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Call number: **F1763 .G18 1970**

Author: **Gallenga, Antonio Carlo Napoleone, 1810-1895.**

Title: **The pearl of the Antilles.**

Publication info: **New York, Negro Universities Press, [1970]**

ISBN: **0837129435**

Description: **202 p. 23 cm.**

Note: **Reprint of the 1873 ed.**

Subject: **Slavery--Cuba.**

Subject: **Cuba--History--Insurrection, 1868-1878.**

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

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*1.28.2005: Requested Book from Ivy Stacks*

*2.1.2005: No images in book.  
~AnnisSteiner*

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Call number: F1763 .G18 1970

Author: **Gallenga, Antonio** Carlo Napoleone, 1810-1895.

Title: The pearl of the Antilles.

Publication info: New York, Negro Universities Press, [1970] — this is a reprint

ISBN: 0837129435

Description: 202 p. 23 cm.

Note: Reprint of the 1873 ed.

Subject: Slavery--Cuba.

Subject: Cuba--History--Insurrection, 1868-1878.

Subject: Cuba--Description and travel.

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~~request 12/15/04~~

12/27/04 — No instructions

DATABASE: Library of Congress Online Catalog  
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SEARCH RESULTS: Displaying 1 of 1.

◀ Previous Next ▶

Brief Record

Subjects/Content

Full Record

MARC Tags

*The Pearl of the Antilles.*

LC Control Number: 02006919

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

Brief Description: Gallenga, Antonio Carlo, 1810-1895. [from old catalog]  
The Pearl of the Antilles.  
London, Chapman and Hall, 1873.  
2 p.l., 202 p. cm.

*This is the original*

CALL NUMBER: F1763 .G18  
Copy 1

-- Request in: Jefferson or Adams Bldg General or Area Studies Reading Rms

-- Status: Not Charged

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Online Catalog

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Call number: DT551 .G16

Author: Gallieni, Joseph Simon, 1849-1916.

Title: Mission d'exploration du Haut-Niger: voyage au Soudan Fancais (Haut-Niger et pays de Ségou) 1879-1881, par le commandant Gallié, contenant 140 gravures dessinées sur bois par Riou, 2 cartes et 15 plans.

Publication info: Paris, Hachette, 1885.

Description: 632 p. incl., illus., pl., maps, plans., port., maps (partly fold.) 28 cm.

Subject: Mali--Description and travel.

Subject: Africa, North--Description and travel.

Call numbers for IVY      Material      Location  
 DT551 .G16      IVY-BOOK      Checked Out (Recall Item)

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*3/10/03* - Routes to Monte Klein for identification  
 ✓ The primary source -  
 Says this is the "realistic" one of what's now  
 correct & realistic descriptions of current state  
 I gave some details on the  
~~best~~ account of slave trading in America, pp. 321-  
 African people in the region  
 geologically favorable  
 Virginia - OJLé - Mr. North's ~~journal~~ *journal*  
 Darden Library  
 Health  
 Routes to Monte Klein for identification  
 Says this is the "realistic" one of what's now  
 correct & realistic descriptions of current state  
 I gave some details on the  
~~best~~ account of slave trading in America, pp. 321-  
 African people in the region  
 geologically favorable

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 leur état

sauvage et le principe même de l'esclavage admis malheureusement par tous les peuples africains ; si les acheteurs ne foisonnaient pas dans le marché du Haut-Niger, le trafic honteux cesserait lui-même.

Les profits retirés du commerce des esclaves sont considérables. Voici comment opèrent les Dioulas. Les uns partent de nos escalles du Haut-Sénégal ou de la Gambie avec de la guinée, pour se rendre dans le Kérigny, vers Nioro; là ils achètent aux Maures le sel du Sahara. Dans les moments d'abondance, ils obtiennent trois *bañals*<sup>1</sup> (barres) de sel pour deux pièces de guinée. Ils montent ensuite par Kila et Niagassola vers les marchés du Haut-Niger; en général ils s'arrêtent à Kéniera, le point le mieux alimenté de captifs; il paraît qu'on y rencontre, dans les périodes de guerre, plusieurs milliers de ces malheureux. A Kéniera, chaque barre de sel vaut un captif. On voit par ce qui est exposé que deux pièces de guinée, d'une valeur moyenne de vingt-cinq francs, procurent aux commerçants trois créatures humaines, dont la vente produira, au retour, six à huit cents francs. Si le Dioula poursuit sa route jusqu'à Dialakrou, il pourra avoir encore des esclaves à meilleur compte; toutefois ce dernier marché, situé au centre du Oussoulou, est surtout renommé pour son commerce d'or, et l'on y vend la barre de sel jusqu'à sept gros.

Ainsi les deux mêmes pièces de guinée représentent à Dialakrou vingt et un gros d'or, qui seront vendus dans les escalles européennes deux cents francs. Mon interlocuteur me faisait alors ressortir que, sans la mortalité et les risques courus par les caravanes pendant la traversée de certains pays pillards, le commerce des esclaves serait de beaucoup plus avantageux que celui de l'or.

Les autres Dioulas qui exploitent les mêmes contrées opèrent d'une façon analogue, mais en employant d'autres moyens d'échange et en suivant un autre itinéraire.

Ceux-ci passent par le Niocolo, le Fouta-Djalon, vont dans les rivières du sud, françaises et anglaises, acheter à très bon marché des fusils et de la poudre, et débouchent ensuite sur le Haut-Niger derrière Timbo. Les premiers marchés du Sankarou, actuellement bondés des victimes du farouche Satorôry, terrible chef de bande qui vient de dévaster le Baleya et le Dioumo, donnent les mêmes bénéfices que nous avons indiqués pour Kéniera. Tout fusil d'une valeur de quinze francs vaut un captif! Cependant un grand nombre des marchands *sarracolets* continuent leur route sur Tengrela, pour y acheter des colas<sup>2</sup> à bon compte; ils reviennent ensuite par Dialakrou, le

1. Un *bañal* ou barre de sel pèse environ quinze kilogrammes.

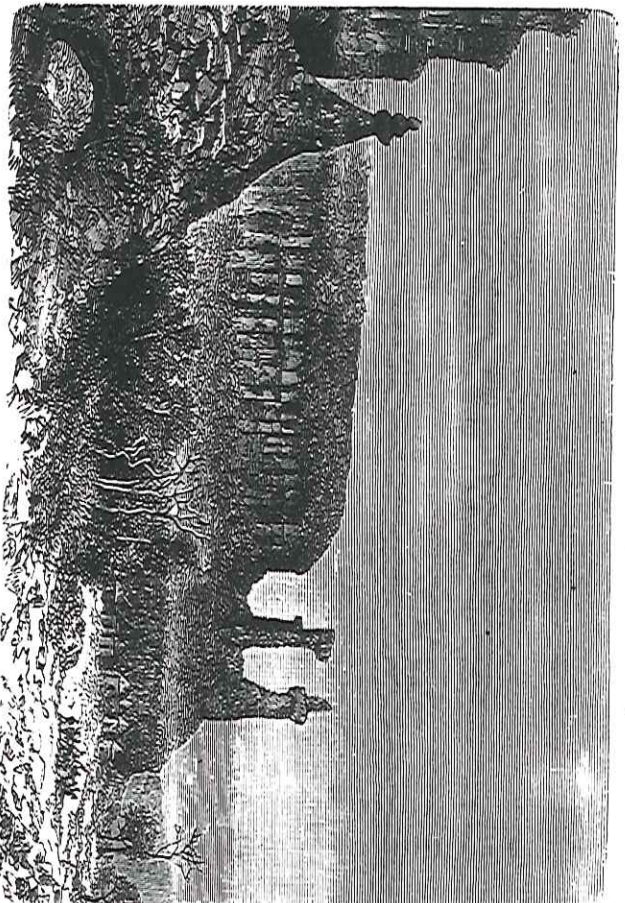
2. Sorte de fruit amer et excitant, dont on fait un grand commerce dans ces régions.

Dialakrou  
 valeur 1 barre  
 3000 francs

Bouré et le Bamboû, où ils échangent avantageusement leurs colas contre de l'or.

Toutes ces transactions sont faites presque exclusivement par des Sonnikés ou Sarracolets, individus très actifs et possédant au plus haut degré l'instinct du négoce. Leur commerce est loin de se faire en toute sécurité; ils sont souvent obligés de se glisser à travers des pays en guerre, où ce n'est qu'à force de ruses qu'ils parviennent à sauver leurs marchandises.

Dans les contrées où règne la paix, les conditions ne sont guère meilleures, car ils ont alors à satisfaire les exigences de certains chefs qui leur font payer de fortes redevances.



Les roches de Nienkéma.

Malgré ces nombreux obstacles, ils poursuivent avec ténacité leurs opérations, et quelques-uns arrivent à une fortune relativement considérable. J'essayai de persuader à celui qui me donnait ces renseignements combien le commerce des esclaves était condamnable et tout ce qu'il y avait d'odieux à traiter ses semblables comme un simple bétail. Mais je n'obtins de mon interlocuteur que de la surprise; je crois même qu'il douta un instant de ma raison.

Le lendemain de très bonne heure, nous reprîmes la route et, après une marche à travers les derniers gradins du plateau de Naréna, nous arrivions devant le Mana-Oulé. Ce singulier mouvement de terrain est com-

posé d'un  
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route pas  
anfractu

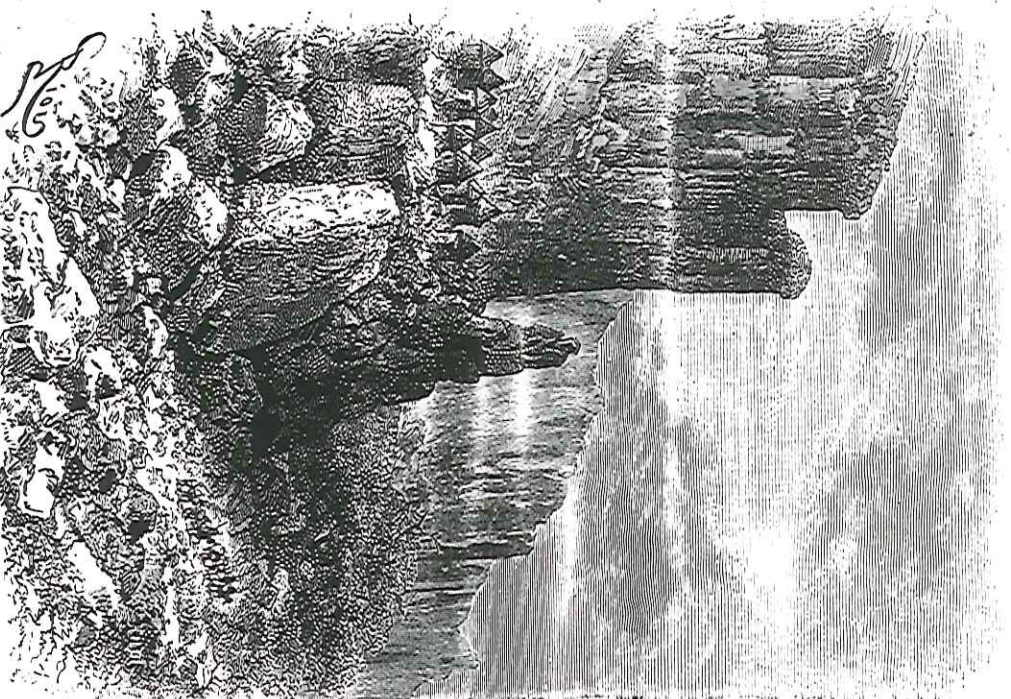
Les  
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vions  
Leone

Naréna

Mana-Oulé

posé d'une montagne présentant plusieurs murailles verticales successives et flanquée de deux sortes de tours rocheuses qui lui donnent l'aspect d'un gigantesque monument d'architecture. Après avoir tourné le Mana-Oulé, la route passe au-dessous de Tabou, village peut-être réfugié dans les anfractuosités de roches énormes.

TABOU



Village de Tabou.

urs opér-  
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t, après  
a, nous  
est com-

Les habitants, extrêmement sauvages, s'enfuyaient en nous voyant et se réfugiaient derrière leurs cases. Un seul individu eut le courage de venir à notre rencontre et s'offrit à aller chercher le chef et tout ce que nous pouvions désirer. Ce hardi personnage avait, paraît-il, voyagé jusqu'à Sierra-Leone.

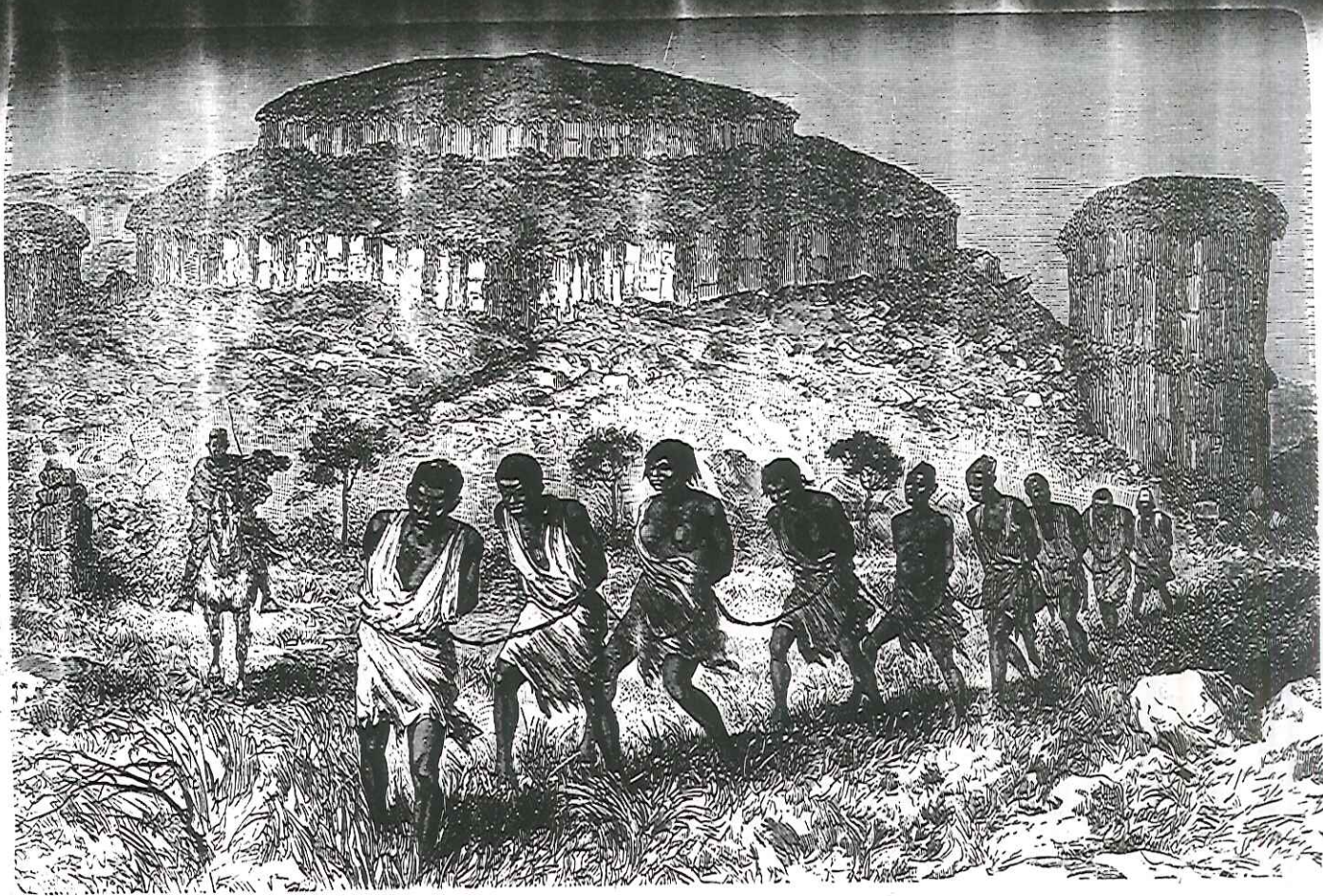
Plus loin, nous fûmes salués par les aboiements répétés de nombreuses cynocéphales, qui venaient nous injurier jusque sur le chemin. A quelques centaines de mètres plus loin, nous passâmes devant Nienkéma, un village au pied d'un amas pittoresque de rochers; on remarquait surtout de nombreuses liques très élevés, formés d'assises de grès superposées et allant en plombant; ils semblaient se tenir en équilibre comme par miracle et ils s'érouler d'un moment à l'autre sur le misérable village. Nous eûmes encore à admirer plusieurs montagnes très curieuses, dont les roches formaient des colonnades ou des portiques de l'effet le plus inattendu. Enfin, après un petit village de Kalassa, où plusieurs habitants crurent devoir prendre le fusil en nous voyant, nous débouchâmes dans une plaine découverte.

Il était tard et nous avions hâte d'arriver à Sibi, point désigné pour l'étape. Ce village, nous disait-on, était au pied des montagnes que nous apercevions devant nous. Dans notre impatience, nous éperonnions nos montures rendues paresseuses par la chaleur et la fatigue, lorsque tout coup notre guide s'arrêta en montrant les symptômes d'une grande frayeur; puis il tendit son oreille vers le village en réclamant le silence. Que se passait-il donc?

J'écoutai à mon tour et il me sembla, en effet, entendre des cris lointains poussés à de petits intervalles. Notre homme, en proie à une véritable épouvante, nous dit qu'il ne serait pas bon, aujourd'hui, d'aller au village, car ces cris annonçaient le Koumou. L'interprète ne savait m'expliquer de quoi il s'agissait; il parlait de sorciers, de fêtes, de bêtise des Malinkés, etc. A la fin, impatienté, je poussai en avant, convaincu qu'il n'y avait là rien de sérieux. Mais Sori, les tirailleurs et les mulâtiers me suivirent seuls; le guide et la caravane restaient immobiles, cloués par la crainte. A mesure que nous approchions de Sibi, les cris devenaient plus distincts; c'étaient des voix jeunes et vieilles poussant de toute leur force une sorte de ouloulouement plaintif que les échos de la montagne répétaient avec des vibrations d'orgue. Enfin, après avoir tourné un petit bosquet touffu, je me trouvai en face d'un jeune Mandingue accroupi, ayant devant lui une petite calebasse remplie de mil et un poulet, les pattes ficelées. Notre homme se dressa comme un ressort à notre aspect, jeta un cri prolongé et se mit à courir à nos côtés en faisant force gestes, dont la signification était de s'arrêter. Mais le soleil brûlait nos fronts et un magnifique fromâger étendait une ombre opaque à la porte du village. Aucune puissance au monde n'aurait pu nous empêcher d'aller y chercher un refuge; aussi le jeune homme avait beau multiplier ses signaux, nous n'en tenions nul compte.



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Le Mana-Oulé et caravane d'esclaves.

ET SLAVE COPPIE

p. 525

Date: Thu, 27 Feb 2003 10:04:46 -0500

Subject: Re: Up-date on website: "THE ATLANTIC SLAVE TRADE AND SLAVE LIFE IN THE AMERICAS

To: jh3v@virginia.edu

From: "Martin A. Klein" <mklein@wellesley.edu>

Dear Jerry,

I have been spending the year at Wellesley and am teaching a course on Slavery in Africa. Your web-site has been helpful, though I had to print out pictures because they did not down-load on a zip disk.

I did find one error. A print of a slave coffle from Central Africa taken from Buell was originally from Joseph Galleni, Voyage au Soudan Francais (Paris, 1885). It is from a Malinke area of what is now Mali. I think that the mountain in the background is one of the Monts Mandingues.

What ever happened with the proposal to bring you to Toronto?

Marty

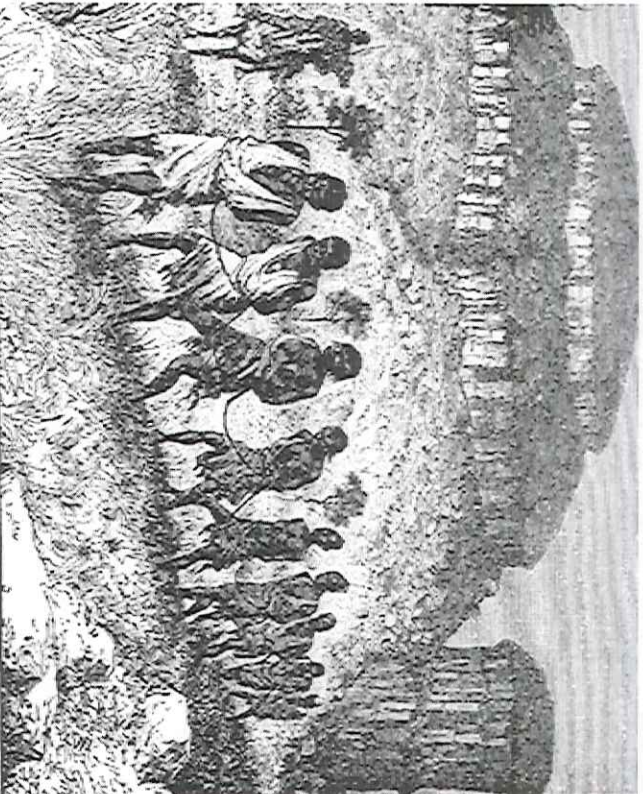
jh3v@virginia.edu writes:

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

*Discard*

The Atlantic Slave Trade and Slave Life in the Americas

✓ *Western Sudan, 1874-81*  
Slave Coffle, Central Africa, 19th cent.



**Source**  
J. W. Buel, Heroes of the Dark Continent (New York, 1890), p. 66; also, Library of Congress, LC-USZ6r-32008

**Comments**  
Captioned "victims of Portuguese slave hunters," this illustration shows a line of men and women lashed together ropes; a guard is on horseback. This illustration is, not based on an eye-witness observation, but was suggested by the accounts of European explorers in central Africa.

**Acknowledgement**  
Special Collections Department,  
University of Virginia Library,  
*Albany Library, Univ. of Virginia*

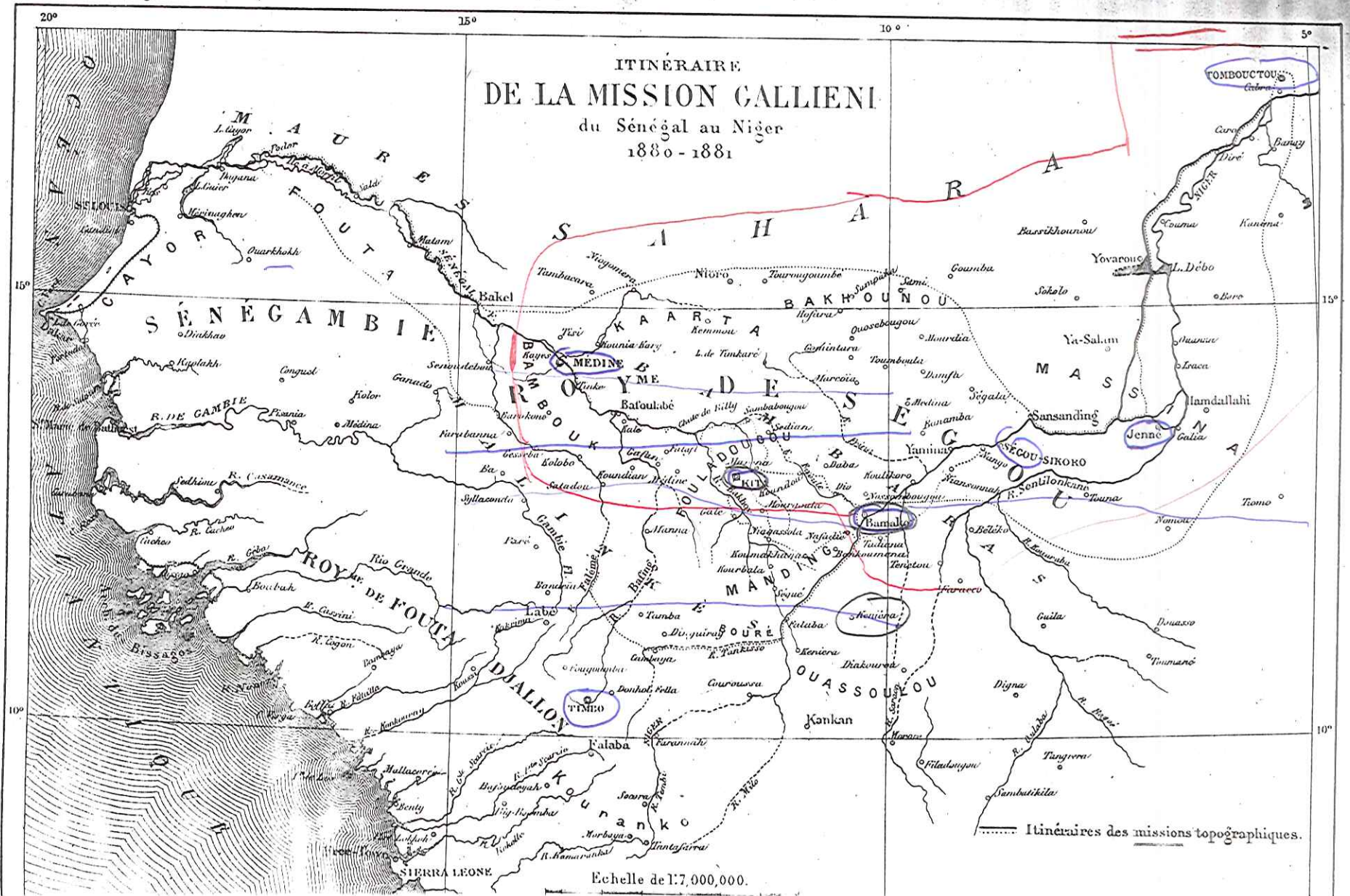
Click on the image to open a larger version in a new window.

*Slave trade are not  
Portuguese, but African*

*From Senegal - Congo - and from  
other parts of Africa*

*Dioylo  
Sarraké (Samacolets)*

Gallieni Voyage au Soudan



P11e

BROWN

Record: Prev Next

Author **García de Arboleya, José, d. 1876**

Title Manual de la isla de Cuba. Compendio de su Historia, geografía, estadística y administración. Su autor D. José García de Arboleya ..

Edition 2. ed. cor. y aumentada

Published Habana, Impr. del Tiempo, 1859

Descript'n 418 pp., pl., maps. 17 cm

Permalink to this Josiah record

LOCATION CALL # STATUS

HAY STAR F1758 .G21

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Cuba -- Statistics

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Rlin/oclc RIBGR06955682-B

ca/7/100e Chessy Brady no useful images



LCP MS America  
1762 Gazetteer

~~1762~~

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ask som HAVEN

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GAZZETTIERE 01,02

Call number: A 1763 .G39

Title: **Il Gazzettiere americano** contenente un distinto  
 ragguaglio di tutte parti del Nuovo mondo ... Tr.  
 dall'inglese e arricchito di aggiunte, note, carte, e rami.

Publication info: Livorno, M. Cotellini, 1763.

Description: 3 v. front., pl., maps and plans (part fold.) 33 cm.

Note: Sabin 26814.

Note: First Italian edition.

Note: Title vignette.

Note: Translation of the "American gazetteer", London,  
 1762.

Local note: Armorial bookplate of Victor Morine, Montreal.

Subject: America--Gazetteers.

SPEC-COLL--

Location: SC-MCGR-RM --

Library base: v1-3

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American Gazetteer - NOT in CVR with 18th cent  
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 American Gazetteer

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VIRGO

*Barbados before NYPL*

**CATNYPL: The Online Catalog of The New York Public Library**  
The Research Libraries

Call # \*KF 1762 (American gazetteer)

Title The American gazetteer. Containing a distinct account of all the parts of the New world: their situation, climate, soil, produce, former and present condition; commodities, manufactures, and commerce. Together with an accurate account of the cities, towns, ports, bays, rivers, lakes, mountains, passes, and fortifications ...

Imprint London, Printed for A. Millar [etc.] 1762.

| LOCATION           | CALL #                        | STATUS |
|--------------------|-------------------------------|--------|
| Humanities-RareBks | *KF 1762 (American gazetteer) |        |

Location Humanities-RareBks

3 v. fronts, fold. maps 17.5 cm.

Description Sabin 1090 Copy 1

References 2 copies; Copy 2: v.2-3 only.

Note America -- Gazetteers.

Subject America -- Gazetteers, 1762.

**CATNYPL: The Online Catalog of The New York Public Library**  
The Research Libraries

10/24/02 - NYPL

vol. 1 - WA, Illustrations - 2 maps  
 2 - " " " - 1 map  
 3 - " " " 3 maps, including West India's (Frontispiece)

*Barbados Resurvey, vol. 1*  
~~based on woodcut print survey~~ - 3 1/2 pp  
 parishes divided

pp. Westons of Lagore of 1692, which "reduced the Number of whites to 25,000, and the Negroes to 80,000"

10/24/02 -

America Gazette -

Reshma LCP on NYPC copies were illustrations, a few  
New Maps & some being may be also by  
correct but the illustration ~~present~~

found in the Italian translation were especially  
"colored" or prepared for the Italian -



10/10/02



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Full Display -- Library Co. of Philadelphia

<Title> "The American gazetteer. Containing a distinct account of all the parts of the New World: ... " -- Title 1 of 1

Use Labeled Format



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Format:    Book

Title:    The American gazetteer. Containing a distinct account of all the parts of the New World: ...

Imprint:    London : printed for A. Millar, and J. & R. Tonson, 1762.

Description:    3v., plates : maps ; 12°.

Citations:    Alston XI.97

System No.:    ESTCT21817

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Library Co. of Philadelphia Books: Rare Am 1762 Ame 106.D (My Library)

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Vol. 1 - w/ 12 illustrations  
2 - " "  
3 - " "

Carrie King, LCP Advisor, after consulting RLV, suggests that illustrations copied up from illustrations list, illustrations part appear in under each & even down separately for Italian

JCB ~~173a~~

~~Study material~~

(File)

2 Slides removed  
2/3/02

12 Gazzotti eere Americano... Tradotto dall' Inglese..

LIVORNO, 1763 3 vols

~~Slide 15 to 17 removed~~

Vol. 1 - maps + plans

yes Pagine p. 101 - FABBRICA DI INDACO (Based on the factory list submitted by Pavesi)

Vol. 2

yes Pagine p. 111 - PIANTAZIONE DI ZUCCHERO

no " " p. 113 - Mulino da Zucchero (From list of plants p. 113)

no " " p. 235 - Raccolta del cotone

no Vol. 3 Pagine p. 202 - Fabbrica del Tabacco (From list of plants, vol. 4)

Slides to be made - from JCB volume

~~with INDACO~~

Vol. 1, Pagine p. 101 - INDACO

Vol. 2, Pagine p. 111 - Piantazione di Zucchero

JCB Slides order cancelled  
9/02

Peter - Schurman



Online Catalog



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Full Display -- Library Co. of Philadelphia  
 <All Headings> "gazzettiere americano" -- Title 2 of 3



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Format:

Book

Uniform Title:

American gazetteer. Italian.

Title:

Il gazzettiere americano : contenente un distinto ragguaglio di tutte le parti del Nuovo mondo della loro situazione, clima, terreno, prodotti, stato antico e moderno, merci, manufatture, e commercio : con una esatta descrizione delle città, piazze, porti, baie, fiumi, laghi, montagne, passi, e fortificazioni : il tutto destinato ad esporre lo stato presente delle cose in quella parte di globo, e le mire, e interessi delle diverse potenze, che hanno degli stabilimenti in America / tradotto dall' inglese e arricchito di aggiunte, note, carte, e rami..

Imprint:

In Livorno : Per Marco Coltellini all' insegna della verita, MDCCCLXIII. [1763]

Description:

3 v., [78] leaves of plates (some folded) : ill., maps, plans ; 32 cm. (4to)

Notes:

Translation of: American gazetteer. London, 1762.

Citations:

Ragatz, L.J. Brit. Caribbean history, p. 14

Citations:

Lib. Company. Afro-Americana, 4055

Local Notes:

LCP AR 1964 p. 53.

Subject:

Slavery --America.

Subject:

Slaves --America.

Subject:

America --Gazetteers.

Subject:

America --Description and travel.

Genre/Phys. Char.:

Gazetteers --America.

Genre/Phys. Char.:

Maps --America.

Subject:

SP3 Afro-Americana.

Local Entry:

Printer: Coltellini, Marco, 18th cent., bookseller.

Local Entry:

Imprint: ITALY. Livorno. 1763.

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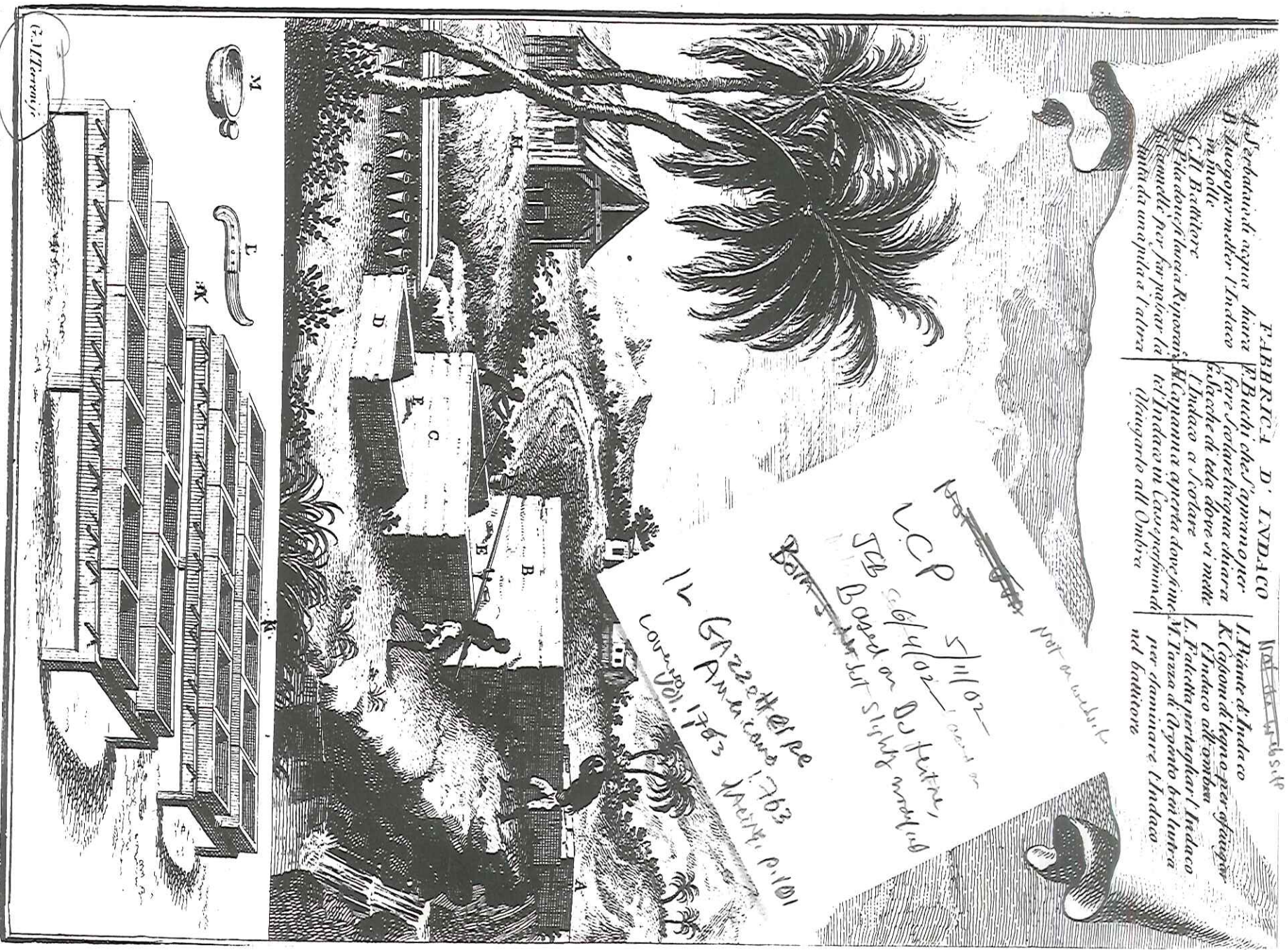
St. J. de  
1762

INDIA

Be  
H  
A  
G  
S  
P  
1762

FABBRICA D'INDACO  
 A. S'ebatardi acqua haara  
 B. Anogorn metter l'Indaco  
 in molle  
 C. Il Battitore  
 D. P'ladouci laucia Rignoria  
 E. Annelle per far p'lar la  
 p'lar da una palata l'atorza

I. Pianta di Indaco  
 K. Foggi di legno per sfangere  
 l'Indaco all'ombra  
 L. Palata per tagliar l'Indaco  
 M. Trasa di Argento per l'ura  
 per stannare l'Indaco  
 nel battitore



Not a wheel  
 5/11/02  
 L.C.P.  
 Based on De Hutter,  
 1762  
 Bath - slight amend  
 L. Gazzetti et pe  
 Americana 1763  
 Cour. Vol. 1763  
 March p. 101

JCB M3a 1L Gazzetti's American, LINDEN, 1763

JCB M3a - JCB 6.6.1109 card note says this is  
 Transcribed from the American Gazette, London, 1762

JCB M1c

CANADA ZUCCHERO

PIANTAZIONE DI ZUCCHERO

1. Casa del Padrone;
2. 2. 2. Case de Negri;
3. 3. 3. Ponte della Sacramma, opacatura di Luchico amenza, cotta con pane;
4. 4. Pozzi di terrapiantati a Canne;
5. 5. Molino a Acqua;
6. 6. Pocherona col suo camino e fornelli;
7. 7. Rifugio del Mulino;
8. 8. Purgatorio per purgar gli Zucchetti quando sono in Forno;
9. 9. Stufe per asciugare i Panni di Zucchero.

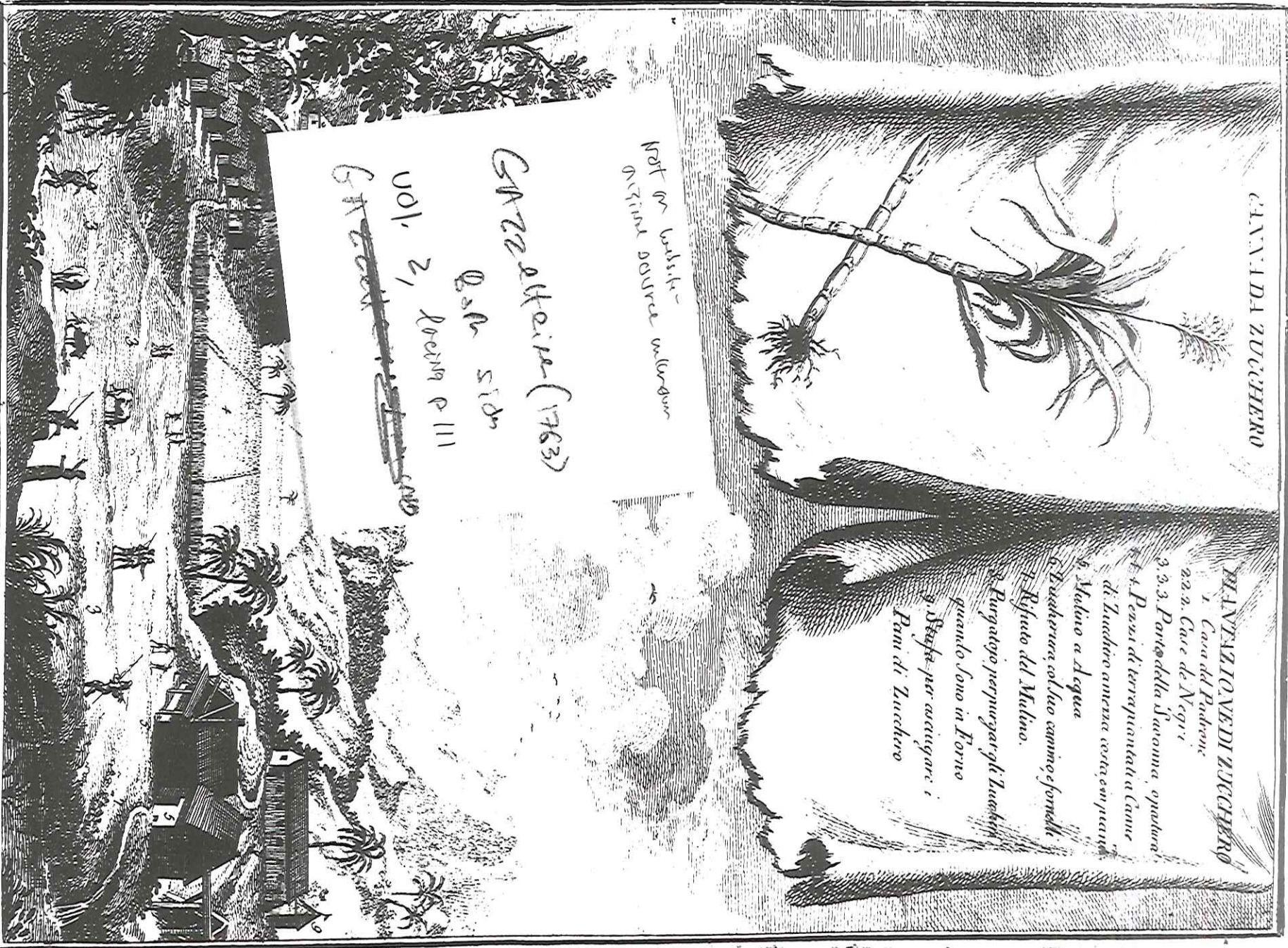
Not for publication -  
Quintina Souza Cardoso

Carta Altice (1763)

Dist. S. B.

Vol. 2, Reimp. P. III

~~Carta Altice~~



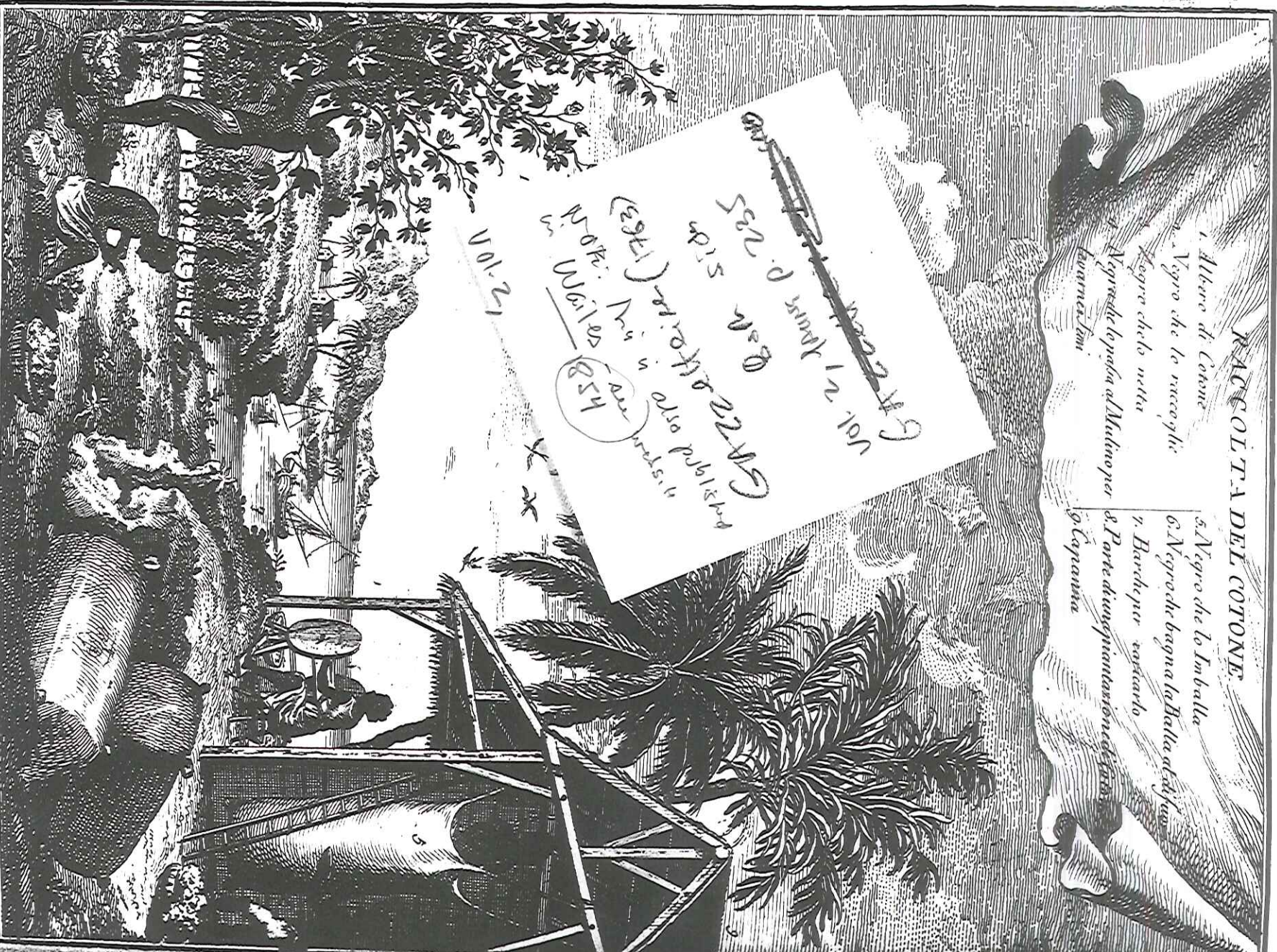
Sup. Plasmir  
S. B. 1763

C. 11. 2. 19

RACCOLTA DEL COTONE

1. Albero di Cotone
2. Negro che lo raccoglie
3. Negro che lo mette
4. Negrosche lopada al Mulino per lavorarlan
5. Negro che lo Imballa
6. Negro che bagna la Balla al bagn
7. Barde per toccarlo
8. Parte di un piantatore nei Caraibi
9. Capanna

*Handwritten notes:*  
 1. 1st and 2nd also published  
 2. 3rd in  
 4. 5th in  
 5th in  
 Wales  
 Vol 2  
 1851



## Mulino da Zucchero

- G. Dent alla cima de Rulli
- H. Albero prestante del Rullo principale
- I. Pizzo di legno in cui entra l'Arre superiore dell'Albero
- K. Braccio del Mulino a quello s'attaca la pernambrice
- L. Armatura di legno alla cima della soffitta
- M. Canale coperto, per cui scende lo Zucchero dalla canna crivellata

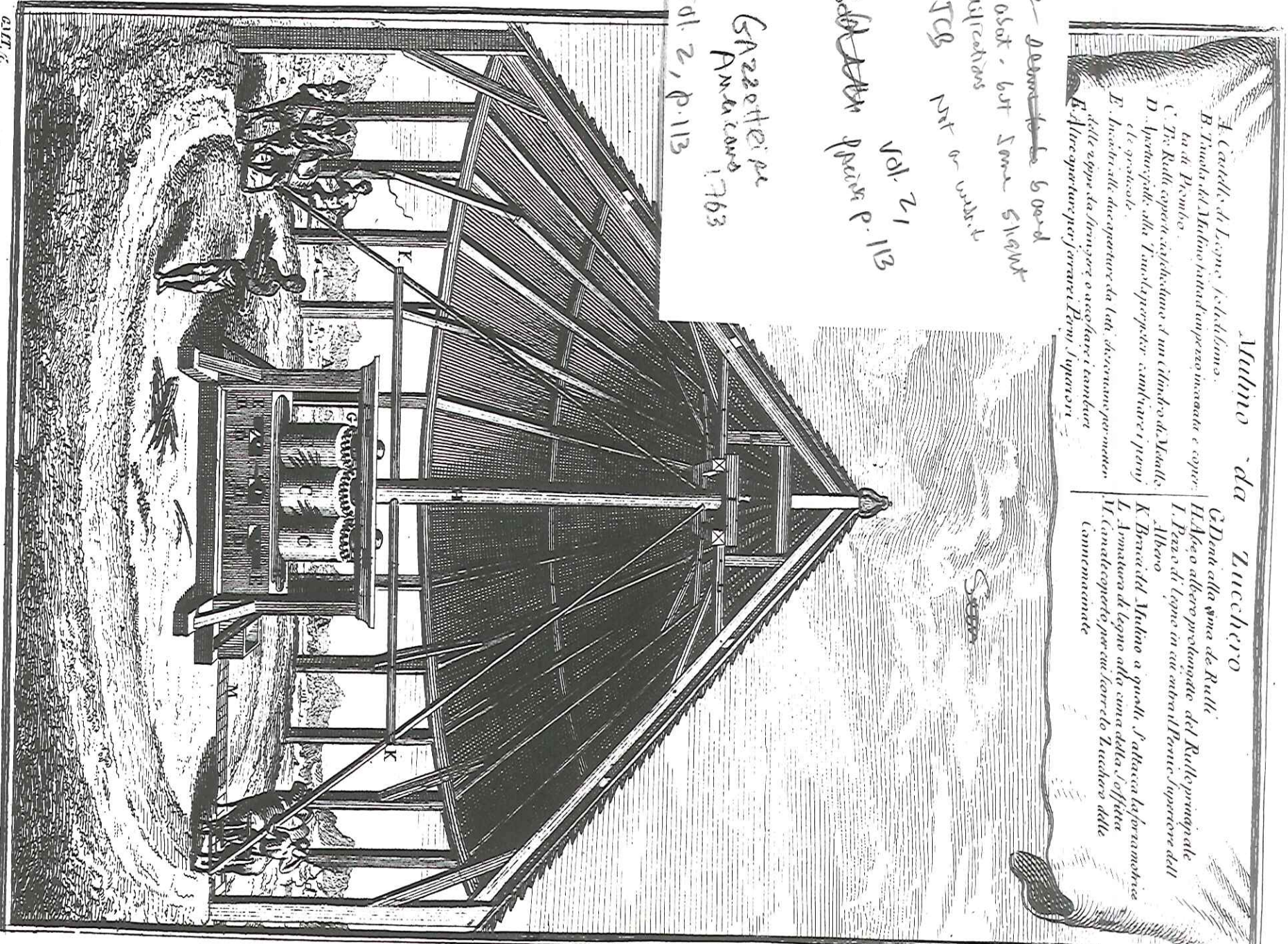
- A. Castello di Legno s'edificato
- B. Finestra del Mulino fatta di tempera incassata e coperta di Peschio
- C. Tre Rulli coperti di chiodo e un cilindro di Maulte
- D. Spuntarelle alla Finestra per cambiare i peschi e le gratecole
- E. Inchiavalle due portate da lati diversi per mettere delle arpe da frangere o acciattare i tamburi
- F. Altre portate per far girare l'Arre superiori

Scena

S/11/02 ~~decomposto~~ 6 ord  
 in Casat. bot. Jan. 5/1907  
 Annotations  
 6/9/02 - JCB part on wood

Vol. 21  
 Botta per p. 113

12 Gazzette per  
 Amarcand  
 1763  
 Vol. 2, p. 113



6/5/82 JCD:DJN#  
MORSE, J. ~~Journal~~

JCB

MIC

Ordered  
from

The American Gazetteer, containing A. Smith's Account  
of all parts of the New World... 3 vols. London, 1762

Topics are arranged alphabetically

Vol. 1 - maps 5ST no illustration

B's has discussed / ~~the~~ <sup>or</sup> 5 pages - not numbered

Vol. 2 maps 5ST no illustration

Vol. 3 maps 5ST no illustration

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~~freq. data & dates~~ ~~periodicals~~ 1764

JCD:DJN#

JCB M25

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MORSE, J. ~~Journal~~

The American Gazetteer... Boston 1767

All in one volume -

Copy 1 - nice foldout maps, 5ST no illustrations

Copy 2 - " " " " " " " "

Copy 3 - " " " " " " " "

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D 804 2ND edition, revised, corrected & enlarged Boston 1804  
M885a 1 volume - maps - 5ST no illustration

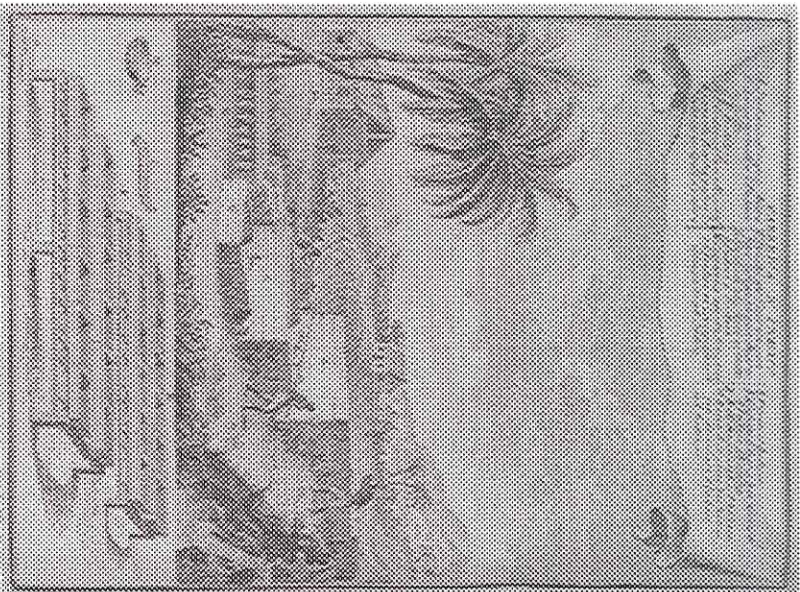


*for F1 content*

The Atlantic Slave Trade and Slave Life in the Americas

Indigo Manufacture, COMPLETE-LOGATION, 18th cent.

*57c Over 15000 (?)*



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

**Source**  
Il Gazzettiere americano contenente un di  
ragguaglio di tutte parti del Nuovo mondo.  
(Livorno, 1763), vol. 1, facing p. 101 (first Italian  
edition of the American Gazer [London,  
1762]).

**Comments**  
~~COMPLETE~~

**Acknowledgement**  
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*Slaves engaged in various  
jobs associated with indigo processing.  
The image does not appear in  
the London edition, and seems  
to have been included especially  
for the Italian publication. The  
original source and geographical  
location have not been  
determined. ~~Work to analyze  
a notebook of an voyage that  
originally appeared in the first  
edition of the gazette.~~  
Work it may be  
Shelburne St. Domingue.*

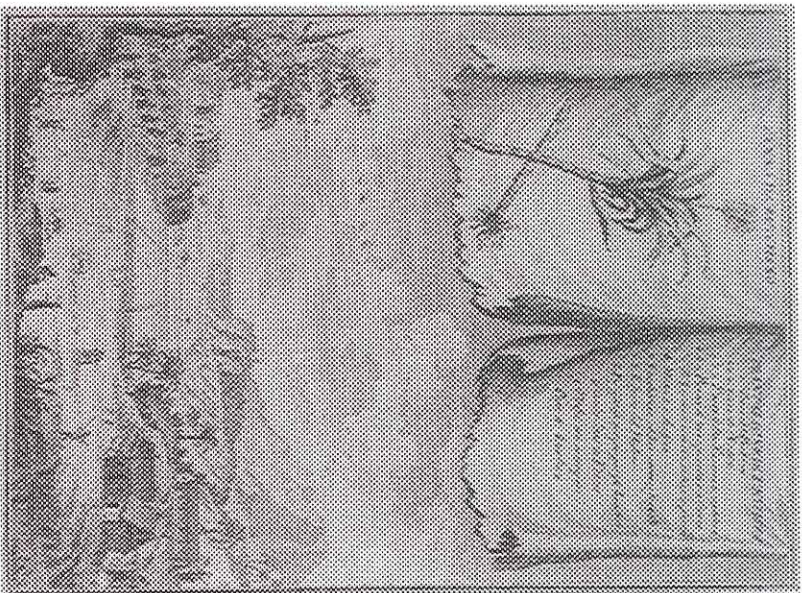
*See Robinson to other sheet*

FEI poster

The Atlantic Slave Trade and Slave Life in the Americas

St. Domingue

Sugar Plantation, COMPLETE-LOCATION, 18th cent.



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

Source  
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ragguaglio di tutte parti del Nuovo mondo.  
(Livorno, 1763), vol. 2, p. 111 (first Italian  
edition of the American gazetter [London,  
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and seems to have been  
included especially for the  
Italian publication. However, the  
original source and  
geographical location have  
not been determined, but  
the location is probably St.  
Domingue

Image shows the layout of a  
sugar plantation;

61st house shown on the left (number 2); it shows how the  
owner's house (1); the water mill, in lower  
right (15)

222  
1. Casa de Padron

The cow sheds are shown in front

5 - windmill

The same image is published in...  
Historia dos Antilhas et de la Guyane (Fouquier, 1982); although  
the publication does not identify the primary source,  
the image was clearly taken from the same primary source  
as that used in the Gazetteer.

1L GAZZETTIERE Americano

(LIVREND, 1763

JCB catlog MR. M3a, vol. 2

Image record

~~Q9534-22~~ ~~Vol. women of Lima, p 200~~ ~~Peru p. 201~~  
-23 caton Peru p. 235

Some mostly  
or possibly  
History of  
America  
(1778),  
Vol. 11  
Peru p. 210

Peru p. 201 - white people & Peruvians - small  
figure of muleto in background - NO SOLD to website  
got scanner - see Russell

Q9534-23 - "RAECOLTA del Costone"

has a description of Narrative (pp. 234-235),  
the production of cotton is discussed (board on unexpected  
source on sources) and a full page description of (see then above)  
Peotom or illustration are identified by letters

\* The image shown in 1L Gazzettiere,  
is a Revised version of the one published in  
Diderot (see website image & culture - assemblage)

# Josiah

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Record 1 of 2

Record: [Prev](#) [Next](#)Author [Gemelli Careri, Giovanni Francesco, 1651-1725](#)Title **Voyage du tour du monde, traduit de l'italien de Gemelli Careri, par L.M.N**

Published Paris : Étienne Ganeau, M.DCCXIX. [1719]

Descriptn 6 v. : illus. ; 17 cm. (12mo)[Permalink to this Josiah record](#)

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Contents Partial contents:vol. 5: Des Isles Philippines.; vol. 6: De Nouvelle Espagne

Note Title pages vary

First published Naples, 1699

An abridged translation, variously attributed to Eustache Le Noble (1643-1711) and to L.F. Dubois de Saint-Gelais

Retrospective conversion: original entry

[Voyages around the world](#)

Other info Imprint 1719

France Paris

Other au Le Noble, Eustache, 1643-1711, supposed tr

Rlin/oclc RIBR02-B1022

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6/20/06 Brady no useful images

Vol. 6 = Nouvelle  
Espagne  
-cartes/comport etc.

621/06

H 719 G 322 v - Generali

Voyage Au tour du monde. Traduit de l'Italien  
Paris Voyage in 1690s

Vol. 1 - Turkey, Egypt

2 - Persia

3 - "Badakshan"

4 - China

5 - Philippines/Arakan - Pacific Islands → to Mexico

6 - "Nouvelle Espagne" (Mexico)

In General, occasional maps in all volumes, but one  
of maps in Vol 4 (China)

Vol. 6 ~~mostly~~ the only one dealing w/ New World -  
mostly on Mexico, but some pages on Cuba  
(pp 301-323), New Madrid + back to story  
Some nice engravings (old maps on Mexico, but  
of Americas - NO BINETS - NO SCAMS

~~Check page 100 -~~ ~~Paris~~ ~~Engraving of South America~~ ~~maps~~ ~~maps~~

Engraving of South America maps has illustrations from Paris

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*page*

Call number: XX(1857618.1)

Author: Geoffroy de Villeneuve, René Claude, 1767-1831.

Title: L'Afrique, ou Histoire, moeurs, usages et coutumes des africains : le Sénégal / par R.G.V. ; orné de quarante-quatre planches, exécutées la plupart d'après les dessins originaux inédits, faits sur les lieux.

Publication info: Paris : Noyeu, libraire ..., 1814.

Description: 4 v., [47] leaves of plates (4 folded) : ill. (some col.), maps, music ; 15 cm. (long 12mo)

Note: Vocabulaire de langue oulofe: t. 1, p. [1]-25 at end;

Errata: t. 3, p. [i]-ij at end; Avis au relieur: t. 4, p. [i]-iv at end.

*20 Scans*

Subject: Senegal--History.

Subject: Senegal--Social life and customs.

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TOP

*2/11/02*

*8 VU*

Vol. 1, pp 1 ✓

The author made two voyages to Africa  
in 1785-87 and 1788,  
visited 2 years residence in Senegal on

Senegal, during which time

J'ai appris la langue Quilissa,  
plusieurs voyez faits dans l'intérieur, ...

P. VI

"De Jolie gravures faites avec  
soin, exécutées d'après des dessins  
authentiques dont la plupart ont été  
fait sur les lieux, prenant charge  
Volume"

"Pretty/handsome engravings made  
with care and based on authentic  
drawings, ~~the~~ most of which were  
made in the spot, ORIENT  
each volume" (p. vi)

NOTE - dates to be 1780s

le timonier est attaché à la voiture »; écrit *mancelle*, au sing., au sens actuel, 1680, Richelet). Chacune des deux courroies attachées au collier et servant à supporter les traits, dans les attelages à deux chevaux.

**mancenille** [mãnsij] n. f. (esp. *manzanilla*, mancénille, dimin. de *manzana*, pomme, du lat. pop. \**malā* *matiana*, neutre plur., pris pour un fem. sing., du lat. class. [*matium*] *Matianum*, proprem. « [pomme] de Matius » [n. d'un agromome romain, ami de César et de Cicéron] — *Matianum* étant le neutre de l'adj. *Matianus*, dér. du n. pr. *Matius*; début du xvii<sup>e</sup> s.). Fruit du mancénillier, ayant l'aspect d'une petite pomme d'api.

**mancenillier** [mãnsij] ou **mãnsijel** n. m. (de *mancenille*: 1658, C. de Rochefort, p. 86). Arbre des Antilles et de l'Amérique équatoriale, dont le suc, caustique, est très vénéneux. (On l'appelle aussi *arbre-poison*, *arbre de poison*, *arbre de mort*.)

**1. manche** [mãʃ] n. m. (lat. pop. \**manicus*, ce qu'on prend avec la main; poignée, du lat. class. *manus* [v. MAIN]; fin du xii<sup>e</sup> s., Marie de France, écrit *manche* [manche], xiii<sup>e</sup> s., *Romania*, XXIV, 164), au sens 1 [s'endormir sur le sens, 1934, J. Romains; se mettre du côté du manche, 1851, d'après Larousse, 1874, t. XI, p. 575 cl; sens 2, 1611, Cotgrave; sens 3, 1916, Esnault; sens 4, 1690, Furetière [*manche à gigot*, 1834, Landais; *manche à côtelette*, 1907, Larousse]; sens 5, 1914, Esnault; sens 6 [par croisement avec les mots de la famille de *mancho*], 1920, Bauche [adjectif, 1949, Larousse]; sens 7, 1893, *Dict. général*). 1. Partie d'un outil ou d'un instrument par laquelle on peut le tenir: *Un manche de couteau, de pioche, de tournevis*. || *Les manches de la charrie, de la charrue*. || Fig. *Branler dans le manche*, v. BRANLER. || *Jeter le manche après la cognée*, v. COGNÉE. || *S'endormir sur le manche*, s'endormir sur son outil, ne rien faire. || Fig. et fam. *Se mettre du côté du manche*, se mettre du côté de la personne qui a en main l'autorité, la puissance. || 2. En musique, partie des instruments à archet ou à cordes pincées, par laquelle une main tient l'instrument: *Manche de violon, de guitare*. || 3. *Manche à balai*, levier à l'aide duquel le pilote d'un avion commande la montée ou la descente de l'appareil, ainsi que son équilibre latéral. || 4. Os par lequel on peut saisir un morceau de viande: *Manche de gigot, de côtelette*. || *Manche à gigot, à côtelette*, pince servant à maintenir le gigot pendant qu'on le découpe, à lever l'os des côtelettes pour les servir. || 5. Pop. *Tomber sur un manche*, rencontrer un gros obstacle: *Il a voulu zouaviller, il est tombé sur le manche* (Barbusse). || 6. Pop. *Se débrouiller, s'y prendre comme un manche*, d'une façon

maladroite. || Adjectif, *Elle est assez manche*, elle manque d'adresse. || 7. Par plaisant, *Manche à balai*, se dit en parlant d'une personne longue et maigre, sans grâce. (V. BALAI.)

**2. manche** [mãʃ] n. f. (lat. *manica*, longue manche couvrant la main, gant, menottes, grappin, de *manus* [v. MAIN]; v. 1150, Rathbone, au sens 1, 1 [en *manches de chemise*, 1873, Larousse; *manches en aileron*, 1931, Larousse; *manches en amadis*, 1963, Larousse; *manches d'ange*, 1690, Furetière; *manches à la bombardé*, 1963, Larousse — ... à l'*imbécile*, 1867, Littré, et ... à *gigot*, 1840, Acad.; *manches pagode*, 1868, Littré, art. *pagode*; *manches en sabot*, 1963, Larousse — d'abord ... à *sabots*, 1846, Balzac; *gentilshommes de la manche*, 1694, Acad.); sens 1, 2, 1690, Furetière; sens 1, 3, 1936, R. Martin du Gard [au pr. 1853, V. Hugo; *tirer quelque'un par la manche*, 1834, Landais; *se faire tirer la manche*, 7 août 1769, d'Alembert; *se moucher sur la manche*, 1690, Furetière — d'abord ... sur sa *manche*, 1640, Oudin; *avoir quelque'un dans sa manche*, 1690, Furetière — d'abord *tenir quelque'un*... 1601, La Curne; *être dans la manche de quelque'un*, 1673, M<sup>re</sup> de Sévigné; *garder quelque chose dans sa manche*, 1970, Robert; *c'est une autre paire de manches*, 1611, Cotgrave]; sens 11, 1, 1803, Boiste [tour de cartes], 1617, A. d'Aubigné; *être manche à manche*, 1840, Acad.; sens 11, 2, 1878, Larousse [gagner la *première manche*, au fig., 1959, Robert]; sens 11, 1, 1949, Larousse; sens 11, 2, 1771, Trévoux; sens 11, 3, 1959, Robert [*manche*, même sens, 1873, Larousse]; sens 11, 4, 1902, Larousse; sens 11, 5, 1959, Robert; sens 11, 6, 1690, Furetière [*la Manche*, 1671, Pomey — d'abord *la Manche d'Angleterre*, 1611, Cotgrave]; sens 11, 7, 1690, Furetière; sens 11, 8, fin du xvi<sup>e</sup> s.).

1. Partie du vêtement dans laquelle on passe les bras et qui les recouvre, en principe, jusqu'à la main, mais qui, selon la mode, peut varier de longueur et de forme: *Avec mon tablier de calicot, mes manches de calicot, ma barrette de calicot, j'avais l'air d'un mouchoir de poche* (Gide). *Manches de veste*, *Robe sans manches*. || *En manches de chemise*, sans veste: *Je vois paraître M. Birault, en tablier bleu*... (Duhamel). [V. aussi BRAS et CHEMISE.] || *Manches en aileron*, au xvii<sup>e</sup> et au xviii<sup>e</sup> s., *manches flottantes*. || *Manches en amadis*, *manches collantes*, boutonnées au poignet. || *Manches d'ange*, *manches qui n'atteignent que le coude*. || *Manches à la bombardé*, à l'*imbécile*, à *gigot* (seule appellation employée encore aujourd'hui), *manches larges et bouffantes près de l'épaule, serrées du coude au poignet*: *Elles se couvraient alors de chapeaux, de voi-*

*lètes, de jupes à volants, de tournures, de manches à gigot*... (Duhamel). || *Manches pagode*, *manches évéeses au poignet*. || *Manches en sabot*, *manches des robes du xviii<sup>e</sup> s.*, terminées à la saignée par une garniture froncée. || Autre. *Gentilshommes de la manche*, *personnages attachés au dauphin de France, de l'âge de sept ans à sa majorité, et n'ayant le droit de le tenir que par la manche*. || 2. Pièce isolée, semblable à une manche attachée au vêtement et qui se met par-dessus celle-ci, soit pour l'orner, soit pour la protéger. (Dans ce dernier cas, on dit souvent FAUSSE MANCHE.) || 3. Fig. *Retrousser les manches*, se mettre résolument au travail. || *Tirer quelque'un par la manche*, attirer son attention. || *Se faire tirer la manche*, se faire prier. || Vx. *Se moucher sur la manche*, être novice. || *Avoir ou tenir quelque'un dans sa manche*, avoir quelque'un à sa disposition, par allusion à l'habitude ancienne de tenir les objets les plus familiers dans la manche de l'habit: *À quoi bon raconter que sa sœur, la comtesse Guy de Saint-Prix, tient le cardinal André dans sa manche, et, partant, les quinze immortels qui toujours voient avec lui?* (Gide). || *Être dans la manche de quelque'un*, être son familier, son protégé. || *Garder quelque chose dans sa manche*, le tenir en réserve, pour ne l'utiliser qu'au dernier moment: *Il gardait ce dernier atout dans sa manche*. || Fam. *C'est une autre paire de manches*, c'est autre chose, une question différente, ou c'est d'une autre difficulté: *Mais Saint-Loup, c'est une autre paire de manches*; *il a beau avoir toute une parenie allémande, son père revendiquait avant tout son titre de grand seigneur français, il a repris du service en 1871 et a été tué pendant la guerre de la plus belle façon* (Proust).

1. L'une des parties liées qui constituent le jeu: *Généralement, la partie se joue en deux manches, et une belle s'il y a lieu*. || *Être manche à manche*, avoir gagné le même nombre de parties. || 2. *Par extens.* Les différentes parties d'une rencontre, d'un match dans certains sports: *Rempporter la seconde manche*. || Fig. et fam. *Gagner la première manche*, l'emporter au début.

1. *Manche à air*, en aéronautique, tube de toile blanc et rouge, attaché au haut d'un mât et destiné à indiquer, par son orientation, la direction du vent aux pilotes en vol. || 2. En termes de marine, tube en toile ou en métal servant à aérer l'intérieur du navire. || 3. *Manche à incendie*, tuyau en toile ou en caoutchouc qu'on branche sur le collecteur d'incendie. || 4. *Manche à charbon*, conduit par lequel on fait glisser le charbon. || 5. *Manche de ballon*, en aérostation, appendice par où le gaz peut s'échapper. || 6. Bras de mer étroit, reliant deux mers. || Absol. *La Manche*, mer en forme de manche, qui sépare la France de l'Angle-



① Buisson

Wolof Speakers - All Gambia manuscript  
ASIC Harari

See Tradeable during - to the Atlantic

Villeneuve 1814

FILE: VILLE-43

TITLE: Slave Coffle, Senegal, 1780s

pp. 41-43: Villeneuve writes that when slave <sup>the traders</sup>merchants want to move slaves from the interior to the coast, "they arrange them in single file; one of the merchants puts himself at the head of the line, loading on his shoulder the le manche de la fourche of the first black; each slave carries the same on the shoulder le manche de la fourche of the person <sup>behind</sup> who follows him; each thus having the neck <sup>disencumbered / rid of</sup> debarraze of the weight of his fourche, can walk in line. [Some of the slateés who accompany the coffle to the coast make the blacks go at a uniform pace. If they want to stop the coffle, the merchant who is at the front walks four steps, lets fall le manche which he carries on his shoulder; the heavy fourche en reitombant accable of all its weight, the neck of the slave who is obliged to stop walking, and as a result the whole coffle stops.] During the entire route, la fourche is never removed from the neck of the slaves, and at the arrival point, as at the departure, the merchants take great care to check if the ferrements sont en etat. It is thus that five or six armed merchants can succeed without fear in conveying coffles of 50 slaves, and even more, from the interior to the European factory (see the plate). - to B

(A)

6/20/18/18

VILLENEUVE, VOL. 4, pp. 39-40

Every year, the Mandinga traders, called slaters,

[p. 39-40] "Tous les ans, des marchands mandings que l'on nomme slateés ou des negres saracolets ou servallis, <sup>after having sold the men in - European Trade goods</sup> apres avoir vendu des hommes . . . pour des marchandises <sup>leave for what is necessary to take them into the interior</sup> d'Europe, partent avec un assortiment nécessaire pour se rendre dans l'interieur vers le <sup>after carry with them 1200 bars</sup> pays des Bambaras: les slateés mandings emportent souvent avec eux des boulons de fer de quinze a dix huit pouces de long . . . Ils coupent des morceaux de bois lourd, d'environ <sup>they cut piece of some heavy wood</sup> cinq a six pieds, fourchus par l'un des bouts, de maniere que la fourche puisse embrasser <sup>so that the piece can be</sup> le <sup>pit and</sup>

50/100 =  
AOD ?

the slave's neck. The 2 ends of the forked branch are pierced  
le cou de l'esclave. Les deux extrémités de l'embranchement de la fourche sont percés de  
50 to 75 permit the iron rod, held at the end by <sup>drives</sup> fixed to the iron  
maniere a laisser passer un boulon de fer, arrêté d'un bout par une tete, fixé a l'autre bout  
by 4 (le) iron blade through a hole in the <sup>rod</sup> <sup>to</sup> <sup>be</sup> <sup>fixed</sup> <sup>to</sup> <sup>the</sup> <sup>iron</sup>  
par une lame de fer pliant qui traverse un trou fait au boulon de fer, de telle sorte que le  
with a <sup>restained</sup> <sup>by</sup> <sup>the</sup> <sup>fork</sup> <sup>rod</sup> <sup>such</sup> <sup>holding</sup> <sup>in</sup>  
capitif dont le cou se trouve embrassé par la fourche et le boulon, voit pendre devant lui le  
front of him the handle of the <sup>forked</sup> <sup>branch</sup> <sup>which</sup> <sup>congested</sup>  
manche de la fourche long encore de quatre pieds et plus, ce qui l'empêche entierement de  
prevent him from walking  
pouvoir marcher.

transmission

(A) Lorsque tous les esclaves sont enfiletés de cette maniere, et qu'on veut les mettre en  
marche, on les range sur une seule file; l'un des marchands se met en tete, charge sur son  
épaule le manche de la fourche du premier negre; chaque esclave porte de meme sur  
l'épaule le manche de la fourche de celui qui le suit; chacun ayant ainsi le col débarrassé du  
poids de sa fourche, peut marcher en file. Quelques esclaves accompagnant la caravane sur  
les cotés, sont aller les negres d'un pas uniforme. Si l'on veut arrêter la chaine, le marchand  
qui est en tete marche quatre pas, laisse tomber le manche qu'il porte sur son épaule; la  
lourde fourche en retombant accable de tout son poids le cou de l'esclave qui est obligé  
d'arreter sa marche, et par conséquent celle de toute la caravane. Pendant toute la route,  
l'on n'ôte jamais la fourche du cou des esclaves, et a l'arrivée, et au départ, les marchands  
ont bien soin de visiter si les ferremens sont en état. C'est ainsi que cinq a six marchands  
armés parviennent a emmener sans crainte de l'intérieur jusqu'aux comptoirs européens,  
des chaines de cinquante esclaves, et meme davantage (see the plate).

(A)

l'espérance

f

arrivé

(B) Chaque nuit les marchands arretent la caravane dans des villages, paient au prince  
un droit de transit e de séjour, et nourrissent assez bien leurs esclaves qui sont presque  
entierement nus pendant toute la route. Arrivés aux comptoirs dans les hauteurs des  
fleuves du Sénégal ou de Gambie, vers la fin de la saison des pluies, dans le  
commencement de novembre, la traite commence . . . .

(B)

Every night the traders stop the caravan in villages, paying  
+ the prince a toll for passage . . .

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not at Brown

Villeneuve 1814

UVA plates of 182 + 205 are missing

FILE: VILLE-43

TITLE: Slave Coffle, Senegal, 1780s

pp. 41-43: Villeneuve writes that when slave merchants want to move slaves from the interior to the coast, "they arrange them in single file; one of the merchants puts himself at the head of the line, loading on his shoulder the le manche de la fourche of the first black; each slave carries the same on the shoulder le manche de la fourche of the person who follows him; each thus having the neck debarraze of the weight of his fourche, can walk in line. Some of the slateés who accompany the coffle to the coast make the blacks go at a uniform pace. If they want to stop the coffle, the merchant who is at the front walks four paces steps, lets fall le manche which he carries on his shoulder; the heavy fourche en retombant accable of all its weight; the neck of the slave who is obliged to stop walking, and as a result the whole coffle stops. During the entire route, la fourche is never removed from the neck of the slaves, and at the arrival point, as at the departure, the merchants take great care to check if the ferremens sont en état. It is thus that five or six armed merchants can succeed without fear in conveying coffles of 50 slaves, and even more, from the interior to the European factory (see the plate).

Tell Joret et al  
s'atées

RECHECK AGAINST VILLENEUVE, VOL. 4, pp. 41-43

(see preceding note)

"Lorsque tous les esclaves sont enfilez de cette manière, et qu'on veut les mettre en marche, on les range sur une seule file; l'un des marchands se met en tête, charge sur son épaule le manche de la fourche du premier nègre; chaque esclave porte de même sur l'épaule le manche de la fourche de celui qui suit; chacun ayant ainsi le col débarrassé du poids de sa fourche, peut marcher en file. Quelques slateés accompagnant la caravane sur les côtés, sont aller les nègres d'un pas uniforme. Si l'on veut arrêter la chaîne, le marchand qui est en tête marche quatre pas, laisse tomber le manche qu'il porte sur son épaule; la lourde fourche en retombant accable de tout son poids le cou de l'esclave qui est obligé d'arrêter sa marche, et par conséquent celle de toute la caravane. Pendant toute la route, l'on n'ôte jamais la fourche du cou des esclaves, et à l'arrivée, et au départ, les marchands ont bien soin de visiter si les ferremens sont en état. C'est ainsi que cinq à six marchands armés parviennent à emmener sans crainte de l'intérieur jusqu'aux comptoirs européens, des chaînes de cinquante esclaves, et même davantage, (see the plate).

Chaque nuit les marchands arrêtent la caravane dans (over)

Fourche or soureche

best comment

noticed

Part 1: [Narrative](#) | [Resource Bank Contents](#) | [Teacher's Guide](#)  
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dans des villages, paient au prince un droit de transit et de séjour, et mûrissent assez bien leurs esclaves qui sont

presqu'entièrement nus pendant toute la route. Amirés aux comptoirs dans le NATURES DES p. 43 fleuves du Sénégal ou de Gambie, vers la fin de la saison des pluies, dans le

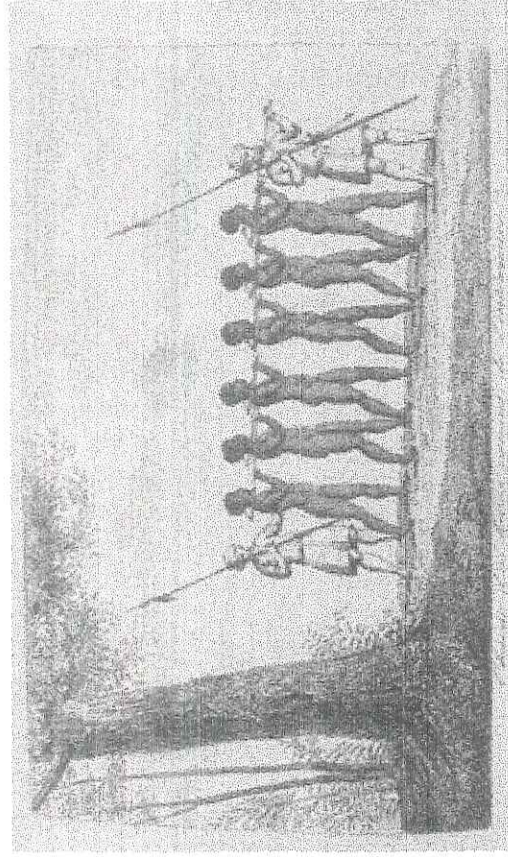
commencement de novembre, la traite commence...

See ~~SARACOLE~~ SARACOLE

P. 39-40  
 tous les ans, des MARCHANDS MANDINGA que l'on nomme SLATÉES,

OU DES NÈGRES SARACOLETS OU SERVALIS, après avoir vendu des hommes... pour des MARCHANDISES d'Europe, partent avec un assortiment nécessaire pour se rendre dans l'intérieur vers le pays des Bambaras; les SLATÉES MANDINGA emportent souvent avec eux des bouillons de fer de quinze à dix huit pouces de long... Ils coupent des ~~traces~~ traces de

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



Slave Coffle, Senegal, 1814 — 1780s

[Click on the image to open a larger version in a new window.](#)

p. 41-43 " Lorsque tous les esclaves sont enfilés de cette manière, et qu'on veut les mettre en marche, on les range sur une seule file; l'un des marchands se met en tête, chargé sur son épaule le manche de la fourche du premier négre; chaque esclave porte de même sur l'épaule le manche de la fourche de celui qui suit; chacun ayant ainsi le col débarrassé du poids de sa fourche, peut marcher en file. Quelques slaves accompagnent la caravane sur les côtes, font (sont) aller les nègres d'un par un. Si l'on veut arrêter la chaîne, le marchand qui est en tête marche quatre pas, laisse tomber le manche qu'il porte sur son épaule; la lourde fourche en retombant

## Source

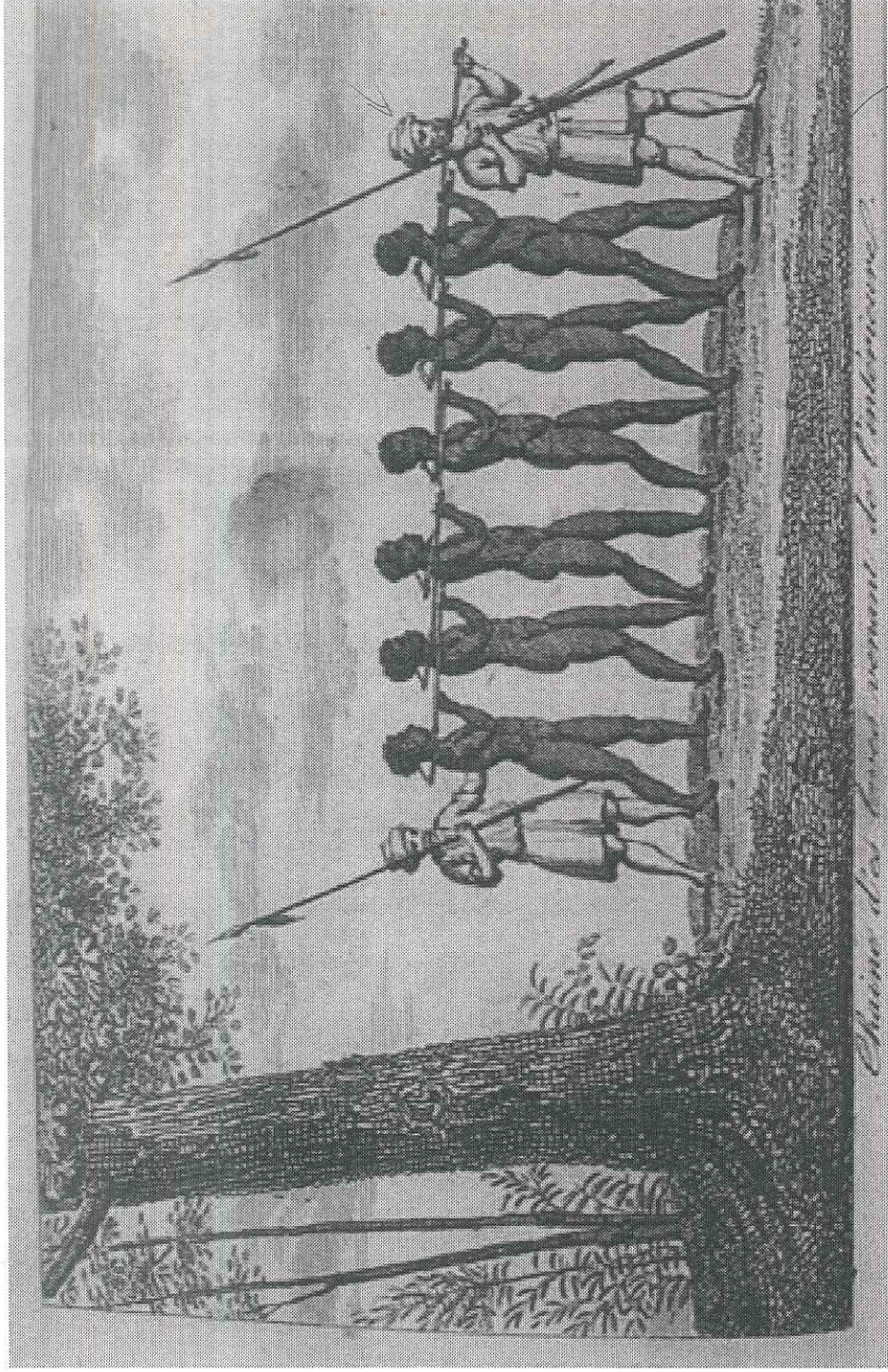
René Claude Geoffroy de Villeneuve, L'Afrique, ou histoire, mœurs, usages et coutumes des africains: le Sénégal (Paris, 1814), vol. 4, facing p. 43

## Comments

Caption: "chaîne d'esclaves venant de l'intérieure" (chain/coffle of slaves coming from the interior); ~~coffle of six African men guarded by two armed white men.~~?

## Acknowledgement

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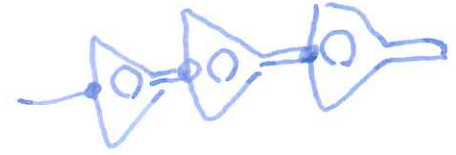
Chinois de la Nouvelle Guinée

Manche de la poche

(handle) sort/handle/pitchfork

Mandingo Slam  
Frodo

~~gate~~  
Try "CROOK" - see from



Every night/evening the traders halt the caravans in  
villages, pay the prince/Chief a toll/tax for the  
right of passage & ~~to get~~ <sup>quit</sup> food & lodging, and feed  
their slaves <sup>Satisfactory</sup>; the latter are almost  
entirely naked during the whole journey. Arriving at the  
trading post ~~upst~~ when the rivers are high, the  
travellers go on at the rainy season, at the  
beginning of November, trade begins....

It is a very detailed description  
how the portland basin.

Texts:

Caroline Howard Gilman. Recollections of a Southern Matron (1838)

*Check for Jumping the broomstick, and corn shucking.*

**She provides no evidence of either, but she has descriptions, no pictures, however:**

Page 76, Slaves playing music

Pages 81-83, Slaves receiving Christmas gifts and dancing at Christmas celebration

Pages 109-110, Slave wedding ceremony, but no jumping of the broom

Pages 269-272, Appendix: Religious privileges of Negroes in South Carolina, where she tells about the responsibilities and activities of slave preachers.



~~and from many individuals in Great Sudan~~

Vol. 4

\* FILE-43  
Scan

ACING p. 43 "chaîne d'esclaves venant

de l'intérieure" - couple of 6 Africans men with 2

around white man (only one foot shows European)

on p. 43 for exploit

\* ~~VILE-59A~~  
NO SCAN

ACING p. 59 - "coupe d'un vaisseau - Negrier" -

upper & lower decks of slave ship - board a Brotho

\* VILE-60A  
Scan

ACING p. 60 - "coupe d'un vaisseau Negrier"

cross section, sand a Brotho

\* VILE-102  
Scan

ACING p. 102 - "Temple des Tailles ou Maeraborts"

on p. 101-102 for exploit

\* VILE-119  
Scan

ACING p. 119 - "Negresses se lavants"

on p. 119 for exploitation

\* VILE-127  
Scan

ACING p. 127 "Tombeaux des Sérenas"

on p. 127 for exploit

\* VILE-162  
Scan

ACING p. 162 - "Negre montant au palmier pour

recueillir le vin"

\* VILE-178  
Scan

ACING p. 178 - "De Pavee ou Forçon Negre"

~~4~~

Vol. 3

\* VILLE-140 before title page-wrap - "Carte d'une partie de la Côte d'Afrique, pays des Ouolofs"

\* VILLE-36 (reins p. 36 - "Soldat Nègre"

\* VILLE 56\* between pp 56 + 57 - look out "Vue de Ben dans le pays de ~~CAYOR~~ Cayor près de Cayor Goué."

Vol. 3

\* VILLE-60 (reins p. 60 - "Pirages de Nègres."

\* VILLE-120 (reins p. 120 - "Cavalier Nègre"

\* VILLE-170 (reins p. 170 - "Nègre Manding"

Vol. Rene Claude Geoffroy de Villeneuve

L'Afrique ... (Paris, 1814) 4 vols

\* = New record created 9/15/02

Vol. 1 - read 1st prod. to vol. 1

\* VFile = 63 Racine p. 63 - "Vue de l'île St. Louis des Sénégal prise  
du côté de la mer"

\* SCDVILE-69 Racine p. 64 - "SINGAROU Femme de couleur des Sénégal

Vol. 2 - Racine fille rose - "Garde ... ~~progs des~~ ~~MARSES~~"

\* VFile - ~~129~~ <sup>Prêtre</sup> ~~129~~ <sup>albe</sup> Prêtre MAURE, ou "Marabout"

\* SCDVILE-129 Racine p. 129 "MARES pillant un village Neigre"

Vol. 4 (cont'd)

VILE-180

(\*)  
S  
C  
O  
R

Page p. 180

"Tissouard Neqre"

VILE-188

(\*)  
S  
C  
O  
R

Page pp

188 & 189 (du pige) - "Pont du Neqres sur

le Sénégal dans le haut du Fleuve"

VILE-211

(\*)  
S  
C  
O  
R

Page p. 211 -

"Neqre Jouant au Balalo"

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AUTHOR

Gilii, Filippo Salvatore, 1721-1784

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*stylized Italian-looking alphabets in illustrations*

Record 2 of 2

Record: [Prev](#) [Next](#)

Author

[Gilii, Filippo Salvatore, 1721-1789](#)

Title

**Saggio di storia americana o Sia storia naturale, civile, e sacra de regni, e delle provincie spagnuole di terra-ferma nell'America meridionale / descritta dall'abate Filippo Salvatore Gilij e consecrata alla santità di N.S. papa Pio Sesto felicemente regnante ..**

Published

Roma : Per Luigi Perego erede Salvioni stampator Vaticano nella Sapienza., MDCCLXXX-MDCCLXXXIV. [1780-1784]

Descript'n

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

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Note

Imprint of vol. 4: Per Luigi Perego Salvioni stampator Vaticano nella Sapienzia

Date of publication precedes name of publisher

Vol. 1: xlviv, 355, [1] p., [4] folded leaves of plates; v. 2: xvi, 400 p., [6] folded leaves of plates; v. 3: xvi, 430, [2] p.; v. 4: xx, 497, [3] p., [1] folded leaf of plates

Signatures: v. 1: a-b8 c6 A-X8 Y1° (Y9 verso blank); v. 2: \*8 A-2B8; v. 3: [sec.]8 A-2D8 (leaf 2D8 blank); v. 4: \*1° A-2G8 2H1° (leaf 2H10 blank)

Includes index

Errata: last numbered page in v. 1-3; unnumbered last page in v. 4

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Publication info: New York, Harper & Brothers, 1838.

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Note: Publisher's advertisements: 16 p. at end.

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Imprint: A Neuchâtel [Switzerland] ; De l'imprimerie de la Société typographique., M.DCC.LXXXV. [1785]

Description: vij, [1], 416 p., [1] folded leaf of plates ; 20 cm. (8vo)

Notes: Signatures: pi# A-2C

Citations: Bissainthe, M. Bib. haitienne, 5955

Citations: Ragatz, L.J. Brit. Caribbean history, p. 224

Citations: Lib. Company. Afro-Americana, 4119

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Imprint: A Neuchâtel [Switzerland] : De l'imprimerie de la Société typographique, M.DCC.LXXXV. [1785]  
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Title **L'esclavage aux Antilles francaises (XVIIe-XIXe siècle) : contribution au problème de l'esclavage / Antoine Gisler**

Edition **Nouv. éd. rev. et corr**

Published **Paris : Karthala, c1981**

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Originally presented as the author's thesis (doctoral)--Fribourg, 1965?

Includes index

Bibliography: p. [216]-224

Slavery -- West Indies -- History

LC subject **Esclavage aux Antilles francaises (17e-19e siècle)****Esclavage aux Antilles francaises (dix-septième-dix-neuvième siècle)**ISBN **2865370135 : 64.00F**LCCN **82161448**Rlin/oclc **RIBG84-B8815**Record: [Prev](#)

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**WOLFPAC** Online Catalog  
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 Author: "Stanley, Henry" -- Title 5 of 29  
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First Last  
*pen & ink drawings*  
*10/14/02 - many small*

Format: Book

Author: **Glave, E. J. (Edward James)**

Title: In savage Africa : or, Six years of adventure in Congo-land. / By E. J. Glave, one of Stanley's pioneer officers, with an introduction by H.M. Stanley. : Illustrated by the author. Bacher, Bridgman, Gribayedoff, Kemble, and Taber.

Imprint: New York : R.H. Russell & Son, c1892.

Description: 247, [1] p. (last p. blank) : ill., map, ports. ; 25 cm.

Notes: Copyright from t.p. verso.

Notes: "Portions of this book ... have appeared from time to time in the Century Magazine, Harper's Young People and St. Nicholas"--p. [8]

Citations: Lib. Company. Afro-Americana, 4131

Local Notes: Incribed: Mch 13 1917 The author is dead, therefore ... I give it with love to Mr and Mrs Frank S Morrill Char. L. Brown. Tipped-in following half-title is ms. letter dated Oct 9/92 to "My dear Mr Phillips" from the author asking for his opinion on this "boy's book 'In savage Africa'"

Subject: Voyages and travels.

Subject: Zaire --Description and travel.

*p. 123 - drawing execution*

Subject: SP3 Afro-Americana.

Co-Creator: Stanley, Henry M. (Henry Morton), 1841-1904.

Local Entry: Provenance:Morrill, Frank S.

Local Entry: Provenance:Morrill, Frank S, Mrs.

Local Entry: Provenance:Brown, Charlotte L.

Local Entry: Printer:R.H. Russell & Son, publisher.

Local Entry: Imprint:N.Y. New York. c1892.

System No.: PALR93-B1612

Holdings

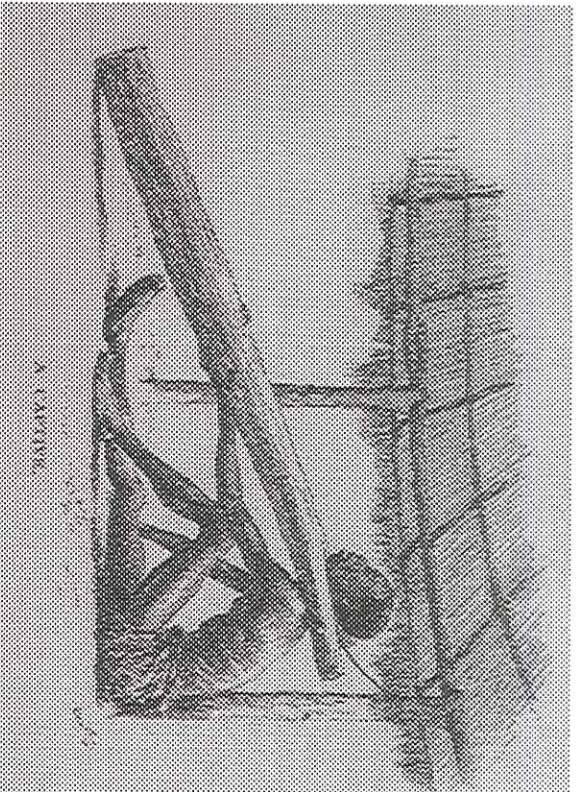
Library Co. of Philadelphia Books: Rare Ann 1892 Glave 71268 O 1 (My Library)

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PREV NEXT  
First Last

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

## Enslaved African in Barracoon, 1880s



**Source**  
E.J. Glave, The Slave-Trade in the Congo Basin. By one of Stanley's pioneer officers. Illustrated after sketches from life by the a (The Century Illustrated Monthly Magazine vol. 39, pp. 824-838.

**Comments**  
Caption, "A Captive". The author lived in the Congo for six years, 1883-1889, and provided account of slaving activities in the Congo river basin. The illustration shown here, of man in a 'slave shed' or barracoon, is described as follows: "Captives . . . are ho with roughly hewn logs which chafe their il to open sores; sometimes a whole tree pre its weight on their bodies while their necks penned into the natural prong formed by it branching limbs" (Glave, p. 830); see relat images by Glave in this ~~collection~~ website,

**Acknowledgement**  
Katherine Prior brought Glave's account to attention.

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

The same illustration is used, but now to accompany a description of how certain slavers of men of high rank are executed ~~to~~ ~~them~~ so their spirits will accompany that of the deceased into the after life.

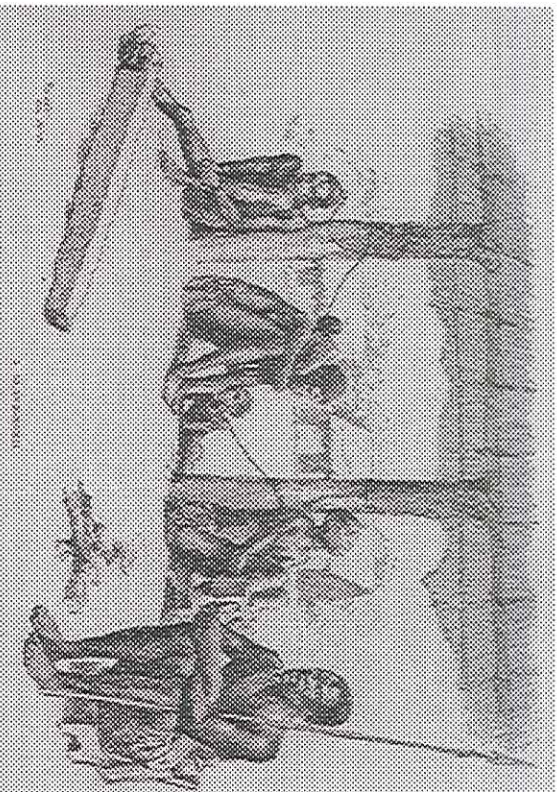
↳ Captions "Barracoon" & "Execution"

See ~~reference~~ citation

↳ E.J. Glave's "In Savage Africa" (New York, 1892), p. 123,

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

## Slave Barracoon, 1880s



**Source**  
E.J. Glave, The Slave-Trade in the Congo Basin. By one of Stanley's pioneer officers. Illustrated after sketches from life by the a (The Century Illustrated Monthly Magazine vol. 39, pp. 824-838.

**Comments**

Caption, "Slave-Shed", shows several cap Africans, including women and children; Af guard holds spear. Glave lived in the Cong six years, 1883-1889, and provides a vivid account of slaving activities in the Congo ri basin. The illustration shown here is descri as follows: "Captives. . . are hobbled with roughly hewn logs which chafe their limbs open sores; sometimes a whole tree press weight on their bodies while their necks ar penned into the natural prong formed by it branching limbs. Others sit from day to day their legs and arms maintained in a fixed position by rudely constructed stocks, and slave is secured to the roof-posts by a cord knotted to a cane ring which either encircle neck or is intertwined with his woolly hair. die of pure starvation, as the owners give t barely enough food to exist upon . . . . After suffering this captivity for a short time they become mere skeletons. All ages, of both sexes, are to be seen: mothers with their b young men and women; boys and girls; an even babies who cannot yet walk. . . . One seldom sees either old men or old women; are all killed in the raids" (Glave, pp. 830-3 This image was reproduced in Thomas W. Knox, The Boy Travellers on the Congo (N York, 1887).

**Acknowledgement**

Alderman Library, University of Virginia;  
Katherine Prior brought Glave's account to attention.

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

Notes: A variation of this illustration, captioned "Prig, Side" <sup>captioned</sup>  
to Glave's 1882 book, p. 201,  
from "The Slave Trade in Africa" (New  
York, 1892, p. 201)

~~Glave's illustration~~  
"A Slave-Trade"  
"A Slave-Trade"  
"A Slave-Trade"

New Series Vol. XVII

Vol. XXXIX

T. FISHER UNWIN, LONDON.

THE CENTURY CO, NEW-YORK.



November 1889, to April 1890

MAGAZINE.

ILLUSTRATED MONTHLY

THE CENTURY

1, Nov

E. J. GLAVE

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Book  
per

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1889-90

acknowledged  
Katherine Price ✓

Glave

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 W. P. Tisdell

THE CONGO RIVER OF TO-DAY. *E. J. Glave*  
 THE SLAVE TRADE IN THE CONGO BASIN

E. J. Glave

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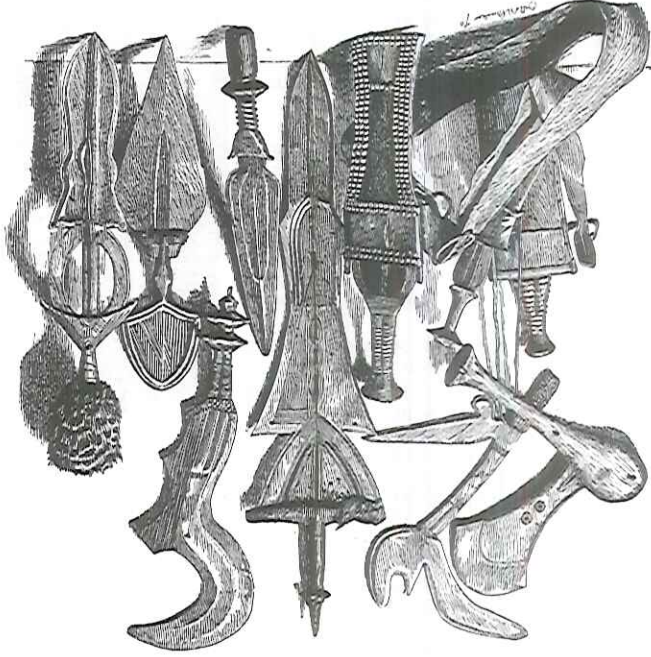


All tools are put away, and work is suspended. The fires are again lighted, mats are brought out and spread about, and the principal meal of the day is eaten; after which the natives gather around the fire again and talk over the events of the day and the plans for the future. The young people repair to the open places and indulge in their native dances until midnight. This dancing at night is a sight to be remembered. The performers arrange themselves in circles and dance in time to the drum.

This is a fair picture of the life carried on from day to day in a hundred Congo villages, and but for the existence of slavery it would continue undisturbed from one year's end to another. It is the presence of the slave in the village that brutalizes the otherwise harmless and peaceful community. It is the baneful influence that gives one man the power of life and death over the wretch he has purchased that impels the savage instinct to spill in excursions and ceremonies the life-blood of the man, woman, or child he has obtained—perhaps in exchange for a few brass rods or two Manchester cloth. Here at Lukolela, for instance, I had hardly settled down in my encampment when I was introduced to one of those horrible scenes of bloodshed which take place frequently in all the villages along the Congo, and which will be enacted so long as the life of a slave is counted as naught, and the spilling of his blood of as little account as that of a goat or a fowl.

In this particular instance the mother of a chief having died, it was decided, as usual, to celebrate the event with an execution. At the earliest streak of dawn the slow, measured beating of a big drum announces to all what is to take place, and warns the poor slave who is to be the victim that his end is nigh. It is very evident that something unusual is about to happen, and that the day is to be given up to some ceremony. The natives gather in groups and begin studiously to arrange their toilets, don their gayest loin-cloths, and ornament their legs and arms with bright metal bangles, all only at times by the weird call of a strange bird, the cry of a prowling leopard or some other wild animal, and the varied sounds of tropical insects.

CONGO KNIVES.



THE EFFECT OF SLAVERY.

groups of men, women, and children form themselves in circles and excitedly perform dances, consisting of violent contortions of the limbs, accompanied with savage singing and with repeated blasts of the war horns, each dancer trying to outdo his fellow in violence of movement and strength of lung.

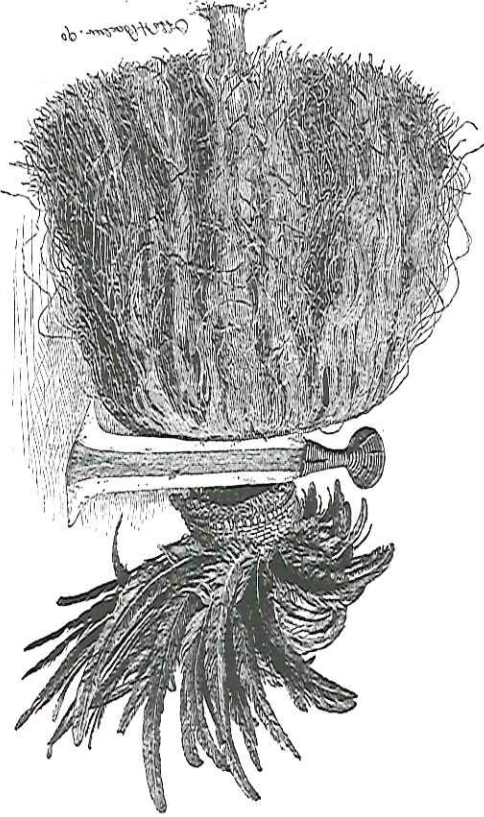
About noon, from sheer exhaustion, combined with the heat of the sun, they are compelled to cease; when large jars of palm wine are produced, and a general bout of intoxication begins, increasing their excitement and showing up their savage nature in striking colors. The poor slave, who all this time has been lying in the corner of some hut, shackled hand and foot and closely watched, suffering the agony and suspense which this wild tumult suggests to him, is now carried to some prominent part of the village, there to be surrounded and received by the jeers and scoffs of the drunken mob of savages. The executioners assistants, having selected a suitable place for the ceremony, procure a block of wood about a foot square. The slave is then placed on this, in a sitting posture; his legs are stretched out straight in front of him; the body is strapped to a stake reaching up the back to the shoulders. On each side stakes are placed under the arms as props, to which the arms are firmly bound; other lashings are made to posts driven into the ground near the ankles and knees.

A pole is now planted about ten feet in front of the victim, from the top of which is suspended, by a number of strings, a bamboo ring. The pole is bent over like a fishing-rod, and the ring fastened round the slave's neck, which is kept rigid and stiff by the tension. During this preparation the dances are resumed, now rendered savage and brutal in the extreme by the drunken condition of the people. One group of dancers surround the victim and indulge in drunken mimicry of the contortions of face which the pain caused by this forms a wild dance around his victim, every now and then making a feint with his knife, a murmur of admiration arises from the assembled crowd. He then approaches and makes a thin chalk mark on the neck of the fated man. After two or three passes of his knife, to get the right swing, he delivers the fatal blow, and with one stroke of his keen-edged weapon severs the head from the body.

The sight of blood brings to a climax the frenzy of the natives: some of them savagely puncture the quivering trunk with their spears, others hack at it with their knives, while the remainder engage in a ghastly struggle for the last act of the drama.

Presently in the distance approaches a company of two lines of young people, each holding a stem of the palm tree, so that an opening is formed between them, under which the executioner is escorted. The whole procession moves with a slow but dancing gait. Upon arriving near the doomed slave all dancing, singing, and drumming cease, and the drunken mob take their places to witness the last act of the drama.

LOIN-CLOTH AND EXECUTIONER'S KNIFE AND NAT.



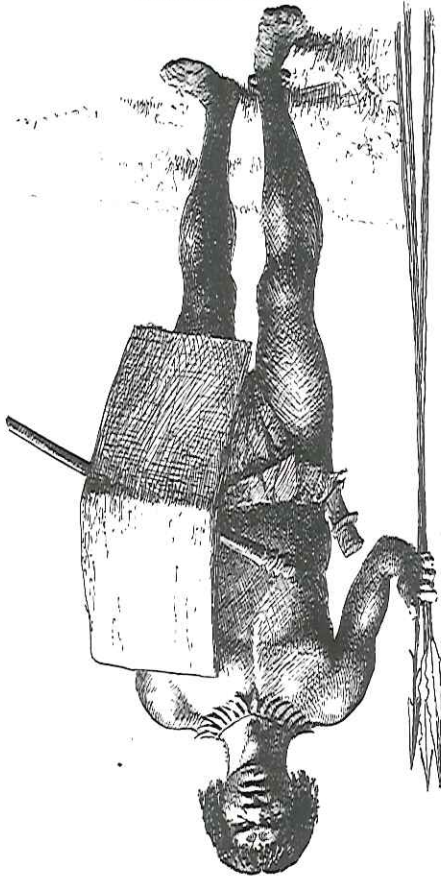
mothers have died of starvation, or perhaps slaves they feed them on ripe bananas, fish and oil, and when they get them into good condition they kill them. Hundreds of the Balolo slaves are taken into the river and disposed of in this way each month. A great number of these poor, helpless wretched groups of these poor, helpless wretches, with their emaciated forms and sunk-in eyes, their faces a very picture of sadness, it is not difficult to perceive the intense grief that they are inwardly suffering; but they know too well it is of no use to appeal for sympathy to their merciless masters, who have been accustomed from childhood to witness acts of cruelty and brutality, so that to satisfy their insatiable greed they will commit themselves, or permit to be committed, any atrocity, however great. Even the pitiable sight of one of these slave-sheds does not half represent the misery caused by this traffic—homes broken up, mothers separated from their babies, husbands from wives, and brothers from sisters. When last at Masankusu I saw a slave woman who had with her one child, whose starved little body she was clutching to her shrunken breast. I was attracted by her sad face, which betokened great suffering. I asked her the cause of it, and she told me in a low, sobbing voice the following tale:

"I was living with my husband and three children in an inland village, a few miles from here. My husband was a hunter. Ten days ago the Lutembe attacked our settlement; my husband defended himself, but was overpowered and separated to death with several of other villagers. I was brought here with my three children, two of whom have already been purchased by the traders. I shall never see them any more. Perhaps they will kill them on the death of some chief, or perhaps kill them for food. My remaining child, you see, is ill, dying from starvation; they give us nothing to eat. I expect even this one will be taken from me to-day, as the chief, fearing lest it should die and become a total loss, has offered it for a very small price. As for myself, said she, "they will sell me to one of the neighboring tribes, to toil in the plantations, and when I become old and unfit for work I shall be killed."

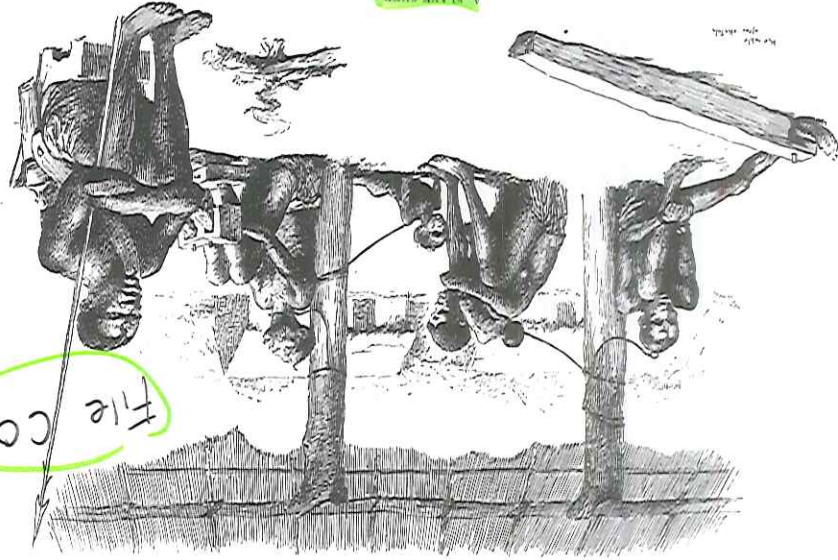
There were certainly five hundred slaves exposed for sale in this one village alone. Large canoes were constantly arriving from down river, with merchandise of all kinds with which they purchased between the Ubangi and Lulungu rivers. The people inhabiting the mouth of the Ubangi buy the Balolo slaves at Masankusu and the other markets. They then take them up the Ubangi River and exchange them with the natives there for ivory. These natives buy their slaves solely for food. Having purchased

CANNIBALISM. Cannibalism exists among all the peoples on the Upper Congo east of 160 E. longitude,

and during their captivity many succumb to starvation. Of the remainder, numbers are sold to become victims to cannibalism and human sacrifice ceremonies. There are few indeed who are allowed to live and prosper.



A LORENDE SLAVE-HUNTER.

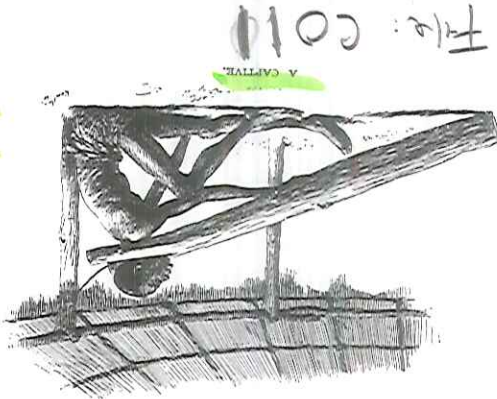


THE SLAVE-TRADE IN THE CONGO BASIN.

As a rule, after such a raid they form a small encampment; they light their fires, seize all the bananas in the village, and gorge upon the human flesh. They then march over to one of the numerous slave-markets on the river, where they exchange the captives with the slave-traders of the Lulungu River for beads, cloth, brass wire, and other trinkets. The slave-traders pack the slaves into their canoes and take them down to the villages on the Lulungu River which I took at Masankusu, will give some idea of the suffering which is endured by captives in numberless slave-markets. They are hobbled with roughly hewn logs which chafe their limbs to open sores; sometimes a whole femur is jammed into the natural prong formed by its branching limbs. Others sit from day to day with their legs and arms maintained in a fixed position by rudely constructed stocks, and each slave is secured to the roof-posts by a cord knotted to a cane ring which either encircles his neck or is intertwined with his woolly hair. Many die of pure starvation, as the owners give them barely enough food to exist upon, and even that they grudge them. These hungry creatures form indeed a truly pitiable sight. After suffering this captivity for a short time they become mere skeletons. All mothers with their babies, young men and women; boys and girls; and even babies who cannot yet walk, and whose

The accompanying pictures, from sketches which I took at Masankusu, will give some idea of the suffering which is endured by captives in numberless slave-markets. They are hobbled with roughly hewn logs which chafe their limbs to open sores; sometimes a whole femur is jammed into the natural prong formed by its branching limbs. Others sit from day to day with their legs and arms maintained in a fixed position by rudely constructed stocks, and each slave is secured to the roof-posts by a cord knotted to a cane ring which either encircles his neck or is intertwined with his woolly hair. Many die of pure starvation, as the owners give them barely enough food to exist upon, and even that they grudge them. These hungry creatures form indeed a truly pitiable sight. After suffering this captivity for a short time they become mere skeletons. All mothers with their babies, young men and women; boys and girls; and even babies who cannot yet walk, and whose

IN THE SLAVE-SHED.



The slaves are exhibited for sale at the Lulungu natives and traders from down the Lulungu and Ngombe raiders, and sell them to Masankusu buy their slaves from the Lulungu important slave-trading center. The people of Masankusu, situated at the junction of the Ubangi and Malimba tributaries, is by far the most important slave-trading center. The people hobbled with roughly hewn logs which chafe their limbs to open sores; sometimes a whole femur is jammed into the natural prong formed by its branching limbs. Others sit from day to day with their legs and arms maintained in a fixed position by rudely constructed stocks, and each slave is secured to the roof-posts by a cord knotted to a cane ring which either encircles his neck or is intertwined with his woolly hair. Many die of pure starvation, as the owners give them barely enough food to exist upon, and even that they grudge them. These hungry creatures form indeed a truly pitiable sight. After suffering this captivity for a short time they become mere skeletons. All mothers with their babies, young men and women; boys and girls; and even babies who cannot yet walk, and whose

File: 0011

A. CARRIER

File 009

A SLAVE-SHED.

and is prevalent to an even greater extent among the people inhabiting the banks of the for my steamer, I heard ominous beating of drums and outbreaks of excited mirth. I was informed by one of the natives from the village that an execution was taking place. To natives there pride themselves upon the number of skulls they possess, denoting the number of victims they have been able to obtain. I saw one native hut, around which was built a raised platform of clay a foot wide, on which were placed rows of human skulls, forming a ghastly picture, but one of which the chief Ruki and the Lulungu, called the Iklemba. At its mouth it is not more than 140 yards wide. Its waters are navigable for 140 miles, and it flows through the land of the Balolo. In proportion to its size it supplies more slaves than any other river. By looking on the map it will be seen that the Iklemba, Ruki, and Lulungu run parallel to one another. The large slave-raiding tribes inhabit the land between these rivers, and bring their slaves to the nearest market, whether on the Iklemba, Ruki, or Lulungu.

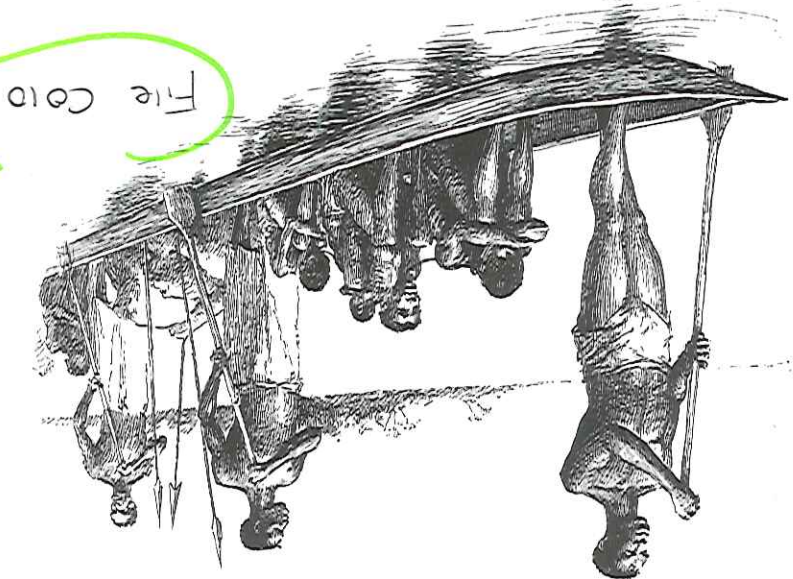
#### LOCAL SLAVE-MARKETS.

I found trading somewhat difficult on this river, as the standard of value on the Ubangi was human life—human flesh. I have been days are held small local markets for the exchange of slaves. As one travels up stream small settlements are passed more and more frequently, and fifty miles from the mouth all the country on the left side of the river is thickly populated. It is noticeable that the villages are all on the left side of the river, the opposite side being infested by marauding and roving tribes who would raid any settlement made on their banks. All the slaves be killed in the fight. The more unfriendly of them would frequently threaten that they would eat us, and I have no doubt that they would mark on the forehead, side of the temples, and chin.

During my first visit to the upper waters of the Malinga River cannibalism was brought to my notice in a gashy manner. One night I heard a woman's piercing shriek, followed by a stifled, guttural moan; then boisterous laughter, when all again became silent. In the morning I was horrified to see a native offering for sale to my men a piece of human flesh, the skin of which bore the tribal tattoo mark of the Balolo. I afterwards learned that the cry we had heard at night was from a female slave whose throat had been cut. I was absent from this village of Malinga for ten days. On my return I inquired if any further bloodshed had taken place, and was informed that five other women had been killed. While in the Kuki River at the beginning of this year, I was furnished with another proof of the horrible fate of the slaves. At Essenge, hands are bound and pinioning them behind

his back, to prevent him from endeavoring to free himself by gnawing through the strands. To make any attempt at escape quite impossible, his wrist is bound to that of one of his sleeping masters, who would be aroused at his slightest movement. In one canoe which I noticed particularly there were five traders, and their freight of miscable humanity consisted of thirteen emaciated Balolo slaves, men, women, and little children, all showing unmistakably by their sunken eyes and meager bodies the starvation and the cruelty to which they had been subjected. For many months I traveled on the Upper Congo and its affluents and had on several

#### IN THE FAR INTERIOR.

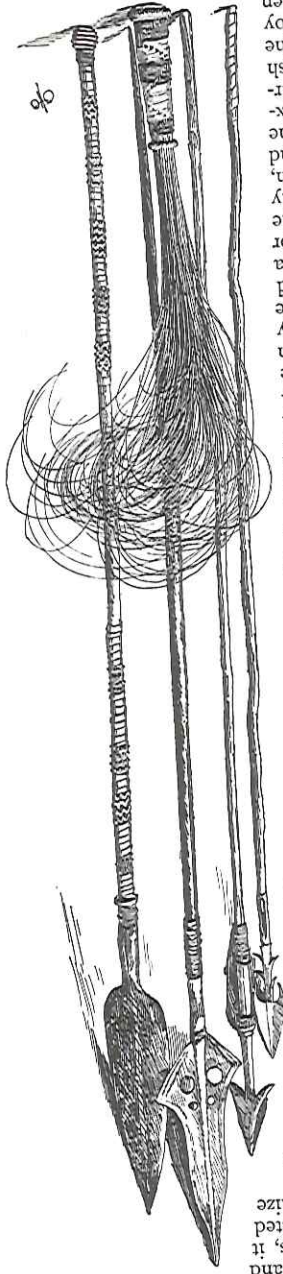


File 6010

A SLAVE'S CANOE.

occasions to defend myself against the hostility of the natives. My crew consisted of fifteen men, the greater part of whom were Balolo, and I was never deceived by them. When first I engaged them they came into my hands in the rough. They were savage, some of them cannibals; but they are of a very malleable nature, and with a policy of firmness and fair play I was able to convert them into devoted and faithful servants.

As evidence of what can be done by gaining the confidence of the natives, through a policy of firmness and fairness, I think I may safely quote my experience at the Equator Station. I remained there for nearly a year. The wretched state of these Balolo has attained a secure position of even the humblest kind in a village.



SPEARS AND "DEVIL DOGERS."

with only one Zanzibari soldier; all the rest of my people were happy and gay disposition; all were friendly and talkative. They would sit for hours and listen most attentively to my tales of Europe, and their intelligent questions proved them to be possessed of keen understanding. There is no more attentive audience in the whole world than a group of African savages, if you can speak their language and make yourself understood. When I was tired of talking to them, I would ask them questions concerning their manners, customs, and traditions. As I was much impressed by their cruelty, I always made a point of expressing my abhorrence of it, and have even told them that one day I should strike a blow for the slave. My audience on such occasions consisted principally of slaves, and these poor wretches were always much gratified to hear my friendly opinions towards themselves. My arguments, I could see, often appealed strongly to the chiefs themselves, as I asked them: "Why do you kill these people? Do you think they have no feeling because they are slaves? How would you like to see your own child torn away from you and sold into slavery, to satisfy the cravings of cannibalism, or to a great extent, benefited them, at the time, that they would not hold any more executions. These executions did interest, I take place, but in a secret manner, and all news of them was kept from my ears until some time afterwards, when I learned of them from my own men. But I would have been unable to prevent the carrying out of such a ceremony with the force I had at my disposal in a single Zanzibari soldier!

I REMEMBER one execution which took place, the details of which I learned afterwards. It was to celebrate the death of a chief who had been drowned while on a trading expedition. As soon as the news of his death was brought to the village, several of his slaves were tied hand and foot and lashed down into the bottom of a canoe. The canoe was then towed out to the middle of the river at night; holes were bored in it, and it was allowed to sink either of these anti-prohibit the terrible loss of life which the children of to-day are compelled constantly to witness, more humane feelings may develop themselves, and surrounded by healthy influences they will, unspurred by at least open exhibitions of cruelty, grow into a far nobler generation.

My life during the natives' gave away to the meat I flung to the natives, one, most of themselves, and surrounded by healthy influences they will, unspurred by at least open exhibitions of cruelty, grow into a far nobler generation.

Natives suffering at the hands of the slave-traders have repeatedly asked me to help them. At Malinga, where human flesh was offered me for sale, the assembled chiefs voted me

several tusks of ivory if I would live among them and defend them against the Lufembe, let of cannibalism and execution ceremonies, it can hardly be expected that he will sympathize with any suffering. The people on the lower part of the Upper Congo seldom practice slave-raiding. It is only when we come to the Bakete district that we are brought much in contact with it. The large villages around Stanley Pool—Chumbi, Bolobo, Lukolela, Butumu, Ngombi, Busindi, Irebu, and the Ubangi River all rely principally upon the Baloto tribes for their slaves. All these villages except Stanley Pool are daily making human sacrifices, either in connection with the death of some child or some other ceremonial reason. Any kind of commerce transacted in this part of Africa only increases the blood-children endeavoring to obtain some kind of nourishment from its succulence. That they are able to exist at all is a mystery. Every living object they are able to obtain is accepted as food; different kinds of flies, caterpillars, and crickets are all eaten by these people.

When one has lived for some time in Central Africa, one comes to understand the little impression that acts on the savage mind. Suranton cruelly make on the savage mind. Surrounded from childhood by scenes of bloodshed and torture, their holidays and great ceremonies marked by massacres of slaves, the mildest and most sensitive nature becomes brutalized and callous; and if this is so with the free, what must be the effect upon the slave, torn when a child from its mother, persecuted by its mother, and even in its laps at the age of two years, and even in its infancy compelled to suffer privation. If indeed and warriors during

## SOME BARBAROUS CUSTOMS.

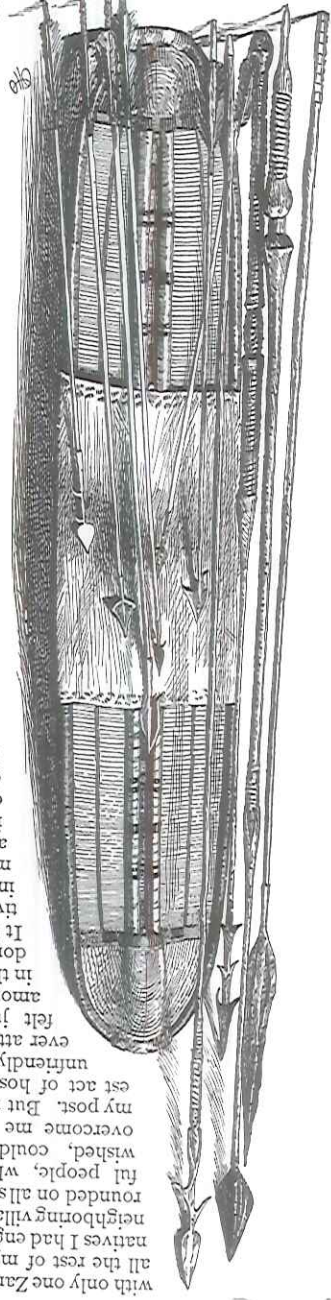
with them; I exchanged and tanks; spoons, cups, ing-glasses, own men. But I would have been unable to take place, but in a secret manner, and all news of them was kept from my ears until some time afterwards, when I learned of them from my own men. But I would have been unable to prevent the carrying out of such a ceremony with the force I had at my disposal in a single Zanzibari soldier!

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Natives suffering at the hands of the slave-traders have repeatedly asked me to help them. At Malinga, where human flesh was offered me for sale, the assembled chiefs voted me

SPEARS, SHIELD, AND ARROWS.



THE SLAVE-TRADE IN THE CONGO BASIN.

the helpless slave. Although black, and a savage, still he is a human being. It should always be remembered that the suppression of slavery in Africa does not mean merely striking the fetters from the limbs of the slave; its end is not only the substitution of paid for forced labor, but also the relief of a humanity throughout all these regions from a life of unspeakable horror, from tortures that only the savage African can invent, and from a certain and violent death.

From Banana Point to Stanley Pool slavery does exist, but of such a mild character that when operations are actually begun Stanley Pool should be the starting-point. If half a dozen fast boats were placed on the river at Stanley Pool, each armed with twenty black soldiers, officered by two or three Europeans who had proved by their past services that they were capable of dealing with the question, and if such a force had the recognition of the civilized powers and was allowed to strike a blow at the evil, thousands of human lives would be saved.

These boats would be continually moving about the river, and those in command would begin by making a careful study of local politics. They would have to convince the natives of their determination to stop these diabolical ceremonies of bloodshed. The natives should be warned that any villages which in the future were guilty of carrying out such ceremonies would be most severely punished. Some of the better-disposed native chiefs would have to be bought over to the side of the white man. Spies should be engaged all over the district, so that a boat on arriving would immediately hear of any execution that was about to take place or that had taken place; and I would suggest that any village which still continued these acts of cruelty, after having been fairly and fully warned, should be attacked, and a severe example made of the principal offenders. A few such punishments would soon have a most salutary effect. These operations I should recommend to be carried on between Stanley Pool and the Falls. Posts should also be established in commanding positions to control the mouths of the slave-trading rivers. Each point should be supplied with a boat such as I have recommended for the lower river. Other stations should be established in the center of the slave-trading district. Slaves and placed in some settlement, where they could be trained as soldiers or learn some useful craft. I have, whenever it was possible, taken the precaution to place in the freed-man's hand a paper to the effect that he had

It was curious to observe the different effects that the announcement of such a redemption had on slaves freed so unexpectedly. As a rule, the bewildered man would go from one to another of my boat's crew, asking all sorts of questions as to the meaning of the ceremony. What was to be his fate? Was he to be exchanged for ivory? or was he to be eaten? And it would take some time and patience to explain to him, after his first surprise was over, the full import of the paper I had placed in his possession. Others, more intelligent, would immediately understand the good fortune that had befallen them; and it was strange to see the startling change in the expression of their countenances, which a moment before denoted nothing but unresisting acquiescence in their miserable destiny, and to note their inert and weary bodies, which seemed at once to become erect and vigorous when released from the degrading fetters.

After having bought all the slaves which were exposed for sale, warning should be given that any attempt to purchase human beings for slavery would be the signal for war, and that the purchasers would be severely punished.

The most important part of the movement is to convince the slaves of our earnestness and sincerity. I feel confident that should operations be carried on in the way thus suggested most satisfactory results would ensue.

The reason for the native villages being disunited is, that there seldom exists a chief strong enough to form a combination. This weakness should be taken advantage of, and capable white men might, through their personal influence, unite the tribes under their leadership. Sooner or later the Arabs at Stanley Falls will have to be battled with. At present they remain there, not because the white men will not allow them to come lower down, but because they are in the center of such a rich field, and they know that by coming down the river they must rely entirely on their canoes, as roads in the interior are few and far between, owing to the swampy nature of the land. They would also have the populous and warlike districts of Upoto, Mobeke, and Bangala to fight against, which would not be so easily overcome as the small scattered hamlets around Stanley Falls, which at present they are continually persecuting.

EFFECT OF LIBERATION.

mained in its service.

the expedition I represented would make a specified payment per month while he remained in its service.

ant brutality, ought to be, and can be, stopped. The bloodshed is even greater to-day than when Stanley first saw these people in 1877; the reason being, as I have before mentioned, that contact with white men has made them richer, and has enabled them to obtain more slaves. The great powers of the civilized world are now discussing the anti-slavery movement, and if such discussions should result in some united action directed towards the suppression of the trade in the interior, there are a few peculiar features which might be turned to advantage.

First, and most important, this traffic is not complicated by religious fanaticism of any kind.

Second, These people are disunited; every village of fifty or sixty houses is independent of its neighbor, and small family wars are continually taking place.

Third, There is nothing so concerning to the African savage as physical superiority.

Now all these points are in favor of the anti-slavery movement.

The absence of religious fanaticism, the disunited condition of the natives, and their acknowledgment of physical superiority ought to be taken advantage of, and always borne in mind when plans for the suppression of the slave-trade and its attendant barbarism are projected. In my opinion, it will be some years before the slave-trade carried on by the Arabs can be successfully grappled with, but there is no reason why any delay should occur in striking a blow at the inter-tribal trade.

The Congo Free State has moved a step in the right direction by establishing near Stanley Falls an intrenched camp, with the object of forming a barrier to keep the Arabs, with their Manyema banditti, east of that position. Every country in the world should support the State to effect this object, as it will play a most important part in the history of Central Africa. When Stanley left Wadai the Mahdists were already there. If these hordes join with those at Stanley Falls it will require most strenuous efforts to save the whole Congo Basin from their devastations. While we are still able to keep the Arabs east of the Falls, no time should be lost in eradicating the existing bloodshed west of that point. It is a big work, but it is a duty which the civilized world owes to

ing his lifetime, and has his importance signalized at his death by the execution of about half the number of his people.

I FREQUENTLY talked with these people, and explained to them the iniquity of slavery; but they argued: "We have a great deal of hard work in our trading expeditions to obtain these slaves; why should we leave them all behind us for others who have not worked? We have bought them, they are not slaves, and we have a right to do what we like with them."

The ceremony of execution, with its attendant brutality, ought to be, and can be, stopped.

THE SLAVE-TRADE IN THE CONGO BASIN.

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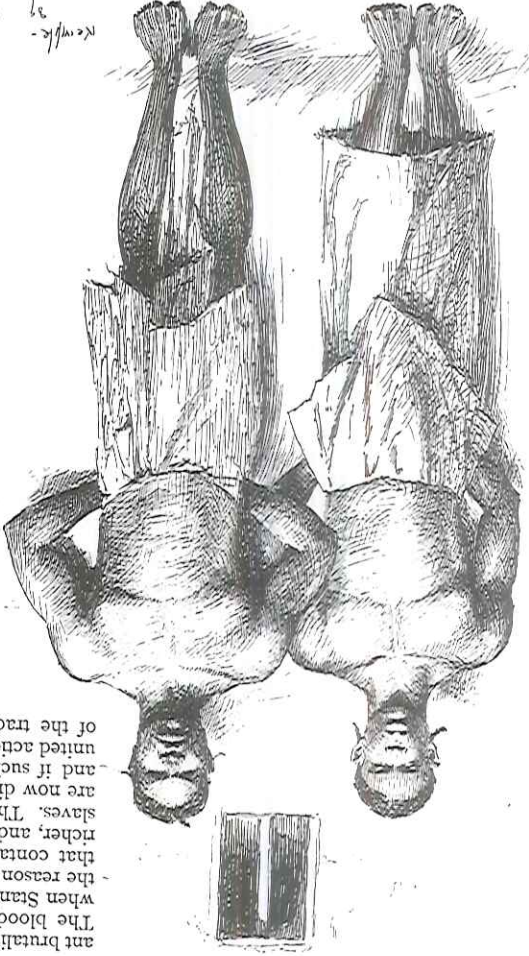
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TWO OF MY CREW.

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COPPER ANKLET.

All the natives on the Upper Congo, quite up to the limits at present reached by the Arabs, should be controlled as much as possible by Europeans. They should be combined together under Europeans, so that when the time arrives that the Arabs decide to move west they would be met at their frontiers by a barrier of well-armed and resolute natives.

The slave-trade of to-day is almost entirely confined to Africa. The slaves are caught and disposed of in that continent, and the number of those who are shipped to Turkey and other parts are indeed few compared with the enormous traffic few in the interior. We have between Matadi and Stanley Pool, the rail-ways now being constructed will overcome the authority of Stanley and Livingstone and in the eastern portion of Equatorial Africa.

E. J. Glave.

## THE HERR MAESTRO.

HE mistake was Maria's, by gray and threatening skies, were moored in a long line, their brown nets hung up, their lately left Hungary for Venice, and, like me, was still learning Italian, but picked up hers from the with this difference: she one man-servant of the *calli*, up and down bridges, over all canals, into a little sleeping *canto*. All the green establishments—poor, much-scolided Giovanni in his ears, who helped her to make the beds; from unscrupulous gondoliers who, in the hall below and on the water-stairs without, wrangled with the travelers they brought to the *penzion*; from the American artists who lived in the upper rooms and who talked a hybrid Venetian with a strong Western accent; in fact, from anybody and everybody who came and went in the Casa Kirsch. But I made less of my opportunity, and learned mine only from an old Italian master who arrived every day with admirable punctuality just as I knew the giants on the clock-tower in the Piazza were hammering three, and who was announced as regularly by a loud knock on my door and Maria's cry, "The *Herr Maestro*, *Signora!*" so that now it is by that name I always think of him.

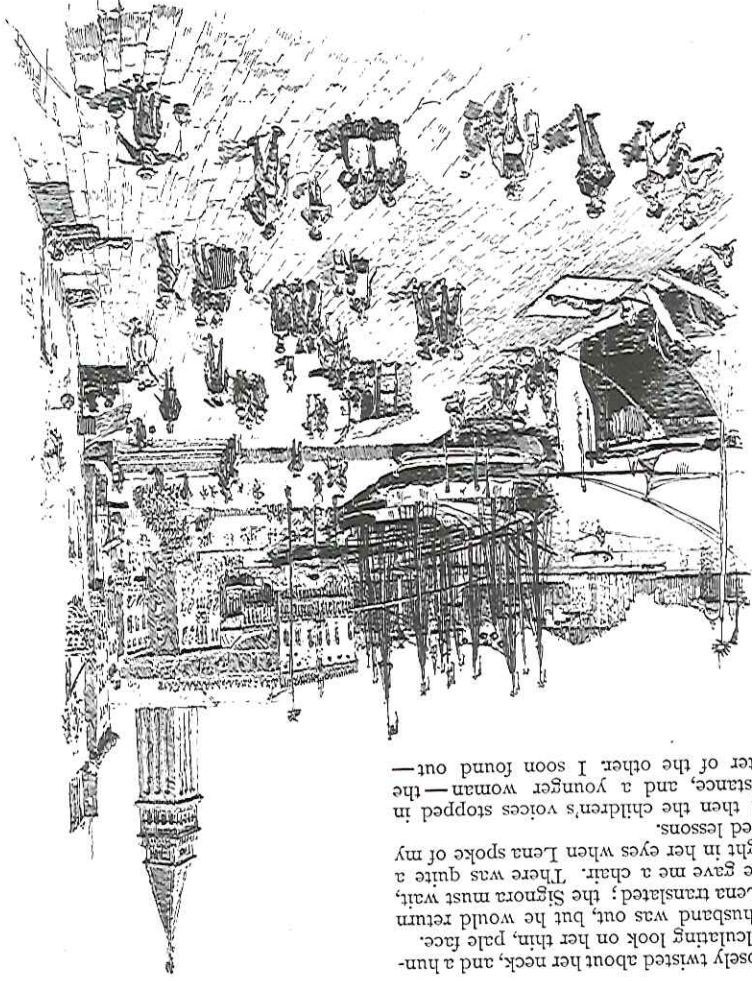
Lena, Maria's sister, who knew her Venice me to him. She took me one morning along the Riva, where fishing-boats, kept at home servant was quickly followed by her mistress, a tall, dark woman, middle-aged, with grayish



gray hair was the same eager look in her eyes, when she heard the reason for my visit. The room was very gloomy with its drawn blinds on this dull morning, and though I am not sure I really looked to see what mother and daughter wore, it seemed to me their clothes were as gray and colorless as I felt their lives must be. I had just succeeded in explaining that I was not *Inglese* but *Americana*, an explanation was elaborately darned about the pockets and the buttonholes, that the *astrakhan* was worn and in places threadbare, and that the great old-fashioned brown cravat holding up his high standing collar was faded and soiled. But in

hair loosely twisted about her neck, and a hungry, calculating look on her thin, pale face. Her husband was out, but he would return soon, Lena translated; the *Signora* must wait, and she gave me a chair. There was quite a new light in her eyes when Lena spoke of my proposed lessons.

And then the children's voices stopped in the distance, and a younger woman—the daughter of the other. I soon found out—



ALONG THE RIVA.

joined us. There was the same eager look in her gray hair was carefully brushed to hide his baldness, there was a touch of color in his clean-shaven cheeks, and a gray mustache hid his mouth. He wore a long brown overcoat, fastened its entire length, and trimmed at the neck and wrists with broad bands of black *astrakhan*. Later, in the pitiless sunshine that streamed from across the lagoon into the pension windows, I could see that this coat was elaborately darned about the pockets and the buttonholes, that the *astrakhan* was worn one makes to one's advantage in Italy, when *Herr Maestro* arrived. He was an elderly and stooping a little from the shoulders. His man, about sixty-five perhaps, short and thin, old-fashioned brown cravat holding up his high

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Call number: AP2 .C4

Title: The Century illustrated monthly magazine.

Publication info: New York : The Century Co.

Dates/vols published: Vol. 23, no. 1 (Nov. 1881)-v. 110, no. 6 (Oct. 1925).

Previous title: Scribner's monthly

Later title: Century monthly magazine

Special numbering: Vols. 23-110 called also new ser., v. 1-88.

Other title: Century magazine

**ALDERMAN--**

Location: ALD-STKS --

Library has: v.24-110 (1883-1925)

**SPEC-COLL--**

Location: SC-STKS -- AP2 .C4

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Library has: v.56-58 (1898:May-1899:Oct.),

Library has: v.76:no.3 (1908:Jul.)

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| AP2 .C4 v.103 no.2 1921    | BOUND-JRNL    | ALD-STKS |
| AP2 .C4 v.96 May-Oct.1918  | BOUND-JRNL    | ALD-STKS |
| AP2 .C4 v.95 1917-18       | BOUND-JRNL    | ALD-STKS |
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File: Glazier

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Call number: **F345 .G55 1887**

Author: **Glazier, Willard W., 1841-1905.**

Title: Down the great river : embracing an account of the discovery of the true source of the Mississippi : together with views, descriptive and pictorial, of the cities, towns, villages and scenery on the banks of the river ... / by Captain Willard Glazier ... ; illustrated.

Publication info: Philadelphia : Hubbard Brothers, 1887.

Description: 443 p. [6] leaves of plates : ill. ; 19 cm.

Note: Another edition of same year has liii p. at end.

Local note: Original pictorial green cloth.

Subject: Ojibwa Indians.

Subject: Canoes and canoeing--Mississippi River.

Subject: Mississippi River--Description and travel.

Subject: Mississippi River--Sources.

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P. 375 - Negro Picking Cotton ✓ S cover

385 - Cotton Sugar Lane - NO

had visited free area in 1881 -

post - Slavery but seem sure about of

start period - to return to for description

materials if wrong one used

over  
Book for  
Hoffman

Applying Arch & Scene on a Cotton plantation, not for Pam Vickburg, Mississippi - Cotton gin in background



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Book

Author:

Golbéry, Sylvain-Meinrad-Xavier de, 1742-1822.

Uniform

Fragmens d'un voyage en Afrique. English

Title:

Travels in Africa, : performed during the years 1785, 1786, and 1787, in the western countries of that continent, comprised between Cape Blanco in Barbary, situated in 20° 47', and Cape Palmas, in 4° 30' north latitude. : Embellished with a general map of Africa, corrected according to the most authentic and recent observations; and several plans, copper-plates, &c. / By Silv. Meinard Xavier Golberry ; Translated from the French, without abridgment, by Francis Blagdon, Esq.,

Imprint:

London : : Printed for James Ridgway, York-Street, St. James's-Square; by B. McMillan, Bow-Street, Covent-Garden, 1802..

Description:

2 v., [8] leaves of plates (some folded) : ill., map, plan ; 17 cm. (12mo)

Local Notes:

Library Company copy lacking three plates and half of a fourth; the incomplete plate is hand-colored.

Citations:

Hogg, P.C. African slave trade, 176b

Citations:

Lib. Company. Afro-Americana, 4152

Subject:

Slave trade --Africa, West.

Subject:

Blacks --Africa, West.

Subject:

Voyages and travels.

Subject:

Africa, West --Description and travel.

Subject:

SP3 Afro-Americana.

Co-Creator:

Blagdon, Francis William, 1778-1819, tr.

Local Entry:

Printer:Ridgway, James, publisher.

Local Entry:

Printer:McMillan, B., printer.

Local Entry:

Imprint:ENG. London. 1802.

System No.:

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*FAIRING P. FALLUP Negro*  
*(del) A MANDING Negro*  
*ANSW A MANDING Negro*  
*don't scan*  
*QUEST*

*request 2 scans*  
*lep*  
*(Hogg 176b)*

*1 scan done*

*Golbéry 1*  
*done*

*7/6/06 - LCP*

*Vol. 1 foldout map,*  
*ST. Louis in Survey of*  
*no other supplements*

*Vol. 2 -*  
*FAIRING P. 351 - "A free Negro*  
*causing his slave to ascend to the top of*  
*a palm tree, to obtain a calabash of*  
*palm wine" - described on pp 349-351*  
*Scan NOT Scanned*

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Golberry I

Creator: Chesham, J. -- Engraver

Image Caption: A Young Necess, Learning the Game of Ouri.

In: **Travels in Africa, performed during the years 1785, 1786, and 1787, in the western that continent.... / Silvester Meinrad Xavier Golberry. (published 1803)**

Published Date: 1803

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

Description: 2 v. fronts. (fold. map), plates, fold. plans. 19 cm.

Item/Page/Plate Number: opp. Pg. 245

Specific Material Type: Print

LCP copy, facs  
vol. 2, p 423



Games

Additional Name(s): **Golberry, Sylvain Meinrad Xavier de, 1742-1822 -- Author**

Collection Guide: **Africana & Black History**

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not in UVA  
OK LCP  
NO JCB/Brown  
LOC

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Golbae 1412.D

⊕ note: A plate missing see instst plans - all plates showing numbers are in LCP copy

info for coffee protest

Vol. 1

p. XI - 65 days

Vol. 1 describes the country, ~~impoverished~~ <sup>land</sup>, & people of Surinam - ~~not~~ <sup>aside from the pulvers, there</sup> does not seem to be any mention of slave trade -

Vol. 2 <sup>is about</sup> ~~Force~~ <sup>with military establishment,</sup> ~~economics,~~ <sup>insects, fauna (ferm. ts),</sup> ~~Si ena Jene,~~ <sup>Si ena Jene,</sup> ~~diseases not affect Europeans,~~ <sup>Si ena Jene</sup>

over 14 (cont)  
26

Also discuss a voyage to Cayenne (p. 297-14)

lot of good ethnographic stuff

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Fragments d'un voyage en Afrique. English

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**Imprint:**

London : : Printed for James Ridgway, York-Street, St. James's-Square; by B. McMillan, Bow-Street, Covent-Garden., 1802..

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Z men

(left) A Fellup Negro

**Top of Page**

15th A MANDING Negro

(omit scan)

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508 Bobby  
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Bobby

Acini p. 423, "A Young Negroes, Studying the  
**Goibury** game of OUR1" - dated 422-424  
(Note, Schomburgk copy is reverse of LCP copy  
(scan))

Note: The plates missing from LCP copy are  
some maps & plans - all the plates showing  
human figures are in LCP copy -

# FRAGMENS D'UN VOYAGE EN AFRIQUE,

F A I T pendant les années 1785, 1786 et 1787, dans les Contrées occidentales de ce Continent, comprises entre le cap Blanc de Barbarie, par 20 degrés, 47 minutes, et le cap de Palmes, par 4 degrés, 30 minutes, latitude boréale.

*Avec une Carte générale d'Afrique, rédigée & après les observations les plus authentiques et les découvertes les plus récentes, des plans et des dessins gravés en taille douce.*

Par SILV. MEINRAD XAVIER GOLBERG RIBBONNIER

T O M E P R E M I E R E



Dans tout l'univers, il n'y a point de nation si barbare, qui ne connaisse au moins quelque chose de son Dieu, & qu'elle ignore presqu'entièrement ce qu'il doit avoir.

Cicéron, *l'écrit de la loi*.

A P A R I S,

Chez T R E U T T E L et W ü R T Z, Libraires, quai Voltaire, n<sup>o</sup>. 2, et à S T R A S B O U R G, Grand' rue. n<sup>o</sup>. 15.

AN X DE LA RÉPUBLIQUE. — 1802.

0153  
R.

See RR 7 f1

Vol. 1

---

L'impression de cet ouvrage était entièrement terminée plusieurs semaines avant le 27 floréal, et sa publication n'a été retardée, que par la livraison des planches gravées.

Mes opinions sur l'esclavage dans nos colonies et sur la traite en Afrique étaient connues, elles n'ont, jamais varié, et elles sont énoncées dans les premiers chapitres de ces fragmens, qui étaient imprimés il y a plus de cinq mois; elles ne peuvent donc être imputées aux résolutions du gouvernement, et si en paraissant seulement à présent, elles ont perdu le mérite de la priorité, elles conservent celui de la prévoyance et acquièrent l'avantage d'une sanction respectable.

---

# FRAGMENS

D'UN

## VOYAGE EN AFRIQUE.

---

### AVANT-PROPOS.

LES Anglais nous avaient pris le Sénégal pendant la guerre de sept ans, et la paix malheureuse de 1763, les laissa en possession de ce fleuve.

En 1779, MM. de Vaudreuil et de Lausun arrachèrent cette conquête à la Grande-Bretagne; et plus forts à la paix de 1783 que nous ne l'avions été à celle de 1763, nous fûmes de nouveau reconnus les maîtres de cette ancienne possession de la France.

Le gouvernement du Sénégal fut rétabli, non pas à la vérité comme il aurait  
*Tome I.* A



dù Pétre ; on aurait dù Pétre du cap Blanc de Barbarie au cap de Palmes , et l'on eut d'autant plus à regretter , que nos droits de commercer librement sur toute l'étendue de ce développement , n'eussent pas alors été plus énergiquement soutenus , et plus clairement stipulés , que les affaires de notre commerce sur les côtes d'Afrique , se trouvaient étroitement liées aux intérêts de nos belles colonies de l'Amérique , et à l'établissement de cette grande et fertile contrée , connue sous le nom de Guyanne française.

Tous ceux qui s'occupaient d'économie politique , tous nos négocians éclairés , et nos savans , donnaient alors de l'attention à l'Afrique ; les premiers , sous les rapports de l'agrandissement de notre commerce et de l'accroissement de nos richesses nationales ; les gens de lettres et tous ceux qui s'intéressaient aux progrès des con-

naissances humaines , parce qu'ils éprouvaient depuis longtemps l'impatience de mieux connaître une partie du monde , qui , quoique très-rapprochée de nous , quoique pour ainsi dire sous les yeux et sous la main de l'Europe ; quoique fréquentée dans toute sa circonférence , restait depuis plus de trente siècles dans une sorte de mépris et d'obscurité.

A l'époque où la paix de 1783 nous avait rétablis dans la propriété exclusive du Sénégal , un voile très-épais couvrait encore les contrées intérieures de ce continent.

J'étais du nombre de ceux qui pensaient que la possession libre et indépendante d'un des plus grands fleuves de l'Afrique , donnait à la France les plus grandes facilités pour pénétrer dans ses régions centrales , et que par notre situation dans le Sénégal , c'était à nous sur-

tout que devait spécialement appartenir la gloire de soulever le voile qui les couvrait , et d'apprendre le secret de l'Afrique à l'Europe.

Déjà depuis quatre ans nous étions rentrés dans ce fleuve , et rien n'annonçait encore que la France voulait s'occuper de ces grands objets d'intérêt et de curiosité ; cette indifférence paraissait d'autant plus étonnante , que nos rivaux , les Anglais , venaient de recevoir un grand surcroît de gloire des derniers voyages du capitaine Cook.

Cet intrépide et célèbre navigateur , avait résolu plusieurs questions importantes. Ayant approché du pôle Sud plus près qu'aucuns de ses prédécesseurs , et ayant reconnu que sous ce pôle le globe est envahi par les glaces jusqu'àu soixante-douzième degré de latitude méridionale , il avait détruit les préjugés si longtems

accrédités sur l'existence des terres polaires australes.

C'est à lui que nous devons de bien connaître la mer du Sud ; car l'on peut croire que s'il y a laissé quelques îles à découvrir à ses successeurs, elles ne seront que d'une médiocre importance.

Il avait vérifié aussi la séparation de l'Asie et de l'Amérique, et déterminé la situation et la largeur du canal qui sépare ces deux grandes parties du monde, qui cependant se trouvent assez rapprochées, pour que les naturels des deux rivages puissent communiquer entr'eux en pilotes.

Cook avait donc assuré à son pays une très-grande part de la gloire attachée aux découvertes géographiques du dernier siècle, et ce grand voyageur avait pour ainsi dire fixé les limites des grandes navigations autour du monde.

Ces avantages que l'Angleterre avait sur nous semblaient devoir exciter l'émulation de la France , à qui ses établissemens en Afrique , et des circonstances locales très-favorables , offraient les plus belles occasions, et les plus grands moyens de parvenir à d'importantes découvertes dans l'intérieur de ce continent.

Seuls maîtres du Sénégal , que nous ramenions habituellement jusqu'à la cataracte du rocher l'elow , un établissement fixé à Galam , à qui l'on pouvait donner une grande consistance , une influence très-étendue, et au moyen duquel , de proche en proche , nous pouvions nous établir dans le pays de Bambouck , et parvenir jusqu'à Thombouctou et Tocrur.

La tranquillité , la sûreté , le secret de toutes nos entreprises dans le fleuve ; le droit trop négligé de naviguer dans les rivières de Salum , de la Gambra , de

Cazamanga, de San Domingo, de Rio Grande, de Nuno Tristao, de Sierra Leone, du Scherbroo, de Certos; nos relations avec les Maures du Zaarha, avec les nations noires de l'intérieur lesquelles nous expédiaient des chaînes de captifs, qui n'arrivaient à nos comptoirs qu'après soixante-cinq journées de marche; notre ascendant sur plusieurs grands royaumes de l'Afrique occidentale; enfin notre sociabilité, qui inspire à ces nations africaines un attrait naturel pour nous: cela ne formait-il donc pas un grand concours de moyens pour pénétrer au cœur de l'Afrique? Et cependant la France restait indifférente à ces belles et honorables entreprises, dont tout faisait presager le succès.

En 1785, M. de Boullers, avec qui différentes circonstances m'avaient lié, fut nommé gouverneur du Sénégal; il me

8 A Y A N T - P R O P O S .

proposa d'y passer avec lui. Je servais alors dans le corps du génie où j'étais capitaine.

Je demandai à M. le maréchal de Castries, ministre de la marine, à M. le maréchal de Ségur, ministre de la guerre, de passer en Afrique ; M. de Boufflers le demanda aussi, et je saisis avec beaucoup d'avidité une aussi belle occasion, de juger par moi-même des difficultés qui s'opposaient depuis tant de siècles à la connaissance de l'intérieur de ce continent, où de facilités que nous pouvions avoir d'y faire de nouvelles découvertes ; et sans rien stipuler pour mes avantages particuliers, je passai au Sénégal avec M. de Boufflers, comme son premier aide-de-camp, chargé en même-tems d'exercer les fonctions d'ingénieur en chef dans toute l'étendue de ce gouvernement, et destiné à faire la reconnaissance des con-

trées occidentales et maritimes qui en faisaient partie.

On ne pouvait porter en Afrique des intentions plus libérales , et des vues plus nobles et plus pures que celles qu'y portait M. de Boufflers. Les deux autres chefs principaux du gouvernement du Sénégal , étaient également distingués et recommandables par leur expérience , leurs talens , leur caractère et leur intégrité , et les résultats les plus heureux devaient naître d'un semblable concours , si le ministère d'alors l'avait mieux favorisé. Mais à Versailles on n'était pas persuadé de l'importance que pouvait acquérir le gouvernement du Sénégal ; on croyait assez faire en lui permettant d'exister , et on ne lui accordait pas tous les moyens de parvenir à toute l'influence qu'il devait avoir sur l'Afrique.

La reconnaissance des contrées occiden-



tales, que j'exécutai en 1786, m'a tout-à-fait convaincu de ce que bientôt j'avais eu l'occasion d'apercevoir ; c'est que l'administration du Sénégal pouvait procurer à la France de grands et de brillans avantages.

Suivant les instructions qui me furent données, je devais prendre connaissance de tout ce qui pouvait intéresser notre commerce, des affaires du commerce anglois, et de celles du commerce portugais ; négocier avec plusieurs rois nègres pour l'établissement de nouveaux comptoirs, s'ils me semblaient utiles ; réformer les comptoirs qui me paraissent superflus ; examiner tous les points susceptibles d'une force militaire, et déterminer ce qui pourrait assurer et augmenter leurs moyens de résistance ; prendre enfin sur les contrées soumises au gouvernement du Sénégal, ou à son influence, tous les renseignements possibles.

Cette mission s'accordait si bien avec mon desir de rassembler des lumières sur l'Afrique, et, sous tous les rapports, elle présentait tant d'objets nouveaux à l'inspection, à l'observation et à la curiosité, que je m'y livrai avec autant de plaisir que de zèle, et je n'eus d'autre regret que celui d'avoir été forcé de l'exécuter trop rapidement.

Les voyages qu'elle a occasionnés, les séjours que j'ai faits dans plusieurs contrées principales de la partie de l'Afrique occidentale, comprise entre le cap Blanc et le cap de Palmes, m'ont mis à même de connaître une étendue fort notable de ce continent, dont j'ai fait depuis une étude suivie.

J'ai conféré avec des individus de vingt nations noires différentes; j'ai pu faire des renseignemens que j'ai rassemblés, les documens et les mémoires que j'ai reçus des

Anglais de la Gambra et de Sierra-Leone ; ceux que M. de Repentigny , ancien gouverneur du Sénégal , a bien voulu me donner ; d'autres communications encore ; enfin , mes recherches sur cette partie du monde , dont je me suis sans relâche occupé depuis mon retour en France , ont formé les matériaux d'un ouvrage fort détaillé , qui ferait connaître , ce qu'était en 1787 , la partie de l'Afrique occidentale , alors connue sous la dénomination de gouvernement du Sénégal , ce qu'elle pouvait devenir à la faveur des encouragemens de l'état , et les ressources que les contrées qui sont soumises à l'administration de ce gouvernement peuvent offrir , en supplément des pertes immenses qui ont été les suites de la résolution trop précipitée d'abolir en un seul jour l'esclavage et la traite des noirs.

Il offrirait l'exposé des affaires du com-

merce des Français , des Anglais et des Portugais dans cette partie du monde , pendant les années 1785 , 1786 , 1787 ; des considérations sur l'état , sur la force , sur les moyens de défense du Sénégal , de Gorée , du fort James de la Gambie , et du fort de Bence dans la rivière de Sierra-leone , et sur quelques autres postes répandus sur les bords du fleuve Sénégal. Des observations sur les logemens des troupes employées dans ces contrées , et sur leur conservation ; sur tout ce qui peut intéresser la protection des contrées dont il est question ; sur les rapports que l'administration du Sénégal peut établir avec les nations africaines dont elle est environnée , et même avec les nations de l'intérieur de ce continent.

Des recherches sur les anciennes époques de cette partie de l'Afrique , sur l'histoire , la politique , la situation , le caractère ,

les mœurs, les habitudes et l'industrie de ces différens peuples.

*Des descriptions des contrées qu'ils habitent et de plusieurs sites très-intéressans, qui peuvent le disputer en beauté et en agrémens aux plus séduisans paysages de l'Europe: des remarques sur les dispositions qu'on trouvera dans ces nations occidentales pour les mener à l'état de civilisation, et comment il faut concevoir ces projets.*

Les relations que l'on donnerait de cette partie de l'Afrique, pourraient la faire bien connaître, et des questions sur la géographie, sur la température, sur les météores, sur les maladies de cette partie du monde, sur la population présumable de l'Afrique, s'y trouvent naturellement comprises.

Convaincu qu'un voyageur a le droit de parler de tout ce qui a fait sur lui une forte impression, quelques chapitres du ressort

de l'histoire naturelle, font partie de cet ouvrage.

L'Afrique offre à l'historien de la nature et de ses productions, une carrière immense. On voit sur les bords du Sénégal, sur ceux de la Gambra et de la rivière de Sierraleone, l'énorme éléphant, que l'Africain de cette partie de l'Afrique ne sait qu'assassiner, et qu'il ne sait ni dompter ni assujettir; des troupes nombreuses de ces animaux étonnans, cheminent souvent ensemble libres et paisibles, tant qu'on ne les inquiète pas; mais à l'approche de l'homme, ils fuient, et rentrent dans les forêts solitaires qui sont leurs demeures et leurs asiles.

Près de Pothor, dans le Sénégal, on voit beaucoup d'hyppopotames, et quand cet animal élève sa tête monstrueuse au dessus des eaux du fleuve, il fait éprouver à la fois, la surprise et l'effroi.

On ne peut juger de la grosseur et de la grandeur de l'hyppopotame , par celui qu'on voit au Musée national d'histoire naturelle de Paris, qui n'était pas dans la force de son âge ; ceux qui vivent sur les bords et dans les eaux du Sénégal, sont monstrueux.

En 1786, le militaire Charles Cornier, maire de la ville Saint-Louis du Sénégal, me donna une tête d'hyppopotame ; c'est la plus grande de celles que j'aie vues : quoique desséchée elle avait plus de trois pieds de longueur , et presque autant de largeur ; les défenses avaient vingt-deux pouces de longueur développée hors des alvéoles, et douze pouces de tour ; les boutons avaient quatorze pouces de longueur hors des alvéoles, et neuf pouces de tour : on pouvait juger de-là du volume et de la saillie des lèvres qui couvraient ces énormes défenses.

Il n'est pas d'année que les nègres foudras, ne tuent vingt à trente hyppopotames à coups de fusil ou de flèche, et la facilité qu'on aurait par eux de se procurer des squelettes et des dépoilles de ces animaux, met le gouvernement en mesure d'enrichir le Musée national de France, d'un sujet de cette espèce dans ses plus fortes dimensions. Les nègres prennent aussi ces animaux vivans; en préparant des fosses sur les sentiers qu'ils ont coutume de pratiquer quand ils sortent de l'eau ou qu'ils y rentrent, ces monstres tombent en vie dans ces pièges, où on les accable de balles et de flèches.

On surprend quelquefois des femelles qui viennent de mettre bas leurs veaux, on tue la mère et l'on s'empare du veau pour le manger; il serait donc possible de se procurer des hyppopotames en vie, ou des veaux d'hyppopotames, qu'on pour-



rait élever en leur faisant, pendant les premiers mois, téter une forte vache à lait ; et Paris pourra voir un jour ce que jadis, au rapport de Pline, Liv. VII, et de Dio Cassius, Liv. II, Rome, alors la capitale du monde, a vu deux fois dans ses spectacles publics, des hyppopotames vivans.

Le lion, fier habitant de ces contrées brûlantes, y inspire plus d'intérêt que de crainte. J'ai deux fois pu admirer sa démarche noble et assurée ; mais j'ai pu me convaincre aussi qu'il n'attaque pas plusieurs hommes réunis, et qu'il évite même leur rencontre, sans cependant presser son pas, sans compromettre sa dignité ; son caractère admet la prudence, et son courroux n'est ni aveugle ni téméraire.

Le hideux crocodile ; le serpent que les nègres de Sierraleone nomment Ténny, et que les naturalistes désignent sous le nom de *boa Constrictor*, qui parvient à

plus de trente pieds de longueur, et dont le corps acquiert une telle capacité, qu'il engloût un boeuf tout entier; le caméléon, dont l'histoire n'est pas encore bien connue; les pyramides qui élèvent les Termites, plus étonnantes peut-être que celles d'Égypte; l'énorme arbre que les Jolofs nomment Baobab, et que sans raison nous appelons pain de singe, qui parvient à une grosseur si démesurée, que j'en ai vu un dans la vallée des deux Gagnacks au pays du Damel, qui vers sa base, avait cent quatre pieds de circonférence, sont autant d'objets d'une curiosité toujours nouvelle, qu'offrent les contrées dont je traite, et qu'on ne peut passer sous silence.

Tout en Afrique sollicité à la pensée, à la méditation, aux réflexions, aux comparaisons, aux recherches. Dans ces contrées lointaines, l'homme éprouve à chaque pas des impressions fort vives; et si des

observateurs savans pénètrent un jour au centre de cette partie du monde, on peut présumer avec confiance que la science de la nature s'y enrichira d'un grand nombre de sujets neufs.

Pour l'intelligence des contrées dont je parle, j'ai construit plusieurs cartes et dessiné des plans qui en donneront une connaissance exacte. J'ai aussi plus de vingt dessins que j'ai fait en Afrique, et qui représentent ou des vues des établissemens principaux, ou des sites pittoresques et agréables, ou des portraits, ou des costumes, ou des scènes de la vie et des mœurs de ces différens peuples.

J'ai donc lieu d'espérer que mon ouvrage offrant un ensemble de descriptions, de relations, d'observations, de recherches, de rapports, de cartes, de plans et de tableaux, des contrées qui sont du ressort du gouvernement du Sénégal, qui

occupent une assez grande étendue de l'Afrique , et sur lesquelles on n'a donné jusqu'à présent que quelques notions isolées , partielles et beaucoup trop vagues , il pourrait réunir de l'utilité à quelque-à-grément.

Par un hasard singulier , mais très-heureux , mon retour d'Afrique en Europe s'était fait par Cayenne , où je passai sur un navire négrier , où je restai deux mois , et que j'eus occasion de connaître et de parcourir. De là , après avoir relâché à plusieurs îles anglaises et françaises du Vent et sous le Vent , j'arrivai à Saint-Domingue : cette belle et riche colonie était alors gouvernée avec autant de sagesse que de succès par M. de la Luserne et par M. de Marbois.

M. De la Luserne, fort curieux de l'Afrique , s'entretint beaucoup avec moi de cette partie du monde ; le vaisseau qui

me ramena en France se croisa avec la frégate qui portait à ce gouverneur de Saint - Domingue sa nomination au ministère de la marine.

Après mon retour en France en 1788, je pensai qu'un ensemble d'annotations sur cette partie de l'Afrique pouvait intéresser le gouvernement, et je remis à M. de La Harpe un ouvrage de 250 pages, grand format, sous le titre de *Notice de la partie occidentale de l'Afrique*, renfermée entre le vingtième et le quatrième degré de latitude septentrionale ; à cet ouvrage étaient joints huit cartes et plans que j'avais dessinés.

Je dois à la reconnaissance, mais bien plus encore à la justice et à la vérité, de dire que ce ministre, aussi distingué par son estimable caractère que par son instruction, était fort sensible à cette sorte de gloire que les découvertes géogra-

phiques répandent sur une nation ; il en-  
vrait aux Anglais l'avantage qu'à cet égard  
ils avaient sur nous ; et si son ministère  
n'avait pas été troublé par des embarras  
politiques et les premières agitations révo-  
lutionnaires, ayant parfaitement compris  
qu'il était bien facile aux Français du  
Sénégal de pénétrer dans l'intérieur de  
l'Afrique, et de découvrir tout ce que le  
centre de ce continent promet de neuf et  
de curieux, il n'en aurait pas laissé l'ini-  
tiative aux Anglais.

Mon enthousiasme pour ces découvertes  
lui paraissait louable, et il avait goûté  
le projet de former à Paris, sous la pro-  
tection du gouvernement, une société sem-  
blable à celle qui s'est formée à Londres,  
pour favoriser les découvertes dans l'in-  
térieur de l'Afrique.

En 1789, je m'occupais à rédiger les  
matériaux que j'avais rassemblés sur la

partie occidentale de ce continent que j'avais visitée ; ma Notice était le noyau de ce travail qui s'était fort augmenté ; la Bienveillance du ministre m'aidait à le perfectionner , et quelques avantages notables devaient être la suite de sa publication , que les évènements me forcèrent d'abandonner.

Ici je pourrais parler aussi de disgrâces et de regrets ; mais depuis s'est consommée la révolution de France ; cette grande catastrophe politique a ébranlé toute l'Europe , et même tous les points du globe ont ressenti les effets de la commotion qu'elle a produite.

Des souvenirs personnels seraient donc bien misérables après tant de grands évènements et tant de calamités publiques.

Je dois dire seulement que ma situation et les avances considérables qu'exige un ouvrage qui doit nécessairement être

accompagné d'un grand nombre de cartes, de plans et de dessins , en ont retardé et ralenti l'exécution suivant le plan dans lequel je l'ai conçu.

Une lettre sur l'Afrique, imprimée chez Devaux, rue de Chartres, et publiée le 4 janvier 1791, et des renseignemens cités dans un Mémoire inséré dans le journal des Savans, de l'année 1792, sont des témoignages de la constance avec laquelle je desirais l'exécution de quelques entreprises vers le centre de ce continent.

Ce n'a donc pas été sans regret que j'ai vu paraître en 1799, le Voyage et les découvertes de Mungo Park, qui donnaient encore aux Anglais l'avantage des premiers pas et des premiers succès dans cette carrière que je regardais comme nous étant réservée.

Ce voyage résout une question de géographie indécise depuis trois mille ans,



et je me suis déterminé à extraire ces fragmens, dont le commerce de la gomme et le pays, et les mines d'or du Bambouik forment les principaux chapitres.

Militaire et homme du monde, je suis loin, des talens d'un homme de lettres ; mon livre, très-imparfait sans doute, méritera des critiques ; mais ma profession et mon intention obtiendront peut-être de l'indulgence.

Ami des principes moraux, j'ai cru que, surtout dans des relations de voyages, on devait des sacrifices à la décence et aux bonnes mœurs ; et persuadé que le bonheur public et le bonheur privé, que la prospérité et la considération d'une grande nation, ne pouvaient exister avec le mépris de toute religion, je me suis livré aux occasions qui s'offrent toujours quand on écrit sur les hommes et sur la nature, de rappeler à l'admiration de l'Être-Suprême.

En Afrique, comme par-tout, on reconnaît l'empreinte de sa force, de sa puissance et de sa bonté ; j'y ai vu, quoiqu'on dise, la pudeur, la bienveillance, la probité et l'aimable hospitalité, au nombre des vertus naturelles ; j'y ai trouvé l'idée d'un Dieu créateur et rémunérateur, gravée dans l'ame et dans le cœur de l'homme juste ; et des hordes ignorantes et sauvages, croient à un Dieu unique, et implorent et réclament sa bonté : enfin, mes voyages m'ont surtout prémuni contre cette coupable et funeste erreur de la fausse philosophie, qui voudrait nous persuader que l'univers si admirable dans ses détails, si grand dans son ensemble, n'est que le produit d'un hasard aveugle.

Si je parle souvent de la nation anglaise avec éloge, c'est que j'ai eu souvent occasion de reconnaître en Afrique, son activité, son infatigable industrie, ses lu-

nières et ce grand caractère qui la mettent au rang des premières nations du monde ; et j'ai pensé qu'il devait être utile de la présenter sans cesse aux Français comme un objet d'émulation et de rivalité ; mais je préfère la France, et mes compatriotes, à toutes les contrées et à tous les peuples de la terre.

Certaines de mes opinions pourront se trouver en contradiction avec des opinions adoptées et établies ; il se rencontrera sans doute sur quelques-uns des objets dont je traite, des sentimens opposés aux miens ; mais je dois dire que mes opinions et mes sentimens sur l'Afrique sont les résultats de ce que j'ai vu, d'un grand nombre de renseignemens comparatifs, des documens que j'ai rassemblés, de l'étude suivie que j'ai faite de cette partie du monde, et enfin de mon intime conviction ; et si je suis tombé dans quelques

déchéiré la France pendant dix ans, et qui ont trouble pour longtems peut-être les sources de son bonheur , je ne forme d'autre vœu que de voir ma patrie heureuse ; je n'ai d'autre ambition que de lui être utile, et c'est le seul but que je me suis proposé en publiant ce qu'on va lire.

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La rareté des bonnes cartes d'Afrique, et la nécessité de travailler sur la carte générale de ce continent de Danville, gravée à Londres en 1772, et traduite en anglais avec plusieurs additions et améliorations, la seule que je possède, me serviront d'excuse d'avoir en général adopté le premier méridien de l'île de Fer, dans les citations de longitudes que j'ai occasion de faire dans ces fragmens.

Il serait à desirer que le gouvernement fit rédiger une nouvelle carte générale de l'Afrique ; sur une échelle plus grande encore que celle de la carte générale de Danville, pour qu'on puisse

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Y placer avec facilité les nouvelles observations  
et les nouvelles découvertes déjà faites, et celles  
que sans doute on fera encore,

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CHAPITRE

# FRAGMENS

Golbery

## D'UN VOYAGE

# EN AFRIQUE,

F A I T pendant les années 1785, 1786 et 1787, dans les Contrées occidentales de ce Continent, comprises entre le cap Blanc de Barbarie, par 20 degrés, 47 minutes; et le cap de Palmes, par 4 degrés, 30 minutes, latitude boréale.

*Avec une Carte générale d'Afrique rédigée d'après les observations les plus authentiques et les découvertes les plus récentes et des plans et des dessins gravés en taille douce.*

Par SILV. MEINRAD XAVIER GOLBERY

TOME SECOND



Dans tout l'ancien, il n'y a point de...  
si barbare, qui ne renonce au moins qu'on ne voit  
un Dieu, quelque'elle ignoro peut-être quel Dieu elle  
dout, avoit.

CICCAAS, L'ore der Koth.

A PARIS,

Chez T R E U T T E L et Y V È R T Z, Libraires, quasi  
Voltaire, n<sup>o</sup>. 2, et à STRASBOURG, grand' rue, n<sup>o</sup>. 15.

AN X DE LA RÉPUBLIQUE. — 1802.

## 480 VOYAGE EN AFRIQUE,

s'y étendrait bientôt assez, pour que les contrées comprises entre le cap Vergea et le cap de Palmes, puissent fournir à l'Europe six cents mille quintaux de riz tous les ans, au prix de cinq francs le quintal.

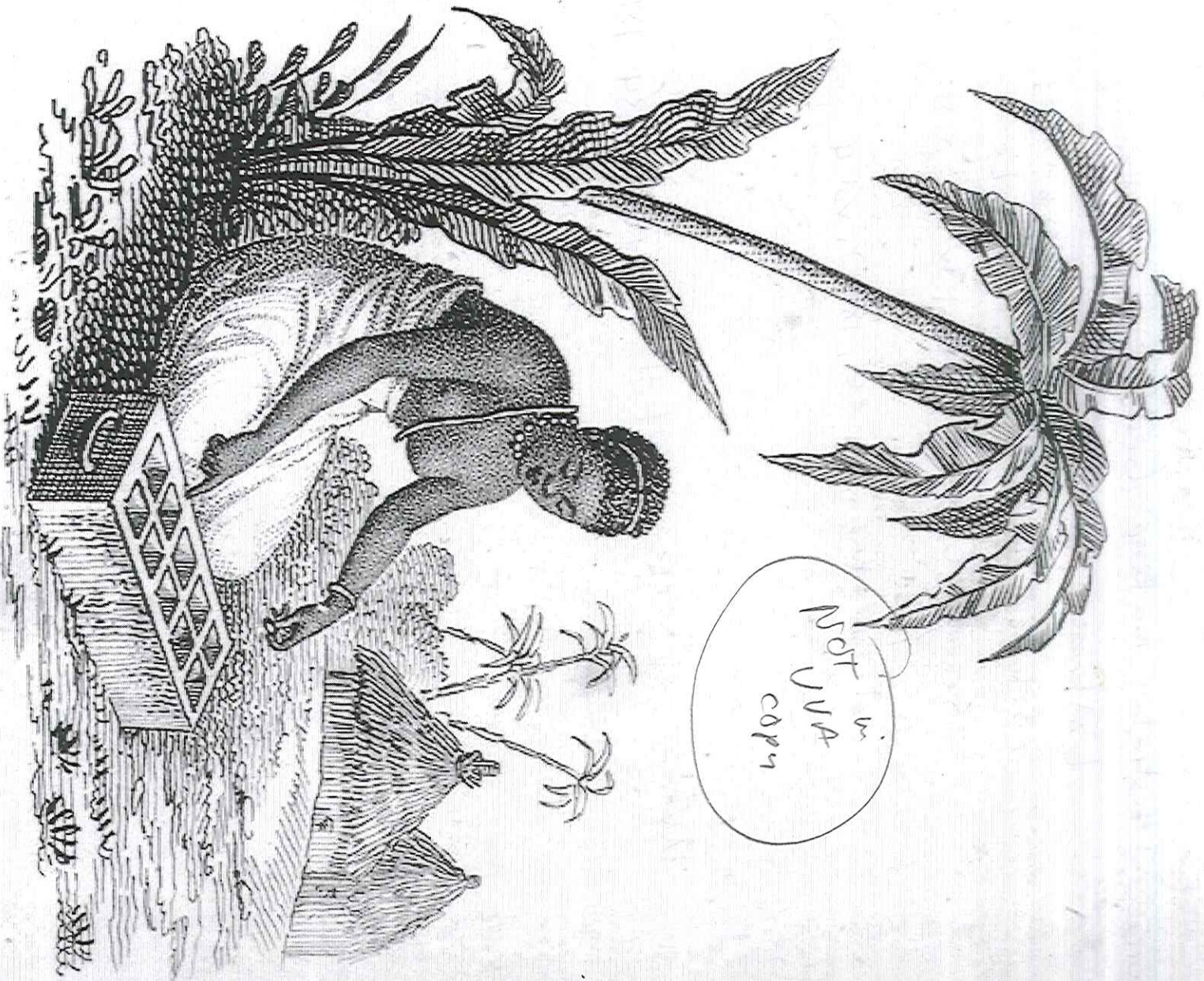
Les naturels de ces contrées ne cultivent pas en riz, la cinquième partie des terres favorables à cette culture, et qui se trouvent à leur disposition, et ces terres agréables et fertiles, ne rendent pas un pour cent des produits dont elles sont susceptibles.

Ce ne sera que par l'effet des soins dont s'occupera l'Europe, pour instruire et civiliser l'Afrique, que cette partie du monde pourra parvenir enfin à toute sa valeur.

Le jeu *ouri*.

Les jeunes Négresses Foulhas, Lolofs et Mandings aiment avec passion un jeu qu'elles nomment *ouri*; c'est un jeu de combinaison, auquel elle s'exercent beaucoup, et elles se font gloire d'y être habiles.

Dans une pièce de bois dur de dix-huit ponces de longueur, de six de largeur et de



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*Regresse étudiants beyond Newi.*

See Goldberg 1

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Vol 3 ~~4~~

Title: ~~Illustration~~ Negresse étudiant le jeu de Ouri

Source: Illustration in René Geoffroy de Villeneuve's

L'Afrique, ou Histoire, mœurs, usages et coutumes des ~~anciens~~ africains; Le

Sénégal (Paris: Neveu, libraire, passage des

Panoramas, no. 26, 1814), vol 4, p. 205

UVA SC-STKS Call # DT549.7 .G34 1814

---

Note the engraving in French English translation of  
of ~~de~~ de Villeneuve's work -

~~Cost~~

Confusions

who is Golbery - 1802

who is Villeneuve

Golbery

*Negros fiant le Colon.*



*Missing  
from VVA copy -  
~~the~~ acquired  
when*

#109

Title: Negresse filant le coton

Source: Illustration in René Geoffroy de Villeneuve's

L'Afrique, ou Histoire, mœurs, usages et  
contumes des africains: Le Sénégal (Paris:

Nepveu, libraire, passage des Panoramas, no 26, 1814),

Vol 4, p. 182

(Illustration not in USA copy)

UVA

SC-5TKS DT549.7.G34 1814



Tome II Page 480

Jeune Nègresse  
Attendant son jeu d'oie.

Source gallica.bnf.fr / Bibliothèque nationale de France

Vol. 2  
P. 480

Fact  
discrimination of  
women  
1780 - 1783

Source 489 - 1784



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**B**

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sojourn in Jamaica.**

Book Author: **Gosse, Philip Henry,**  
**1810-1888.**

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*7/29/09 -  
illustrations, but  
some of people*

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Illustrations of Virginia

# Josiah

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## Author

**González-Ripoll Navarro, Ma. Dolores**

## Title

**El caribe en la época de la independencia y las nacionalidades / María Dolores González-Ripoll, Luis Miguel García Mora ; recopilación bibliográfica, María Teresa Cortés Zavala**

## Published

[Morelia, Mexico] : Universidad Michoacana de San Nicolás de Hidalgo, Instituto de Investigaciones Históricas, Departamento de Historia Latinoamericana, 1997

## Descriptn

144 p. : ill. ; 21 cm

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Colección Alborada latinoamericana ; 11

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García Mora, Luis Miguel

Cortés Zavala, María Teresa

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copy Maria

Graham, Maria (pend. for M. Colcott

Journal of a Voyage to Brazil and Residence There,

During Part of the Years 1821, 1822, 1823. London 1824

File.

W/ illustrations - have some already - but <sup>don't have</sup> remainder one to return

possibly (\*) ✓ already on website

Prisons Plots

Title page I "Slave Market at Rio Janeiro" - (written under plot -)

GRA 1 (or) Val Longs, or Slave Market at Rio (in list of plots)

(don't have this on website) - but see similar description in Delant

107 III ✓ Gate & Slave Market at Pernambuco (plate cannon) (or)

Five to 11 View of Court Maurice's Gate at Pernambuco, with the

N.B. Slave market [see website & review wording]

"Vignettes" - small drawings - not plots

GRA 3 ✓ (A) "Cadeira, or Sedan Chair of Bahia"

GRA 2 ✓ (X) "Convicts carrying water at Rio de Janeiro"

Note - there are more plots & vignettes than above,  
but above are probably most useful for website



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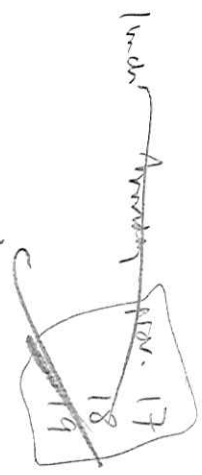
Escravos brasileiros do século XIX na fotografia de **Christiano Jr.** / edição organizada por Paulo Cesar de Azevedo e Maurício Lissovsky ; textos de Jacob Gorender, Manuela Carneiro da Cunha, Munitz Sodré. HT1126 .G57 1988  
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*Regularly, they all appear to be passed photos in the studies  
 who was Christina?  
 when were these photographs taken?  
 where were photos taken?  
 Are any of the photos identified by subject matter?*



*12/2/03  
 all of these are  
 studies -  
 photographs -  
 some are extensive  
 some are on  
 WWI  
 website*

*Some should  
 scan/retire*



From: dth@virginia.edu (David T. Haberly)  
Date: Wed Oct 22, 2003 12:51:56 PM US/Eastern  
To: jh3v@virginia.edu  
Subject: Brazilian photographs

AP 02/04.5

Dear Jerry,

It was a lot of fun meeting you at Txell and Kirk's reception. I have gotten a great deal from your web site, which I will be ordering my students in the Brazilian Civilization class to look at this spring. I finally tracked down the book of photographs, which is in Alderman

HT1126.G57.1988

Author: Gorenader, Jacob, 1923-  
Title: Escravos brasileiros do século XIX na fotografia de Cristiano Jr. / edição organizada por Paulo Cesar de Azevedo e Maurício Lissovsky ; textos de Jacob Gorenader, Manuela Carneiro da Cunha, Muniz Sodré.  
Publication info: São Paulo, SP : Ex Libris, 1988.  
ISBN: 8571090033 : C2\$4,800.00  
Description: xxxvi p., 77 p. of plates : ill. ; 24 cm.  
Note: Spine title: Escravos brasileiros.  
Contents: O fotógrafo Cristiano Jr. / Paulo Cesar de Azevedo e Maurício Lissovsky -- A sombra do retrato / Muniz Sodré -- Olhar escravo, ser olhado / Manuela Carneiro da Cunha -- A face escrava da Corte Imperial Brasileira / Jacob Gorenader -- Fotografias / Cristiano Jr.  
Subject: Slavery--Brazil--History--19th century--Pictorial works.

Beyond that, I came across a wonderful collection of pictures we don't own, but should: Carlos Eugenio Marcondes de Moura, A Travessia da Calunga Grande: Tres Seculos de Imagens sobre no Negro no Brasil. Sao Paulo: Editora da Univ. de Sao Paulo, 2000 (ISBN # 85-314-0560-2).

Keep in touch, and let me know if there is anything I can help with. A possible translator, by the way, is the wife of Helio Jaques Rocha-Pinto <hj8q@collyastro.virginia.edu> in Astronomy. She is also Brazilian and an astronomer, but might be interested in helping out; they are both extremely smart and extremely nice people.

Tchau,  
Dave Haberly

David T. Haberly  
Professor of Portuguese and Summer Chair  
Department of Spanish, Italian and Portuguese  
115 Wilson Hall  
University of Virginia  
Charlottesville, VA 22904  
(434) 924-7159  
fax: (434) 924-7160

no neg

NOT to be taken see list 10/10/02

Scans (Elder) Page 1 of 2 File

# The Library Company of Philadelphia



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Full Display -- Library Co. of Philadelphia  
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 SORT LIMIT OF 1000 EXCEEDED; RESULTS NOT SORTED.

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*over*

Format: Book

Author: Grandpré, L. de (Louis), 1761-1846.

Title: Voyage à la côte occidentale d'Afrique, : fait dans les années 1786 et 1787;

contenant la description des mœurs, usages, lois, gouvernement et commerce des États du Congo, fréquentés par les Européens, et un précis de la traite des Noirs, ainsi qu'elle avait lieu avant la Révolution française; suivi d'un voyage fait au cap de Bonne-Espérance, contenant la description militaire de cette colonie. / Par L. de Grandpré, officier de la Marine française. ; Ornés de vues, cartes, et du plan de la citadelle du cap.

Imprint: Paris, : Dentu, imprimeur-libraire, Palais du Tribunat, Galeries de Bois, no. 240, an IX.--1801..

Description: 2 v., [12] leaves of folded plates : ill. maps, plan ; 20 cm.

Notes: Bookseller's advertisements on half-title verso, v. 1.

Citations: Hogg, P.C. African slave trade, 173

Citations: Lib. Company. Afro-Americana, 4214

Subject: Slave trade --Africa, West.

Subject: Voyages and travels.

Subject: Africa, West --Description and travel.

Subject: Cape of Good Hope (South Africa) --Description and travel.

Genre/Phys. Char.: Maps --South Africa --Cape of Good Hope.

Genre/Phys. Char.: Booksellers' advertisements --France --Paris --1801.

Subject: SP3 Afro-Americana.

Local Entry: Printer:Dentu, printer.

Local Entry: Imprint:FRANCE. Paris. 1801.

System No.: PALR93-B1998

### Holdings

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*De Number of instances of  
 illustrations — (see over)*

*De Grand Pré in  
 was on order in  
 the French Navy  
 focus on Angola*

*from Cape Lopez  
 in Paris  
 Benguela in 1786*

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Author: Grandpré, Louis Marie Joseph O'hier,  
comte de, 1761-1846.

Title: Voyage à la côte occidentale d'Afrique, fait dans les années 1786 et 1787 ... : suivi d'un Voyage fait au cap de Bonne-Espérance, contenant la description militaire de cette colonie / par L. de Grandpré.

Publication info: **Paris : Dentu ; 1801.**

Description: 2 v. : plates ; 21 cm.

Note: "Voyage au cap de Bonne-Espérance", v. 2, p. [69]-304.

Note: Microfiche (negative) Paris : Microéditions Hachette, 1972. --12 sheets ; 11 x 15 cm.

Subject: Africa, West--Description and travel.

Subject: Africa, West--Social life and customs.

Subject: Cape of Good Hope (South Africa)--Description and travel.

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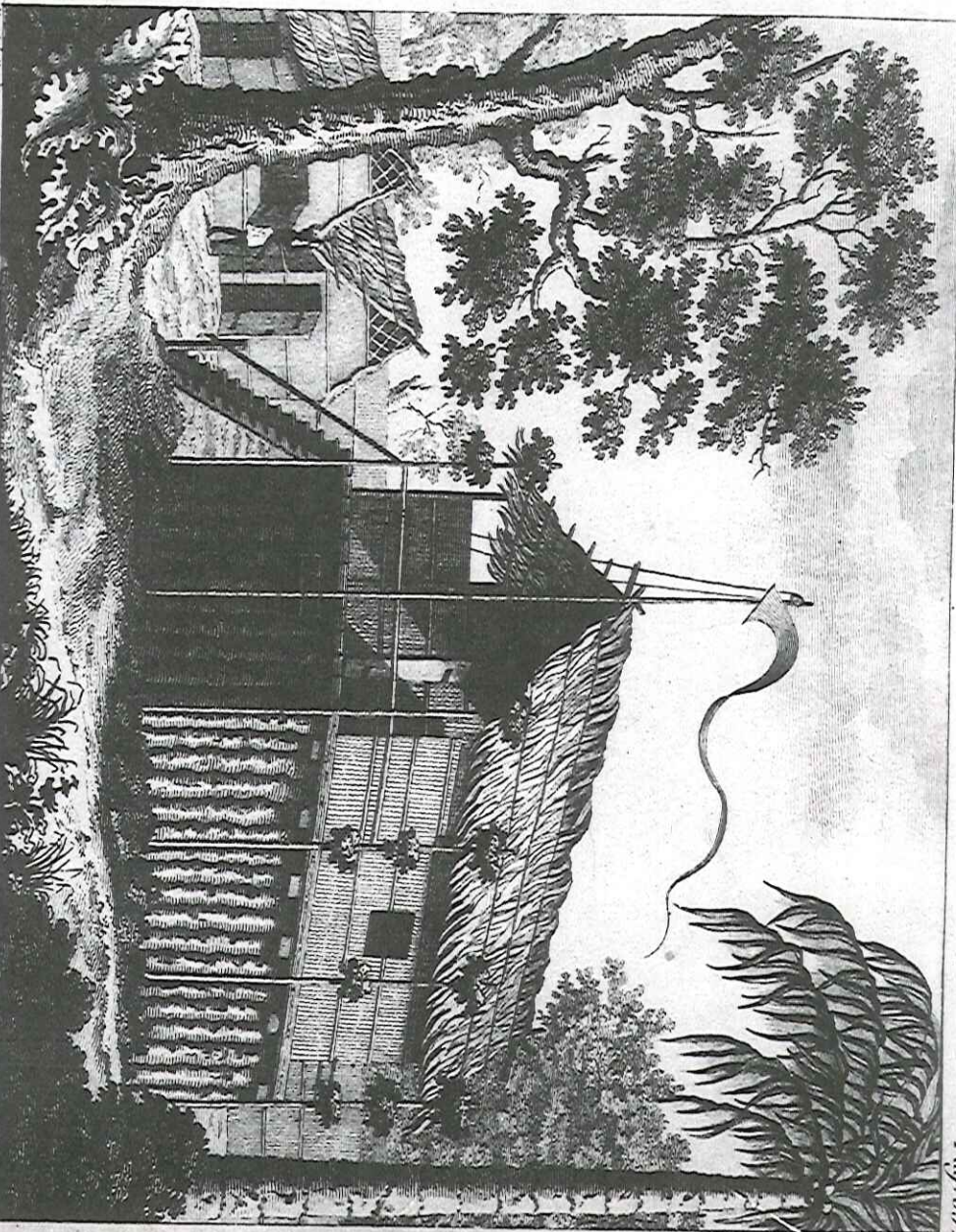
*Marya checked microfiche & the illustrations on the microfiche are not good - possibly copy of Original at later date*

Grandpre

Vol. 1, p. 65

Table 1<sup>re</sup>

Page 65



*Histoire d'une nation par G. P.*

*Reprod. orig.*

Quilangua et intérieur d'un comptoir européen sur la côte d'Angola en Afrique.

Quilangua et intérieur d'un comptoir européen sur la côte d'Angola en Afrique, gravure parue « Voyage à la Côte Occidentale d'Afrique » par L. de Grandpré Coll. Service reprographique - Service historique de la Marine

L'Asiatica. 1801. 1er volume

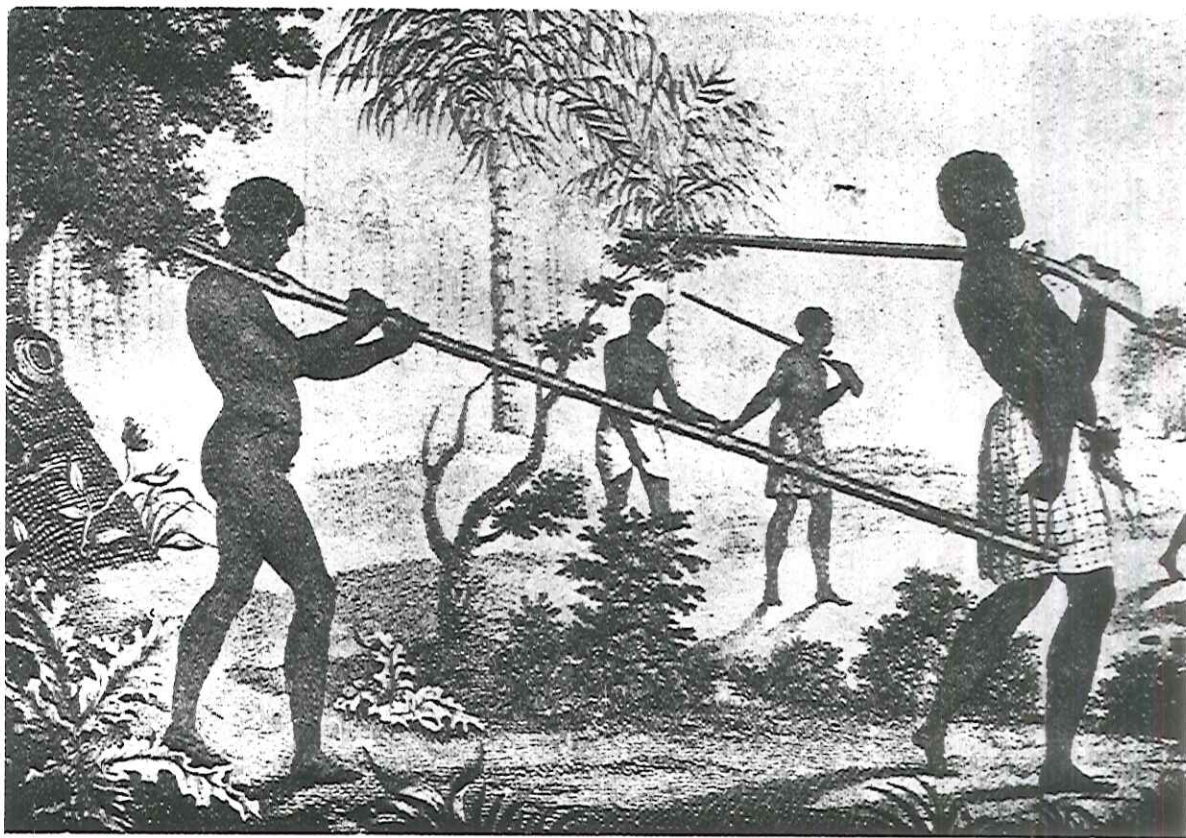
Grandpre, Louis

Voyage a la cote occidentale d'Afrique...

Paris 1801 Vol. 2, p. 49

~~facim. p. 193~~

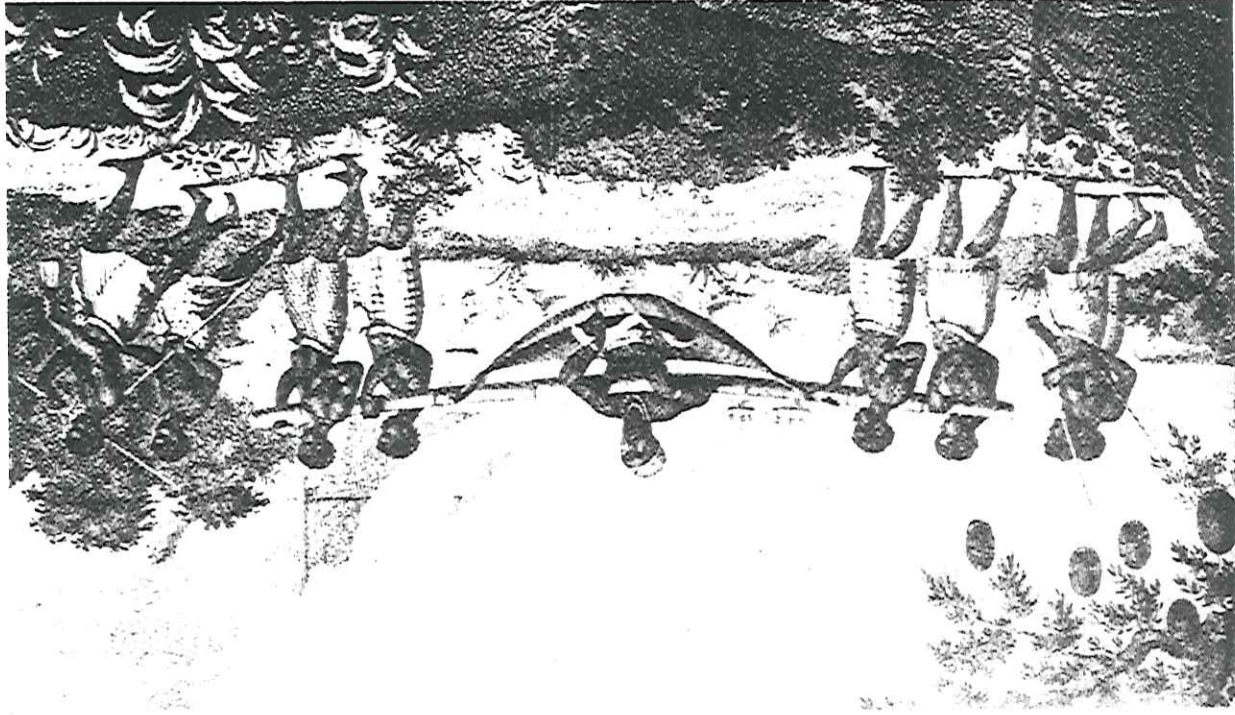
Caption: NOIR & arbois Mayombe



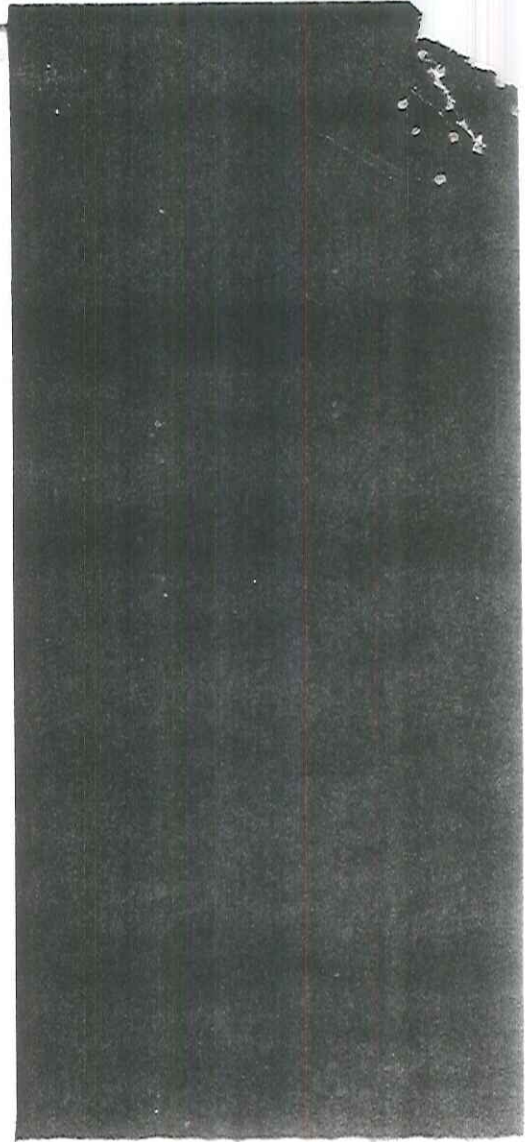
Esclaves nègre conduit au marché au moyen de la fourche dite bois Mayombe.

(Musée de Salorges)

Courtier indigène de traite se rendant au palabre de vente.  
(D'après le Musée de Salorges)

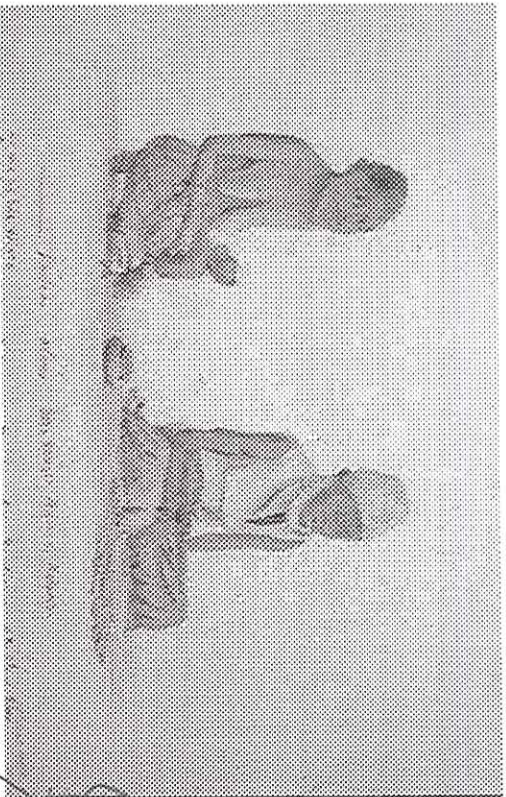


Grandpou (1801)  
Vol. 1, p. 99  
Carte: TATI, Sur nommé  
Des ports, ~~du sa poutte-tone,~~  
Côte du Malabar, ~~du sa poutte-tone,~~  
en hamac



The Atlantic Slave Trade and Slave Life in the Americas

African Slave Trader, Angola, 1855



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

*Walter*

*See for Antiquaire*

Source

Comments

Caption, "Vabia, alias John Sawyer, Meluc [Matukal] of Malembo [Malemba] and One Wives". Wife on the left, holding an infant; t bearded Vabia on the right is making a ma Malemba/Malembo, on the "Loango coast" present-day Angola, became a major slav trading station of the Kakongo people by t 18th century. The Matuka (Matouk, Matuk) the official charged with the overall

management of the trade (see P. Martin, T External Trade of the Loango Coast, 1576-1870 [Oxford, 1972]). The NMM

description of this image notes that "John Sawyer is employed making a mat & lame the decline of the slave trade. 25 June 185 Also noted is that the British Foreign Office estimated that Malemba exported some 27 slaves between 1817 and 1843. However, the date of this illustration the trade had declined considerably, impoverishing man the officials who had profited from it.

Acknowledgement

National Maritime Museum, London (neg. no.D96665)

Sale Sava 11/29/82

✓ LCP-06  
Q  
All the houses in this country do not resemble each other; the ones near places frequented by Europeans are far superior. The desire to be above the discomfort of living in the dust convinced merchants who frequent this side to raise their houses a few feet above the ground; it's what they call a Guibangua. These buildings are built with large (valiveaux- I believe this is a sort of building material) that are cut in this design; their length is so that they are about 7 feet above the ground. They are placed next to each other one after another with out a space in between

✓ LCP-07  
The black cognomen walk almost nude. The parts of their bodies they cover are dressed with grace; one can see on the engraving above an exact description of their clothing. Their large scarf is made from (a fiber, morfil); it isn't until after a long time that their necks are calloused enough to not be hurt; their loincloth is made from "macout" a local term meaning fabric made from straw. But since European commerce introduced them to luxury, this loincloth became linen, cotton print, silk, brocade, or even velvet. They are excessively decorated with red coral; it's the ultimate luxury, and they search with ardor for their ornaments. Rich people wear a long silver chain that fits 8-10 times around their low waist. But out of their apparel, the most important is a cat pelt with groups of small bells that they wear near their "natural parts"; it's what they call their "canda". This means skin. This part of their clothing is their seal of honor.

✓ LCP-08  
Women's apparel is less noble; they wear neither headgear, nor cat skin, and their loincloth doesn't even reach the ground; but they cover themselves with a large quantity of "rassagdes" a sort of glass bead of different colors that Europeans wear. They cover their neck with a small neck scarf, as can be seen in the engraving, and they are also like the men, very fond of coral.

✓ LCP-10  
The Congolese men bury their dead, but they lament them a long time before burying the, and since the funeral is the day that the period of mourning ends, it is consecrated to rejoicing. Therefore the burial of a Congolese man isn't a somber affair. Everyone rejoices. They make (sanga- probably a ceremony?) they drink the water of life, and one ends the mourning. This mourning consists of wearing only simple loincloths, leaving nails, and beard and hair uncut, and refraining from bathing. So since the period of mourning is long, those who follow mourning are truly disgusting. A Congolese man isn't really dead, that he is (rever?) of what is most precious to him. The dead man is placed on a bed of honor. Placed in the middle of a large courtyard, under a tent; the interior is covered with the best objects of the dead man. One can see the presentation in the engraving. There his family and friends come to mourn him twice daily. And since they give him the water of life, even those who are just acquaintances come and join the mourners and by mourning they too get some of this precious liqueur. The wives of the dead man arrange themselves around the dead man, and are profoundly (saguila?) Possibly grateful?) to those who come to mourn.



importante est une peau de chat, garnie de grelots et de petites clochettes qu'ils portent a l'endroit des ~~important piece~~ *is a cat fur, decorated with groups of small bells that they* parties naturelles; c'est ce qu'ils appellent leur *canda*... Ce mot veut dire peau... Cette partie de leur *near their natural parts; it's what they call their "Canda". This* habillement est le cachet de l'honneur... " (pp. 70-72)  
*clothing is their seal of honor.*

LCP66068

vol. 1, facing p. 75: "Princesse née de Malembe"

✓ L'habillement des femmes est moins noble; elles ne portent ni bonnet, ni peau de chat, et leur pagne *Means skin. This part of their quantity of "rassades" is not so* (Women apparel is less noble; they wear neither head gear, nor cat skin, ne traîne point a terre; mais elles se couvrent d'une prodigieuse quantité de rassades, sorte de grain de *and their loin cloth does not even reach the ground; but they cover them selves with a large* verre de diverses couleurs que les européens leur portent. . . . elles se couvrent la gorge d'une petite *glass bead of different colors that Europeans wear they cover their neck with* pagne detoife, ainsi qu'on peut le voir dans la gravure ci-jointe, et sont au surplus, ainsi que les *pagne detoife, ainsi qu'on peut le voir dans la gravure ci-jointe, et sont au surplus, ainsi que les* hommes, tres-avides de corail. . . (pp. 74-75)  
*absolutely the very, very fond of coral.*

LCP-00009 vol. 1, facing p. 99: "Tati, surnommé Despouts, courtier de Malembe, venant de sa petite-terre,

en hammac"

✓ writes that the Congolese blacks travel on foot if they are not wealthy or cannot afford to travel by hammock, as illustrated here. The hammock is made of cotton, is suspended from a bamboo pole which is carried by four porters; and he describes its construction at length and how the traveller is positioned in it; (pp. 98-99)

LCP-00010

vol. 1, facing p. 143: "Vue de la montagne de Cabende prise au midi, et Deuil du massouc,

Andris Poncouta, macaye"

✓ "Les Noirs congos enterrent leurs morts; mais ils les pleurent long-temps avant de les confier a ~~the~~ *the Congolese bury their dead, but they lament from a long time before* la terre, et comme le jour des funeraillies est celui qui termine le deuil, il est consacré aux *burying them, and since the funeral day is the day that ends the period of mourning, it is* rejoyssances. L'enterrement d'un Noir n'est donc point une ceremonie funebre: tout y respire la joie. *conso created to rejoicing. Therefore the burial of a Negro isn't a sombre ceremony; they* On y fait sangra, on y boit de l'eau de vie, et l'on quitte le deuil. Ce deuil consiste a ne porter que des *things (2) they drink the water of life, and on ends the mourning. This mourning* pagnes de macoute, a laisser croître ongles, barbe et cheveux, et a ne pas se laver; ensuite que, *pagnes de macoute, a laisser croître ongles, barbe et cheveux, et a ne pas se laver; ensuite que,* lorsqu'un deuil est un peu long, celui qui le porte est un être fort degoutant. . . . Un Noir congo n'est pas *lorsqu'un deuil est un peu long, celui qui le porte est un être fort degoutant. . . . Un Noir congo n'est pas*

~~So these~~ *So since the period of mourning is long, those who follow mourning* ~~are truly~~ *are truly* disgusting. A "Noir Congo" isn't

that he is(?) of what is most precious to him.

plutôt mort, qu'on le revet de ce qu'il a de plus précieux. On l'expose sur un lit d'honneur, place au milieu d'une grande cour, sous un toit supporté par des batons en guise de colonnes; on en tapisse

placed in the middle of a large courtyard, under a tent; ~~the grave~~

l'intérieur des meilleures marchandises du défunt: on peut en voir la présentation dans la gravure ce-

jointe. La, sa famille et ses amis viennent le pleurer deux fois par jour; et comme on y donne de l'eau

avec les family & friends come to mourn him twice a day, and give

de vie, ceux même qui no sont que simple connaissance, viennent se joindre aux pleureurs, et gagner par leurs larmes quelques gouttes de cette précieuse liqueur. . . Les femmes du défunt sont rangées

and by weeping they get some of this precious liqueur. The wives of the dead man

autour du cadavre, et sont très profondément saignées à ceux que viennent de pleurer. . . " (pp. 141-44).  
arrange themselves around the dead man and are profoundly grieved.

vol. 1, facing p. 152: "Vue de la montagne de Cabende, prise au nord, et Enterrement du masouc, Andriiz Poucouta, macaye."  
He was

Author writes that a famous person died during his stay in the area; he was Andriiz Poucouta; "Il avait

ete masouc et puis macaye a Cabende. Je fus curieux de le voir inhumer. The engraving shown will

give a precise idea of these funerals. La masses qui le représenterait etait au moins de vingt pieds de

long, sur quatorze de haut et huit de largeur; elle etait surmontée d'une petite tete, qui designait celle

so feet long by 14 of height and 8 thickness. It was mounted with a small head

that defined the dead man. They took a year to bury and mourn him; also those who

mourner from were horrible to see a nd small; that was his weigt, ~~to one~~ would have

son tombeau, éloigne de plus d'une lieue de sa maison . . . Plus de cinq-cents garçons furent attelés a

been able to take him to his tomb, over one league from his house, over 500 boys were

on these loads et a lui; everything broke several times; and it was an incredible

l'amena a sa destination. Les roues, d'un seul morceau, enfonçant a chaque instant dans le terrain

that they to take him to his destination. ~~was the wheels, of one single piece, got stuck in~~

qu'on avait defriche pour lui servir de chemin, no roulaient qu'avec peine; les essieux de bois verd

the ground that they had to use ~~for a path, and it didn't something for~~

casserent plusieurs fois.... (pp. 152-53). ~~the oxles broke~~

at ~~the~~ ~~mountain~~ ~~in~~ it didn't move with out difficulty. The oxles broke ~~often.~~

IN VOL. 2, p. 26, he writes that not far to the south of Malembe is the little bay of Cabenda

(check if this is Cabinda?) p. 28 " On reconnaît Cabende a une haute montagne en forme de pain de

sucré, couverte de bois, et isolée."  
one recognizes to a high mountain in the form of sweet bread covered with forest and isolated.

ND  
w/ group

Oct.-Nov. 2002

Louis de Grandpré 7 photos

vol. 1, facing p. 65: "Quibangua et interieur d'un comptoir européen sur la cote d'Angola en

Afrique"---speaking of the Congo

*\* I'm guessing that this is some sort of building material*



"Toutes les maisons de ce pays ne se ressemblent pas; celles qui sont voisines des lieux fréquentés par les Européens sont de beaucoup supérieure. Le désir de se soustraire au désagrément fréquenté par européens <sup>the desire</sup> est supérieur. <sup>the discontent</sup> On habite dans la poussière, a determine les marchands que fréquentent cette cote a elever leurs maisons of living in the dust convinced merchants who frequent this side to raise their quelques pieds au-dessus de la terre; c'est ce qu'on appelle un quibangua. Ces edifices sont a few feet above the ground. H's what they call a quibangua. These buildings are contruits avec de gros valiveaux que l'on fait couper a ce dessin; leur longueur est telle que lorsqu'ils built with large that are cut in this design; their length is ~~so large~~ <sup>so</sup> sont enfoncés il en reste a peu-pres sept pieds hors de terre. On les places a cote l'un de l'autre sans ~~so~~ <sup>so</sup> that they are about 7 feet above the ground. they are placed next to ~~each other~~ <sup>each other</sup> one after another w/ a space between them.

LCP 0000 7

vol. 1, facing p. 71: "Pangou, courtier de Loangua"

Les Noirs congo marchent presque nus. Les parties du corps qu'ils recouvrent sont ventues avec grace; on peut voir sur la gravure ci-jointe la description exacte de leur habillement. Leur grosse ~~the~~ <sup>the</sup> black congomen walk almost nude. ~~the~~ <sup>the</sup> parts of their bodies they cover are dressed w/ grace; ~~one can see on the engraving above an exact description of their clothing~~ <sup>cravatte est de moifil; ce n'est qu'après une longue habitude qu'ils ont le cou assez endurci pour n'en</sup> their large scarf is made of silk. <sup>it isn't until after a long time that they wear necks</sup>

are allowed enough to ~~not~~ <sup>wear</sup> their hair <sup>their hair</sup> cloth is made from "macout", local term ~~depuis que le commerce des europeen s y a introduit le luxe, cette pagne est devenue de toile,~~ <sup>but since the european commerce introduced them to luxury, this loincloth became</sup> ~~but since the european commerce introduced them to luxury, this loincloth is made from "macout", local term~~ <sup>meaning</sup> ~~depuis que le commerce des europeen s y a introduit le luxe, cette pagne est devenue de toile,~~ <sup>since the european commerce introduced them to luxury, this loincloth is made from silk broad or even velvet. They are excessively decorated with patterns</sup> ~~depuis que le commerce des europeen s y a introduit le luxe, cette pagne est devenue de toile,~~ <sup>depuis que le commerce des europeen s y a introduit le luxe, cette pagne est devenue de toile,</sup>

it's the ultimate luxury, and they search w/ a ~~for~~ <sup>for</sup> faire ornaments. Rich people ~~wear a long silver chain, that fits 8-10 times around their low waist.~~ <sup>but out of their ~~the~~ apparel, the most</sup> ~~but out of their ~~the~~ apparel, the most~~ <sup>but out of their ~~the~~ apparel, the most</sup>

~~the fabric made from straw~~

✓ I was curious to see him buried.

✓  
CAP-11  
The masses that represented him were at least 20 feet long by 14 feet of height and 8 of thickness. It was mounted with a small head that defined the dead man. They took a year to bury and mourn him; also those who mourned him were horrible to see and smell. Such was his weight, that no one would have been able to take him to his tomb, over one league from his house. Over 500 boys were on these cords at a time; everything broke several times; and it was an incredible task to take him to his destination. The wheels, of one single piece, got stuck in the ground, so they had to use something for the path. It didn't move without difficulty. The axels broke often.

✓  
One recognizes Cabende to a high mountain in the form of sweet bread covered with forest and isolated.

Adventures of old sailors.

LaPorte  
A slave revolt is terrible because one cannot fire on them, each man worth at least 1000 francs. You have to resort to other methods of force. The crew finds refuge on the upper deck to escape from the screaming mass of slaves who invaded the deck. Because they got out of their chains and they opposed us with considerable barriers by throwing anything they could get their hands on at our heads. We tried to negotiate, we screamed, threatened they didn't stop their advance. In an instant we weren't able to keep our post. Impossible to load our arms. It required too much time. We used long spears and sabers. The carnage was awful. Even with the number of beaten enemies, the victory didn't seem to belong to us yet, and the danger became even greater in front of the resistance of slaves and our exhaustion. Already the Capitain fell, hit by a bottle in the head.

✓ They tie their arms behind their backs with a rope.

Are able to detach themselves

✓ So they place a forked branch whose branches are open exactly tot he size of the neck, so that the head can't pass through. This fork is pierced with two holes to place an iron pin that lies across the neck of the slave, while the branches he carries on the neck, so that the smallest movement is sufficient to ground him and even to strangle him.

NOTE: describe what is shown in this engraving.

mentions (p. 4) the King of Mayombe; Mayombe may be under the King of Loango; mentions (p. 5), the bay and port of Mayombe... in the French trade, slaves from this area go to St. Domingue... notes that smaller vessels that take on about 200 slaves can come here, but larger ones go to Loango. gives a lengthy description of the slave trade in this area/region;

sixteen leagues to the south of Loango on finds Malembe. (Malenba/Malenbo---on the Loango coast became a major slave trading station for the KaKongo people by the late 18th century)..

Gives a lengthy description of the slave trade in this area, writing that the African slave traders go far into the interior to acquire slaves, but he notes that regardless of from what area they come, they speak the same language and only differ in their dialect or pronunciation. Slaves are brought down to the coast in several ways: three or four will be conducted by more or less 20 traders. Five or six of these conductors march in front, training after them, tied by une petite ficelle de pitre, except for the women the others follow, and since the trail is very narrow, and can hardly be passed by a man, it is difficult to escape. . . . for those who try to resist, on leur lie les bras derriere le dos avec de la ficelle so strongly . . . There are those who not only resist, but who parviennent a se detacher; others who defend their freedom and fight the traders; alors ceux-ci passent au cou une fourche de bois, dont les branches sont ouvertes precisement de la grosseur du cou, et ne peuvent laisser passer la tete; cette fourche est *so they place a forked branch whose branches are open exactly to the size of the neck, so that the head can't pass through* percee de deux trous pour recevoir une cheville de fer qui porte en travers sur la nuque de l'esclave, pendant que l'embranchement lui porte sur la gorge, de sorte qu'au plus petit mouvement qu'il fait, il *while the branches he carries on the neck, so that the smallest* suffit d'un geste pur le terrasser, et meme pour le suffoquer (on peut consulter la gravure ci-jointe" (p. 48-49) *movement he makes is sufficient to ground him, and even to strangle him.*

*They tie their arms behind their backs with a rope*  
*are able to detach themselves*

*so they place a forked branch whose branches*

*are open exactly to the size of the neck, so that the head can't pass through*

*while the branches he carries on the neck, so that the smallest*

*movement he makes is sufficient to ground him, and even to strangle*

*him.*

NEIL GRANT

THE  
SAVAGE  
TRADE

\*

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ISBN 0 7226 5489 8

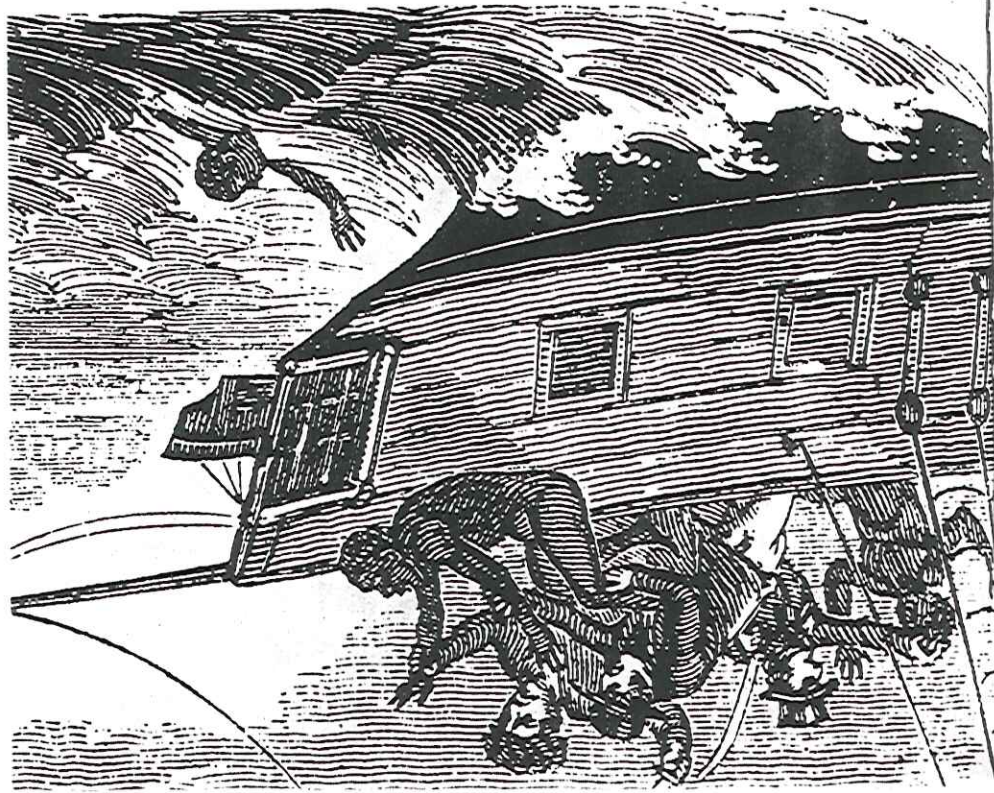
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forward two more practical reasons. Water, he said, was running out, and it was necessary to sacrifice some lives in order to save others. The second reason was a little more complicated. Any slaves who died of natural causes on board ship represented a simple loss to their owners. But if they were thrown alive into the sea, then the owners would be able to claim insurance. Insurers would pay up for cargo which was thrown overboard in order to save the rest. Of course, the rule was meant to apply

*Slaves thrown overboard. In the case of the Zong, 122 people were drowned in an effort to claim the insurance, which would not have been payable if they had died on board. Such incidents were probably more common than we know; captains naturally kept quiet about them.*



*Ned Great, The Slave Trade, 1980  
 Pitt Rivers Trust Picture Library*

...ter that is a mystery. A boat was put out but it seems that it did not return, so the ship did not stop at Desada after all. Eventually she reached another island, where she fell into the hands of the French. Those who survived of the crew were released, but what happened to the Africans is not recorded.

*The Case of the Zong*

The conditions of the Middle Passage were so bad that many Africans died on the voyage. However, the sole purpose of the voyage was to sell the Africans in the West Indies, and on every man, woman or child who died the slave-traders made a loss. Therefore they wanted the Africans to stay alive. They did not care about them as people; they *did* care about them as valuable cargo. If they could have sold dead bodies for the same amount as living people, no African would have been breathing when he or she reached the West Indies. Only their value as slaves kept them alive.

But a situation could arise in which the slaves were more valuable dead. In that case, the captain was tempted to commit mass murder. The worse case of this kind on record (there were probably others that nobody heard about) took place in 1781 on a British ship named the *Zong*.

The *Zong* left the Guinea coast on 6 September, bound for Jamaica. She had 440 Africans on board, and 17 whites. There was sickness on the ship, and by the time she reached the Caribbean some 60 Africans and 7 Europeans were dead. Many others were ill and unlikely to recover. On 27 November the ship came in sight of Jamaica but drew away again. Her captain, Luke Collingwood, said later that he mistook the island for another, but it is more than possible that his 'mistake' was deliberate.

On 29 November Collingwood called his officers together and proposed to them a grisly plan - to throw overboard all the Africans who were sick and, in his opinion, unlikely to recover. This, he said, would be no worse than allowing them to linger on a few more days in pain until they died anyway. He put



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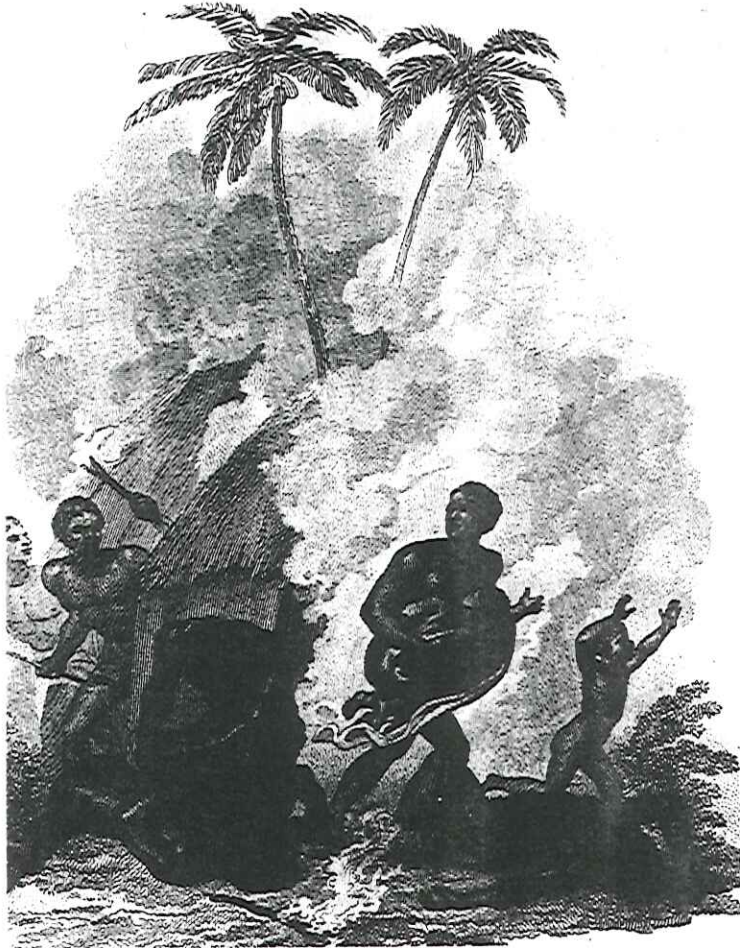
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*The Savage Trade*

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ay his host came to him and said, 'Parker, will you go with me?' Parker shrugged. 'I don't mind,' he replied, to work cleaning swords and repairing the muskets supplied by European traders – shoddy weapons made only for the trade, but greatly prized in Africa. The raiding party set out in big war canoes, each with guns

*raiders attacking a village, from a print published in 1809.*



Neil Grant, *The Savage Trade* 1980  
Cite: *Roads Times* *Hulton Picture Library*



*Captured villagers on their way to be sold at the coast.*

capable of firing two-pound shot mounted in the bow and stern. They paddled slowly along the little creeks that wound through the swampy country beyond the coast. At dusk they approached a village. The canoes were dragged up on the bank and one or two men left on guard, while the rest crept up on the village. A swift rush in the darkness, and a dozen terrified people were seized and handcuffed, while the rest scattered. The raiders returned to their canoes in high spirits at the success of their raid. They forced their captives to lie in the bottom of the canoes, and set off for the next village.

The raid was repeated at three or four places, the raiders

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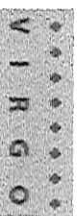
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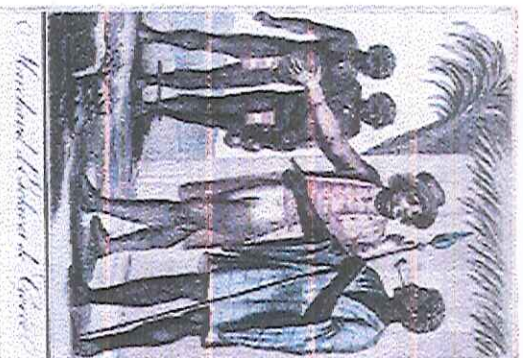
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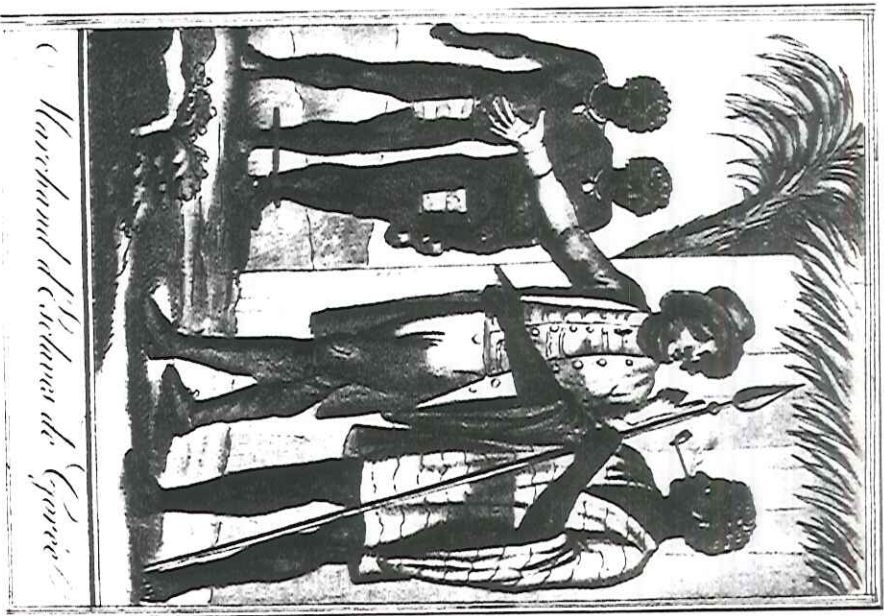
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A slave merchant on Gorée Island at the end of the eighteenth century. [Gianni Dagli Orti/Corbis]

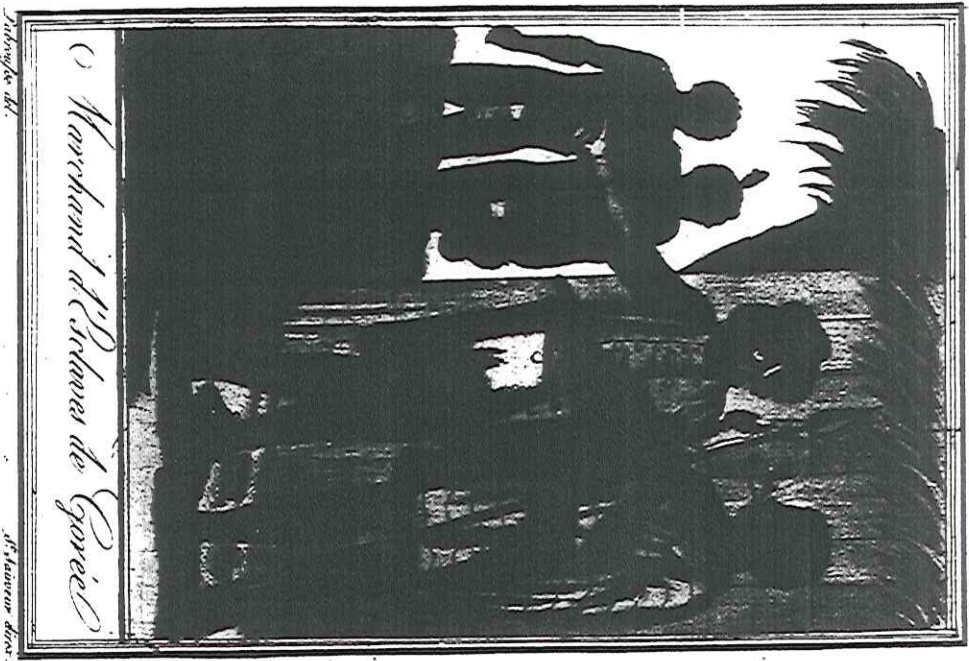
populated areas farther down the coast also became important, but New World slave data on origins of slaves there suggest that most of the slaves during this early period came from Senegambia and the upper Guinea coast. The increasing European demand for slaves had a number of effects in Senegambia. The first was that slave supply routes extended deeper and deeper into the interior. By the end of the seventeenth century, the English and French had replaced the Portuguese, and most slaves were coming from the upper Niger valley. The second result was the emergence of small European communities along the coast. Luso-Africans scattered along the coast speedily integrated themselves into Africa, but St. Louis and Gorée were French towns. There never were, however, more than several hundred French in Senegal. Both towns had slave majorities until the French abolished slavery in 1848. Slaves not only did most of the work within the towns but also manned the boats that sailed down the coast and up the Senegal river. Slaves also did most of the work in outposts linked to the European trade along the two rivers and along the Atlantic coast. The third result of the growing trade was to

break up the Jolof empire and increase conflict within the area, not only among the states but also between the pagan ruling class and a rising Muslim community of farmers and traders.

Fourth and finally, the Atlantic trade increased the use of slaves within the Senegambian states. This is most strikingly shown in the increased importance of slave warriors, called *ceddo*, among the Wolof and Fulbe. During the late seventeenth century, when demand from the Americas for slaves was increasing, the rulers of the Wolof and also nearby Serere states increasingly centralized their personal power by relying more heavily on slave warriors. Being kinless, the *ceddo* were expected to serve the kings with total loyalty. Increasingly, power drifted from the chiefs of the free commoners to slave chiefs chosen from among the *ceddo*. Increasingly too, slaves performed more and more agricultural labor, especially within the Muslim community, which was more frugal than the warrior aristocrats, less involved in conspicuous consumption, and more systematic in its exploitation of slave labor. Slave exports from Senegambia rose until the first third of the eighteenth century. Then, from about 1740, in spite of constant efforts by Europeans to stimulate warfare and further slave exports, Senegal's export of slaves actually declined, probably as a result of increased domestic use of slave labor to produce food, both for the small urban market on the Senegalese coast and for the ships that departed Gorée and St. Louis for the Middle Passage or for Europe.

These slaves were generally exploited within a household or family economy and usually lived in either the master's compound or a slave quarter in the village. The newly captured or newly purchased slave was generally watched very carefully and worked full time on his master's lands. As slaves became part of the community, they were given spouses and, with marriage, a plot of land to support themselves. The slave generally worked five days a week on the master's land, the working day extending from shortly after sunrise until about two in the afternoon. Evenings and off days, the slaves worked their own fields. What they produced belonged to them. A first-generation slave could be sold but was most in danger of sale during his or her early years or when drought forced sacrifices of dependents for food. The slave born in the community was not supposed to be put on the market, though there was no real sanction against the master who did so except the disturbance of his other slaves and perhaps the disapproval of his neighbors.

Second-generation slaves were also often allowed to farm for themselves in exchange for a fixed obligation paid to their owner. They still owed respect to any noble, which meant that they had to greet their



(1) *Marchand et ses gens de Porée*

*J. B. Goussier del.*

*J. B. Goussier del.*



## EGORÉE.

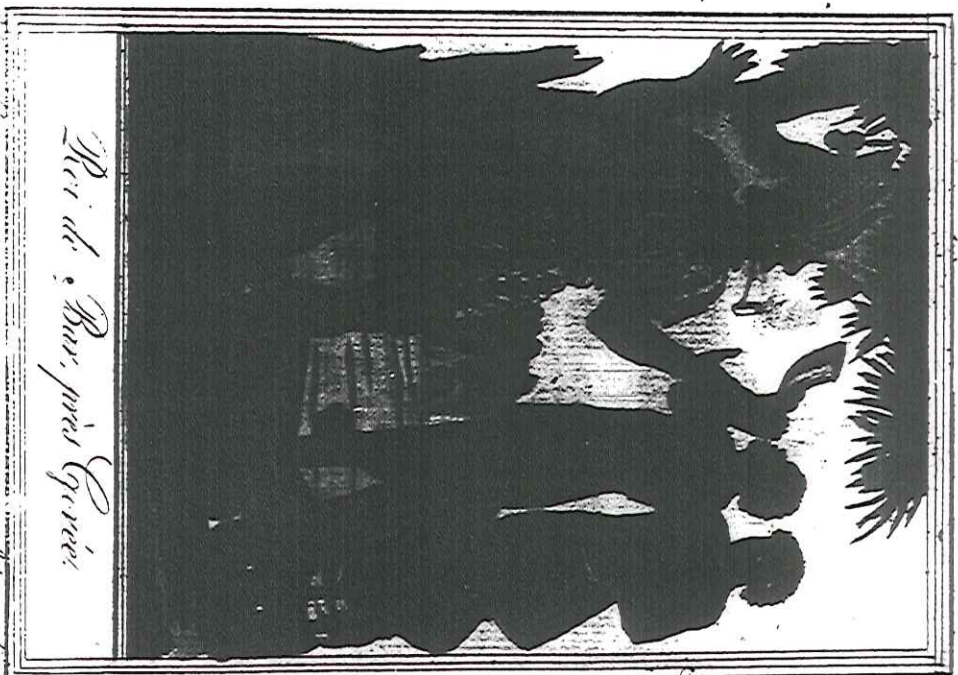
se, se divisent en  
le costume bizarre  
ouge, couvert de  
la tête un bonnet  
de blancs, comme  
ours un pipe à la  
s et par conséquent  
il à cornes de la

ont fort propres  
raise et qui d'incit.  
les feuilles de pal-  
ur l'autre, que les  
pénétrer dans l'in-  
Nos glaciers peu-

des démi-journées  
rier sur l'Alcoran,  
jamais leurs enfans  
et sont toujours en  
mariés par leurs  
naturel d'un chef,  
lividus. On tue ses  
pour lui servir de  
terre avec lui des

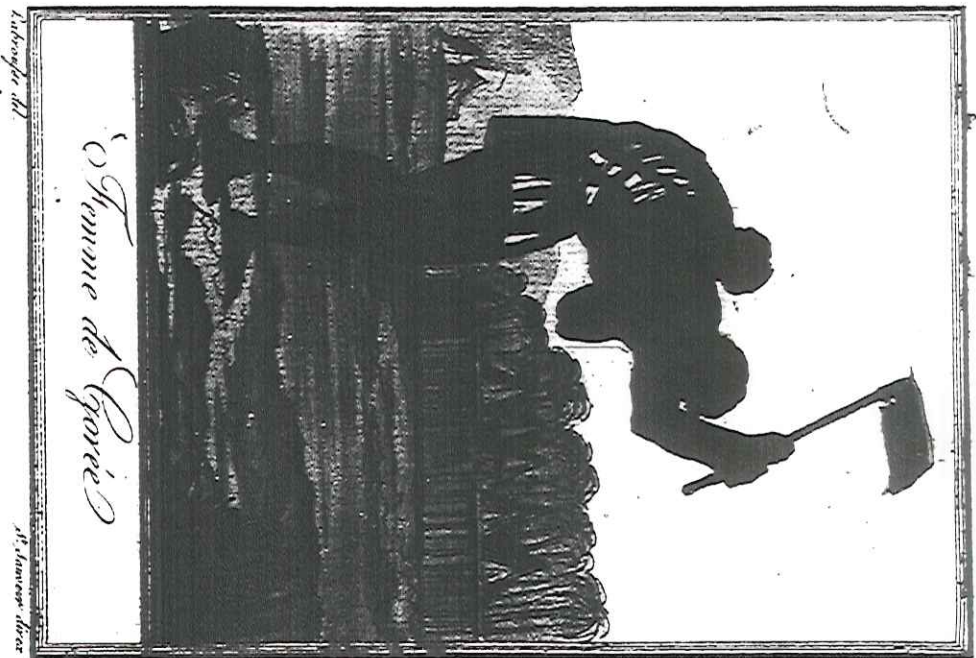
avec d'assez grands  
, et enlèvent leurs  
rés.

lisation, à en juger  
ils célèbrent chaque  
nt dans une grande  
nts, on s'embrasse  
sinoïen de la raccon-  
t des chèvres qu'on  
tous bons amis.



*Par de Bar, par le Goulet*

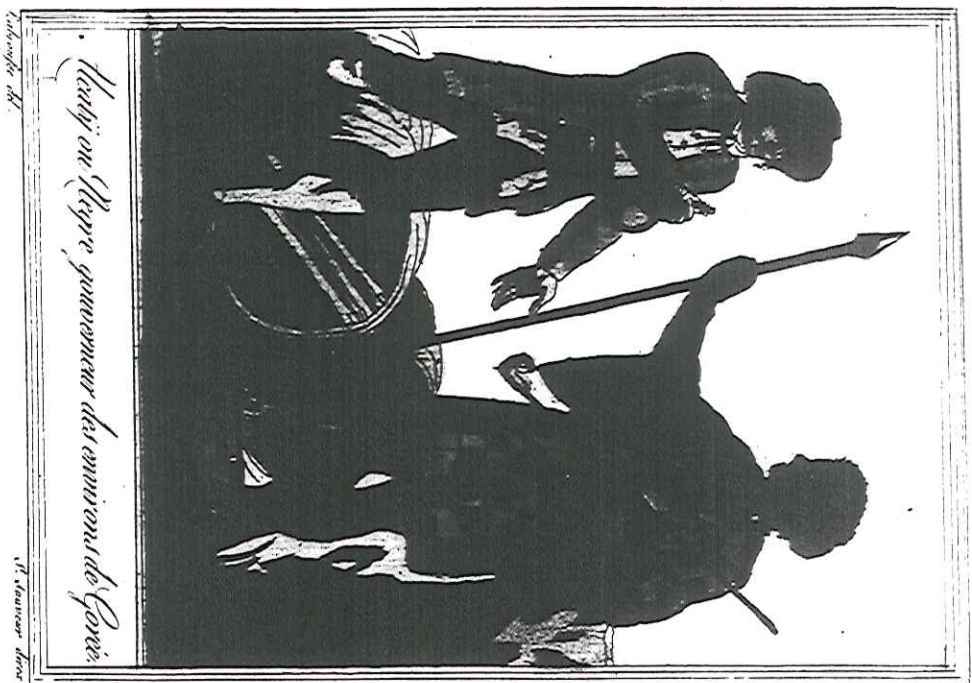
*de l'année 1788*

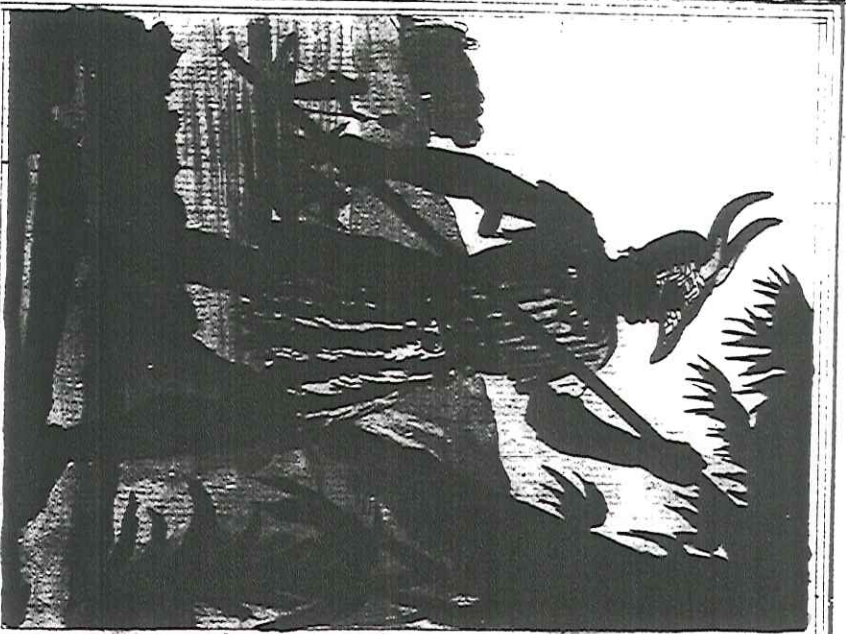


*L'homme de Dieu*

*Tableau III*

*St. Jeanne de Dieu*





*Lepe rrouni de. Barpasi Goria*

*Carton de la page 16*

*16 Janvier 1702*

**ENEGAL.**

Si le voile  
jés a hélas !  
n no pour-  
se pucelle.  
nd elle ne



*Reproche de grande de Mlle. Louis d'au de Senegal.  
Accompagnée de son Esclave.*

*Castro de*

*J. L. de*



*Marabout et Nappé  
de l'île de Louis dans le Sénégal*

*Engraving de*

*de M. de la Harpe*

6

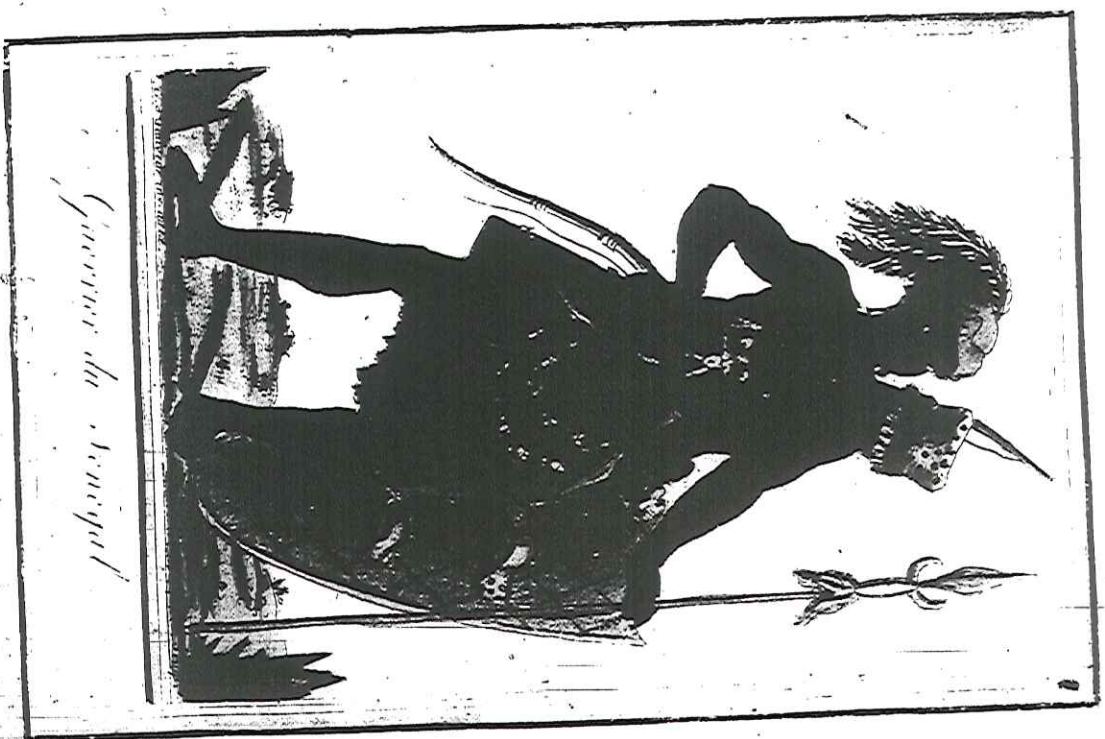
Paris p. 3

URIPANTE.

3, d'autres attachés  
Ôté de la selle, S'ils  
quittes pour relâcher  
loient avec eux. Si le  
ier sa proie aux crins  
is la bouche du nègre

st pour la chasse aux  
e lieues d'une seule  
r ou deux milles du  
it vont se mettre à  
elquetois, ils restent  
our attendre l'appa-  
rivent. ils un, ils sau-  
et l'emmenent préci-  
les Maures prennent  
es et d'hommes faits,  
à enlever. Ces petits  
ont tout enéanglantés  
onde.  
res aussitôt qu'ils se  
, se pressent d'ar-  
ocence de leurs mal-  
ne s'en croyent pas  
que la virginité ne se  
itime. Elles distinguent  
risseur. celle aussi. tôt  
lle qu'elles réservent  
celle enfin qu'elle ven-  
miee ne vivent que de  
omme Maure soit riche,  
esclaves de son sexe,  
mes. Il en est de ces  
r ôter les cailloux qui





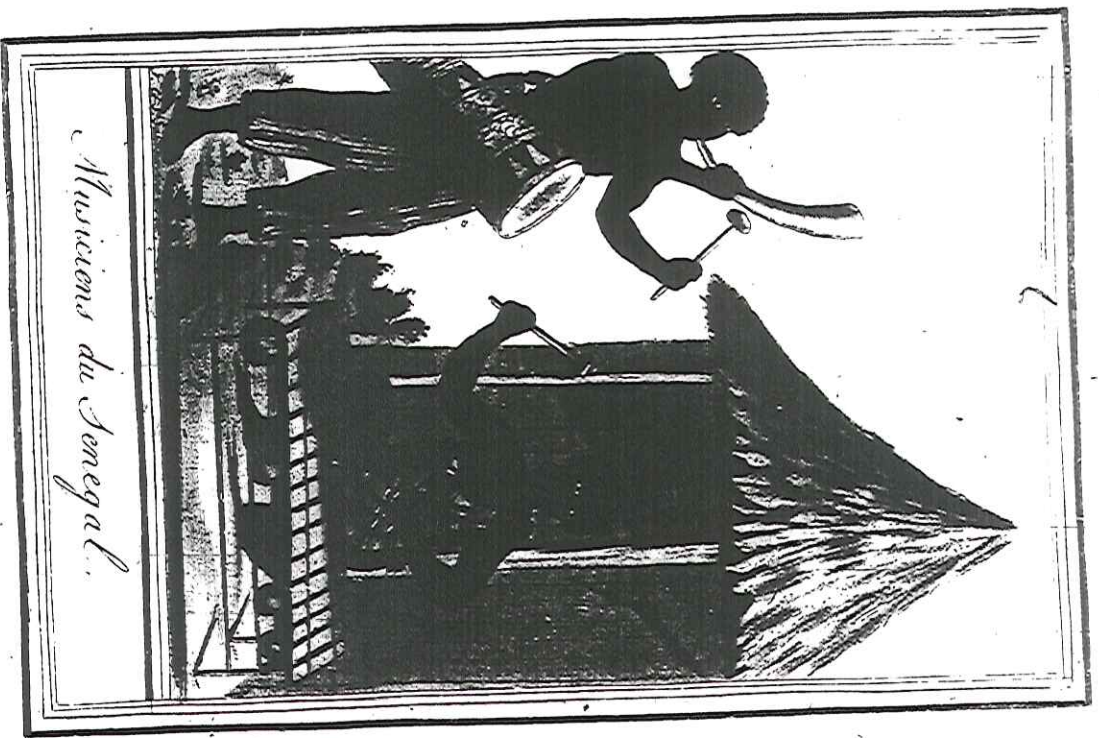
Guerrero da Senegal

Alta p. 17

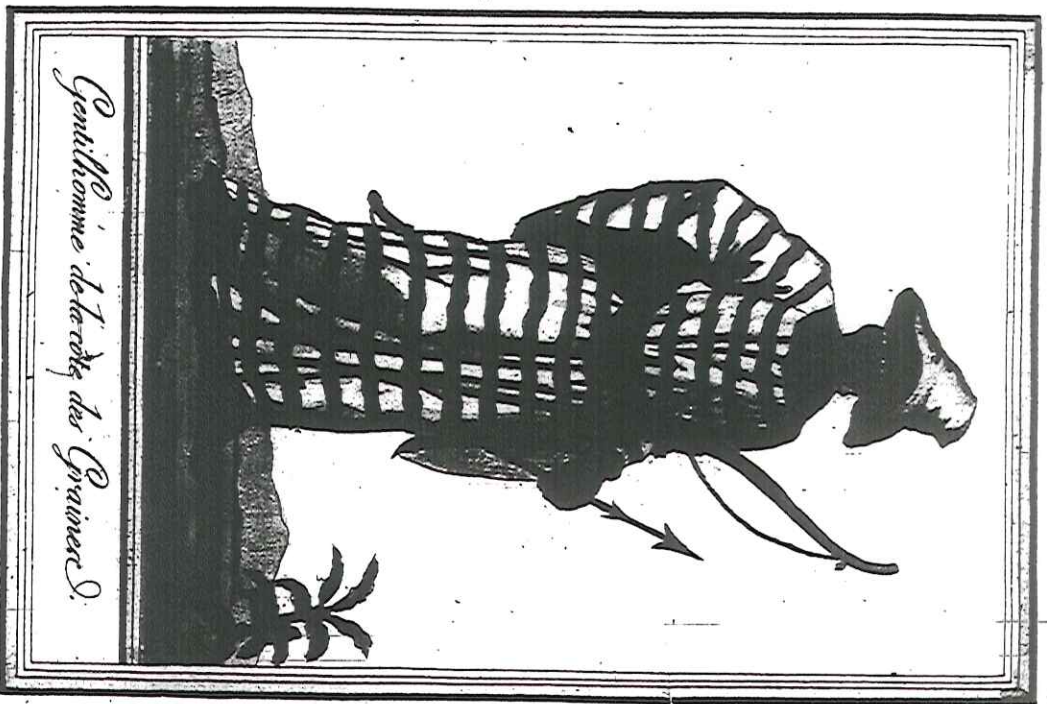


alter P. 15

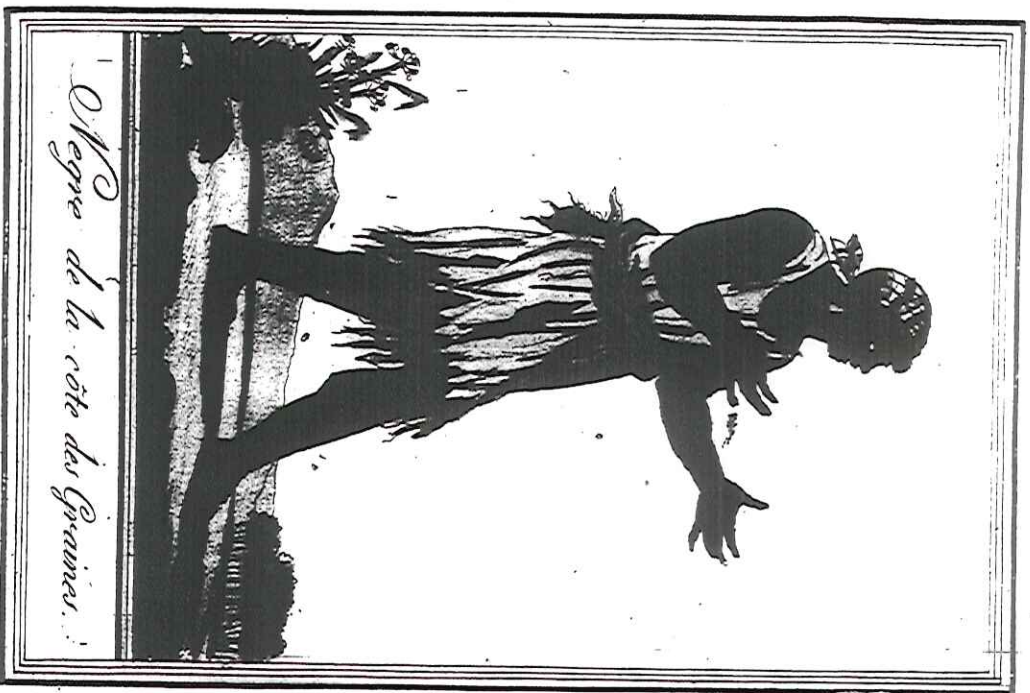




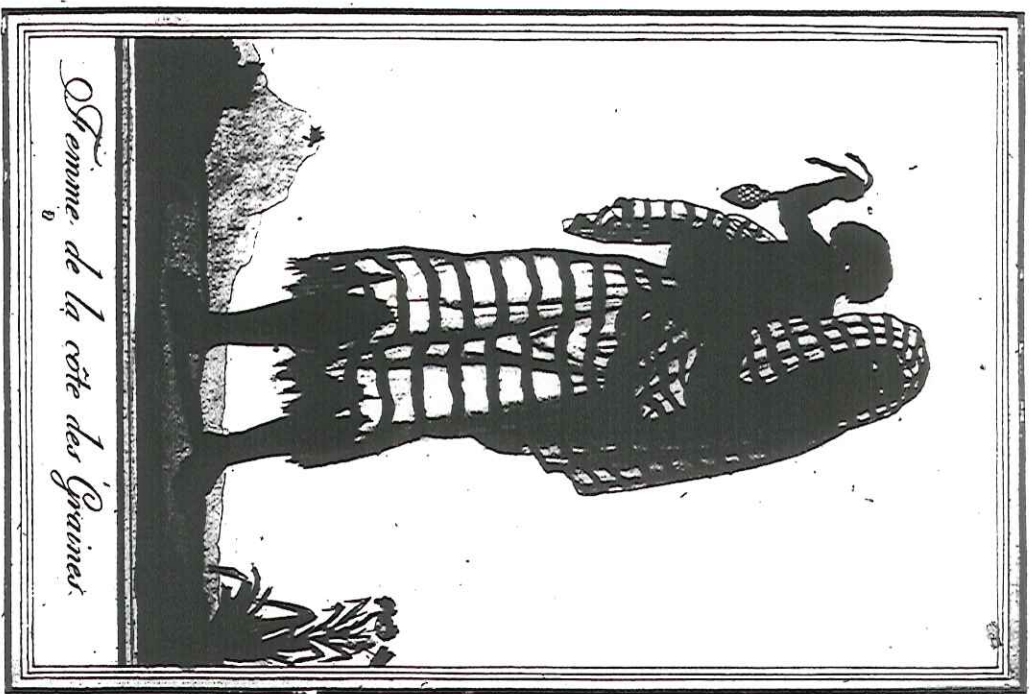
*Musiciens du Senegal.*



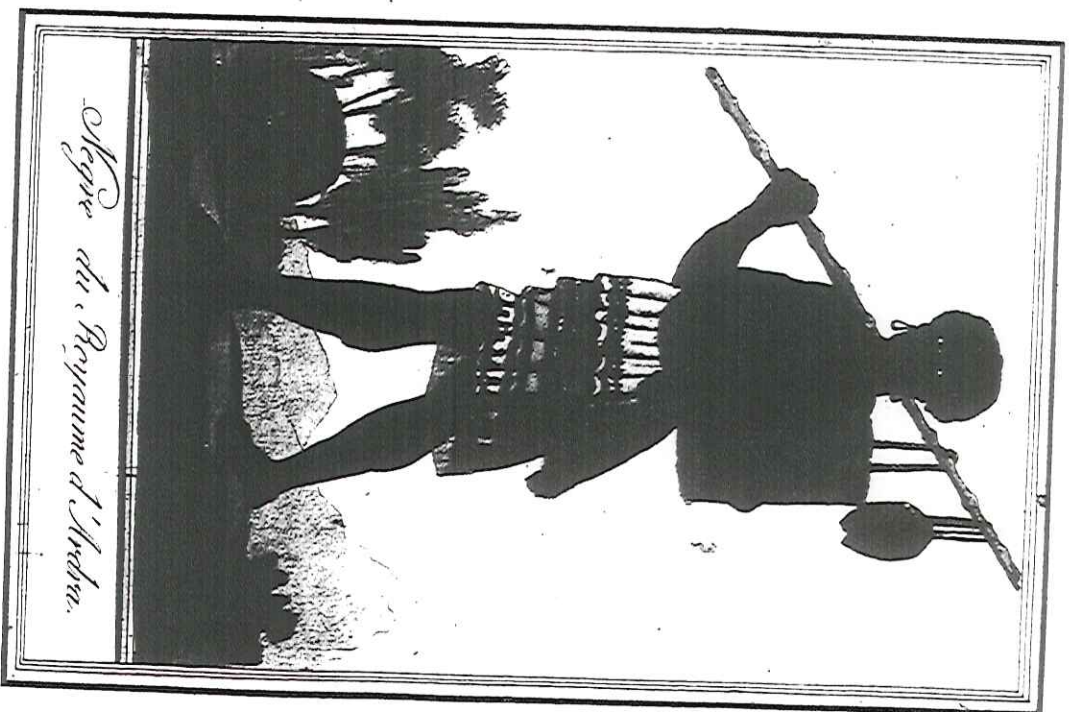
*Le Gentilhomme de la ceste des Princes.*



*Négre de la côte des Graines.*



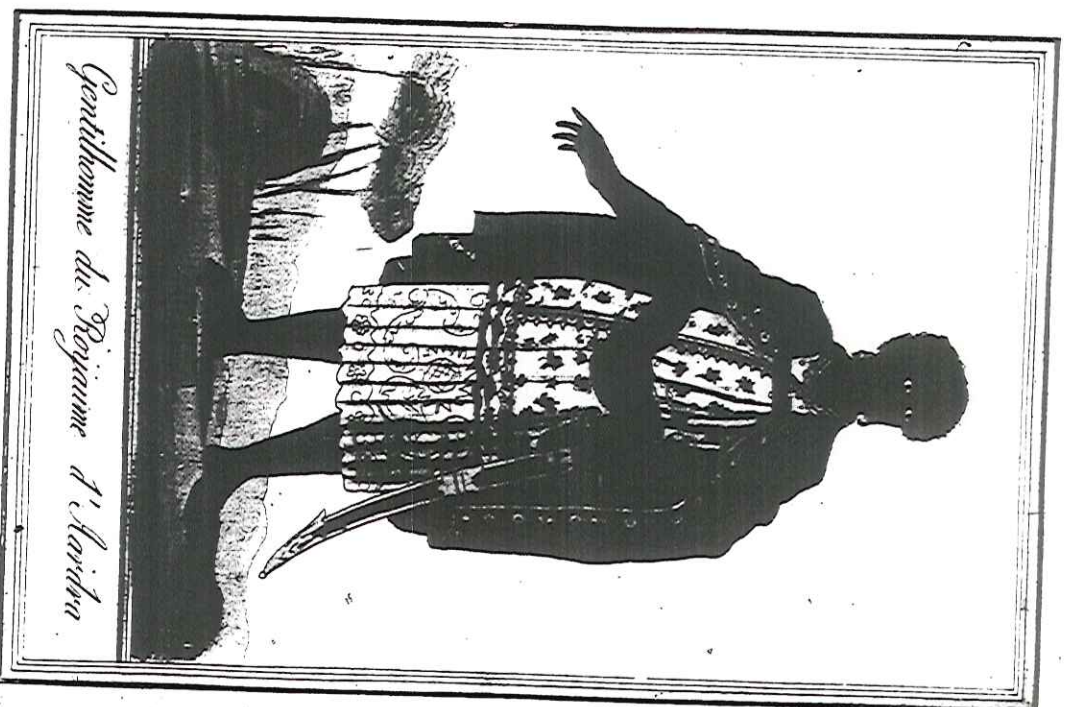
*Femme de la côte des Graines.*

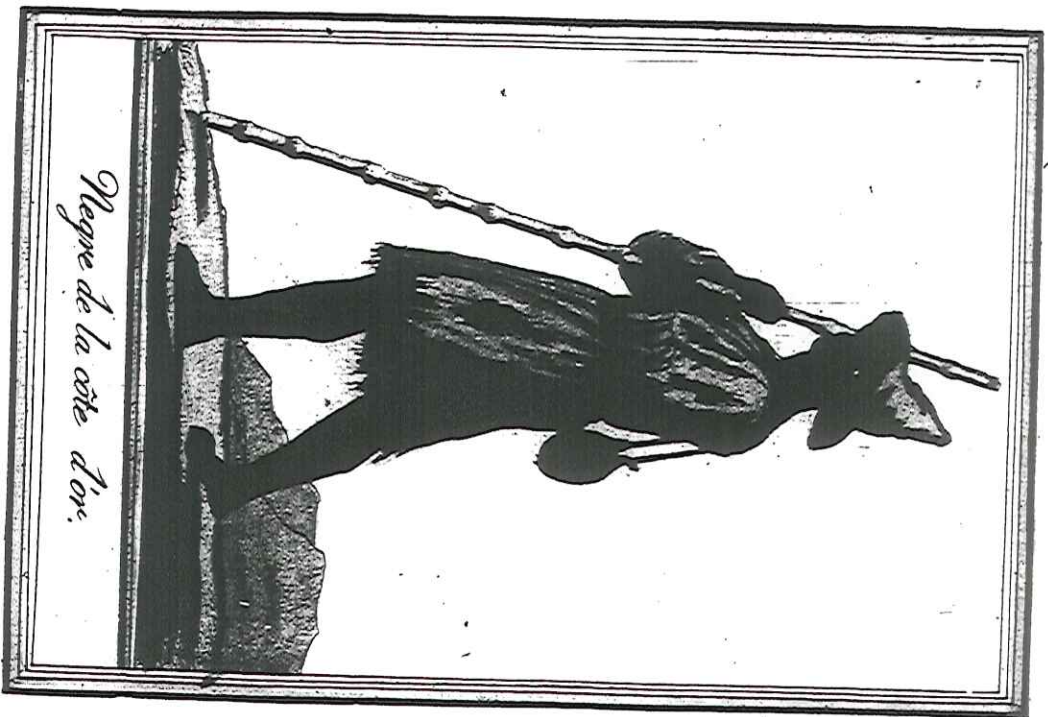


*Homme du Royaume d'Araba.*

A.

arrête un pen  
roisième et de  
zoton fort line  
tent des jupes  
nantean pareil-  
une chemisette  
nuds comme  
les hommes  
avent le soir et  
parlument avec  
le ni religion.  
us *fétistes* qui  
d lequel un de  
her le *fétiste*,  
ns, des poulets,  
ordinairement  
ue morceau de  
que les Ardroids  
xà leurs *fétistes*,  
vie après celle-  
ble qu'un corps  
eption pourtant  
mbat. : on sait,  
ui restent sur le  
deux jours dans  
e de cette fable  
rps enlevé a pu

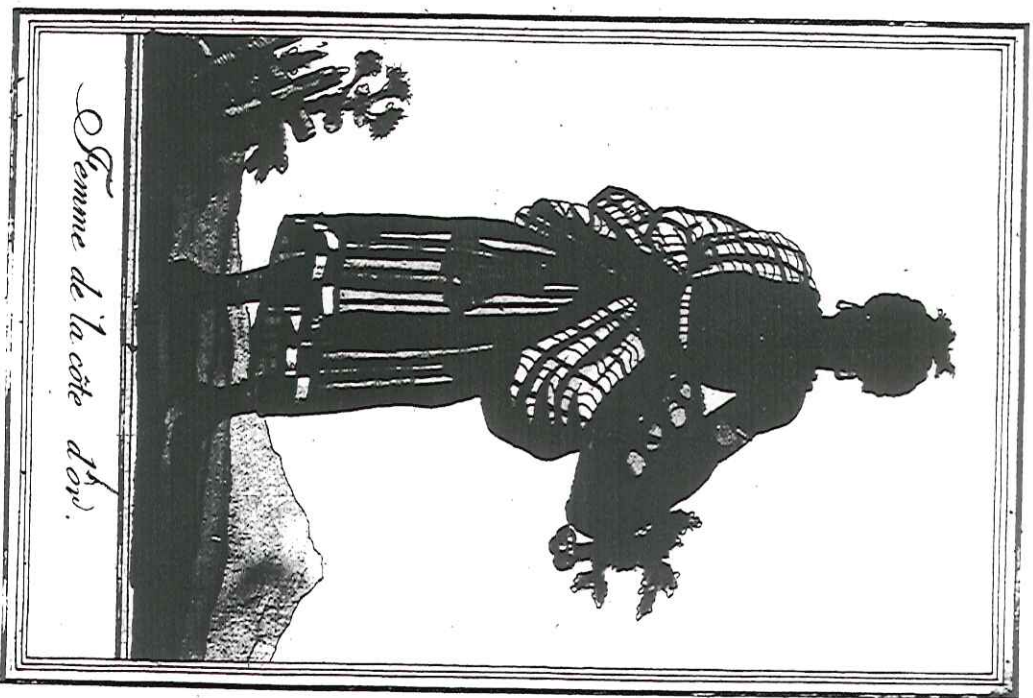








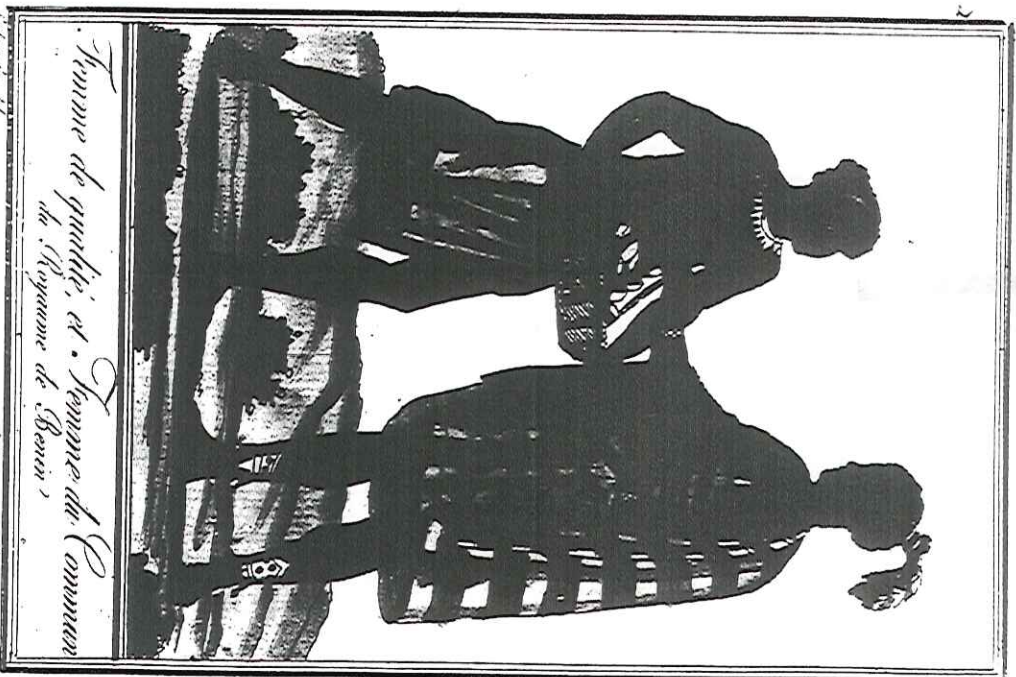
*Le gentilhomme de la cote d'or.*

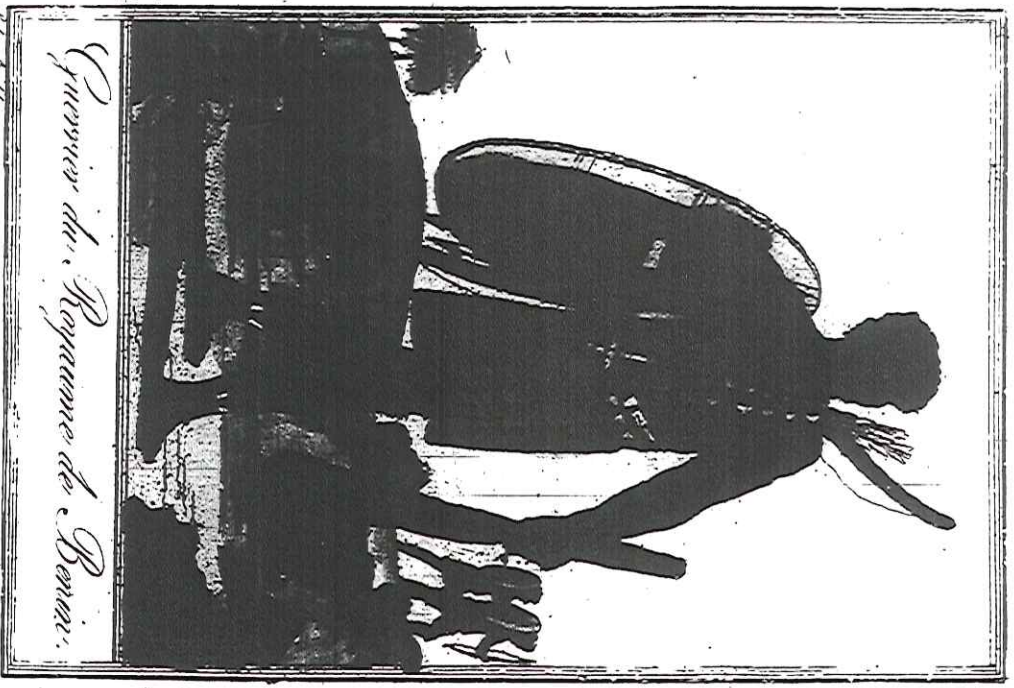


*Femme de la côte d'or.*

BENIN.

apportent une  
poisson frais  
été salé.  
ns ce pays :  
mour, où les  
femme d'adul-  
la chasser de.  
3 Les biens de  
: seigneurs de  
s surprennent  
oir poignardé  
rps aux bêtes  
ommerce d'es-  
: dépens de sa  
de l'intérieur  
éinois se dit  
e, et celui qui  
eunt être vendu  
s aux hommes  
e voie.  
eur, auquel ils  
matériel et tout-  
r l'empêcher de  
qu'ils appellent  
raversé par des  
droits qui man-  
féroces; comme  
aussi des cerfs,  
des ânes, des  
sortes d'oiseaux.  
, ont un magasin  
; la source de la  
ille de Benin.

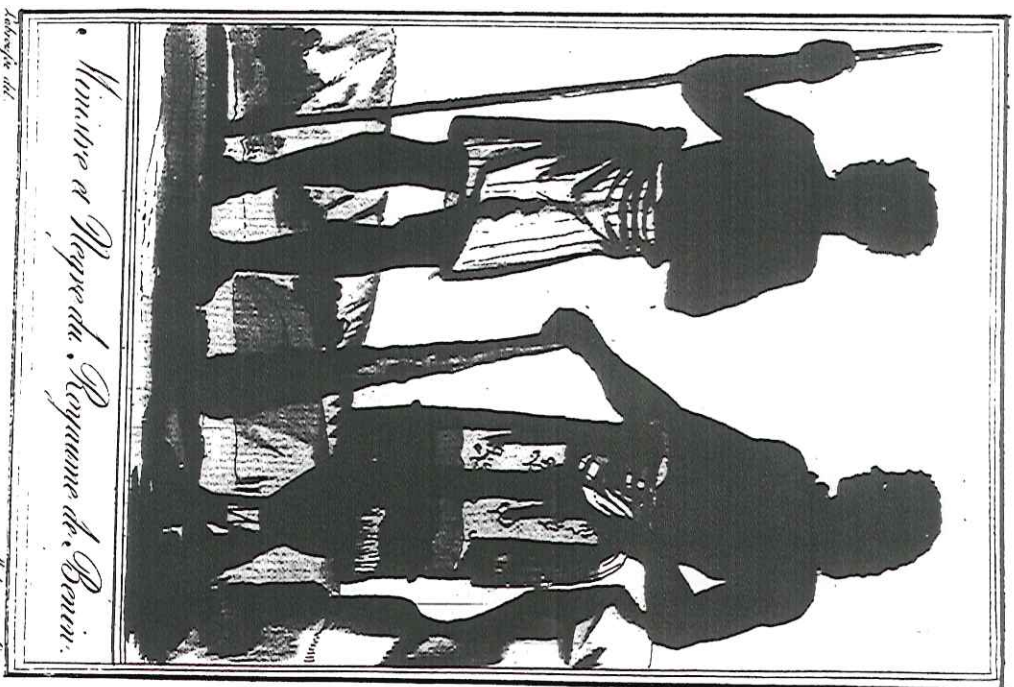




Guerrier du Royaume de Pennsylvanie.

Gravé de ...

Cherrier del.



• *Hommes à l'usage du Royaume de Benin.*

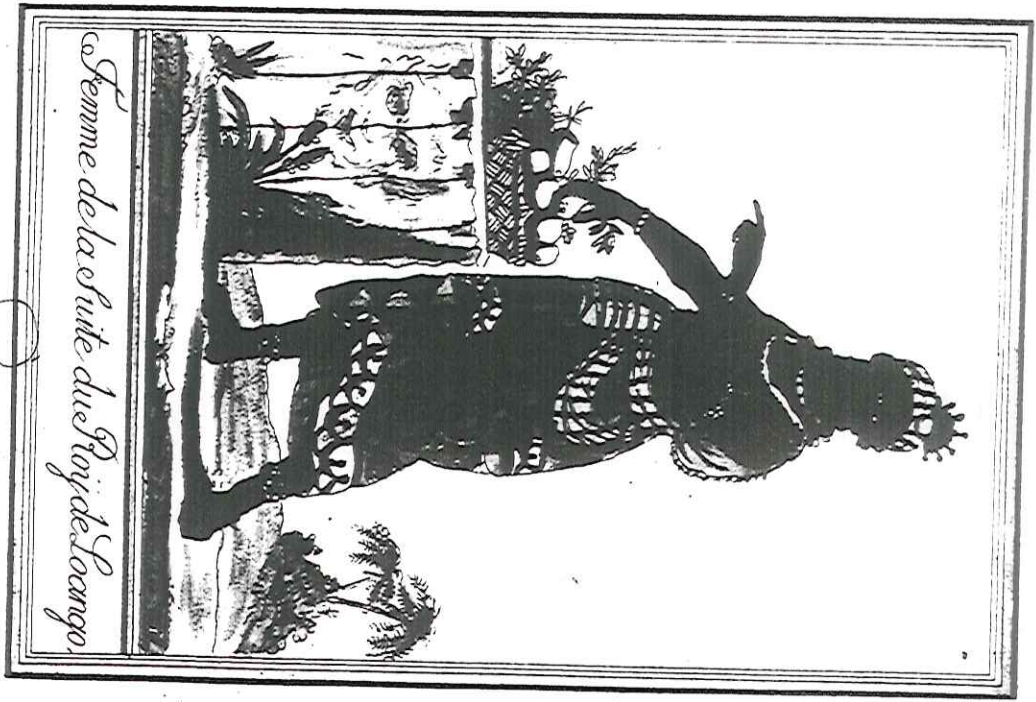
*Delongis del.*

*J. Levesque sculp.*



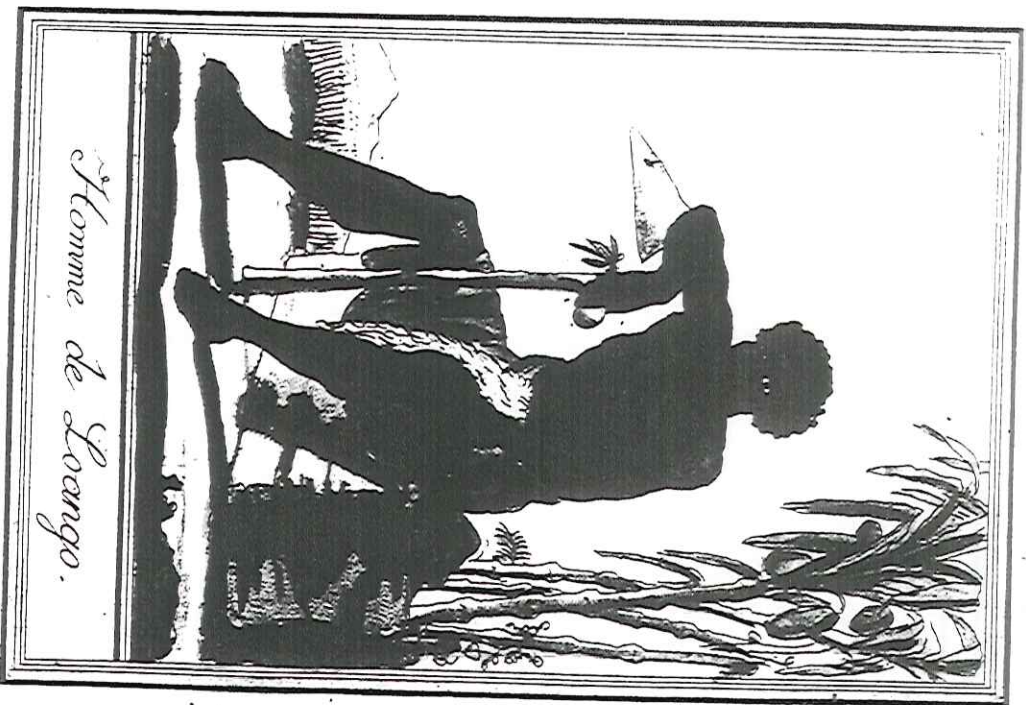
*Le Roi de Loango.*

LOANGO / LOANGO



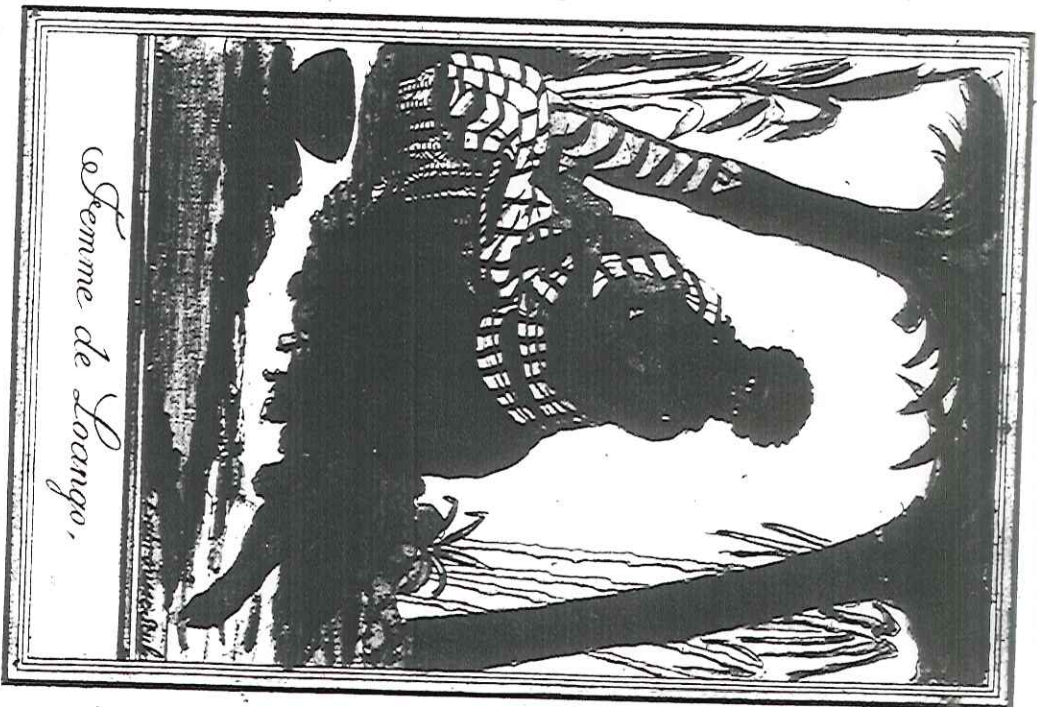
*Femme de la suite du Roy de Sango.*

20



*Homme de Loango.*



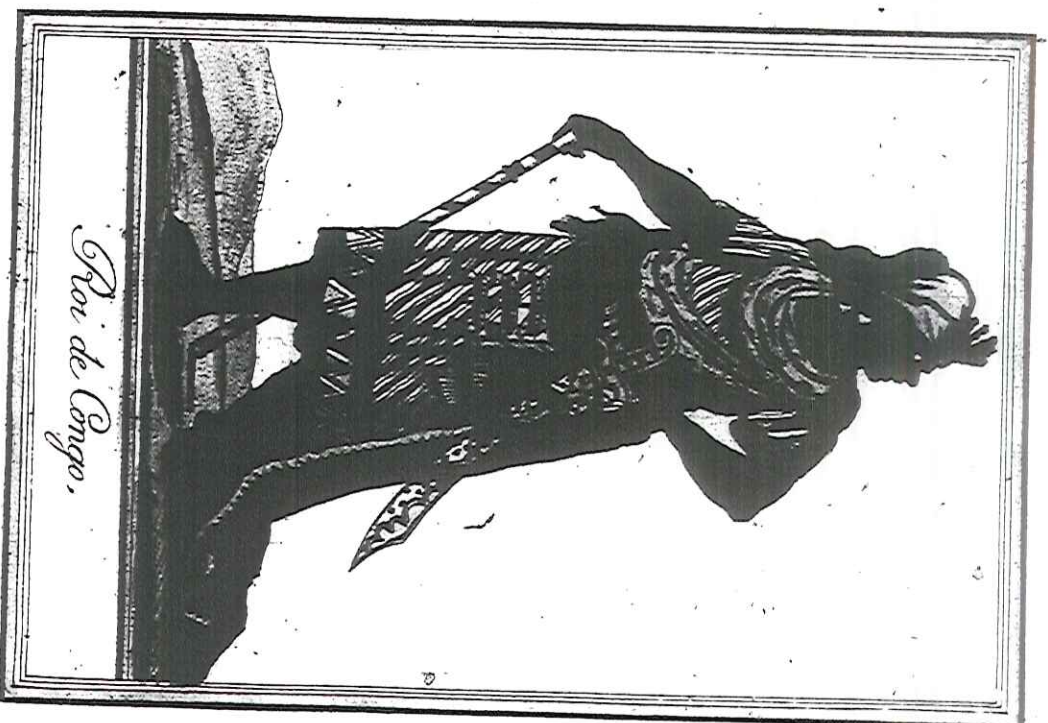


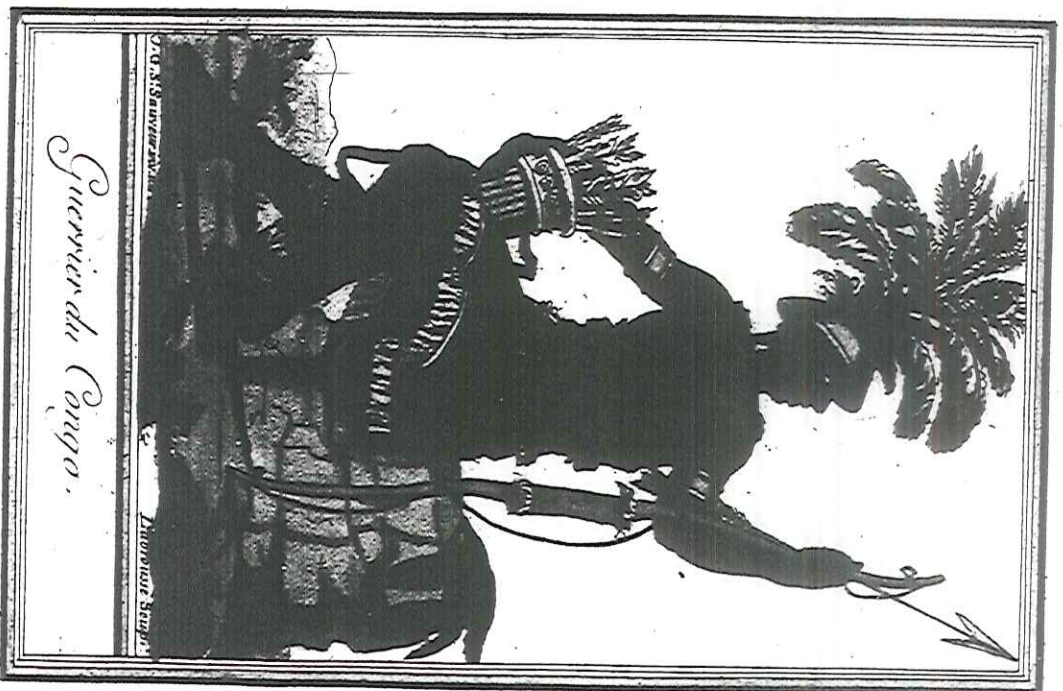
*La Femme de Loango,*

IMES.

les et emphati-  
fricains.  
le Loango, au  
er ses dieux à

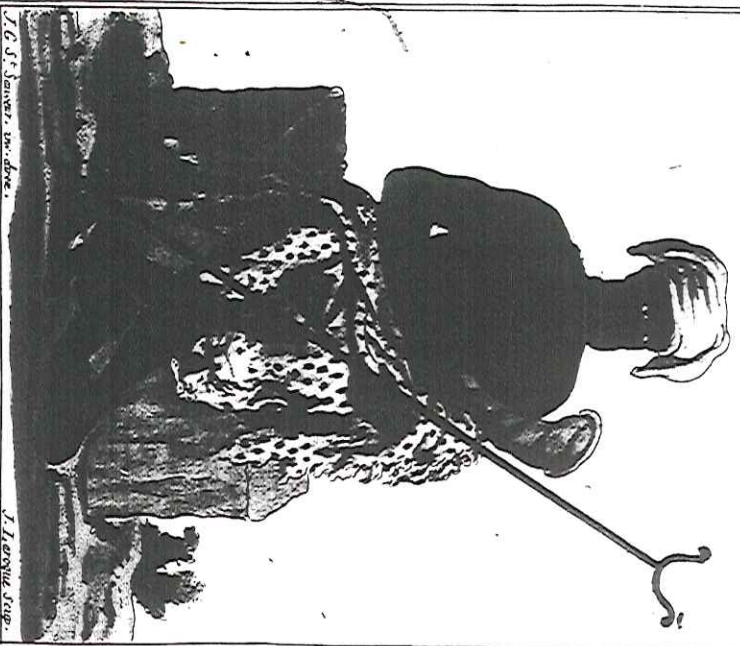
est tout-puis-  
son bras s'étend  
in que ce vaste  
ces rivières qui  
pire, cette mer  
st l'ouvrage le  
éateur, n'aient  
us ces climats,  
i pas rendu ma-  
zempire, comme  
si ton dieu com-  
has à ce soleil de  
omme dans celui-  
t l'autre ne peu-  
loux de l'exten-  
onde dont la tête  
mille pas, ils re-  
ux qui la réchér-  
elques voyageurs  
mbre moins salu-  
ri des difficultés  
i catholique et la  
plus en plus dans  
is tolérans, si l s  
s, bientôt ils se-  
s rois ne peuvent  
er fidèlement les





*Incensier du Congo.*

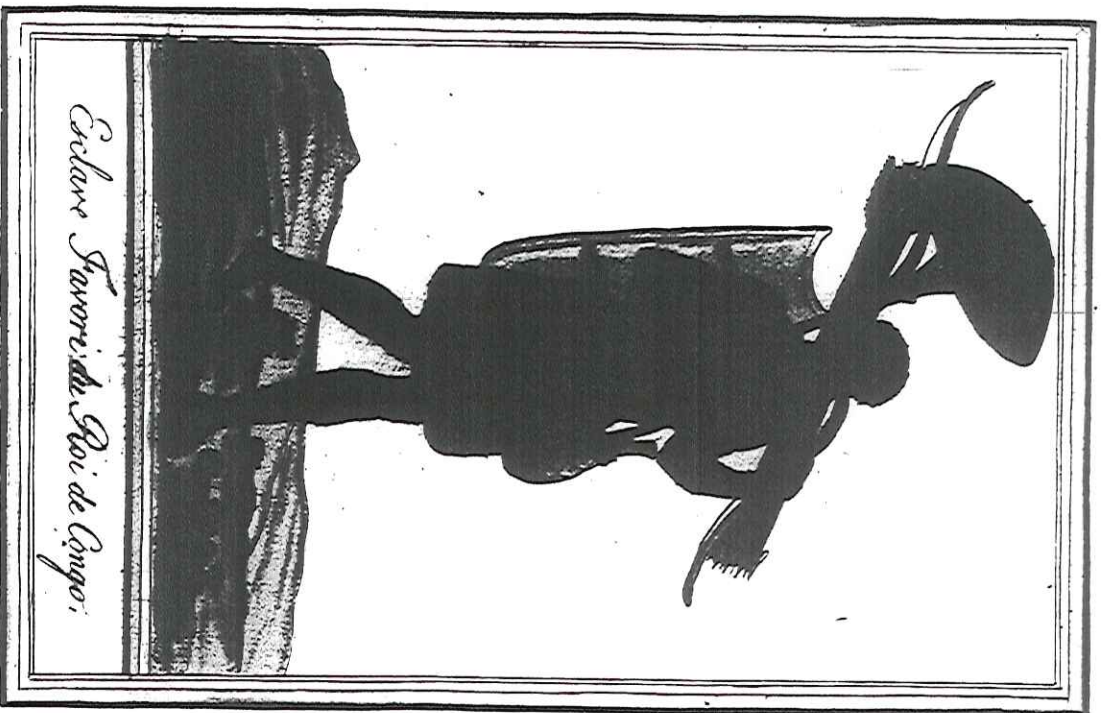
*Antoine de Selve del.*



*J. G. S. Jansen. inv. delin.*

*J. Massie. sculp.*

*Yanga magicien-médecin de Congo.*



*Cetane Favori du Roi de Congo.*



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Author: Gréhan, Amédée, 1812-1879,

Title: La France maritime,

Physical description: 4 v. illus., plates, ports., plan, facsim. 28 cm.

Publication info: Paris, Postel, 1837 1842

General note: Added t.-p. engraved (v. 1; 2e éd., 1838)

General note: In double columns.

General note: Vol. 2 published by Pilout et cie.

General note: Vol. 2 edited by Jules François Lecomte; vol. 4 by Xavier Marmier.

General note: PUBLICATION TYPE: Book

Subject: France History, Naval.

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3. Slides  
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2 (?) - Nov for State Arch

3 (1837): Paris. <sup>7 268. SAN NOCTURNE sur capit</sup> <sup>97. Vnde des Negres</sup> <sup>179 - Davis de Negres</sup> (Sims dancing or deck - Mrs Slade  
of Paris)

Vol. 4 (1842) <sup>8. Sa facins, p: 346</sup> (La Koromons (cattede Maloguelle)  
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beginning or a  
variety of French  
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**General note:** PUBLICATION TYPE: Book

**Subject:** France History, Naval.

**Personal author:** Gréhan, Amédée, 1812-1879.

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2003

Bats L. Exam

8804. dd. 2

File

Gréhan, Amédée, ed.

LA France Maritime... Paris, 1837

Vol. 1 (1837) —

No ~~page~~ illustration on slavery matter

Vol. 2 (1837)

p. 118 - "Un Nègrein" - shows a slave ship

in a bay, unidentified area - SJT no human figures are shown -  
of no use

Slide 1  
Vol. 3

Acquis. p. 97 "LA Vente des Nègres" - (see website)

Slide ordered  
Apr. 11, 03  
illustration accompanies article "de la traite des Noirs" - by

E. Alboize (pp. 97-100) -

Acquis. p. 179 - " (Transsée) Danse de Nègres" -

No 11, 03  
Accompanying confirmation of article on the slave trade

Acquis. p. 268 - "Scène Nocturne aux Antilles" -

Vol. 4 - return

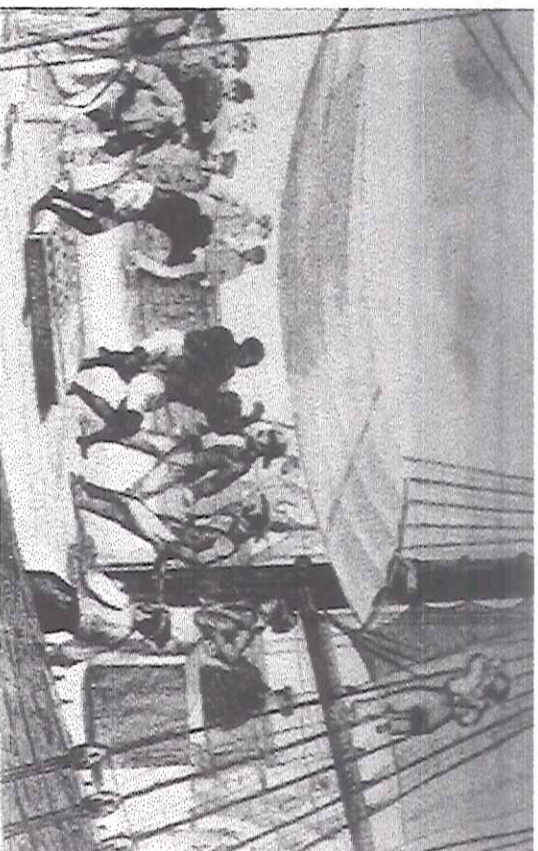
Note: These volumes contain many engravings, SJT only

list notes that are relevant to slavery matter

Orlando Slave for BC April 11, 2003

The Atlantic Slave Trade and Slave Life in the Americas

Africans Forced to Dance on Deck of Slave Ship, mid-19th cent.



4, 1837

Source  
Amedée Gréhan, La France Maritime  
(Paris, 1855) 1837, *Peinture* p.

Orlando "Dance de Nègres"

Also published in Anthony Tibbles (ed.),  
Transatlantic Slavery: Against Human  
Dignity (London: HMSO, 1994), fig. 5.  
where the author's name is erroneously  
transposed as Grehan Amedee.

Acknowledgement B 2

n LC

Paris

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April 11, 2003

British Library

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"Dance de Nègres"

Vol. 3 (Paris 1837), *Peinture* p. 179

NAT LCC  
Paris  
"Dance de Nègres"

British Library

Volume 1, Catalogue DC 50, 679

Supplément à Catalogue

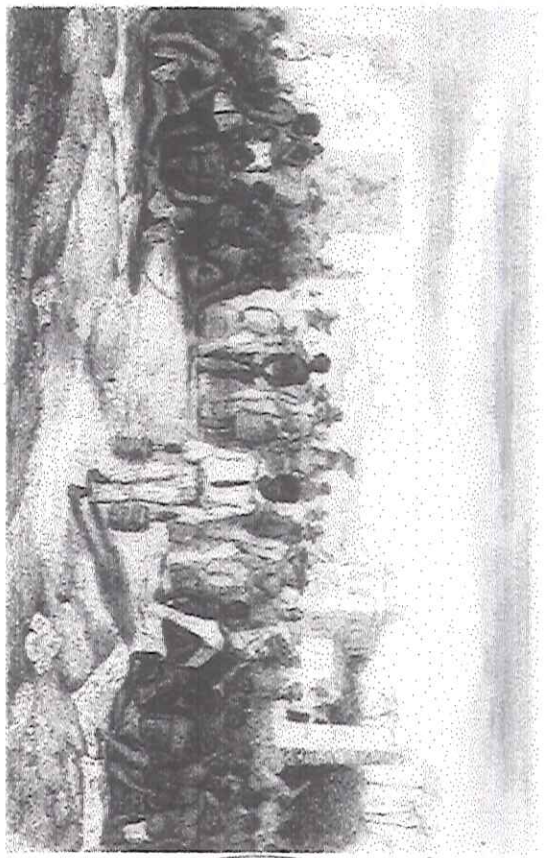
(4 vols)

Abel Sider from BL - Apr 11, 2003 2/8/03 4:01 PM

The Atlantic Slave Trade and Slave Life in the Americas

Slave Market, <sup>early</sup> 19th cent.

BL 8804, dd. 2



Source

Artist unknown, published in Amedée Gréhan, France Maritime (Paris, 1955); 1837 side of image was made from the exhibition catalog Les Anneaux de la Mémoire: Nantes-Europe-Afriques-Amériques, Chateau des Ducs de Bretagne, Nantes, France, Dec. 1992-Feb. 1994.

Comments

Caption, "La Vente des Negres" (sale of blacks). Area unidentified (perhaps one of French Caribbean colonies).

Acknowledgement

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BL 8804, dd. 2  
<sup>overhead</sup>  
Rose Bodri (1837)

Set letter  
Rose Bodri

see BODRI  
P  
147

La Vente des Negres.  
vol. 3 (Paris, 1837), facing p. 97

# Josiah

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Author Grillet, Jean, 1624-1677  
 Uniform ti Journal du voyage qu'ont fait les Pères Jean Grillet et François Béchanel ... dans la Goyane l'an 1674.

English

Title A journal of the travels of John Grillet, and Francis Bechanel into Guiana, in the year, 1674 : In order to discover the great lake of Parima, and the many cities said to be situated on its banks, and reputed the richest in the world.

Published London : : Printed for Samuel Buckley., 1698.

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Series Voyages and discoveries in South-America. London, 1698 ; pt. 3

Note Translated from "Journal du voyage qu'ont fait les Pères Jean Grillet et François Béchanel ... dans la Goyane l'an 1674."

First appeared in vol. 2 of Cristóbal de Acuña's Relation de la riviere des Amazones, Paris, 1682

Signatures: T-Y8 ? Y4

References JCB Lib. cat., 1675-1700, p. 364-365

Alden, J.E. European Americana, 698/91

Moraes, R.B. de. Bib. Brasileira (1983 ed.), p. 12

Palau y Dulcet (2nd ed.) 2487

Backer-Sommervogel, I: 40

Indians of South America -- Guiana

French Guiana -- Description and travel

Imprint 1698

Béchanel, François, 1637-1676

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Brief Record Full record

**El primer nueva corónica y buen gobierno**  
Guamán Poma de Ayala, Felipe, fl. 1613.

Author: **Guamán Poma** de Ayala, Felipe, fl. 1613.

Title: El primer nueva corónica y buen gobierno / por Felipe Guamán Poma de Ayala [Waman Puma] ; ed. crítica de John V. Murra y Rolena Adorno ; traducciones y análisis textual del quechua por Jorge L. Urioste.

Edition: 1a ed.

Publication info: México : Siglo Veintiuno, 1980.

ISBN: 9682309727

Description: 3 v. (Xivl, 1175 p.) : Ill., facsim. ; 24 cm.

Note: "Glosario-índice del quechua de Waman Puma". p. 1075-1108 (v. 3)

Note: Includes indexes.

Note: Bibliography: p. 1162-1175.

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The royal administrator orders an African slave to flog an Indian magistrate for collecting a tribute that falls two eggs short.

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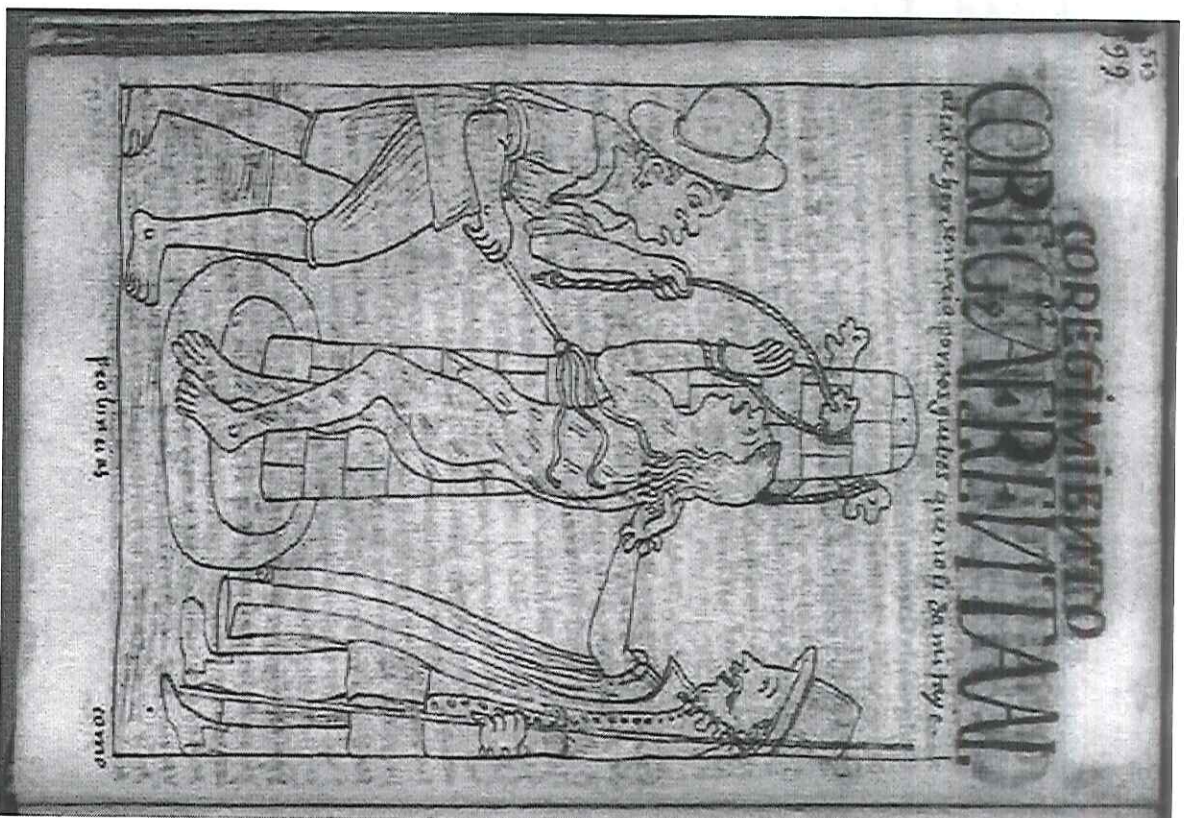
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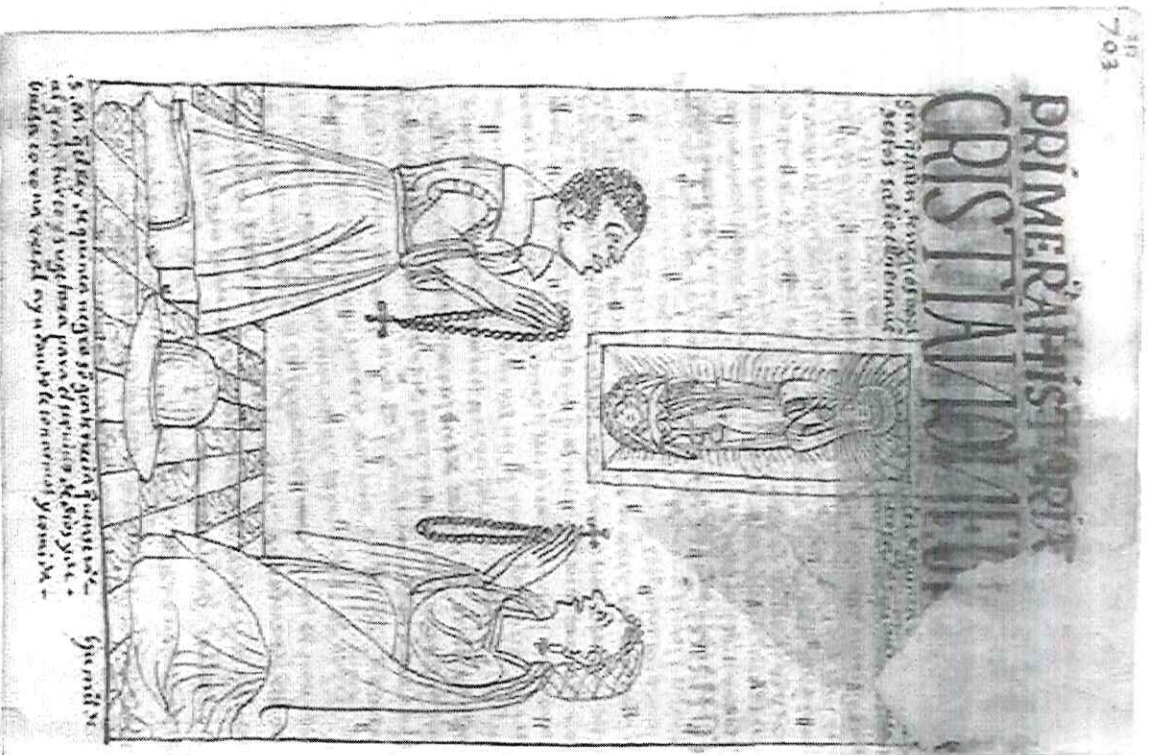
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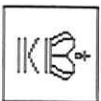
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A Spanish traveler and his African muleteer on their journey to the royal inn

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**A New Chronicle**  
Several decades after the fall of the Inca empire, a native Andean from the area of Huamanga in the southern Peruvian Andes wrote to king Philip III of Spain. Felipe Guamán Poma de Ayala's aim was to seek the reform of Spanish colonial governance in order to save the Andean peoples from the destructive forces of colonial exploitation, disease, and miscegenation.

Finding his most persuasive medium to be the visual image, he composed 398 full-page drawings which are an integral part of his 1200-page *Nueva corónica y buen gobierno*.

### A Digital Research Center

Less than 50 years after it was completed in Lima, Guamán Poma's autograph manuscript of the *Nueva corónica y buen gobierno* apparently became part of the library of king Frederick III of Denmark. Long forgotten on the shelves of the Royal Library, it was rediscovered in 1908 and published in a retouched facsimile edition in Paris in 1936. A critical and annotated transcription, based on autoptic study of the manuscript, was published in Mexico City in 1980, edited by John V. Murra, Rolena Adorno, and Jorge L. Urioste (revised edition, 1987).

In May 2001, a complete digital facsimile of the original manuscript was launched on the Internet by the Royal Library. In August 2004, this facsimile was embedded in a newly revised, digital, and online searchable version of the 1987 edition of the *Nueva corónica y buen gobierno*, to which the annotation and bibliography have been updated. Archival documents illustrating Guamán Poma's life, as well as digitized versions of a number of scholarly articles concerning his life and work, have been added. Further developments of this website as a Guaman Poma digital research center are envisioned to include such topics as ethnohistory, colonial politics, the processes of literary and cultural exchange, the iconography of the period, and so forth.

**Scholarly Editor:** Rolena Adorno, Yale University. **Project Direction:** The Department of Manuscripts and Rare Books, Det Kongelige Bibliotek.

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# Felipe Guaman Poma de Ayala

From Wikipedia, the free encyclopedia  
(Redirected from Guaman Poma)

**Felipe Guaman Poma de Ayala**, best known as **Guaman Poma**, (c. 1550 – after 1616) was an indigenous Peruvian who became disillusioned with the treatment of the native peoples of the Andes by the Spanish after conquest.

The son of a noble family from the central Southern Peruvian province of Huamanga or Ayacucho, Guaman Poma was a native Quechua speaker who probably learned the Spanish language as a child or adolescent, and who went on to become fully literate in the language. He described himself as "eighty years of age" in his 1615 manuscript (see below), leading many to deduce that he was born in the year 1535, when the Spanish conquest of Peru was in full swing. It seems that he used the figure "80" as a metaphor for old age, however, and many other references in his text indicate a more probably birthdate of 1550 or shortly thereafter.

We know from a handful of sixteenth-century documents in that Guaman Poma served in the 1570s as a Quechua translator for Spanish priests in the campaign to "extirpate idolatry" in the Peruvian countryside. Guaman Poma himself appears as a plaintiff in a series of lawsuits from the late 1590s in which he attempted to recover land and political title in the Chupus valley that he believed to be his by family right. These suits ultimately proved disastrous for him; not only did he lose the suits, but in 1600 he was stripped of all his property and forced into exile from the towns that he had once ruled as a noble.

Guaman Poma's great work, the nearly 1,200-page *El primer nueva coronica [sic] y buen gobierno* (*The First New Chronicle and Good Government*), is the longest sustained critique of Spanish colonial rule produced by an indigenous subject in the entire colonial period. Written between 1600 and 1615 and addressed to king Philip III of Spain, the *Corónica* outlines the injustices of colonial rule and argues that the Spanish were merely foreign settlers in Peru. "It is our country," he said, "because God has given it to us."

The *Corónica* is remarkable in many ways: first, for its brilliant melding of writing and fine line drawings (398 pages of the book consist of Guaman Poma's famous full-page drawings); second, for expressing the view of a provincial noble on the conquest (most other existing expressions of indigenous views from the colonial era come from the nobility of Cusco, the ancient capital of the Incas); and third, for the author's frequent use of Quechua words and phrases in this primarily Spanish work. This is the only surviving text that has actual illustrations of pre-conquest Inca life, and is an invaluable resource for archaeologists and anthropologists studying the Inca.

The original manuscript of the *Corónica* has been kept in the Danish Royal Library since at least the early 1700s, though it only came into public view in 1908. A facsimile edition was produced in Paris in 1936. In 1980, a thorough transcription of the book by John Murra, Rolena Adorno, and Jorge Urioste was published as Felip Guaman Poma de Ayala, *Nueva crónica y buen gobierno* (Mexico City: Siglo XXI). A high-quality digital facsimile of the original manuscript was published online in 2000.

Guaman Poma's name means "Eagle (or Falcon) Puma" in Quechua. In modern Quechua orthography, it would be spelled Waman Puma, and it is sometimes listed as such, or as any number of variants, such as Waman Poma and Guamán Poma (the latter with an incorrect Spanish accent; the correct accent is on the first syllable). In his own writing, he sandwiched his Quechua name between his Spanish baptismal name, Felipe (or Pheipe, as he spelled it) and the family name of a Spanish conquistador connected to his family history, Luis Ávalos de Ayala. Guaman Poma writes about the symbolism of all his names in his book, so it would not be stretching things to see the form of his name as a statement that his Quechua identity remains his core, though it surrounded by flamboyant Spanish names.

## External links

- "Guaman Poma - El Primer Nueva Corónica Y Buen Gobierno" (<http://www.kb.dk/elib/mss/poma/index-en.htm>) – A high-quality digital version of the Corónica, scanned from the original manuscript.

(Note: this article was corrected by the translator of the forthcoming Hackett Publishing edition of Guaman Poma's book, and contains much of the same information that will be found in the introduction to that translation.)

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Categories: History of Peru | History of South America | Spanish colonization of the Americas | Chroniclers | Inca

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Guamán Poma de Ayala, Felipe, fl. 1613.

Author: Guamán Poma de Ayala, Felipe, fl. 1613.

Title: La obra de Phelipe Guamán Poma de Ayala "Primer nueva corónica y buen gobierno." (Escrita entre 1584 y 1614). Publicada y anotada por prof. Ing. Arthur Posnansky ...

Publication info: La Paz, Bolivia, Editorial del Instituto "Tihuanacu" de antropología [1], etnografía y prehistoria, 1944.

Description: [1] l., ll-v, vii, [978] p. illus., plates, facsim. (1 fold.) 21 cm.

Note: Facsimile on t.-p.

Note: The original manuscript is in the Kongelige bibliotek, Copenhagen.

Subject: Indians of South America--Peru.

Subject: Incas.

Subject: Peru--History--To 1820.

Subject: Peru--Social life and customs.

Related name: Posnansky, Arthur, 1874-1946,

Related name: Kongelige Bibliotek (Denmark). Mss. (Gml. kgl. saml. 2232, 4to)

Related name: Instituto "Tihuanacu" de antropología, etnografía y prehistoria, La Paz.

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 Published México, D.F. : Siglo Veintiuno, (1980)  
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| 275. Cristianos negros devotos, que salen de los negros bozales de Africa ("Guinea"), rezan el rosario delante de una imagen de la Virgen María. (págs. 717)   | 275. Devout black Christians from the stock of unacculturated black slaves from Africa ("Guinea") say the rosary before an image of the Virgin Mary. (p. 717)   |
| 276. Los buenos negros sufren los castigos del amo con mucha paciencia y amor a Jesucristo. (págs. 720)  | 276. Good blacks endure the abuses of their master with patience and the love of Christ. (p. 720)   |
| 277. Los negros criollos hurtan plata de sus amos para enganar a las indias prostitutas. (págs. 723)   | 277. Creolized blacks steal money from their masters and give it to Indian prostitutes. (p. 723)  |
| 26. El capítulo de mala reprensión y diálogos satíricos (sin dibujos):   | 26. The chapter of censure, reprimand, and satirical dialogues (without drawings):  |
| 27. El capítulo de las sentencias de los cristianos ejemplares (sin dibujos):  | 27. The chapter of the judgments of exemplary Christians (without drawings):  |
| 28. El capítulo de los príncipes, señores principales y otros cargos hereditarios andinos:   | 28. The chapter of the princes, native lords, and other hereditary Andean ranks:  |
| 278. Don Molechor Carlos Ynga, príncipe natural de este reino, que recibe del rey español el título de la Orden de Santiago (págs. 753)  | 278. Don Molechor Carlos Inka, native prince of this kingdom, who receives from the Spanish king the title of the Order of Santiago (p. 753)  |
| 279. Guaman Chaua, <i>gliazza apu</i> , señor poderoso de los Yaro Bileca de Allauca Guánuco, dinasta a la cual "el autor Ayala" pertenece y cuyos descendientes tienen merced del rey (págs. 755)                   | 279. Guaman Chaua, <i>gliazza apu</i> , powerful lord of the Yarovileca dynasty of Allauca Huánuco, from which "the author Ayala" claims descent and to whose descendants the Spanish king grants favors (p. 755) |
| 280. Quicia Lilla, <i>apu</i> , señor principal del linaje de los Yauyos que tiene don y merced del emperador (págs. 757)  | 280. Quicia Lilla, <i>apu</i> , native lord of the Yauyo lineage that enjoys the favor of the emperor (p. 757)  |
| 281. Paytan Anolla, Lucana, <i>waranga kuraka</i> , principal que tiene mil indios tributarios del rey (págs. 759)   | 281. Paytan Anolla, Lucana, <i>waranga kuraka</i> , native lord who administers one thousand native tributaries on behalf of the crown (p. 759)   |
| 282. Cones Panura, Taypi Aymara, <i>pisqa pachaka kamachikuy</i> , el mandón mayor que administra quinientos indios tributarios (págs. 761)  | 282. Cones Panura, Taypi Aymara, <i>pisqa pachaka kamachikuy</i> , the chief overseer who administers five hundred tributary Indians (p. 761)   |
| 283. Chuqui Ilangui, Xauxa Guanca, <i>pisqa chunka kamachikuy</i> , mandoncillo de cincuenta indios tributarios (págs. 763)  | 283. Chuqui Ilangui, Xauxa Guanca, <i>pisqa chunka kamachikuy</i> , administrator of fifty native tributaries (p. 763)  |
| 284. Graulic Cacsamarca de la provincia de Andamarca, <i>pachaka kamachikuy</i> , mandoncillo de cien indios tributarios (págs. 765)   | 284. Graulic Cacsamarca of the province of Andamarca, <i>pachaka kamachikuy</i> , administrator of one hundred native tributaries (p. 765)  |
| 285. Chiara, del pueblo de Muchuca, <i>chunka kamachikuy</i> , mandoncillo de diez indios tributarios (págs. 767)  | 285. Chiara, of the pueblo of Muchuca, <i>chunka kamachikuy</i> , administrator of ten native tributaries (p. 767)  |
| 286. Poma, del pueblo de Chipno, del <i>ayllu</i> Allauca Guánuco, <i>mitima</i> , descendiente de inmigrantes de la era de los Yngas, <i>pisqa kamachikuy</i> , mandoncillo de cinco indios tributarios (págs. 769) | 286. Poma, of the pueblo of Chipno, of Allauca Huánuco lineage, <i>mitima</i> , descendant of Inka-era immigrants, <i>pisqa kamachikuy</i> , administrator of five native tributaries (p. 769)                    |
| 287. <i>Qhizpaq apu meuna</i> , señoras de señores poderosos: Poma Valca y Juana Curi Oello, <i>qayta</i> , mujer de principal y reina del Perú (págs. 771)  | 287. <i>Qhizpaq apu meuna</i> , wives of powerful lords: Poma Valca and Juana Curi Oello, <i>qayta</i> , principal wife and queen of Peru (p. 771)  |
| 288. <i>Kuraka warui</i> , señoras de <i>kuraka</i> , <i>waranga</i> y <i>pisqa pachaka</i> ; doña Juana Guaman Chisque, <i>husta</i> , princesa del reino de las Indias (págs. 773)                                 | 288. <i>Kuraka warui</i> , wives of <i>kuraka</i> , <i>waranga</i> , and <i>pisqa pachaka</i> ; Doña Juana Guaman Chisque, <i>husta</i> , princess of the kingdom of the Indies (p. 773)                          |
| 289. Cristianos ejemplares: El buen señor principal, sentado en un usnu, y asiento ceremonial incaico, lee a su mujer. (págs. 775)   | 289. Exemplary Christians: A local Andean lord, seated on an usnu, or Inka ceremonial seat, reads to his wife. (p. 775)   |
| 290. Un señor principal ("segunda persona"), teniente del corregidor, encuentra a un mandón capitán en el camino y pide el servicio de indios tributarios. (págs. 778)   | 290. An Andean noble of second highest rank, in the service of the royal administrator, demands tributary laborers of the native overseer whom he meets on the road. (p. 778)                                     |
| 291. El <i>waranga kuraka</i> , administrador de mil indios tributarios, ha de servir al corregidor, cobrando tributo y supervisando la mano de obra indígena. (págs. 781)   | 291. The <i>waranga kuraka</i> , administrator of one thousand tributary Indians, should serve the royal administrator by collecting tribute and supervising the native workforce. (p. 781)                       |
| 292. Un honrado principal andino redacta un pleito a nombre de un indio tributario. (págs. 784)  | 292. An upstanding native lord drafts a grievance on behalf of an Andean commoner. (p. 784)   |
| 293. Don Juan Cápcha, indio tributario, gran borracho y enemigo de los cristianos (págs. 790)  | 293. Don Juan Cápcha, tributary Indian, great drunkard, and enemy of all Christians (p. 790)  |
| 294. El principal don Carlos Catura, servido por su hijo, gasta el dinero que le   | 294. The native lord Don Carlos Catura, served by his son, spends the tribute   |

From: Charles Beatty Medina <beatty Medina@yahoo.com>  
Subject: Re: The Atlantic Slave Trade and Slave Life In the Americas  
Date: June 21, 2006 5:03:38 PM EDT  
To: Jerome Handler <jh3v@virginia.edu>

Dear Jerome,

Just a quick reply. I know that the Esmeraldas image has appeared in numerous books, so it may be more accessible than other museum images.

As for the Guayman Poma images, see

✓Chap 21, image 202

✓Chap 29, image 300

✓Chap 31, image 337

✓Chap 32, image 384

<sup>25</sup>

I think that does it.

all the best, Charles

--- Jerome Handler <jh3v@virginia.edu> wrote:

Charles. Thanks for your letter. Below, are my reactions...

On Jun 14, 2006, at 2:00 PM, Charles Beatty Medina wrote:

Dear Jerome,

Thank you for your kind invitation. Our meeting was brief and occurred some years ago, so I certainly understand the temporal disconnect.

As for references to Afrodiasporic images of the West

| Coast of South America, the two that come to mind are

| the image I previously attached of the Esmeraldas maroons. That work is held in the Museo de America

in

| Madrid. I have written an article on the painting

that

| I could send to you.

-----THIS IS OF INTEREST, BUT IN MY EXPERIENCE IT

IS MORE TROUBLE

THAN IT IS WORTH TO GET PERMISSIONS FROM MUSEUMS FOR

SLIDES/SCANS.

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SOME SCANS FROM THE FAMOUS DRAKE MANUSCRIPT which

contains what I

believe to be among the earliest, if not the

earliest, eye witness

drawings of africans in the new world

| The other set of images are those made by Guaman

Poma

| which show African servants in various activities

in

| 17th century Peru. They are block drawings but

very

| evocative of the African condition and role in the

| colonization of Peru. These can be found in his

work

| Nueva crónica y buen gobierno. A digital form of

the

| work and its illustrations can be found at:

P111

# Josiah

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Title **Guatemala por Fernando Septimo el dia 12 de diciembre de 1808.**  
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Includes various documents (p. 83-104, 141-166) dated 1808 and 1809  
 Plates numbered 17-37; pl. 26 misnumbered 36  
 Signatures: p11 [A]4 B-H4 Y4 J-S4 (p11, Q2 verso blank)  
 Includes with separate title page and pagination: Oracion eucaristica que pronunció el Sr. Dr. D. Isidro Sicilia y Montoya, arcediano de esta santa iglesia metropolitana el martes 13. de diciembre de 1808. En la solenne acción de gracias que celebró la M.N. y M.L. ciudad de Guatemala, por la exaltacion del Sr. rey D. Fernando VII. al trono de las Españas (p. 1-19, 4th count)  
 "Erratas advertidas" (p. [1-3], final count)  
 Includes bibliographical references

References Medina, J.T. Guatemala, 1588

Palau y Dulcet (2. ed.) 109493

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Format: Book

Author: Guillermin, Gilbert.

Title: Journal historique de la révolution de la partie de l'est de Saint-Domingue. : commencée le 10 août 1808, avec des notes statistiques sur cette partie. / Par Gilbert Guillermin, chef d'escadron attaché à l'état-major de l'armée de Saint-Domingue..

Imprint: A Philadelphie: : De l'imprimerie de P. M. Lafourcade, Seconde rue nord, no. 100., 1810..

Description: [G], xii, 314, [2] p., [1] leaf of plates : port. ; 23 cm. (8vo)

Notes: 1809 copyright on t.p. verso.

Notes: Signatures: pi1 [A]# B-E# [F]# G-2R# 2S(P)

Notes: List of errata on final [2] p.

Notes: Frontispiece portrait signed: Edwin sc.

Citations: Shaw & Shoemaker 20267

Citations: Bissainthe, M. Bib. haitienne, 6078

Citations: Lib. Company. Afro-Americana, 4411

Subject: Dominican Republic --History --To 1844.

Subject: Haiti --History --1804-1844.

Subject: SP3 Afro-Americana.

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**OCLC Accession No.:** ocm5289198

**Author:** Guillobel, Joaquim Cândido, 1787-1859.

**Title:** Usos e costumes do Rio de Janeiro nas figurinhas de Guillobel = Life and manners in Rio de Janeiro as seen in Guillobel's small drawings.  
*Record  
OK  
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**Physical description:** [19] p., [25] leaves of plates : col. ill. ; 26 x 27 cm.

**Publication info:** [Curitiba?] : C. Guinle de Paula Machado, [1978]

**ISBN:** Cr\$4000.00

**LC call number:** F2646.2 .G84 1978

**Dewey class number:** 981/.5

**General note:** Portuguese and English.  
**Bibliography note:** Includes bibliographical references.  
**Subject:** Rio de Janeiro (Brazil) Social life and customs Pictorial works.  
*17c copy record  
from Congress  
F 2646.2  
, G84  
, 1978*

**Added title:** Life and manners in Rio de Janeiro as seen in Guillobel's small drawings.

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

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

Address book... LDAP search

Address book... LDAP search

Address book... LDAP search

Subject: Re: Guiltobel addenda

Attachments: (No attachments) Add attachment... Remove marked attachments

*Must refer to most  
see below  
ca. 1812*

Insert to various drawings of Henry Chamberlain. AND MODIFY IF ONLY  
 > ONE FIGURE IS SHOWN

> Many, if not all, of the foreground figures in Chamberlain's book,  
 > including the one (s) shown here, were copied from water-colors  
 > drawn earlier by Joaquin Candido Guiltobel. Born in Portugal in  
 > 1787, Guiltobel came to Brazil in 1808, and from 1812  
 > started "drawing and painting small pictures on cards of everyday  
 > scenes in Rio de Janeiro." For biographical details on Guiltobel,  
 > who died in 1859, and reproductions of about 60 of his original  
 > drawings in color, see Joaquin candido Guiltobel, Usos e Costumes do  
 > Rio de Janeiro nas figurinhas de Guiltobel [1978]. The text of this  
 > volume is given in  
 > both Portuguese and English; the author of the biographical notes who  
 > is, presumably the compiler of the volume, is not given in the  
 > Library of Congress copy that was consulted.

> ~~NOTE-REVISE, BECAUSE SOME OF THE CHAMBERLAIN FIGURES ON WEBSITE  
 > ARE NOT FROM GUILLOBEL~~

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*Usos e Costumes do Rio de Janeiro  
nas figurinhas de Guillobel*

*Life and Manners in Rio de Janeiro  
as seen in Guillobel's small drawings*

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[1978]

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Besides following a military career, Joaquim Cândido Guillobel engaged in various other activities — as draughtsman, cartographer, topographer and architectural designer.

From 1812 onwards he began drawing and painting small pictures on cards of everyday scenes in Rio de Janeiro.

He drew typical street characters: Negroes and mulatto women decked out in their finery, street vendors, Portuguese ladies and matrons, men on horseback, beggars, Negro children playing African musical instruments. He also included such typical groups as people inside a house, a Brazilian family out for a walk, Negroes carrying a cask, a corner of the market, the procession of the Holy Spirit, drovers on the road, and so on.

As Gilberto Ferrez says, "Guillobel's miniatures, measuring from eight to twelve centimetres and sold singly or in albums, were simply the artistic and irresistible picture postcards of the time. The figures are drawn from life, with great delicacy and freshness of observation, and are placed in natural graceful attitudes which reveal the artist's deep artistic powers."

However, it is Francisco Marques dos Santos who, in his essay, "O ambiente artístico fluminense" ("The artistic milieu in Rio de Janeiro"), best interprets the technique Guillobel used in painting his miniatures: "The drawings in the album are touched in with *lavis* to form the basic tints and are then painted in on top in water-colour. The flesh hue of the figures of the white people in the drawings is reminiscent of the transparent colouring of coloured engravings done in the English style by Smith and other great engravers. Guillobel is a keen and penetrating observer, and draws with precision. His figures are typical and perfectly defined. He is no academic painter. Any lack of academicism is made up for by a wealth of very precisely executed details, not surpassed by any other artist of the period, which makes him, in my opinion, as far as

Joaquim Cândido Guillobel exerceu várias atividades, além da carreira militar: desenhista, cartógrafo, topógrafo e arquiteto projetista.

A partir de 1812, Guillobel começou a pintar no Rio de Janeiro.

Desenhava pequenas figuras representando tipos de rua, negros e mulatas ataviadas, vendedores ambulantes, matronas e damas

portuguesas, cavaleiros, pedintes, negrinhos tocando instrumentos de música africanos. Incluem-se, também, grupos típicos, como o interior de uma casa, família brasileira saindo a passeio, negros levando um tonel, canto de mercado, a bandeira do Espírito Santo, uma tropa etc.

Na apreciação de Gilberto Ferrez, "as figurinhas de Guillobel nada mais eram que artísticos e irresistíveis cartões-postais de enão, vendidos em álbum ou avulsos, medindo de oito a doze centímetros, cujos tipos estão retratados ao vivo, com finura e grande sentido de observação e plantados em atitudes naturais e graciosas que demonstram as altas qualidades artísticas do pintor";<sup>1</sup>

Entretanto, é Francisco Marques dos Santos que traduz perfeitamente a técnica da pintura das figurinhas de Guillobel, em seu trabalho "O

ambiente artístico fluminense": "Os desenhos do álbum são tocados com *lavis*, ou aguada, para formar os valores e depois coloridos por cima, em aquarela. A carnagem das figuras dos indivíduos brancos lembra o

colorido transparente da gravura em cor, à maneira inglesa, de Smith e outros grandes gravadores. Guillobel possui observação penetrante e aguçada; é rigoroso no que desenha. Suas figuras são típicas e definitivas. Não é um acadêmico. Supre a falta do academicismo com uma riqueza de detalhes minuciosamente executados, não superados por nenhum outro desenhista da época, o que o torna, em nossa opinião, na apreciação dos costumes, mais palpitante do que Debrer, mais original que Rugendas. Cada uma de suas figuras tem caráter, integra-se em determinada situação social, profissional ou doméstica. É notável a maneira com que

appreciation of customs is concerned, more alive than Debré and more original than Rugenadas. Each of his figures possesses character and is situated within a particular social, professional or domestic situation. Particularly noteworthy is the manner in which he delineates fabrics, the folds of drapery. His water-colours are extraordinarily decorative. He is a miniaturist. His figures, no more than twelve centimetres high, seem to have been drawn with the aid of a magnifying glass and so carefully that no detail is superfluous or imprecise."

**At the present time, only three albums of Guillobel's drawings are known to exist: one belonging to Cândido Guinle de Paula Machado and two others owned by Paulo Geyer. The one in the possession of Cândido Guinle de Paula Machado came to him from Guilherme Guinle, who had purchased it in the City of London. Paulo Geyer's first album was purchased in Buenos Aires from Juan Gyselynck, who had obtained it through Livraria Kosmos, its previous owner being a London antiquarian who had acquired it from the collection of Abraham Clapham. Paulo Geyer's second album was purchased from Admiral Renato de Almeida Guillobel, who had it from Caio de Mello Franco. Before that it had belonged to Robert Southey.**

The album belonging to Cândido Guinle de Paula Machado contains 60 **water-colours without legends — 47 of these are of individual figures, and 13 depict groups. In the present book all 60 are reproduced in the original size.** From Paulo Geyer's albums three miniatures were chosen, one from the first and two from the second, avoiding the reproduction of repeated drawings. The album from Buenos Aires contains 48 drawings, all rather smaller (8 cm) and all bearing the legend "Copiado do Natural por J. C. Guillobel" (Copied from Life by J. C. Guillobel) but no date. In Paulo Geyer's second album the drawings are numbered 1 to 54, and the four drawings of groups contained in it bear the words "Copiado do Natural por J. C. Guillobel, no Rio de Janeiro, em 1814" (Copied from

caracteriza o recido, as dobras do panejamento. Suas aquarelas são de altura mais de doze centímetros. Parecem trabalhadas com lente e, de tal maneira, que nenhum detalhe é superfluo ou impreciso."

Atualmente, são conhecidos apenas três álbuns das figurinhas de Guillobel: o de Cândido Guinle de Paula Machado e os dois outros de Guillobel, oriundo de uma compra a Caio de Mello Franco e que pertencera a Robert Southey.

O álbum de Cândido Guinle de Paula Machado apresenta 60 aquarelas, sem nenhuma legenda, sendo 47 figuras isoladas e 13 grupos. Desses álbum faz-se neste livro a reprodução de todas elas em tamanho original. Dos álbuns de Paulo Geyer foram selecionadas três figurinhas, sendo uma do primeiro álbum e duas do segundo, evitando a reprodução dos desenhos repetidos. O álbum que veio de Buenos Aires contém 48 figurinhas, um pouco menores — 8 cm, trazendo todas elas a legenda: "Copiado do Natural por J. C. Guillobel" (sem data). No segundo álbum de Paulo Geyer as figurinhas são numeradas de 1 a 54, sendo que as de grupos, em número de quatro, trazem escrito: "Copiado do Natural por J. C. Guillobel, no Rio de Janeiro, em 1814."

Em outras coleções particulares encontramos mais exemplares de figurinhas de J. C. Guillobel: 6 grupos na coleção de Yan de Almeida Prado; 3 grupos em posse da viúva de Octales Marcondes Ferreira; 11 figurinhas de propriedade de Alice Marvin von Briesen (estas com aliteres idênticos aos dos grupos do segundo álbum de Paulo Geyer e das

Life by J.C. Guillobel, in Rio de Janeiro, in 1814).

In other private collections we find further examples of Guillobel's drawings: 6 groups in Yan de Almeida Prado's collection; 3 groups belonging to the widow of Octales Marcondes Ferreira; 11 drawings owned by Alice Marvin von Briesen (these having legends identical with those on Paulo Geyer's second album; two are reproduced here); while Newton Carneiro and Francisco Marques dos Santos each possess one drawing. Only the one belonging to Francisco Marques dos Santos has a different legend, which reads "Copiado do Natural por J.C. Guillobel, em 1816" (Copied from Life by J.C. Guillobel, in 1816).

It should not be forgotten that various artists of the time copied Guillobel's pictures. One of the most important was Lieutenant

Chamberlain, who, in his work *Views and Costumes of the City and*

*Neighbourhood of Rio de Janeiro, London, 1822*, copied the figures that

appear in the foreground of the engravings in his album. This is not plagiarism, for it was a custom of the time to copy so. Other amateur artists did the same with Guillobel's water-colours, as can be seen from

the twenty-five copies now in the Howard Marvin collection, eleven others owned by Ambassador Joaquim de Sousa Leão Filho, and those in

the Akademie der Bildenden Künste in Vienna, quoted in Gilberto Ferrez. These copies differ very much in delicacy and details from the originals, and it is easy to see at once that they are not Guillobel's work.

There are also in existence two albums of Guillobel made in Maranhão, the only ones still bearing the original covers. They belong to José F. Mindlin of São Paulo and are entitled *Coleção dos Usos e Costumes dos*

*habitantes da cidade de São Luiz do Maranhão* (Collection of Manners and

Customs of the inhabitants of the city of São Luiz de Maranhão), with only three drawings; and *Usos e Costumes de alguns abitanes* (sic) *da cidade*

*do Maranhão* (Manners and Customs of some of the inhabitants of the city of Maranhão), with five drawings. The first is dated 1822, and the other,

quais duas estão aqui reproduzidas); e Newton Carneiro e Francisco Marques dos Santos, possuidores de uma figurinha apenas, cada um deles. Somente a de Francisco Marques dos Santos traz uma legenda diferente: "Copiado do Natural por J.C. Guillobel, em 1816."

Não devem ser esquecidas as cópias dos desenhos de Guillobel executadas por vários artistas da época. Um dos mais importantes foi o Tenente Chamberlain que, em sua obra *Views and costumes of the city and*

*neighbourhood of Rio de Janeiro, London, 1822*, decalca as figurinhas que aparecerem em primeiro plano nas gravuras de seu álbum. Não se trata de

fizeram o mesmo com as aquarelas de Guillobel, podendo ser citadas as vinte e cinco cópias existentes no acervo da coleção Howard Marvin, onze outras de propriedade do Embaixador Joaquim de Sousa Leão Filho, e as

que se encontram na *Akademie der Bildenden Künste*, em Viena, citadas no trabalho de Gilberto Ferrez. Estas cópias são bem diferentes na finura e

nos detalhes, podendo-se reconhecer, logo à primeira vista, que não são

de autoria de J. C. Guillobel.

Existem, ainda, dois álbuns de Guillobel feitos no Maranhão, os únicos que ainda trazem as capas originais. São propriedade de José F. Mindlin,

de São Paulo, com os seguintes títulos: *Coleção dos Usos e Costumes dos*

*habitantes da cidade de São Luiz do Maranhão*, com apenas três figuras; e

*Usos e Costumes de alguns abitanes* (sic) *da cidade do Maranhão*, com cinco desenhos. O primeiro traz a data de 1822, e o outro é anterior, de 1820.

Do total das oito figurinhas, três são repetidas. Do mesmo modo tem-se conhecimento de um álbum com iluminuras, desenhos de passaros e

versos, de autoria de Guillobel, e que pertenceu à grande artista Augusta Candiani, hoje de posse da coleção Jorge G. Veiga.

Existe, entretanto, uma face do artista totalmente desconhecida como

autor de cartas de brasaõ, e que nos foi revelada por nosso amigo Paulo Braga de Menezes em trabalho inédito. Assim foram passadas cartas de

✓  
Paris 1787

Joaquim Cândido Guillobel was born in Lisbon in 1787. His father, Francisco Agostinho Guillobel, was a Frenchman by birth; his mother, Joaquina Rosa Josefa da Cruz, was Portuguese. Having become a naturalised Portuguese subject, Francisco held the post of Keeper of Gold and Silver in the Royal Mint in Lisbon and was also Accountant to the Mint. He had set up residence in the Old Treasury. On 7 August 1810 the Director-General of the Treasury in Lisbon, Cipriano Ribeiro Freire, issued an instruction in the name of the King, by which Francisco was to convey a rolling-mill to Rio de Janeiro and there take over the Inspectorship of Gold, Silver and Copper in the Rio de Janeiro Mint, as he had done in Lisbon, and at the same salary. He arrived in Rio the following year, as can be seen from the record in the Entry of Foreigners: "Rua dos Arcos, No. 19, Francisco Agostinho Guillobel, native of France, 67 years old, mechanic, married, arrived from Lisbon in 1811, is naturalised and works as machinist and keeper of the Mint."

On 18 January 1823 he was appointed Keeper of Gold, Silver and Copper in the Mint, by a decree issued by Dom Pedro I. This, incidentally, was the first decree signed by the Emperor referring to the Mint. Still occupying the same post, Francisco retired on 6 February 1828 as Keeper of the Gauges, being succeeded by Cesário Joaquim da Costa. Francisco Agostinho Guillobel owned a button factory which was situated on a property in Lisbon known as Tesouro Velho, and had his goods seized in consequence of a long legal dispute that dragged on from 1806 to 1827, though we have not been able to discover why or with what results. His son Joaquim Cândido was foreman and assistant in the factory and had been designated garnishee.

From the documents accompanying the general Civil Charter granted on the petition of the Solicitor of the Royal Silk Factory of Aguas Livres, we can prove that Joaquim Cândido Guillobel came to Brazil in 1808, for, in the tipstaff's report, dated 8 February 1808, we read: "I certify that I sought

Quim  
Brazil  
1808

Joaquim Cândido Guillobel nasceu em Lisboa em 1787. Era filho de Francisco Agostinho Guillobel, nascido em França, e de uma portuguesa, D. Joaquina Rosa Josefa da Cruz. Seu pai, Francisco Agostinho, naturalizado português, exercia, na Casa da Moeda de Lisboa, o cargo de Fiel do Ouro e Prata, e Contador da Fábrica de Dinheiro. Residia no Tesouro Velho. Em 1810, o diretor-geral do Tesouro em Lisboa, Cipriano Ribeiro Freire, expediu, em nome do Rei, a provisão de 7 de agosto. Seria incumbido de levar uma máquina de laminar e de exercer na Casa da Moeda do Rio de Janeiro, com os mesmos vencimentos, o cargo de Fiscal do Ouro, Prata e Cobre que exercera em Lisboa. Chega ao Rio de Janeiro no ano seguinte, como consta na Entrada de Estrangeiros: "Rua dos Arcos n.º 19, Francisco Agostinho Guillobel, natural de França, 67 anos, mecânico, casado, vindo de Lisboa em 1811, esta naturalizado e é maquinista e Fiel da Casa da Moeda."

A 18 de janeiro de 1823 foi nomeado Fiel do Ouro, Prata e Cobre da Casa da Moeda, por decreto de D. Pedro I. Esse decreto foi o primeiro assinado pelo Imperador com referência à Casa da Moeda. Neste mesmo cargo, Francisco Agostinho Guillobel foi aposentado a 6 de fevereiro de 1828 como Fiel das Feiras, sendo substituído por Cesário Joaquim da Costa.

Francisco Agostinho Guillobel possuía uma fábrica de botões, localizada no sítio do Tesouro Velho, em Lisboa, e teve seus bens penhorados, conforme um longo processo que se arrastou de 1806 até 1827 e cujas causas e desfecho não conseguimos elucidar. Seu filho Joaquim Cândido era contratamestre e ajudante da fábrica e fora designado depositário judicial dos bens penhorados.

Atraves da documentação constante da Carta Civil geral de escritura dada a requerimento do Solicitador da Real Fábrica das Sedas e Obras d'Agua Livres, podemos provar que Joaquim Cândido Guillobel veio para o Brasil em 1808, pois, no despacho do meirinho, datado de 8 de fevereiro de 1808,

este relato: "Certifico que procurei ao depositário Joaquim Cândido para citar, o que não pude fazer por me constar que fora para o Brasil na companhia de Sua Alteza Real."

Joaquim Cândido Guillobel seguiu a carreira militar e assentou praça em 7 de dezembro de 1811, segundo sua fé de ofício remetida à Secretaria dos Negócios de Guerra, arquivada na Secretaria do Corpo de Engenheiros. Tinha, então, 24 anos de idade. No mesmo dia, foi promovido a 2.º Tenente para exercer as funções de desenhador do arquivo Militar. Galgou todos os postos até atingir o de Coronel reformado do Imperial Corpo de Engenheiros.

foi incorporado à Divisão dos Voluntários Reais del-Rei em 1816, como ajudante do Tenente-Coronel Francisco Antônio Raposo, embarcando para o Sul.

por aviso de 15 de janeiro de 1819, foi removido para atuar em comissão na Província do Maranhão. Como 1.º Tenente graduado, declarou-se coadjuvar o Coronel Antônio Bernardino Pereira do Lago, do mesmo Corpo de Engenheiros. Voltou a 7 de setembro de 1825. Nesta missão, Guillobel desenhou quatro mapas e cartas, levantados pelo Coronel A. B. Pereira do Lago: "Mapa da Ilha de São Luiz do Maranhão", "Mapa da arte da Costa do Maranhão...", "Carta Geral da Província do Maranhão..." (estas em 1820), e "Nova Carta Reduzida da Costa da Província do Maranhão..." (em 1821).

o regressar, passou a trabalhar na comissão do levantamento da carta topográfica da Província do Rio de Janeiro. Desta época, conhece-se uma planta do Morro do Castelo, desenhada em 1826, e vista por Francisco Marques dos Santos.

formou-se Capitão graduado em outubro de 1826. Matriculou-se na Academia das Belas-Artes, como aluno extraordinário de Arquitetura civil, em 26 de março de 1827.

for the garrison. Joaquim Cândido with an order for him to appear in court, but could not find him, learning that he had gone to Brazil in the company of His Royal Highness."

Joaquim Cândido Guillobel decided to take up a military career and enlisted on 17 December 1811, according to his official service record, which was sent to the War Office and filed in the Office of the Corps of Engineers. He was, at that time, 24 years old. The same day he was promoted to the rank of Second Lieutenant and appointed to exercise the functions of draughtsman in the Military Archives. He climbed steadily in the service, finally reaching the rank of Colonel (reid.) in the Imperial Corps of Engineers.

He was attached to the King's Own Royal Volunteer Division in 1816, as adjutant to Lieutenant-Colonel Francisco Antônio Raposo, then embarking for the South of Brazil.

By an order of 15 January 1819 he was transferred to the Province of Maranhão, there to take up an active commission. With the rank of First Lieutenant he declared himself ready to go and assist Colonel Antônio Bernardino Pereira do Lago, of the same Corps of Engineers. He returned on 7 September 1825. On this mission, Guillobel drew four maps prepared by Colonel Pereira do Lago: "Map of the Island of São Luiz do Maranhão", "Map of Part of the Coast of Maranhão...", "General Map of the Province of Maranhão..." (these three in 1820), and the "New Small Map of the Coast of the Province of Maranhão..." (in 1821).

On his return he started work with a commission appointed to draw up a topographical map of the Province of Rio de Janeiro. From this period is known a plan of the Castle Mount (Morro do Castelo) in Rio, drawn by Guillobel in 1826, and seen by Francisco Marques dos Santos.

He was promoted to Captain in October 1826. On 26 March the following year he enrolled in the Academy of Fine Arts as a student

extraordinary of Civil Architecture.

On 16 February 1829 he was appointed to undertake draughtsman's duties in the Military Archives.

By an order of 23 November 1832 he was designated assistant to Colonel Manuel de Oliveira in measuring and demarcating shorelands. The

following year this same colonel was a member of a commission charged with drawing up a plan of the new building for the House of Correction in Rio de Janeiro. According to Francisco Marques dos Santos, it was

Guillobel who drew the plan of the land set aside for that institution, in what is today Rua Frei Caneca.

In 1835 Guillobel succeeded Colonel Manuel José de Oliveira in the post of Inspector of Public Works.

By a decree of 2 January 1834 he became assistant to the Professor of Drawing at the Military Academy of Rio de Janeiro, and two years later

was himself given the Chair of Descriptive Drawing and Military

Architecture at the Imperial Military Academy in succession to António José do Amaral, who was retiring after holding the professorship for 26 years. Guillobel held this post until 17 September 1852, when he too

retired.

It is now as professor at the Military Academy that Guillobel's real activity in connection with various public works in the city of Rio de Janeiro

begins. Besides designing the new public fountain in the Cartoca square (Largo da Cartoca), he collaborated on such works as the Senate

Chamber, the Order of Penitence Hospital, the Asylum, and the Mercy Hospital (Santa Casa da Misericórdia). However, his greatest project, the

plan for the Imperial Palace at Petrópolis, was only to come into being after his retirement from the Military Academy, when he went to live

in Petrópolis.

There have been three public fountains in the Largo da Cartoca at

Foi nomeado para as tarefas de desenho do Arquivo Militar em 16 de

fevereiro de 1829.

Por aviso de 23 de novembro de 1832, foi designado auxiliar do Coronel

graduado Manuel José de Oliveira na medição e demarcação dos terrenos de marinha. No ano seguinte, esse mesmo Coronel faria parte da

comissão encarregada de levantar a planta do novo edifício da Casa de Correção. Guillobel desenhou, então, a planta do terreno destinado

aquela instituição, na atual Rua Frei Caneca, segundo informa Francisco Marques dos Santos.

Joaquim Cândido Guillobel substituiu, em 1835, o Coronel Manuel José de Oliveira no cargo de Inspetor das Obras Públicas.

Ajudante do Professor de Desenho da Academia Militar da Corte, por decreto de 2 de janeiro de 1834, veio, dois anos mais tarde, a ser

efetivado como Professor da Cadeira de Desenho Descritivo e de Arquitetura Militar da Academia Militar, substituindo a António

José do Amaral, aposentado após 26 anos de professorado. Guillobel veio a ser jubilado neste cargo de lente de desenho em 17 de setembro

de 1852.

Agora, professor da Academia Militar, começa a participação efetiva de Joaquim Cândido Guillobel, como arquiteto, em diversas obras públicas

da cidade do Rio de Janeiro. Além de projetar o novo Chatariz da Cartoca, colaborou em obras como a Câmara dos Senadores, a Ordem da

Penitência, o Hospício de Alienados e a Santa Casa da Misericórdia. Entretanto, o seu maior projeto, o do Palácio Imperial de Petrópolis, só se

realizaria após sua reforma do cargo de professor da Academia Militar, quando se transferiu para aquela cidade.

O Largo da Cartoca já viu, em sua história, três chatarizes. O mais

recente, que foi demolido em 1926, fora projetado por Guillobel em 1829. Iniciaram-se as obras em princípios de março de 1832. A 3 de abril



different times. The most recent one, demolished in 1926, was designed by Guillobel in 1829. Work on it began early in March 1832. By 3 April 1834 the tank and basin for one-third of the spouts were ready. The fountain was completed in 1842. Manuel de Araújo Porto Alegre, in an undated manuscript, refers to the work on the aqueduct and states that the design for the fountain had been made by Engineer Guillobel and that it "had been spoiled by the constructor, who knew nothing of architecture." There is also a reference to the work in José Albano Cordeiro's article "The Old and New Public Fountains in the Largo da Carioca": "I have been informed that Senhor Guillobel had modified the original plan, and in a very agreeable manner... Unfortunately, this distinguished engineer was not employed as he deserved to be: if he had been given charge of the construction to the end, I am certain that we should have had a fountain worthy of perpetual remembrance." In November 1836 Guillobel received instructions on the modifications to be carried out on the hall of the Senate Chamber. In 1841 he presented to the Third Order of St. Francis of Penitence his proposal for drawing up a topographical plan of the lands belonging to the Order, on which would be marked all the streets with their alignments and all the buildings in them. The same year it was also resolved to produce a new register for land charters and title deeds. This book contains four drawings which are probably by Guillobel, and entitled *Facade of the Church, Facade of the Hospital, the Prawn Chapel*, and *Coat of Arms of the Order*; this last at the beginning. Later, during the administration of 1843, it was resolved to "help with the work of Engineer Guillobel in measuring and surveying the lands belonging to the Order on St. Anthony's Hill, carrying out the final stages of work on the Catacumbas Chapel, completing it if possible, and starting work on repairing the Warehouse on the shore." The Asylum for the Insane, also known as the Dom Pedro II Asylum and

de 1834 estavam prontos o tanque e a caixa correspondente à terça parte das bicas. Deu-se por terminada a obra em 1842. Manuel de Araújo Porto Alegre, num manuscrito sem data, referindo-se às obras do aqueduto, afirma que o desenho do chafariz da Carioca era de autoria do Engenheiro Guillobel, que fora "estragado pelo executor, que nada sabia de arquitetura". Do mesmo modo, encontra-se no artigo de José Albano Cordeiro, "O velho e o novo chafariz da Carioca": "Segundo nos foi comunicado, o senhor Guillobel tinha modificado o primeiro plano e de uma maneira agradável... Infelizmente este distinto engenheiro não tem sido aproveitado como cumprta; se fosse ele o encarregado de tal construção até o fim, estamos certos que teríamos um chafariz digno de lembrança eterna." Em novembro de 1836 Guillobel recebeu instruções sobre as modificações a serem feitas na sala da Camara dos Senadores. Em 1841, o eminente arquiteto apresenta à Ordem Terceira de São Francisco da Penitência a proposta de levantar a planta topográfica dos terrenos pertencentes à Ordem, em que seriam designadas todas as ruas com suas direções e todos os prédios que nelas se achassem construídos. Por outro lado, no mesmo ano, ficou deliberada a execução de um novo livro do Tombo, no qual se encontram quatro desenhos, provavelmente de autoria de Guillobel: *Frontispício da Igreja, Frontispício do Hospital, Capela da Prawnha*, bem como o *Brasão da Ordem*, na abertura do referido livro. Mas tarde, na administração de 1843, foi determinado "coadjuvar os trabalhos do Engenheiro Guillobel para levar este ao fim a medição e verificação dos terrenos da Ordem, na barreira de Santo Antônio, dar acabamento à Capela das Catacumbas, concluindo estas sendo possível, e dar principio ao conserto do Trapiche." O Hospício de Alienados ou de D. Pedro II, atual prédio da Retórica da Universidade Federal do Rio de Janeiro, foi projetado por Domingos Monteiro, e o plano, modificado pelo Engenheiro José Maria Jacinto

Rebelo. Iniciaram-se as obras em 1842 e foi inaugurado a 30 de novembro de 1852. A colaboração de Guillobel foi apenas no desenho do majestoso pórtico central.

O Hospital da Santa Casa da Misericórdia foi também projetado e construído por Domingos Monteiro e José Maria Jacinto Rebelo. Inaugurou-se a 30 de junho de 1852. Moreira de Azevedo, em sua obra *O Rio de Janeiro*, cita: "Coroando a parte central do edifício, eleva-se o zimbório com uma lanterna octógona, sustentando uma cruz, o qual foi executado pelo risco do Engenheiro Joaquim Cândido Guillobel; porém convém observar que parece-nos baixo em relação à largura e extensão do monumento."

Guillobel foi nomeado, a 29 de janeiro de 1844, membro da comissão encarregada de examinar a planta da cidade do Rio de Janeiro. Logo após, por um aviso de 16 de março, era integrado em outra comissão que estudaria as providências mais convenientes para o abastecimento de água potável desta cidade.

Guillobel era o responsável pelos exercícios práticos dos alunos da Escola Militar, nomeado por aviso de 20 de dezembro de 1844. Seu último encargo no Exército, por outro aviso de 1 de agosto de 1847, foi o de levantar a planta da Praia Vermelha e circunvizinhanças, em continuação da que levantara por parte da Santa Casa da Misericórdia. Em setembro de 1852, com 65 anos de idade, requereu sua reforma de acordo com a lei. Examinado pela Junta Militar de Saúde no Quartel-General, foi julgado incapaz de todo o serviço de armas "por sofrer de catarata no olho esquerdo, catarro crônico e erisipela nas pernas, principalmente a esquerda." Assim, foi-lhe concedida a reforma como Coronel de Primeira Linha do Corpo de Engenheiros, por carta patente de D. Pedro II, a 8 de novembro de 1852.

Porém, não termina aqui a carreira deste grande arquiteto. Joaquim

which is today the building housing the Rectory of the Federal University of Rio de Janeiro, was designed by Domingos Monteiro, the plan subsequently being modified by Engineer José Maria Jacinto Rebelo. Construction was begun in 1842 and the building was inaugurated ten years later, in 1852. Guillobel's collaboration was confined to the design for the majestic central portico.

The Mercy Hospital of Rio de Janeiro (the Santa Casa da Misericórdia) was also designed and constructed by Domingos Monteiro and José Maria Jacinto Rebelo, being opened on 30 June 1852. Moreira de Azevedo, in his book *Rio de Janeiro*, says: "Crowning the central section of the edifice rises the dome with an octagonal lantern supporting a cross, executed to the design of Engineer Joaquim Cândido Guillobel; however, it should be noted that it appears to be low in relation to the length and breadth of the building."

On 29 January 1844, Guillobel was appointed member of a commission set up to examine the plan of the city of Rio de Janeiro. Shortly afterwards, by a communication dated 16 March, he was made member of another commission that was to study the most suitable measures for supplying the city with drinking water.

A further communication of 20 December the same year informed Guillobel that he had been given charge of the practical exercises for students at the Military School. His last duty in the Army, by another communication dated 1 August 1847, was to draw up a plan of the Fort on Praia Vermelha and the surrounding area, in continuation of the one he had drawn up for the Santa Casa da Misericórdia.

In September 1852, having reached the age of 65, Guillobel made a formal request for retirement, in accordance with the law. Examined by the Military Health Board at Headquarters, he was found incapable of all service under arms, since he "was suffering from cataract in the left eye,

had chronic catarrh, and erysipelas in the legs, particularly in the left one." He was accordingly granted his retirement as First-Line Colonel of the Corps of Engineers, by letters patent of Dom Pedro II on 8 November 1852.

However, this did not mean the end of the great architect's career. He had been living in Petrópolis since the previous December. For several days he stayed at the Hotel Bragança, and then moved to Nassau Row (opposite the bridge which gives on to Rua Monte Caseros), where he lived until January 1855. It was during this period that the greatest of his architectural works was executed: the construction of the Imperial Palace at Petrópolis. Thanks to the research carried out by Guilherme Auler and published in the *Tribuna de Petrópolis* (19/9/1956) and in the review

*Vozes de Petrópolis* (August 1952), it can be confirmed that the work of building the central body of the palace, with its several floors, and the left wing was carried out in accordance with the plans and designs made by Guillobel. Thus it was that the Superintendent of the Imperial Colony of Petrópolis, Colonel José Maria Jacinto Rebelo, could report: "Work on the Imperial Palace at Petrópolis is complete. It was reserved for your administration to conclude the work which you began and whose first stone was laid on 18 July 1845... I have always followed the designs and plans of Senhor Guillobel, whether approved in every detail or modified by superior judgement."<sup>6</sup> Only one modification was carried out by Superintendent Rebelo: that was on the ceiling of the ballroom (or music room), whose stucco ornamentation was not done to Guillobel's designs as he took too long to deliver them. The plan of the main staircase was also probably Guillobel's, as Auler concludes.

In July 1856, Guillobel received a bounty of 500\$000 (500 mil-réis) for his part in the construction of the palace. Emperor Dom Pedro II himself had already sent him a letter on 22 June 1854 thanking him for his "good services rendered with such praiseworthy zeal, devotion and

Cândido Guillobel passara a residir em Petrópolis, desde dezembro do ano anterior. Hospedara-se, durante alguns dias, no Hotel Bragança,

passando, depois, a residir no Quarteirão Nassau (destronite à ponte que desemboca na Rua Monte Caseros) até janeiro de 1855. É neste período que surge a maior de suas obras arquitetônicas: a construção do Palácio Imperial de Petrópolis. Graças às pesquisas de Guilherme Auler, publicadas na *Tribuna de Petrópolis* (19-9-1956) e na revista *Vozes de Petrópolis* (agosto de 1952), pode-se confirmar que os trabalhos da

construção do corpo central assobradado e da ala esquerda obedeceram aos planos e desenhos desse artista. Assim é que o Superintendente da Imperial Colônia de Petrópolis, Coronel José Maria Jacinto Rebelo, A

declara: "Esta terminada a obra do Imperial Palácio de Petrópolis. A administração de V. Ex.<sup>a</sup> estava reservado concluir a obra que V. Ex.<sup>a</sup> principiou e cuja primeira pedra foi lançada no dia 18 de julho de 1845... Segui sempre os desenhos e plantas do Sr. Guillobel, aprovados no todo ou modificados por um juízo superior." "Uma única modificação foi realizada pelo Superintendente Rebelo no teto da sala de baile, também chamada de música, cujos ornatos de estuque não foram os projetados por Guillobel porque o mesmo demorara a entregar os desenhos.

Provavelmente, a planta da escada principal foi obra também de Joaquim Cândido, como chega à conclusão Guilherme Auler.

Em julho de 1856, J. C. Guillobel recebeu da Mordomia da Casa Imperial um prêmio de gratificação de 500\$000 por sua atuação nas obras do Palácio. O próprio Imperador, D. Pedro II, enviara-lhe uma carta, datada de 22 de junho de 1854, agradecendo "os bons serviços por V. S.<sup>a</sup> prestados com o mais louvável zelo, dedicação e desinteresse na execução dos trabalhos da construção e embelezamento do Palácio de Petrópolis, formulando as plantas e modelos com os mais minuciosos detalhes...".

Entretanto, a atuação de Guillobel em Petrópolis não se limitou apenas às obras do Palácio. Projctou o Colegió Kopke, oficialmente chamado

disinterestedness in carrying out the work of constructing and embellishing the Palace of Petrópolis, drawing the plans and the models in the most minute detail..."

Guillobel's activity in Petrópolis was not, however, limited to work on the palace. Before going to live there, he had already designed the Colégio Kopke, officially named Colégio of Petrópolis. It was built by Engineer Guilherme Kopke, as can be seen from the photographs of the construction plans,<sup>7</sup> and inaugurated on 1 January 1850.

Guillobel likewise designed the bridge over the River Piabanha opposite Rua Monte Caseros. This was in 1853, and construction was completed two years later, on 29 May 1855, by Superintendent José Maria Jacinto Rebelo.

Yet another work planned by Guillobel was the new public fountain in the Municipal Square (today called Praça Visconde de Mauá). Begun on 10 May 1855, it was completed on 2 December the same year.

Finally, on 5 October 1855, Guillobel was appointed Honorary Professor of Accessory Sciences relating to Applied Mathematics at the Imperial Academy of Fine Arts.<sup>8</sup>

Guillobel was twice married. His first wife, whom he wed in 1810, was a Brazilian woman, Dona Alexandrina Luiza. She bore him three children. Left a widower, he married again, the wedding taking place in Rio de Janeiro on 28 November 1827. His new wife was Maria Bernarda de Medeiros, who subsequently adopted the name of Maria Cândida Guillobel. From this marriage issued nine children, the last but one of whom was to become a famous name in the Brazilian Navy - Admiral José Cândido Guillobel, Minister of the Supreme Military Tribunal. Another member of the family is Admiral José Cândido's son Renato de Almeida Guillobel, who kindly furnished data concerning his grandfather. As Admiral Renato de

Colégio de Petrópolis, antes de residir nesta cidade. Deu-se a inauguração em 1.º de janeiro de 1850. Foi construído pelo engenheiro Guilherme Kopke, conforme se pode constatar pelas fotografias dos projetos de construção.<sup>7</sup>

Do mesmo modo, projetou, em 1853, a ponte do rio Piabanha, em frente à Rua Monte Caseros, cuja construção foi terminada em 29 de maio de 1855 pelo Superintendente José Maria Jacinto Rebelo.

Outra obra planejada pelo Coronel Guillobel foi o novo chafariz da Praça Municipal (atual Praça Visconde de Mauá). Iniciou-se a 10 de maio de 1855 e deu-se por concluída a 2 de dezembro do mesmo ano.

Finalmente, J. C. Guillobel foi nomeado, a 5 de outubro de 1855, Professor honorário da seção de ciências acessórias na parte relativa às matemáticas aplicadas da Imperial Academia das Belas-Artes.<sup>8</sup>

Joaquim Cândido Guillobel casou-se, pela primeira vez, em 1810, com uma senhora brasileira, D. Alexandrina Luiza, com a qual teve três filhos. Tendo ficado viúvo, casou-se novamente, no Rio de Janeiro, a 28 de novembro de 1827, com Maria Bernarda de Medeiros que, depois de casada, adotou o nome de Maria Cândida Guillobel. Deste consórcio nasceram nove filhos. O penúltimo foi uma grande figura da nossa Marinha — o Almirante José Cândido Guillobel, Ministro do Supremo Tribunal Militar, cartógrafo, geógrafo e geodesta. Outro membro da família, filho de José Cândido Guillobel, graças ao qual foi possível obter-se alguns dados sobre o seu avô, é o Almirante Renato de Almeida Guillobel, viúto saliente da nossa Armada, onde exerceu importantes cargos, principalmente o de Ministro da Marinha no governo de Getúlio Vargas.

Joaquim Cândido Guillobel faleceu, no Rio de Janeiro, a 13 de fevereiro de 1859, sendo sepultado, no dia seguinte, no Cemitério de São João Batista. Era Oficial da Ordem da Rosa e Cavaleiro das Ordens de Cristo e

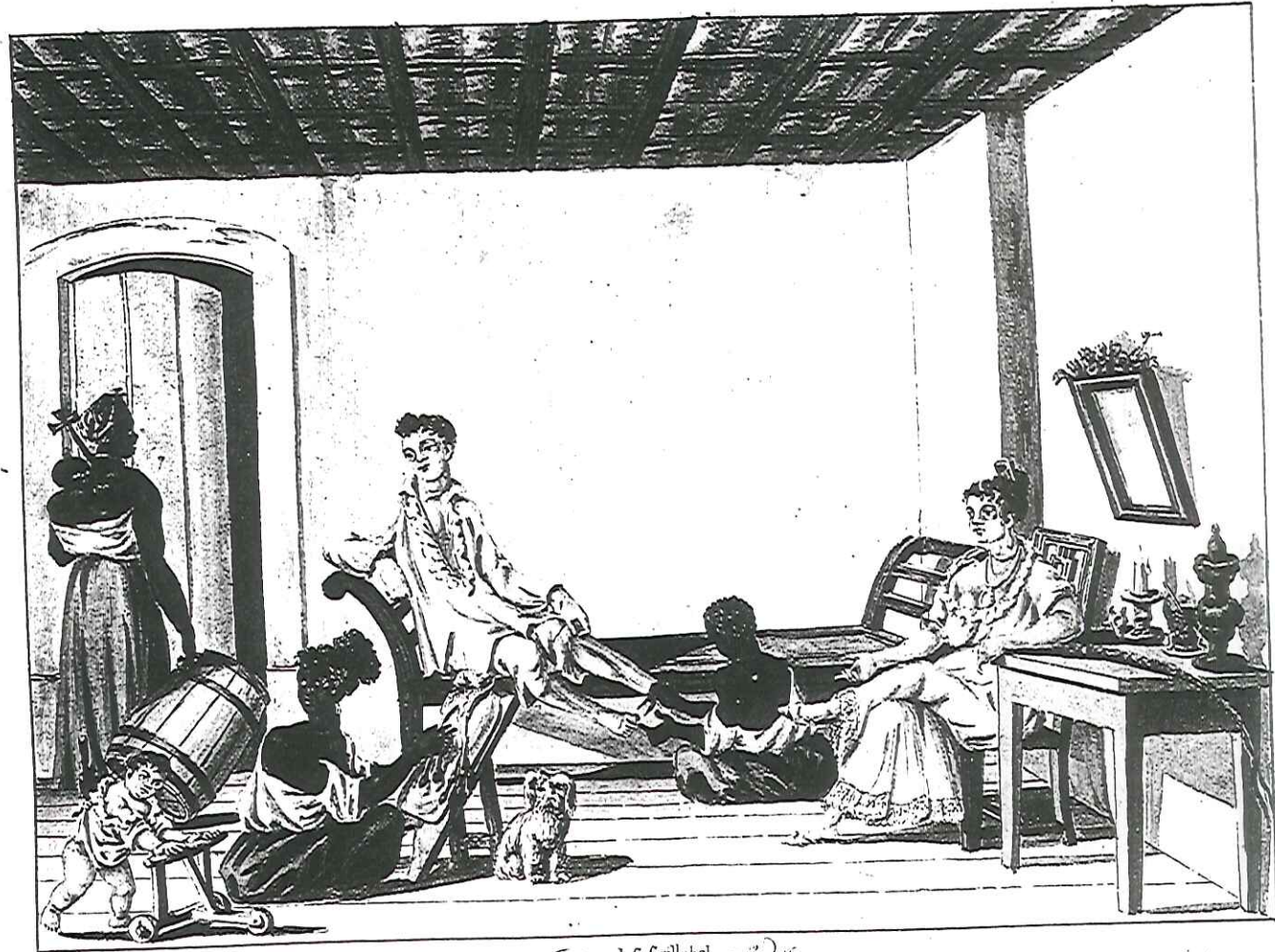
Imperial do Cruzeiro. Foi, também, sócio correspondente do Instituto Histórico e Geográfico Brasileiro.

Almeida Guillobel, he too is a distinguished figure in the Brazilian Navy, in which he has held a number of important posts, particularly that of Minister of Marine in the government of Getúlio Vargas.

Joaquim Cândido Guillobel died in **Rio de Janeiro on 13 February 1859** and was buried the following day in the cemetery of St. John the Baptist. He was an Officer of the Order of the Rose, and Knight of the Order of Christ and of the Imperial Order of the Southern Cross. He was also a corresponding member of the Brazilian Historical and Geographical Institute.

- <sup>1</sup> Arquivo Nacional - *Registro de Estrangeiros 1808-1822*, Rio de Janeiro, 1960, Col. 372, Livro I, fl. 12.
  - <sup>2</sup> Doc. Arquivo Nacional n.º 5.444, Cx. 1.745 - A.
  - <sup>3</sup> Alfredo Galvão - "Alunos Matriculados da Academia", em *Arquivos*, n.º 8, 1962, pág. 114.
  - <sup>4</sup> *Ostensor Brasileiro*, Tomo I, 1845-46, págs. 275-77.
  - <sup>5</sup> Herculano G. Mathias - *Suplemento da "Notícia Histórica" da Venerável Ordem Terceira de São Francisco da Penitência (1922-1961)*, Rio de Janeiro, 1961.
  - <sup>6</sup> Ofício n.º 227, de 8 de janeiro de 1857.
  - <sup>7</sup> Arquivo do Museu Imperial: For. I - 5 - 2 - 1 - 2, n.ºs 30 e 31.
  - <sup>8</sup> Arquivo Nacional - Seção Ministerios: I - E7 - 128 - Pac. I. Informação gentilmente a nós fornecida pelo Prof. Donato Mello Júnior.
- <sup>1</sup> National Archives - *Registro de Estrangeiros 1808-1822*, Rio de Janeiro, 1960, col. 372, Book I, fol. 12.
  - <sup>2</sup> National Archive Documents no. 5,444 Cx. 1,745-A.
  - <sup>3</sup> Alfredo Galvão "Alunos Matriculados da Academia", in *Arquivos* no. 8, 1962, p.114.
  - <sup>4</sup> *Ostensor Brasileiro*, vol. I, 1845-46, pp.275-7.
  - <sup>5</sup> Herculano G. Mathias *Suplemento da "Notícia Histórica" da Venerável Ordem Terceira de São Francisco da Penitência (1922-1961)*, Rio de Janeiro, 1961.
  - <sup>6</sup> Official Communication (Ofício) no. 227, 8 January 1857.
  - <sup>7</sup> Archives of the Imperial Museum: Phot. I - 5 - 2 - 1 - 2, nos. 30 and 31.
  - <sup>8</sup> National Archives, Ministeries Section: I - E7 - 128 - Pac. I. Information kindly supplied by Professor Donato Mello Júnior.

Guillobel 1814



Capítulo de Natural por J. C. Guillobel. no. 10 de la serie en 1814.

1814

Not on website

BUT NOTE date of drawing -

Jan 1814



*Copiado do Natural por J. C. Guillobe! no Rio de Janeiro em 1814.*

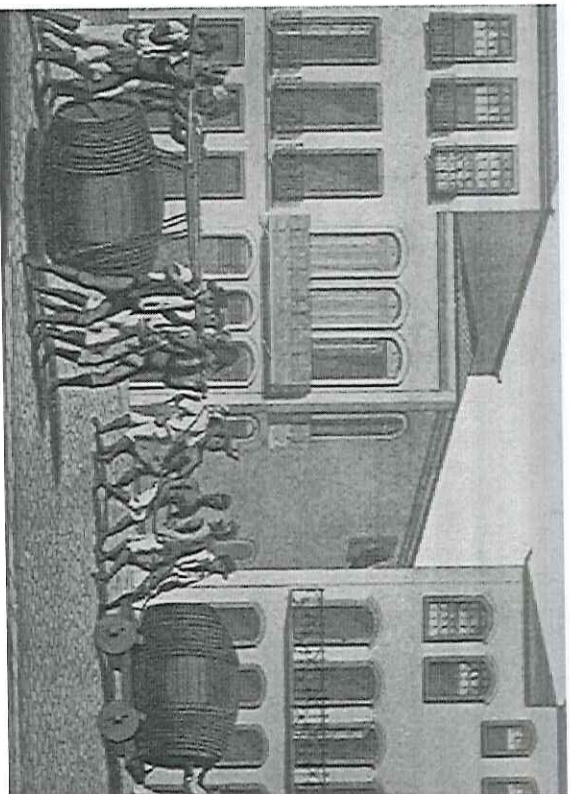
1814



*Copiado do Natural por J. C. Guillobe! no Rio de Janeiro em 1814.*

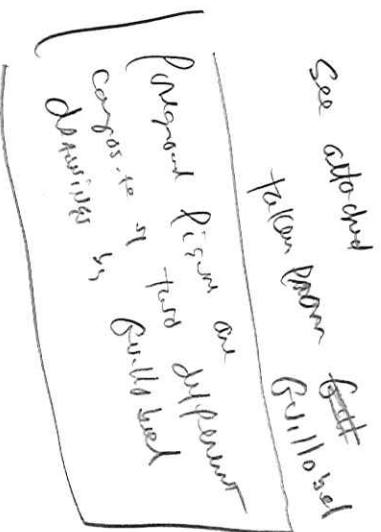
1814

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

*Urban Porters, Rio de Janeiro, Brazil, 1819-1820*

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

If you have additional information regarding this image, or corrections to the comments or source sections, please contact the authors. If interested in using this image, please consult Conditions of Use.

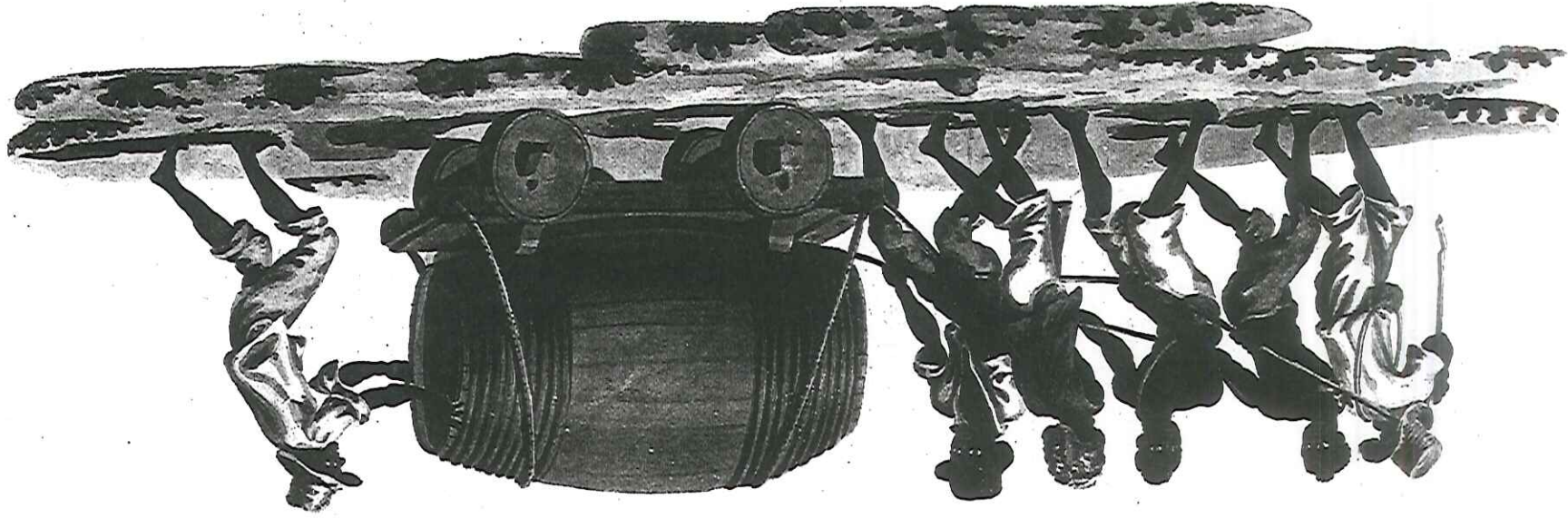


**Image Reference**  
vista06

**Source**  
Henry Chamberlain, Views and costumes of the city and neighborhood of Rio de Janeiro, Brazil, from drawings taken by Lieutenant Chamberlain, Royal Artillery, during the years 1819 and 1820, with descriptive explanations (London, 1822). The illustration shown here is taken from the Brazilian (Portuguese edition, *Vistas e costumes de cidade ardores do Rio de Janeiro em 1819 1820* (Livaria Kosmos, Rio de Janeiro 1943), p. 167 (plate 7 in the 1822 London edition). (Copy in University Florida Library, Gainesville)

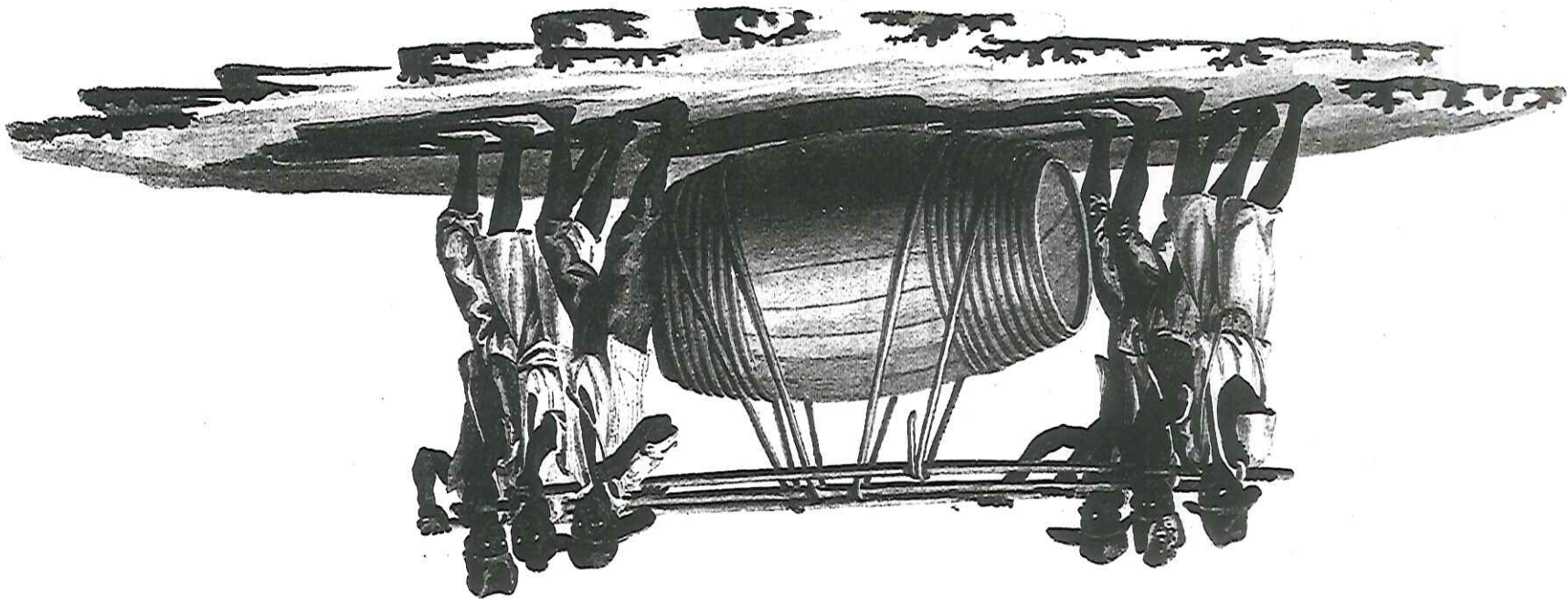
**Comments**  
Title, "Pretos de Ganho or Black Porters," depicts two ways in which wine and other heavy items are transported. The porters are "invariant slaves working for their masters, to whom they pay a fixed sum every evening upon their return home, keeping for themselves the overplus, any, of what they may have earned; and, at other times, after a bad day, making up the deficiency. Many families are entirely supported by slaves of this description. When the burthen is too great for one man, it is slung to one of these poles and thus carried by two to its place of destination; with still heavier loads, four, six, or even more, are called in . . . one of them generally bargains for the whole and acts as their leader . . . When all is ready they gently raise th burthen and each putting his hand on his neighbor's should for support, begin to move; to maintain the





Sci. Model

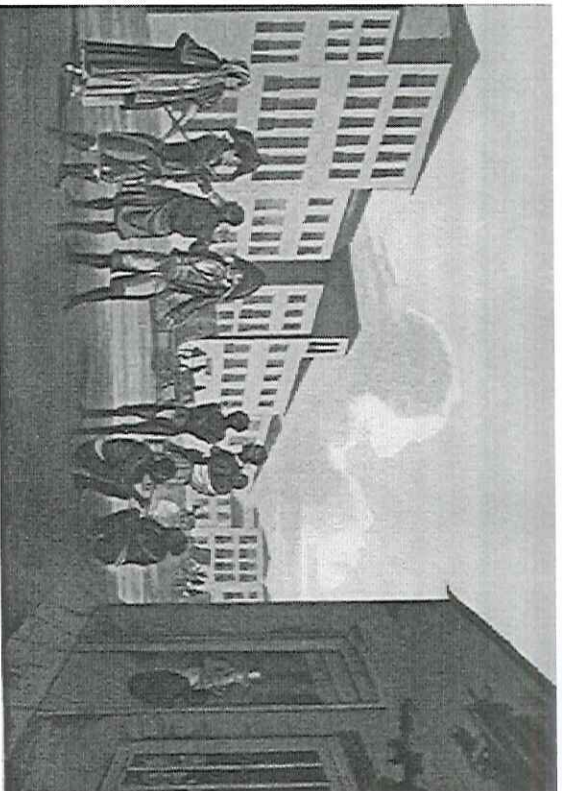
Se  
VISTA 06



Gen. Mosel

The Atlantic Slave Trade and Slave Life in the Americas

Slave Market, Rio de Janeiro, Brazil, 1819-1820



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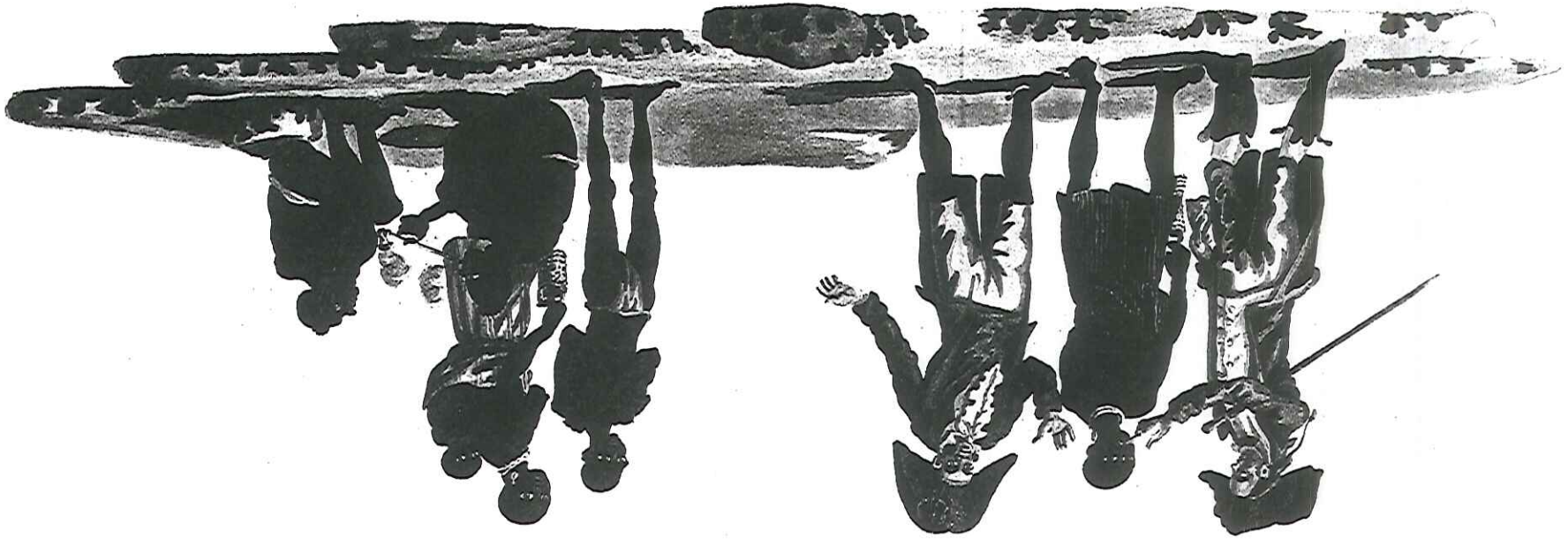
**Image Reference**  
 vista05

**Source**

Henry Chamberlain, Views and costumes of the city and neighborhood of Rio de Janeiro, Brazil, from drawings taken by Lieutenant Chamberlain, Royal Artillery, during the years 1819 and 1820, with descriptive explanations (London, 1822). The illustration shown here is taken from the Brazilian (Portuguese edition, *Vistas e costumes de cidade arredores do Rio de Janeiro em 1819 1820* (Livaria Kosmos, Rio de Janeiro 1943), p. 161 (plate 11 in the 1822 London edition). (Copy in University Florida Library, Gainesville)

**Comments**

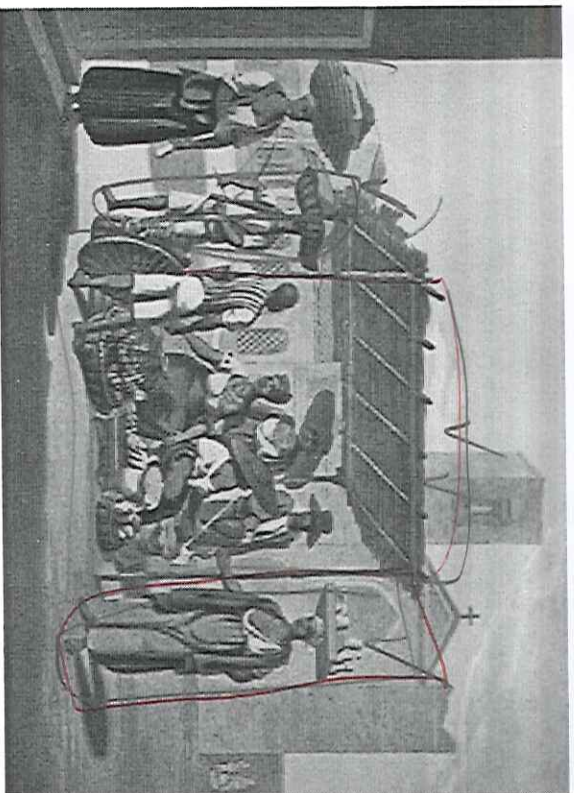
Titled, "The Slave Market." The author reports that in the northwest part of Rio, a street called "Vallongo, or Lon Valley, is where slaves are sold. "The lower parts of the houses are allotted for these unhappy beings, who sit huddled together in rows, one behind the other, waiting to be purchased. A keeper constantly walks about to keep order amongst them . . . . In the evenings they are allowed to sit at the door and in front of the house for the benefit of the air. Those that are indisposed are taken out to walk . . . . When a person is desirous of making purchase, he visits the different depots, going from one house to another, until he sees such as please him, who, upon being called out, undergo the operations of being felt and handled in various parts of the body and limbs, precisely after the manner of cattle in a market. They are made to walk, to run, to stretch their



USTRAS

Guillobel

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

*Market Stall and Market Women, Rio de Janeiro, Brazil, 1819-1820*

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.

best  
Gill Net et bord  
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#### Image Reference

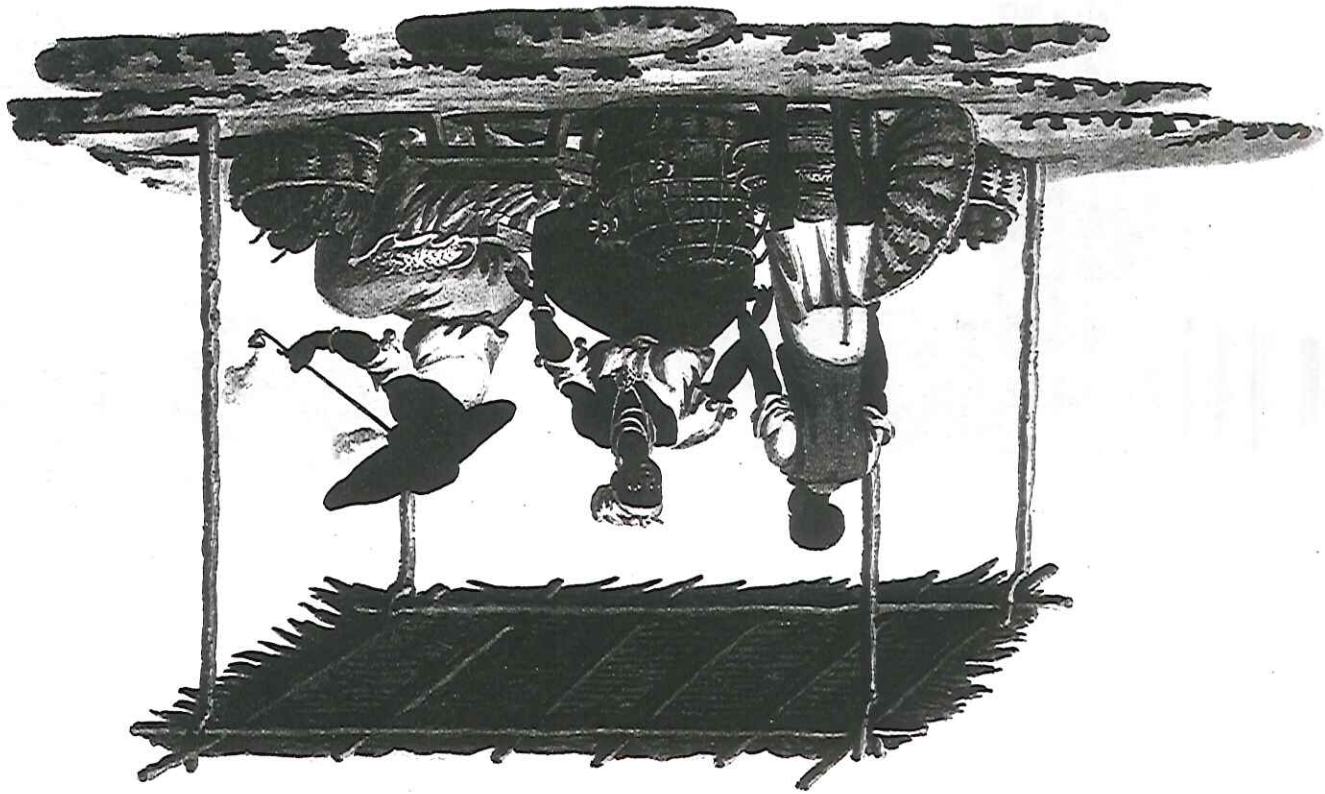
vista04

#### Source

Henry Chamberlain, Views and costumes of the city and neighborhood of Rio de Janeiro, Brazil, from drawings taken by Lieutenant Chamberlain, Royal Artillery, during the years 1819 and 1820, with descriptive explanations (London, 1822). The illustration shown here is taken from the Brazilian (Portuguese edition, *Vistas e costumes de cidade ardores do Rio de Janeiro em 1819 1820* (Livaria Kosmos, Rio de Janeiro 1943), p. 105 (plate 4 in the 1822 London edition). (Copy in University Florida Library, Gainesville)

#### Comments

The author writes that this type of stall is typical of those in the city. Consisting of four upright posts and covered with banana or sugar cane leaves, it is easily set up in the morning and taken down at night. These market stalls usually belong to free women of color who sell poultry, vegetables, root crops and corn; sometimes also bread and fried fish. Also shown (right) is a woman vendo with a tray holding wine and "cachac a kind of bad rum, the common spirit the country"; another woman (left) selling "milho or Indian corn". A black man, carrying a loaded basket on his head (second from left), is playing a "nadinba lungungo, an African musical instrument in the shape of a bow, with a wire instead of a string. A the end where the bow is held is fixe an empty calabash or wooden bowl. the manner of playing is very simple. The wire being well stretched is gent



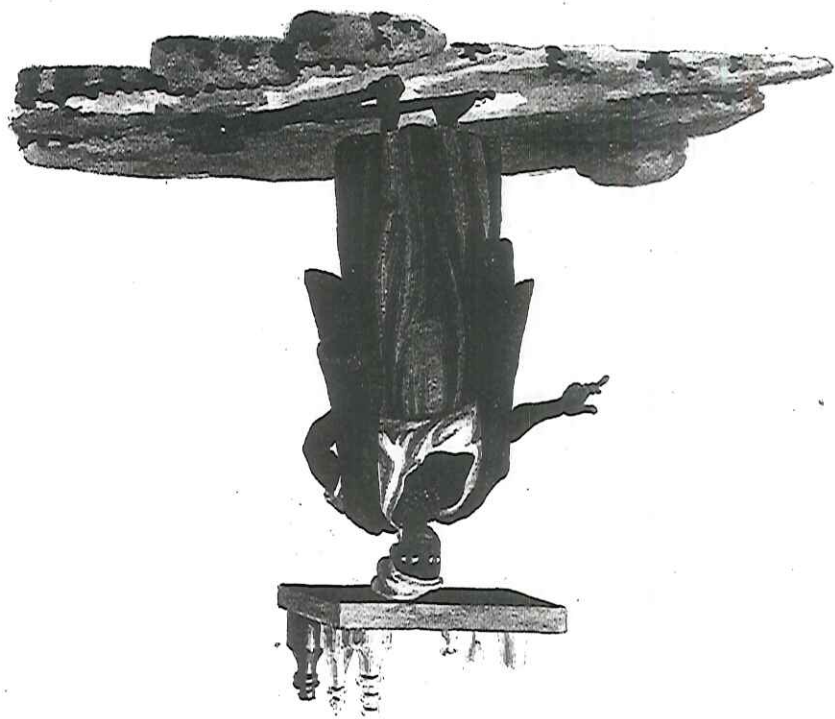
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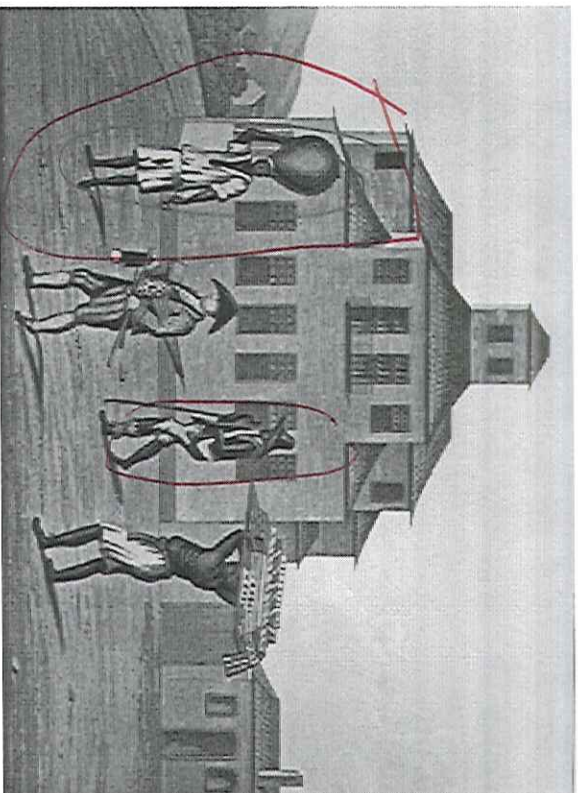




Vista 04



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

*Peddlers or Hawkers, Rio de Janeiro, Brazil, 1819-1820*

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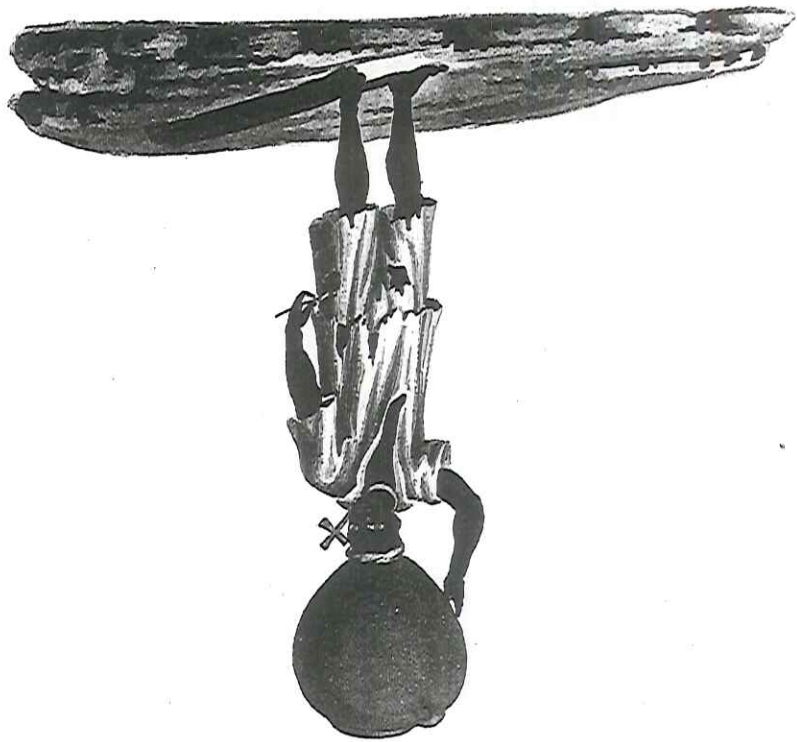
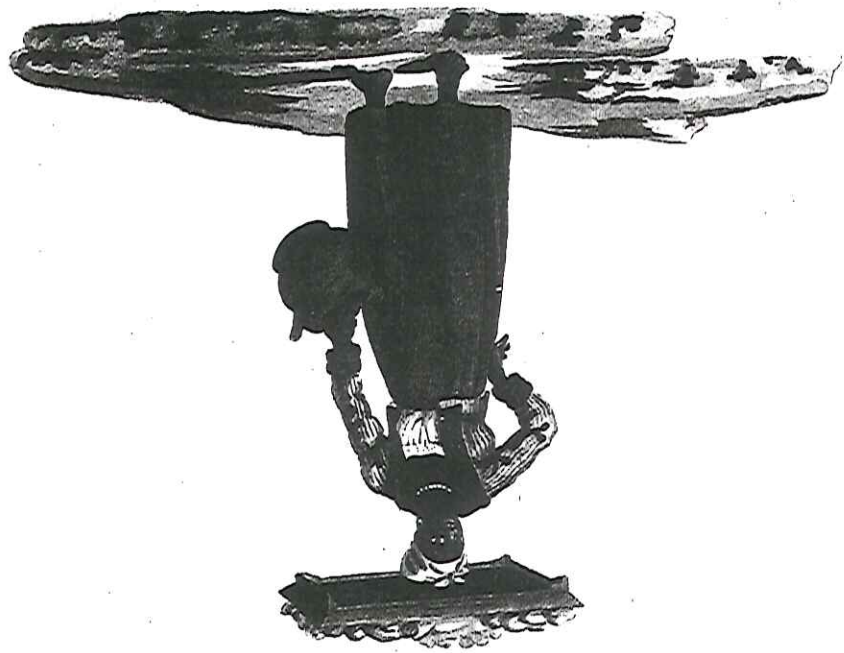
**Image Reference**  
vista03

**Source**

Henry Chamberlain, Views and costumes of the city and neighborhood of Rio de Janeiro, Brazil, from drawings taken by Lieutenant Chamberlain, Royal Artillery, during the years 1819 and 1820, with descriptive explanations (London, 1822). The illustration shown here is taken from the Brazilian (Portuguese edition, *Vistas e costumes de cidade ardores do Rio de Janeiro em 1819 1820* (Livaria Kosmos, Rio de Janeiro 1943), p. 95 (plate 34 in the 1822 London edition), (Copy in University Florida Library, Gainesville)

**Comments**

The author writes that "peddlers are very common at Rio... [however] they are rarely the carriers of their goods, but, furnished with an umbrella to protect themselves from the . . . sun, walk their accustomed rounds follow by a slave bearing a tray and sometimes a glass case, containing the . . . articles they have for sale." "T slave on the left, carrying a pot on hi head, is wearing an iron around is neck, as a prevention against his repeated running away; the iron is "intended to render it difficult for him make his way amongst the Bushes." The other man has leprosy, "a common disease of the country," and has a banana leaf tied around his leg this is considered useful in reducing the swelling (pp. 212-213).



U.S. #3



U.S. #3

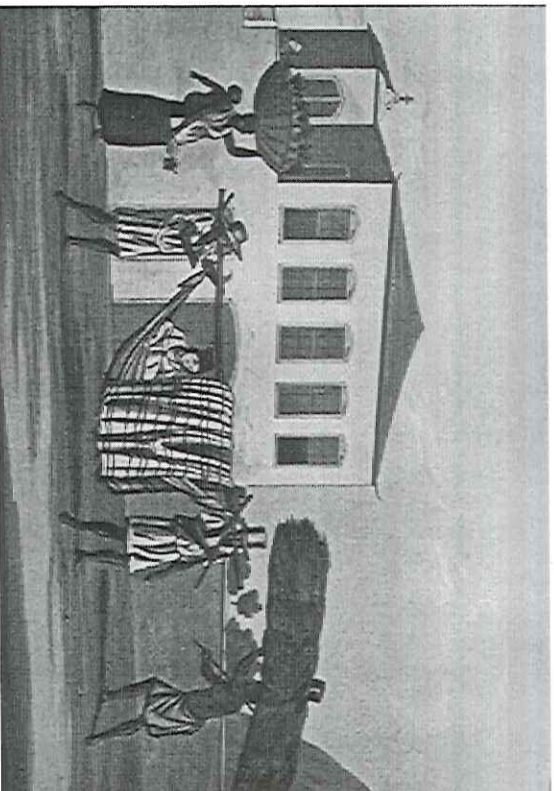
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VISTA #3



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

## Transporting a Covered Hammock, Rio de Janeiro, Brazil, 1819-1820



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The foreground figure in  
this image are  
copied from a drawing  
by Sergeant de Armas  
of the Guild School.

Image Reference  
vista02

#### Source

Henry Chamberlain, Views and costumes of the city and neighborhood of Rio de Janeiro, Brazil, from drawings taken by Lieutenant Chamberlain, Royal Artillery, during the years 1819 and 1820, with descriptive explanations (London, 1822). The illustration shown here is taken from the Brazilian (Portuguese edition, Vistas e costumes de cidade arredores do Rio de Janeiro em 1819 1820 (Livaria Kosmos, Rio de Janeiro 1943), p. 51 (plate 9 in the 1822 London edition). (Copy in University Florida Library, Gainesville)

#### Comments

Caption, called the "Rede" this "sort hammock," the author writes, is "usually made of cotton net, dyed of various colours and fringed, in which females, a little above the lower classes, are carried about by their slaves; it is furnished with a pillow to lean upon, and across the bamboo, from which it is suspended, is thrown covering or curtain fantastically stripe When the lady wishes to stop, the carriers plant their sticks in the ground and support the ends of the bamboo on the iron fork fixed at the end of ea for that purpose, until their mistress chooses to proceed." On the right, a male slave is carrying a load of "Cap or Guinea Grass" while on the left, th woman carrying her child is selling pineapples (pp. 202-203).

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② -

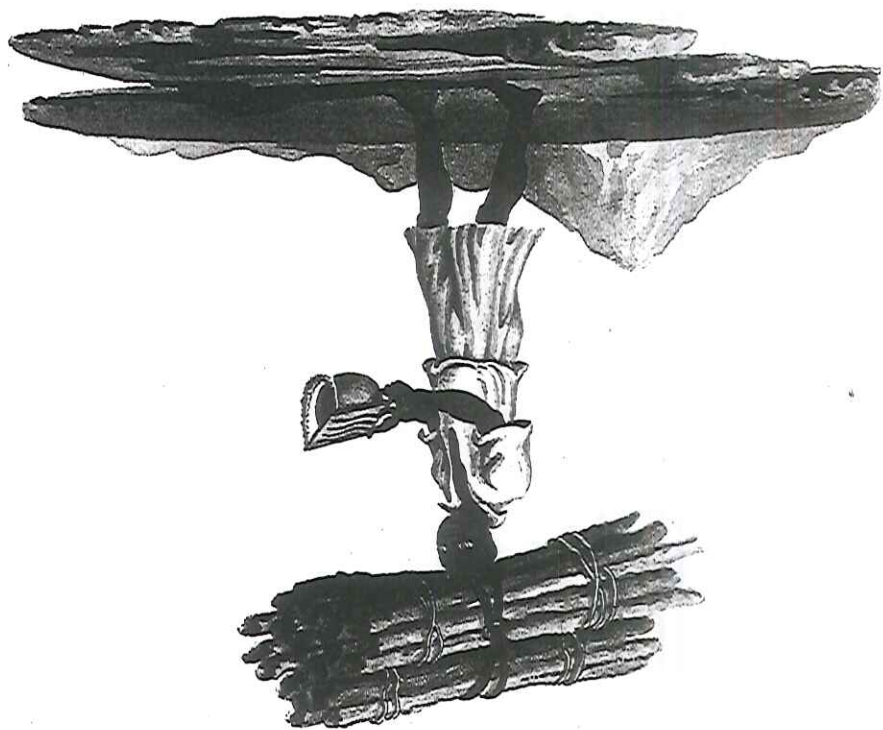
Spain

VISTAZO





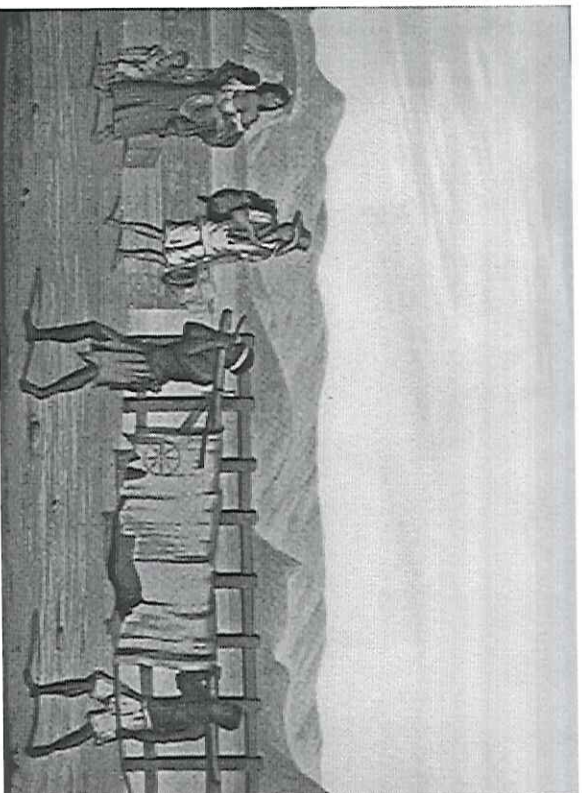
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## The Atlantic Slave Trade and Slave Life in the Americas

## Urban Funeral, Rio de Janeiro, Brazil, 1819-1820



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*Probably Bull-dog suit  
not in LDC copy*

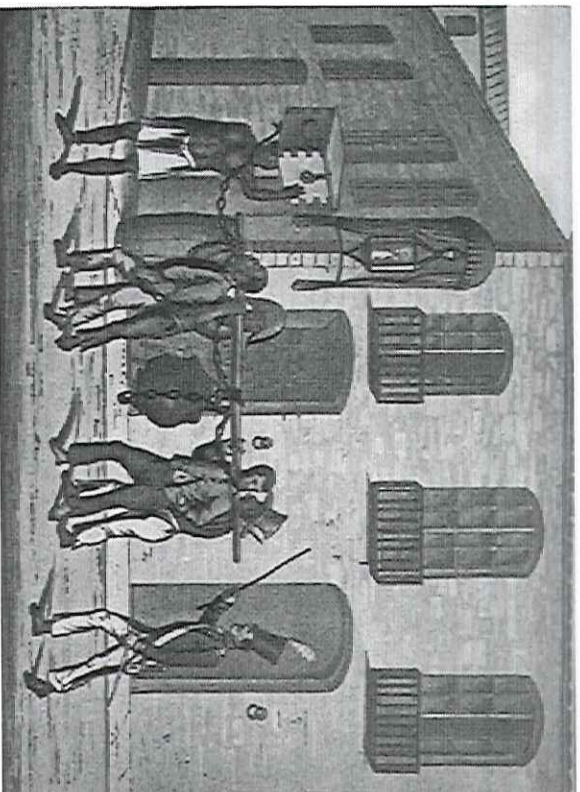
**Image Reference**  
vista08

**Source**  
Henry Chamberlain, Views and costumes of the city and neighborhood of Rio de Janeiro, Brazil, from drawings taken by Lieutenant Chamberlain, Royal Artillery, during the years 1819 and 1820, with descriptive explanations (London, 1822). The illustration shown here is taken from the Brazilian (Portuguese edition, Vistas e costumes de cidade arredores do Rio de Janeiro em 1819 1820 (Livaria Kosmos, Rio de Janeiro 1943), p. 183 (plate 24 in the 1822 London edition). (Copy in University Florida Library, Gainesville)

**Comments**  
Title, "Funeral of a Negro," shows how "dead Negroes are carried to the bur ground allotted for their interment. . . . The corpse is sewn up in a coarse bag, put into a hammock slung to a pole, and an old blanket flung over a It is thus carried to the grave, by two Negroes, without ceremony or mourners; a short prayer is then muttered over the body, and the eart is thrown in by one of the pole beare whilst the other with his feet and a heavy wooden stake, beats it down compactly over the body" (pp. 233-234). The people shown on the left a Amerindians.

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

## Jail Prisoners, Rio de Janeiro, Brazil, 1819-1820



**Image Reference**  
vista07

**Source**

Henry Chamberlain, Views and costumes of the city and neighborhood of Rio de Janeiro, Brazil, from drawings taken by Lieutenant Chamberlain, Royal Artillery, during the years 1819 and 1820, with descriptive explanations (London, 1822). The illustration shown here is taken from the Brazilian (Portuguese edition, Vistas e costumes de cidade arredores do Rio de Janeiro em 1819 1820 (Livaria Kosmos, Rio de Janeiro 1943), p. 177 (plate 35 in the 1822 London edition), (Copy in University Florida Library, Gainesville)

**Comments**

Title, "Food for Criminals," shows prisoners in the Rio jail taking "the daily pittance" of food for "their miserable brethren in Gaol." The man on the left carries a box containing bread or biscuit, while the iron pot suspended from the pole contains "the soup, meat, and vegetables." The "worst and most hardened" of the prisoners are "distinguished by irons round the leg, in addition to those on the neck" (pp. 232-233).

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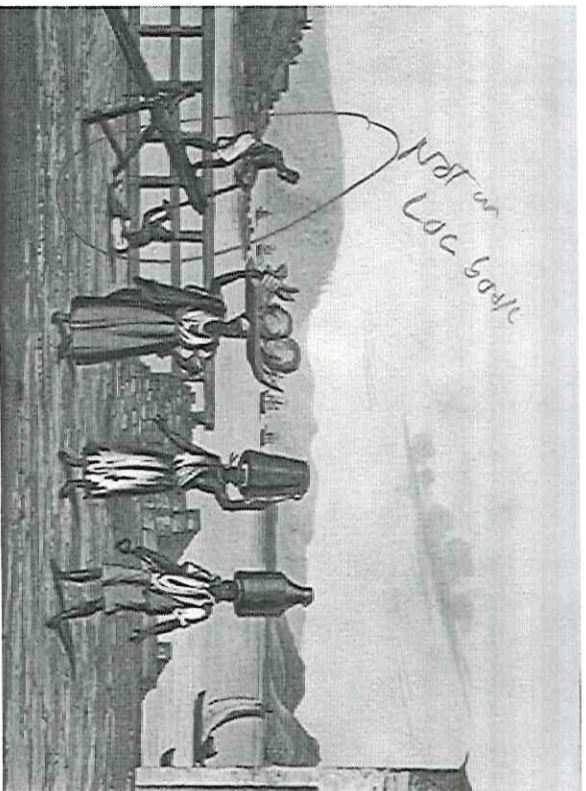
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in the CDC book*



Vok

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

Hawkers and Sawyers, Rio de Janeiro, Brazil, 1819-1820



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Sells a barrel  
Not in LDC book

Image Reference  
vista11

#### Source

Henry Chamberlain, Views and costumes of the city and neighborhood of Rio de Janeiro, Brazil, from drawings taken by Lieutenant Chamberlain, Royal Artillery, during the years 1819 and 1820, with descriptive explanations (London, 1822), plate 30. The illustration show here is taken from the (facsimile edition with biographical notes by Joaquim de Sousa Leao, published by Kosmos, Rio de Janeiro, 1974; printed in The Netherlands). (Copy in Widener Library, Harvard University)

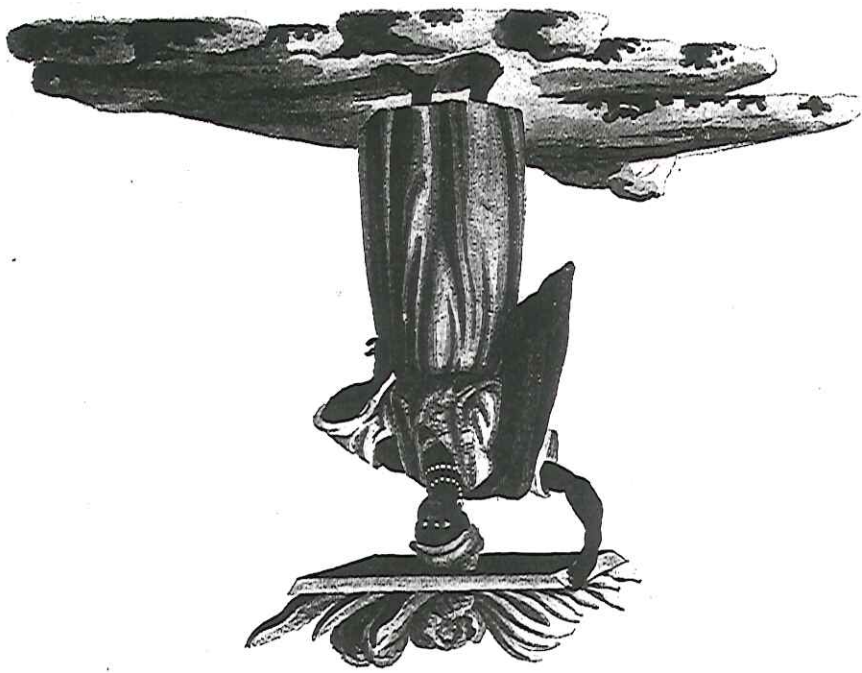
#### Comments

From right to left: man with tin can on his head is a milkman; the woman heading the pail sells water ("the iron round her neck showing that she is given to absenting herself in the woods"); and a woman who sells fruit in the left background, two men are sawing wood planks in the "usual manner": "When a log is to be cut. . . is securely fastened at about two-thirds of its length by a chain, beneath the vertex of a triangular frame; upon the projecting third, one of the Negroes places himself, the other leisurely taking his seat below. Thus disposed they commence their work with a sho narrow, powerless saw, generally stopping for a few seconds after every third stroke. . . . This may be taken a sample of the rude way in which labour of every sort is generally performed in this country; where it would almost seem that, provided the slave be kept constantly employed, the quantity of work done signifies little.

VISTA I

VISTA II





View II

Small



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

## Recently Arrived Enslaved Africans, Rio de Janeiro, Brazil, 1819-1820

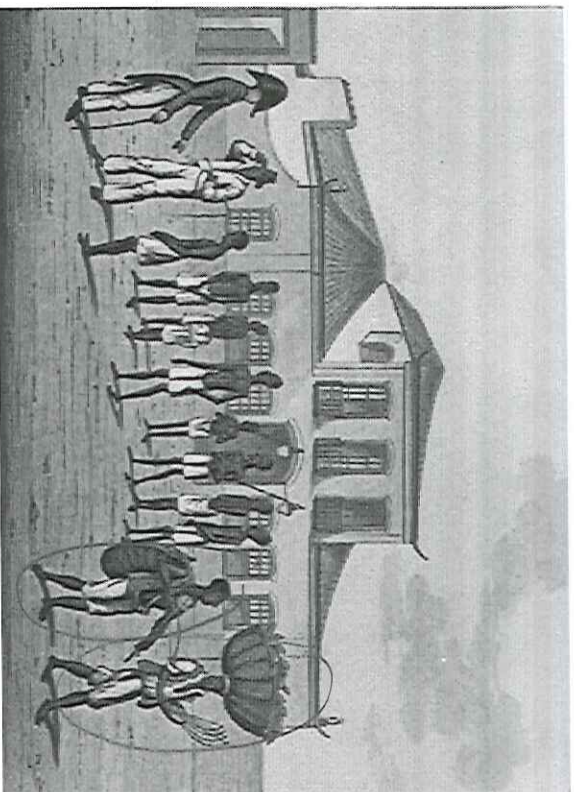


Image Reference  
vista10

#### Source

Henry Chamberlain, Views and costumes of the city and neighborhood of Rio de Janeiro, Brazil, from drawings taken by Lieutenant Chamberlain, Royal Artillery, during the years 1819 and 1820, with descriptive explanations (London, 1822), plate 29. The illustration show here is taken from the (facsimile edition with biographical notes by Joaquim de Sousa Leao, published by Kosmos, Rio de Janeiro, 1974; printed in The Netherlands). (Copy in Widener Library, Harvard University)

#### Comments

Title, "Sick Slaves". This image show Chamberlain writes, a group of "new imported invalid Negroes . . . taking t air . . . under the care of a Capataz, o keeper, who generally bears the bad of his office--a whip--more for show than use. These miserable creatures . have the appearance of scarecrows and it is sometimes extraordinary ho such emaciated beings can muster sufficient strength to walk about." In the right-hand corner, two other African-born slaves are carrying baskets and playing musical instruments: on the left, the man, a native of Mozambique, is playing an "instrument of his country, called the "Madinba, a sort of violin with a sing wire" while on the right, a "Congo Negro, is performing . . . upon the Sambee, an instrument of his countr

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VISTA 10

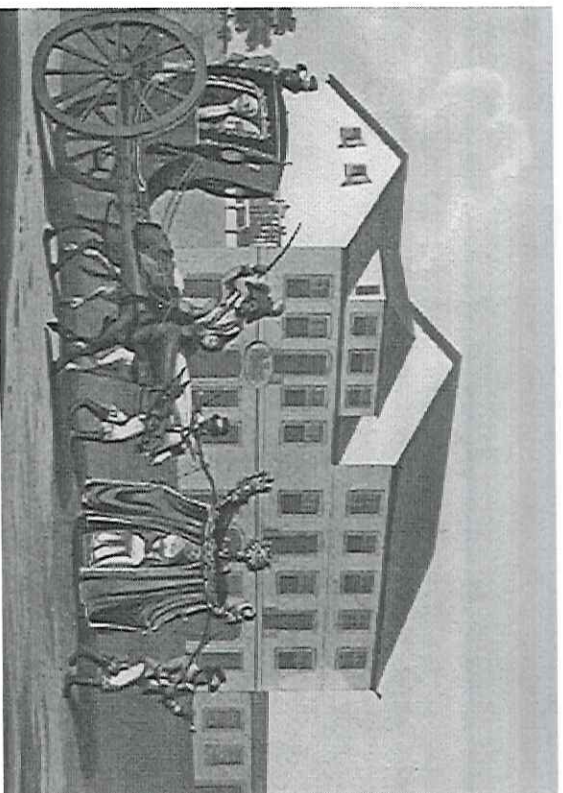


VISTA 10



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

#### Carrying a Sedan Chair (Palanquin), Rio de Janeiro, Brazil, 1819-1820



**Image Reference**  
vista09

#### Source

Henry Chamberlain, Views and costumes of the city and neighborhood of Rio de Janeiro, Brazil, from drawings taken by Lieutenant Chamberlain, Royal Artillery, during the years 1819 and 1820, with descriptive explanations (London, 1822), plate 5. The illustration shown here is taken from the facsimile editio with biographical notes by Joaquim d Sousa Leao, published by Kosmos, Rio de Janeiro, 1974; printed in The Netherlands. (Copy in Widener Libra Harvard University)

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Palanquin, "Cadeira"  
 Palanquin 1, Cadeira"  
 Palanquin 2  
 Palanquin  
 Cadeira  
 1

#### Comments

Title, "The Seje, or Chege, and Cadeira." The "Cadeira" (right) "consists of an arm chair, with a high back, firmly fixed upon a foot board, having an oblong wooden top from which hang curtains . . . . The bearer were chosen from the stoutest and best looking negroes in the family, an were dressed in gay liveries; sometimes wearing coloured feather in their hats." On the left, is the "Chaise, or Chégé," driven by two other slaves in livery.

VISTA 09





VISTA 09





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2 copies of  
illustrations in  
cabinet

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Format:

Book

Author:

**Gurney, Joseph John, 1788-1847.**

Title:

A winter in the West Indies. : described in familiar letters to Henry Clay, of Kentucky. / By Joseph John Gurney..

Imprint:

London : John Murray, Albemarle Street; ;Norwich: : Josiah Fletcher., 1840..

Description:

xvi, 282, [2], 8, 4 p., [2] leaves of plates : ill. : 24 cm.

Notes:

Describes a visit to some of the Leeward Islands, Cuba, and Jamaica.

Notes:

"Norwich printed by Josiah Fletcher, Upper Haymarket."--t.p. verso.

Notes:

Publisher's catalogs on final [12] p.

Notes:

See Hogg, P.C. African slave trade, 2654.

Citations:

Lib. Company. Afro-Americana, 4431

Local Notes:

Inscribed: Samuel Reynolds.

Subject:

Slavery --West Indies.

Subject:

Blacks --West Indies.

Subject:

Slaves --Emancipation --West Indies.

Subject:

Voyages and travels.

Subject:

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Genre/Phys. Char.:

Letters.

Genre/Phys. Char.:

Publishers' catalogues --England --London --1840.

Subject:

SP3 Afro-Americana.

Co-Creator:

Clay, Henry, 1777-1852.

Local Entry:

Provenance:Reynolds, Samuel.

Local Entry:

Printer:Murray, John, 1808-1892, publisher.

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|--------|-----------------|---------------------|--|--|
| 21     | Jan-June 1880   | 9/19/07             | NONE   | (X) POSSIBLE SEAMS (Scan)  |
| 22     | JULY-Dec. 1880  | 9/19/07             | <del>522</del> , 653   | (Fishing Cover & Copy Under)   |
| 23     | ..... 1881      |                     |  |  |
| 24     | JULY-Dec. 1881  | done by<br>RCV 6/05 |  |  |
| 25     | Jan-June 1882   | 9/19/07             | 492, (160)   | -Non missing, B'kos (no scan)  |
| 26     | JULY-Dec. 1882  | " "                 | (364)  | STAR WATER, COVER (NO SCAN)  |
| 27     | Jan-June 1883   | " "                 | <del>522</del>   | NONE   |
| 28     | JULY-Dec. 1883  | " "                 | <del>522</del> , <del>325</del>                                | NONE   |
| 29     | Jan-June 1884   | done by<br>RCV 6/05 |  |  |
| 30     | JULY-Dec. 1884  | done by<br>RCV 6/05 |  |  |
| 31     | Jan-June 1885   | 9/19/07             | 593  | Burning of Cedarsport Cattle, B'kos (NO SCAN)  |
| 32     | JULY-Dec. 1885  | " "                 | NONE   |  |
| 33     | Jan-June 1886   | 9/19/07             | 528  | (Colour Plate in Transcription) - Printing Jan<br>528 (Scans & Transcription 1/12) - NO SCAN |
| 34     | JULY-Dec. 1886  | " "                 | <del>527</del>   | NONE   |
| 35     | Jan-June 1887   | 9/25/07             | MICROFILM  | - NO Illustration  |
| 36     | Not Available   | CEL                 |  |  |
| 37     | Jan-June 1888   | 9/19/07             | NONE   |  |
| 38     | JULY-Dec. 1888  | 9/19/07             | 340-341, A square road in Central Africa (Scan)<br>Foot p. 342 |  |
| 39     | JULY-Dec. 1889  | 9/19/07             | (X) 32 (Survivor on Cargo, Accounting Staff) (Scan & film)     |  |
| 40     | JULY-Dec. 1890  | 9/25/07             | 244  | (Fabrica Building - Jamaica - NO SCAN)   |
| 41     | Jan-June 1891   | 9/25/07             | 1 Ndx missing - S. K. ...                                      | Missing film NONE  |
| 42     | Jan-June 1891   | 9/19/07             | 440, <del>447</del> , 533                                      | NONE   |
| 43     | Jan-June 1891   | " "                 | <del>36</del> NONE   |  |
| 44     | JULY-Dec. 1891  | " "                 | 737, <del>447</del>  | NONE   |
| 45     | Jan-June 1892   | done by<br>9/10/05  | 600ft Africa Star cattle -                                     | on website C015  |

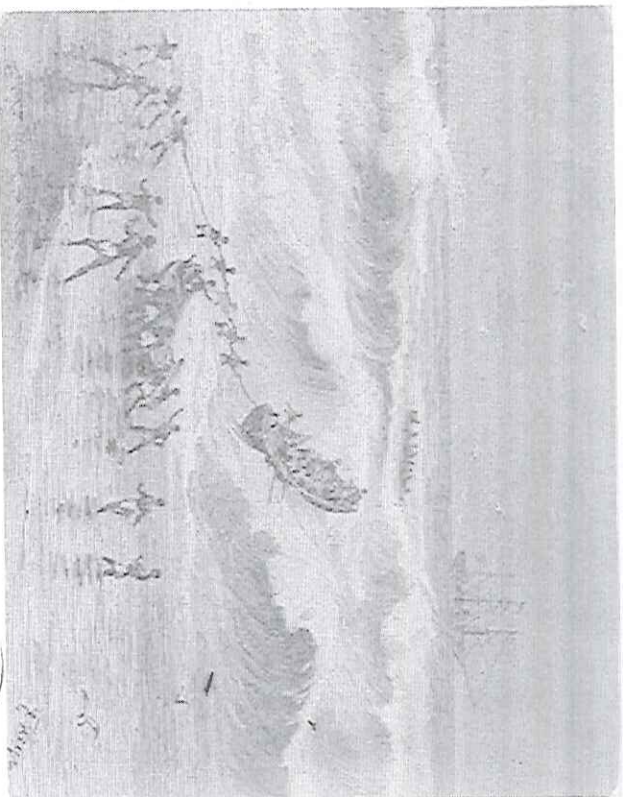
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The Graphic (Cards)

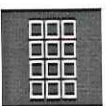
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|--------|----------------|----------------|---|
| 46     | July-Dec. 1892 | 9/25/09        | 667, <del>322</del> 633. None                           |
| 47     |                |                |   |
| 48     |                |                |   |
| 49     |                |                |   |
| 50     |                |                |   |
| 51     | Jan-May 1895   | 9/19/07        | <sup>536-537</sup><br><del>253-285</del> , 315-316 None |
| 52     |                |                |   |

The Atlantic Slave Trade and Slave Life in the Americas

Canoes Battling the Surf, West Africa (Senegambia?), 19th century



Possibly 1890



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

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**Image Reference**  
Siewers

**Source**  
Wilhelm Siewers, *Afrika; eine allgemeine landeskunde* (Leipzig, 1891), p. 160

**Comments**  
Caption, "Brandung (Talema [or Galemal] an der Guineaitife" (Surf [Talema] on the Guinea Coast). Although this illustration does not depict slaving activities, it illustrates the type of surf that canoes confronted as they transported their human cargo to the waiting slave ships. The illustration in Siewers' book was taken from the *Graphic* (London magazine).

fr the Graphic

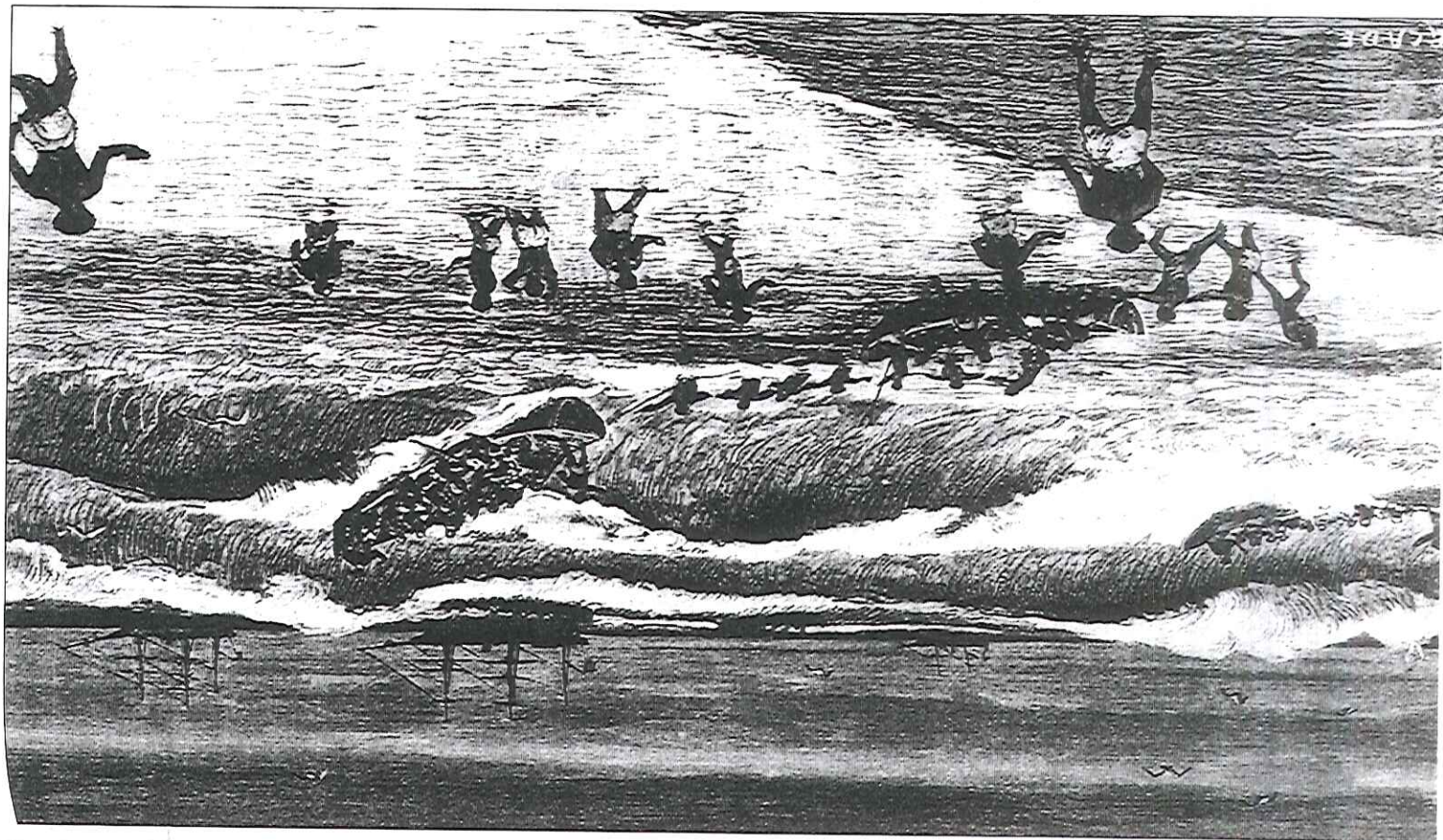
1880s &  
1890s

USA over was 1897

Emilia - to check date  
about pot water etc

Costa Gattuso Op 216-217

La « barre » à l'embouchure de la Volta



sle de St Domingue et celle de Porto-Rico, par M. Bonne,  
génieur-Hydrographe de la Marine) Coll. Maison-Musée

Moule) p.200  
rgdom of Dahomey, Slave Coast(BN Paris cartes et Plans) p.243  
rte de l'île du Prince ... *Atlas Colonial Portugues* (1914) p.248  
de Bourbon et Ile de France, in *Carte générale des isles...*  
r M. Bonne, Hydrographe de la Marine(Coll. CERC) p.288

- Récapitulation générale (des services de J. Crassous) sur les  
vaisseaux de l'Etat en guerre depuis 1755 jusqu'en 1792,  
A.N.(Paris) Marine C7.77, in *Extrait général des services de*  
*J. Crassous de Médéuil*  
p.13

- Ville de La Rochelle – Marine, navire le *Roy Dahomet...*  
*Journal de Navigation* du sieur Joseph Crassous de Médéuil,  
Archives Municipales de La Rochelle E 282  
p.23

- Un négrier(*France Maritime*, s.d.) (Coll.CERC)  
p.36

- Rôle de désarmement du navire le *Dahomet* armé en 1774,  
Service Historique de la Marine, Rochefort  
p.42

- Conditions pour la pirogue à Chama, extrait du *Journal de*  
*bord*: du mardi 16 au mercredi 17 février  
p.96

- Croquis du fort de Chama par Crassous, extrait du *Journal*  
*de bord*  
p.104

- Habits des négres dans le royaume d'Ardres (Coll. Maison  
Musée de l'Esclavage du Moule)  
p.126

- Les esclaves de Coimbra, dessin d'Emile Bayard, (Coll.  
Maison-Musée de l'esclavage du Moule)  
p.140

- La vente des négres, in *La France maritime* (Coll. CERC)  
p.143

- Intérieur d'un barracón pendant les heures de distraction  
(Musée de la Marine, Paris)  
p.158

- Coupe d'un navire négrier avec emplacement réservé  
aux esclaves, in *Nouveaux faits relatifs à la Traite de Noirs*,  
Société de la Morale Chrétienne, chez Servier Libraire 1826  
p.162

- Traversée – Danse des Nègres (Coll. CERC)  
p.195

- Certificat de décès d'un capitif, dressé à bord du navire  
*l'Isis* de La Rochelle, Archives Départementales de la  
Charente-Maritime, B 57 58  
p.198

- Vue de la côte près de la Rivière Saint André (Coll. Maison  
Musée de l'Esclavage du Moule)  
p.224

- *Journal de traite de la Suzanne Marquerite*: vente de dents

- Vue Est du Cap Corse, dessinée en 1727 par Smith ( Coll. Maison-Musée de l'Esclavage du Moule) p.229
- Noir au bois mayombé, in L. de Granpré, *Voyage à la côte occidentale d'Afrique fait dans les années 1786 et 1787* Paris, Dentu An IX – 1801, t. 2, p.44 p.232
- « Impôts » (« coutumes » pour commencer la traite), Dapper 1771 (Coll. Maison-Musée de l'Esclavage....) p.235
- *Journal de Traite de la Suzanne Marguerite* : commencement de charge à Port-au-Prince, 21 juin 1776 p.272
- Décret de la Convention nationale du 8 novembre 1792, l'An 1<sup>o</sup> de la République Française (Coll. CERC) p.295

#### Illustrations en couleur hors-texte (circa p.216)

- Le port de La Rochelle, par Swain, *L'illustration* (Coll. CERC)
- Une chasse aux nègres, par Huyot, *La chasse illustrée* (Coll. Maison-Musée de l'Esclavage du Moule)
- Suite de la Coste de Guinée depuis la rivière de Volta jusqu'à Jakin où sont les Royaumes de Koto, de Popo, de Whidah ou Juida et d'Ardra par N. Belin (1746) (Coll. Maison-Musée de l'Esclavage du Moule)
- La « barre » à l'embouchure de la Volta, dessin de Fontaine, d'après une gravure du *Graphie* (Coll. Maison-Musée de l'Esclavage du Moule)

Archives Nationales – Paris  
Marine, Série C7, Dossiers  
plume.

Dossier 77 :

Aperçu général des services  
du Roy que sur les navires  
la navigation et du commerce

*Ibid.* Extrait général des services  
vaisseaux du Roi que sur les  
faits de navigation ou de commerce

*Ibid.* A Monsieur de la Coste

*Ibid.* Demande pour la Croix  
La Rochelle sous lieutenant

Archives Départementales  
Cours et juridictions, Série  
B 57-58 : Acte de décès d'

B 243 n° 228 : Acte de so

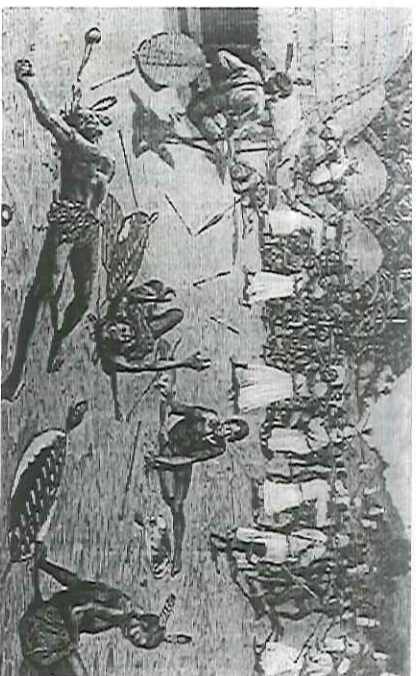
Fonds judiciaires, Série L  
L 1199 : Détails sur les  
étrangers en cette ville

L 1199<sup>2</sup> : Actes d'accusation  
Toulon

L 1202 : Journal de bord d



Image No 56 of 196 showing all pictures



Picture No 10012234

Date 1888

Description SLAVERY/AFRICA

Details CENTRAL AFRICA - raiders attacking a village

Source H H Johnston in The Graphic 29 September 1888

Credit Mary Evans Picture Library

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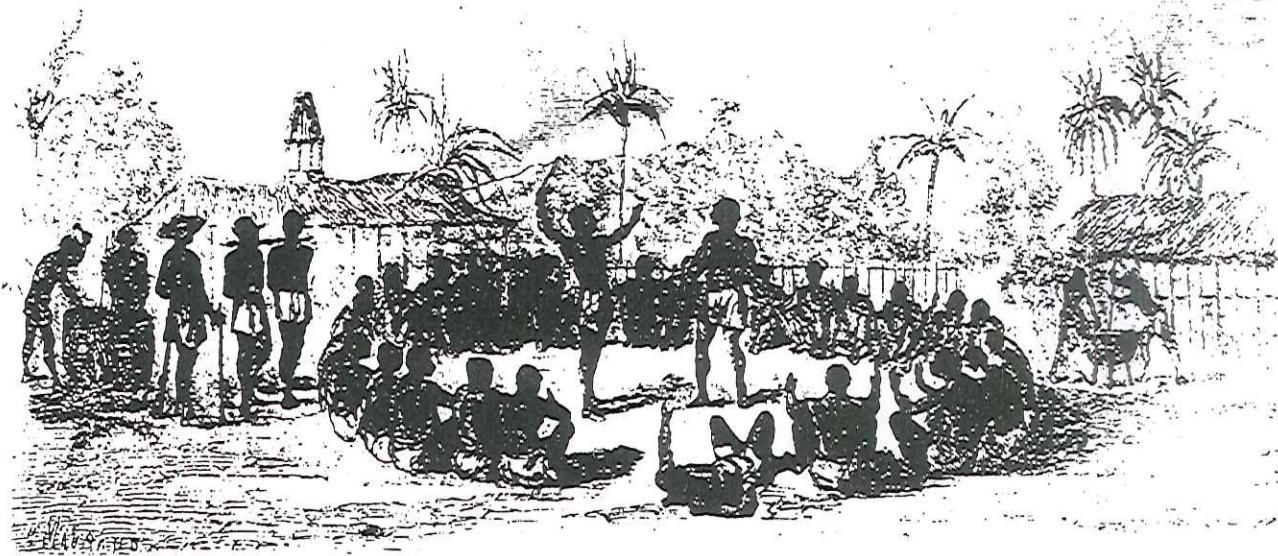
p. 110

Caravane de femmes



Les esclaves de Coimbra (107, p. 110). — Dessin d'Émile Bayard, d'après le texte.

p. 158



*Intérieur d'un baracon pendant les heures de distractions.*

Musée de la Marine Paris : le baracon



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~~29~~ ~~Jan - Jan 1884~~

~~30~~ ~~July - Dec 1884~~

~~31~~ ~~Jan - June 1885~~

~~32~~ ~~July - Dec 85~~

~~33~~ ~~Jan - June 86~~

~~34~~ ~~July - Dec 86~~

~~35~~ ~~Jan - June 87~~ ✓

~~36~~ ~~July - Dec 87~~ ✓

~~37~~ ~~Jan - June 88~~

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~~39~~ ~~Jan - Jan 89~~ ✓

~~40~~ ~~July - Dec 89~~

~~41~~ ~~Jan - Jan 90~~

~~42~~ ~~Jan - Jan 90~~

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|------|--------|------|---------|------------|----------------------|
| 1    | 1      | 1870 | Jan-Jun | RCV        | 26-May               |
| 1    | 2      | 1870 | Jul-Dec | RCV        | 1-Jun                |
| 2    | 3      | 1871 | Jan-Jun | RCV        | 8-Jun                |
| 2    | 4      | 1871 | Jul-Dec | RCV        | 8-Jun                |
| 3    | 5      | 1872 | Jan-Jun | RCV        | 8-Jun                |
| 3    | 6      | 1872 | Jul-Dec | RCV        | 13-Jun               |
| 4    | 7      | 1873 | Jan-Jun | RCV        | 13-Jun               |
| 4    | 8      | 1873 | Jul-Dec | RCV        | 13-Jun               |
| 5    | 9      | 1874 | Jan-Jun | RCV        | 13-Jun               |
| 5    | 10     | 1874 | Jul-Dec | RCV        | 15-Jun               |
| 6    | 11     | 1875 | Jan-Jun | RCV        | 16-Jun               |
| 6    | 12     | 1875 | Jul-Dec | RCV        | 16-Jun               |
| 7    | 13     | 1876 | Jan-Jun | RCV        | 16-Jun               |
| 7    | 14     | 1876 | Jul-Dec | RCV        | 20-Jun               |
| 8    | 15     | 1877 | Jan-Jun | RCV        | 15-Jun               |
| 8    | 16     | 1877 | Jul-Dec | RCV        | 6/20/2005, 6/27/2005 |
| 9    | 17     | 1878 | Jan-Jun | RCV        | 27-Jun               |
| 9    | 18     | 1878 | Jul-Dec | RCV        | 27-Jun               |
| 10   | 19     | 1879 | Jan-Jun | RCV        | 27-Jun               |
| 10   | 20     | 1879 | Jul-Dec | RCV        | 27-Jun               |
| 11   | 21     | 1880 | Jan-Jun | RCV        | 28-Jun ✓             |
| 12   | 22     | 1880 | Jul-Dec | RCV        | 28-Jun ✓             |
| 13   | 24     | 1881 | Jul-Dec | RCV        | 28-Jun               |
| 14   | 25     | 1882 | Jan-Jun | RCV        | 28-Jun               |
| 15   | 26     | 1882 | Jul-Dec | RCV        | 29-Jun               |
| 16   | 27     | 1883 | Jan-Jun | RCV        | 29-Jun               |
| 17   | 28     | 1883 | Jul-Dec | RCV        | 30-Jun               |
| 18   | 29     | 1884 | Jan-Jun | RCV        | 30-Jun               |
| 19   | 30     | 1884 | Jul-Dec | RCV        | 30-Jun               |

Vol. 23  
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RCV  
 1876  
 87

Reel 4 Vol 7  
March 8, 1873

pp 233

THE GRAPHIC

on website, www.Sullivan1



THE SLAVERY QUESTION IN EASTERN AFRICA—NEGROES TAKEN FROM A CAPTURED DHOW IN A STATE OF STARVATION



Page 13 Reel 3 Volume 4

June 6 1872

"African Chiefs Meeting in Canoes"

**Text missing from  
original. No  
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available.**

~~File - Greg~~

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replace New image CØ15

The Graphic: An Illustrated Weekly Newspaper vol. 45 (Jan- June 1892), Sat., Feb. 27, 1892) title page

Caption: "Under the Portuguese Flag. Slavery in the Portuguese districts of South-east Africa. from a sketch by Sir John Willoughby"; Underneath the engraving reads: "One of the two slave gangs seen working at Matakania, sixteen miles below Zumbo. Matakania belongs to Senhor Aroge Lobos, a half-caste, the Capitan Mor, or Chief Officer under the Governor of Zumbo. The slaves belong to him, having been captured in raids on the various Zambesi tribes." Engraved by G Durand.

no first of 3 part articles

Accompanies an article/(p. 275) "Under the Portuguese Flag, Slavery in the Portuguese Districts of South-Eastern Africa," by Sir John Willoughby. This is the "first article"; doesn't say how many more articles there are.

Willoughby visited the area in November 1891, from Zumbo to the coast via Tete—a distance of about 500 miles. He "personally witnessed . . . scenes of violence and oppression." Under the Portuguese governor, "is an official who is always styled 'Captain Mor'." The individual occupying this post is usually a "half-caste of low and obscure origin, who by means of his appointment generally becomes rich and powerful. Willoughby visits Tete (see David Livingstone). "At Matakania, sixteen miles below Zumbo, I spent one night at . . . and just as I was leaving next morning I saw two gangs of slaves, each consisting of of a dozen women, mostly with little children on their backs, and all chained together by means of heavy lengths of chains attached to iron rings round their necks. These were being employed in portorage between the stockade and the river, and I was informed they were the result of <sup>10/30/15</sup> ~~late~~ <sup>latest</sup> raid up the Zambesi for ivory and women and children. I would

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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

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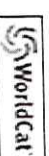
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Image No 54 of 191 showing all pictures



Picture No 1001237

Date 1892

Description SLAVERY/AFRICA

Details EAST AFRICA Zambesi slaves at Malakania, Portuguese East Africa

Source Sir John Willoughby in The Graphic, 27 February 1892 page 261

Credit Mary Evans Picture Library

Feb. 1892

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~~Atlas from sketches~~  
~~Graphic 1892~~

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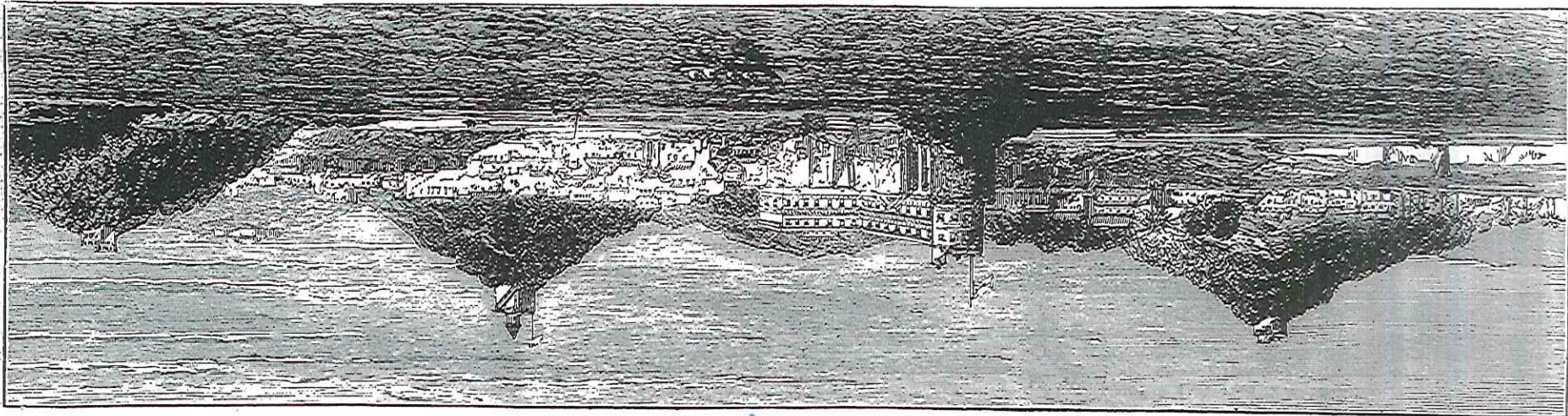
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Extra on p. - on July - Dec.



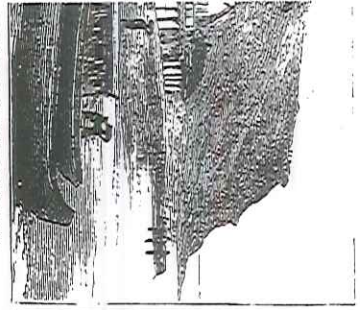
THE ASHANTEE WAR IN WEST AFRICA—VIEW OF CAPE COAST CASTLE



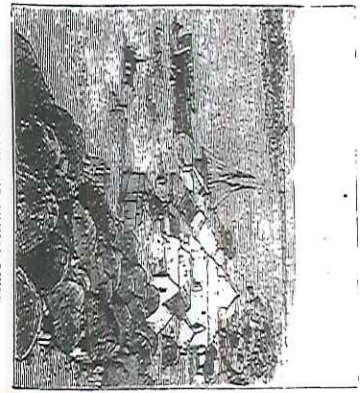
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 captured by Swedes - Ft. Carolusberg  
 1664 - GB, got control until 1877  
 THE GRAPHIC used as departure point for Liberia & N. Am. Slaves  
 May 31, 1873  
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 124V7

517

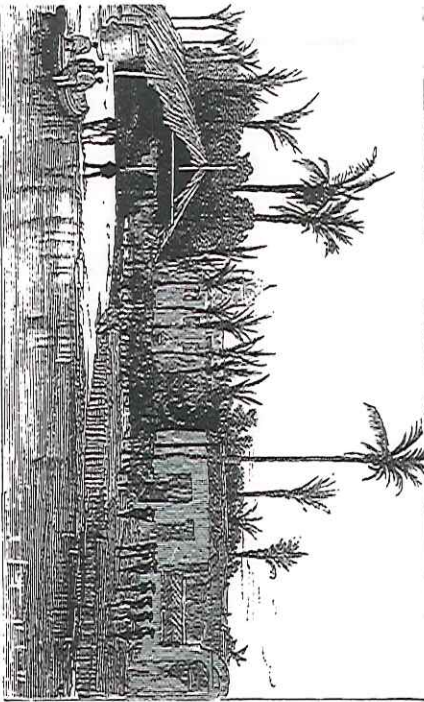
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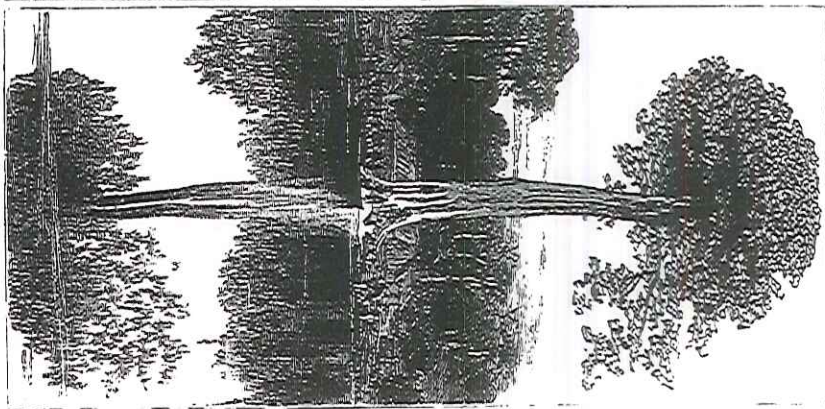
RAF AND BAR ON THE DANDE RIVER



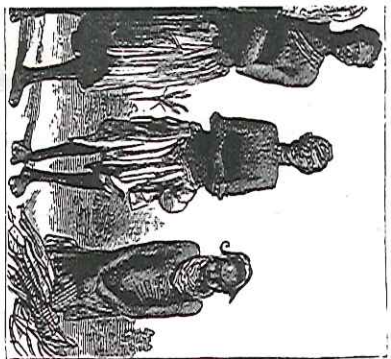
A VIEW ON THE QUANGA RIVER



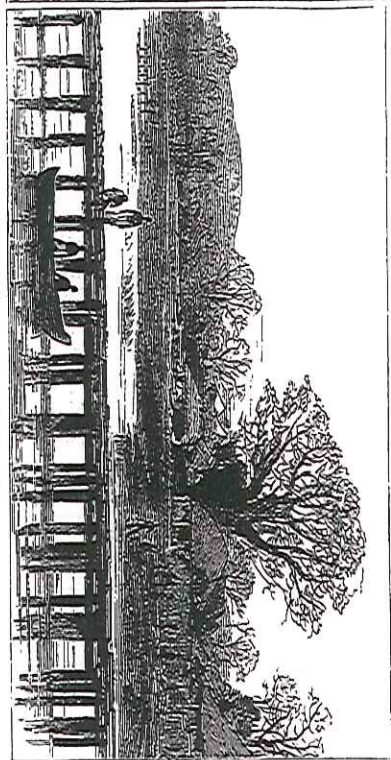
THE ISLAND AT LOANDA: THE FIRST PORTUGUESE POSSESSION IN SOUTH-WEST AFRICA



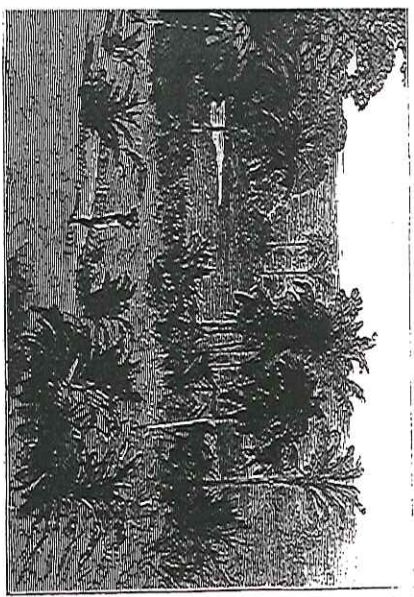
A FACTORY ON THE RIVER CHILOANGO, NEAR LANZANA



ON THE INTERIOR BRINGING PRODUCE TO LOANDA



EMBOKMA, ON THE RIVER CONGO



SCENE IN THE VALLEY OF THE RIVER DANDE

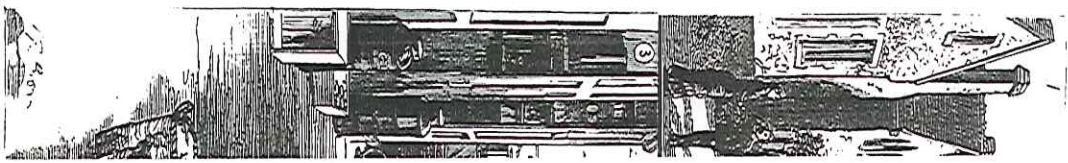


THREE SLAVES IN IRONS FOR MISCONDUCT, KAMBINA

SKETCHES AT LOANDA, SOUTH-WEST AFRICA, I

Reel 17, Volume 28

July 21, 1883 P 60



1. The King's Vill

RV10 July 25, 1874 pp 80

part of 1874

A NEGRO FIGHT IN VENEZUELA



CROSSING THE PITCH LAKE IN THE ISLAND OF TRINIDAD, WEST INDIES



Reel #1



MULATTO GIRL.

gramme would be, first, independence by their own act, and with the full approval of the United States Government; and afterwards, annexation to the Great Republic itself. This idea of annexing Cuba to America has been the dream of every Cuban and the subject of discussion among them for many years, and the prospect of partnership with the "Pearl of the Antilles" is far from objectionable to the people of the United States!

### THE MULATTO GIRL

In the Spanish West Indies she is known as *La mulattica de cantara*, or the Loose-slippered, "species" of mulatto. She is no longer a slave, therefore nobody is her master, and she is in every sense her own mistress. Our mulatto girl makes the most of her precious and purchased liberty by leading a life of  *dolce far niente*. She improves the sunny hour by sipping coffee, sleeping *siestas*, and smoking cigarettes or long Havanas. You may see her any melting hot afternoon seated before a huge open window, on a *bedida*, or rocking chair, with her inseparable fan of dried palm leaf. She assumes the flimsiest of cotton or muslin dresses, of the low-necked, short-sleeved pattern; and her head-dress, consisting of a gay-coloured handkerchief, twisted and tied in a fantastic fashion, completely conceals her jet-black hair, if we except a couple of peeping plait. Her weaknesses are flirtation and finery. In the practice of the first-mentioned she is greatly assisted by her fan, which she uses with much art; her other passion is exhibited by a display of ornament of the necklace and earring kind. If you wish to win her regard or cheering smile, you have but to purchase and present her some trifle in the form of jewellery; but you must be sure it is costly and genuine, or your dark divinity will not wear it.

The whitest of white males would give his little finger for half an hour's spooning with our mulatto girl, and towards gaining this end, provides gifts on her "festa," or saint's day, in the shape of trays of dulces and other delicacies;

sings her praises in short sonnets, and surnames her *La Zambaguera* (cockney—"scamptious.")

Upon carnival days and on other festive occasions, our mulatto is surrounded by her admirers, who at uncertain hours of the night break themselves and their hired music to her residence. Occasionally one of the company essays a few verses of song, in which the lady's charms and cruelty are expressed. Here is a specimen of the words:—

Ay, ay, ay! que me estoy pariendo, si!  
 Ay, ay, ay! que me estoy pariendo, si!  
 ¿Qué es cosa que me mata?  
 ¿Qué es cosa que me mata!  
 Amalillo! Suenando pinton.

Sometimes the dusky lady will admit her midnight visitors; and then her coloured neighbours, who have been awakened at the sound of the serendipitous don their loveliest garments and flock to the scene. When everybody is housed, the musicians strike up *La Danza Cubana*—Cuba's popular dance. The music has been composed for and dedicated expressly to our brown belle, after whose name, "Katalella," the dance is called. Partners are selected and seized, and the fascinating footing begins. Katalella is an excellent dancer, as you may deduce from her light step and the ease and grace of her movements. *La Danza* is by no means an easy performance; it being necessary not only to suit the step to the music, but the action to the step. Katalella, whose feet are encumbered by a pair of loose-fitting *culazas*, sways and shuffles over the brick flooring and keeps perfect time with the singular measure of the Cuban dance music.

Our mulatto girl has had many offers of marriage, even from genuine white gentlemen; but she thinks there is plenty of time for matrimony. She is in no hurry to calve herself for the second time, as she considers she would be doing by seeking another kind of lord and master in the shape of a husband.

In conclusion, we may remark that our illustration is transcribed from an original drawing by Señor Joaquin Cuadras, a native of Cuba, and an artist of some reputation abroad.



Mussie magt Maier 12

SLAVE-DEALERS AND SLAVES—A STREET SCENE IN ZANZIBAR



513/1873 12407 poster 412

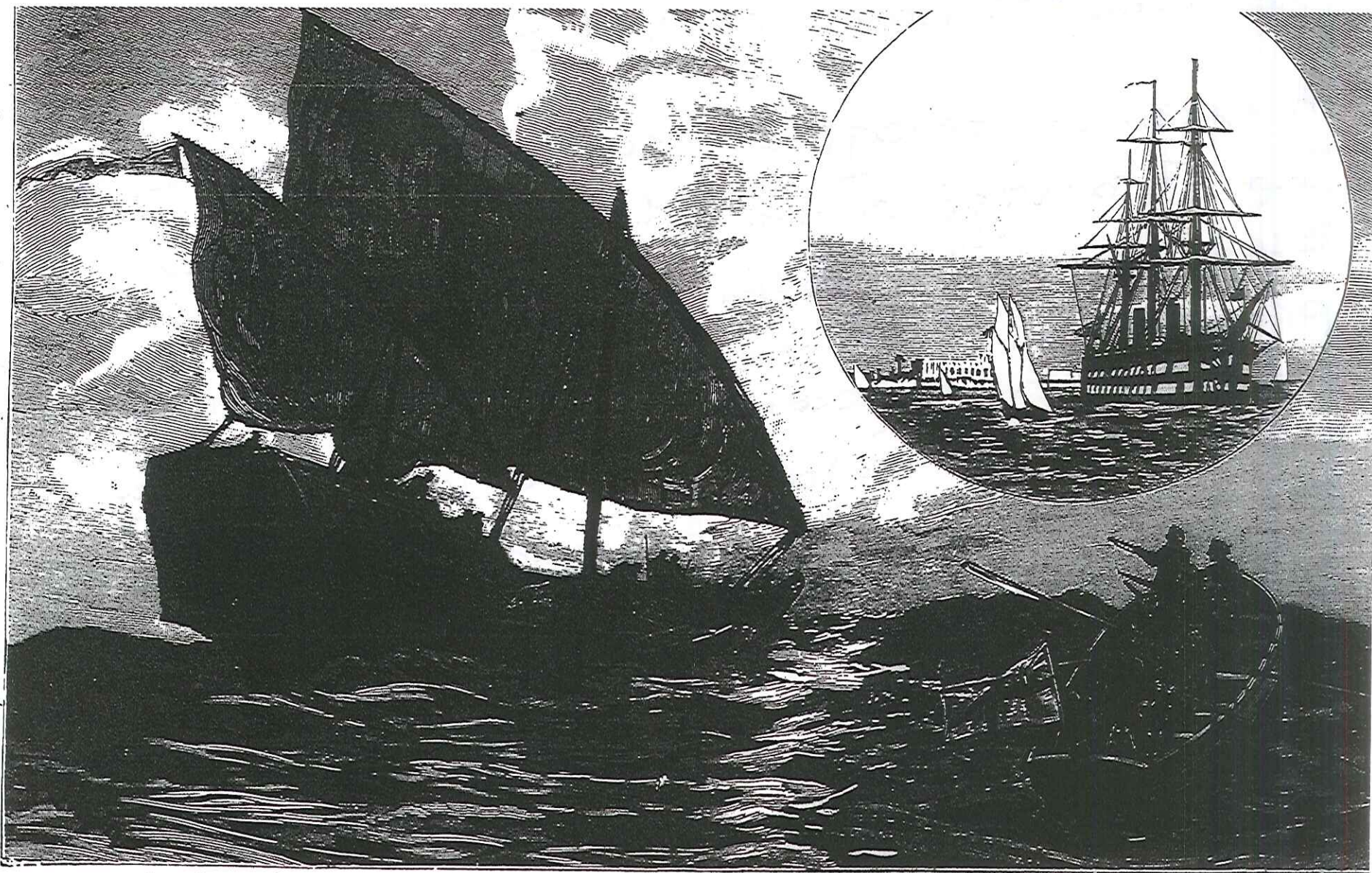
Reel 18 Volume 29 June 7, 1884 pp 548  
29



THE AFRICAN SLAVE-TRADE—SLAVES TAKEN FROM A DHOW CAPTURED BY H.M.S. "UNDINE"

Website image maines 13

Reel 13 Vol. 24 Dec. 17, 1881 pp 609



Don't use - 1881-1882

1. H.M.S. *London* at Anchor off Zanzibar.—2. Boat of H.M.S. *London* Boarding a Slave Dhow

THE FATAL ENCOUNTER WITH A SLAVE DHOW

from sketches by Commander the Hon. Foley C.P.  
Verelker, R.N.

# "The Fatal Encounter w/ a Slave Dhow

"A second telegram concerning the death of Capt. Brawnrigg, of the H.M.S. London, has been received at the Admiralty, from which it appears that 2 of the wounded men, Venning and Talis, have recovered; and the third, Massey, is progressing favourably. The dhow was flying French colours, and when the London's boat ran alongside to verify its nationality, the Arab crew fired a volley and immediately boarded the boat, killing, wounding, and driving the crew overboard. Capt. B made a most gallant resistance, receiving 21 wounds, and falling at last shot through the heart. The dhow, which was stated to be full of slaves has since been captured empty; but some Arab suspects of being belonging to the dhow's crew have been arrested by the Kitter's troops..."

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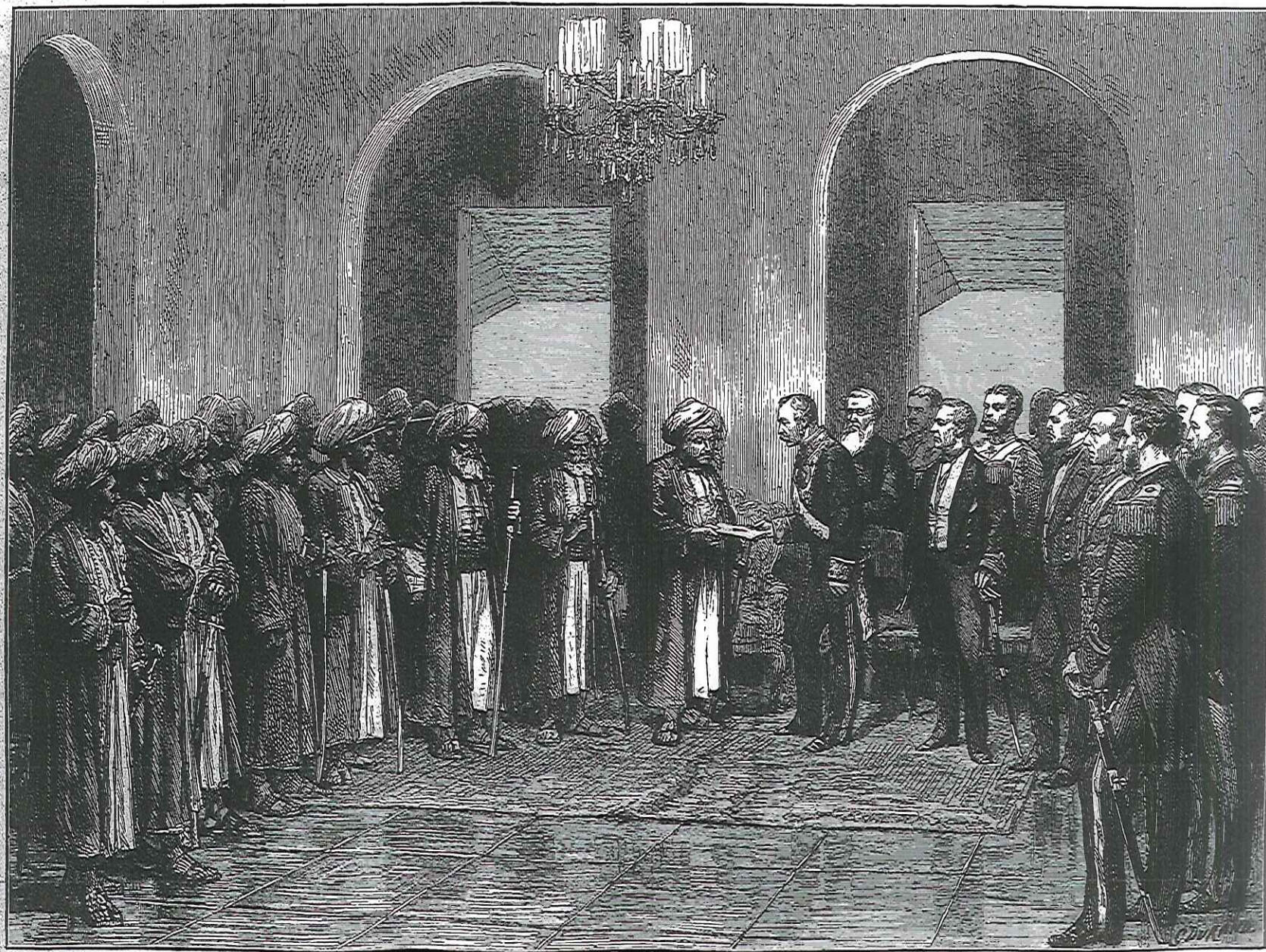
4/12/1873

pp 349

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April 12, 1873

THE GRAPHIC



THE SLAVERY QUESTION IN EAST AFRICA—RECEPTION OF SIR BARTLE FRERE IN DURBAR BY THE SULTAN OF ZANZIBAR

74V7

3/22/1873

pp 281

Jan 20

March 23, 1873]

THE GRAPHIC

of Narzia, we do not feel that outgoing of sympathy towards any of the characters which is essential to a historic success; Adelaide is a shadow, and never could have permanently affected such a wild, fire spirit as Ugo; Count Recco is still more unsatisfactory, one is never quite certain whether he is meant for a villain, or only for a rather paltry man; Cecilia is nearly as faulty as Adelaide, but she, indeed, rises above her insignificance at the last in the magnificent speech (page 179) which immediately precedes her death. On the other hand, Ugo, to whom is allotted most of the poetry which adorns the drama, is a fine portrait of a noble mind warped by wrong, and the struggle in his mind between compensation and the longing for revenge constitutes the great psychological interest of the work; we may particularly refer to the speeches at pages 94 and 170 as illustrations of this. The scene, too, and his dying brother is exquisitely pathetic and one of the few which would tell on the stage. But the most truly dramatic portions of the work are those scenes in which Narzia appears, and she herself is, to our thinking, the best-drawn character; we should much like to see the part in the hands of a true artist, such as Mrs. Scott Siddons. The scene in which she reproaches and leaves her betrayer rises to the height of tragedy; equally good are her soliloquies at pages 28 and 34, in which she laments her lot, and her fraternal love's wrong to the Duke. Alas, not appear to possess a strong feeling for beauty, or colour; but his rhythm is mostly smooth and melodious, and we shall be glad to see another work from his pen.

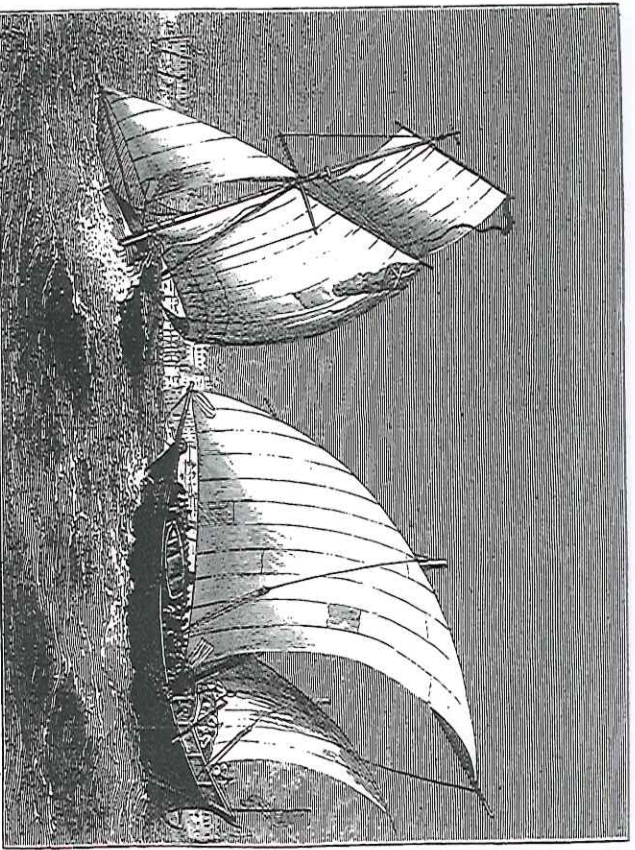
Have we at length found a successor to Thomas Ingoldby? We are almost inclined to prove so after reading "East-Indian Legends and Stories in English Verse," by Lieutenant Norton Powell (Henry S. King and Co.). There is a refreshing sense of fun about the stories, which form a rich store of material for the poet's fancy; and the poetry is such as to win the approval of the "Jest" and the "Jibber," "The Jester and the Juggler," "The Jester's power of verification let us notice the passage at page 83, beginning—

The reader will welcome some old friends thus pleasantly introduced, and one or two bearing a curious similarity to Western stories. All the same we hope our westroner pundit will go about to prove that "The King and the Falcon" is the origin of Gilet's tragedy, or that the teachery of King Nensidius is an Irish version of the fate of Simeon!

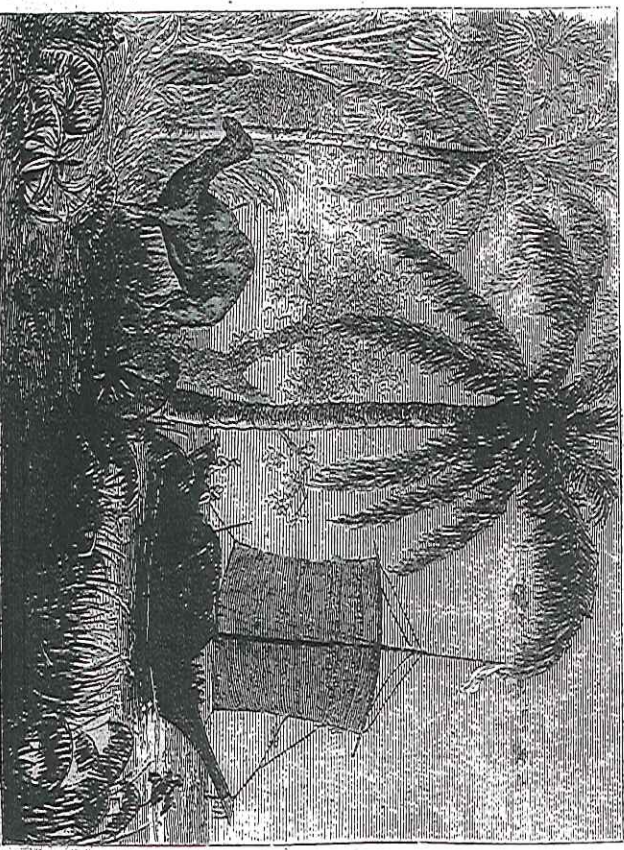
The Duchess of Newcastle seems like an old familiar friend—we seem to know her so well through Charles Lamb, yet how few of us have read any of her writings. Edmond Spenser has just edited a selection from the works of the noble pair, with an introductory essay, "The Cavalier and His Lady" (Macmillan). The poems are, for the most part, too concocted for the modern taste; but they are full of quaint thought and music, and some deserve higher praise, such as "Poets and their Trade" and "Love." But the Duchess for the Duke undoubtedly plays second fiddle—shows to great advantage in her poet-compositions, her epigrams, letters, and the account of her own life, which, as every English reader has just read in an easy, pleasant style; but we must decidedly object to his altering and improving what he edits. We wish to know what the author did write, not what the editor thinks he ought to have written. Again, footnotes are unpleasant in a book, even when they are trustworthy; one really does not need to be told what a "faring" is, and a "headman's" is not a shellfish, but a common snail.

There is in "Snatches of Song," by Isaac Mortimer (Mrs. Campbell of Bellinghoo) (Longmans), the more pleasant company for the fact; the verses, have both sweetness and feeling, and are just what one would like a good and educated woman to write. "An Ideal of Service" is rather above the average and sets "The kind of ideal" thought, curiously enough, each of them is spoiled by one unmetrical line. Perhaps "John Brown, of Freshfield," is slightly apocryphal in detail; but it is a well written ballad.

"Poems from Dreary Court," by Eastwood Cave (John C. Hotten), deserves longer mention than we are able to accord; the poems are those of a real poet, although not, it may be, of the



THE SLAVERY QUESTION IN EASTERN AFRICA—LAUNCH OF H.M.S. "WOLVERINE." CROSSING THE BOWS OF A SLAVE-LADEN BATTLE.



THE SLAVERY QUESTION IN EASTERN AFRICA—WATER BROW, USED FOR THE TRANSFERT OF SLAVES.

highest order. There is in them an amount of feeling and a sympathy with all nature that would go far to redeem much inferior work, and occasionally we are both surprised and delighted to find unexpected flight, as in "The Cornucopia," and "The Deserters of Earth," and "The Deserters of Earth," is clever, and shows that the poet is not only a poet, but a poet of a high order. The best poem is "Some Health of Poppo Grange," which is one of the best of the kind. The poet is a poet of a high order, and his poetry is of a high order, and his poetry is of a high order. We think there is a wildness in the metre which has barely escaped a failure. Personally, we prefer "A Poet's Solace;" Mr. Cave may claim kinship with more than one on the score of those two poems.

"The Iron Strike, and other Poems," by a Bahaman (Trotter and Co.), is essentially a man's book, by which we do not mean to say it contains anything unfit to be read by women; but only that they will be surprised to find it. The distinguishing feature of the poem is a funeral pathos, which, joined to considerable observation, sometimes results in very forcible writing. This may be seen in the piece which names the book, where the father, speaking of his grief for his dead child, says:—

And then the year they bent on,  
And I ran to get 'em all;  
But our they did the rest,  
But the thought that my wife and  
children were surviving, and read  
'em all.

"A Town Dialogue" and "In the Town" show the same sort of power. We think the one fault of the book is that it is a little too often in tone; for instance, there is a "quarrel" surely honest praise is worth something, and it is just possible that even a critic may both understand the writer, and sympathise with him.

The author of "Records of a Good Man's Life" seems such an old friend of childhood that one feels almost wickered in not admitting that he writes; at the same time "The Rev. C. B. Taylor" by the Rev. C. B. Taylor, is something. There is something in Babylon by quoting the *first-act* of the late Dean Alford.

A very good collection of thoughtful poetry is "Poems of the Inner Life," selected chiefly from modern authors (Sampson Low). The present edition has been unchanged and revised, and the book now contains about as thorough a selection as could well be made, not of sacred poetry in the usual technical sense of the term, being poems which, with being ecclesiastical or religious in any way, as they have power to strengthen religious faith, or to deepen religious impressions, and to express or suggest the spiritual significance of Nature and of Human Life.

"The Heap of Stones," by S. Holden (Moros), must be pronounced a failure. It is a sort of eclogue, probably suggested by a genuine admiration for Crabbe, but is painfully suggestive of the "Rejected Addresses." The "Heap" is a sudden gratification, but we must remark that the poem is a very poor one, and that the case of *Amor de* is on the side of a loss point. Her father, a farmer, and her wicked husband, a spinster, meet at some length, and very proudly, but with a slight disregard of the ordinary rules of grammar, and with considerable mixing of metaphor.

"Poems of the Pastors," by Horace Verwoeth (John C. Hotten), is one of those works which are always so pleasing, and judging people hands, and a good deal of them, but we do not think that in order to be as good a poet as Mr. Spenser, it is only necessary to believe in nothing in particular, to keep their meter throughout the average. In this instance the result is that the author has omitted at first that it was the lady's title. The "Libels" at the end of the volume are chiefly on grammar and common sense.

Lastly, we have in "Ply's," by William Gordon Gail, jun. (Thurston & Wells; Norton & Co.), a couple of short but strong, probably written for private performance, an extravaganza in the modern style, was hardly worth printing; it is dull, and rather vulgar. A young author has, however, been more successful in his other attempt, "The Stars of England," which is a really clever travesty of inflated tragedy such as we connect with the idea of Richardson's "Shoo."

R4V7 March 22, 1873

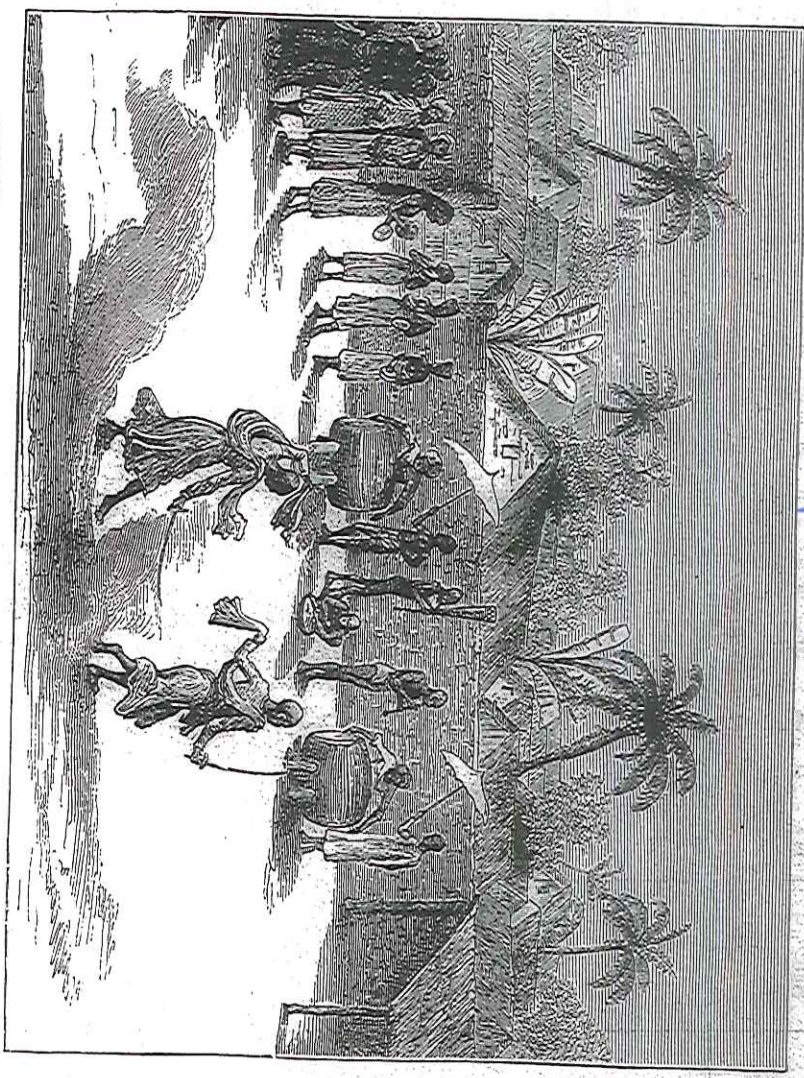
pp 254

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THE SLAVERY QUESTION IN EASTERN AFRICA.—THE RETURN VISIT OF THE SULTAN OF ZANZIBAR TO SIR BARTLE FRERE ON BOARD H.M.S. 'GENCHANTRESS'.

March 15, 1873 REVUE p 257



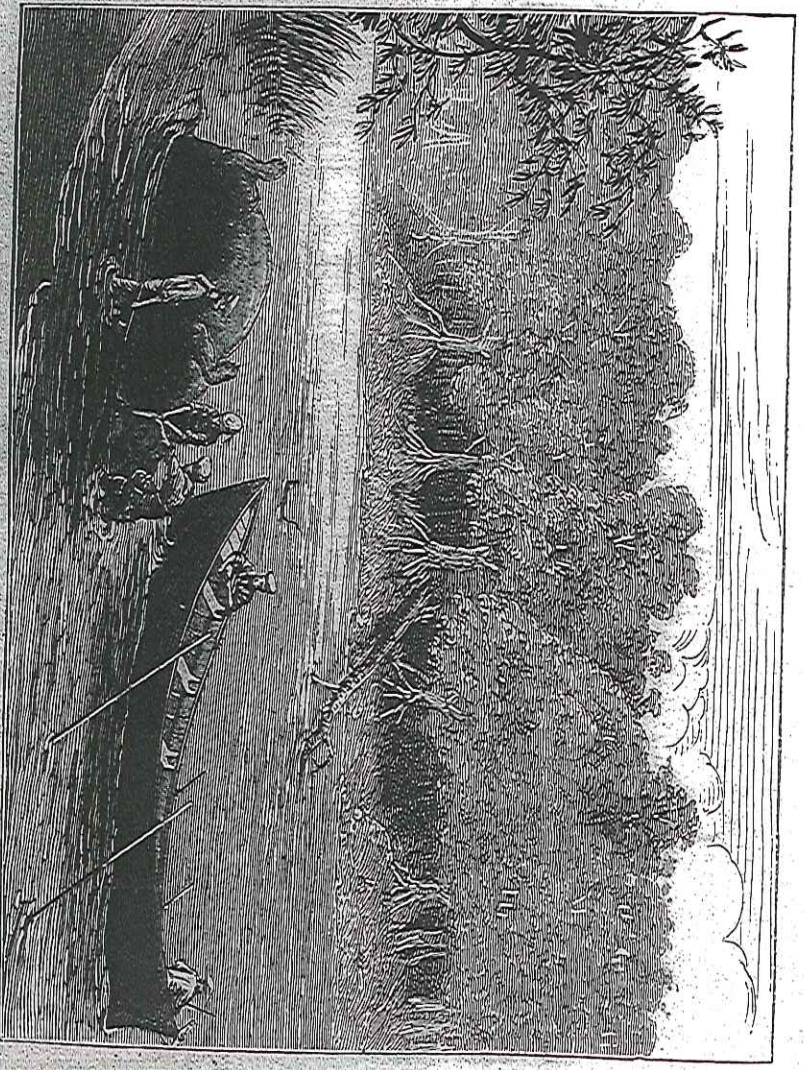
THE SLAVERY QUESTION IN EASTERN AFRICA—COAST-DANCE OF NATIVES AT NGUAVDIA, ZANZIBAR

are no better than traitors to the Empire and to Islam; upstart intruders, whom they would gladly thrust out of place and power. Mr. Palgrave has no doubt enjoyed opportunities such as that of few for forming an enthusiasm for Mohammedanism, as the creed which "has perhaps, on the whole, less tendency in any other system I am yet acquainted with to cramp and thwart the innate excellence of the human mind." He has, of course, a perfect

search of its authors, though its wholly technical character may be appreciated by artists and art students than by the general public. "Vol. ii., Cassell's History of the War between France and Germany" (1870-71, together with the terrible episode of the Paris Commune and its overthrow, added because it grew so immediately out of the contest with

remember not a few passages in his "Central Arabia," which a very different estimate is expressed—but we had wish he had not allowed zeal to betray him into needless and unworthy sneers against "Western Polytheism," and the like. Of the able and intimate acquaintance with all things Eastern, and to the intricacies of the doctrinal schools of Mohammedanism, which his name shows, and the charming style which pervades it from first to last, it is unnecessary for us to speak.

"A Journey through the Caucasus and the Interior of Asia," by A. H. Mounsiey, R.G.S. (Smith and Elder), is a book eminently creditable to the industry, power of observation, and literary skill of its author, now, as little-page informs us, Secretary to the British Embassy at Vienna, and who was in the Caucasus in November 1865. Mounsiey had to traverse the Caucasus and the northern parts of Persia in bitter weather, and the adventures of his journey are with great liveliness, though we cannot enter upon them here. He is of opinion that the tribes of the Caucasus settling down under Russian rule, to which, he adds, certainly owe the little that has yet been done for the advancement of civilization in that region. Then we have glimpses of the smart, the part of the country would literally wash away. Fortunately, it handles



THE SLAVERY QUESTION IN EASTERN AFRICA—CAPTURE OF A HIPPOPOTAMUS ON THE PUNGANI RIVER, ZANZIBAR

at some length on his advance in the spring of 1871 it is unnecessary to say of this than that it respects fully worthy predecessor, being by the same general standard, as it seems to even greater justice a partially of view. abounds in excellent illustrations, among the most interesting of which are portraits of the Bourbon Prince Dugué d'Assolant, the Duke of Angoulême, the Duke of Chartres, and the Duc de Rohan, and the Comte de Montalivet, and of the various leaders of the Communist leaders. The and usefulness of the volume much enhanced by the copious index.

"The Autobiography of a Communist," by the Rev. J. H. Thinsley (Thinsley), contains some interesting anecdotes of an author's boyhood in Cornwall, and the great part of the way when the local and peculiarities of the away country had been less ground down and pressed off into conformity with the rest of England, and still more interesting references of his career as a lord, whither he proceeded as far as we can make about 1847. It is an agreeable book, and like "Military Men. I Met" by E. Duce (Duce), "Sortes" (Thinsley), has

may or may, Mrs. Lady Herbert, visiting Algeria, with introductions to every one of the colony, of course found her road made smooth before her—figuratively, we literally, for to smooth Algerian highways would seem a feat beyond the united efforts of archbishops, and commandants—and was put in the way to see whatever was best worth

from some end of it to the other. Lady has told the tale of deranged, fresh and though now and inclined to be somewhat reflective as to moral and intrigues, and I But, there is a good on the difficulties, it have to encounter in the country, and the account of a few days at Algiers, with interest lady reader.

"The Early Mementos," by J. A. C. G. B. Cavalcasse (Since 1857, the first appearance of it criticism and inquiry considerably enhance knowledge of the Netherlands, so authors rightly judge the time had come second edition. This modestly disclaim that their work has perfection, it really is that in his own leaves little, if any, improvement. We given whatever is the careers, not only great lights of the inquiry in Handlers as Eycks, Roger van de den, and Hans Mem of men comparatively, as Geerhard Davi Hubert Stuerboudt, with full notices of not all, of their work have come down to a volume reflects the credit on the ability perhaps, cause it to b



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Dates/vols published: Vol. 1, [no. 1] (Apr. 1869)-v. 135 (1932). Cf.

Union list of serials.

Frequency: **Weekly**

Description: v. : ill. ; 36 cm.

Later title: National graphic

Note: "An illustrated weekly newspaper."

Note: "The Queen's diamond jubilee number" June 1, 1897.

Note: "Special feature: the work of France" Sept. 4, 1915.

Note: "Funeral number" Feb. 6, 1901, with v. 64.

Note: Description based on: Vol. 9, no. 214 (Jan. 3, 1874); title from caption.

Special numbering: Vol. 1-135 called also no. 1-3254.

Supplement note: Supplements accompany some issues.

Local note: **SPECIAL COLLECTIONS:** June 1, 1897: Transferred from Summers papers, MSS 2781. Issue for Sept. 4, 1915: Gift of Nicholas Pounder for the Bruccoli Great War Collection. Issue for Oct. 28, 1911: Gift of Marion DuPont Scott.

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Description: Vol. 1, no. 1 (Dec. 4, 1869)-; Ceased with vol. 135, no. 3254 in 1932.;  
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Standard No: LCGN: 2003-225521

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