature of this society. The Nobleman and the Woman have tied a broad cloth with fringes around their waists, the Commoner wears just a tiny loincloth. The beehive shaped hat of the Nobleman looks distinguished and the hairstyle of the Woman and the Commoner, a kind of coak's comb, shows fineness, according to the text. The extended earrings and her tattooed chest stand as par pro toto for a whole array of more disturbing body decorations that are not depicted. They included cosmetic scarlings, labial and nasal ornaments and body-paintings in aggressive colours. The people of Cape Lopez looked wilder than those of the Gold Coast, noticed De Marees.

The Woman that presents an unidentified object to the toddler probably carries a message about the state of education in these parts. The meaning is enigmatic, because the text does not give a clue either. It cannot be very favourable, since the people of Cape Lopez were particularly 'inert in their manner of eating and housekeeping.'10 They were however proficient in the more economic side of running a
household. They applied themselves in agriculture and cattle raising (note the ox in the background) and traded in elephant tusks, as people did on the Gold Coast. Moreover Cape Lopez was home to experienced craftsmen. Expert smiths produced the remarkably shaped knives and assegais. Women made very fine fabrics of vegetable fibres that were sold in a wide area. Men constructed very large canoes for coastal trading (fig. 61).

The Nobleman and the Commoner show that the people of Cape Lopez recognized rank and authority. They were subjects of a king, not the jolly king with the harlequinque cap previously located in this region or the roi faînant of the Gold Coast, but a sacred despot familiar from Gabon and depicted in a similar way (fig. 61; compare fig. 44). The text reveals that his majesty engaged in innumerable relations with his daughters setting an example for his spouse and her sons. The industrious and expert weavers also had another side to their personality. They were particularly lecherous and preferred white men for their escapades. That may explain why the woman who is feeding her baby with the right breast looks pleasantly surprised when a Dutch sailor fondles her left breast (fig. 61). Just as on the Gold Coast, civility and wilderness were the warp and woof of the social fabric of Cape Lopez.

With the depiction of Benin the brothers de Bry had extended the visual programme to include three instead of two West-African societies that the reader could compare. The spotlight fell largely on the Gold Coast, but not because it was the most civil society of the three. The exceptionally varied and comprehensive data supplied by De Marees suggested a crippled human enterprise. The polygamous household supplied elementary care to its members, but was deficient in the regulation of the sexual passions and the education of children. The family created a certain amount of possessions, but it was prepared to dissipate it in the pursuit of temporary ennoblement. The people of the Gold Coast recognized bonds of authority, but the rulers provided the wrong example. They knew how to maintain some internal order by combining severity with exaggerated largesse, but they involved the people in uninterupted conflicts with the neighbours. The king did not demand the extreme submission customary at Cape Lopez, but did require human sacrifices to prolong his status in the afterlife. The religion practised on the Gold Coast did show remnants of the creed preached by the apostles, but it consisted mainly of 'rain observances.' The society of Cape Lopez demonstrated the same faulty design. The representation of Benin contains a very brief message, but it does suggest that this society had attained a somewhat higher level of civility.

By depicting Benin in this manner the brothers de Bry graded the societies of West Africa and devised a geographical distribution, just as they had done for Cen-

Fig. 61. De Bry, Orientalische Indien, vol. VII (1637), pl. 10: Debrahem received by King of Cape Lopez

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tral Africa. But with a difference. They had contrasted the semi-civilisation of the urban kingdom of Kongo with the borderline civility and outright savagery of the surrounding societies. In West Africa they constructed degrees within the general category of semi-civilisation. They placed on urban Benin in between two rural peripheries consisting of the Gold Coast to the North and Cape Lopez to the South.  

The attention given to the horse indicated that the brothers de Bry, in accordance with their informants, did not attribute the limited civility in West Africa exclusively to the insufficient efforts of the inhabitants. The frugality of nature and the inaccessible character of the region had contributed as well. The arrival of European traders had changed living conditions for the better. They had encouraged the use of coin and introduced new plants and animals. Through their influence clothing had become more decent. The plates of the trade on board the Dutch ship and of the Dutch selling textiles on the market of Cabocoro refer to this beneficial influence. Possibly these scenes were also meant as a contrast to the introduction of pseudo-christianity in Kongo by the Portuguese.

De Brys' Africa

By the end of the sixteenth century the Portuguese had known parts of sub-Saharan Africa for a hundred years or more. On the continent they maintained a fort on the Gold Coast. They had started the colonisation of Angola and Mozambique. They were allies of the indigenous rulers of Kongo and Loango and had sent traders and missionaries to these countries. The Portuguese, foreigners in their service and occasionally French and English traders had reported on African regions in diverse forms. Some of these reports had been printed or had been used in printed historical works. Nevertheless, ca. 1600 Europeans would have maintained a merely mythical and largely negative idea about this part of Africa, according to some authors. They would have considered it as the homeland of the cursed descendants of Ham, whom God had punished with a black skin as the outward sign of their inner corruption and with a lavish nature that destined them to be the servants of the upright part of mankind. Europeans would have thought of sub-Saharan Africa as the ante-room of Hell, a dark chaos "where degrees of civilisation no longer mean anything, and where people, even at their most civilised best, are always, already unlike 'us'."

Whether or not this is convincing view of the European image of Africa at the end of the sixteenth century is an open question. It seems likely that the image was diffuse and fragmentary.

The image of sub-Saharan Africa put together by the de Brys between 1597 and 1603 also comprised a limited number of mainly coastal regions and their characterisation of the indigenous way of life was rather general most of the time. However, the regions occupied specific places on the up-to-date maps and had been ranked according to rather specific degrees of civility. They distinguished units characterised by semi-civility, borderline civility and outright savagery. They connected a measure of civility, however little, to the recognition of state authority, social stratification and sedentism. Within the general category of semi-civilisation they established a further gradation by distinguishing between units with a large capital city and units with only small cities and villages. With the depiction of the Hottentots they had indicated that not all the inhabitants of sub-Saharan Africa were blacks. By deviating from the representational stereotype in the plates on Kongo and the Gold Coast they made clear that not all blacks looked alike. Their Africa was not an undifferentiated chaos, but a place where men of various shape and colour struggled to achieve a measure of civility, just as they did in others parts of the world. In some regions they had achieved more than in others. The overall level of civility in sub-Saharan Africa was rather low compared to Europe or China, but arguably higher in Kongo and Benin than in the indigenous societies of 'Virginia', Florida and Brazil.

The combination of images and texts designed by the de Brys was meant to present to their audience an image of sub-Saharan Africa based on reliable observation. The texts written by eye-witnesses, not the plates, served as the guarantee of realism. The brothers must have noticed that the plates that they copied were in practically every part the visual codification of the text. They may have suspected that the images contained hardly anything depicted 'ad vitam.' They must have known that the same was true of the plates that they had designed themselves. This was acceptable because the plates were meant as a visual instruction for coming to terms with the ethnographic parts of the text anc offered the codes by which societies could be ranked according to civility.

The ethnographic passages to which the plates referred generally met the criteria of a reliable eyewitness report ca. 1600. They were not larded with ancient or christian traditions that had not been confirmed by observation or depended on dubious interpretations of authoritative texts. They did not people Africa with Plinian races nor with cursed Hamites, 'smitten in the skin', unknown in the Bible, but invented by later commentators. The authors reported what they or other Europeans had observed or believed to be the case. By publishing the reports de Brys sought
Ernst van den Boogaart

to advance the cause of empirica knowledge. The plates that constituted the ethnographic pictorial programme supported this approach. Just as the epidemics taught the traveller systematic observation, the ethnographic pictorial programme instructed the reader as to which topics in text he should pay attention to and how to classify the information thus obtained. The programme made it clear that for most regions the available information was limited and that thanks to De Marees who had noticed this and acted on it much more was known about the Gold Coast. This recent pictorial invention encouraged curiosity in foreign beliefs and practices and offered a way of comparing societies in all parts of the world by means of differences and similarities. The approach to Africa suggested by the de Brys was not mythical nor was it geared to a priori negative constructions of alterity.

The de Bry brothers did not turn black Africa into the ante-room of hell. By showing black women with penisless breasts and devilish idols they may have referred to current witchcraft scenes, but they did not stress the theme. They did not depict devilish apparitions tormenting blacks, as they had done for the Brazilian cannibals. By designing a plate showing human sacrifice in honour of a deceased king on the Gold Coast they called attention to the godless practices of heathendom. But by including scenes such as the drinking of the true potion they noticed that superstitions could also support the social order. They depicted most heathen practices as 'vain observations', not as active propagation of evil that would rend apart the social bond. On the Gold Coast the population practised remnants of the apostolic faith by observing a kind of Sunday. The Kongoese were receptive to (pseudo)-Christianity. Heathendom certainly held sway in sub-Saharan Africa, but not all blacks could be labelled as devilish offspring. By its fixation on physical pleasures and its neglect of matters of the mind heathendom hampered the perfection of civility, but it was not the only or the main explanation for the low level of civility in sub-Saharan Africa. Nature was shown to be a negative influence as well.

De Brys' Africa was no longer an isolated corner of the world in a murderous climate, fit only for the most depraved of men. The brothers did not show the Portuguese colonisation of Angola or Mozambique. They limited themselves to contact scenes between Portuguese and Kongoese and between the Dutch and people of Gabon, Cape Lopez and the Gold Coast. For this theme they designed two models of encounter between whites and blacks, related to two different types of authority. The scenes with sacred kings sitting on elevations showed that blacks could trade with whites, even convert to Christianity, and still hold on to traditional practices and keep foreigners at bay. The scenes with chiefs sitting on stools demonstrated that whites and blacks could also create bonds of reciprocity and commonality. The trad-

ing contacts with whites were depicted as a civilising influence, but could also encourage loose morals, as the groping Dutch sailor on Cape Lopez demonstrated. Commonality between whites and blacks was an ambivalent achievement.

At the end of the sixteenth century Europeans came to Africa for gold and ivory, but increasingly for the trade in slaves. The de Brys did not depict the slave trade, but they did show slavery as an indigenous African institution, passing on a possibly critical comment on it in the case of Kongo and a mixed view in the case of the Gold Coast. They also called attention to its effects in Spanish America and Portuguese Goa. In their edition of Benzonii they showed the brutal treatment of the black slaves next to the exploitation and massacre of the American Indians. In their edition of Linnaeus the depiction of the plate of the Market of Goa indicates that they had understood the critique of the disruptive effects of slavery on family bonds implied in that scene. It is unlikely that the brothers opposed slavery on principle, but they certainly were not eager to propagate it by systematically raising doubts about the humanity of blacks.

Recently it has been argued that an anti-black racism spread from sixteenth-century Iberia all over the Western world. White Europeans would have labelled black Africans not merely as savages and heathen, ascriptions they also applied to American Indians and many Asians, but additionally as slaves by nature and as a particularly depraved branch of humanity that was clearly set apart by the colour of its skin. The black skin would have become the symbolic magnet that attracted all the negative characteristics ascribed to blacks. Allegedly, blackness turned into a sign of innate and indelible inferiority. The black African gradually replaced the American cannibal as the radical Other of the civilised, white European. These denigrating beliefs that bestialised and demonised blacks are supposed to be closely linked to the spread of black slavery in Europe and America. As part of this emerging anti-black racism sub-Saharan Africa would have been depicted at the end of the sixteenth century as a dark chaos of savagery.

Whatever the validity of this argument may be, it is not supported by the Africa that the de Brys created. Certainly, the brothers incorporated their own religious and cultural convictions in the pictures that they constructed. They judged the African societies by European standards of civility and heathendom. They regarded the seafaring ship, developed craftsmanship and the learning associated with writing and printing as examples of human perfectability. This is not to say that they were propagandists of the European claim to world-wide cultural superiority that was raised at the end of the sixteenth century, yet alone of white supremacy. They were deeply sceptical about European colonialism and foreign missions, especially in their Iberian
form. On balance there is little evidence that they were out to emphasise the different physical appearance of blacks and their skin colour in an attempt to arouse fear and aversion on the part of their white, European public and to make it believe, through a process of negative self-identification, that they were the lords of human kind. The de Brys probably believed that not just Africa south of the Sahara but worldly existence itself was a realm of darkness, for both Africans and Europeans. They accepted that the humanist ideal of civility might shed some light in this darkness and might guide men in distinguishing between more and less civil forms of existence. For them, however, the brighter light was most likely the Calvinist faith, that taught that in the end of time, through his inscrutable judgement, God might deliver some mortals from the darkness of suffering and sorrow and clothe them with his eternal grace.\[10\]

Abstract


Ernst van den Boogaart


2. Friedemann Berger (ed.), De Bry. Amerika oder die Neue Welt, 2 vols., Leipzig 1977/78, vol. II, Tabellen 671, 2116, Gerardus Sieurides (ed.), Amerika oder die Neue Welt ... in 146 Pictores, Beschrijvinge ende historische verhael van Gout Koninkrijcke van Guane, Amsterdam 1602. References below are to the translated and annotated edition by Albert van Daanig and Adam Jones: Pictor de Mares, Description and Historical Account of the Gold Kingdom of Guinea (1602), Oxford 1967. For the plates and captions by de Bry, Friedemann Berger (ed.), De Bry. India Orientalis (see n. 1), vol. II, Tabellen 21-46, 174-191. In 1625 the successors to the de Brys published as a supplement in the East Indian series a text on Africa: Samuel Brun, Appendix regni Congo. The illustrations within the text were taken from vols 1-3 and 6 of this series. They have no bearing on the report and are not indicative of the de Brys' view of Africa. For this reason Samuel Brun is not discussed in what follows.


4. For biographical information: Pictor de Mares, Description and Historical account (see n. 3), p. XIII-XVI and Pictor de Mares, Beschrijvinge van het Gout Koninkrijcke van Guane, edited by Samuel Pierre (1801), p. 147-170. Regola Iselin recognized that the illustrations refer to the text, but she did not explore the link, attempting instead to establish the plates as an independent ethnographic source. This interpretation of the ethnographic pictorial programme is more fully argued in: Ernst van den Boogaart, Civil or Civilitas Asia. Image and Text in the “Itinerario” and the “Icones” of Jan Huygen van Linschoten, Chicago 2003.


24 For these identifications and an interpretation of the plates in the original series see Ernst van den Boogaart, Civil and Corporate Asia (see n. 8), p. 271.


26 The de Bry brothers indicated the low position of Mozambiquans in the title page of their edition of Jan Huygen van Linschoten's "Itinerario", Ernst von den Boogaart, Heesthendom and Civility (see n. 9), p. 793, 92f.

27 Castrating slaves or captured enemies may have been a custom of war. Compare Wilfried Thenger, Arshian Sands, London 1983, p. 24: "trem. The Life of My Choice, London 1987, p. 122. Collecting enemy foreskins for the bridal gift is mentioned in 1 Samuel 18:27 and 2 Samuel 3:14. I thank Johan van der Zande and Peter Mason for providing me with these citations.


29 For the place of these plates within the engravings of the de Bry edition of the "Itinerario" as a whole see Ernst van den Boogaart, Heesthendom and Civility (see n. 9), p. 100.

30 Frederik Casparius Wieder, De Reis van Maha en De Cordes door de Straat van Magallanes naar Zuid-America in Japan, 1598-1600, 3 vol. (Werken van de Linschoten-Vereeniging 21, 22, 24), vol. 1, The Hague 1923, p. 27, 84, 137-140, 169-175.

31 The original Dutch text has nothing to say about the appearance of the old woman. The de Bry brothers have turned her into a naked old woman with long hair, recalling the monstrous hy from Camaa in volume IV of the West Indian series. For the woman who takes away the African meal they took as a model the woman of Puffin Island, who puts on an appearance later in the account of Barred Janas. She is clad in nothing but a cloak of animal skin. These interpolations are puzzling, as Bernadette Bucher, La Sauvage (see n. 27), p. 113-136, noted. They led her to regard these prints as 'American' scenes and to analyse them in relation to other engravings from the America series: in her view, they form the key to the structure of the 'amalgama mytico-historique' that the de Bry family assembled in the plates.

32 The ethnographic observations are for the most part original. Pieter de Marees, Description and Historical Account (see n. 3), p. XV-XVI. There is no equivalent of Georges Balandier (see n. 11) for the Gold Coast. 1608. Useful information on settlement patterns, socio-political structure and organisation of long-distance trade in: Ray A. Kim, Settlements, Trade and Politics in the Seventeenth-Century Gold Coast, Baltimore 1982.

33 Pieter de Marees, Description and Historical Account (see n. 3), p. 41.

34 Ibid., p. 37.

35 A man is depicted from the rear in the plates of the "Itinerario", where it was an indication of sodomy. Pieter de Marees does not offer any clues pointing in that direction. Sodomy is not mentioned at all in Pieter de Marees, Beschrijvinge (see n. 3).

36 Jennifer L. Morgan's thesis that the scene belongs to a tradition going back to around 1550, in which white men attributed easy birth and easy breastfeeding to African women with a view to exploiting them in American plantation colonies, is problematic. Jennifer L. Morgan, Some could suckle over their shoulder (see n. 25), p. 170, 183-187.

37 Pieter de Marees, Description and Historical Account (see n. 3), p. 26.

38 Ibid., p. 59, 64.

39 Ibid., p. 32.

40 She is not mentioned in the key to the Dutch edition of 1603. The French edition published in Amsterdam in 1605 describes her as 'la femme d'un peuccher qui va vendre le pain en marche'. Her association with fish in the plates points in that direction. The African name for woman C, "aloahinu", is not explained in the modern editions. Can there be a relation between "aloa" (slave) and "hiro" (woman)? Albert van Dam and James Adams (ed.), Description and Historical Account (see n. 3), p. 28 n. 26.

41 In the series of plates in the "Itinerario", a similar departure from the norm was used for the couples of Portuguese men and women. There the departure was meaningful. The distribution of couples of men and women over two plates is also found in the original edition of Duarte Lopes and Filippo Pigafetta.

42 There is a problem with the background scene E in pl. 18. The Dutch edition of 1602 explains 'hier mogen ze een contantien of vrygade'. The French translation of 1605 gives 'sont partis les amours ensemble'. Albert van Dam and James Adams translate the edition of 1602 as 'here they are courting or wooning each other'. According to Pieter de Marees, however, there was no courting between the sexes. What the figures in the scene are doing remains enigmatic.


44 Pieter de Marees, Description and Historical Account (see n. 3), p. 77. He suggests that there may be more professional differentiation in the larger cities of the interior.


47 Pieter de Marees, Description and Historical Account (see n. 3), p. 177. This seems to be a utopian fantasy or is it Sivilian irony? In fact, there was a strong barrier against such measures to counter poverty in Europe. The absence of slaves drawn from its own population was a distinctive characteristic of this part of the world in the early modern period. David Eltis, The Rise of African Slavery in the Americas, Cambridge 2000, p. 1-23.

48 In the illustrations of the "Itinerario" boats were one of the markers to distinguish levels of technical ability. See Michael Atkin, Machines as the Measure of Men, Science, Technology and Ideologies of Western Domination, Ihaca, New York 1989, p. 37, 47-49.
The arming of noblemen with a large shield is shown in pl. 6. Compare John Thornton, Warfare in Atlantic Africa (see n. 18), p. 58, 61.

50 Pieter de Marees, Description and Historical Account (see n. 3), p. 104. In a single sentence Pieter de Maures mentions that victors used to boil the bodies of their slain enemies and consume them. It is worth noticing that the de Broys did not jump on this remark to depict the people of the Gold Coast as cannibals.

51 For the intellectual tradition of this approach see Margaret T. Hodges, Early Anthropology in the Sixteenth and Seventeenth Centuries, Philadelphia 1966, p. 214–215, 224–251.


54 The new plate is not combined with the plate with the remarkable hair-styles in Benin, which is placed right at the end. Apparently the de Broys brothers did not know exactly what to do with that plate. The theme matched the attention to hairstyle of the men on the Gold Coast and was probably comically intended.

56 Pieter de Marees, Description and Historical Account (see n. 3), p. 240.

57 The de Broys copied the original plate, but the Dutch designer had taken the plate on galon in the Franklin Library edition as a model (fig. 10).

58 Perhaps connected with sacred kingship. Luc de Heus, Le rois de Kong (see n. 11), p. 31, 37.

59 Pieter de Marees mentions the lack of writing among the societies of the Gold Coast. The topic does not figure in this series of plates, as it does in the plates of the "Tiemerrina.

50 The horse was not just a European "fleisch". See Rabin Lust, The Horse in West African History. The role of the horse in the pre-colonial societies of West Africa, Oxford 1986.


German ethnographies distinguished between a rich and more civil East coast and a barbarian West coast. Marthia des Senus Lope, Africa (see n. 41), p. 1. This is not true of de Broys.

In Volume II of the West Indian voyages the de Broys did include an engraving on the disembarking from the Ark and the populating of the earth by Noah and his three sons. If they had wanted to highlight Hamitic descent they could have depicted it. The East Indian voyages lack any explicit allusions to sacred history. Hildegard Feieis, Conflicting Images. Die Bilder aus der Neuen Welt im Prozess der Konzeptualisierung, in: Zeitsprünge 7 (2003), p. 337; Filippo Pigafetta and Duarte Lopes, Description du roy- aume de Congo (see n. 1), p. 25 had noticed that blackness was not caused by the sun, but was a hereditary property that lies in the 'seed'.

See for the remarkable conversation on religion in Pieter de Marees, Description and Historical Account (see n. 3), p. 127.

"Transport by litter in Kongos" and "Funera rites for the king on the Gold Coast" contain criticism of indigenous slavery. On the other hand, Pieter de Marees argued that indigenous slavery solved the problem of poverty.

62 Ernst van den Boogaart, Heathendom and Civility (see n. 9), p. 965.


65 Pieter-Pierre Gossiaux proposed that the appendices with plates of the first six volumes of the West Indian voyages might be read as an alternative "Theatre vraie humanite", the series of plates in which Theodore de Bry encapsulated a Calvinist view of life. This suggestion may also work for the first volumes of the East Indies. Pieter-Pierre Gossiaux, L’iconographie des Grands Voyages, in: Philippe Doreis (ed.), Protestantisme aux Sources. La Réforme dans le duché de Limbourg et dans la principauté de Liège (XVIe–XIXe siècles), Aspel 1985, p. 157–160.
From: matus@fas.harvard.edu
Subject: Re: Latin test
Date: Mon, 28 Aug 2006 12:42:24 -0400
To: Jerome Handler <JH3V@VIRGINIA.EDU>

Hi Jerry,
Here are the translations. Just so you know, I've generally omitted translations of terms such as 'representatio' and 'delineatio', which mean representation/sketch and just stuck with the descriptor. Hence instead of "representation of some men" just "some men". No doubt the constant reference to drawings as representations is of academic import, but it sounds clumsy.

Also, I've done my best to translate unfamiliar terms--it took me a long time and some internet searching to figure out "Gold Coast" for instance instead of "coast of a gold-producing region." So, take a look through what I've done and see if there are any terms that don't feel right, in which case they are likely products of my ignorance.

Translations follow. Some are accompanied by notes/questions for you in parentheses, which obviously aren't meant for publication. Call me (617-868-7052) if you have questions or need clarification.

-zack

Bry01
First landing of the Dutch at the Gabam (Gabon?) River (Looking at a Flemish map drawn in Portuguese, the Gabam R. seems congruent w/the Gabon)

Plate 1
Some men living on the Gold Coast of Guinea

Plate 14
Farming and various crops from the land of the natives
(I am tempted to translate 'nascentium' as aborigines, but I really can't be sure if that term is appropriate.)

Plate 15
An account of buildings and of managing property

Plate 16
A ritual, by which nobles are customarily invested
(hard to know how to translate 'creari' here as it could also mean begotten/elected/sired/appointed)

Plate 18
Rites which they use in burying their dead

Plate 19
Representation of majesty, how among the Cabo Lopo Gonsalves the king is accustomed to present himself in the presence of strangers

Plate 20
Others among the Cabo Lopo Gonsalves worthy of inscription
(this is companion plate to 19... basically saying, we didn't show these people on the previous plate, but they are also important... I suppose you could title it "Others of note among the Cabo Lopo Gonsalves")

Plate 21
Wars which the "Ethiopes" [in Guinea] are accustomed to wage against one another.
("Aethiopes" could also be translated as a generic for "black people," but I'm not sure if the text supports such a generalization. So, I've translated it literally, but I've added the qualifier "in Guinea", which comes from the descriptive paragraph below, in order to make clear to the casual reader that the author is not describing Ethiopians.)

Plate 22
A royal grave in Guinea.
Plate 3
The garments which men wear on this coast.

Plate 4
A very popular market in Cabo Corso.

Plate 5
Various rites relating to their worship.

Plate 7
The procedure used in civil and criminal trials.

p.s. to answer your question on grant applications, yes and no. I have almost completed my application for the Fulbright which is due in about 6 weeks, but my other deadlines do not begin until November.

Quoting Jerome Handler <JH3V@VIRGINIA.EDU>:

> p.s. are you getting close to finishing fellowship applications?
> On Aug 28, 2006, at 10:43 AM, matus@fas.harvard.edu wrote:
> 
> > Hi Jerry,
> > > I can definitely do the translations. I'll send you them within the
> > > week.
> > > best,
> > > Zack
> > >
> > > Quoting Jerome Handler <JH3V@VIRGINIA.EDU>:
> > >
> > >> Zack. I have taken the liberty of sending you 14 jpg scans from a
> > >> book published around 1600. These purportedly show
> > >> Africans doing
> > >> various things. I am particularly interested in getting translations
> > >> of the HEADINGS (on top of each picture), NOT THE FULL captions
> > >> underneath. Is this a job you can and are willing to accomplish
> > >> within the next two or three weeks? I will, of course, compensate you
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The Atlantic Slave Trade and Slave Life in the Americas

Marketplace Cape Coast Gold Coast late 17th cent

Image Reference
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The Atlantic Slave Trade and Slave Life in the Americas

Fearsed Ceremony, Gold Coast 17th cent

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The Atlantic Slave Trade and Slave Life in the Americas

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WEST INDIES

Bahamas - Cuba - Jamaica - Hispaniola (Dominican Rep. & Haiti) - Puerto Rico - Guadeloupe & Dominica - St. Lucia - Trinidad - Curacao

This map, originally drawn in manuscript about 1570 by Juan López de Velasco (ref. 59), was designed to show the demarcation lines, settled by the Treaty of Tordesillas in 1494, in which Spain had been allocated all the lands between the ‘Meridiano de la Demarcacion por la Partie Oriental’ and ‘... Partie Occidentale’. According to this map they would have claim to all lands from China, eastwards to include most of the Americas.
Map 1 (17.3x30.0), from Part XII(g), first published in 1623 with German text, and in 1624 with Latin text. It also appeared in Part XIV(g) in 1630 with German text and in Part XIII(g) in 1634 with Latin text: $750

This very decorative map of the West Indies, compressed between Florida and Tierra Firme, has no known source data. Although Benzoni’s name appears in the title cartouche and the map was issued with the first part of his illustrated travels, he was not a cartographer and was, therefore, unlikely to have contributed in any way to its execution. Apart from the Florida peninsula, whose distinctive configuration clearly resembles the Florida map in Part II(g), its depiction of over-rotund West Indian islands, is almost unique. ‘Borichén’ is the old name used for Puerto Rico, ‘Cubagua’ (see: [192]), which in reality is much smaller and located further west, is here shown where Trinidad should be, and ‘Y de S. Bo’, for Sancto Bernardo, looks more like Trinidad, yet is too far west. The seas are decorated with Columbus’s ships and the Cross of Christianity is shown on ‘Guahanani’ (see: [032]), believed to be Watlings Island, is misplaced about 1,000 miles to the south-east, on or near the island of Barbuda. To add to the confusion, ‘Guahanani’, which could also be ‘Guahanani’ is more or less correctly placed in the Bahamas, and ‘Lucaya’ and ‘Bahama’, which are probably Grand Bahama and Great Abaco, are too far to the north-east where Bermuda should be.
Map (33.0x44.0), from Part IV(g), first published in 1594, with German or Latin text: $12,500

[027] Map: ‘Descripción de las Indias del Norte’
This is an almost exact copy of Antonio de Herrera’s map, first published in 1601, which in turn was based on manuscript data compiled by Juan Lopez de Velasco, c1570. Although the coastal contours are crude and the nomenclature minimal, the overall configuration of this outline map is good. Baja California has a curious ‘hook’ shape and the peninsula of Florida is too narrow but Yucatan, the Isthmus and the West Indies are well defined, even the latitudes are fairly accurate. Only a few of the Audiencias are marked, along with the more important place-names.
Map 2 (15.9x28.8), from Part XII(g), first published in 1623 with German text and 1624 with Latin text: $350

[028] Map: ‘Descripción del Distrito del Audiencia de la Española: 3’
Originally drawn about 1570, by Juan López de Velasco (ref. 59), this map marks the location of the Spanish Audiencias at that time on the islands of Cuba, Jamaica, Hispaniola and Puerto Rico. At the top right, twenty of these Audiencias are named, although some have now changed beyond recognition. There are also several other place-names, not commonly found on other maps, particularly along the coasts of

http://www.historical-prints.co.uk/index.htm
Plate 24 (16.5x20.2), from Part IV(g), first published in 1594, with German or Latin text: $150

[033] Columbus punishes the seditious Spanish
When, in ill health, Columbus returned to Hispaniola on 29th September 1494, he found the island in utter disorder and had some of the seditious Spanish hanged. This caused further unrest and a Benedictine monk denied Columbus the sacrament. Columbus then cut off food supplies to the abbey, whereupon the monks began to write many dreadful things about him and his brother, Bartholomew, whom Columbus had made governor of the island. Two years later, when the king of Spain heard about these troubles, he summoned Columbus to return to Spain for a hearing at the royal court.
Plate 10 (16.0x19.7), from Part IV(g), first published in 1594 with German or Latin text: $175

[035] Columbus and his brother are arrested
When Bobadilla, the newly appointed governor of Hispaniola arrived on 23rd August 1500 he found that Columbus was away in Vega Real at the time and his brother, Bartholomew, was in Xaragua. In his absence, Columbus had put his youngest brother, Diego, in command, so Bobadilla immediately had him arrested and put in leg-irons. Later when Columbus and his other brother, Bartholomew, turned up they were also put in chains and eventually sent back to Spain. On their arrival, Columbus disembarked still in chains, refusing to be released. This caused Ferdinand and Isabella much embarrassment that they were only able to correct the misunderstanding by subsequently bestowing honours upon him.
Plate 13 (16.0x19.5), from Part IV(g), first published in 1594 with German or Latin text: $175

[036] Indian suicides under Spanish rule
The natives of Hispaniola, who saw no end to the fearful oppression of Spanish rule, preferred death. So many, devoid of all hope, went into the woods to kill their children and hang themselves. The women, after taking certain natural poisons, followed their husbands to death by means of the noose. Others threw themselves down mountains, jumped into the sea or into rivers, while some died by self-imposed starvation or stabbed themselves to death with razor sharp stone knives.
Plate 23 (16.4x20.0), from Part IV(g), first published in 1594, with German or Latin text: $150

[038] Black slaves mining gold
When the indigenous peoples of Hispaniola became worn out under Spanish rule, they refused to work and some committed suicide. Black slaves were consequently brought in to replace them and open up the veins of gold and silver found on the island, especially in the Cibao region of the Cordillera Central. They were purchased from the Portuguese who had already conquered Guinea in West Africa and profiteered handsomely from the slave trade. Here the slaves are shown digging into the mountainside for the precious metals and pouring them in heaps before the Spanish for inspection.
Plate 1 (16.0x19.5), from Part V(g), first published in 1595, with German or Latin text: $250

[040] Spanish cruelty of the Black slaves
The Black slaves were punished for the slightest reason. Those that returned from the mines at the end of the day without sufficient gold or silver ore were stripped, bound and flogged until they bled all over, then boiling oil or pitch were poured on the wounds and cured with peppers and salt. They were then lightly covered with sacks until they had revived enough to start working again. Others, after flogging, were buried up to their necks so the earth absorbed their blood. Those that died in this way were easily replaced. The only penalty for killing slaves, was for another slave to be forfeited to the king.
Plate 3 (15.9x19.6), from Part V(g), first published in 1595, with German or Latin text: $225
[039] **Black slaves work the sugar plantations**
After the veins of precious ore became depleted on Hispaniola, the Spanish set the Blacks to work on the sugar plantations. This soon became a highly profitable venture because the sugar cane grew quickly and with minimum attention. The work involved cutting the plant, stripping off the leaves and crushing the cane to extract the juice. These were then boiled in bronze cauldrons to form concentrated syrup. This was then poured into large earthenware pots for transportation. The fertile valleys, west of Santo Domingo near Bani, were ideally suited to grow the sugar cane plant.

**Plate 2 (15.8x19.5), from Part V(g), first published in 1595, with German or Latin text: $350**

[041] **Black slaves escape punishment**
Many Black slaves, weary of ill treatment, escaped from Spanish captivity and freely wandered the island, breaking into prisons and recruiting other slaves. Soon they outnumbered the Spanish and sought revenge by killing some of them. After a meeting at the governor’s palace in Santo Domingo, many Spanish soldiers were sent out to quell the rebellion by catching the Blacks by night and hanging them from trees. The Blacks learnt from this to keep a lookout all night and as a result became much more difficult to catch.

**Plate 4 (15.6x19.1), from Part V(g), first published in 1595, with German or Latin text: $150**

[042] **The Spanish capture a French Ship**
The Spanish sighted two French ships off the coast of Santo Domingo and pursued them with their fleet. One of the French ships that had many Catalan sailors aboard and had formerly been under the allegiance of the Spanish Crown, fled in fear of capture. The other French ships fired at the Spanish flagship causing it some damage but because of an accidental explosion aboard was subsequently captured. The French captives were then paraded through the streets of the city to such cheering that one might have thought the whole of France had been taken. The captured French ship was later burnt at sea with all its equipment aboard.

**Plate 5 (15.4x18.4), from Part V(g), first published in 1595, with German or Latin text: $150**

[043] **Francis Drake attacks the town of Santo Domingo**
The town of Santo Domingo on Hispaniola was once the capital of Spanish America, but in 1586 when Drake arrived it had deteriorated somewhat in stature. Because it was still the largest settlement in the West Indies, Drake chose it as his first target. He landed 10 miles west of the town and, with an army of 800 men under the command of Commander Carlell, attacked the weakly defended town from the rear where it was almost without fortifications. The English quickly took over control of the town and ransomed it for 25,000 ducats. [The ducet was a fine gold coin weighing about three and a half grammes.]

**Plate 7 (15.4x21.1), from Part VIII(g), first published in 1599 with Latin text, and as Ad. Plate 7, and in 1600 with German text: $350**

**Puerto Rico**

[044] **Spanish immortality is tested on Puerto Rico**
An Indian cacique of Boriquér, which is the old name for San Juan de Puerto Rico, decided to test the apparent invincibility of the Spaniards. While the Indians were helping a Spanish dignitary carry his luggage across a river, they seized and held him under the water to see if he could survive drowning. His death was said to have dissolved the myth of Spanish invincibility and inspired a revolt among the Indians, which was eventually quelled by Diego Salazar.
All the images shown on this website are from a remarkable series of sixteenth and early seventeenth century publications, illustrating European voyages of discovery to various parts of the world. A copperplate engraver and publisher, Theodore de Bry of Frankfurt, began the project in 1590 and it was continued after his death until 1644 by his two sons, Johann Theodore and Johann Israel, then by his grand-son-in-law, Matteus Merian. The engravings and maps contained in these publications are important documents because they represent some of the earliest illustrations of European voyages. Although only the copperplate engravings are shown here, most also include titles above the illustrations and descriptive texts in Latin or gothic German below, with illuminated initial letters, so they make attractive antiquarian wall-pieces. The price shown at the end of each description is for the original folio leaf on which the copperplate engraving is printed and includes its title and descriptive text. They are all guaranteed original and genuine, and are published in the years specified. (They are therefore NOT reproductions, facsimiles or reprints.) Because this website contains over 600 different engravings, they have been grouped, for convenience, under the geographical categories shown above.

http://www.historical-prints.co.uk/index.htm
The Life and Work of Theodore de Bry

A CD containing high quality illustrations and other related information on this website [excluding prices, which are subject to alteration] is available for: US $75. more info
AFRICA

Guinea - Benin - Gold Coast - Gabon - Congo - South Africa - Mozambique - Madagascar

[545] Two sheet map of the whole of Eastern Africa
This large and detailed map covers the whole of the African continent, east of the western bulge. The map is in two sheets, each with its own graticule borders, north of the equator and south of the equator. The landmasses are filled with rivers, lakes and mountains in relief appearance, with many vignettes of conjectural towns and cities in the interior. The upper regions of the Nile and the Red Sea are quite well defined, with numerous place names along its shores. The stippled sea areas are filled with a profusion of sailing ships, sea monsters, along with compass rose, dividers and ornate title and index cartouches. Swash lettering throughout.
Map 1 (26.0x40.0: northern section) and (29.0x40.0 southern section) first published in 1597 in the German edition of Part I (p) and in 1598 in the Latin edition of Part I (p): $5,750 VIEW

[585] Certain ceremonies used in worship
This shows some strange superstitions and beliefs of the natives’ religion:
A: a ‘fetissero’ or predicant stands with his two women under a tree and calls on his god. Wearing their best clothes and jewellery to impress and honour their ‘fetisso’, the women sing and leap about to the beating of a drum in the oddest manner. A black dog is also present, they imagine it to be a ghostly apparition conjured up by their performance. On the tree are bound several small tufts of straw, called ‘sainctos’, which they tie onto their arms and legs afterwards.
B: another form of prayer is used here when the natives desire good business, rainfall or when they wish to find gold.
C: a kind of magic ceremony where they invoke their ‘fetisso’ to allow no harm to come to their dead and not to hinder them on their journey.
D: this shows the weekly Sebbath-meeting every Tuesday, when they ‘christen’ and exorcise their children.
Plate 5 (13.8x18.7), to Part VI(p), first published in 1603 with German text and in 1604 with Latin text: $150 VIEW

[586] How the natives fight each other
This shows how the men go to war and which weapons they use. They hold large square shields, about six ‘feet’ high and four wide, made of cane and fortified with ox-hide. The more distinguished warriors have an iron bar, two ‘feet’ long, fixed onto their valuable shields and this is painted red or smeared with earth. On top of that is a wooden frame to ward off the fiercest blows. Their weapons are mainly lances of iron but in their belts they carry broad-bladed knives. They even set fire to their enemy’s houses so that they are preoccupied in putting them out and are unable to fight.
A: a common warrior or ‘confokom’ who goes to battle with his bow and arrows.
B: a chief or ‘ane’ who goes to battle in the same way as the distinguished men do.
C: another ‘confokom’, with his lances and dagger in his belt.
Plate 6 (13.7x18.5), from Part VI(p), first published in 1603 with German text and in 1604 with Latin text: $150 VIEW

[587] The natives’ court of justice
Here is shown how they hold their courts of law and how they judge and sentence each other.
A: is a king or chief, sitting among his folk, listening to them and giving council.
B: a native is beheaded for stabbing a Dutchman. His head is then hung up on a tree.
C: the body is chopped up and carried out to the fields for the vultures.
D: shows a woman drinking from a jug to steal a pact with her husband and to swear on oath that she had nothing to do with other men.
E: two friends swear an oath of friendship and one strokes the other from top to toe with the soles of his feet.
F: when those not satisfied with the chief’s verdict, they fight it out between themselves.
G: the women mourn those who are to be condemned and take their farewell from them.

Plate 7 (13.5x18.6), from Part VI(p), first published in 1603 with German text and in 1604 with Latin text: $150

[589] The way they fish by day
This illustrates the different methods of fishing by the natives.
A: at dawn they row out, two men to a canoe, eager to be the first.
B: these fishermen use a kind of net that is submerged for the night and hauled up the next day. The fish they usually catch are similar to our pike.
C: using long lines attached to their heads, they catch a fish called ‘quorgofado’. When they row fast the fish are snagged on these lines.
D: this shows a type of herring-like fish, they call ‘sardino’ being caught on a line baited with rotten meat on a row of hooks. The boat floats quietly on the water while they fish – rather like our angling.

Plate 9 (13.7x18.6), from Part VI(p), first published in 1603 with German text and in 1604 with Latin text: $150

[590] The way they fish by night
Here the natives are seen fishing by night.
A: a small fire is made in a canoe which has a few holes made in its side. The fire-light shines through the holes into the water and attracts the fish. They are then skewered with hooked or pronged implements.
B: one man rows the boat to a spot where he saw fish, while the others stand ready with a lighted torch and a long pronged pole. When a fish appears, he spears it.
C: here a net is thrown out, similar to our drag-nets.
D: holding a burning torch and a chicken basket, the natives, standing in the water, wait until a fish is attracted to the light. Then the basket is quickly placed over the fish and the fisherman pulls it out from a hole into the top of the basket. He threads his catch onto a string worn round his body. These fish are quite tasty, rather like our salmon.
E: a wine-seller is seen here with a sail made of rush-work on his boat, transporting palm-wine to his place of business.

Plate 10 (13.9x18.7), from Part VI(p), first published in 1603 with German text and in 1604 with Latin text: $150

[592] How the hunters catch animals
A: a leopard walks into a cage with a trap door.
B: an antelope killed by natives using assagais.
C: rabbits being caught. They are frightened out of their burrows by a lot of noise and then clubbed as soon as they appear.
D: elephants fall into pits covered by straw and are unable to climb out.

Plate 12 (13.6x18.2), from Part VI(p), first published in 1603 with German text and in 1604 with Latin text: $150
[594] **Agriculture and several plants**
A: a forest is set on fire so that grain can be sown.
B: the natives prepare the ground for sowing.
C: a fire is made from the roots of the burnt forest. When the work is finished, the people sit round and drink.
D: the grain is watched over while it grows.
E: here are shown growing little red and black peas.
F: here rice is shown growing.
G: here maize is shown growing.
H: a tree where large beans grow.
I: grain or ‘manigete’.
Lastly, a palm-tree is shown. When it produces no more wine, it is cut down and the last drops burned out into a bowl. A new tree grows up from the roots of several stumps.
**Plate 14** (14.0x17.8), from Part VI(p), first published in 1603 with German text and in 1604 with Latin text: $150

[595] **The natives’ homes and ways of life**
Each native hut has as many rooms as people. The husband has his own compartment and his wives each have a room, where they sleep with their children. The women share the kitchens, do the housework and eat together. The men eat together and drink palm-wine. They have a certain ceremony when first tasting the wine, which is mentioned in Chapter 8. When a woman gives birth, she lays her child, with a cloth round its middle, on a mat. Then she is given a special drink, reserved for these occasions. After drinking, she goes straight to the river to wash herself and the pains of her childbirth are soon forgotten. Also shown here is the king in his house with his noblemen. His home is to be recognised by the large drum and jug lying outside.
**Plate 15** (13.7x18.4), from Part VI(p), first published in 1603 with German text and in 1604 with Latin text: $150

[596] **A nobleman is elected**
The most desirable honour is for a man to be elected a nobleman. During this ceremony, the women leap and dance and the men have fencing tournaments. These happy celebrations last for three days. An ox, that the new nobleman has donated, is slaughtered and shared out for everyone, except for the nobleman himself. The people think he might die if he had any.
A: is the ox.
B: is the newly elected nobleman, who is carried in a chair through the town. Beneath his feet are two slaves.
C: is the nobleman’s wife who wears a golden bracelet on her left arm.
D: is the chief, sitting with his councillors, watching the dancing.
E: are women forming part of the procession.
F: female players, beating their instruments.
G: the warriors who accompany the noblemen, dancing and fighting.
H: women, sprinkling the nobleman’s wife with salt and white colouring.
I: The common folk coming to watch the entertainment.
**Plate 16** (13.8x18.4), from Part VI(p), first published in 1603 with German text and in 1604 with Latin text: $150
[597] The natives’ clothing and how they adorn themselves
A: A chief’s wife (called ‘aerodofe’) wearing feast-day attire as she walks out. She has beads or corral round her neck, her hair being decoratively bound up and dressed with small combs, as a sign for others to show their respect. She also wears a golden bracelet and carries a small fan to ward off flies.
B: A common woman (called ‘etigafó’) who also wears jewellery and has strange cut-marks on her face. On her ankles she has rings of little bells that jingle when she moves, especially when dancing. On her arms are bracelets of ivory. Next to her stands a small child wearing a shirt that looks like mesh, woven from reeds or the bark of trees. This net is supposed to protect the child from the devil.
C: when they meet in the mornings, the people greet each other by snapping their fingers and calling out ‘auzy’!
D: this shows a couple agreeing to get married.
Plate 17 (13.8x18.5), from Part VI(p), first published in 1603 with German text and in 1604 with Latin text: $150 VIEW

[598] How a funeral ceremony is carried out
A: is the open grave where the corpse will be buried, along with several items next to it.
B: the corpse is carried to the grave. The women, with the rest of the folk, dance ahead and play percussion instruments. Those following behind mourn loudly with much crying and wailing.
C: when the grave has been filled in, the women crawl about upon it, wailing loudly.
D: after the burial, they go and wash themselves in the sea. Then they return home in joyful spirits.
Plate 18 (13.7x18.5), from Part VI(p), first published in 1603 with German text and in 1604 with Latin text: $150 VIEW

[414] The women of Monomotapa
The best of the legions in the emperor of Monomotapa were women who were trained to fight from infancy and had their left breast burnt off, so as not to hinder them when shooting with their bows and arrows, with which they were very accurate, just like the Amazons of Amazonia. These women were strong and sturdy and lived in their own territory, which was given to them by their emperor. At certain times they went off to visit the men, picking out whosoever they chose. When a warrior woman gave birth to a son, the son was sent to live with the men-folk, but if she had a daughter, the daughter was kept with the women and trained as a fighter.
Plate 14 (13.7x17.7), from Part I(p), first published in 1597 with German text and in 1598 with Latin text: $150 VIEW

[601] Natives battle against each other
The histories mention that these tribes are very pugnacious. When they go to war, they bring all their possessions with them, including their women and children. They even burn their houses to the ground so that their enemy could not take them if they won the battle. When the chief declared peace, each tribe returned a hostage to the other as a peace-offering. The hostage was carried on the shoulders of a slave, beautifully decorated and accompanied by his own chief’s servant.
Plate 21 (13.8x18.6), from Part VI(p), first published in 1603 with German text and in 1604 with Latin text: $150 VIEW

[602] The burial of the chief
When a native chief dies, his closest friends want to ensure that he lacks for nothing in the next world. Therefore, they kill his family and servants so that they may accompany him and serve him on his journey. They bury them in the chief’s grave, together with his armaments. Then dishes of food are placed on top.
The heads of the slain servants are modelled out of clay and earth and are mounted on stands round the grave, as if they were still alive. One or two guards are present to watch over the grave with all its decorations.

Plate 22 (14.0x17.8), from Part VI(p), first published in 1603 with German text and in 1604 with Latin text: $150

Guinea

[580] *The sixth part of India Orientalis*

A true historic description of Guinea, which is a great kingdom, rich in gold and silver, known as the Gold Coast of Mina in Africa. This part includes the religious beliefs, customs, language and trades of the inhabitants. Also a short description of the sea-voyage through the Canary Islands, as far as the Cabo de Trespuntas, where the Gold Coast begins.

Title Page (9.7x19.0), of Part VI(p), first published in 1603 with German text and in 1604 with Latin text: $150

[604] *The Portuguese fortress of Mina, in Guinea*

This fortress was built in 1482 on the coast of Guinea, by order of the Portuguese King, Don Johannes II. It was built to prevent the natives from doing trade with other nations but all was in vain.

A: the castle or fortress Mina.
B: the church of St. Jörgen, after whom the fortress is also named.
C: the adjoining village.
D: the church called St. Jacob.

Plate 24 (13.5x18.2), from Part VI(p), first published in 1603 with German text and in 1604 with Latin text: $150

[591] *Harmless animals found in Guinea*

Here illustrated are a number of animals, some of which are domesticated.

A: a cow with horizontal horns over its head.
B: a deer similar to our own.
C: a sow, rather smaller than ours.
D: a sheep (called ‘cabrito’) with a goat-like skin.
E: a peacock, with colouring like those in Europe.
F: a dog, with a longer muzzle than our dogs that cannot bark.
G: an agali-cat (civet-cat).
H: an unpleasant-smelling bird, similar to an eagle and with tail-feathers like those of a chicken [vulture?].
I: a type of small monkey with a beard [cercopithicus diana?]
K: a goose, which originated from Holland.
L: a small weasel-like creature.
M: a cock and hen, similar to ours.
N: the goats living out in the fields.
O: the grey parrot.
P: nests made in the trees by certain birds [weaver birds?]. These nests hang on the smallest twigs, out of reach of snakes.
Q: different types of monkeys.
R: bees making their nests on the branches of trees.

Plate 11 (13.9x18.2), from Part VI(p), first published in 1603 with German text and in 1604 with Latin text: $150
Wild animals found in Guinea
Here are shown certain wild animals, some of which are dangerous to humans.
A: an elephant, usually at enmity with the rhinoceros
B: a large wild cat [lion?] that can cause much damage and is a nuisance to the natives.
C: a leopard.
D: a crocodile found, both in the water and on land.
E: a tortoise.
F: a hedgehog.
G: a langur. It looks like a crocodile but is found only on land.
H: a rhinoceros, the enemy of the elephant (also found in Pegu and Bengal in great numbers).
I: a frog similar to ours.
K: a fox.
L: a large type of ant, which causes great damage.
M: a lizard, a so called enemy of the snake.
N: a large snake found in this area.
O: a large spider.
P: cranes.
Plate 13 (13.7x18.1), from Part VI(p), first published in 1603 with German text and in 1604 with Latin

Benin

How the noblemen in Benin ride at court
The town of Benin is quite large and comprises of homes, with no windows, only open roofs. The more distinguished houses have three or four steps leading up to the front door. The chief and his noblemen ride out each day in the following manner: the horses are small and the saddle is a wooden chair on which a nobleman sits sideways, just as women on horseback do. On each side of the rider is a servant who supports him. The horse is lead by another servant. Others follow behind, one holding up a parasol over the rider’s head and the rest play their musical instruments. Benin is where sentences are carried out and criminals are brought for execution. They are blindfolded, with hands tied behind their backs. Then they are forced to kneel down, with their heads forward, while the executioner chops off their heads.
Plate 23 (13.8x18.0), from Part VI(p), first published in 1603 with German text and in 1604 with Latin

Men’s heads in Benin
The engraving shows the various hair-styles of men, women, chiefs and soldiers, all from Benin.
Plate 26 (13.0x15.8), from Part VI(p), first published in 1603 with German text and in 1604 with Latin

Gold Coast

Male inhabitants of the Gold Coast
A: this is a typical slave called an ‘akoba’, who goes out to the wilderness with his chopping knife or axe to gather wood.
B: this shows a typical young farmer, called an ‘abaffra’, who goes to market carrying sugar cane and other goods.
C: is a typical fisherman, called an ‘aponfo’ who is on his way to the sea, carrying a stool and a paddle.
D: are two Negroes carrying a boat or canoe to the water.
E: are the farmers bringing palm-wine to the market.
Plate 1 (13.8x18.5), from Part VI(p), first published in 1603 with German text and in 1604 with Latin text: $150

[582] How the menfolk of the Gold Coast dress
A: is a typical gentleman, called a ‘brenipono’, walking in the street. He wears a hat like a beret and the rest of his clothing is made of linen.
B: is a typical merchant, called a ‘batafou’, coming from inland to do business in the coastal towns. His hat is of dog skin and round his waist he has a rolled up cloth made of linen or cotton. He carries a spear and an earthenware dish.
C: is an interpreter who accompanies the farmer doing trade with the ships. He wears a small hat made of cane.
D: are the merchants on their way home after doing business with German or Dutch ships. Their slaves, or ‘catyffs’, carry the merchants’ wares.
Plate 2 (13.7x17.7), from Part VI (p), first published in 1603 with German text and in 1604 with Latin text: $150

[583] How the women of the Gold Coast dress
A: is the wife of a Portuguese man, who lives at the fortress of Mina. She is half Black and half White. The Portuguese call these people ‘Melato’ and take them as wives because the European women do not care to settle in those parts. The ‘Melatos’ dress well and wear their hair shaved short and the men find this especially attractive.
B: are the farmers’ wives, who come from the country with fruit to sell in the coastal town markets.
C: is a typical maiden walking out, who is called ‘acatiassa’. Their hair is worn braided and plaited and their breasts are still small and firm. They wear bracelets and cover themselves with linen robes.
D: is a typical simple native woman, called ‘hiro’. They carry their small children on their shoulders and push up their elongated breasts for the child to suck. On the bodies the women have strange cut wounds in many places and their faces are painted. Their hair is braided and set in a knot on the top of the head.
Plate 3 (13.6x17.8), from Plate VI(p), first published in 1603 with German text and in 1604 with Latin text: $150

[416] The arrival of the Dutch at Gabam
The Dutch arrive at the river of Gabam that flows through Guinea to the kingdom of Ethiopia. They were taken to a crowd of huts, where they were received with great hospitality. In one of the huts they saw an Ethiopian king, sitting motionless on his throne. His name was Mani Gabam and he wore a horrifying necklace of bones. At his feet an old woman was warding off flies with a fan. As they approached they clapped their hands, as is the custom for these people, then they knelt on a silk blanket before him on the ground. This pleased the chief and he gave them several decorative rugs to take away with them.
Plate 1 (14.3x17.1), from Part II(p), first published in 1598 with German text and in 1599 with Latin text: $100

[584] The market at Cabo Corsso
The market at Cabo Corsso is not far from the Fortress of Mina and a good place for trading.
A: the home of the captain or chief of the place.
B: a hut where the chief keeps his millet or corn.
C: the ‘bannana’ or fruit market, also where fish is sold.
D: farmers selling palm-wine.
E: the chicken market.
F: the fish market.
G: where wood is sold.
H: the rice market, also where millet is sold.
I: fresh water for sale.
K: sugar cane being sold here.
L: linen, bought by the farmers from the Dutch, is sold by the fathom.
M: women from the fortress of Mina sit here selling their bread.
N: the table with an offering for their god ‘Fetisso’.
O: the Dutch visiting the market.
P: the chief’s guards, with their weapons.
Q: the road to the sea.
R: the road to the fortress of Mina.
S: the road to Fetu and other towns lying more inland.

Plate 4 (13.9x18.2), from Part VI(p), first published in 1603 with German text and in 1604 with Latin text: $150

[588] How the natives trade in boats with the Dutch
This shows the natives’ boats, like canoes, called ‘hem’. They are made from the trunks of trees and used for trading at sea.
A: shows a Dutch ship arriving to trade with the natives.
B: shows the natives coming to the ship.
C: shows the natives rowing away with the merchandise they have bought, with their workers wading out to collect the goods and take them ashore.
D: marks the chief’s custom-house, where the natives pay duty for the goods they have bought from the Dutch.
E: a canoe being brought ashore and stored in an open shed with others.

Plate 8 (13.9x18.4), from Part VI (p), first published in 1603 with German text and in 1604 with Latin text: $150

Gabon

[599] How the chief of Cabo Lopo Gonsalues presents himself
This describes the places they call Cabo Lopo Gonsalues and Rio de Gabom, where the chief receives his visitors. He sits on a chair placed upon a platform with two or three steps, accompanied by all his noblemen. Anyone wishing to speak to him sits on a mat of straw on the ground. Also shown is one of their large boats, made from a single tree. It has room enough for 60 people. Also a ‘sea-horse’ [hippopotamus] can be seen, of which there are many, both on land and in the water. Lastly is shown the houses, with the womenfolk, weaving mats or cooking bananas over a fire.

Plate 19 (14.1x18.7), from Part VI(p), first published in 1603 with German text and in 1604 with Latin text: $150

[600] More inhabitants of Cabo Lopo Gonsalues
Here we see more figures of Cabo Lopo Gonsalues and Rio de Gabom.  
A: a distinguished man decked out in his finery and carrying several types of knives in his belt. In his hand he has an ‘assagai’.
B: a woman leading a child by the hand. Her body is full of cut marks and streaked with paint. On her legs are two or three copper or metal rings, each weighing over four pounds.
C: an ordinary inhabitant wearing his every-day attire. He sells ivory to foreigners.

Plate 20 (13.6x18.2), from Part VI(p), first published in 1603 with German text and in 1604 with Latin text: $150

[417] What the Dutch experienced in a village called Cernetyn
After the Dutch had sailed two miles up the river Gambam, they discovered a small village near the water full of Black men, women and children. Many held spears and triangular knives, and shouted while clapping their hands. After sending a Black servant out to enquire, the Dutch realised these were friendly gestures and two of them went ashore. Having never seen White men before, the natives received them with joy. While clapping their knives together, they laid a path of grass at the Dutchmen’s feet, which lead to their chief. He greeted them outside his hut, while sitting in a chair made from woven rushes. As he clapped his hands, he welcomed them with the words ‘Fuio! Fuio!’ and his wife and other women began to dance. Later the Dutchmen returned to their ships with ivory and works of wrought iron.

Plate 2 (13.7x17.2), to Part II(p), first published in 1598 with German text and in 1599 with Latin text: $100

Congo

[546] Map: Tabula Geogra: Regni Congo
This finely engraved map, covering the West African coast from just south of the equator to present-day Angola, shows a highly conjectural Congo river system, with inland mountains and lakes. Vignettes of splendid towns and settlements are marked along the river banks and in the stippled sea area is an ornate cartouche describing the region, supported by mythological figures, all set within latitude and longitude graticules.

Map 2 (30.5x38.0) first published in 1597 in the German edition of Part I (p) and in 1598 in the Latin edition of Part I (p): $750

[400] The Title Page to the Kingdom of the Congo
A truthful and clear description of the kingdom of the Congo in Africa and of its adjacent countries. Also describing the beliefs, lifestyle, customs and clothing of its inhabitants. This was first reported in Portuguese by Eduardo Lopez during his own navigation and experiences. Now translated into German by Augustinum Cassiodorum (and then into Latin) and beautifully illustrated and published by Johann Theodore and Johann Israel de Bry, brothers and both citizens of Frankfurt. Printed in Frankfurt by Matthias Becker and published by Theodore and Johann Israel de Bry.

Title Page (27.0x18.0), from Part I(p), first published in 1597 with German text, and in 1598 with Latin text: $100

[401] The arrival of the Portuguese in the county Sogno
When the Portuguese first discovered the county and inhabitants of Sogno, they were taken for gods and received with great hospitality, just as the prince of Sogno himself was honoured, he being a relative of the king of the Congo. The Portuguese subsequently converted the prince to Christianity and he was baptised.
When the king of the Congo heard about this, he requested King John of Portugal to send priests to his land. Here the arrival of the Portuguese, with their priests dressed in their vestments, are being received with great joy on the shore by the prince of Sogno accompanied by his noblemen. The Portuguese are seen erecting a wooden building in which there are three altars for the Holy Trinity, where the prince was baptised, along with his sons. The prince was given the name Emanuell and his son was Antonio. The prince subsequently ordered all his subjects to give up their heathen idols and take up Christianity.

Plate 1 (13.9x17.2), from Part I(p), first published in 1597 with German text, and in 1598 with Latin text: $100

[402] The Portuguese appear before the king of the Congo

When the king of the Congo heard about his neighbour, the prince of Sogno, being converted to Christianity, he called the Portuguese for an interview in the hope of also being converted. He subsequently had all their heathen idols thrown out and wrote to King John of Portugal requesting priests, theologians to be sent to his country. Here we see the king of the Congo, sitting on his throne in the open air, gladly receiving the Portuguese. The natives are also seen lying down on their stomachs three times and lifting their heels in respect, as was their custom.

Plate 2 (13.7x18.0), from Part I(p), first published in 1597 with German text and in 1598 with Latin text: $100

[403] How the Congolese men dress

This shows what the inhabitants of the Congo wore before the Portuguese arrived. The men had small square berets, usually red or yellow, more for decoration than as a protection from the sun and wind. The noblemen wore fine furs of sable, polecot, muskrat, or other beasts of prey, with the head still attached, so that the skin could be fastened together under the wearer’s armpits. Next to their skin the men wore fine textiles, woven from palm material that hung down over the knees and edged with a fringe. They also had knee-high boots of palm-cloth in the manner of the ancient Romans. These days, however, they clothe themselves like the Portuguese, with wide-brimmed hats and, on their feet, shoes or slippers.

Plate 3 (13.8x17.7) from Part I(p) in 1597 with German text, and in 1598 with Latin text: $100

[404] How the Congolese dress for war and play

The distinguished inhabitants of the Congo decorate their head-dresses with ostrich, peacock or other feathers and, wound cross-wise across their bare chests they have chains. Round their waists they wear belts with artistically designed little bells and, on their feet, they wear Portuguese boots. The chief has three different kinds of instruments for signalling his troops for battle: the first being cone-shaped horn, made of thin metal, which sounds like a loud shot when it is beaten. The second is a hollowed out of a stump of wood, with leather stretched across the top. The third, a pipe made of ivory with a hole on its side, rather than on the top, gives off cheerful, variable notes.

Plate 4 (13.9x17.8), from Part I(p), first published in 1597 with German text and in 1598 with Latin text: $100

[405] Women’s fashion in the Congo

There were three styles of dress for the women of the kingdom of the Congo. The upper-class females wore a delicately woven skirt of palm cloth that reached down to their ankles and, round their waists, they also wore on top a short skirt to their knees and fringed with tassels. From their breasts downwards they wore another short garment which covered the belts which held their skirts. On their heads they wore berets, very similar to those of the men. Their faces and arms were uncovered. Although the middle class women wore clothes similar in style, their fabrics were of an inferior quality. The lower class, or bonds-women, wore
only skirts and were bare breasted and had no shoes. These days, they have adopted Christianity and dress according to Portuguese influence with black velvet caps, decorated with precious stones, veils and gold chains round their necks but not coats. The poor, however, dress the same as before.
Plate 5 (13.9x17.7), from Part I(p), first published in 1597 with German text and in 1598 with Latin text: $100

[406] How the Congolese are transported about
None of the horses in the Congo are tame enough to ride and the people seem incapable of training the oxen to pull wagons for the transporting of goods. Instead, they use humans. When a nobleman wishes to make a journey, for example, he sits or lies on a stretcher and his servants or bonds-men carry him. If he is in a hurry and wants to reach his destination quickly, he takes a good many bearers with him, so they can change over from time to time. These bearers are so used to this kind of work that they are able to travel as fast as our own mail-coaches.
Plate 6 (13.8x17.9) from Part I(p), first published in 1597 with German text, and in 1598 with Latin text: $150

[407] An alternative form of transport used by the Congolese
We see how Mother Nature usually provided every country with provisions for the needs of mankind. Nobody should grumble if nature has not provided the Congolese with horses though, and although there are a great many zebras, no one has been able to tame and saddle them yet. So, when chiefs or other distinguished people need to travel without walking because of the heat, they have to use their own resources. They would simply be carried, as pictured above, in a type of hammock made of palm cloth. This has a pole at each end for the bearers and a cover to shade against the sun.
Plate 7 (13.0x17.6), from Part I(p), first published in 1597 with German text, and in 1598 with Latin text: $150

[408] Another kind of Congolese transport
This third type of transport is used for both pleasure walks and for important journeys. The man who wants to be transported sits on a leather band that hangs down in a loop from a pole and he holds onto the pole with both hands for comfort and safety. While he is being carried, he sometimes holds an umbrella to protect him from the sun’s rays and this form of transport is just as comfortable as any other.
Plate 8 (13.8x17.2), from Part I(p), first published in 1597 with German text, and in 1598 with Latin text: $150

[409] A description of the zebra
One of the provinces of the Congo is called Bamba, where one finds all kinds of creatures, including the zebra. It is also seen throughout Barbaria and Africa. This animal looks like an ass but it bears young and has a wonderful skin, which is quite unlike any other beast. It has coloured stripes: black, white and dark yellow, roughly three fingers apart all over its body, including its head, neck, ears and legs. The pattern is very distinctive and no other animal has such orderly colour designs; after white comes black, then yellow, and where yellow begins, it ends up with white again. It has a dark brown tail and hoofs like an ass. It can run as fast as a horse and even walks quickly. The Portuguese and Castilians say ‘as fast as a zebra’ when they describe something that moves quickly. The zebra breeds every year and is found in great herds but they are wild and can never be tamed, otherwise they would be used instead of horses for beasts of burden and for riding to war. (This is probably the first engraving of a zebra ever printed.)
Plate 9 (13.0x17.6), from Part I(p), first published in 1597 with German text and in 1598 with Latin text: $250