

M	IMAGE TITLE	IMAGE REF
	Diamond Washing, Minas Gerais, Brazil, 1812	MAWE
	Slave Trading on African Coast, 19 th cent.	canot-2
	Branding Slaves, 19 th cent.	Blake1
	Gold Mining, Brazil, 1850s	Ballou 9-208
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	Sugar Boiling House/Refinery, Martinique 1835	Magasin3
	Capture of Slave Ship by British Navy, 1824	Magasin8
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	Slave House and Cooking, Guadeloupe, French West Indies, late 1840s	Magasin5
	Selling Foodstuff, Havana, Cuba, ca. 1850	Album-14
	Bread and Fodder Sellers, Havana, Cuba, ca. 1850	Album-13
	Sponge Fishermen and Houses, Cuba, ca. 1850	Album-23
	Passenger Ferry, Rio de Janeiro, Brazil, 1847	Magasin4
	Fugitive Slave with Face Mask, Rio de Janeiro, Brazil, 1846	magasin1

THE LAST YEARS OF THE
ENGLISH SLAVE TRADE

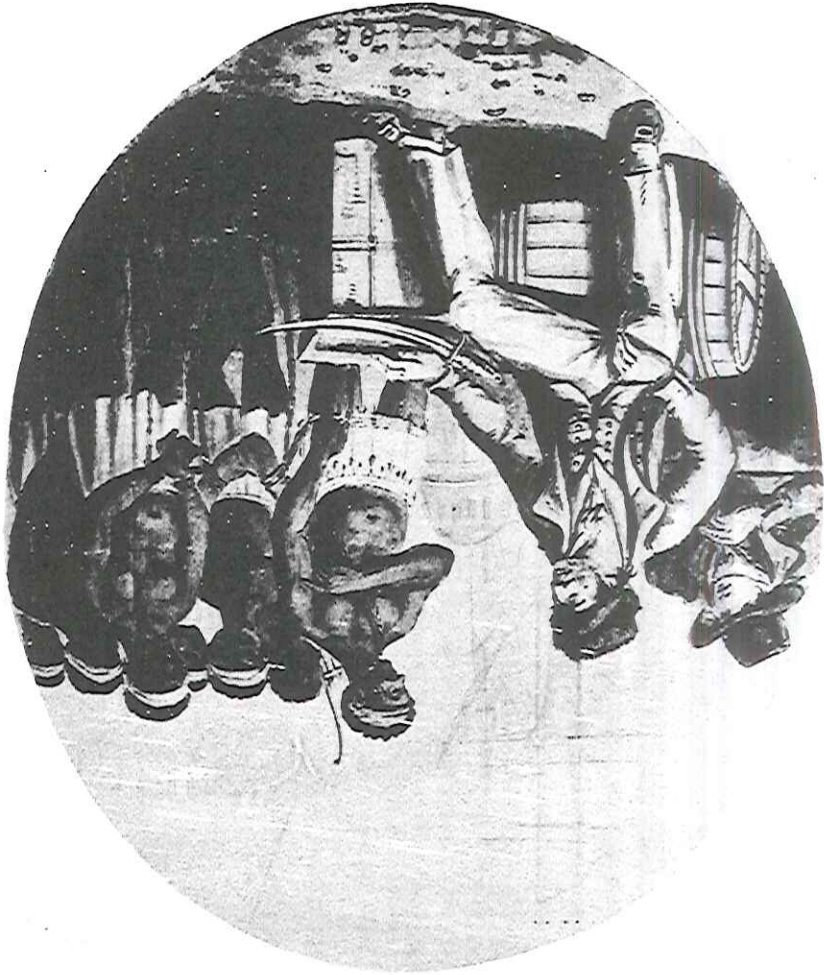
LIVERPOOL 1750-1807

BY

Averil Mackenzie-Grieve

REPRINTS OF ECONOMIC CLASSICS

Augustus M. Kelley, Bookseller
New York 1968



Frontispiece

SLAVES ON AN AFRICAN QUAY-SIDE

Art by W. L. L. L.

ILLUSTRATIONS

- SLAVES ON THE LIVERPOOL QUAY-SIDE. From a water-colour drawing by B. Reading in the Mayer Collection in the Liverpool Public Library Frontispiece
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PREFACE TO THE 1968 EDITION

TODAY, just as little more than a century and a half ago, during Wilberforce's campaign for negro rights and for the abolition of the trade in African slaves, race-relations are a burning topic.

In America and the West Indies, men and women of African descent, whose ancestors suffered so appallingly from the white men's greed, can now speak ably for themselves and, supported by thousands of white people, stand out against racial discrimination. But the memory of terrible injustice, the facts and feelings of segregation, cannot be effaced by legislation alone. It is in the hearts of men where the change must take place.

While I do not believe in forgetting the black stains on our country's history, I do believe that taking them out of their context is unfair and dangerous. So I earnestly beg my public to read this book *as a whole*, bearing in mind that, while England (who for centuries condoned virtual slavery at home) engaged in the terrible commerce in African men and women, it was a handful of selfless Englishmen who fought vested interests and eventually won the total abolition of the English slave trade.

AVERIL MACKENZIE-GRIEVE

Robertsbridge,
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Call number: F 1871 .M17 1835

Author: Madden, Richard Robert, 1798-1886.

*A. St. George's
with notes
Jamaica*

Title: A twelvemonth's residence in the West Indies, during the transition from slavery to apprenticeship; with incidental notices of the state of society, prospects, and natural resources of Jamaica and other islands. By R. R. Madden

..

Publication info: Philadelphia, Carey, Lea and Blanchard, 1835.

Description: 2 v. 18.2 cm.

Subject: Blacks--Jamaica.

Subject: West Indies, British--Description and travel.

Subject: Jamaica--Description and travel.

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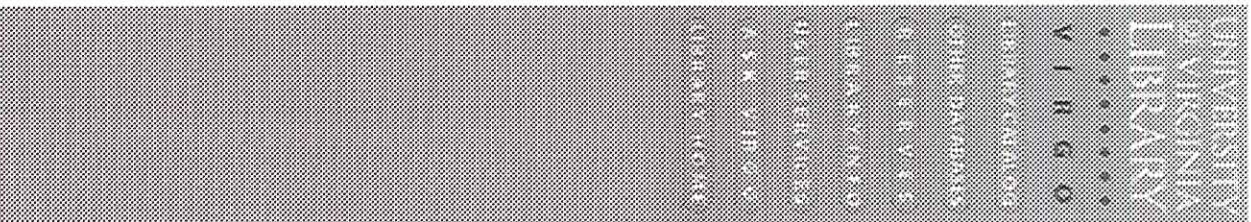
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OBeach - vol. 2, pp 65-77

*pp. 126-130 - ("The history of Asa Beach
5, the owner of Edward Danton")
(see also 130-141 pages)*

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Call number: **DT527.M22 1980**

Author: **Mage, E. (Eugène), 1837-1869.**

Title: **Voyage au Soudan occidental (1863-1866) / Eugène Mage ; introduction d'Yves Person.**

Publication info: **Paris : Editions Karthala, c1980.**

Description: **xiv, 308 p. : ill. ; 19 cm.**

Subject: **Mage, E. (Eugène), 1837-1869.**

Subject: **Toucouleur Empire--Discovery and exploration.**

Subject: **Africa, French-speaking West--Discovery and exploration.**

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>>> *****Request Information*****
>>> REQUEST NO.: REQ-175685 DATE PLACED: May-25-99

>>> PICKUP LIBRARY: Alderman
>>> AUTHOR: E. (Eugene) Mage
>>> TITLE: Voyage dans le Soudan Occidental
>>> LOCATION: paris
>>> PUBLISHER: L. Hachette et cie
>>> DATE: 1868 , ARRIVEE par J. Belin - De LAMUNY
>>> VOLUME(S):
>>> ISBN/ISSN:
>>> SOURCE: WorldCat
>>> USER NOTES:

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Institute of Early American History and Culture (Williamsburg, Va.)
call number: F 221 .W71 3rd ser. v. 54 1997 copy:1

DI 356
1872
p119

6/16/99 - UVA now has
E. Mage, Voyages dans le Soudan Occidental

arrivee par J. Belin - De LAMUNY

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the Nile's floodplain

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Call number: F214 .M24 1863

Author: Malet, William Wyncham, 1804-1885.

Title: An errand to the South in the summer of 1862. By the Rev. William Wyncham Malet ...

Publication info: London, R. Bentley, 1863.

Description: viii, 312 p. front. 17 cm.

Note: In the form of a diary.

Note: Music: p. [308]-312.

Local note: "Errata" slip inserted.

Subject: Southern States--Description and travel.

Subject: United States--History--Civil War, 1861-1865--

Personal narratives.

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Carr Swearing
Wyncham Malet*

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PRETEXT travel agency

This speaks
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war - not of his
power

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... of the ...

PP 57-58

descriptions

no pictures

time manage -

wis husbands
four families

PS 7 -

the negroes' - no
work

Comstocking

Stack P110

William Wyndham Malet. An Errand to the South in the Summer of 1862.

Check for Jumping the Broomstick and corn shucking.

Episcopalian minister, travel diary, tells about visiting the South during the war

He provides no evidence of either, but he has descriptions, no pictures, however:

Pages 57-58, description of marriage; issue, selling husbands and wives from their families

Page 57, description of Negroes' work, no corn shucking described.

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very interesting & person
with a good sense of humor & a
strong personality. I'm a person on an island*

[Evansville]

*Photo -
like Walton
slips*

See #1029



Published Quarterly By The Montgomery County Historical Society

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YARROW MAMOUT

By James H. Johnston



The portrait of Yarrow Mamout could be called the Mona Lisa of Georgetown. It shows a worn, old face with clumps of whiskers, knowing eyes, and a faint, enigmatic smile. Yarrow wears a white shirt, red waistcoat, blue jacket, and knit cap. There is an oddly shaped smoking pipe in his hand. In life, Yarrow was a Moslem, ex-slave of the Bealls of Maryland, and well-known resident of Georgetown in the early 1800s. Yet, other details of his life, like that smile, are an enigma.

Georgetown artist James Alexander Simpson painted the picture some time between 1820 and 1850. It now hangs in the Peabody Room of the Washington DC Public Library in Georgetown. The renowned Charles Willson Peale did a more famous and more skilled portrait in 1819. That painting, now in the Historical Society of Pennsylvania collection at the Atwater Kent Museum in Philadelphia, shows a younger-looking, smiling man also with whiskers, shirt, tie, waistcoat, and cap. A brown greatcoat is draped over his shoulders. Sidney Hart of the National Portrait Gallery, and editor of the Gallery's Charles Willson Peale Family Papers, terms the Peale "the most sensitive portrait in early America with an African-American as the sitter."¹

Historical records disclose a fuller yet still puzzling picture of Yarrow Mamout's unusual life and that peculiar period in American history when the same human being could be both enslaved and celebrated.

The story begins with another case of enslavement, this one in 1650 in Scotland. Oliver Cromwell had invaded from England and won a resounding victory over the Scots at Dunbar. Cromwell's forces took the Scotsmen prisoner, including a man named Ninian Beall. The defeated Scots were sentenced to seven years of involuntary servitude, which some, like Ninian, spent first in Barbados and later in Maryland. Once freed, Ninian began to acquire property in the colonies. He bought a piece of land along the Potomac River and named it the Rock of Dunbarton because it reminded him of home -- and perhaps the defeat at the hands of Cromwell.²

Today, Ninian's land is called Georgetown. Two famous Beall homes there were built by his direct descendants. One is the Beall House at 3033 N Street, which in recent times was owned by *Washington Post* publisher Katherine Graham. The other is Beall-Washington House at 2920 R Street, once owned by Jacqueline Kennedy. Dunbarton Oaks owes only its differently spelled name to Ninian.

Ninian was followed to Maryland by more Bealls, who are believed to be his nephews. One of those, Alexander Beall, settled in Prince Georges County, Maryland in the latter part of the 17th Century.³ Alexander too began acquiring land. Yet, despite the fact that their uncle had the bitter taste of enslavement in his mouth, the Bealls bought slaves from Africa.

Yarrow came to America in the slave trade. He was born around 1736⁴. It was said he came from Guinea, but the entire west coast of Africa from Senegal to Angola was called Guinea in the American colonies,⁵ probably because that is where the slave ships sailed from. Nothing is known about Yarrow's life there, however.

"Captain Dow," presumably a slave trader, brought Yarrow to Maryland, where he was purchased by Alexander Beall's grandson Samuel.⁶ Available records do not show anyone named Dow as captain of a slave ship in the 18th Century, but a Captain Robert How made seven slave runs between 1755 and 1767.⁷ Yarrow claimed he was 35 when taken by slavers. However, he was judged to be 14 years old when Samuel bought him, and Yarrow's age determined his price.⁸

Putting prices on men and women and buying and selling them like tobacco or salt was only one part of the mean reality of slavery. Upon the death of their owner, they were passed down to the heirs, like the silverware and bedsteads. Thus, on Samuel's death in 1778, his son Brooke inherited Yarrow.⁹

Brooke lived in rural Montgomery County, Maryland until 1783 when he moved to Georgetown and brought Yarrow with him. His home was Lot 73 Water Street, which today would be on the west side of Wisconsin Avenue just below the C&O Canal.¹⁰

The 1790 census shows 32 Bealls, who were related, owning a total of 142 slaves in Montgomery County, which then included Georgetown. Among the Bealls was Brooke who owned 26 slaves and among his slaves was Yarrow. The 1800 census counted 8,144 persons living in Georgetown. A quarter of these -- 2,072 to be precise -- were slaves, and 400 more were listed as "free persons of color or Indians and not taxed."

Brooke was a merchant, shipping goods in and out of the port of Georgetown. He dabbled in real estate on the side, buying and selling large tracts of land, and was first clerk of the Montgomery County court. In an unpublished study of the Beall family, Eleanor Vaughn Cook examined Brooke's financial ledger. He earned rents from a store and grain mill. He charged the Montgomery County court for "paper, ink, powder, and pasteboard." He sold herrings, flour, rum, snuff, tea, books, and bridles. And, he was paid for "2 days work on board the [ship] Maryland by Negro Yarrow." Brooke was prosperous enough to send his younger son Lewis to Georgetown College in 1792, and he wanted to build a larger house on Congress Street (now 32nd Street) in Georgetown.¹¹

Because he considered Yarrow such a hard worker, Brooke gave him the job of making bricks for the new house. He promised to free Yarrow when the task was done. Yarrow completed making the bricks as agreed, but Brooke died in 1795 before construction started.¹² Brooke's wife Margaret and older son Upton Beall were the administrators of Brooke's estate. An inventory of the estate in 1796 listed "Negro Yarrow" age 60 and valued at £7. The same inventory valued a 21-year old male slave at £92.¹³ Upton himself became clerk of the Montgomery County court and built the Beall-Dawson house in Rockville, Maryland that is now home to the Montgomery County Historical Society.

Margaret kept her husband's promise.¹⁴ She arranged to manumit or free Yarrow. Manumission was a legal process, accomplished through a deed that enabled freed slaves to prove their status. And so, in 1797, the necessary papers were filed in Montgomery County, Maryland.¹⁵ Brooke's other slaves apparently were not freed.¹⁶

Yarrow told Margaret that she should call on him if she ever needed any work done. She never did.¹⁷

In 1800, Yarrow bought a house in upper Georgetown in the 3300 block of Dent Place.¹⁸ The lot is only a few blocks from where his picture hangs in the library today

although the house he lived in is gone. The 1800 census shows another person living with Yarrow. Research by Diane D. Broadhurst turned up the fact that Yarrow had a son, Aquilla, who was seven years old in 1796.¹⁹ Perhaps he was living with Yarrow, or perhaps Yarrow had a wife. In 1807, Yarrow's manumission was recorded again, this time in the District of Columbia.²⁰

Yarrow is mentioned by David Warden in his *A Chorographical and Statistical Description of the District of Columbia*, published in Paris in 1816.²¹ In describing life for free black men in the new capital, Warden recounted the story told to him by General John Mason²² of Analostan Island (now Roosevelt Island at Georgetown) in 1811. According to Mason, Yarrow "toiled late and early, and in the course of a few years he had amassed a hundred dollars." He thought he could retire on the money and gave it to a merchant, but he lost the entire sum when the merchant died insolvent.

Yarrow worried because he was no longer young and strong. Nevertheless, he went back to work for fixed wages during the day. At night, he made "nets, baskets, and other articles for sale." After a few years, Yarrow had again saved \$100, which he gave to another merchant in Georgetown. But, Yarrow lost his savings a second time when this merchant went bankrupt.

Yarrow went back to work a third time and acquired an even bigger fortune of \$200. This time, wrote Warden:

By the advice of a friend, who explained to him the nature of a bank, he purchased shares to this amount in that of Columbia [Bank of Georgetown], in his own name, the interest of which now affords him a comfortable support. Though more than eighty years old, he walks erect, is active, cheerful, and good-natured. His history is known to several respectable families, who treat him with attention.... When young, he was the best swimmer ever seen on the Potomac; and though his muscles are now somewhat stiffened by age, he still finds pleasure in his exercise.²³

In November 1818, painter Charles Willson Peale traveled to Washington DC for an extended visit.²⁴ He was 77 years old. Peale had been an officer in the Revolutionary War as well as an artist. His paintings from the Revolution, including his unsurpassed seven life portraits of George Washington, propelled him to fame.

Peale was also interested in science. He had a museum located on the second floor of Independence Hall in Philadelphia that was half art, half science. For example, when the bones of an extinct mastodon were discovered in New York, Peale, with the assistance of President Thomas Jefferson and the American Philosophical Society, organized an expedition to dig up the complete skeleton and mount it in the Philadelphia museum. This was only the second mounted skeleton in the world of an extinct animal, and the "mammoth," as Peale called it, became the first great museum sensation in America.²⁵

Peale's trip to Washington had several purposes. First and foremost, he wanted to paint President James Monroe to add to the collection of presidential portraits in the Philadelphia museum. He also wanted to paint other political figures and earn money from commissioned portraits. Among those who sat for Peale were Vice President Daniel Tompkins, Secretary of State John Quincy Adams, Secretary of War John C. Calhoun, Secretary of the Treasury William Crawford, Attorney General Henry Clay, and a collection of senators, congressmen, and commodores.²⁶

Thus, Yarrow Mamout was in heady company when Peale inquired if he would sit for a portrait. Peale's initial interest was scientific. He had long been fascinated by man's longevity, or lack thereof. He had calculated a ratio of the period of childhood versus adulthood for various animals. From this, Peale concluded that human beings should live to be 200 years old. He believed that poor habits and lifestyle were the reason men died sooner than his math suggested.²⁷

Peale explained in his diary: "I heard of a Negro who is living in Georgetown said to be 140 years of age.... He is comfortable in his Situation having Bank stock and lives in his own house.... I propose to make a portrait of him should I have the opportunity." Later, Peale revised Yarrow's age downward to 134, based on what Yarrow told him.²⁸ Yarrow was not nearly this old. Both the inventory of Brooke Beall's estate and David Warden's book suggest that Yarrow was in his 80s when Peale met him.

Still, what the world knows best about Peale's encounter with Yarrow is the art. He went to Yarrow's house in late January 1819: "I spend [spent] the whole day & not only painted a good likeness of him, but also the drapery & background."

The next morning, Peale went back to touch up the painting and "to see some of the family how [whom] had knowledge of Him for many years & whose Ancesters had purchased him from the Ship that brought him from Africa – a Mr. Bell in a Bank directed me to an ancient Widow who had set him free."

Peale probably spoke to Thomas Brooke Beall, who was the president of the Farmers and Mechanics Bank of Georgetown in 1819. No one named Bell appears in the Georgetown census the next year, and the name Beall is usually pronounced "Bell,"²⁹ Ninian Beall explained the pronunciation of his name as "ringing bell."²⁹ Thomas Brooke Beall was Ninian's great-great grandson and a distant cousin of Brooke.

Peale next visited the "ancient widow" of the man who set Yarrow free. Peale refers to her as the "Widow Bell." She was obviously Brooke Beall's widow, Margaret, who freed Yarrow in 1797. The 1820 census shows a Margaret Beall living in Georgetown. Peale's diary continued:

Yarrow owns a House & lots and is known by most of the Inhabitants of Georgetown & particularly by the Boys who are often teasing him which he takes in good humor. It appears to me that the good temper of the Injan has

contributed considerably to longevity. Yarrow has been noted for sobriety & a cheerful conduct, he professes to be a mahometan, and is often seen & heard in the Streets singing Praises to God – and conversing with him he said man is no good unless his religion comes from the heart.... The acquaintance of him often banter him about eating Bacon and drinking Whiskey – but Yarrow says it is no good to eat Hog -- & drink whiskey is very bad. I retouched his Portrait the morning after his first setting to mark what rinkles & lines to characterise better his Portrait.³⁰

After finishing the portrait, Peale asked the clerks at the Columbia Bank to verify that Yarrow owned stock. They confirmed that he had held shares since the early 1790s. The importance of that fact did not seem to register with Peale: Yarrow was still a slave when he acquired the bank stock.³¹

Peale took the painting back to Philadelphia and may have put it on display in his museum. In 1852, well after Peale's death, his grandson Edmund mistakenly labeled the portrait "Billy Lee," a servant of George Washington. And so, for the next 95 years, the painting was known as "Billy Lee." In 1947, historian Charles Coleman Sellers relied on information from Peale's diary to conclude that the portrait was of Yarrow. Besides, Sellers wrote, "It is not reasonable to suppose that Peale would have painted Billy Lee in his old age, for, despite faithful service to General Washington, Billy was a drunkard and a cripple in his last years at Mount Vernon."³²

Sellers apparently did not know of the existence of the James Alexander Simpson portrait that would have confirmed his conclusion. It is clearly of the same man although he appears considerably older.

Less is known about Simpson's life than about Yarrow's. It is said that he was born in 1805 in England and then came to America and settled in Frederick, Maryland.³³ He moved to Georgetown later. The 1820 census shows a James Simpson living there; of course, it might have been a different man.

Simpson reportedly became an instructor of drawing and painting at Georgetown College in 1825. He would have been twenty years old. He taught only if there were enough students for a class. Otherwise, Simpson occupied himself by painting the town, the college, and the residents of Georgetown. His painting of Yarrow is variously dated 1820, 1822, and 1850.³⁴

Simpson moved to Baltimore in 1860 and died twenty years later. Today, several of Simpson's other works are on display at Georgetown University. His painting of Commodore Stephen Decatur, which Simpson copied from a Gilbert Stuart portrait, hangs in the office of the university president.³⁵

A comparison of the Peale and Simpson portraits reveals curious similarities. Yarrow is wearing the same style of knit cap in both although the stripes are in different colors. The collar and buttons of his jacket are the same. He has a white shirt and red

waistcoat in both paintings although his jacket is unbuttoned in the Simpson to show more of the waistcoat. Even the pose, forehead wrinkles, and whiskers are the same in the two paintings. The similarities make the viewer wonder whether Simpson painted Yarrow from life or copied from the Peale.

Of course, Yarrow might have worn the same, or similar, clothes to both sittings, even if they were several years apart. While he had \$200 in bank stock and a house in Georgetown, he was by no means a rich man. But another curious fact is that in the early 1800s, Georgetown College required students to have a blue jacket, blue pantaloons with yellow buttons, and a red waistcoat to wear on Sundays.³⁶ Perhaps, Yarrow is wearing a Georgetown uniform in both paintings, one he acquired from Brooke Beall's son Lewis or from one of the Georgetown boys, who Peale said were "teazing" him.

Yarrow died in 1824 at age 88.³⁷ Thus, Simpson may have painted Yarrow after he died by copying from the Peale. Still, it is hard to explain why Yarrow looks so much older in the Simpson given that Yarrow lived for only five years after Peale painted him.

Charles Willson Peale, who thought Yarrow had the secret to longevity, died three years after Yarrow. Peale was 86.

Yarrow's death does not end the saga though. The Columbia Bank of Georgetown was considered a solid investment when Yarrow purchased shares. George Washington owned stock there. His will listed 170 shares valued at \$6,800. As late as 1818, Secretary of the Treasury William H. Crawford assured Speaker of the House of Representatives Henry Clay that the banks in Washington were solid and free from the dangers of mismanagement. But in fact, by 1818, deposits in the bank had started to decline. Worse, the property held as collateral for bank loans was declining in value. By April 1823, the bank was little more than a shell.³⁸ Had Yarrow been holding the stock at his death, it would have been worthless.

But the evidence suggests that Yarrow sold his Columbia Bank stock before then. According to court records, on March 23, 1821, Yarrow loaned \$170.81 to a William Hayman.³⁹ This was an amount roughly equal to the \$200 he had invested in Columbia Bank. The loan was secured by a deed of trust on a property described as a "two story brick dwelling and store house with extensive back buildings, situated on the west side of High street [Wisconsin Avenue]."⁴⁰

Hayman's own records showed that he never paid off the loan. And, Yarrow's son Aquilla, who was living in Washington County, Maryland, never attempted to collect before he died in 1832.⁴¹

However, in 1843, the Chancery Court for the District of Columbia ordered the property sold at public auction to pay off a later loan. Nancy Hillman, a free black woman from Frederick, Maryland, filed with the court, saying she was the daughter of Yarrow's sister and had a superior right to the proceeds. The court ruled in her favor and

in 1850 awarded her \$451 in principal and interest for the loan Yarrow made almost thirty years earlier. Nothing more is known of Yarrow's sister, not even her name.

Was Yarrow astute enough to recognize the bank was in precarious financial condition, sell his stock, and move his money into a real estate loan? He was a hard worker, clever, and well-liked in Georgetown. He also knew from prior experience that he could lose everything if an investment turned sour. But how would Yarrow know that the bank was in trouble? Someone more knowledgeable about financial matters in Georgetown may have been advising him. Before his death in 1795, Brooke Beall probably gave Yarrow financial advice. Indeed, he must have helped Yarrow purchase the Columbia Bank stock since Yarrow was legally his slave then.

After Brooke died, the names of General John Mason and William Marbury crop up. Both were elected to the board of directors of Columbia Bank in 1809.⁴² Mason was the one who, in 1811, told the story of Yarrow's financial recoveries.

Marbury's name is famous because he sued Secretary of State James Madison for withholding a commission as a justice of the peace in Washington DC that outgoing President John Adams had awarded Marbury. *Marbury v. Madison* established the principle that the Supreme Court was the final arbiter of the Constitution. William Marbury was still an important figure in Georgetown in 1819, and he may have been a friend of Yarrow. Peale consulted Marbury before painting Yarrow and had dinner with Marbury afterward.⁴³ Marbury's son, John, was trustee on the deed of trust that secured Yarrow's loan. Judge Morsell's opinion in the case by Yarrow's niece to collect on the loan hinted of a special relationship between Yarrow and the Marburys, noting in passing that Yarrow and his family "might also well have thought that full confidence might be reposed in the learned and worthy Trustees [e.g. John Marbury], to watch over and protect their interest."⁴⁴

The only known surviving relatives of Yarrow were his son Aquilla and his niece Nancy Hillman. There is no evidence that Aquilla had children, but the 1850 census shows a 45-year-old black female named Mary Yarro, living in Washington County, Maryland. Presumably this was Aquilla's widow. The census for the same year shows Nancy Hillman was 81 and living in a household with 80-year-old William Higgins and a younger woman with three children. Hillman died in 1851. Records for the probate court in Frederick, Maryland, reveal that she left an estate worth \$333.⁴⁵ She also had a will, which left all her property to Worthington and William J. Ross. The two men, who were not African-American, were lawyers in Frederick.⁴⁶ There is no explanation of why they were named sole beneficiaries in Hillman's will.⁴⁷

In 1859, Reverend Thomas Bloomer Balch -- another descendant of Ninian Beall -- delivered two lectures on Georgetown history to the Methodist Church there. Reminiscing about bygone days, Balch talked about "old Yarah," a "Mohammedan from Guinea, and of whom an admirable likeness was taken by Simpson," and about "Lorenzo Dow, the great itinerant, whose weary limbs found their final repose in of our graveyards."⁴⁸

Balch's comparison of Yarrow to Lorenzo Dow implies that Balch, for one, may have been offended by Yarrow's public professions of faith or his mannerisms. Lorenzo Dow was a traveling preacher, noted both for his personal eccentricities and his fire-and-brimstone style. He had the misfortune to die on a visit to Georgetown, but to Balch the misfortune seemed to be Georgetown's. Balch likewise may not have appreciated Yarrow's unique persona -- or perhaps Yarrow had become more eccentric in his declining years.

Thus, the known facts about Yarrow's life paint as enigmatic a picture of the man as the artists did. Was he the Georgetown burgher, the canny financial wizard, that Peale painted? Or, was he instead, as pictured by Simpson, simply a witty, diligent, and honest laborer whose sterling character traits earned him respect and financial advice from the real burghers of Georgetown.

Even the legends are contradictory. Yarrow told Peale in 1819 that it was no good to eat hog and drink whiskey. Yet, David Warden, writing three years earlier, recorded: "On Christmas, his great delight is to fire a gun under their [the respectable families of Georgetown] windows at break of day, which is intended as a signal for his *drum*."⁴⁹ Perhaps, Yarrow made this exception to his abstention from alcohol, reasoning that he needed a few drams of whiskey to get through the Christian holiday.

A final curiosity is the name, Yarrow Mammout. By our convention, the name is in reverse order. Yarrow was his surname, and Mammout was his given name. Mammout was undoubtedly a variety of the name spelled Mahmoud and other ways in Africa and the Middle East. "Yarro" and "Yaro" may be found as family names in Senegal and other parts of West Africa. However, the spelling "Yarrow" comes from Scotland where it is the name of a plant, and of a place and stream not far from Dunbar, where the Beall family originated.⁵⁰

This saga has come full circle.

Still, the face in the paintings says as much about Yarrow Mammout as the historical records. Here was a man with dignity. Here was a slave who had been freed. Here was an old man who twice lost his life's savings and earned them back again and more. Here was a black man who could walk into a bank in Georgetown at a time when few white men did that. Little wonder Yarrow Mammout is smiling.

James H. Johnston is an attorney and writer in Washington, DC. He frequently writes and lectures on local history.

NOTES

¹ Interview, Sidney Hart (April 3, 2003)

² Ruth Beall Gelders, *Colonel Ninian Beall*. (A paper for the Daughters of the American Revolution, 1976, reproduced at www.geocities.com/Athens/5568/ninian1.html).

³ Eleanor Mildred Vaughn Cook, *The Brooke Beall Family and the Johns Family* (Unpublished, Jul. 1986). Also see, Gelders, *Ninian Beall*.

⁴ "Yarrow's date of birth is based on the inventory of the estate of Brooke Beall in 1796 which listed "Negro Yarrow" as 60 years old. Cook, *Brooke Beall* xviii. General John Mason of Georgetown in 1811 said Yarrow was "more than eighty." David Baile Warden, *A Chorographical and Statistical Description of the District of Columbia* (Smith, Paris 1816) 49. On the other hand, Yarrow told Peale that he was 134-years-old in 1819, note 6 *infra*.

⁵ The Columbia Encyclopedia Sixth Edition (2001).

⁶ Peale wrote in his diary that Yarrow said he "was brought to America by Capt'n. Dow" and that Yarrow's former owner said Yarrow became the property of her husband upon the "decease [death] of Mr. Bell." Charles Willson Peale, Lillian B. Miller, Sidney Hart, David C. Ward, and Rose S. Emerich, ed., *The Selected Papers of Charles Willson Peale and His Family*, Volume 3 (Yale University Press 1991) 651. A genealogy of the Brooke Beall family may be found in Cook, *Brooke Beall* 50.

⁷ David Eltis and Ugo G. Nwokeji, "The Trans-Atlantic Slave Trade CD-ROM Database (Cambridge University Press 1999). The only Captain Dow in that database is George Dow who captained the Marygold from Africa to Barbados in 1696.

⁸ Peale, *Selected Papers* 651.

⁹ Cook, *Brooke Beall* 11.

¹⁰ *Id.* at 13. Cook includes a 1752 map of Georgetown from the District of Columbia Historical Society, Map 159, which shows the location of Lot 73.

¹¹ *Id.* at 26, 79.

¹² Peale, *Selected Papers* 651.

¹³ Cook, *Brooke Beall* 79, xviii.

¹⁴ Peale, *Selected Papers* 651.

¹⁵ Diane D. Broadhurst, "An Examination of Slaves and Slavery in the Beall Family Household" (Unpublished report for the Montgomery County Historical Society, September 25, 2001) 16.

¹⁶ Although she freed Yarrow, Margaret continued to own slaves. Three are named in the inventory of her estate. Cook, *Brooke Beall* 82.

¹⁷ Peale, *Selected Papers* 651.

¹⁸ Grace Dunlop Peter, *A Portrait of Old Georgetown* (Garrett & Massie, Richmond, 1933) 179.

¹⁹ Broadhurst, "Slaves and Slavery in the Beall Family" 16.

²⁰ *Ibid.*

²¹ Warden *Chorographical Description* pp. 48-50.

²² John Mason was the son of George Mason of Virginia, the author of the Virginia Bill of Rights. http://gunstonhall.org/landholdings/analostan_island.htm.

²³ *Chorographical Description* at 49-50. In addition, both Yarrow and his former owner told Peale that Yarrow owned "bank stock." Thus, he was not just a depositor.

²⁴ Peale's diary entries during the visit are in Peale, *Selected Papers*.

²⁵ Sidney Hart email to James H. Johnston (May 1, 2003).

²⁶ Charles Coleman Sellers, *Charles Willson Peale* (Scribner, New York, 1969) 386-87.

²⁷ Sidney Hart interview.

²⁸ Peale, *Selected Papers* 617.

²⁹ Gelders, *Ninian Beall*.

³⁰ Peale, *Selected Papers* 652. Peale also tells of Yarrow's twice losing his savings, attributing the story to the "widow Bell."

³¹ The "widow Bell" told Peale that Yarrow was one of the first to buy bank stock "about 26 years past." Peale wrote: "I sent to the Bank to ascertain this fact, the Clerks could not then refer to the Books but sent me the above date." The Bank of Columbia was chartered in 1793. Peale, *Selected Papers* 652 n. 122.

³² Charles Coleman Sellers, "Charles Willson Peale and Yarrow Mamout," *The Pennsylvania Magazine of History and Biography* (1947) pp. 99-102.

³³ Kenneth C. Haley, "A Nineteenth Century Portraitist and More: James Alexander Simpson," *Georgetown Day* (May 1977). Haley was assistant professor of fine arts at Georgetown University when he wrote this article and noted: "Facts about Simpson's life are drawn from the letters of Francis A. Bannum." Bannum

was the first archivist at the university, according to the current archivist, Lynn Conway. Much of what is known about the university in the Nineteenth Century comes from Barnum's letters, which contain his recollections. However, Conway cannot now locate the Barnum letters that Haley relied upon. Thus, the Haley article may now be the only source for biographical material about Simpson. Lynn Conway, Interview (April 3, 2003).

³⁴ The 1820 date appears on the label next to the painting in the Peabody room at the Georgetown Library. The Portrait Record at the National Portrait Gallery has 1822 as the date of execution. Haley used a date of 1850 in his article.

³⁵ Lynn Conway, Interview.

³⁶ Lynn Conway, Interview.

³⁷ Judge Morsell, Statement of the Proceeding and Opinion, *Eliza M. Mosier v. John Marbury & William Redin*, Chancery Court of the District of Columbia (circa December 1849), National Archives and Records Administration, Washington DC, RG 21, Entry 115, Old Series Administration Cases Files, 1801-78, #2472.

³⁸ John Joseph Walsh, *Early Banks in the District of Columbia 1792-1818* (Catholic University Press 1940) 74-89.

³⁹ Morsell, *Mosier v. Marbury et al.*

⁴⁰ Auction Sales notice, *Georgetown Advocate* (Sept. 30, 1843) at National Archives *supra* note 37.

⁴¹ *Ibid.* Records of the probate court for Washington County, Maryland, show Aquilla Yarrow died in 1832 without a will. There was not enough money in his estate to pay all the expenses and debts. Washington County Probate Court records, 1832, Personal Property Appraisal Book 1 p. 310 and p. 554, Debts: Book A p. 61, Sale of Personal Property, Book L, p. 159, Accounts, Book 9 page 441 and Book 10 p. 4, now at Maryland State Archives.

⁴² Walsh, *Early Banks in DC* 77.

⁴³ Peale, *Selected Papers* 650.

⁴⁴ Morsell, *Mosier v. Marbury et al.*

⁴⁵ Frederick County Register of Wills, 1851, Will Docket T.S. 1-152, Accounting Docket G.H.1-22. Her estate included \$300 in a trust fund, which probably held the proceeds from the money the court awarded her based on Yarrow's loan.

⁴⁶ FamilySearch International Genealogical Index v5.0, Batch No. F502983, Sheet 064, produced by Thomas Miner of Bountiful, Utah, shows Worthington and William J. Ross were brothers. They also appear in the census during this period. Worthington died in 1854 and William in 1883. The 1870 census shows William was an attorney in Frederick County.

⁴⁷ The 1840 census shows Hillman was the head of a household that consisted of her and another Negro female age 36-55. Perhaps this was a daughter, but the woman wasn't living with Hillman at the time of the 1850 census.

⁴⁸ T.B. Balch, Reminiscences of Georgetown, D.C., A Lecture, Delivered in the Methodist Protestant Church, Georgetown, D.C., January 20, 1859 (Henry Polkinhorn, Printer, 1859) 15.

⁴⁹ Warden, *A Chorographical Description* 50.

⁵⁰ "The Braes of Yarrow," a sad, romantic poem, by Scottish poet J. Logan was apparently well-known in Georgetown at this time. Reverend Balch alludes to it in his lecture yet spells Yarrow's name "Yarrah." Yarrow is referred to simply as "Negro Yarrow" in Upton Beall's 1796 inventory of his father's estate and as "Yarrow" in the 1800 census. Ward spells the name "Yaro." Peale spells it "Yarrow."

The Montgomery County Story is sponsored by the Chevy Chase Land Company of Montgomery County, established in 1890.

Diane D. Broadhurst, Editor

Mamout

Image Reference
1029

Source
Original oil painting in the Historical Society of Pennsylvania, Philadelphia

Comments
Yarrow Mamout was born in Africa around 1736 and was a teenager when enslaved and brought to America. His African homeland and ethnicity are unknown, and although he was brought to the Virginia-Maryland area, little is known about his early years in America. He ultimately lived in Washington D.C. and during his old age was well known in the Georgetown area, where he was manumitted from slavery in 1797. He was known as a devout Muslim and hard worker, and was able to accumulate some property. He lived the rest of his life in Georgetown, where he died in 1824 at the age of about 88.

Charles Wilson Peale, the celebrated American artist, painted this portrait in 1819 when Mamout was about 83 (not well over 100, as Peale erroneously assumed). Another, less polished, portrait of Mamout was done by James Alexander Simpson, probably in 1822, and hangs in the Georgetown Branch of the District of Columbia Public Library (see Image NUMBER on this website).

In carefully researched articles, James H. Johnston has published the most detailed accounts available of Mamout's life as a slave and freeman; see "Yarrow Mamout" (The Montgomery County [Maryland] Story), 2004, vol. 47, pp.13-23) and "Georgetown's Mona Lisa" (Legal Times, July 5, 2004, pp.22-23). For complimentary details on Mamout's life, see Sidney Kaplan, The Black Presence in the Era of the American Revolution, 1770-1800 (New York Graphic Society, 1973, pp. 218-19). (Slide of the Peale painting was provided by the Historical Society of Pennsylvania.)

Image Reference: mamout

Source:
Original oil painting in the Peabody Room, Georgetown Branch, District of Columbia Public Library; Courtesy, Georgetown Branch, District of Columbia Public Library.

Comments:
Yarrow Mamout was born in Africa around 1736 and was a teenager when enslaved and brought to America. His African homeland and ethnicity are

unknown, and although he was brought to the Virginia-Maryland area, little is known about his early years in America. He ultimately lived in Washington D.C. and during his old age was well known in the Georgetown area, where he was manumitted from slavery in 1797. He was known as a devout Muslim and hard worker, and was able to accumulate some property. He lived the rest of his life in Georgetown, where he died in 1824 at the age of about 88.

This little known painting of Mamout was done by the American artist James Alexander Simpson, a sometime teacher of painting and drawing at Georgetown College. D.C.). The Simpson portrait appears to have been painted from life and is not a copy of the much better known 1819 portrait (done when Mamout was about 83 years old) by the celebrated American painter, Charles Wilson Peale (see image 1029 on this website). The Simpson painting was probably done in 1822 (the date on the label next to the painting), about two years before Yarrow's death (James Johnston, pers. communication).

In carefully researched articles, James H. Johnston has published the most detailed accounts available of Mamout's life as a slave and freeman and the history of the Alexander painting; see "Yarrow Mamout" (The Montgomery County [Maryland] Story), 2004, vol. 47, pp. 13-23) and "Georgetown's Mona Lisa" (Legal Times, July 5, 2004, pp.22-23). For complimentary details on Mamout's life, see Sidney Kaplan, The Black Presence in the Era of the American Revolution, 1770-1800 (New York Graphic Society, 1973, pp. 218-19).

Acknowledgement:

We are grateful to James Johnston for drawing our attention to this painting and for sharing his research on Mamout's life, and to Jerry McCoy, Archivist/Librarian, Georgetown Branch Library, for providing us with a digital copy of the painting.

From: "James H. Johnston" <jimjohn@erols.com>
Date: Mon Jul 19, 2004 4:56:49 PM US/Eastern
To: "Jerome Handler" <jh3v@cms.mail.virginia.edu>
Subject: Re: Image Reference 1029

I only know Jerry McCoy because he is the librarian at the Peabody Room. He works at the Georgetown branch two days, or perhaps only two nights, per week. The rest of the time he's in the main DC library, which is not a particularly great place to work. My suggestion, however, is for you to call him. The best time to reach him is probably on Wednesdays when he's at the Georgetown library. Perhaps you just need to personalize the request. The hours and phone number for the Georgetown Branch may be found here. <http://www.dclibrary.org/branches/geo/peabody.html>

Jim Johnston

File memoir
~~Pete~~ - ~~assist~~
~~James Brown~~

~~11/21/04 edited~~

for details, see ~~11/21/04~~ file

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1736
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James Alexander Simpson

Peete, Georgetown College, early 19th century

Peete - doesn't know
Simpson made the portrait
with painting & album a lot
He copied it from
Peete's portrait

After Hours

Books, entertainment, and diversions

PAGE 22

Legal Times ■ July 5, 2004

The Simple Life

Conductor Georg Tinner took firm control not only of his ensembles but also of his life. He accepted few compromises, either professionally or personally, and was rewarded with relative obscurity. **Page 24**

Food for Thought

Vogue magazine's food critic, Jeffrey Steingarten, gave up a career in law for a career in gastronomy. But he uses his legal training



GRANT SYMON

all the time. "I'll often write an article based on arguing a case," he says. **Page 25**

More Food Stuff

New York City's Jacob Javits Center played host last week to the International Fancy Food and Confection Show, where nearly 100,000 specialty food and drink items were on display. Alexander Wohl shares some of his favorites. Plus: "Food Court" pays a visit to Necler. **Page 26**

WOL
Alexander



ENIGMATIC SMILE: This portrait of Yarrow, named by James Alexander Simpson hangs in the Peabody Room of the Georgetown Public Library.

By JAMES H. JOHNSON

NO one mistakes the Peabody Room of the Georgetown Public Library for the National Portrait Gallery. Nonetheless, the library houses one of the more unusual paintings in Washington, the portrait of Yarrow Mamout, Yarrow, who was an ex-slave and Mason, is pictured wearing a knit cap and holding an oddly shaped smoking pipe. He also has a faint Mona Lisa smile.

James Alexander Simpson painted the picture sometime between 1820 and 1830. Simpson taught art at Georgetown College, where his painting of Stephen Decatur is still on display in the president's office. Any portrait of an African-American before the Civil War is somewhat rare, but in Yarrow's case there is a second painting. The renowned American portraitist Charles Willson Peale produced another, more famous and more skilled portrait. It is now in the Pennsylvania Historical Society collection of the Atwater Kent Museum in Philadelphia. Sidney Hart, the National Portrait Gallery's expert on Peale, calls Peale's painting "the most sensitive portrait in early America with an African-American as the sitter."

The full story of Yarrow's life, and the reason for that smile, have been lost for 200 years because of a spelling error by Peale that confused historians. The saga begins with another case of enslavement, this one in 1650 in Scotland. Oliver Cromwell had invaded from England and won a resounding victory over the Scots at Dunbar. Cromwell's forces took the Scotsmen prisoner, including a man named Ninian Beall. The defeated Scots were sentenced to seven years of involuntary servitude. Ninian spent that time first in Barbados and later in Maryland. Once freed, Ninian began to acquire property in America including a piece of land along the Potomac River that he dubbed the Rock of Dunbarton. Today, the land is called Georgetown.

Ninian was followed to the colonies by more Bealls. Indeed, Ninian's family became as prominent in Maryland as the Lees were in Virginia. Yet despite the fact that Ninian had been enslaved, the Bealls bought slaves from Africa. Thus, a Samuel Beall of rural Montgomery County, Md., purchased Yarrow Mamout from a slave trader named Captain Dow in about 1730.

Yarrow was judged to be 14 years old when Samuel bought him, meaning he was probably born in 1716. It was said that Yarrow came from Guinea, but the entire west coast of Africa from Senegal to Angola was called Guinea in the American colonies because that is where the slave ships sailed from.

When Samuel died, his son Brooke inherited Yarrow and later moved to Georgetown. His house was at Lot 73 Water Street, which would be on the west side of Wisconsin Avenue today just below the C&O Canal.

The 1790 census shows 32 Bealls owning a total of 142 slaves in Montgomery County, which then included Georgetown. The 1800 census counted 8,144 persons in Georgetown. Of those, 2,072 were slaves, and 400 more were listed as "free persons of color or Indians and not taxed."

Brooke was a merchant, shipping goods in and out of the port of Georgetown. He dabbled in real estate and was the first clerk of the Montgomery County Court. A modern researcher, Eleanor Vaughn Cook, came across Brooke's financial ledger showing he earned rents from a store and grain mill. He changed the Montgomery County court for "paper, ink, powder, and paste-board." He sold herrings, flour, rum, snuff, tea, books, and birdies. And, he was paid for "2 days work on board the [ship] Maryland by Negro Yarrow."

Brooke was prosperous enough to send his younger son Lewis to Georgetown College in 1792, and he wanted to build a larger house on Congress Street (now 31st Street) in Georgetown. Brooke gave Yarrow the job of making bricks for the new house and promised to free him

See Yarrow, Page 23

not
just
yarrow

Georgetown's Mona Lisa

Yarrow, *From Page 22*

when the task was done. Yarrow finished the bricks, but then Brooke died. An inventory of his estate in 1796 listed "Negro Yarrow," age 60 and valued at £7. The same inventory valued a 21-year-old male slave at £92.

Brooke's widow, Margaret kept the promise and freed Yarrow in 1797. Three years later, Yarrow bought a house on Dan Place in Georgetown. The lot is only a few blocks from where the Georgetown slave market had been and not far from where his picture hangs in the library today. (Across the street is the house where the then-Sen. and Mrs. John F. Kennedy lived for several months). Another researcher, Diane Broadhurst, turned up the fact that Yarrow had a son, Aquilla, who was born about 1789.

In 1816, David Warden published *A Chronographical and Statistical Description of the District of Columbia*. It mentions Yarrow and relates a story that Gen. John Mason of Annapolis (now Roosevelt) Island told. Mason was the son of George Mason, author of the Virginia Bill of Rights.

According to Mason, Yarrow, "toiled late and early, and in the course of a few years he had amassed a hundred dollars." Hoping to retire on the money, he gave it to a merchant, but the entire sum was lost when the merchant died insolvent. Yarrow worried because he was no longer young and strong. Still, he went back to work for fixed wages during the day and at night made "nets, baskets, and other articles for sale." After a few years, Yarrow had again saved \$100, which he gave to another merchant in Georgetown. But again, his savings were lost when the merchant went bankrupt.

Yarrow went back to work a third time and acquired an even bigger fortune of \$200. This time, wrote Warden:

By the advice of a friend, who explained to him the nature of a bank, he purchased shares to this amount in that of Columbia Bank of Georgetown, in his own name, the interest of which now affords him a comfortable support. Though more than eighty years old, he walks erect, is active, cheerful, and good-natured. His history is known to several respectable families, who treat him with attention. . . . When young, he was the best swimmer ever seen on the Potomac; and though his muscles are now somewhat stiffened by age, he still finds pleasure in his exercise.

Warden resorted to patronizing dialect to quote Yarrow's account. Nonetheless it is the only record of how Yarrow may have talked and shows a clever grasp of stock ownership: "Yaro old for time now. Mist work again—worky, worky, get more dollar. Git him this time to all de massa—all de massa cant die, cant go away. Oh, Yaro—dollar breed now—every spring—every fall Yaro get dollar."

Charles Willson Peale had been an officer in the Revolutionary War and an artist. His paintings from the Revolution, including seven life portraits of George Washington, made Peale famous. He had a museum in Philadelphia and came to Washington in 1818 for the purpose of painting President James Monroe to add to the collection of presidential portraits in the museum. He also planned to paint other political figures and earn money from commissioned portraits. Among those who sat for him were Vice President Daniel Tompkins, Secretary of State John Quincy Adams, Secretary of War John C. Calhoun, Secretary of the Treasury William Crawford, Attorney General Henry Clay, and a bevy of senators, congressmen, and commanders.

Thus, Yarrow was in heady company when Peale came to town. But Peale's initial interest in Yarrow was scientific. Peale, who was 77 years old and also a scientist, had been investigating longevity. He had calculated a ratio of the period of childhood versus adulthood for various animals and concluded that human beings should live to be 200 years old. He believed that men died sooner than this because of bad habits.

And so Peale wrote in his diary: "I heard of a Negro who is living in Georgetown said to be 140 years of age. . . . He is comfortable in his situation having Bank stock and lives in his own house. . . . I propose to make a portrait of him should I have the opportunity."

Peale believed he had found a man who possessed the secret to longevity, but in fact Yarrow was only 83 at the time, six years older than Peale.

Peale arranged to paint Yarrow and went to his house in Georgetown in late January 1819: "I spend [equal] the whole day & not only painted a good likeness of him, but also the drapery & background."

The next morning, Peale went back to touch up the painting and "to see some of the family how [who] had knowledge of him for many years & whose Ancesters had purchased him from the Ship that brought him from Africa—a Mr. Bell in a Bank directed me to an ancient Widow who had set him free." Peale's bad spelling would mislead historians. No one named Mr. Bell was president of a Georgetown Bank then. In fact, no one named Bell is in the 1820 census for

Georgetown. However, the president of the Farmers and Mechanics Bank of Georgetown in 1819 was Thomas Brooke Bell. The name Bell is usually pronounced "Bell." Ninian Bell said his name was pronounced as "ringing bell." Thomas Brooke was Ninian's great-great grandson and a distant cousin of Yarrow's deceased owner, Brooke. Peale next visited "Widow Bell" who set Yarrow free. She was obviously Brooke Beall's widow, Margaret. Peale's diary continues:

Yarrow owns a House & lots and is known by most of the Inhabitants of Georgetown & particularly by the Boys who are often teasing him which he takes in good humor. It appears to me that the good temper of the Inlan has contributed considerably to longevity. Yarrow has been noted for sobriety & a cheerful conduct, he professes to be a malomaniac, and is often seen & heard in the Streets singing Praises to God – and conversing with him he said man is no good unless his religion comes from the heart. . . . The acquaintance of him often banter him about eating Bacon and drinking Whiskey—but Yarrow says it is no good to eat Hog—& drink whiskey is very bad. I retouched his Portrait the morning after his first setting to mark what wrinkles & lines to characterize better his Portrait.

After finishing the portrait, Peale asked the clerks at the Columbia Bank to verify that Yarrow owned stock. They confirmed that he had held shares since the early 1790s. Yarrow was legally still a slave then.

Here was a former slave who owned stock and could walk into a bank in Georgetown.



MUSEUM PIECE: Charles Willson Peale's "sensitive portrait" of Yarrow finds its home in the Amover Kent Museum of Philadelphia.

Peale took the painting back to Philadelphia and put it on display in his museum. In 1852, well after Peale's death, his grandson Edmund mistakenly labeled the portrait "Billy Lee," a servant of George Washington. And so, for the next 95 years, the Peale painting was known as "Billy Lee." However, in 1947, historian Charles Coleman Sellers relied on information from Peale's diary to conclude that the portrait was of Yarrow. Besides, Sellers wrote, "It is not reasonable to suppose that Peale would have painted Billy Lee in his old age, for, despite faithful service to General Washington, Billy was a drunkard and a cripple in his last years at Mount Vernon."

Sellers apparently did not know of the existence of the Simpson portrait that would have confirmed his conclusion. A comparison of the two portraits reveals curious similarities: Yarrow wears the same style of knit cap. The collar and buttons of his jacket are the same. He has a white shirt and red waistcoat in both paintings. Even the pose, forelegged wrinkles, and whiskers are the same. **Simpson may have copied from the Peale.** Copying was an accepted practice then. Indeed, Simpson's painting of Stephen Decatur in the president's office at Georgetown was copied from a Gilbert Stuart painting.

Yarrow died in 1824 at age 88. Charles Willson Peale, who thought Yarrow had the secret to longevity, died three years after Yarrow. Peale was 86, Yarrow's son Aquilla died in 1832. Yarrow's death does not end the saga though. The Columbia Bank of Georgetown fell on hard times and its stock became nearly worthless. But, evidence from old court records suggests that Yarrow sold the stock and loaned the money to a Georgetown merchant in 1821, taking as security a deed of trust on a "two story brick dwelling and store house with extensive back buildings, situated on the west side of High street [Wisconsin Avenue]."

In 1843, 19 years after Yarrow's death, the Chancery Court for the District of Columbia ordered the property sold at public auction to pay off a later loan. Nancy Hillman, a free black woman from Frederick, Md., came forward to say she was the daughter of Yarrow's sister. She said Yarrow's loan had never been paid off and argued that his deed of trust meant she had the right to the proceeds from the sale. The court ruled in her favor and in 1850, awarding her \$451 in principal and interest for the loan Yarrow made almost 30 years earlier.

But how would Yarrow know Columbia Bank was in trouble? Did he get inside information? Two names crop up: Gen. John Mason and William Marbury. Both were elected to the board of directors of Columbia Bank in 1809. Mason was the one who in 1811 told David Warden about Yarrow's financial recoveries.

The possibility that Yarrow got advice from Marbury is suggested by the fact that Peale consulted Marbury before painting Yarrow and had dinner with him afterward. Moreover, Marbury's son, John, was trustee on the deed of trust that secured Yarrow's loan. Of course, William Marbury is better known for suing Secretary of State James Madison for withholding a commission as a justice of the peace in Washington, D.C., that outgoing President John Adams had issued. *Marbury v. Madison* established the principle that the Supreme Court is the final arbiter of the Constitution.

Meanwhile, Yarrow had become a legend in Georgetown. The Rev. Thomas Bloomer Batch—another descendant of Ninian Beall—delivered two lectures on Georgetown history to the Methodist Church there in 1859. Although Yarrow died 37 years earlier, Batch could still recall "Old Yarah. . . . a Mohammedan from Guinea, and of whom an admirable likeness was taken by Simpson."

Yet Yarrow is also an enigma. Was he the Georgetown burglar, the canny financial wizard, that Peale had painted? Or, was he as pictured by Simpson, simply a witty, diligent, and honest laborer whose sterling character traits earned him respect and financial advice from the real burglars of Georgetown?

Even the stories about Yarrow are puzzling. He told Peale that it was no good to eat hog and drink whiskey. Yet Warden wrote about Yarrow: "On Christmas, his great delight is to fire a gun under their [the respectable families of Georgetown] windows at break of day, which is intended as a signal for his *drum*."

A final curiosity is the name, Yarrow Mamout. By our convention, the name is in reverse order. Yarrow was his surname, and Mamout was his given name. Mamout, or Mammond, is a common name in Africa and the Middle East. "Yaro" and "Yaro" are family names in Senegal and other parts of West Africa. However, the spelling "Yarrow" comes from Scotland where it is the name of a plant, and of a place and stream not far from Ninian Beall's Dunbar.

In any event, the historical facts hint at what was behind that Mona Lisa smile. Here was a man with dignity. Here was a slave who had been freed. Here was an old man who twice lost his life's savings and earned them back again and more. Here was a black man who owned stock and who could walk into a bank in Georgetown at a time when few white men did that. Little wonder Yarrow Mamout was smiling.

D.C. lawyer James H. Johnston is a frequent contributor to Legal Times. He may be contacted at jnj@hjb.com.

Peale die 83

Peale

From: Jerome Handler <jh3v@virginia.edu>
Date: Sun Oct 17, 2004 5:33:04 PM US/Eastern
To: Jerry McCoy <georgetown1751@yahoo.com>
Subject: Re: Yarrow Mamouli

excellent, i'd like to include your name as well, would you object? jh
On Sunday, October 17, 2004, at 02:42 PM, Jerry McCoy wrote:

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*Delivered
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also*

Thanks.

Jerry

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

thanks. will look forward to receiving it. can you
tell me how you
would like the acknowledgement to read, or can you
just leave it up to
me. jh

On Friday, October 15, 2004, at 05:11 PM, Jerry
McCoy wrote:

| I will be putting it in the mail on Tuesday of
next
week.

Jerry

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

Jerry McCoy. Any idea by when we might expect the
CD? Best, Jerry

On Wednesday, October 6, 2004, at 08:01 PM,

Jerry

McCoy wrote:

Jerome,

I finally have a CD with TIFF files of the

Yarrow

painting. Could you please refresh my memory as

to

what you wanted the image for?

Best,

Jerry

=====
=====

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Call number: N6536 .W56 1999

Title: Who was who in American art 1564-1975 : 400 years of artists in America / editor-in-chief Peter Hastings Falk.

Publication info: Madison, Conn. : Sound View Press, c1999.
 ISBN: 0932087558

Description: 3 v. (3724 p.) : ill. ; 29 cm.

Note: "Newly revised and enlarged edition"--P. 9.

Note: Includes bibliographical references (p. 3693-3724).

Contents: Vol.1 A-F -- v.2 G-O -- v.3 P-Z.

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Subject: Art, American.

Subject: Art, American--20th century

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Denville Mem. Lib., Denville, NJ; Baptist Foreign Mission Bd., Richmond, VA. Sources: WWV59.

SIMONTI, Joseph [Illustrator] 20th c.

Addresses: NYC. Member: SI. Artists Guild. Comments: Illustrator: *Colliers, American*. Sources: WWV40.

SIMONT, Marc [Illustrator] b.1915, Paris, France.

Addresses: West Cornwall, CT. Studied: Acad. Ranson; NAD; also with Andre L'Hote. Member: Authors League. Exhibited: Awards: Caldecott Medal, Am. Library Assn., 1957. Comments: Publications: Illustrator, *The Happy Day* (1949), *The Thirteen Clocks* (1951) & *A Tree is Nice* (1957); author/illustrator, *The Lovely Summer* (1952), *A Child's Eye View of the World* (1972). Sources: WWV73; Elizabeth Lansing, biographical paper, *Caldecott Medal Books* (Horn Book, 1957).

SIMONTON, Emily M. [Artist] 19th/20th c.

Addresses: Active in Detroit, MI, 1895-1901. Sources: Petey's, *Dictionary of Women Artists*.

SIMPER, Frederick [Painter] b.1914, Mishawaka, IN.

Addresses: West Bloomfield, MI. Member: Michigan WCA. Exhibited: Detroit IA, 1938-68; AIG, 1948; Watercolor USA, Springfield, MO, 1965; Butler IA; PAFA; AIC; Arwin Galleries, Detroit, MI, 1970s. Awards: Detroit IA Founders Soc. Award, 1942; Baltimore Sun Award for black & white drawing, 1945; Michigan WCA Award, 1972. Work: Detroit IA; South Bend (IN) Art Mus.; U.S. Embassies Collection. Comments: Preferred media: watercolors. Positions: art director, D'Arcy, MacManns Int., 1949-. Teaching: watercolor instructor, Soc. Arts & Crafts, Detroit, 1948-51; watercolor instructor, Bloomfield AA, Birmingham, MI, 1968-70. Sources: WWV73.

SIMPKINS, Henry John [Painter, illustrator] b.1906, Winnipeg, Manitoba.

Addresses: Dorval, PQ. Studied: Winnipeg School Art, with Frans Johnson; also with Lemoine Fitzgerald & Jessie Dow. Member: Royal Canadian Acad. Arts (assoc. member); Montreal Arts Club. Exhibited: Can Nat Gallery Travelling Exhbit, 1937; Royal Can Acad Art, 1958; solo shows, Klinkhoff Gallery, Montreal, 1969 & Wallace Gallery, Ottawa, 1970 & 1972. Awards: First Prize for watercolor, Jessie Dow, 1932 & 1934. Work: Commissions: mural (oil), Trans Canada Telephone Co., Expos 1967. Comments: Preferred media: watercolors. Positions: illustrator, Brigdens Ltd, Winnipeg, 1925-28; illustrator, Rice Studio, NYC, 1928-29; illustrator, Rapid Grip & Ballens, Montreal, 1930-58. Sources: WWV73.

SIMPKINS, Martha See: SIMKINS, Martha (Mattie)

SIMPILOT, Alexander [Painter] b.1837, Dubuque, IA / d.1914, Dubuque, IA.

Studied: Rock River Seminary; Union College, Works; Tennessee State Mus. Comments: As an artist for *Harper's Weekly* he was with Gen. Fremont's army in Missouri in 1861 and later with Grant and other leaders during the Civil War. He returned to Iowa in 1863, married, and went into business. He later opened an engraving and patent office and in 1899 published a weekly series, "Story of the War" Pen and Pencil Reminiscences, "in the *Dubuque Sunday Times*. Kelly, "Landscape and Genre Painting in Tennessee, 1810-1985," 52-53 (w/ repro.).

SIMPS, James C. See: SIMPSON, James C.

SIMPSON, Alice Mary [Painter] b.1870, Newark, NJ / d.1934, NYC.

Addresses: NYC/Gloucester, MA. Studied: ASL with Cox, Chase, Mowbray. Member: Arch. Eg. (asst. secretary). Exhibited: S. Indp. A., 1917, 1925-26; Salons of Am., 1925-27. Comments: In 1934, she was awarded the President's Medal, in recognition of her "forty years of unsparring devotion" to the Arch. Eg. Sources: WWV33.

SIMPSON, Anna (Sophie) Frances (Fannie) Connor [Craftsperson] b.1880, New Orleans, LA / d.1930, New Orleans, LA.

Addresses: New Orleans, active 1897-1930. Studied: Newcomb College, 1902-08. Exhibited: NOAA, 1910-11, 1913, 1916-18; Newcomb, 1911, 1913; Panama-Pacific Expo, San Francisco, 1915; SSAL, TX, 1929 (silver medal); MEA, Houston, TX, 1930 (solo retrospective). Comments: Primarily known for her art pottery designs, she was also skilled in printmaking and needlework. Sources: *Encyclopaedia of New Orleans Artists*, 353-54.

SIMPSON, Bernard [Painter] b.1918, Cairo, IL.

Addresses: Chicago, IL. Studied: AIC; H. Wallace. Exhibited: AIC, 1940 (prize). Sources: WWV40.

SIMPSON, C. Helen See: WHITTEMORE, Helen

SIMPSON (Mrs. William J.)

SIMPSON, Clara (Mrs.) See: DAVIDSON, Clara D. (Mrs. Chax. Simpson)

SIMPSON, David [Painter, educator] b.1928, Pasadena, CA.

Addresses: Richmond, CA. Studied: Calif. School Fine Arts, with Clifford Still & others, B.F.A., 1956; San Francisco State College, M.A., 1958. Exhibited: Carnegie Int., Pittsburgh, PA, 1961 & 1964; Americans 1963, MoMA, 1963; Post Painterly Abstraction, Los Angeles, 1966; PAFA Ann., 1968; Hank Baum Gallery, San Francisco, 1970s. Work: San Francisco MoMA; Oakland AM; MoMA; Phila. MA; Baltimore MA. Comments: Preferred media: acrylics. Teaching: art professor, Univ. Calif., Berkeley, 1965-. Sources: WWV73; Falk, *Exh. Record Series*.

SIMPSON, E. V. [Painter] 20th c.

Addresses: Salt Lake City, UT. Sources: WWV15.

SIMPSON, Edna Heustis (Mrs.) [Miniature painter] b.1882, Troy, NY / d.1964, NYC.

Addresses: NYC. Studied: Emma Willard Art Sch.; Cornell Univ.; ASL. Member: Penn. SMP. Exhibited: Penn. SMP, 1906-26; Pan-Pac. Expo., 1915; Chicago World's Fair, 1933; ASMP. Work: portrait commissions. Comments: Later married Radcliffe Swinerton. Sources: WWV47.

SIMPSON, Frances [Painter] 20th c.

Addresses: New Orleans, LA. Sources: WWV15.

SIMPSON, Herbert [Painter] 20th c.

Addresses: NYC. Sources: WWV25.

SIMPSON, Herbert William [Designer] b.1904, Evansville, IN.

Addresses: Evansville 14, IN. Member: Soc. Typographic Artists, Chicago; Cliff Dwellers; Soc. for Italic Handwriting, England. Comments: Awards: "Best of Industry" Design awards, Direct Mail Adv. Assn., 1947-1950; certificate, AIGA, 1952, 1953. Sources: WWV59.

SIMPSON, Hugh (J.) [Painter] 20th c.

Addresses: Phila., Pa. Exhibited: S. Indp. A., 1924-28. Sources: Martor, *Soc. Indp. Artists*.

SIMPSON, I. See: SIMPSON, J. J.

SIMPSON, J. J. [Engraver] b.1829, Pennsylvania.

Addresses: Philadelphia in 1850. Comments: Possibly John G. Simpson. Sources: G&W; 7 Census (1850), Pa., L, 672.

SIMPSON, James Alexander [Portrait painter, teacher] b.1805, Washington, DC / d.1880, Baltimore.

Addresses: Georgetown (Wash., DC), 1850-64; Baltimore, 1865-80. Exhibited: Washington Metropolitan Mechanics Inst., 1853. Work: Nat. Trust for Hist. Preservation (Decatur House); Syracuse Univ.; Maryland Hist. Soc.; Georgetown Univ. (includes early views of the University's grounds). Comments: Part-time teacher of drawing and painting at Georgetown College, 1830-65. Sitters included William Henry Harrison (1840) and Com. Stephen Decatur. Sources: G&W; Washington and Georgetown CD 1853-64; Baltimore CD and Lafferty, 1865-80; 7 Census (1850), D.C., II, 460 [as J. Simpson]; 8 Census (1860), D.C., I, 46 [as J.R. Simpson]. More recently, see McMahian, *Artists of Washington*, 199.

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Trujillo del Perú
Martínez Compañón y Bujanda, Baltasar Jaime, 1735-1797.

Author: **Martínez Compañón y Bujanda, Baltasar Jaime, 1735-1797.**

Title: **Trujillo del Perú / Martínez Compañón.**

Publication info: [Madrid] : Ediciones Cultura Hispánica [del Centro Iberoamericano de Cooperación, 1978-?].

Description: 9 v. : chiefly col. ill. ; 25 cm.

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Subject: Trujillo (La Libertad, Peru)--Pictorial works.

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- Published [Madrid] : Ediciones Cultura Hispánica, [1978-1994]
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Appendix 2: "Coordinado por Manuel Ballesteros Gaibrois; documentos de Don Baltasar Jaime Martínez Compañón relativos a su obispado y visita pastoral al mismo; estudio histórico y selección por Daniel Restrepo Manrique" -- t.p

Appendix 3: "La obra de Martínez Compañón -- Escritos de José Ignacio de Lecuanda -- Indices generales de los IX volúmenes; por Manuel Ballesteros Gaibrois" -- t.p

"Primer volumen de los nueve existentes en la Biblioteca del Palacio Real de Madrid"--p. 13 of booklet

Vol. 1-9 and Appendix 3 are facsimiles of the manuscript held in the Biblioteca del Palacio de Madrid; Appendices 1-2 are facsimiles of the manuscripts held in the Biblioteca Nacional de Colombia

Accompanied by introductory booklet entitled: La obra del obispo Martínez Compañón sobre Trujillo del Perú en el siglo XVIII (33 p. ; 24 cm.)

Botany -- Peru -- Pictorial works

Indians of South America -- Peru -- Pictorial works

Natural history -- Peru -- Pictorial works

Trujillo (La Libertad, Peru) -- Pictorial works

Peru -- Pictorial works

Peru -- Social life and customs -- Pictorial works

Restrepo Manrique, Daniel

Ballesteros Gaibrois, Manuel

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Trujillo del Peru

Page

9 norte de Peru ✓

finas del siglo XVIII ✓

✓ realizadas por manos anónimas de indígenas (drawn by the hand of unidentified Indians)

13 mapas, planos, acuarelas y dibujos ilustrativos de los lugares recorridos durante la visita pastoral del Obispo español don Baltasar

Jaime Martínez Compañón (illustrating the places ^{de} A during the ^{de} pastoral visit del Obispo Don Jaime Martínez Compañón)

<sup>B. S. Hand
Compañón
de</sup> 24 the following information was published in an article called "Informe de Raul Porras Barrenechea respecto a la obra del Obispo Martínez

Compañón sobre Trujillo del Peru en el siglo XVIII" – publicado en "El Comercio" de Lima el 14 de Julio de 1948

25 El autor verdadero por mandato del Obispo es un inédito ^{B. S. Hand} acuarelista

some have dates from May and July 1789 in the statistics part of the first volume of the original volumes
other dates go from the 20th of June 1782 to 8th of March 1785

1780s

Danzas negras e indias: la danza de los parlampanes, la de los

Diabólicas y la de los Doce Pares de Francia...

32 the rest of the volumes are about plants and animals

“No sería, sin embargo, extraño que los dibujos de libro de

Compañón hayan sido realizados por algunos de los discípulos o

auxiliares que utilizaron los expertos dibujantes traídos por Ruiz y

Pavón o por el naturalista francés José Dombey que los acompañada.”

Augustín Manzanilla could also be the anonymous artist.

Many beautiful representation of colored, illustrations, maps, plans, people - would seem beautiful -
late 18th century ~~Peru~~ Peru

Vol 1

Filled w/ fold-out maps + Plans of various cities and areas of Peru, also, illustrations of ~~people~~ ^{Spanish} ~~people~~ ^{people}, ~~people~~ ^{people} different European personages in various costumes + clothing - noblemen, soldiers, clergymen etc - none are numbered + there is no pagination - NO Africans/black-skinned people

Vol 2

Same as above, but ~~more~~ Areas of daily life - ^{Stories} ~~Andean~~ ^{Andean} also

* Plates are numbered in this volume

✓ E. 43 - block ~~of~~ ^{from} smoking pipe

✓ E. 44 - " ♀ w. in bill hook

Example Savana Pa social etc life in colored Peru

✓ E. 112 - blocks working in a sugar (?) factory

✓ E 141 " ? playing musical instruments

✓ E 142 " " "

All about 204 folk ~~documents~~, illustrations

at end of volume is the best identifying

some of the points of very brief descriptions

✓ fol. 11 Espanolas en Calasa (color)

✓ 43 " Negro "

✓ 44 " Negra "

✓ 45 - Mulatto

✓ 46 Mulata "

✓ 50 same 47 - Samba

✓ 50 same 48 - Samba

✓ 112 - Tabla ^{of} Beneficio de la Brea del Mistral de Anompe ^{Paraguay}

✓ 141 - Danza de Negras

✓ 142 - Negras tocando Mairinka y bailando

- Vol. 3 hundreds of water colors - only of plants
- 4 182 ~~etc~~ " " " " " "
- 5 138 " " " " " "
- 6 ca 104 " " " " " " Animals, reptiles, insects
- 7 ca 158 " " " " " " Birds only -
- 8 175 " fish, mollusks etc
 plus 3 of people fishing w/ nets + 1 row - NO plants
- 9 108 water colors, many of different types of
 fishing + can also use; also metals, textile designs;
 some maps + plans - no blocks

Appendix 1 - Similar maps to Vol. 1, about 130 Latin watercolors
 maps, plans, church figures, other Europeans -
 no blocks

Appendix 2 No illustrations

App. 3 No illustrations

TN Summary, only Vol. 2 contains illustrations
 of blocks (also watercolor, etc) - see notes

Harriet Martineau's Writing on the British Empire

The Pickering Masters ~ 5 Volume Set

General Editor: Deborah Logan
Advisory Editors: Antoinette Burton and Kitty Sklar
With a preface by Patrick Brantlinger

There is currently much lively academic interest in Harriet Martineau, whose pervasive literary presence throughout nineteenth-century English and American culture increasingly makes her a topic of study. Her writings have for many years been confined to rare book collections. Now, however, her work is being made available once again in a new edition from

Pickering & Chatto publishers. The set focuses on her writings on imperialism, and will be of interest to scholars of colonialism, women's writing, Victorian studies, sociology and journalism.

Prolific, successful and popular in her own day, Harriet Martineau enjoyed a vigorous writing career that spanned approximately fifty years, ranging from the late Romantic through to the mid-Victorian period. John Stuart Mill called her a writer most representative of the nineteenth century, but despite contemporary acclaim her work remained absent

from anthologies of equivalent male writers like Thomas Carlyle, Matthew Arnold, John Ruskin and Frederick Engels. At the time, however, Harriet Martineau's literary career placed her at the forefront of Victorian political and

brings together her works on the different parts of the British Empire including the South Seas, the Middle East, Ireland and India. She was a key writer on colonialism and made a substantial and innovative contribution to the discourse of the period. Many modern scholars regard her travel writing as one of the earliest examples of a sustained, coherent, sociological methodology for the study of culture and society.



Harriet Martineau

social discourse in the decades leading up to Britain's greatest colonial expansion.

Some of her best known and most controversial writings were on the subject of British Imperialism, and this edition

- social discourse in the decades leading up to Britain's greatest colonial expansion.
- Some of her best known and most controversial writings were on the subject of British Imperialism, and this edition
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- Substantial general introduction
- Index and annotations

The significance of her contributions to the social evolution of nineteenth-century society is only just beginning to be fairly assessed by modern scholars.



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Harriet Martineau's Writing on the British Empire

Martineau's key achievement was to make the ideas behind political economy and social reform debates accessible to the mass reading public. There was an insatiable appetite for political information among the newly literate masses emerging from the industrial revolution, and she supplied the fuel for debate in the form of clear, understandable texts, often in a narrative framework.

She achieved political as well as literary influence through her series *Illustrations of Political Economy* (1832–4), which presented classical political economy in the form of didactic fiction. After publication, she was courted by the literary intelligentsia and consulted by members of Parliament on pending legislative reform. *Illustrations* is today regarded as a key moment in the development of the novel, representing a bridge between eighteenth-century novels of society manners by writers such as Jane Austen, and the social-problem novels of the Victorian period by writers such as Charles Dickens and George Eliot.

Martineau was regarded as the American affairs expert by the British public and her broad sociological and historical expertise as a writer prompted the period's most prominent publishers to engage her services writing columns and articles on the burning issues of the day. Although she was opinionated, she refused to align herself with any political group, even to the point of repeatedly refusing a government pension, arguing that in doing so she would be publicly identified with the reigning party and so compromise her journalistic integrity.

She travelled widely, but put off the Grand Tour in favour of a two-year voyage through America in 1834–6, feeling that Europe could wait. Instead she wanted to see the American Experiment in action and to assess, first hand, the institution of slavery that so blatantly compromised American ideology. She toured the east coast, the southern states, up the Mississippi River to the northwest, through the northern and New England states. Her writing about this journey was eagerly anticipated on both sides of the Atlantic.

Martineau's uncompromising views sometimes made her a controversial figure, and she had an early taste of notoriety on a trip to America after her anti-slavery story *Demerara* was published. She was labelled an 'incendiary foreigner' and narrowly avoided being lynched in Ohio. Later she was accused of a lack of loyalty to the Christian faith because she wrote sympathetically about Middle Eastern culture and religion.

As a woman, Martineau's example is significant in several ways: she was professionally successful (although primarily self-taught), economically self-sufficient (although unmarried), and considered respectable (despite having a career). As an author, she defied social custom by writing in traditionally masculine genres such as political economy, history, philosophy and journalism, rather than in the domestic fiction genre thought more appropriate for women.

Martineau wrote regularly for the *Daily News* from 1852–66, and produced nearly 1,700 articles, primarily addressing international

issues such as the American Civil War, West Indies, Ireland and India. In other words, this body of writing is a rich repository of British culture in its early empire-building days.

Although she has been labelled the 'first woman sociologist' and the 'first woman journalist' she was first and foremost a consummate historian. No matter what topic she undertook to write about, she thoroughly researched the background history and presented that history as the foundation for her discussion of current issues. She always established the historical context of her topic first, as the necessary precursor for understanding modern times.

Her interest in Imperialism is thus tempered by her understanding of and regard for history and for historical precedent, and her insightful ability always to perceive the big picture even while focused on the minutiae of current events. An example of this is seen in her *History of British Rule in India* (1857), which gives an insight into the events of 1857–8 by studying Anglo-Indian relations over a much longer time span. This, in turn, prepares for her *Suggestions Towards the Future Government of India* (1858), which addresses more directly solutions for repairing fractured relations while instituting bureaucratic changes that would prevent similar problems in future. Similarly, she records the development of the British empire as seen in the context of Britain's own history as well as of world history.

Eastern Life (1848) is notorious for its challenge to Christian complacency and the predominance of Western

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Contents

European cultures. Her writing on Ireland is also sociologically oriented, but interestingly balanced by practical suggestions for improvements in Irish culture and education. This is the issue she revisits in the *Endowed Schools of Ireland* series (1858), which has, as always, a sociological agenda and a solid basis of historical fact.

Volume 1

Selected tales from *Illustrations of Political Economy* (1832–4): *Ireland* (1832), *Demerara* (1832), *Cinnamon & Pearls* (1833); *Dawn Island* (1845)

Ireland dramatizes the problems caused by absentee landlordism, the grinding poverty of Irish peasant farmers, the depletion of the soil through subdivisions and lack of crop rotation, and the criminal element fostered by hopeless poverty.

Education and gender issues are also central to this tale. *Demerara* depicts slavery on a West Indian plantation and earned Martineau notoriety as an abolitionist sympathiser in America.

Cinnamon & Pearls represents the exploitation of Cingalese pearl divers and cinnamon harvesters by British colonials. This tale articulates concerns about the morals and ethics of human exploitation and its links with Christianity and capitalism. Finally, *Dawn Island* takes place on a South Seas island, where a primitive culture is confronted for the first time by white English traders. Written to

protest import tax on foreign grain, the tale promotes world-wide free trade, which was, for Martineau, the motivation behind Imperial enterprises.

Volume 2

Eastern Life, Present and Past (1848)

The statement for which Martineau was labelled an 'infidel' was her assertion that Middle Eastern civilization has a rich and varied history in terms of culture and religion, pre-dating the claims Christian Europe has made for its own pre-eminence. Her sociological perspective characterises this narrative, as does her affinity for history, women's issues, philosophy and theology. Martineau's commentary on harems has often been cited by modern scholars of women's studies and Middle-Eastern studies.

Volume 3 *Letters from Ireland* (1852); selected *Daily News* articles from her series *Endowed Schools of Ireland* (1858)

Letters from Ireland is a sociological study of the people, culture and institutions of Ireland as seen by Martineau during her 1852 tour as a *Daily News* correspondent. This is supplemented by her twelve-part *Endowed Schools* series, a selection of articles addressing ongoing issues in contemporary Ireland.

Editorial board

Deborah Logan is at Western Kentucky University
Her publications include *The Hour and the Woman, Harriet Martineau's 'somewhat remarkable' Life* (2002)

Antoinette Burton is at the University of Illinois
Kitty Sklar is at SUNY Binghamton
Patrick Brantlinger is at Indiana University

Volume 4

History of British Rule in India (1857)

This work outlines events culminating in the 1857 Indian uprising. Martineau's concern is to provide the general public with a history of India, in relation to the British presence there. She warns that England stands to 'lose' India unless it alters its approach to dealing with the country, claiming that India must be governed for the Indians. She emphasises however, that India is not really a colony, and criticizes Britain's tendency to exploit India's wealth for its own material gain. Bridging the cultural gaps separating the two countries is, she argues, of paramount concern in order to improve and preserve this complex relationship.

Volume 5

Suggestions towards the Future Government of India (1858) with supplementary *Daily News* articles on the aftermath of the 1857 'Mutiny'

A consideration of the role played by the British East India Company in the recent political developments in India. Martineau argues that the current proposal to reduce or eliminate the Company's power would further compromise this fragile political relationship.

Publication details

The Pickering Masters

1 85196 768 0: 5 Volume Set: £450/\$675
c.2,000pp: 234x156mm: October 2003

Pre-publication price: £425/\$640
Please place your order by September 2003

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◀ Previous Next ▶

Brief Record

Subjects/Content

Full Record

MARC Tags

L'isle de Cuba et la Havane, ou, Histoire, topographie, statistique,...

LC Control Number: 02009640

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

Brief Description: Masse, Étienne Michel, b. 1778.

L'isle de Cuba et la Havane, ou, Histoire, topographie, statistique, moeurs, usages, commerce et situation politique de cette colonie, d'après un journal écrit sur les lieux. Par E.-M. Masse.
Paris, Lebègue [etc.] 1825.
3 p. l., [5]-410 p. 21 cm.

CALL NUMBER: F1763 .M41

Copy 1

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

-- Status: Not Charged

1/12/05 - NB Illustration

BROWN (JCB)

colgate Handlen no images for website

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

Author [Mathison, Gilbert Farquhar](#)

Title Narrative of a visit to Brazil, Chile, Peru, and the Sandwich Islands, during the years 1821 and 1822. : With miscellaneous remarks on the past and present state, and political prospects of those countries. / By Gilbert Farquhar Mathison, Esq
Published London : printed for Charles Knight, Pall Mall East, 1825
Descript'n xii p., 478, [2] p., [4] leaves of plates : ill., col. pl., fold. map

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LOCATION CALL # STATUS

[JCB D825 .M431](#) USE IN LIBRARY

Note "London: printed by S. and R. Bentley, Dorset Street."--t.p. verso

Map signed: Cruchley

Frontispiece: Riding costume for Peruvian females

Retrospective conversion: original entry

LC subject Slavery --- South America

South America -- Description and travel

Brazil -- Description and travel

Chile -- Description and travel

Peru --- Description and travel

Hawaii -- Description and travel

Other info Imprint 1825

England London

Riin/oclc RIBR03-B3725



Online Catalog



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Full Display -- Library Co. of Philadelphia
<All Headings> "slavery" -- Title 4108 of 6058
SORT LIMIT OF 1000 EXCEEDED; RESULTS NOT SORTED.

Options:

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Bottom

PREV NEXT

First Last

Book

Author: Matthews, John, lieutenant in the Royal Navy.

Title:

A voyage to the river Sierra-Leone, on the coast of Africa. : containing an account of the trade and productions of the country, and of the civil and religious customs and manners of the people; in a series of letters to a friend in England. / By John Matthews, during his residence in that country in the years 1785, 1786 and 1787. With an additional letter on the subject of the African slave trade. Also, a chart of part of the coast of Africa, from Cape St. Ann, to the river Rionoonas; with a view of the island Bananas.

Imprint:

London : : printed for B. White and Son, at Horace's Head Fleet-Street; and J. Sewall, Cornhill, 1788.. (8vo).

Description:

183 p. : ill., folded map ; 22 cm.

Notes: Frontispiece: " View of the island of Bananas. Drawn on the spot by Lieut. Matthews."

Notes:

Illustrations signed: Simpkins.

Notes:

Signatures: [A](P) B-M N#.

Citations:

Lib. Company. Afro-Americana, 6556

Subject:

Slave trade --History.

Subject:

Slavery --Justification --Great Britain.

Subject:

Sierra Leone --Description and travel.

Genre/Phys. Char.:

Travel literature --Sierra Leone --18th century.

Genre/Phys. Char.:

Letters.

Genre/Phys. Char.:

Maps --Sierra Leone.

Subject:

SP3 Afro-Americana.

Local Entry:

Printer: Sewall, J. publisher.

Local Entry:

Illustrator: Simpkins, engraver.

Local Entry:

Imprint: ENG. London. 1788.

Local Entry:

Printer: B. White and Son, publisher.

System No.:

PALR95-B1674

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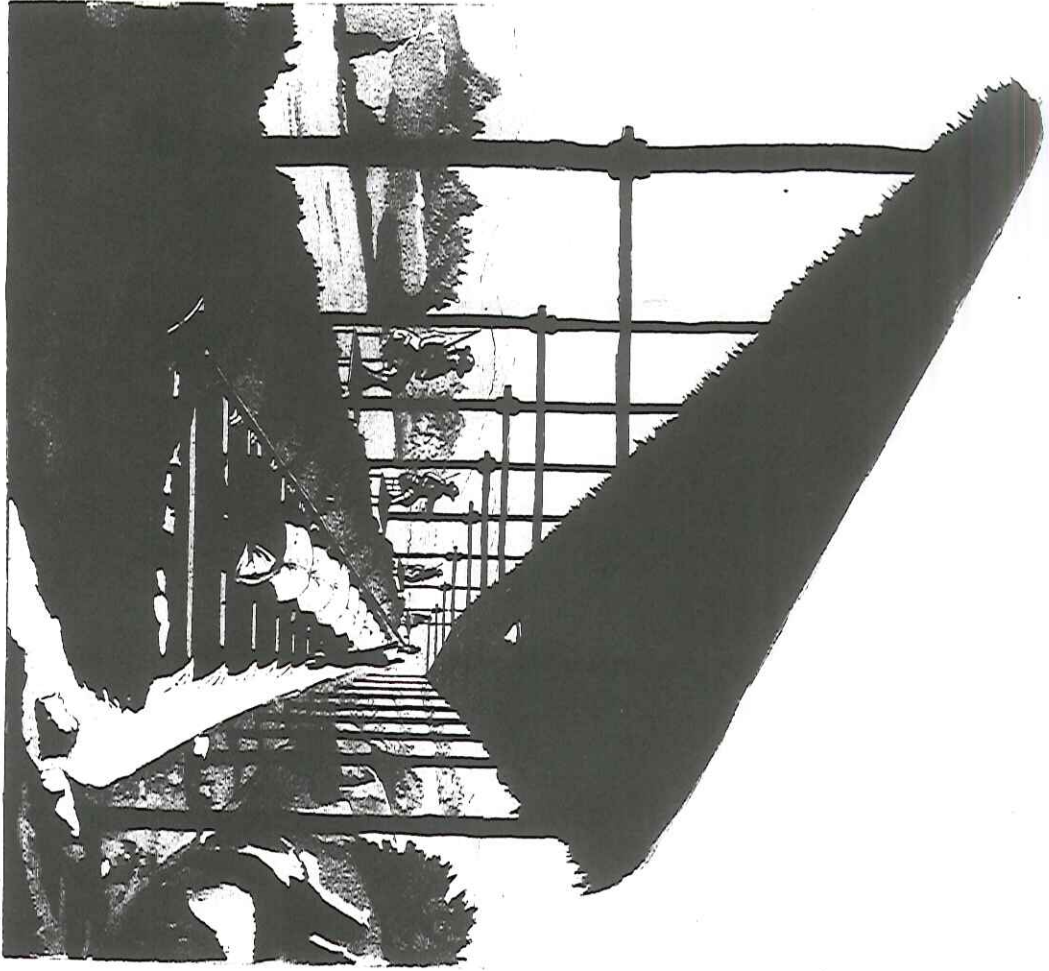
JOHN MAUSE, travels in the Anticon of Brazil, ...
particularly in the Gold and Diamond Districts of that country.
Jordan, 1812

FILE: MAUSE

Painting title page - View of Negroes washing for
Diamonds at Mandanga on the River
Tigritanhanha in Cero do Frio - Brazil

NB - owned the plate in Am. vol. but only one
copy for website

Color



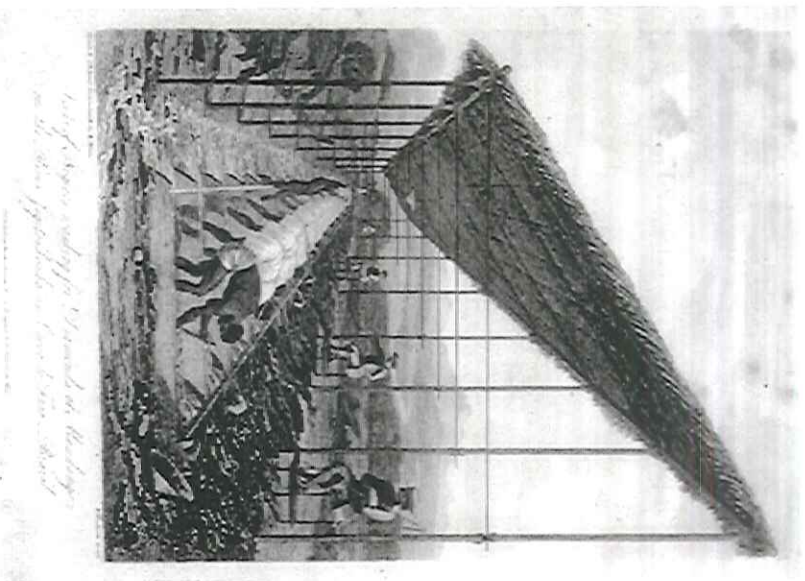
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prints till now

DCB #
New York
1-37950

Born 5 Jan

FEB APR 25 (1877)
COSTUME

The Atlantic Slave Trade and Slave Life in the Americas



diamond mining, Brazil 1812

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

Source

John Mawe, *Travels in the Interior of Brazil* (London, 1812), facing title pa

Comments

Caption, "view of Negroes washing f diamonds at Mandango on the river Jigitohonha in Cerro do Frio"; line of slaves at work, with white overseers/guards.

Acknowledgement

The John Carter Brown Library, Brov University

File
~~Os textos de~~ *Prém VCU 1/104*

Carlos Eugênio Marcondes de Moura

A Travessia da Calunga Grande

Três Séculos de Imagens sobre o Negro no Brasil

(1637-1899)

3/10/04 - *Walter - 1978 - 1987 - for Georgetown University*
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A Travessia da Calunga Grande : Três Séculos de Imagens sobre o Negro no Brasil (1637-1899) / Carlos Eugênio Marcondes de Moura. - São Paulo : Editora da Universidade de São Paulo, 2000.

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Bibliografia.

ISBN 85-314-0560-2

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4/9/05 - Sp. Coll. - UVA

file

Mature, Tanned

Tanned in the District of Brazil, particularly in the Gold or Diamond District of MT Country...

Philadelphia, 1816 -

All image systems Mature

river should read: St. Ignace

Mandango is correct - but at end of book spell it Mandanga

~~Other~~ add to Mature: ~~also~~ "particularly..."
& also in Philadelphia, 1816 (Sp. Coll. 207)

only _____ arrangements in Philadelphia area

facies title page - Diamond usage

" p. 145 - copy of author's Tanned in Brazil. 1

" p. 229 - Show how the river is laid out in

mine for diamonds - are very small figures & block plan is wrong - NOT

used for water.

" p. 284 - ^{fact} machinery used in Diamond mining - NO

human figures

See - illustration of diamond - no human figures

Open up the [unclear] [unclear]

GOBACK

OK - All drawing saved

Author: Mayer, Brantz, 1809-1879.

Title: Captain Canot; or, Twenty years of an African slaver; being an account of his career and adventures on the coast, in the interior, on shipboard, and in the West Indies. Written out and edited from the captain's journals, memoranda and conversations, by Brantz Mayer.

Publication info: New York [etc.] D. Appleton and company, 1854.

Description: xvii, 448 p. front., plates. 18 1/2 cm.

Note: Added t.-p., engraved.

Local note: SPECIAL COLLECTIONS: HT1322 .M3 1854: Rebound in green library cloth. HT1322 .M3 1854b: "Tenth thousand."

Rebound in brown library cloth.

Subject: Conneau, Théophile.

Subject: Slave trade.

Subject: Slave traders.

Related name: Conneau, Théophile.

Other title: Twenty years of an African slaver.

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2) Jains p. 94, "Inspection & Sale of a Negro"

File: pg 94

3) Jains p. 102, "Barracking a Negro"

File: pg 102

4) Jains p. 178 "The Woman of Timbo Drawing craft"

File: pg 178

4) Date file - consult - 3

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15392

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REPRODUCTION NUMBER: LC-USZ62-15392 (b&w film copy neg.)

SUMMARY: An African man being inspected for sale into slavery while a white man talks with African slave traders.

MEDIUM: 1 photomechanical print.

CREATED/PUBLISHED: [between 1960 and 1980]

NOTES:

Reproduction of a wood engraving by Whitney, Jocelyn & Amnin from: Captain Canot; or, Twenty years of an African slaver / Brantz Mayer. New York : D. Appleton and company, 1854, between p. 94 and 95.

Title transcribed from item.

SUBJECTS:

Captives--Africa--1850-1860.

Slave trade--Africa--1850-1860.

Slavery--Africa--1850-1860.

FORMAT:

Wood engravings 1850-1860 Reproductions 1960-1980.

Photomechanical prints 1960-1980.

REPOSITORY: Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA

DIGITAL ID: (b&w film copy neg.) cph 3a17639

VIDEO FRAME ID: LCPP003A-17639 (from b&w film copy neg.)

INSPECTION AND SALE OF A NEGRO



from 1854
Court, 20th St
Slaves

LC
PP1
"Slaves"
Trade
12

See LC

Chase Library

copy neg 73-1189

LC US 262 - ~~381~~ 15392
Duplication and sale of a Negro -

Mr. Spaulding
p. 26 from: The American Negro -
Houghton Mifflin Co. - Boston

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FILE NUMBER



C. Duncan Rice,
Rise & Fall of Black
Slavery (1975)

An atrocious picture from the memoirs of Theodore Canot, the
maestro of all illegal slavers

13. "Branding a Negroes": Capt. Canot
Education of a Slave (N.Y. 1856)

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OCLC: 2582504

Type: a Bib lvi: m Govt pub: Lang: eng Source: d illus: Used: 860329

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Indx: 0 Mod rec: Festschr: 0 Cont: Dates: 1854,

Desc: Int lvi: Dates: 1854,

1 010 TLM 1c TLM 1d m/c
2 040 92 1b C227

3 092 1b

4 092 1b

5 049 S011

6 100 10 Canot, Theodore.

7 245 1 Captain Canot; 1b or, Twenty years of an African slaver, being an

account of his career and adventures on the coast of the interior, on

shipboard, and in the West Indies, 1c written out and edited from the Captain's

journals, memoranda and conversations, by Brantz Mayer.

8 260 0 New York, 1b Appleton, 1c c1854.

9 300 448 p.

10 500 Also published under title: Adventures of an African slaver.

11 600 10 Mayer, Brantz, 1d 1809-1879, 1w ch

12 650 0 Slave trade.

4998-159, #03560, 6C-4

13 700 10 Canot, Theodore 1t Adventures of an African slaver.

14 740 0 Adventures of an African slaver.

15 740 1 Twenty years of an African slaver.

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FOR BIBLIOGRAPHIC RECORD ENTER bib, DISPLAY RECD, SEND

STATE LOCATIONS

MMS Ms. Western State College
TLM Toledo - Lucas Co. Public

OH

Rodriguez, Christopher of world slave 1999

JSTH Slaves 80

P. 160

See File Hood
NOT on LC online catalog

DIFFERENT WORK SITES



Branding slaves. (Corbis-Bettmann)

pean colonists inhabited the island along with 42,000 slaves.

1715 The Spanish crown authorized the introduction of slaves onto the island of Puerto Rico.

1713 French colonial policy for Guadeloupe and the Leeward Islands allowed the manumission of slaves only with the specific permission of the governor general of the colony.

1715 Ricardo O'Farrill created a slave market in Havana, Cuba, that was used to sell incoming Africans to potential buyers. This market operated for nearly 150 years, and in time, it became known as one of the most notorious slave markets in the Western Hemisphere.

1713 During the negotiation of the Treaty of Utrecht, which ended the War of the Spanish Succession (Queen Anne's War) of 1701-1714, the British South Sea Company received the *asiento*, a contract that permitted the company to carry 4,800 slaves per year to the Spanish colonies in the Americas for a period of 30 years (144,000 total). Additionally, the British were allowed to send one merchant ship per year to the Spanish colonies for trading purposes.

1716 On September 16, the Portuguese government decreed that any black who set foot on Portuguese soil would be considered free. The fact that the policy did not apply to Brazil reflects the different attitudes toward slavery with regard to the mother country and its large slave-based colony.

1714 Gold was discovered in Villa Nova do Principe, Brazil. This community was located in the midst of a Maroon community that had been established by slaves who had abandoned plantations in Brazil's interior regions.

1719 A slave revolt occurred in Brazil.
1720 The French introduced coffee as another potential plantation crop in their colony of Martinique.

812

The Atlantic Slave Trade and Slave Life in the Americas

Branding an Enslaved Woman, 19th cent.



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Image Reference
H006

Source
Brantz Mayer, *Captain Canot; or, Twenty years an African slaver...* (New York, 1854), facing p. 102. (Copy in Special Collections Department, University of Virginia Library)

Comments

Caption, "Branding a Negress"; shows two European men and a black woman, one of former is branding the latter on the back. It is unclear if this illustration is intended to depict an activity on the African coast or in the New World; in any case, it appears to be incorporated into a larger image, with additional figures added, published in William O. Blake, *The History of Slavery and the Slave Trade* (Columbus, Ohio, 1857; facing p. 97; see image Blake1 on this website). With respect to branding, Canot/Conneau wrote in 1827: "A few days before the embarkation takes place the head of every male and female are shaven. They are then marked . . . with a hot pipe sufficiently heated to blister the skin. Some [purchasers] use their initials made of silver wire. . . . this disagreeable operation is done only when several persons ship slaves in one vessel . . . [The branding] is done as lightly as possible, and just enough for the mark to remain only six months; when and if well done, it leaves the skin as smooth as ever. This scorching sign is generally made on the fleshy part of the arm to adults, to children on the posterior" (Theophilus Conneau, *A Slaver's Logbook or 20 Years' Residence in Africa* [Englewood Cliffs, N.J., 1976], pp. 81-82; [Cincinnati, 1856], p.526). The British military officer, John Duncan, describes branding of enslaved captives in Dahomey in the mid-1840s. The people were led onto the beach, before being placed aboard

(Another version of this image shows a woman being branded on the neck, with an illustration to the *Pictorial Times* [London], 4 August 1845) ~~or other~~

canoes that would take them to the waiting slave ships, "and the gang on each [coffle] chain is in succession marched close to a fire previously kindled on the beach. Here marking-irons are heated, and when an iron is sufficiently hot, it is quickly dipped in palm-oil, in order to prevent its sticking to the flesh. It is then applied to the ribs or hip, and sometimes even to the breast. Each slave-dealer uses his own mark, so that when the vessel arrives at her destination, it is easily ascertained to whom those who died belonged" (Travels in Western Africa in 1845 & 1846 [London, 1847; reprinted London, 1968], vol. I, p. 143.

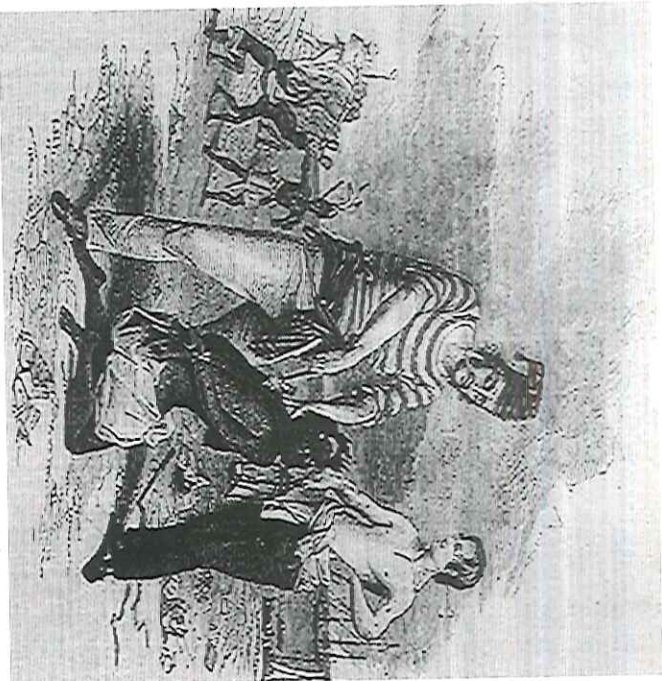
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Image No 75 of 196 showing all pictures



Picture No 10012255

Date 1845

Description SLAVERY/AFRICA

Details WEST AFRICA Slaves being branded before shipment to the Americas

Source Pictorial Times, 9 August 1845

Credit Mary Evans Picture Library

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Vol. 6

1845

Price for its bound volume of the Pictorial Times, the
American's Museum back
Numbers 122-129 & it is
within that number that the issue for
Aug 9 is located

File

BROWN

Author Mayo Santana, Raúl

Title Cadenas de esclavitud-- y de solidaridad : esclavos y libertos en San Juan, siglo XIX / Raúl Mayo Santana, Mariano Negrón Portillo, Manuel Mayo López

Published San Juan, P.R. : Centro de Investigaciones Sociales, Universidad de Puerto Rico, Recinto de Río Piedras, 1997

Descript'n iii, 204 p. ; 23 cm

Permalink to this Josiah record

LOCATION CALL # STATUS

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Note Includes bibliographical references

LC subject Slavery -- Puerto Rico -- San Juan -- History -- 19th century

Slaves -- Puerto Rico -- San Juan -- Social conditions

San Juan (P.R.) -- Social conditions -- 19th century

Other au Negrón Portillo, Mariano

Mayo López, Manuel

LCCN 97192556

Rlin/oclc ocm37577607

Wslslc Chessy Brady no images many titles

MAYR
Rising to Mayr

North Carolina Museum of Art

DATA SHEET

Artist: Christian Friedrich **Mayr**
Dates: 1803–1851
Nationality: American, born Germany (Bavaria)

Title: *Kitchen Ball at White Sulphur Springs, Virginia*
Former title: *Kitchen Ball at White Sulphur Springs*

Date: **1838**

Medium/ support: Oil on canvas

Dimensions: 24 x 29 ½ in. (61.0 x 75.0 cm)

(Framed) 32 ½ x 38 ¼ x 4 ½ in. (82.6 x 97.2 x 11.4 cm)

Inscriptions: at left center: *C. Mayr. White Sulphur Springs/1838*
on verso of canvas (per Nicholson Gallery, now covered by canvas

lining): *C. Mayr from New York, N. A.*

Museum accession number: 52.9.23

Credit line: Purchased with funds from the State of North Carolina

Provenance: [Possibly H. C. Murphy, New York, by 1945;] John P. Nicholson Gallery, New York; sold to NCMA, 1952.

Exhibitions: New York, NY, National Academy of Design, "20th Annual Exhibition," 1845, no. 300 (as *Kitchen Ball at the White Sulphur Springs in Virginia*).
Brooklyn, NY, Brooklyn Institute, "Fifth Annual Exhibition," October 27, 1846, no. 74 or 109 (the first as *Kitchen Ball at White Sulphur Springs in Virginia*, the second as *Kitchen Ball at White Sulphur Springs, Va.*, and owned by H. C. Murphy, Esq.).
Brunswick, ME, Bowdoin College Museum of Art, "The Portrayal of the Negro in American Painting," May 15–September 6, 1964, no. 15, illus. (b-w).
New York, NY, Forum Gallery, "The Portrayal of the Negro in American Painting," September 1967, no. 6, illus. (b-w).
New York, NY, Whitney Museum of American Art, "The Painter's America: Rural and Urban Life, 1810–1910," September 20–November 10, 1974; Houston, TX, Museum of Fine Arts, December 5, 1974–January 19, 1975; Oakland, CA, Oakland Museum, February 10–March 30, 1975, discussed 58, illus. (b-w) fig. 70.
Boston, MA, City Hall, "America through the Eyes of German Immigrant Painters," July 1975, illus. (color) 16.
Washington, DC, National Collection of Fine Arts, *America as Art*, April 30–November 7, 1976, no. 70, illus. (b-w), 83.
Washington, DC, Corcoran Gallery of Art, *Facing History: The Black Image in American Art, 1710–1940*, January 13–March 25, 1990; Brooklyn, NY, The Brooklyn Museum, April 20–June 25, 1990, 33, illus. (color).
Richmond, VA, Virginia Historical Society, "Old Virginia: The Pursuit of a Pastoral Ideal," February 15–June 8, 2003, 111–112, illus. (color) 112.

From: "Bell-Morris, Angela" <angela.bell-morris@ncdcr.gov>
Subject: **RE: Mayr, Kitchen Ball**
Date: April 21, 2011 4:42:56 PM EDT
To: Jerome Handler <jh3v@virginia.edu>

According to John A. Cuthbert, Early Art and Artists in West Virginia (Morgantown: West Virginia University Press, 2000), 43-44, 213, illus. (color) 44. He came to the States about 1834 and visited White Sulphur Springs in 1838 and 1845.

Angie

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

From: Jerome Handler [mailto:jh3v@virginia.edu]
Sent: Wednesday, April 20, 2011 1:31 PM
To: Bell-Morris, Angela
Subject: Re: Mayr, Kitchen Ball

ok, will do. by the way, have been trying to find out when Mayer came to the U.S. and when he might have been in White Sulphur Springs...any thoughts or citation you can pass my way. jh

On Wed, 20 Apr 2011 13:14:43 -0400

"Bell-Morris, Angela" <angela.bell-morris@ncdcr.gov> wrote:

Dear Mr. Handler,

Instead of 1952, please put the accession number 52.9.23. Otherwise, it looks fine.

Thanks,
Angie

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

From: Jerome Handler [mailto:jh3v@virginia.edu]
Sent: Wednesday, April 20, 2011 10:40 AM
To: Bell-Morris, Angela
Subject: Mayr, Kitchen Ball

Dear Angie. Below is how I intend to credit the NCMA when we put the painting on our website. If you would like to change any of the wording, feel free to do so below. many thanks again, Jerome Handler

SOURCE: North Carolina Museum of Art, Raleigh; purchased with funds from the State

David Pineda Dept of

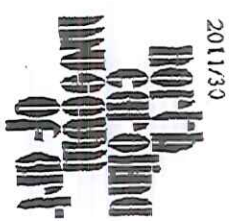
From: "Bell-Morris, Angela" <angela.bell-morris@ncdcr.gov>
Subject: Mayr, Kitchen Ball at White Sulphur Springs, Virginia
Date: Mon, 18 Apr 2011 13:24:41 -0400
To: "jh3v@virginia.edu" <jh3v@virginia.edu>



Dear Mr. Handler,
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- The user name is "ncmaftp" and today's password is "open2010"
 - Your files are not in a folder. Please scroll down to locate: Mayr, Kitchen Ball at White Sulphur Springs, Virginia, 52_9_23
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Accession number(s): **52.9.23**
Repro Number: **2011/30**

Date: April 15, 2011

From: Jerome Handler
Senior Scholar
Virginia Foundation for the Humanities
145 Ednam Drive
Charlottesville, VA 22903
434-924-3296
jh3vc@virginia.edu

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Object(s): Christian Friedrich Mayr
Kitchen Ball at White Sulphur Springs, Virginia, 1838
Oil on canvas

Credit line: North Carolina Museum of Art, purchased with funds from the State of North Carolina, 52.9.23

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Title: www.slaveryimages.com
Author: Jerome Handler
Publisher: University of Virginia and the Virginia Foundation for the Humanities
Scheduled date for publication: Summer 2011
Print run: 0/2

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Signed: *Angela Bell-Morris* Date: *4/18/11*
For the North Carolina Museum of Art
Angela Bell-Morris, Associate Registrar, (919) 664-6765, e-mail: angela.bell-morris@ncdcr.gov

2011/30

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From: "Klauke, Michael" <michael.klauke@ncdcr.gov>

Subject: FW: Inquiry re: "Kitchen Ball at White Sulphur Spings, Virginia"

Date: Wed, 30 Mar 2011 08:55:48 -0400

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

Cc: "Bell-Morris, Angela" <angela.bell-morris@ncdcr.gov>



Dear Mr. Handler -

Attached please find the jpegs that John Coffey requested I send you of our Mayr and Blauvelt paintings. I'm also attaching our data sheets for the paintings which will give you all the basic information we have on each work. Please let me know if the jpegs are sized appropriately for your website.

As far as the credit lines go, here is how I believe we would normally word them for publication:

Charles Felix Blauvelt, *A German Immigrant Inquiring His Way, 1855*, oil on canvas, 36 1/8 x 29 inches, Raleigh, North Carolina Museum of Art, Purchased with funds from the State of North Carolina, 1952

Christian Friedrich Mayr, *Kitchen Ball at White Sulphur Springs, Virginia, 1838*, oil on canvas, 24 x 29 1/2 inches, Raleigh, North Carolina Museum of Art, Purchased with funds from the State of North Carolina, 1952

For your website, I believe it would be okay for you to rearrange this information to fit your format, as long as you include **all** the information, and indicate that the NCMA holds the copyright and would need to be contacted by anyone wishing to reproduce either of these works. Since Rights & Repro is not within my bailiwick, I'm copying our Associate

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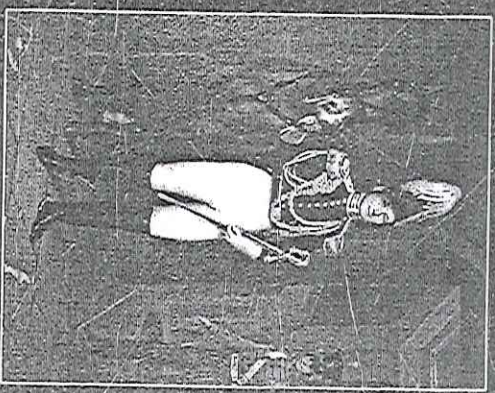
ANTIQUES
NOV 1998, pp 68-69
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AMERICAN ART

ISSN 0013-758X

Christian Friedrich Mayr

BY
HELENE M.
KASTINGER
RILEY



As far as is known, the American genre paintings and portraits of Christian Friedrich Mayr were first exhibited at the National Academy of Design in New York City in 1834, two years before he was elected an associate member of the academy. In 1849 he was elected to full membership in the academy and in accordance with the rules he submitted a self-portrait (Pl. D) and offered *Reading the News* (Pl. III) as a characteristic example of his work. At the time, Mayr lived at 68 Lispenard Street in New York City, where he died two years later. In recording the event, the academy's historian noted laconically:

Died Christian Mayr, Academician—a foreign artist. His works are but little known. He was a man of merit, but not of practical ability. An American artist by education, he probably would not have recognized a relation with the body of Academicians!

The commentary betrays a certain disdain for Mayr's European education in the classical tradition.

Until recently, little was known of Mayr's family and upbringing, and not many of his works had been located. He



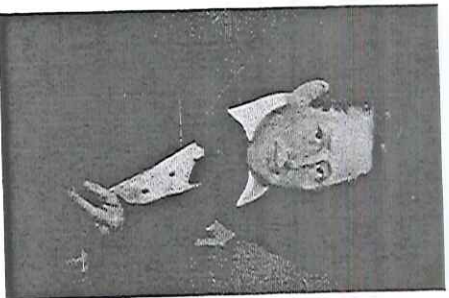
Facing page:

Pl. I. Self-portrait, by Christiana Friedrich Mayr (1803-1851), c. 1845. Oil on canvas, 30 by 25 inches. National Academy Museum, New York City.

Pl. II. Portrait of Brigade Major John Seegling, by Mayr, c. 1842. Oil on canvas. Private collection.

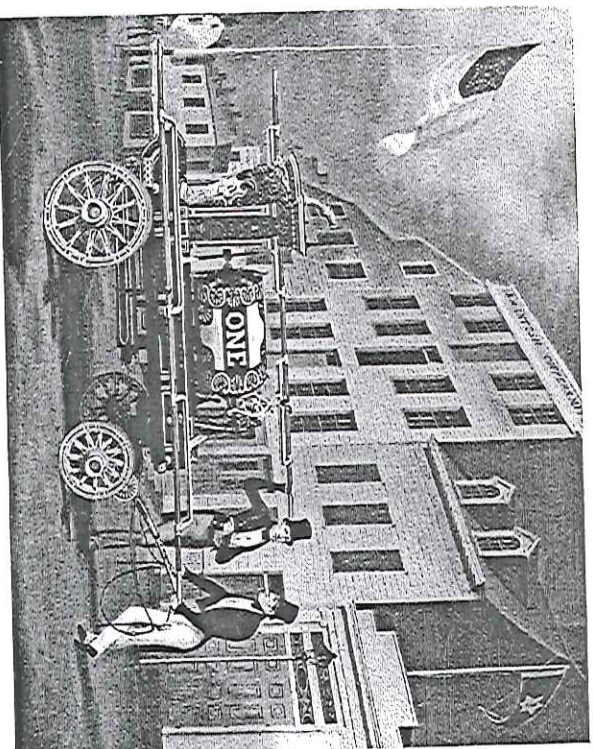
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Pl. III. Reading the News, by Mayr, 1844. Signed and dated "C. Mayr 1844" at lower left. Oil on canvas, 36 1/2 by 21 inches. National Academy Museum.



Pl. IV. *Portrait of Jacob F. Mintz*, by Mayr. Oil on canvas. German Friendly Society Hall, Charleston, South Carolina.

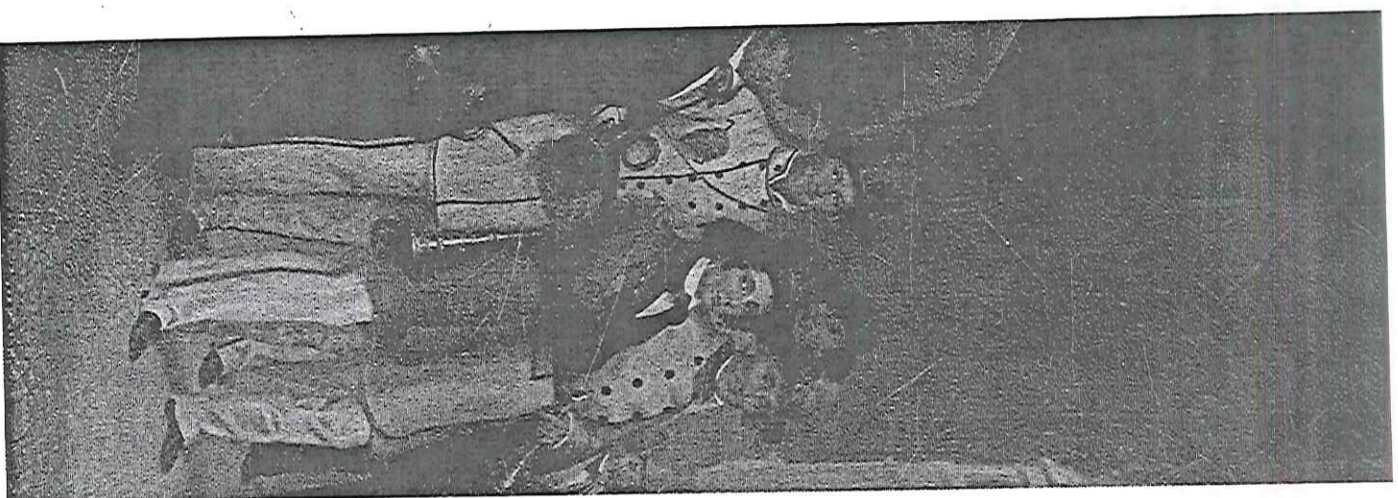
Fig. 1. *Brooklyn Fire Engine Company, No. 1*, by Mayr, 1837. Oil on canvas. The painting was presented to the Long Island Historical Society (now the Brooklyn Historical Society) in Brooklyn, New York, in 1889 by Mrs. Thomas H. Redding and was stolen in 1964. Present whereabouts unknown; photograph by courtesy of the Brooklyn Historical Society.



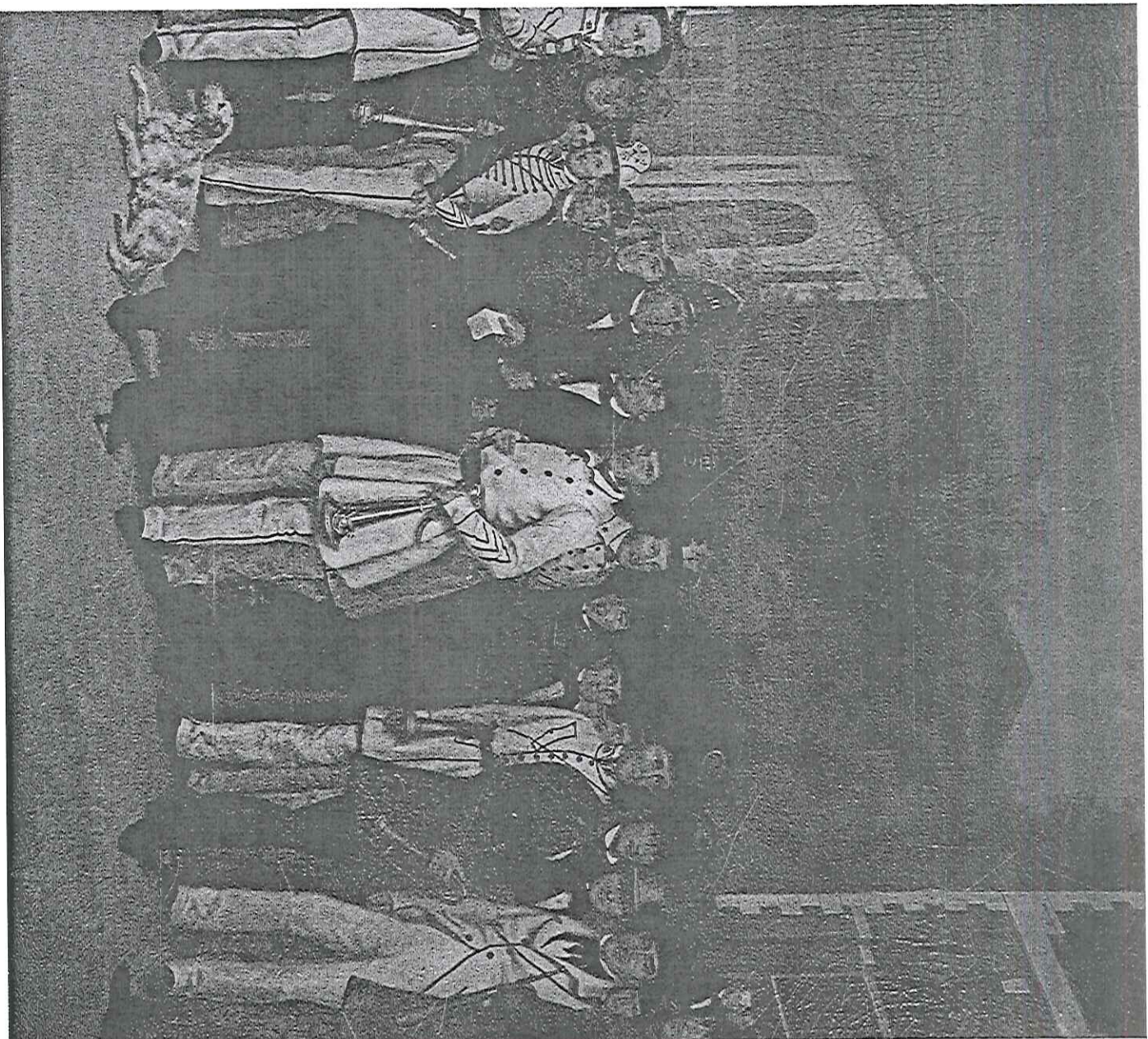
was born on October 19, 1803, in Nuremberg, Germany where his father, Johann Daniel von Mayer (1778–1810) was an artist, engraver, and entrepreneur, and himself the son of an art dealer. Johann von Mayer married Maria Sophia Hensel, the daughter of a surgeon, shortly after she gave birth to Christian Mayer.² At the time Johann von Mayer was in business preparing Japan lacquer and pictures for snuffboxes and ornaments with the help of his friend and employee Christian Friedrich Fues (1772–1836), an artist and engraver who lived on his premises.³ Fues was Christian Mayer's godfather, and, when Johann von Mayer died, he took over the education of Christian and his younger brother Heinrich.⁴ In 1813 Fues married his friend's widow.

Fues's excellent training provided him with a comfortable income and a professorship at the Royal Art Academy in Nuremberg. The city hall commissioned nine portraits from him to honor outstanding citizens, and he created altarpieces, landscapes, and genre paintings as well.⁵ Fues was a practical man and taught his stepsons their craft in the traditional classical manner when Philipp Otto Runge (1777–1810) was introducing his romantic allegories and Caspar David Friedrich (1774–1840) was raising the symbolism of the romantic school of painting to its highest level.

In September 1819 Christian Mayer entered the Royal Art Academy in Nuremberg, where his report card commented "aptitude, assiduity, and moral behavior: ordinary."⁶ In October 1821 he exhibited a classical head, three drawings after Anthony Van Dyck



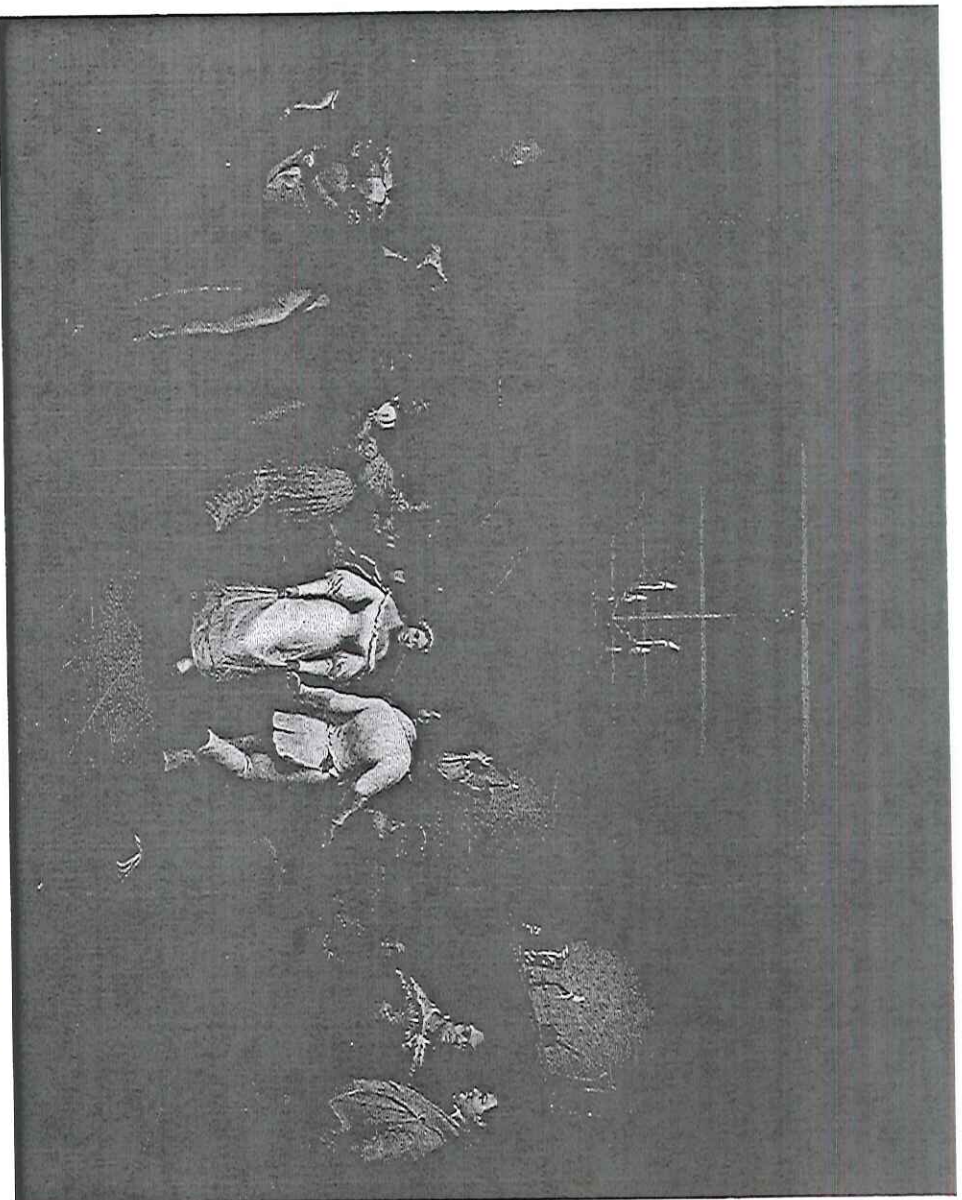
(1599–1641) and some of the classical busts at the academy, and by the next term his report card showed an improvement to "good."⁷ For some time he worked as a lithographer and architectural painter,⁸ and in July 1823 he traveled to Munich to study at the acclaimed Royal Academy of Fine Arts there, specializing in the depiction of architectural monuments.⁹



Nothing further is known of Christian Mayr until he exhibited at the National Academy of Design in New York City in 1834. Of his six paintings on view there, five appear to have been portraits; the mainstay of his income in the United States. *Brooklyn Fire Engine Company No. 1* (Fig. 1) reflects not only Mayr's training in architectural illustration and the graphic arts, but a

European's perception about the United States. The prominent flag on the left seems to rise through the awning of a storefront, symbolizing the rapid mercantile and industrial growth of Brooklyn following the American Revolution.¹⁰ The small flag on the firehouse on the right provides a visual complement and incorporates the past into the present. Five Station One houses the

Pl. V. *Officers of the Volunteer Fire Department, 1841*, by Mayr, 1841. Signed at dated "C. Mayr 1841" at lower left. Oil on canvas, 45 by 65 1/2 inches. The canvas depicts the chief men of Charleston's volunteer fire department as reorganized after Charleston's great fire of 1838. *City Hall, Charleston; photograph by Bill Murton.*



Pl. VI. *Kirchen Ball at White Sulphur Springs, Virginia*, by Mayr, 1838. Inscribed "C. Mayr, White Sulphur Springs 1838" at left center. Oil on canvas, 24 by 29 1/2 inches. *North Carolina Museum of Art, Raleigh, purchased with funds from the State of North Carolina.*

"Waschington [sic] Company," as spelled out on the scroll above the door, commemorating George Washington's defensive stand during the Battle of Long Island in 1776. The battle was fought on the very ground the painting depicts, the north side of Prospect Street near Main Street. The fireman Thomas H. Redding (left), talking to Peter B. Anderson, appears to be wearing a Purple Heart, the oldest American decoration for military merit, which was inaugurated by Washington in 1782.¹¹ In front of the firehouse door is a street lamp, symbolizing not only safety but also the spirit of enlightenment. In short, the painting is full of the symbolism also found in German romantic painting of Mayr's time. The intricately ornamented fine engine is as carefully painted as one of the pieces of lacquerware from the Mayr family business in Germany.

After traveling for some time in the north-east Mayr shifted his attention to the south, working for several years in Charleston, South Carolina, where, in 1838, he became

a United States citizen.¹² Charleston had a large German-American population receptive to Mayr's work. In 1840 he lived and had his gallery above the apothecary of Dr. DeLaMotta at the corner of King and Broad Streets.¹³ The following year he moved to King and Hasell Streets, above Jonathan Bryan's store.¹⁴ In 1841 he advertised as a daguerreotypist and portrait painter, conducted a class "for instruction of Ladies in drawing and oil painting,"¹⁵ and sold many paintings at his studio and through rallies.¹⁶ Mayr's skill at portraiture and attention to detail appealed to the socially prominent families of Charleston. Therefore, the legacy of his stay is to a large extent a record of the city's foremost citizens in historical settings. In 1841, he painted a portrait of the Charleston volunteer fire department (Pl. V),¹⁷ His likenesses of Brigadier General John Schriener (private collection) and the latter's brother-in-law, Brigade Major John Sieging (Pl. II), are strikingly similar



intimate glimpse of life in the United States. On a visit to White Sulphur Springs, in what

is now West Virginia, he painted *Kitchen* Ball (Pl. VI), depicting a black wedding party celebrated by house servants in the kitchen.²³ As a European with an outsider's point of view, Mayr captured the condition of the black servants while at the same time giving them a dignified middle-class demeanor: The nuances of character, physical appearance, and dress evident in this painting distinguish it from the paternalistic portrayals of blacks common among American painters at the time.

In *Reading the News* (Pl. III), which Mayr submitted to the National Academy in 1849, he focuses on small-town America and its thirst for knowledge of the outside world. Even the attentive dog seems fascinated by what is being discussed.

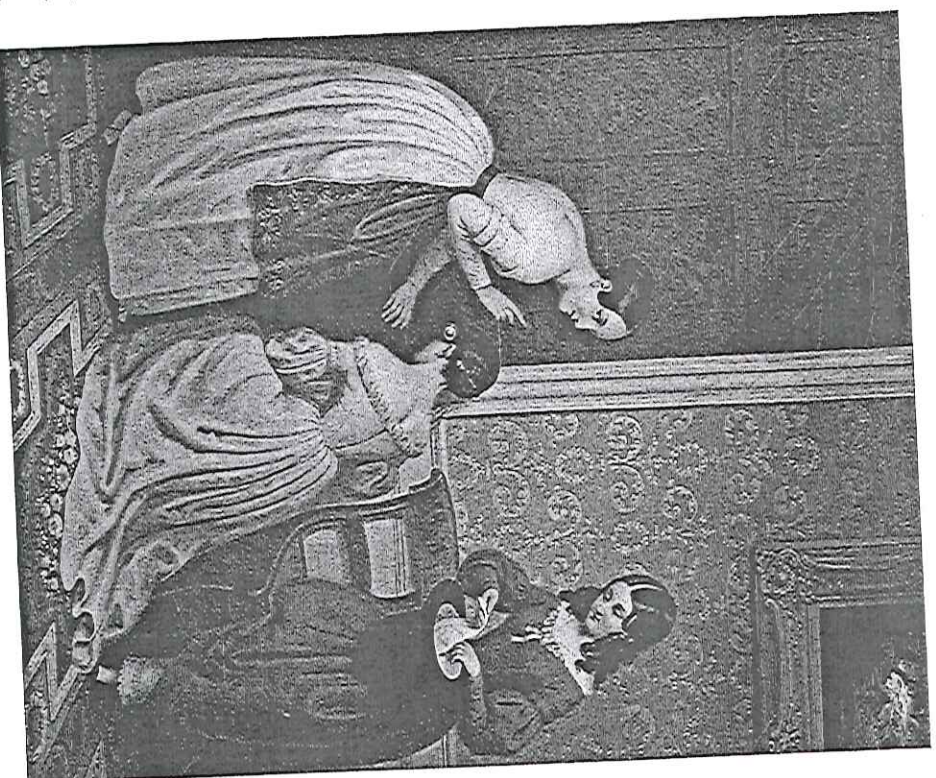
Among Mayr's paintings that emphasize the humorous aspect of life, *Curiosity* (Pl. VIII) shows three elegantly dressed young women, eavesdropping on the owner of the hat and gloves. He is in the next room, per-

compositions. Both men wear their dress uniforms and both are shown with their horses. Schmierle's horse is held by a slave, while Siegling holds his own horse in the Charleston Citadel. In 1842 the Citadel was converted into a military school,¹⁸ and the presence of a cadet approaching Siegling implies that the portrait was painted after that time. Both paintings have as their historical background an "intended insurrection" by the slave population of Charleston that was discovered in 1822.¹⁹ As a result, a "competent force, to act as a municipal guard for the protection of the City of Charleston and its vicinity" was established in 1822 with "revenue to be derived from a tax on free negroes and their houses."²⁰ A decade later \$200,000 was appropriated for arms, ammunition, and "for the support of the Citadel and Magazine guard."²¹

Mayr's portrait of Jacob F. Mintzing (Pl. IV), one of several German-born mayors of Charleston, also has a historical connection. In the background is the splendid meeting hall of the German Friendly Society of which Mintzing was president from 1818 to 1819 and again from 1833 to 1841. This is the only known contemporary depiction of the hall, which was constructed by the master builders John Hortbeck Jr. (1771-1846) and his brother Henry (1776-1837) in 1801 and destroyed by fire in 1864.

The *Charleston Courier* announced on November 16, 1843, that Mayr was to leave for Havana. In January 1844 he advertised an exhibition of more than forty paintings in New Orleans, at the corner of Magazine and Gravier Streets.²² By 1845 he was back in New York City.

Many of Mayr's genre paintings afford an



Pl. VII. *The Three Friends*, by Mayr, 1840. Oil on canvas. *Private collection.*

Pl. VIII. *Curiosity*, by Mayr, 1833. Signed and dated "C. Mayr 1833" on the chair at lower right. Oil on canvas, 30 by 25 inches. *Forbes Magazine Collection*, New York City.

haps a suitor of one of them. *It's Too Tight* (pl. IX) captures a young man trying to squeeze into a tight-fitting boot. His lamellachair has been attracted by the noise of the chair falling over, and a servant stands by with an amused smile. In both paintings Mayr has carefully recorded furnishings as well as carpet and wallpaper patterns.

A number of Mayr's paintings, known now only from descriptions in exhibition records and newspaper notices, depicted the relations between Indians and the early European settlers. Among the titles are *Captain Smith in Virginia*, which is probably the same as *Capt. Smith's visit to Powhattan* of about 1837 in which Smith was described as surrounded by curious dancing Indians, among whom is Pocahontas.²⁴ *Conquest of Peru*, exhibited at the National Academy in New York City in 1849, is described as depicting "King Atahualpa Filling a Room with Gold To Purchase his Freedom from Pizarro."²⁵ Still other titles are *The Chief-tain's Wife*, exhibited at the National Academy in 1836, and *The Ransom of Montezuma*, exhibited in Baltimore in 1850.²⁶

The location of many of Mayr's paintings, like these history paintings, is unknown, which is in part why few critics have discussed his work in detail.²⁷ Yet his keen eye for social subtleties offers a refreshing look at the United States in many of its facets, including pride in historical achievements. He deserves more attention than he has received.

¹ Thomas Sear Cummings, *Historic Annals of the National Academy of Design...from 1825 to the Present Time* (Philadelphia, 1865), p. 229.

² For extensive information about the family I am grateful to the Archivobereinspektörin Annemarie Müller of the Landesarchivisches Archiv in Nuremberg, who also sent me copies of pertinent entries in the records of the Evangelical Lutheran Parish Nürnberg-Sankt Lorenz.

³ Michael Bryan, *Bryan's Dictionary of Painters and Engravers*, ed. George C. Williamson (Marcton, New York, 1903), vol. 2, p. 201.

⁴ Heinrich von Mayr was born on February 22, 1806. Like his brother Christian he studied at the Royal Art Academy in Nuremberg and at the Royal Academy of Fine Arts in Munich. He remained in Europe, where he became a successful painter. In 1838 he published *Malerische Ansichten aus dem Orient* (Picturesque Views of the Orient), and in 1845 he published *Genre-Bilder* (Genre Paintings). He notes among the subscribers to the second book "Christian von Mayr in New York" and a "von Mayr, Banquier" (Heinrich died in Munich on April 5, 1871).

⁵ *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart*, ed. Ulrich Thieme and Felix Becker, vol. 12 (Seeemann, Leipzig 1916), p. 565.

⁶ Student register for the summer term of 1821. For this information I am grateful to Archivobereitschaft Schnitler-Fölkersamb at the Nuremberg State Archives.

⁷ *Ibid.*, winter term 1821-1822.

⁸ *Allgemeines Lexikon der bildenden Künstler*, vol. 24 (Seeemann, Leipzig, 1930), p. 466.

⁹ Georg K. Nagler, *Neues allgemeines Künstler-Lexikon*, vol. 9 (Mann, Vienna, 1924), p. 524.

¹⁰ First settled in 1636, Brooklyn was incorporated as a city in 1834.

¹¹ The decoration was originally called the "Badge for Military Merit" and consisted of a heart-shaped piece of purple silk with a narrow binding of silver braid. The word "merit" was stitched across the heart in silver. The Purple Heart in its modern version was instituted in 1932.

¹² Brent H. Holcomb, *South Carolina Naturalizations 1783-1850* (Genealogical Publishing, Baltimore, 1985), p. 24.

¹³ *Charleston Courier*, February 20, 1840.

¹⁴ *Ibid.*, February 13, 1841.

¹⁵ *Ibid.*, February 25 and September 27, 1841.

¹⁶ *Ibid.*, August 25, 1841. Other raffle dates were also set by him after a sufficient number of tickets had been sold.

¹⁷ The painting was completed and raffled in 1841. The winning ticket was held by the son of R. Wainwright Bacon, the president of the Phoenix Fire Company. The painting was later presented to the Charleston City Council.

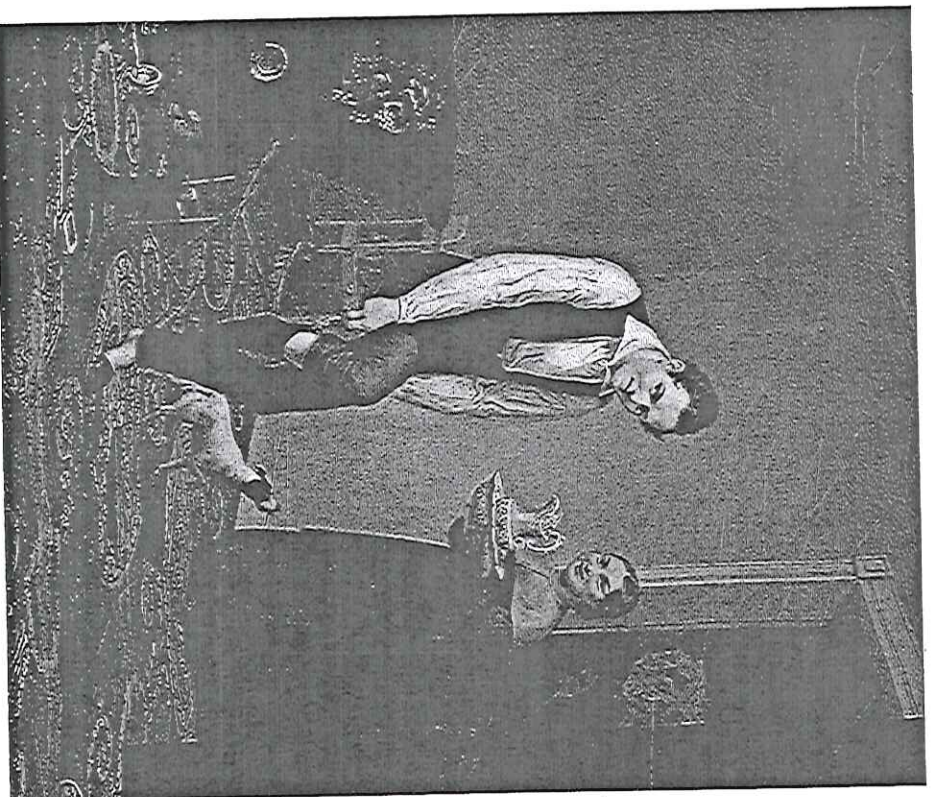
¹⁸ John Payne Thomas, *The History of the South Carolina Military Academy* (Charleston, 1893), pp. 27-34.

¹⁹ The attempted uprising was led by the free black Denmark (Telemaque) Vesey (c. 1767-1822) and sympathizers. Starting at midnight on Sunday, June 16, 1822, the slaves intended to capture the city's arsenal and guard-house and then slaughter all whites indiscriminately. The plan was betrayed and thirty-five of the conspirators, including Vesey, were executed (*Ibid.*, pp. 13-17).

²⁰ *Ibid.*, p. 12.

²¹ *Ibid.*, p. 20.

Pl. IX. *It's Too Tight*, by Mayr, 1837. Oil on canvas, 24 by 21 inches. Signed and dated "C. Mayr 1837" on door at lower right. Private collection; photograph by courtesy of Schwartz Gallery.





Pl. X. *The First Step in Life*, by Mayr, c. 1847. Oil on canvas, 26 3/4 by 31 7/8 inches.

27 The latest discussion of Mayr, listing earlier writings about him and containing a catalogue of his works, is in Katharina Bött, *Deutsche Künstler in Amerika, 1813-1913* (Verlag und Datenbank für Geisteswissenschaften, Weimar, 1996), pp. 163-166. See also Anna Wells Rutledge, *Artists in the Life of Charleston: Through Colony and Slavery from Restoration to Reconstruction* (American Philosophical Society, Philadelphia, 1949), pp. 163-164, 237, 240, 242-245; Teresa A. Carbone, *At Home with Art: Paintings in American Interiors, 1780-1920* (Katonah Museum of Art, Katonah, New York, 1995), pp. 14-15, Fig. 8; and *National Academy of Design: Exhibition Record 1826-1860*, vol. 2, pp. 21-23.

22 *New Orleans Commercial Bulletin*, January 24, 1844.

23 The painting is discussed in Elizabeth Johns, *American Game Painting: The Profiles of Everyday Life* (Yale University Press, New Haven, 1991), p. 114; and R. Lewis Wright, *Artists in Virginia before 1900: An Annotated Checklist* (University Press of Virginia for the Virginia Historical Society, Charlottesville, 1983), p. 107.

24 *Charleston Courier*, April 10, 1840.

25 Christian F. Mayr listing, Inventory of American Paintings Executed before 1914, National Museum of American Art, Washington, D.C. See also *National Academy of Design Exhibition Record, 1826-1860*, comp. Bartlett Convey (New-York Historical Society, New York, 1943), vol. 2, p. 22.

26 *National Academy of Design Exhibition Record, 1826-1860*, vol. 2, p. 21; *The National Museum of American Art's Index to American Art Exhibition Catalogues From the Beginning through the 1876 Centennial Year*, comp. James L. Harnall and William H. Gerdis with Katharine Fox Stewart and Catherine Hoover Voorsanger (G. K. Hall, Boston, 1986), vol. 4, p. 2343. The painting is listed as for sale by its owner, S. Carss.

HELENE M. KASTINGER RILEY, the Alumni Distinguished Professor of German at Clemson University in Clemson, South Carolina, writes about subjects related to German-American culture.

Greenville County Museum of Art, Greenville, South Carolina; Museum purchases with funds from the 1993 Museum Antiques Show, Elliot, Davis and Company, CPAs, sponsors Corporate Benefactors: Alice Manufacturing Company, Inc.; Barker Air and Hydraulics, Company, Inc.; Carolina First Bank; The First Inc.; BB&T; Greenville News-Piedmont Union Foundation; Greenville News-Piedmont Company; Hartness International; Insignita Financial Group, Inc.; KEXER Corporation; Liberty Life Insurance; Michelin North America; Odd Associates, Inc.; Pepsi-Cola Bottling Company of Greenville; Portman Florida, Inc.; Provence Printing, Inc.; Sait Construction Company; Thoracic and Cardiovascular Associates.



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Policy: *English Novels*

P. 273

White Sulphur Springs

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P. 272-

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the Americans would be, and indeed will be, in spite of their institutions. Spa, in its palmiest days, when princes had to sleep in their carriages at the doors of the hotels, was not more in vogue than are these white sulphur springs with the *elite* of the United States. And it is here, and here only, in the States, that you do meet with what may be fairly considered as select society, for at Washington there is a great mixture. Of course all the celebrated belles of the different States are to be met with here, as well as all the large fortunes, nor is there a scarcity of pretty and wealthy widows. The president, Mrs. Caton,⁹ the mother of Lady Wellesley, Lady Stafford, and Lady Caermarthen, the daughter of Carrol, of Carrolltown, one of the real aristocracy of America, and a signer of the Declaration of Independence, and all the first old Virginian and Carolina families, many of them descendants of the old cavaliers, were at the springs when I arrived there; and certainly I must say that I never was at any watering-place in England where the company was so good and so select as at the Virginia springs in America.

I passed many pleasant days at this beautiful spot, and was almost as unwilling to leave it as I was to part with the Sioux Indians at St. Peters.¹⁰ Refinement and simplicity are equally charming. I was introduced to a very beautiful girl here, whom I should have not mentioned so particularly, had it not been that she was the first and only lady in America that I observed to *whittle*. She was sitting one fine morning on a wooden bench, surrounded by admirers, and as she carved away her seat with her pen-knife, so did she cut deep into the hearts of those who listened to her lively conversation.

There are, as may be supposed, a large number of negro servants here attending their masters and mistresses. I have often been amused, not only here, but during my residence in Kentucky, at the high-sounding Christian names which have been given to them. "Byron, tell Ada to come here directly." "Now, *Telemachus*, if you don't leave *Calypso* alone, you'll get a taste of the *cow-hide*."

Among others, attracted to the springs professionally, was a

very clever German painter, who, like all Germans, had a very correct ear for music. He had painted a kitchen-dance in Old Virginia,¹¹ and in the picture he had introduced all the well-known coloured people in the place; among the rest were the band of musicians, but I observed that one man was missing. "Why did you not put him in," inquired I. "Why, Sir, I could not put him in; it was impossible; he never *plays in tune*. Why, if I put him in, Sir, he would spoil the *harmony* of my whole picture!"

I asked this artist how he got on in America. He replied, "But so-so; the Americans in general do not estimate genius. They come to me and ask what I want for my pictures, and I tell them. Then they say, 'how long did it take you to paint it?' I answer 'so many days.' Well, then they calculate and say, 'if it took you only so many days, you ask a great deal too much; you ask so many dollars a-day for your work; you ought to be content with so much per day, and I will give you that.' So that, thought I, invention, and years of study, go for nothing with these people. There is only one way to dispose of a picture in America, and that is, to raffle it; the Americans will then run the chance of getting it. If you do not like to part with your pictures in that way, you must paint portraits; people will purchase their own faces all over the world: the worst of it is, that in this country, they will purchase nothing else."

During my stay here I was told of one of the most remarkable instances that perhaps ever occurred, of the discovery of a fact by the party from whom it was of the utmost importance to conceal it—a very pretty interesting young widow. She had married a promising young man, to whom she was tenderly attached, and who, a few months after the marriage, unfortunately fell in a duel. Aware that the knowledge of the cause of her husband's death would render the blow still more severe to her, (the ball having passed through the eye and into his brain, and there being no evident gun-shot wound), her relations informed her that he had been thrown from his horse and killed by the fall. She believed them. She was living in the country; when, about nine months after her widowhood, her brother rode down to see her, and as



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N.Y. Engraving Society, 1973

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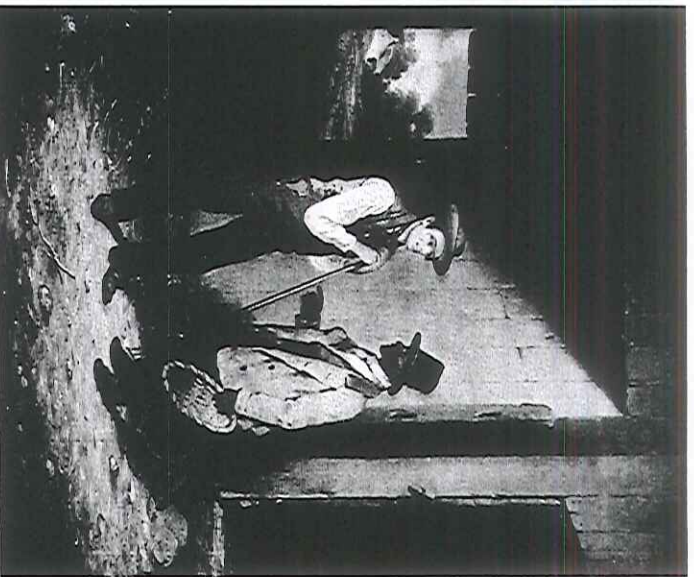
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57. Francis William Edmonds, *All Talk and No Work*, c. 1856. The Brooklyn Museum, Brooklyn, New York.

subject matter. *The Interior of the Second St. Philip's Church, Charleston, South Carolina*, c. 1836, which still belongs to the church, is a rare early depiction of a religious service, and as such is a noteworthy document. Unfortunately both of these paintings are in poor condition.

Another rare glimpse of life in the southern states is the strange, somewhat primitive *Tavern Scene* (collection Mr. and Mrs. William E. Groves). The painting is not dated, but would appear to have been executed about 1840, presumably in or near New Orleans. It is of special interest as one of the few surviving records of lower-class life in ante bellum Louisiana. The scene is not an elegant taproom patronized by wealthy planters, but a saloon of the type which catered to the rough-and-tumble crowd of steamboat men, gamblers and dockhands along the riverfront. The artist tentatively credited with its authorship is C.(?) M. Forteza, about whom nothing seems to be known. A similar subject is represented in a painting attributed to John Wesley Jarvis (1780-1840), *The Pirates Lafitte*, c. 1820 (Louisiana State Museum, New Orleans). The identification of the Lafittes is clearly apocryphal, and this writer is inclined to question the attribution as well. As Harold E. Dickson points out, by the time of Jarvis's visits to New Orleans, Lafitte's base of operation was Texas.⁸ The painting, which has slight documentary significance, is in poor condition and is rather crudely painted, so that even if it is by Jarvis it adds nothing to that skilled painter's reputation.

Christian Mayr (c. 1805-1851), a native of Germany, enters the history of American art in 1834, when he first exhibited portraits at the National Academy in New York. He traveled about the country a good deal in the next few years, spending considerable time in the South. In 1838 he was in White Sulphur Springs, West Virginia; in 1839 he was in Boston; in 1840 he was in Charleston, South Carolina; in 1844 he was in New Orleans; in 1845 he returned to New York, where he remained until his death. Although portraits were his livelihood and genre his forte, few of his works can be located today. One example of his skill in composing a non-static group portrait survives in *Officers of the Volunteer Fire Department, Charleston*, 1841 (City Hall, Charleston), which depicts the captains of the various fire companies in full regalia.

Like most Europeans coming to the United States, Mayr must have been fascinated with the black man—a rarity in Europe, especially in the northern countries.⁹ Such a fascination might explain his extraordinary choice of subject in *Kitchen Ball at White Sulphur Springs*, 1838 (Fig. 58). An elegant society event would have been acceptable subject matter—indeed, it had been for Henry Sargent—but to commemorate the festivities of servants must have taken remarkable independence of attitude and commercial courage. The painting is, of course, invaluable as a record of "below-stairs" life and interior architecture. Perhaps the greatest credit is due Mayr for his honesty and sensitivity in representing

to turn out work. Then too he seems not to have felt deeply the human significance of the subjects he painted, perhaps because he was not himself a participant in the life he portrayed but only an observer of it. Mount was a product of the life he painted, and intended his work to convey convincing psychological relationships. Edmonds, by contrast, gives us the form but not the substance; his subjects' inner life is lacking, which in the end is the greatest difference between him and Mount.

Relatively few artists other than portrait painters worked in the southern states. One of these few was Thomas Middleton (1797-1863), a talented amateur who worked in Charleston, South Carolina. He did an amusing watercolor, *Friend and Amateurs of Music*, c. 1827 (Gibbes Art Gallery, Carolina Art Association, Charleston), which shows a gathering of twelve gentlemen in an elegant, picture-lined drawing room. Were this his only work, one would dismiss him as one of many gifted amateurs. But another painting has survived that is of great interest because of its

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58. Christian Mayr, *Kitchen Ball at White Sulphur Springs*, 1838. North Carolina Museum of Art, Raleigh. (Color plate IX)

his subjects. How much more popular the painting might have been had it been merely a caricature. One has only to recall Kimmel's or even Mount's early fiddlers to realize that the conventional minstrel-show image of the Negro was already established. Yet Mayr so respected the individuality of his subjects that the figures are certainly portraits—just as the scene is a likeness rather than a comic distortion of what obviously was an important social occasion to the participants.

In Baltimore we find another genre painter who may be considered the peer of William Sidney Mount: the gifted Richard Caton Woodville (1825-1856). During the few productive years before his tragic death at thirty-one from an overdose of morphine, he produced some of the most delightful scenes of American urban life before the Civil War that have come down to us. Unfortunately, there are not many. Although somewhat younger than Mount, Woodville was of the same generation. This, and their similarities in attitude and

in quality of achievement, invites comparison between them.

Unlike Mount, who never studied abroad, Woodville spent six years, 1845-51, in Düsseldorf. At the Academy there, his native sharpness of perception was mellowed and refined by the sophisticated training of the painter Carl Ferdinand Sohn, with whom he worked for five years. This result is especially apparent in his subtle color harmonies and his effective use of modulated light and shadow in an almost Dutch Little Master technique.

While Mount's earthy sense of humor is frequently an element in his painting, Woodville's humor is far less broad, when it is present at all. Woodville also appears to have had a slightly more consistent grasp of the psychological relationships between his actors. Their respective handling of the Negro, who often appears in the compositions of both men, is an example. Woodville never stereotyped the Negro but presented him with dignity and a fine appreciation of



character type or promote shows. Woodville's career related to his career was so it is a scene—American. His 1852 quality terzetta logical a Just the re cast o

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La introducción de la esclavitud negra en Chile; tráfico y rutas
 Mellafe R., Rolando.
 Publisher: Universidad de Chile,
 Pub date: 1959.
 Pages: 293 p.
 Copy info: 1 copy available at Ivy Stacks.
 1 copy total in all locations.

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Negro slavery in Latin America Mellafe R., Rolando.

Publisher: University of California Press,
Pub date: c1975.
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ISBN: 085036194X
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 2 copies total in all locations.

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MORLAND, George

George Morland

May 30, 2003

TRAITE DES NEGRES

Notes from the [George Morland web-site](#): On p. 176 of his catalog resume it is stated that his painting of the SLAVE TRADE, one of a pair, was done and published by J.R. Smith on Feb 01, 1791, London. The mezzotint was done in dark brown ink, measuring 481mm by 655mm.

This site footnotes that a Mlle. Rollet B.M. also engraved and published a version of the slave trade painting, but no dimensions are provided. My copy of the Rollet print measures as follows:

	H	W
Image	13 "	17.5"
Plate	16 $\frac{3}{8}$ "	20"
Sheet	16 $\frac{5}{8}$ "	20.5"

Her/his print is in recognition of the action by the French National Congress in Year II (Sept 22, 1793—Sept. 21—1794) of the Republic did abolish slavery in the French colonies on Feb 04, 1794.

This print was most likely done in early 1794 in Paris to commemorate this event. Not likely to be much later, since in 1802 Napoleon reestablished slavery in the French colonies.

I conclude this must be a very rare print since this was published at the height of the Reign of Terror. Since this image is quite similar to the English version, one would assume that they acquired the plate in England. Even if they already had the plate, imagine the difficulty Rollet faced to find the paper or the paper maker willing to provide the material! This also required finding a functioning and fully equipped print shop willing to strike the impression. There was also the difficulty of convincing the workers to risk the dangers of moving through the crowded streets to go to the shop in order to do the work. What an accomplishment!

I this appears to have period color. I cannot tell whether this is machine color printed (which the French did by this time), or a simple hand colored edition.

11/17/05

Recense #

Le Monde Illustré

	Page	Vol.	yr.	title
Monde 1	309	35	1874 X	Colonies Françaises ✓
Monde 2	20	10	1862 ✓	Grève de Ouagadougou ✓
3	492	9	1862 X	Congrégation ✓
4	244	41	1877 X	Zanzibar ✓
5	180	12	1863 X	Nègres Apprentis ✓

Monde 4 (p. 244) ^{Carton} Je m'arrête aux esclaves à Zanzibar - One of

Several scenes depicting slavery in Africa. -
Engravings made from a drawing based on a photograph -
Accompanied by an article (~~p. 239~~ p. 239, 242)
~~describing~~ describing the slave trade in East Africa, based
on eye-witness reports - "Les esclaves pris en

Monde 5 (p. 180) caption "Les Nègres à Pharaonis
colportant le récit d'apprivoisement du
président Jiscals".

Illustration a caricature (p. 182) depicting the "great" of
L'insalubrité aux yeux de l'indochinois in various countries
states, based on a variety of sources - not a
eye-witness drawings

Monde 11 (p. 309) caption "Colonies Françaises - Vue de la
Citadelle de Gorée, prise de la Nade de Dakar."

(p. 309)
Citadelle de Gorée, prise de la Nade de Dakar.
(p. 309)

~~Account~~ (p. 311)

Account on En-Vot for a Tourist's Journal (Sept 16)
Describing a visit to Goree, at the time of a
population of 3-3,500 - vast tent-

✓ Note 3 (p. 42)

Captain: "Conciliable des esclaves fugitifs
dans les bois et les marais." - one of 3

(Illustrations dealing w/ the American Civil war,
Showing ~~escape~~ slaves escaping - accounts on
account (p. 486) of developments in ~~the~~
the American Civil War

✓ Note 2 (p. 20)

Captain: Guerre d'Amérique - esclaves fugitifs
de rendant aux TRAVAUX de participations
exécutés à Port-Royal" - illustrates a
brief paragraph (p. 22) which ~~completes~~ ^{escaped} from the south
which looks the way in which ~~found~~ slaves are
working for the Federal Cause & don't need force, by
the whip, do them to work - illustration not
based on eye-witness drawings

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Le Monde Illustré

P - possible scan
 # - Digit scan
 O - Scan

Year	Volume #	Pages of Interest
1857	??	(none)
1858	jan-jun	(none)
1858	jul-dec	(none)
1860	6	(none)
1860	7	(none)
1861	8	(none)
1862	9	492
1862		160, 393
1863	10-11	200, 221
1863	12	95, 180
1863	13	(none)
1864	14	(none)
1864	15	(none)
1865	16	(none)
1865	17	(none)
1866	18	(none)
1866	19	(none)
1867	20	(none)
1867	21	!! - (none)
1868	22	(none)
1868	23	(none)
1868	24	261
1869	25	(none)
1870	26	(none)
1870	27	(none)
1871	28	(none)
1871	29	(none)
1872	30	(none)
1872	31	(none)
1873	32	(none)
1873	33	(none)
1874	34	(none)
1874	35	309 (maybe? citadelle in Dakar)
1875	36	(none)
1875	37	(none)
1876	38	(none)
1876	39	(none)
1877	40	(none)
1877	41	244

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P. 20, 101, 10

NO - cka cspu

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(Lavage de l'or, au Brésil.)

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Dans un de nos précédents volumes (1836, p. 106), en parlant du voyage des Argonautes, et cherchant à déterminer ce qui pouvait s'y trouver de vrai, nous avons dit que, suivant l'opinion de certains antiquaires, toute la partie de l'histoire relative à la fameuse toison d'or ne reposait que sur une équivoque. Les compagnons de Jason seraient allés, sous la conduite d'un pilote phénicien, enlever en Colchide un trésor, en langue phénicienne *malon*. Ce mot, adopté par nos aventuriers pour désigner le fruit de leur expédition, et conservé dans les récits qui en perpétuèrent la mémoire aux siècles suivants, aurait fini par n'être plus compris des Grecs, qui l'auraient enfin confondu avec le mot *malton*, employé dans leur langue pour désigner une peau de bœuf.

Quelques archéologues, cependant, présentent une explication différente, et qui ne manque pas d'allians d'un certain degré de vraisemblance. Ils font remarquer qu'autrefois, pour recueillir l'or que charrient certaines rivières, on plongeait au fond de l'eau des peaux de mouton dont la laine retenait les grains métalliques à mesure qu'ils arrivaient, tandis que les grains de sable, comme plus légers, étaient bientôt repris par le courant et entraînés plus loin. Ils supposent que cette industrie était pratiquée dans la partie de la Colchide vers laquelle se dirigèrent les Argonautes, et que l'intention de ces guerriers était, ou de se rendre maîtres de l'établissement pour le faire exploiter à

leur profit, ou seulement de s'emparer des produits déjà obtenus.

Je n'ai point à me prononcer entre les deux opinions, et je ne les rappelle ici que pour faire remarquer qu'on n'a pas encore complètement abandonné le procédé auquel la dernière fait allusion. Si on jette les yeux sur la vignette placée en tête de notre article, on verra au premier plan deux hommes qui battent une peau, non de bœuf mais de bœuf, pour faire tomber les grains d'or engagés entre les poils. Ces hommes, on le voit aisément, ne sont pas des habitants de la Colchide, des Asiatiques; ce sont des Africains que des maîtres de race européenne font travailler dans les mines de l'Amérique. La scène se passe au Brésil; elle a été dessinée sur les lieux par un artiste allemand nommé Rugendas. La planche originale se trouve, avec un grand nombre d'autres, exécutées en général avec beaucoup de talent et toutes remarquables par leur exactitude, dans un magnifique ouvrage que M. Rugendas a publié à Paris il y a quelques années. C'est à cet ouvrage que nous empruntons en grande partie les détails qu'on va lire sur l'extraction de l'or dans les environs de Villa-Rica, capitale de la province de Minas-Geraes.

Les environs de Villa-Rica ont un caractère tout particulier; non seulement les roches, les vallons, les chutes d'eau leur donnent un aspect sauvage, mais on y est frappé encore de ces déchirements du sol que l'exploitation des

végétaux, que si on les faisait dissoudre chacun dans un verre d'effluent, le goût du conaisseur le plus délicat ne saurait les distinguer.

Ju-qu'à l'époque du fameux système continental de Napoléon, tout le sucre consommé en France nous arrivait par le commerce des deux Indes. Mais nos relations maritimes ayant été tout-à-coup interrompues, le gouvernement français appela l'attention des chimistes sur les moyens d'obtenir, par nos propres ressources, une substance devenue désormais indispensable. On fit de toutes parts de nombreuses tentatives. On clarifia le miel de manière à en concentrer le plus possible la saveur sucrée. Le chimiste Proust découvrit dans le raisin un sucre connu maintenant sous le nom de *sucrer de raisin*, mais dont la saveur saccharine est bien moins forte que celle du sucre ordinaire. Napoléon, pour encourager de semblables découvertes, ordonna qu'il fut décerné à Proust une récompense de cent mille francs, à la

condition toutefois de monter une fabrique de sucre de raisin. Proust, craignant de ne pas obtenir, en opérant sur de grandes quantités, le sucres qu'il avait en dans son laboratoire, se contenta de l'honneur de sa découverte, et refusa les cent mille francs. D'ailleurs le sucre de raisin est si loin de valoir le sucre ordinaire, que la découverte de Proust ne fit qu'exécuter les esprits à de nouvelles recherches. La science gagna beaucoup à cette époque; les expériences sur toutes sortes de plantes se firent par milliers; et si beaucoup furent infructueuses quant au but qu'elles se proposaient, du moins la chimie végétale s'enrichit de faits nombreux qui ont contribué, pour une bonne part, au degré d'élévation qu'elle a atteint de nos jours. On découvrit alors que, sous l'influence de l'acide sulfurique, le jus, la pulpe, des végétaux, la sève de bois, les vieux chiffons, pourraient se convertir en un sucre véritable que l'on a su plus tard être identique avec le



Machine pour exprimer le jus des cannes, à la Martinique.)

Enfin l'on songea à la betterave pour en extraire du sucre. Déjà, au commencement du XVII^e siècle, l'agronome français Olivier de Serre, avait indiqué la betterave comme propre à donner du sucre. En 1754, Margraff, chimiste de Berlin, parvint à extraire du sucre de cette plante. En 1795, Achard, chimiste de la même ville, sut extraire du même végétal une notable proportion de sucre. Les essais d'Achard furent transmis en France à l'époque du système continental, et répétés avec succès. On ne tarda pas à reconnaître l'identité complète du sucre de betterave bien raffiné avec le sucre de cannes. L'industrie française, puissamment excitée par le gouvernement, fit alors des efforts immenses pour préparer avec économie ce produit important. Plus de deux cents fabriques s'élevèrent et fournirent au commerce, dans l'espace de deux ans, des millions de kilogrammes. Toutefois le sucre de betterave eut à lutter contre une détérioration dont la fraude l'avait frappé. Certains marchands avaient imaginé, pour faire fortune, de mêler aux casse-

nades le sucre de lait, substance qui n'a de ressemblance avec le sucre que le nom et l'apparence, et qui est beaucoup moins chère que le sucre ne l'était alors. Ces cassonades ainsi falsifiées sucrèrent beaucoup moins que celles dont on avait l'habitude de se servir avant la guerre. Il en résulta contre le sucre de betterave une forte dépréciation qui n'est pas encore effacée aujourd'hui dans l'esprit de beaucoup de personnes. Pour vendre le sucre de betterave en pain, sorti des raffineries, on fut obligé d'en dissimuler l'origine, et on l'offrit à la consommation sous le nom et la forme de sucre raffiné des colonies. Comme il en a toutes les propriétés, cette ruse est un plein succès; on ne la découvre pas.

Les progrès accomplis dans la culture de la betterave et dans les procédés de fabrication du sucre, ont considérablement diminué le prix de cette substance, relativement à ce qu'elle coûtait sous l'empire, où la livre a été portée jusqu'à six francs. Bien qu'elle soit à un taux assez bas aujourd'hui,

l'hui, il est beaucoup plus cher qu'il n'est en France. C'est ce dont il est si facile de se convaincre en allant à Bengale le sucre coûte dans nos colonies sujet à un droit près la protection des fabricans français.

Pour comprendre comment on obtient le sucre de betteraves, soit des braves, soit des braves, il s'y trouve lent à divers degrés le sucre en combinaison avec des substances étrangères complètes, et qu'on enlève dans des dacs particulièrement destinés à dire comme soit des betteraves,



Les betteraves, au contraire, on par là elles se trouvent en amasse de grande portion de jus content estime qu'une betterave de son pays de betteraves, par les braves dans lesquels le jus taclé. L'on parvient de ce suc; mais savent les procédés, totale entière. On centimes.

Si la betterave de beaucoup qu'elle

MAGASIN 2

Parce
Qu'il de on
s'agit de
Proust
Proust
Proust

l'Inde, il est beaucoup plus élevé que celui auquel le consommateur français pourrait l'obtenir sans les droits qui frappent à l'entrée de nos ports les sucres bruts préparés dans l'Inde. C'est ce dont il est facile de se convaincre en réfléchissant qu'au Bengale le sucre brut ne revient qu'au quart de ce qu'il coûte dans nos colonies. Le sucre de nos colonies elles-mêmes est sujet à un droit d'entrée dont le taux est déterminé d'après la protection que l'on croit convenable d'accorder aux fabricans français.

On comprendrait comment on extrait le sucre, soit des cannes, soit des betteraves, etc., on doit se le représenter comme existant primitivement dans le suc de ces végétaux; il s'y trouve mélangé à d'autres substances qui voient à divers degrés sa douce saveur. L'art consiste à isoler le sucre en combinant divers procédés chimiques, au moyen desquels ces substances étrangères se trouvent peu à peu enlevées complètement. Nous ne pourrions pas entrer à cet égard dans des détails techniques, qui d'ailleurs rentrent plus particulièrement dans le travail du raffineur; nous nous bornerons à dire comment on obtient le jus sucré, soit des cannes, soit des betteraves, de manière à en perdre le moins possible.



(Vue des chaudières et des rafraichissoirs, à la Mzraïngue.)

Les betteraves, après avoir été lavées, sont poussées par un ouvrier contre une râpe animée d'une très grande vitesse; par là elles se trouvent divisées en parties très ténues; on en amasse de grandes quantités dans des sacs de toile que l'on presse très fortement, et dont le jus s'écoule. La portion de jus contenue dans une betterave est énorme; on estime qu'une betterave contient les quatre-vingt dix-neuf centièmes de son poids de jus, c'est-à-dire que sur 100 livres de betteraves, par exemple, il y en a 99 de jus et 1 de parties fibreuses formant l'ensemble des petits sacs ou cellules dans lesquels le jus est renfermé lorsque la betterave est intacte. L'on parvient aujourd'hui à extraire la presque totalité de ce suc; mais on conçoit que, quelques parties que soient les procédés, jamais ils ne permettront d'extraire la totalité entière. On ne perd guère maintenant que quatre centièmes.

Si la betterave contient 99 pour 100 de jus, il s'en fait de beaucoup qu'elle contienne la même proportion de sucre.

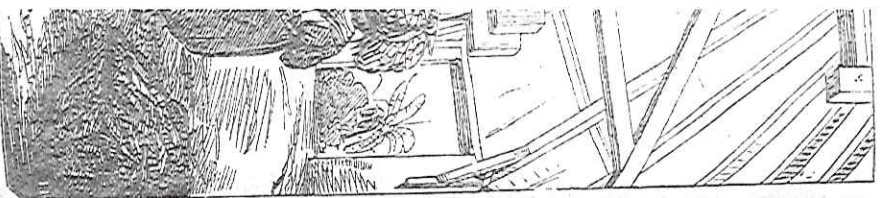
On estime que les betteraves les plus riches contiennent 12 à 12 et demi pour 100 de sucre, les moins riches n'en contiennent que 9 environ; et les procédés de fabrication employés aujourd'hui ne permettent tout au plus que d'extraire la moitié de cette quantité.

Nous terminerons cet article en indiquant ce que l'on doit entendre par *sucré candi*, *sucré de pomme* et *sucré deorge*.

Le sucre candi est préparé par les confiseurs. Ils font dissoudre du sucre dans l'eau chaude de manière à former un sirop épais; ils tendent quatre ou cinq fils dans le vase qui contient le sirop, et par le refroidissement les cristaux se déposent plus ou moins volumineux autour de ces fils et contre les parois du vase. On distingue trois espèces de sucre candi: le blanc, qui est le plus pur, se forme avec du sucre en pain ordinaire; celui de couleur paille est formé avec un mélange de parties égales de sucres *torrés*, de la Havane et de l'Inde; enfin celui qui est le plus est formé avec le

ne le sucre de l'Inde en opérant sur de n dans son labratoire, et reha de raisin est si bon ouverte de Pronst he cherches. La science riences sur toutes i si beaucoup furent

oposant, du moins adreux qui ont con d'élevation qu'elle a que, sous l'influence es écrites, la science se convertir en un tre identique avec le

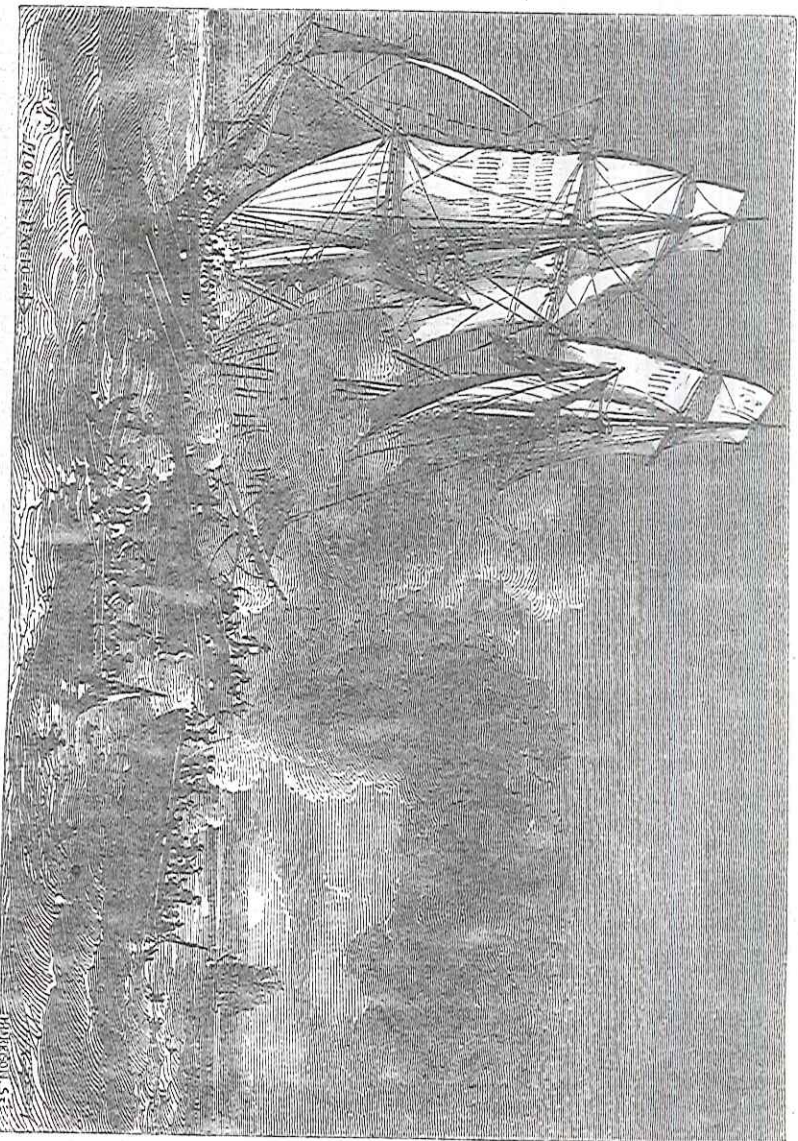


e qui n'a de l'essence l'apparence, et qui est l'était alors. Ces choses comp moins que celles r avant la guerre. Il est une forte dépréciation e sucre de betterave en ni dans l'esprit de beau ligé d'en dissimuler l'origine sous le nom et la forme il en a toutes les propriétés; on ne la découvre

thure de la betterave et sucre, ont considérablement, relativement à l'hydre a été portée jusqu'aux assez bas aujour

presque prohibitifs la fabrication des sucres indigènes. Il faut donc maintenir le travail dans les sucreries. Mais n'y a-t-il pour cela d'autre moyen que la conservation de

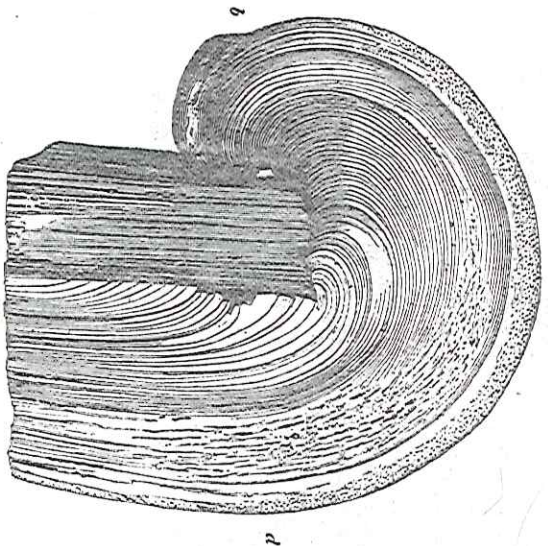
l'esclavage? Au nom de l'humanité, déclarons le contraire, et croyons fermement que l'introduction des machines et des bons procédés de culture et de fabrication, en rendant le



(Bâtiment négrier fuyant les croiseurs et jetant ses esclaves à la mer. — Tableau et dessin de M. Morier-Fayro.)

travail moins pénible aux ouvriers libres, donneront à ce grand problème une solution plus conforme à ses vœux.

DE LA VIE COMMUNE DES TRONCS DU SAPIN BLANC.



(Fig. 1. — Souche de sapin blanc qui a continué à végéter.)

On trouve deux espèces de sapin (*Abies*) dans les montagnes de la France : l'une est le sapin blanc (*Abies pectinata*), l'autre le sapin rouge (*Abies excelsa*). Ces deux

espèces se distinguent aux caractères suivants : le sapin blanc a le tronc et le commencement des racines blanches; dans l'autre, ces parties offrent, au contraire, une teinte rougeâtre. Les branches du sapin blanc sont horizontales; celles du sapin rouge s'inclinent vers la terre à leur extrémité. Les feuilles du sapin blanc sont insérées perpendiculairement à l'axe de la branche, comme les dents d'un peigne; celles du sapin rouge sont obliques à l'axe de la branche; les feuilles du premier sont aplaties et d'un vert foncé; celles du second sont arrondies et d'un vert plus tendre. Ces différences sont surtout frappantes sur de jeunes branches.

Quand des sapins blancs ont été abattus, la souche qui reste offre souvent un phénomène curieux. Au lieu de pourrir sur place elle continue à végéter, et il se forme un bourrelet circulaire autour de la partie supérieure de la souche; ce bourrelet (fig. 1, *bcd*) se compose d'un nombre de couches ligneuses, quelquefois égal au nombre d'années qui s'est écoulé depuis l'époque où l'arbre a été abattu. Quand ce bourrelet devient considérable, alors il se replie en dedans débordé autour de la circonférence de la section, et forme ainsi un anneau circulaire qui enveloppe la souche de l'arbre dont l'intérieur est souvent complètement pourri. Dans notre figure, *a* représente une partie de la vieille souche; au haut de laquelle on remarque encore les traces de corps de hache.

M. Dutrochet est le premier qui ait signalé ce phénomène dans les forêts du Jura, et il fit ressortir immédiatement l'importance de ce fait pour la théorie de l'accroissement des arbres en diamètre. En effet, la formation de nouvelles couches de bois à la circonférence de la souche est un acte de végétation identique à celui qu'on observe dans les arbres vivants. La souche continue non seulement à vivre, mais

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lui, sa rivale Pinetroupill. Ne vois-tu pas, Beronide, les obstacles et la longueur de cette route qui mène, dit-on, au bonheur ? Moi, je l'y conduirai par un chemin court et droit.

Malheur euse, reprend la Vertu, de quel bonheur vous-à parler ? Quels plaisirs connais-tu, toi qui ne veux rien faire pour en mériter, toi qui préviens tous les besoins qu'il est doux de satisfaire, et qui jouis sans avoir désiré ? toi qui manges avant la faim, qui bois avant la soif ; qui pour assatismer tes nerfs délicats, emploies les mains les plus savantes ; qui pour boiter avec plus de charme, amasse des vins somptueux, et ceints en et la chercher de la nyctée en été ; qui pour dormir plus doucement, imagines de fins tissus, de riches tapis, étendus sur des lits superbes ? Tu cherches le sommeil, non par besoin de repos, mais par ostentat. Tes amis, instruits par tes leçons, passent la nuit en plaisirs capotables et la plus grande partie du jour dans une facile inaction. Tu es innocente, mais les dieux t'ont classée, et tout homme de bien te méprise. Jamais tu n'as entendu les plus doux concerts, les propres éloges ; jamais tu n'as vu le plus doux spectacle, celui d'une bonne action qui vient de toi. Quel homme voudrait te croire quand tu lui parles, te secourir quand tu l'imploreres ? Quel homme oserait se mêler à tes vils adorateurs ? Jemmes, ils traînent un corps languissant ; plus âgés, leur raison s'égarer ; aux plaisirs brillants d'une jeunesse oisive, succèdent les ennuis d'une vieillesse laborieuse ; honteux de ce qu'ils ont fait, accablés de ce qu'ils font, ils ont couru dans leur premier âge de délices en délices, et réservé tous leurs maux pour leur déclin. Moi, j'eus la compagnie des dieux, la compagnie des hommes irréprochables ; sans moi, rien de sublime parmi les dieux ni sur la terre, je recets les plus grands honneurs et des puissances divines, et de ceux d'enfer les hommes qui ont le droit de m'honorer. L'artisan n'a personne qui le soulage plus que moi dans ses peines ; le chef de famille n'a pas d'économie plus fidèle ; l'esclave, d'esile plus assuré ; les travaux pacifiques, plus d'encouragement efficace ; les exploits militaires, de meilleur gortant du triomphe ; l'amitié, de moi plus sacré. Ceux qui me choisissent trouvent dans le boire et le manger un plaisir qu'ils n'achètent pas ; ils atteignent seulement que le besoin leur ait commandé. Le sommeil leur est plus agréable qu'aux riches indolents ; mais ils se réveillent sans chagrin, et jamais l'heure du repos n'a pris sur celle du devoir. Femmes, ils ont le plaisir d'entendre les éloges des vieillards ; vieux, ils aiment à recueillir les respects de la jeunesse. C'est avec joie qu'ils se rapprochent leurs actions passées ; ils font avec joie ce qui leur reste à faire ; et c'est moi qui leur concède la faveur des dieux. Indécision de leurs amis, les hommages de leurs concitoyens. Quand le terme fatal arrive, l'oubli du tombeau ne les enveloppe pas tout entiers, mais leur infirmité toujours florissante vit dans un long avenir, inutile leur grande âme, ô jeune héros !

Heronide dit pour jamais adieu à la Volupté, et prit la Vertu pour guide.

LES ESCLEAVES NOIRS.

1824

19 Auteurs
En Couleurs

Jeune
actualité

Critique

Quatre
Souscriptions

Vers l'année 1824, un croiseur anglais donna la chasse à un navire qui venait d'embarquer sur la côte d'Afrique quatre nègres pour les transporter aux Antilles. C'était la *Jeune-Estelle*, capitaine Christophe Samarcine. Pendant cette poursuite, plusieurs barriques d'opium passèrent à côté du croiseur ; il y fit peu d'attention, supposant que les fugitifs avaient jeté des tonnes d'opium pour alléger leur course. Arrivés sur le pont de la *Jeune-Estelle*, les visiteurs ne découvrirent aucun esclave ; mais tout-à-coup, des grans-sements s'étant échappés d'une barrique posée dans un coin, cette barrique fut ouverte, et l'on y trouva, presque expirantes, deux nègres et deux enfants qu'on avait tout s'expliquer. Le temps n'avait euse dans, pas joint aux pi-

rates d'opium la dernière trace de leur crime, en faisant sauter cette barrique le sort de celles que les croiseurs anglais avaient rencontrées sur leur route.

On se rappelle que l'honorable M. de Staël exposa un jour publiquement les faits, merveilles, pour ces, carens, dont se servent les négriers pour enchaîner leurs victimes ; il les avait rapportés d'un de nos ports où la fabrication et la vente s'en fabriquent au sud de tout le monde. Ce spectacle excita un frémissement d'horreur universel. D'affreuses révélations parvenaient alors aux Chambres législatives. Tantôt on apprenait que sept cents noirs avaient été trouvés à bord d'un navire, enchaînés par le con et par les jambes, dans un entrepont où chacun d'eux, disent les relations, avait moins d'espace qu'un homme mort en occupant le cercueil. Les malheureux ne pouvaient ni démontrer de bon, ni s'asseoir, ni se coucher ; mais ils étaient phés en deux sur eux-mêmes. Et c'est dans cette situation qu'ils devaient faire une traversée de dix-huit cents lieues, jetés les uns contre les autres par le roulis du bâtiment, meurtris et déchirés par leurs fers, privés d'air et d'eau sous la zone torride, et en proie aux maladies les plus infectes et les plus réfrigérantes. — Une autre fois, c'était un trentième esclave jetés à la mer, parce que, devenus aveugles, ils n'étaient plus de vente ; et les assureurs, considérant ces esclaves comme une marchandise avortée, en remboursaient la valeur.

De pareilles scènes sont devenues rares ; mais cela suffit-il à l'humanité ? Elles seront possibles aussi longtemps qu'il existera des côtes où l'homme sera rendu et utilisé comme un bétail. C'est en vain qu'on a cherché la répression de la traite dans un droit de visite réciproque et dans la multiplication des croiseurs ; elle se fera moins, sans doute, quand elle se fera difficilement ; mais ces difficultés même augmentent le prix des esclaves et stimuleront la cupidité des marchands de chair humaine ; elle se fera moins, mais elle se fera avec plus d'adresse et de cruauté. Les victimes seront entassées dans des espaces plus étroits encore ; leurs prisons mériteront d'autant mieux le nom de *carrés flottants* qu'on leur a si justement donné ; et si l'édifice supporte du pirate éveille, ces songes des croiseurs, s'ils est poursuivi par eux, la crainte du châtiement lui inspirera de nouveaux crimes.

Chaque expédition de traite se compose d'une série d'attentats contre l'humanité. Le négrier se rend à la côte d'Afrique ; il entre en marché avec des factieux qui se chargent de composer sa cargaison ; et ceux-ci se la procurent, soit par des enlèvements clandestins, soit en achetant des captifs, excitant ainsi la cupidité des peuplades sauvages qui se livrent des combats sanglants pour augmenter le bétail ; on calcule que la possession de chaque esclave coûte la vie à trois personnes. Les vieillards sont le plus souvent massacrés ; les jeunes gens des deux sexes sont emmenés à la côte, chargés de carreaux à peu près semblables à ceux que l'ingénieur une barrière curieuse allait voir river au con des forçats dans la cour de Bicêtre, et que ces malheureux portaient quand leur chaîne vivante en se rendant au bagne échauffait nos grandes routes. Les pauvres négriers croient marcher au supplice ; car il est impossible de leur ôter la pensée que les blancs les achètent pour les tuer et les manger. Le sort qui les attend n'est guère plus agréable.

Si la livraison n'a pas lieu, queljudois le marchand géorge ses captifs, afin de s'épargner la peine et les frais nécessaires pour les reconduire dans l'intérieur du pays. L'entrepreneur se fait, les esclaves sont emmagasinés dans l'entrepont d'un navire, de la façon que nous avons décrite.

Dans l'intérieur d'un négrier, les pièces de bois d'ébène, c'est ainsi qu'on nomme la marchandise barbare, sont arrangées avec une économie de terrai bien exotique. On dirait des bûches rangées dans un coin ; les hommes, les

fautes, les enfants sont généralement vus par rang de taille, afin de mieux les classer, si possible. Ils sont encadrés de deux côtés par les maîtres. Cette manière de partager quelques-uns pendant plusieurs années, sans compter le temps nécessaire pour compléter le classement, il faut de six à huit semaines environ pour la traversée.

Cette traversée accomplie, les nègres sont débarqués à des affiches publiques annonçant qu'il est arrivé une provision de bras nouveaux. Exposition sur le marché, vente au plus offrant. Hommes et femmes, parents et enfants, sont dispersés sur des bordoirs éloignés, sans espoir de se retrouver.

Mais commence pour chacun une nouvelle série de souffrances. Le régime qui dans son pays se trouvait à l'inaction naturelle des climats chauds, on se portait à la pratique de quelques industries faciles, pour satisfaire aux besoins les plus simples, va croquer péniblement la terre, sous un soleil brûlant, stimulé par le foin des que ses forces épuisées refusent un service inaccoutumé. Voilà pour son corps. Quant à son âme, le maître l'a reçue inculte et grossière; il se garde bien de la faire de l'ignorance et de l'abrutissement, elle deviendrait impudante du joug.

Telles étaient les conditions de l'esclavage dans un temps peu éloigné de nous. Elles en diffèrent aujourd'hui beaucoup moins qu'on ne le croit peut-être; car une pareille institution ne subsiste que parce qu'elle déprime celui qui en joint presque autant que ses victimes. Si les actes de férocité ont en grande partie été à l'indolence et à l'indifférence des maîtres, l'état de misère morale et intellectuelle des esclaves est maintenu systématiquement. Dans l'Amérique du Nord, où, à la honte d'un peuple libre, l'esclavage souffre encore plusieurs États, la peine réservée aux meurtriers est prononcée contre l'homme qui enseigne à lire aux esclaves. Toute fondation d'école rencontre également dans nos colonies d'opiniâtres résistances; et jusqu'à l'époque où l'Angleterre accomploit l'émancipation des siennes, il a fallu, de la part des sociétés religieuses, d'in croyables efforts pour y établir les écoles et les écoles qui ont préparé les noirs à la pratique de la liberté.

La cause des nègres est, depuis près d'un siècle, un sujet de lutes littéraires et législatives; l'humanité y a gagné son terrain pied à pied. Elle a conquis d'abord aux États-Unis, peu de temps après leur déclaration d'indépendance, des décrets prohibitifs de la traite; puis, en 1792, une ordonnance d'abolition en Danemark; en 1807, un semblable bill du Parlement anglais, obtenu après des années de discussions, et pour lequel il fallut la genévaise rémission de deux grands adversaires politiques, Fox et Pitt; puis une déclaration du congrès de Vienne, métrisant cet infâme commerce; puis, de la part du gouvernement des Bourbons, quelques mesures restrictives mal exécutées; et enfin, les reconseils ordonnés dans nos colonies après 1830, qui ont rendu à peu près impossible l'introduction de nouveaux esclaves.

Quant à l'esclavage lui-même, il a été supprimé chez les quakers d'Amérique, dès l'année 1721, par un engagement national entre eux; mais la France peut revendiquer l'honneur de la première émancipation prononcée législativement. La Convention nationale abolit l'esclavage colonial par un décret du 4 février 1794. Il semble qu'on soit à tort que l'on a prétendu attribuer à ce décret les troubles de Saint-Domingue; les uns avaient en lieu précédemment, par suite de démandes, offertes, blâmes et les maîtres libres qui donnaient à joint des droits de citoyens; les autres éclataient en 1802, lorsque le premier conseil boua à ce sujet de l'indifférence, et ils entrèrent pour conséquence la perte de notre grande colonie; elle était devenue paisible aussi longtemps que le décret de 1794 avait été respecté.

Enfin, le 28 août 1835, cette chose doit être enregistrée

dans les annales de l'humanité. L'Angleterre a donné un bel exemple au monde chrétien en décrétant tout esclavage dans ses possessions coloniales (l'exception malheureusement de l'Inde asiatique). Le bill d'émancipation établissant pour les noirs une sorte de noyade, sous le nom d'apprentissage, soumis à un travail continué, mais avec certaines garanties. Es ne devaient arriver qu'un quart de quatre ans pour ceux des Antilles, au bout de six ans pour ceux de la campagne, à l'affranchissement complet. Cet état intermédiaire donna lieu à des troubles, à la suite desquels, sur l'initiative des colonies elles-mêmes, la détermination finale et générale des apprentis fut prononcée.

Sept cent mille esclaves virent tomber leurs fers le même jour, et ce jour fut consacré par eux à des fêtes religieuses; leur premier mouvement fut de courir dans les temples remercier Dieu de la liberté dont ils allaient jouir. On eut le droit d'en conclure qu'ils n'en abuseraient point.

Cette espérance n'a pas été trompée. Aucun désordre n'a troublé les colonies britanniques, et les crimes et délits y ont généralement diminué; les affranchis se montrent surtout avides d'instruction pour eux et pour leurs enfants.

Mais un fait s'est produit auquel on pouvait s'attendre; les anciens esclaves, habitués à voir dans la culture de la canne à sucre le signe de la servitude, redoutant d'ailleurs les fatigues de ce travail, car la servitude, en prodiguant le bras des hommes, a mis des entraves à tous les progrès mécaniques, les anciens esclaves se sont éloignés des plantations; ils se firent aux petites industries, au trafic, et surtout au jachage, qui favorise leur goût naturel pour la vie de famille. Les sucres ont été fort négligés, au grand détriment des colons. Cependant des nouvelles récentes semblent prouver que les ouvriers libres commencent à y retourner, séduits par l'élévation du salaire que des habitudes de bien-être leur font de jour en jour apprécier davantage. D'ailleurs la disette des bras fait introduire dans la culture et dans la fabrication des perfectionnements qui sans doute rendront à ce travail toute sa prospérité.

Les succès de l'émancipation a donc été complet sous le rapport moral, et ses inconvénients sous le rapport industriel auront bientôt disparu.

En présence d'une pareille expérience, la France comprend qu'elle ne peut plus hésiter; l'opinion publique s'émeut et presse le gouvernement de faire cesser un état de choses réprouvé par l'humanité et dont la prolongation mettrait en danger les colonies elles-mêmes. Un canal que l'on peut franchir en quelques heures sépare la terre de liberté de la terre d'esclavage; l'émancipation ruine aujourd'hui celle-ci; demain l'insurrection peut la bouleverser.

Divers plans d'émancipation ont été soumis au pouvoir législatif, et enfin le gouvernement a formé une nombreuse commission, chargée d'examiner l'ensemble des questions coloniales. Cette commission, dont M. le duc de Broglie a été le président et le rapporteur, vient de publier son travail.

Elle conclut à la libération générale et simultanée des esclaves; mais en les conservant, pendant dix années encore, dans un état de servitude mitigée, afin de les préparer à l'affranchissement complet. Après le terme de cette période, ils seront encore assujettis à une sorte de tutelle, qui durera dix années.

Peut-être cette période est-elle excessive. Tous les voyageurs éclairés et les colons de bonne foi tombent d'accord sur ce point, qu'un décret de liberté serait sans danger réel pour la tranquillité des colonies. La seule inquiétude, mais elle est sérieuse, et l'Angleterre en offre la preuve, c'est de voir la grande culture abandonnée presque entièrement; la production du sucre, réduite comme elle pour l'Inde, au minimum momentané; perdant une certaine quantité à la prospérité coloniale; elle serait en fait grave aussi pour la métropole, en présence d'une loi qui frappe de droits

toutes les aisances de la vie, et on arriva à oublier si bien la manière dont les Antilles avaient été primitivement défrichées, que l'on répéta longtemps et que l'on répète encore que le travail des blancs y est impossible, et que les noirs seuls peuvent supporter les ardeurs du climat.

L'introduction d'une population africaine aux Antilles obligea à une nouvelle organisation de la colonie. Il fallut promulguer un code noir, qui établissait les droits des maîtres et leurs obligations envers les esclaves. On régla le travail que l'on pouvait exiger d'eux, la quantité de vivres et de vêtements qui devaient leur être distribués par les planteurs; ceux-ci dirent, en outre, abandonner des parcelles de terre pour la culture desquelles ils laissaient quelques journées à leurs noirs.

En conséquence de ce système, chaque habitation compte plusieurs hameaux où les esclaves vivent dans des *ajoupas* bâtis par eux et entourés de petits jardins qui leur fournissent des denrées supplémentaires. Là ils vivent à leur guise, préparant eux-mêmes leurs aliments, et passent une partie des nuits, après de pénibles journées de travail, à chanter, à danser ou à raconter leurs traditions. Notre dessin représente un de ces campements, et montre deux noirs faisant, selon l'habitude, leur cuisine en plein air. Le commandeur, qui fut sa ronde, s'est arrêté et les observe.

On comprend sans peine comment cette existence précaire et sans but, soumise au maître pour le travail, privée de surveillance morale dans le repos, a dû engendrer mille vices que l'on reproche peut-être trop durement à une race que tout contribuait à corrompre. L'être qui a cessé de se posséder lui-même perd forcément la responsabilité, ce premier des besoins de l'homme, parce qu'il y trouve, en même temps, une exaltation et un frein. Il est difficile que le nègre respecte la propriété, lui qui l'a vue violée jusque dans son indivisibilité; ou même la vérité, lui qui ne peut échapper au clairnement que par le mensonge. Comment estimera-t-il le travail, quand il voit qu'on en a fait un des caractères de l'esclavage? Pour juger définitivement ce que l'on peut attendre de la race africaine, il ne faudrait point la voir démolie par une longue servitude. La seule chose que l'on puisse constater maintenant, c'est que, par suite de cette démolition, les vices des noirs étaient devenus assez préjudiciables et assez dangereux aux maîtres eux-mêmes pour leur faire sentir douloureusement une organisation dont ils semblaient primitivement ne devoir retirer que plaisir et profit.

LA BIBLIE DE MA MÈRE.

De tout ce que ma mère a laissé en mourant, rien ne la rappelle plus à mon esprit et ne la fait mieux revivre à mes yeux que sa Bible. Dans la joie ou les pleurs, elle allait chaque jour chercher au livre saint un appui salutaire, et sans cesse, en achevant la pieuse lecture, sa peine était moins amère ou sa gaieté plus serene.

Je crois la voir encore, les mains jointes sur l'Évangile ouvert devant elle, y puiser l'espérance, y recueillir ce baume qui console et guérit sous les lambris dorés ainsi que dans la chauxmière. Chrétienne, elle y trouva toujours le calme et la résignation apportés à son âme par la page divine. Ce livre fut le premier où ses enfants lurent et le dernier où se reposèrent ses regards. Il la dirigea sur l'océan de la vie; c'était le gouvernail de sa voile en danger; Jésus fut son aimant, et l'Éternel son port.

Bible, étroque dans mon esprit cette enfance béate où mon cœur, cristallin dont rien n'avait souillé la pureté, attentif et charmé, s'épanouissait d'admiration au sublime récit de la Genèse, à ce magnifique enfillement d'un monde consacré à l'homme, alors que ma tendre mère, instruisant ses fils, leur montrait au bout de son aiguille la lettre du texte sacré et leur faisait épeler la parole de Dieu; car la Bible, dans ce temps, remplaçait pour nous tout autre livre.

Ah ! redonnez pour moi, livre adorable, le seul que consulte encore ! Que mon esprit, lassé des œuvres des arts, retrouve à ton aspect l'image de ma jeune mère, et rappelle-moi toujours ce que j'aimai le mieux : Jésus et ma mère.

J. PETIT-SEIX.

Si nous devenons malades, par qui sommes-nous consultés encore ! Que mon esprit, lassé des œuvres des arts, retrouve à ton aspect l'image de ma jeune mère, et rappelle-moi toujours ce que j'aimai le mieux : Jésus et ma mère.

J. PETIT-SEIX.

MESURES ITINÉRAIRES DE DIFFÉRENTS PAYS CONVERTIES EN MÈTRES.

PAYS.	ROIS.
Allemagne	mille, lieue de 15 au degré.
Angleterre	mille, 1760 yards.
Arabie	lieue marine de 20 au degré
Autriche	mille
Belgique	mille de poste
Brabant	mille métrique
Chine	lieue
Danemark	lieue
Écosse	mille
Espagne	lieue de 5000 varas
France	mille métrique, 1 kilomètre.
Hambourg	lieue de 4 kilomètres
Hollande	myriamètre, 10 kilomètres
Hongrie	lieue marine, 20 au degré
Irlande	lieue ancienne de poste, 2000 toises
Italie	mille
Naples	mille, 15 au degré
Perse	mille nouveau
Piemont	mille
Pologne	mille de 20 au degré
Portugal	mille nouveau, 8 wersts.
Prusse	lieue, 18 au degré
Rome	mille du Rhin
Russie	mille géographique
Suède	werst, 500 saignes
Suisse	mille
Toscane	mille
Turquie	mille
	werst

Lieue de 15 au degré.	7108 m.
Lieue de 18 au degré.	6173
Lieue géogr. ou marine de 20 au degré.	5556
Lieue de 25 au degré.	4445
Mille marin de 60 au degré, ou de 1°.	1852
Mille de 65 au degré	1709

Brasses des cartes marines.

Angleterre	fathom	1 ^{re} 329
Danemark	faum	1 ^{re} 383
Espagne	brasa	1 ^{re} 606
France	brasse, 5 pieds.	1 ^{re} 654

Hollande wain
 Russie saigne
 Suède fanar

LA BRUYÈRE

Il nous reste très-peu de détails sur la vie de Jean de la Bruyère. On sait que son père s'était rendu célèbre comme orateur, la charge de lieutenant civil à la Bruyère naquit à Douvren (1631), en 1639, et rempli quelque temps de résorger de France. Ce fils de la Bruyère fut chargé de l'histoire de la ville de Comté. L'autre fils de la Bruyère, se trouva ainsi attaché à la cour de Louis XIV. La Bruyère, se trouva ainsi attaché à la cour de Louis XIV. La Bruyère, se trouva ainsi attaché à la cour de Louis XIV. La Bruyère, se trouva ainsi attaché à la cour de Louis XIV.

Lesque son livre des *Caractères* parut, il fut un scandale. L'auteur fut obligé de se justifier. On prit son ouvrage pour un ouvrage de satyre, et on le brûla. On prit son ouvrage pour un ouvrage de satyre, et on le brûla. On prit son ouvrage pour un ouvrage de satyre, et on le brûla.

Avec plus de bon sens, ou de plus de talent, on aurait pu dire que l'homme est un animal, et que l'homme est un animal. On prit son ouvrage pour un ouvrage de satyre, et on le brûla. On prit son ouvrage pour un ouvrage de satyre, et on le brûla.

Amasa sin P. Watson

Vol 2 Chicago Aug. 21, 2001

Vol. # yr

1 1833 - Anonymous article or Ordinance of
Frank Guyane

2 1834 - brief anonymous article or

3 1835 - SIC Northrup,
Guadeloupe - 1st p.c., pp 214-15

4 1836 - Not on ship

5 1837 - ~~B~~

6 1838 - ~~v~~

7 ~~1839~~ ~~v~~

8 1840 ~~v~~

9 1841 ~~v~~

10 1842 ~~v~~

11 1843 ~~v~~

12 1844 ~~v~~

AP20.685 - AP20.M5

From: Jerome Handler <jh3v@virginia.edu>
Subject: **Magasin pittoresque**
Date: June 22, 2005 10:15:23 AM EDT
To: <jgayle@uchicago.edu>
Cc: jerryh@virginia.edu



dear research assistant: A) I aint cussin B) i thank you for your effort C) i am currently in Mass and will digest what you send when i get back (sat nite) D) will phone you will queries once i've digested your work E) did you have a good time in the big apple? F) did anyone offer to sell you the brooklyn bridge?
On Jun 21, 2005, at 6:53 PM, <jgayle@uchicago.edu> wrote:

AP20.M3

1841
1840

hi dr. jerry,
here's the info you requested re Magasin Pittoresque:
i found some articles with and without pictures in the journals, but none with the by-line "journal d'un voyageur".
articles. Also none of the following articles have listed authors:

225, 241
288, 338, 382

- 1839: Establisments Francais en Amerique (articles)
 - La Guadeloupe et ses dependances (p. 289) no pictures.
 - La Guyane Francais (p. 338) no pictures.
 - 1838: - Port-au-Prince (p.217)no pictures.
 - 1837: - Fabrication de sucre - emancipation des negres (p. 49) pictures.
 - Moeurs du Bresil (p. 105) picture.
 - Haiti - article with map (p. 117) pictures: un sentinelle hatienne and un tambour hatienne.
 - 1836 - not on shelf.
 - 1835: - Extraction - des differentes especes de sucre (in - Martinique) (pp. 67-70) pictures.
 - Arbre a poivre de la Jamaique (pp. 81-82) picture.
 - 1834 - ~~not on shelf~~ ok 8/21/05 - ~~working~~
 - 1833 - nothing relevant to your search.
- Know you're probably cussing (or doubting my research). Let me know if I can be of further help.

3
2
vol. 1

j.

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Brief Description: **Le Magasin pittoresque ...**
Paris, Jouvet & cie [etc.] 1833-1909.
44 v. illus., plates. 30-32 cm.

1836 (Cover 4)
- 1854 (... 22)

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1854 - NOT on shelf

1836 - No SLANBY images

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 Weekly or monthly, 1833-48
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 Other author(s): Charton, Edouard, 1807-1890
 Cazeaux, Euryale.
 Best, Eugène.
 Mayet, Charles.
 Foremenlin, Charles.
 Fouquet, Emile.
 Beauquitte, Ernest.
 Fouquet, Louis.

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Type : texte imprimé, périodique

TABLE ALPHABÉTIQUE DES FASCICULES
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 MONTIGNON

Titre(s) : Le Magasin pittoresque... [Texte imprimé]1833 (I)-

Publication : Paris : [s.n. ?]

Description matérielle : 4

Note(s) : Tables : 1833-1952 : décennales 1833-1882 (I-L) . - Voir aussi " Mercure (Le) de France. Revue complémentaire du Musée des familles et des Magasins pittoresques..."

Autre(s) forme(s) du titre : Le Mercure de France. Revue complémentaire du Musée des familles et des Magasins pittoresques...

Notice n° : FRBNF32810629

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Fascicules du Musée
de Volvay

Liste des fascicules

1833 (Année 1)	✓	(85)	
1834 (Année 2)	✓	ND woyg	ON SIAWY, SIAWY Trad
1835 (Année 3)	✓	181, 230-273	(618-69)
1836 (Année 4)	✓	NOT ON SIAWY	
1837 (Année 5)	✓	ND woyg	
1838 (Année 6)	✓	"	"
1839 (Année 7)	✓	225, 247-298 330 382	
1840 (Année 8)	✓	345 186 197 234	(17-18)
1841 (Année 9)	✓	(57) (618)	possibl,
1842 (Année 10)	✓	212	
1843 (Année 11)	✓	226	
1844 (Année 12)	✓	(50, 52)	143, 242
1845 (Année 13)	✓	ND woyg	
1846 (Année 14)	✓	(229)	
1847 (Année 15)	✓	(185-213)	36
1848 (Année 16)	✓	264	244
1849 (Année 17)	✓	245	
1850 (Année 18)	✓		
1851 (Année 19)	✓	(193-94)	
1852 (Année 20)	✓	ND woyg	
1853 (Année 21)	✓	405	
1854 (Année 22)	✓	(NOT ON SIAWY)	
1855 (Année 23)	✓	ND woyg	
1856 (Année 24)	✓	ND woyg	
1857 (Année 25)	✓	(233) 254	(318)
1858 (Année 26)	✓	ND woyg	
1859 (Année 27)	✓	ND woyg	
1860 (Année 28)	✓	ND woyg	
1861 (Année 29)	✓	ND woyg	
1862 (Année 30)	✓	314	
1863 (Année 31)	✓	ND woyg	
1864 (Année 32)	✓	"	
1865 (Année 33)	✓	"	
1866 (Année 34)	✓		
1867 (Année 35)	✓		

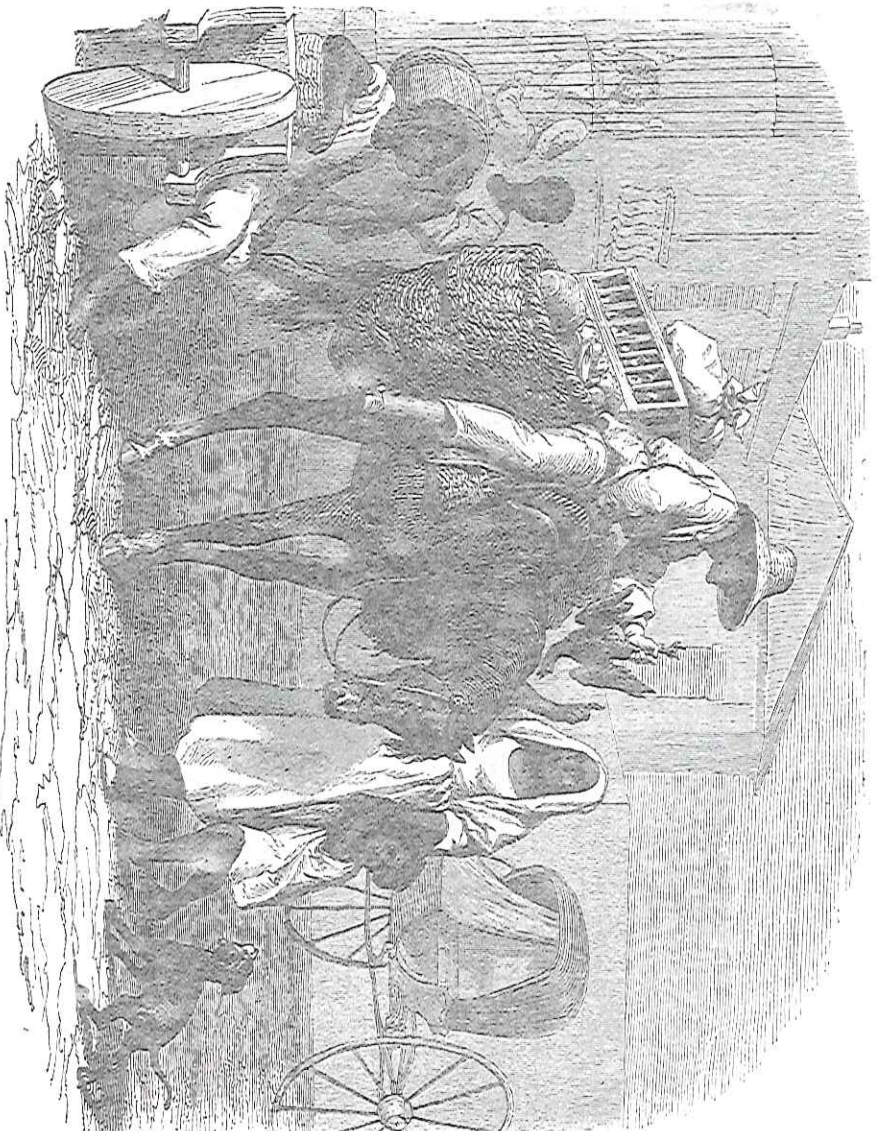
lui reprocher l'abus des allégories mythologiques dans quelques-unes de ses compositions, il n'a rien à diminuer des justes éloges que lui ont valu, de son vivant, plusieurs des qualités qui font le grand peintre : la grâce, l'élégance, l'agrément, la fraîcheur, la noblesse, la vérité, la richesse et l'harmonie du coloris. Le nombre de ses compositions historiques et poétiques est évalué à cent trente environ, et l'on cite parmi les plus estimées : *Macbeth et les Sorcières*, *Ugolin*, *Garrick entre la Tragédie et la Comédie*, *miss Siddons en muse tragique*.

Les portraits peints par Reynolds sont sans contredit ses titres les plus certains à une renommée durable, comme ils avaient été les sources les plus fécondes de sa richesse. Presque tous les personnages de son temps, célèbres par leur rang, leur beauté et leur mérite, ont posé devant lui.

On remarquait à Manchester les portraits de Frank Hayman ; de Lavina, vicomtesse Althorp; de sir William Chambers, de Garrick, de Georges III, de Gibbon, de Boswell, etc., et celui de miss Bowles, dont l'un des premiers graveurs sur bois de notre temps, M. Lynton, a cherché à reproduire le vit coloris et le brillant effet dans la planche qu'il a exécutée pour notre recueil, et que nous avons placée en tête de cet article.

LE MARCHÉ DE CUBA.

Un spirituel voyageur, qui est aussi un savant préoccupé de toutes les idées utiles, avoue que son premier soin, en arrivant dans une ville qu'il ne connaît pas, est d'aller visi-



Les Marchands de fruits et de volailles, à Cuba. — Dessin de Karl Girardet.

ter le marché. Pour lui le marché est une exposition en plein vent, où les pêcheurs du rivage, les chasseurs de la plaine ou de la montagne, les agriculteurs les plus renommés, apportent les produits de leur fatigue ou de leur industrie. C'est, en un mot, le lieu par excellence où l'on peut sans fatigue s'initier aux mœurs d'un peuple. A un certain point de vue d'ailleurs, comme le fait très-bien observer M. H.-A. Weddell ⁽¹⁾, le marché peut être regardé comme le miroir de ce qui se passe dans l'une des parties les plus importantes des habitations, dans l'office ou dans la cuisine.

De l'avis des touristes et même des voyageurs sérieux, l'hospitalité, telle qu'on la pratique à l'île de Cuba, est d'une magnificence inconnue en Europe. Il y a telle de ces maisons

⁽¹⁾ *Voyage dans le nord de la Bolivie et dans les parties voisines du Pérou*, Paris, 1853, in-8.

principières de la Havane où l'on vous sert à trois services, mais où les trois services sont dressés dans des salles particulières, dont les splendides ornements varient selon l'acte important dont elles deviennent le théâtre. Ces excès du luxe ne se renouvellent plus que très-rarement, il faut en convenir ; mais ce qui est presque général dans les maisons jouissent d'une certaine aisance, c'est l'usage où l'on est de faire passer les convives après le dîner dans une seconde salle à manger, où le dessert est servi avec la plus élégante magnificence.

On peut se faire aisément une idée de ce que sont les marchés d'une ville où l'on entend ainsi la vie. Toutes les productions des tropiques y sont réunies en abondance.

Ce n'est donc pas cette fois au *paseo Tacan* ou bien au *paseo d'Isabel secunda*, ces lieux de préférence où se rendent les élégants de la Havane, que nous conduisons le

lecteur. N'ornements mendas i reposer le élégantes que nous L'île de cessiveme de Thomm qui a com pas de co beaux fru mètres ce et en rap donnent ;

observé basse-é Caribbe- letois n' les galli seule ve aux pon naires d chés du ceux qu Bien leur noi de mûns l'états-L

⁽¹⁾ Voy



Image Reference

Album-14

Source

Album Pintoresco de la Isla de Cuba (Havana[?], 1851 [?]), plate 14 (copy in Special Collections Department, University of Virginia Library). The Library of Congress gives [Berlin, 1860?] as the imprint data for this book.

Comments

Shows a horse mounted man who apparently is selling fruits, vegetables, and fowl; uncertain if the people in the background are enslaved.

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Hay-
illam
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que

lecteur. Nous ne rappellerons pas les *valantes* légères aux ornements d'argent, qui parcourent en tous sens ces proménades éblouissantes de toilettes variées; nous laisserons reposer les *quitirins* qui luttent de vitesse avec ces calèches élégantes (1) : c'est tout simplement sur la place du marché que nous nous transportons aujourd'hui.

L'île de Cuba est une terre bénie, qui s'est enrichie successivement de toutes les productions rendant facile la vie de l'homme : aussi, en dépit du terrible ouragan de 1846, qui a complètement ravagé les plus riants vergers, n'est-il pas de contrée où l'éclairage des revendeurs se pare de plus beaux fruits. Une ligne de chemin de fer de soixante kilomètres conduit de la Havane à la vallée si fertile de Guines, et en rapporte les productions. Les portions montagnueuses donnent au marché de Cuba plusieurs fruits d'Europe, tels

1857

100

que la pomme, la pêche, la figue rouge et blanche, le raisin, la grenade; en même temps, les fruits primitifs des Antilles embellissent l'air de leurs senteurs : la pomme cannelle ou l'atle, la sapotille, la sapote; l'*ahucac* des anciens insulaires, dont nous avons fait la poire avocat; l'acajou (*Acajida occidentalis*), le coco, le psidium ou gouyavier, la pomme à Han de Saint-Domingue, les bigarades, la papaye, la grenadille, les *sronchas*; la prune de Monbim, une des espèces du genre *spondias*; le corosol, l'ananas, et tant d'autres produits des champs de Cuba, offrent une variété de couleurs et de parfums dont on n'a guère idée lorsqu'on a visité seulement les marchés de nos villes.

Le marchand de volailles ne joue pas à la Havane un rôle inférieur à celui des fruitiers. Une chose digne de remarque à coup sûr, et qui n'a pas été suffisamment



Le Boulanger, à Cuba. — Dessin de Karl Ginzdel.

observée, c'est la rapidité avec laquelle notre poule de basse-cour, parfaitement inconnue aux Igneris et aux Caraïbes, s'est propagée dans les Antilles. La quantité toutefois n'ouvrant pas à la quantité, et nous doutons fort que les *gallineros* de Cuba puissent offrir à leurs pratiques une seule volaille comparable aux volailles de la Bresse ou bien aux poulardes du Mans. Les dindons, au contraire, originaires de l'Amérique du Nord, conservent dans tous les marchés du nouveau monde une prééminence incontestable sur ceux que nos fermiers élèvent.

Bien que la classe ouvrière et la petite bourgeoisie fassent leur nourriture principale, à Cuba, de farine de manioc et de maïs, on y fabrique d'excellent pain. Le voisinage des États-Unis et même du Mexique, où le froment croît d'une

façon merveilleuse, permet l'introduction dans l'île des farines de première qualité. Le pain, renfermé proprement dans des corbeilles, circule dans les rues de la Havane, distribué par le boulanger, qui souvent appartient à la race noire. Parfois aussi, le *panadero* est un homme de couleur chaussant de longs éperons à ses souliers, et empruntant le secours d'un âne pour distribuer sa marchandise.

JOEL KRESS.

FRAGMENTS DU JOURNAL DE MADRIDEINE.

Suite. — Voy. p. 314, 326, 331, 316, 351, 365, 374, 382.

31 janvier. — O mauvaise, mauvaise journée! maintenant, que le ciel, dans sa clémence, m'accorde toutes les

ices,
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(1) Voy. t. XXIV (1856), p. 105.

Bread Seller and Seller of Fodder, Havana, Cuba, ca. 1851



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Image Reference
Album-13

Source

Album Pintoresco de la Isla de Cuba (Havana[?], 1851 [?]), plate 13 (copy in Special Collections Department, University of Virginia Library). The Library of Congress gives [Berlin, 1860?] as the imprint data for this book.

Comments

Caption, "El Pandero y El Malojero" (Bread Seller and Seller of "Maloja"). On the left the baker and his slave, the "mozo" (carrying the basket marked "pandero"); on the right, the Malojero with his helper and slave. "Maloja" is a Cuban word referring to the leaves and stalk of Indian corn, used solely for animal fodder. (Thanks to Laura Johnson for assistance with this translation). Samuel Hazard visited Cuba around 1866. He has a b/w illustration in his book (p. 173), identical to the one of the "Pandera" shown here, and describes the "mozo" as follows: "This fellow . . . who accompanies his master, the baker [‘panadero’] through the streets, to dispose of his supply; or, if he has a regular set of customers, goes alone from place to place, carrying his load of bread . . . on his [head]"; the bags hanging from his arms are made of plaited palm leaf and are filled with rolls." Commenting on the black population of Havana in general, he writes that "many of them are the imported slaves of Africa, who have bought their freedom, while others, again, belong to owners who let them their time, allowing them to pursue any vocation they choose, only requiring

mité la plus volumineuse est en bas, et la moins grosse en haut. Nous avons cru reconnaître là un de ces nomenclures celtiques qu'on nomme *menhir*, *peulvan* ou *pierré fêlée* (1).

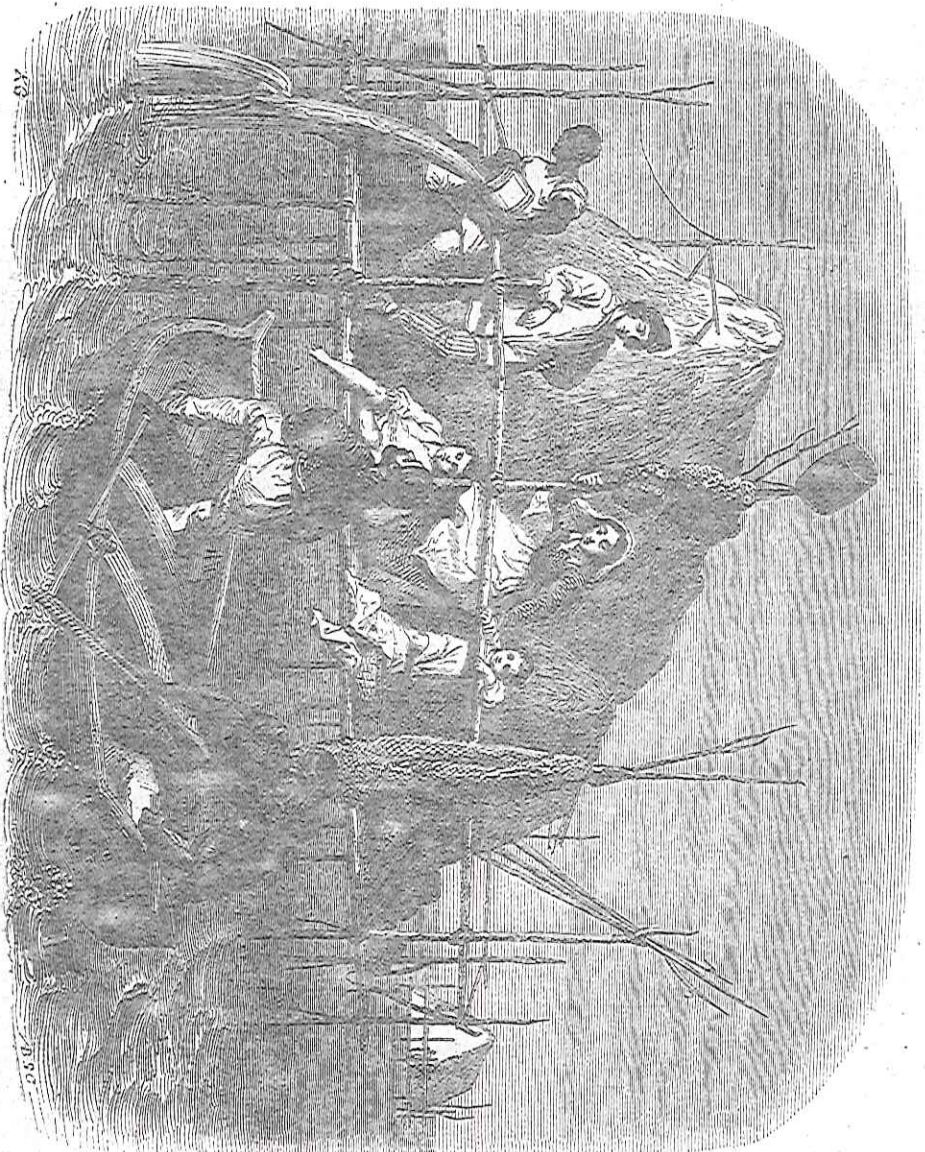
PÊCHE DES ÉPONGES.

A L'ÎLE DE CUBA.

L'éponge *fine douce* de Syrie, le *Spongia ustulissima* qui sert à la toilette, aussi bien que l'éponge *fine douce* de l'Archipel, qui n'est qu'une variété de la précédente, sont les deux espèces d'éponges les plus estimées; mais à la suite on remarque aussi l'éponge *fine dure*, dite *grecque*, employée aux usages domestiques; l'éponge *blonde* de Syrie,

dite de Venise, que son extrême légèreté et la régularité de ses formes maintiennent en grande estime; puis enfin l'éponge *gêlée*, l'éponge *brune* de Barbarie, dite de *Marselle*, et bien d'autres que nous nous gardons d'énumérer quoique toutes aient leur utilité (2).

La Société d'acclimatation, si récemment fondée et qui cependant a déjà rendu tant de services, songe à naturaliser sur les côtes de l'Algérie les belles espèces que nous avons nommées; mais c'est en Orient qu'elle ira les demander et non au nouveau monde. Les éponges de la mer des Antilles (*Spongia conica*, *crateriformis*, *singularis*, *clavarioides*, *antrosolana*, etc.) sont loin de jouir de la même faveur, dans le commerce, que leurs congénères expédiées annuellement des mers de la Grèce, où elles jouissaient de toute leur renommée dès le temps d'Aristote.



Pêcheurs d'éponges, à Cuba. — Dessin de Karl Girardet.

Le littoral de l'île de Cuba est immense, puisque, selon M. de Humboldt, il égale à peu de chose près celui de l'Angleterre. En maint endroit, ces riants rivages sont peuplés, à distance des terres, d'éponges communes dont la pêche constitue une fructueuse industrie. Les préparatifs pour l'extraction de cette utile substance ne sont ni bien coûteux, ni bien difficiles. Un ou deux canots de solide construction, des gaudes fort longues coupées dans la forêt et armées de crocs en fer, une drague offrant assez de résistance pour entraîner les coraux et les éponges dont le fond de l'océan est parsemé, voilà les principaux objets dont les pêcheurs doivent se munir. Vient ensuite l'habitation, qu'il

faut élever sur un rivage souvent complètement désert et parfois aussi sur un échaufant bâti sur pilotis. Les vertes cabanes des anciens habitants de Cuba, que l'on désignait sous le nom de *bahío*, semblent avoir servi de modèle pour le simple abri que se préparèrent les pêcheurs *cañabos*. Trois pieux assemblés et formant un cône, quelques rameaux verdoyants entrelacés, un toit pyramidal garni de feuillage, composent la maisonnette où se réfugient nos industriels. L'élément qui leur procure une sorte d'aïsans, leur prodigue la nourriture; car les diverses espèces de poissons qu'on pêche dans ces parages fournissent un délicieux aliment. La véritable reine des Antilles aujourd'hui,

(1) Ces noms, tirés de la langue celtique, signifient *pierré longue*.

(2) Voyez le *Dictionnaire du commerce* publié par Guillaumin.

Sponge Fishermen and Houses, Cuba, ca. 1851

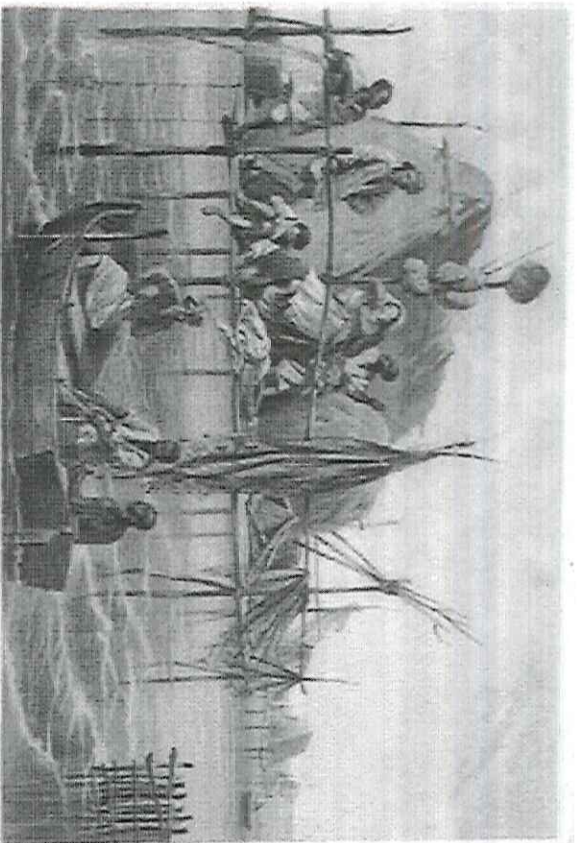


Image Reference

Album-23

Source

Album Pintoresco de la Isla de Cuba (Havana[?], 1851 [?]), plate 23 (copy in Special Collections Department, University of Virginia Library). The Library of Congress gives [Berlin, 1860?] as the imprint data for this book.

Comments

Caption, "Vivienda de los Pescadores de Esponjas, Bahía de Nuevitias" (Houses/Dwellings of Sponge Fishermen, Bay of Nuevitias) shows men, women, children, thatched roof houses on poles over water, fishing nets; boat with fishermen in foreground.

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

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A slightly different version of this image was published in Le (Paris) p. 333
Compar 2
slightly different image below
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MOEURS DU BRÉSIL.

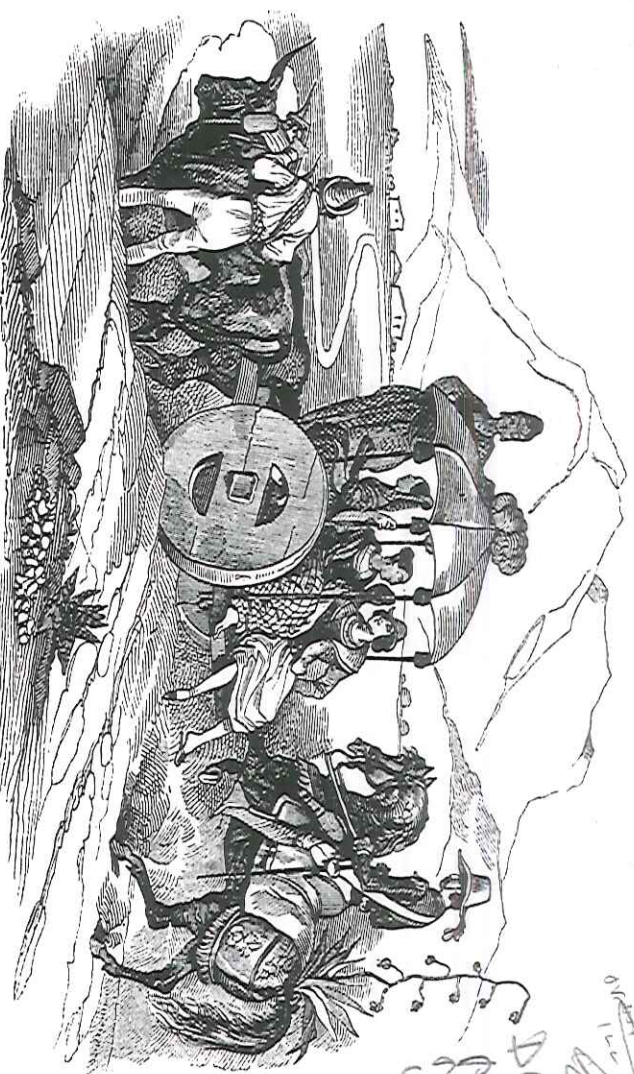
1837

EAU PORTÉE
de la température
de la glace
à celle de l'eau
bouillante
pour une dépense
de 1 franc.

0	5 300
0	675
0	400
0	600
0	1 090
0	400
0	400

économie des deux
économie d'un tiers.

iffage à un résultat
de l'éclairage. Il
reils et même des
de notre société,
i aisées. Le pauvre,
n dehors des décou-
moderne, demeure
mme riche, assis à
rée, brûlé pour un
près de son foyer
pour quatre francs
ne température. En
ne somme pour son
s chaud, et encore à
ement lapsé et bien
que le pauvre peut
ien dur. A la vérité,
d'un poêle. Mais de
s en enfermant ainsi
raille de fonte ou de
plaisir que procure le
ur sans voir sa douce
qui pétille et la brassé
cèle sombre et immo-
ne le poêle : c'est la
int être celle de notre
lus contense, payons :
fil l'est pour un plaisir
ir la joie et la bonne
cheminée est quelque
et il ne faut renoncer,
l'une ni à l'autre; nos
tisons qui, durant les
bien de la rigueur du
ons comme eux nos re-
-il soit, qui nous rende
andonnons aux Anglais
on de terre, aux Alle-
liens leurs insignifiants
en les perfectionnant,
comme le symbole des
comme l'autel de nos



(Mœurs du Brésil. — Famille de Planteurs allant à l'église.)

Le genre de vie, les mœurs, la position sociale du colon brésilien varient en proportion de l'écart dont il joint, et selon le plus ou moins d'éloignement qui sépare ses demeures de la côte, des grandes villes et des routes fréquentées.

La maison d'un colon aisé n'a qu'un étage; les murailles sont en terre glaise, et quelquefois blanchies. Les fondations, qui s'élèvent à peu près de deux pieds au-dessus du sol, sont en blocs de granit non taillés. Le toit, reconvert de larges tuiles creuses, dépasse de huit à douze pas les murailles de l'édifice, et est supporté par des colonnes de bois. Tout autour règne un balcon appelé *varanda*, qui rappelle les maisons des paysans de quelques cantons de la Suisse.

Le vêtement des hommes consiste ordinairement en une chemise de coton et en un pantalon de même étoffe. Le pied est nu, mais chaussé d'une sorte de grandes pantoufles (*tamancas*), qui sont quelquefois garnies d'éperons; le colon est toujours prêt à monter à cheval; il est rare qu'il fasse à pied le plus court trajet. Dans l'intérieur de la maison, les dames ne sont guère vêtues que d'une tunique de coton blanc; s'il survient un étranger, elles s'enveloppent d'un grand châle.

La nourriture du colon est également simple. On commença le repas, qui a lieu vers le soir, par servir de la farine de manioc avec des oranges, puis viennent des fèves noires avec du lard ou de la viande salée; quelquefois on y ajoute une poule et du riz. Le dessert consiste en fromage et en fruits. La boisson la plus ordinaire est de l'eau. Cette frugalité est due à une température naturelle; car lorsqu'on recueille des étrangers, ou dans les grandes occasions, il ne manque ni de plats fins, ni de vins d'Espagne, ni de friandises. Dans les plantations lointaines de l'intérieur du pays, les maîtres mangent patriarchalement à la même table que les esclaves.

La conversation est le seul délassement de la vie des colons, et comme leur esprit est fort peu cultivé, ce sont les événements que la journée a fait naître dans la famille, le père de famille, chez les voisins ou dans le district, qui font tous les frais de l'entretien.

Il est rare que parmi les meubles d'une plantation il ne se trouve pas une mandoline; la musique et la danse viennent à leur tour égayer la vie domestique.

La monotonie de cette existence n'est guère interrompue que par les fêtes de l'église; elles ont d'autant plus d'importance qu'elles sont une occasion de réunion pour tous les colons de la contrée: ils y viennent terminer leurs affaires et en négocier de nouvelles. Rien de plus animé que le dimanche dans un aldea ou dans une petite bourgade qui possède l'image vénérée d'un saint. Les familles de colons y arrivent de toutes parts. Les hommes viennent à cheval, les dames également à cheval ou dans les litières. Les grandes fêtes de l'église sont célébrées avec beaucoup d'appareil: il y a des feux d'artifices, des danses et des spectacles qui rappellent les premiers essais minimes, et dans lesquels les grossières plaisanteries des acteurs satisfont pleinement les spectateurs.

Ces détails sur les mœurs des planteurs brésiliens sont tirés du *Voyage pittoresque dans le Brésil*, par Maurice Ruggendas. En voici quelques autres empruntés à un ouvrage que M. Ferdinand Denis publie actuellement dans Paris sous le titre de *l'Amérique pittoresque*.

« Le pays de Minas, situé au centre de l'empire brésilien, a conservé, en partie du moins, la naïveté des vieilles mœurs portugaises. Tandis que les gens riches de Rio et de San-Salvador suivent les modes de Paris ou de Londres, il n'est pas rare de voir à Villa-Rica, à Sabara, à Marimna, des vieillards qui rappellent, par quelques particularités de leur costume du moins, les modes du dix-septième siècle. Le chapeau à larges bords, le grand manteau, les guêtres de cuir, et, s'il est à cheval, la selle et les épérons muresques, tout cela donne encore au Mineiro un aspect particulier, qui le distingue des autres habitants du Brésil. Il en est de même des femmes: comme à Saint-Paul, elles portent le chapeau de feutre; écuylères habiles, elles ne redoutent ni l'allure d'un cheval ombrageux, qu'elles montent souvent à la manière des hommes, ni les ravins nombreux ou les caillings dont Minas est entrecoupé. La séja qui roule assez rapidement dans les rues de Rio de Janeiro; la cadeira qui transporte, à San-Sal-

vador et à Pernambuco, les élégantes d'un quartier dans un autre; le hamac suspendu qui forme la literie habituelle d'une habitante de Maranhann : tout cela n'est pas complètement inconnu à Minas, sans doute; mais ces divers moyens de transport seraient d'un usage prodigieusement difficile dans des vallées interrompues sans cesse par le travail des diverses exploitations, on sur des routes prétendues royales, dont on a peine quelquefois à retrouver les traces : fût-ce donc sur *Pestrida real* qui conduit de Villa-Rica à Tijuco, on va généralement à cheval, ou bien à dos de mulet. Dans les habitations recouvertes, l'antique char aux roues massives (et au bruit formidable, tel qu'on en rencontre encore à Rio, fait l'office de char-à-bancs; il n'est pas rare d'atteler des harnais à cette voiture toute patricienne; et, le dimanche, c'est de cette façon que des familles entières se rendent à la villa, voire même à l'arraya, où le service divin est célébré. »

L'APPRENTI.

§ I.

Une de ces tristes scènes que la pauvreté traîne si souvent à sa suite avait lieu vers le milieu de janvier 18... dans l'une des plus misérables maisons du faubourg de Bâte, à Mulhouse. Au fond d'un grenier ouvert à tous les vents, où le givre entrait par les carreaux brisés, une femme d'une quarantaine d'années était étendue sur un lit en lambeaux; sa figure livide annonçait que les sources de l'existence étaient tarées en elle. La veuve Kosmann, c'était le nom de la mourante, avait lutté pendant plusieurs années contre les plus dures privations, et avait usé un corps naturellement robuste dans un travail qui eût demandé des forces surhumaines. A la mort de son mari elle était restée chargée de deux enfants, dont l'aîné avait à peine quatre ans; ce n'avait été qu'en accumulant fatigues sur fatigues, misères sur misères, qu'en attendant bien souvent le sabbat du lendemain pour satisfaire la faim du jour, qu'elle était parvenue à élever ses deux orphelins. Depuis long-temps déjà elle sentait que sa vigueur l'abandonnait; mais quand les forces lui manquèrent entièrement pour le travail, la plupart des personnes qui lui fournissaient de l'ouvrage, ignorant la cause de ce qu'elles appelaient sa négligence, cessèrent de l'employer. Encombrée et soutenue, la pauvre femme fit peut-être parvenue à surmonter son mal, mais, ainsi repoussée, la lutte lui devint impossible. Un soir, en rentrant plus accablée que de coutume dans sa mansarde, elle jeta un regard sur le bûcher et sur le buffet, vides tous deux, et dit à Frédérie, le plus jeune de ses fils :

— Garçon, Dieu peut-être aura pitié de nous; mais ces jours-ci ne compte point sur moi, car je me sens bien malade. Tu es un bon travailleur, ton chef de fabrique t'aime; quand il saura que toi et ton frère vous manquez de tout, il ne te refusera pas une avance. Je sais que c'est dur à faire, ces demandes; mais tu as du courage, Frédérie, et Dieu a dit qu'il fallait s'aider soi-même.

Frédérie regarda sa mère avec anxiété : le pain leur avait souvent manqué, et jamais elle ne lui avait parlé ainsi. Il fut effrayé de sa pâleur et de son abattement. Cependant il reprit les pleurs qui lui venaient aux yeux; il s'approcha d'elle, l'engagea à se coucher, et lui dit qu'il allait se rendre chez M. Kartmann.

Mais l'avance qui fut faite par celui-ci suffit à peine pour satisfaire pendant quelques jours aux premiers besoins, et bientôt tout manqua de nouveau à la pauvre famille.

Le 20 janvier, la mansarde de la veuve Kosmann était encore plus froide que de coutume; l'œil aurait en vain cherché une étincelle dans le poêle entrecouvert; seulement, deux cierges brûlaient sur une mauvaise table verrouillée placée auprès du lit, et on entendait encore dans la rue le bruit argentin de la sonnette qu'un enfant de chœur agitaient

devant le saint vitrique. La mourante venait de recevoir les derniers secours de la religion. Ses deux fils étaient à genoux près d'elle. Frédérie paraissait absorbé par la douleur; François, l'aîné, pleurait aussi, mais on sentait que ces pleurs n'étaient dus qu'à l'émotion du moment, et à travers cette affliction passagère il était facile d'entrevoir l'insouciance et l'insensibilité.

Peu après le départ du prêtre, l'agonisante essaya de se soulever, et fit signe à ses deux enfants de l'écouter avec attention; puis, avançant vers eux ses bras défailants, elle leur prit à chacun une main et les attira doucement sur sa couche.

— Dans quelques heures, leur dit-elle, vous serez entièrement orphelins, et vous n'aurez plus pour vous soutenir que vous-mêmes. Dieu est bon pour moi; il m'enlève au moment où mes bras devenaient trop faibles pour vous nourrir. J'aurais voulu rester encore quelque temps près de vous pour vous guider... mais, puisqu'il faut mourir, écoutez-moi : je n'ai à vous dicter que le testament du pauvre, celui des bons conseils. Avant que vous soyez en âge de gagner votre vie comme des hommes, vous aurez bien des mauvais jours à passer; quels que soient vos besoins, pourtant, rappelez-vous que la probité est votre seule richesse. Souvent j'aurais pu m'approprier le bien des autres quand vous manquiez de pain, mais quelque horribles que soient pour une mère les cris de faim que jete son enfant, j'ai mieux aimé les entendre que de faire une chose défendue par Dieu. D'ailleurs, l'avenir ne peut manquer de valoir mieux pour vous que le passé. Toi, Frédérie, tu es bien jeune encore, car c'est seulement à Noël dernier que tu as eu treize ans; mais tu possèdes une véritable fortune, l'amour du travail. Quant à toi, enfant, ajouta-t-elle en tournant ses regards éteints vers son fils aîné, ne t'irrite point de ce que je vais te dire, et n'y vois point un reproche du passé, mais seulement une prière pour l'avenir. Veille sur toi, François! tu n'aimes point le travail, et c'est cependant la seule garantie de probité qu'il y ait pour le pauvre. Quand on n'a pas le courage nécessaire pour gagner son pain de chaque jour on est bien près de le voler! Reste auprès de Frédérie, enfant, c'est ton compagnon naturel. Écoute les avis qu'il te donnera, ne te bécottes point de sa supériorité; lui-même sait bien que c'est à Dieu qu'il la doit, et il ne t'en fera point souffrir. Puis, serrant la main de François qui restait immobile dans la sienne : — Jure-moi, lui dit-elle, que tu ne te sépareras point de ton frère, et que tu n'iras point chercher un toit loin de la seule affection qui te reste.

François ému promit en pleurant, et bien qu'il n'y eût rien de profond et de senti dans cette promesse, elle parut contenter la mourante, car sa figure s'illumina d'un rapide rayon de joie.

— Je meurs tranquille, dit-elle. Oh! mes enfants bien-aimés! n'oubliez point que tout ce que j'ai souffert c'est pour vous deux, et que quand vous vous plaindrez, vos deux voix m'arriveraient au cœur en même temps; restez donc unis dans cette vie comme vous l'avez été dans mon amour. Puis, étendant ses mains glacées sur ces deux jeunes fronts qui se combattaient devant elle, elle prononça d'une voix indéchiffrable quelques mots qui ne s'adressaient qu'à Dieu et ne furent entendus que de lui seul; ensuite elle rendit le dernier soupir.

Le lendemain, les deux orphelins suivaient au cimetière cette femme aussi pauvre dans son convoi qu'elle l'avait été dans sa vie. Des porteurs, un seul prêtre et ses enfants la conduisaient à sa dernière demeure. Sans les larmes et l'abattement de Frédérie et de son frère, rien n'eût été d'ailleurs qu'il existât un lien de parenté entre le cadavre et les deux assistants, car l'argent leur avait manqué pour acheter un cercueil, de même qu'il leur avait manqué pour sauver leur mère de la mort.

Abandonnés à eux pas à suivre deux chacun d'eux. François, parce que la nous n'aiment à quel ceurs les plus froid sa tristesse que de l lendemain du jour c il était au Taneyvat a balant à coups de

baques d'eau glacée Frédérie comprit lo première douleur de sa mère en trava hrique les yeux roug mais aussi bien réso née, M. Kartmann

— Vous avez été sévèrement; vous de bonnes habitudes d' — Je soignais ma — Elle est donc r — Elle est morte M. Kartmann lais prise.

— Pauvre enfant. — Depuis deux j — Allez, reprit le dre compassion; allé qu'à la fin de la sema si vous aviez travail — Merci, monsie que soit ma mère: me voir à l'ouvrage; M. Kartmann pass avec un doux intérêt

— Vous passerez p et j'augmente votre l Mais le zèle de l'ou aux travaux de la f allait instituer chez l le soir, et qui devait écoles publiques don velle combla Frédérie

C'était la première lui. Plus d'une fois il ignorance dont ses ent et il avait facilement combien l'instruction un véritable bonheur man parler de son p jour où les cours deve ller plus disposé que j plus courageuses réso du soir ne le quitta moment comme celui activité, et jamais sa i

Mais le pauvre enfai reuse impatience, tous route, Dieu seul pourre pour surmonter les pr puissance de volonté i et la soumettre à un tr

on he sait point assez de viennent d'oublier pour Grand en elle-même n'êto préparé aux trav

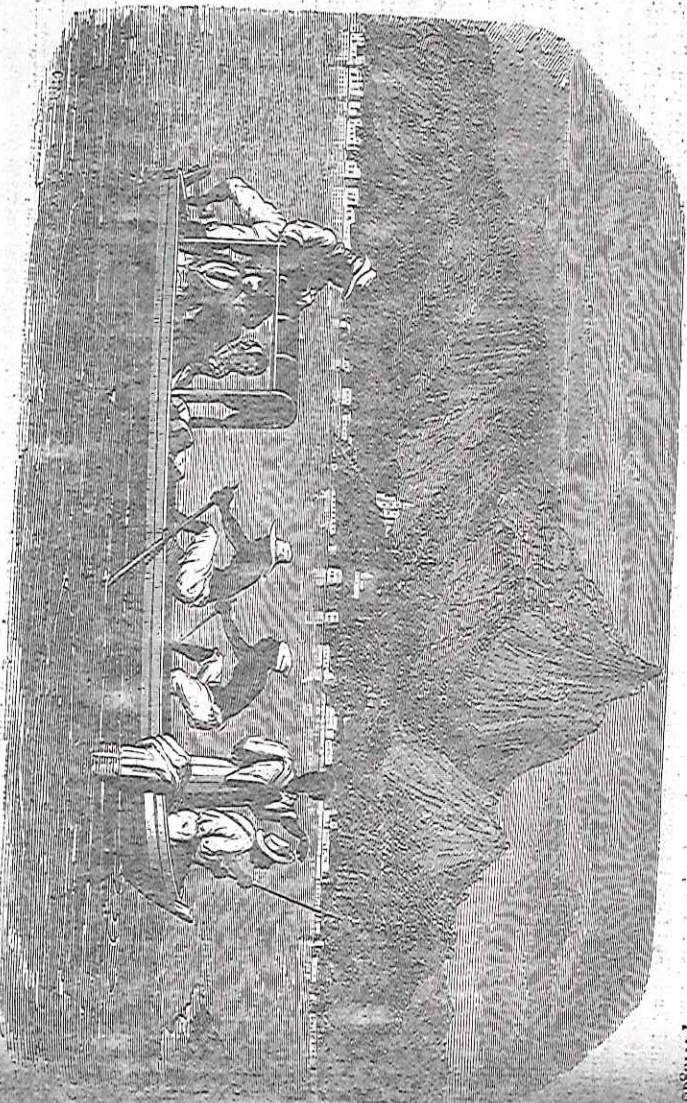
ou se balancer dans un hamac; là, le nègre, les épaules chargées d'un énorme fardeau, parcourt les rues en chantant; plus loin, l'Européen brave les ardeurs du soleil de midi pour vaquer à ses affaires; d'un autre côté sont des postes remplis de soldats insoucians. Dans chacune de ces classes s'est formée une sorte d'aristocratie: le nègre doit au rang qu'il occupait en Afrique parmi les siens d'être toujours vénéré par ceux de sa tribu; tel autre qui avait le don de sortilèges est encore consulté comme un oracle; on reconnaît aisément le Brésilien qui occupe un emploi important dans l'État à sa manière de porter la tête, de regarder celui qui n'a qu'une fortune médiocre ou dont le rang lui semble moins noble que le sien; et enfin, parmi les Européens, le riche négociant qui expédie ses navires sur les divers points du globe sait très bien exprimer par sa démarche et le ton de son langage le sentiment qu'il a de sa supériorité sur ceux de ses compatriotes qui n'exercent que des professions manuelles ou un commerce de détail.

Il n'est pas douteux que, sous le rapport industriel, la ville de Rio n'ait fait des progrès immenses, et cependant la grande quantité d'objets manufacturés qui affluent de France et d'Angleterre, et mettent à bas prix les choses d'utilité première, s'oppose jusqu'à un certain point au développement de l'industrie nationale.

Quelques fabriques élevées dans les diverses parties de l'empire produisent particulièrement de grossières étoffes

de coton, des cuir tannés assez imparfaits, de bonne qualité de l'orfèvrerie commune, de belle passanterie, et de fleurs en plumes remarquables.

On n'ignore point les efforts de don Pedro I^{er} et de son prédécesseur pour doter le Brésil d'institutions utiles, et y répandre le goût des sciences, des arts et des lettres. Leur leur doit une école de médecine où professent des hommes de mérite, un musée, un cabinet d'histoire naturelle, plusieurs bibliothèques, et entre autres la Bibliothèque Impériale, qui compte près de cinquante mille volumes. On voit un exemplaire de la célèbre édition de la Bible à Moyence en 1462; une école de droit, de médecine, de polytechnique, dont sortent quelques sujets distingués, de bons collèges, et un grand nombre d'établissements d'instruction secondaire que le roi Jean VI savait devancer un jour le plus puissant moyen de civilisation de son empire. L'éducation est donc assez répandue au Brésil. On y rencontre fréquemment des hommes de mérite et de talents. On attribue une véritable intelligence des doctrines politiques et administratives, et une éloquence remarquable à quelques membres du parlement brésilien. Le caractère national varie à l'infini selon l'âge et les professions, et se saisit une différence notable entre les générations qui se succèdent; de là une difficulté très grande pour donner une idée et précise des mœurs brésiennes. On peut cependant dire qu'en général on y retrouve le caractère portugais



(Barque de passage à Rio-Janeiro. — Dessin de M. Max Radigue.)

dité par une tendance très prononcée, surtout dans la jeune génération; à adopter les mœurs anglaises. Cette imitation, qui tend quelquefois à cacher la faiblesse sous les formalités de l'étiquette, est une anomalie frappante dont on ne peut attendre de bons résultats. Comment donner à l'esprit méridional l'allure de l'esprit du nord?

Le Brésilien est serviable, mais susceptible à l'excès; généralement, mais vindicatif. A l'exception des jours de fêtes extraordinaires, où les femmes sortent et se tiennent à leurs fenêtres, elles vivent presque constamment chez elles; et, si elles approchent de leur balcon, elles ont soin de se cacher la figure; elles ont généralement une grâce mélancolique.

Peu d'États ont autant de sources de richesse intérieure que le Brésil; mais son immense étendue sera toujours un obstacle puissant à ce qu'il en soit tiré grand parti. La di-

vision qui existe entre plusieurs provinces et la multiplicité, l'immense supériorité numérique de la race blanche, la blanche, sont aussi des éléments de difficultés sérieuses. Les efforts du gouvernement brésilien doivent, ce me semble, tendre surtout: à amener un équilibre plus sensible entre les deux races en favorisant les émigrants d'Europe par des terres de la couronne dont on ne sait que faire; à rendre les communications plus rapides; et à rattacher aux justes prétentions des provinces du nord, qui cherchent à se rendre indé-

BUREAUX D'ABONNEMENT ET DE VENTE,
rue Jacob, 30, près de la rue des Petits-Anglais.

Imprimerie de L. MARTINET, rue Jacob, 30.

magasin 4

MAGASIN 4

UN ESCLAVE MARRON, AU BRÉSIL.

Les esclaves marrons, c'est-à-dire ceux qui ont cherché à se soustraire à la servitude par la fuite, sont condamnés aux travaux les plus rudes et les plus grossiers. Ils sont ordinai-

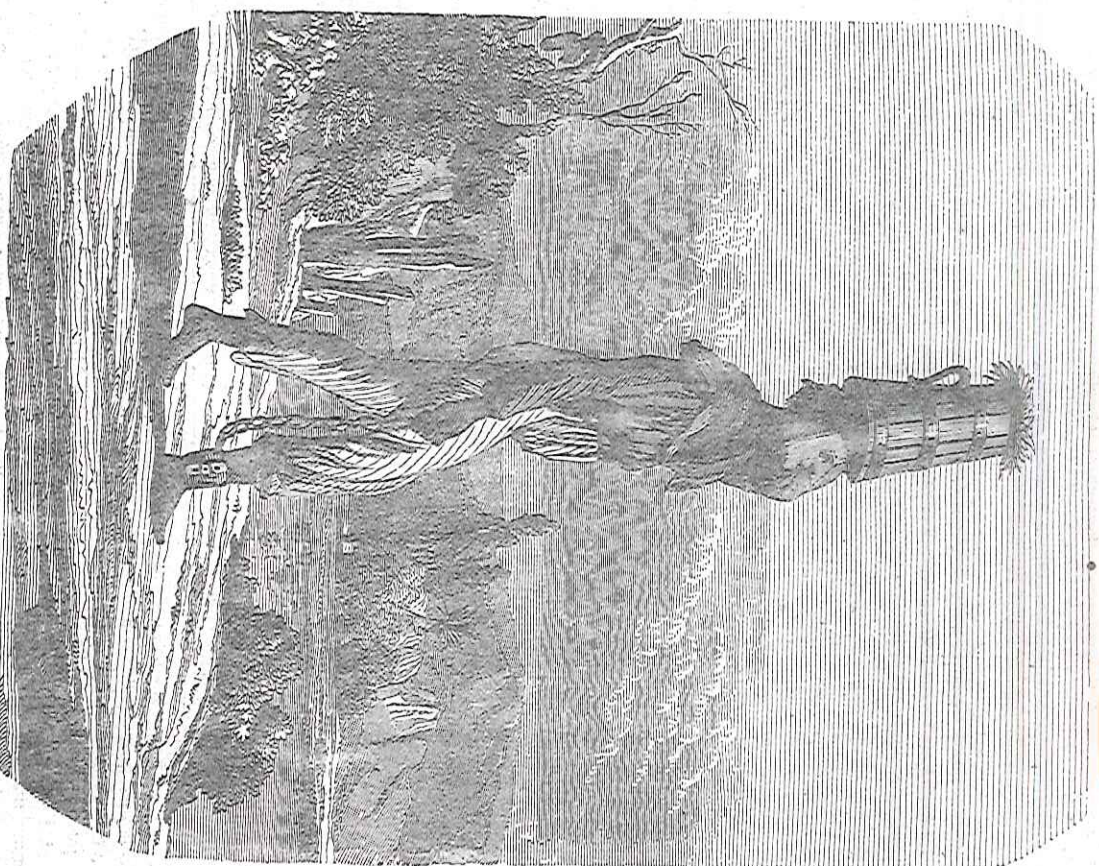
rement enchaînés, et on les conduit par bandes dans les quartiers de la ville où ils ont à porter les fardeaux ou à balayer les immondices. Le sort de ces esclaves est si affreux que, lorsqu'ils ont perdu tout espoir de fuir de nouveau, ils n'ont plus qu'une idée fixe, le suicide. Ils s'empoisonnent,

fontilles, les salamandres, etc. Quant aux insectes, l'antidote sans peine les en leurs ongles, parmis les végétaux, sont les et les nombreux et al supposer que les genres surtout des myriades de nature équivoque a fait aux, par les autres pour corps visibles seulement rospecte, mais tellement e brumaire à la surface s accumulées ont formé assez considérables pour et de farine fossile. Ces aux qu'on a voulu dési- ussoires fossiles. La pla- e, et, comme cet instru- nt dans le sens de leur spontané, et c'est la co x. Ils sont revêtus d'une ont diaphane, qui résiste ni d'autre ouverture que e plaques latérales sont it élégamment ciselées et nt une substance molle, i substance glutineuse de

trient bien de fixer Pa- longs filaments simples, cloisons transversales en ces cellules se trouve un cloble élégante, ou bien ne, une spirte simple ou structure si admirables, alarité plus curieuse en- laments verts se rappo- ; leurs cellules égales se ellide correspondant il ler à l'autre, en formant matière verte, étoilée ou es dans l'autre, on elle leuse verte qui servira à parmit les algues du ruis- au premier printemps, es, plus délicates que les vait complètement avant alement l'année suivante. es califres aux élégants- omment elles ont pu être taris; il en est de même our le cresson, qui, avec virement de bonne heure ascen.

déjà vu comment ont été les larves d'insectes ailés crustacés et les infusoires livée des grenouilles et des la multiplication de ces niment à leur tour faire la nombreux, comme aussi nombreux, comme aussi- tre aux dépens des nour- ont développés, et les di- dévorer ces tyrans subal-

me autre livraison.



(Esclave marron à Rio de Janeiro — Dessin d'après nature par M. Bellé.)

En ayant d'un comp une grande quantité de liqueur forte, on s'étouffent en mangeant de la terre molle. Pour leur ôter le moyen de se donner ainsi la mort, on leur applique sur le visage un masque en fer-blanc; on mélange seulement une très étroite fente devant la bouche et quelques petits trous sous le nez pour qu'ils puissent respirer. Mais, quoi que l'on fasse, il reste toujours assez d'expédients à ceux de ces mal- heureux qui ont du courage pour terminer leur esclavage leur abandonne, ou glissent un jour au fond de la mer lorsqu'ils la côtoient. Enlever toute espérance à l'homme, c'est élever son désespoir.

NIMES.

(Fin. — Voy. p. 201.)

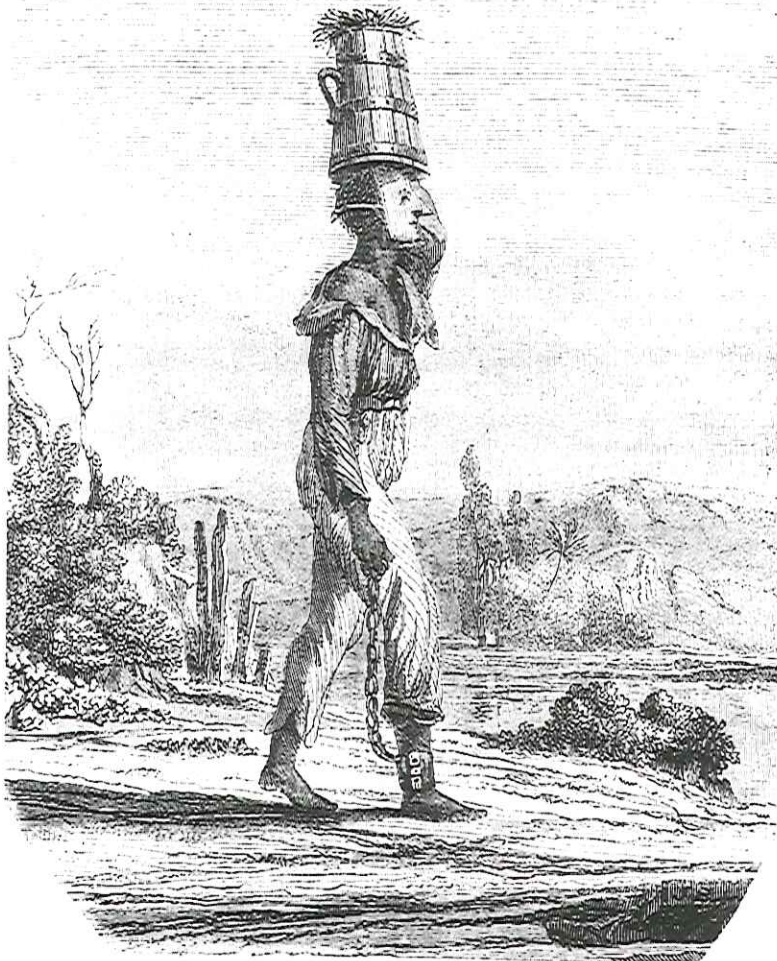
Après la Maison-Carrée, les Arènes sont le plus célèbre monument que l'antiquité ait laissé à Nîmes. Quoique cet amphithéâtre que, dans la gravure de la page 201, on aper-

çoit très distinctement sur les derniers plans de la ville, soit presque une miniature par rapport au Colisée de Rome, il ne laisse pas que de donner une magnifique idée de la grandeur du peuple qui l'a élevé. Le Colisée contenait plus de 100 000 spectateurs, en y comprenant ceux qu'on pouvait placer sur les porriques dont il était couronné. L'amphithéâtre de Nîmes ne renfermait que 17 000 personnes. Au lieu de quatre étages dont était composé l'amphithéâtre de Rome, il n'en montre plus que deux, que surmontait aussi sans doute un couronnement destiné à porter le vélarium. La conservation de ce monument est des plus parfaites; il n'a point, comme celui de Rome, servi de carrière pour les constructions modernes. Le goût des combats d'animaux, perpétué dans ces lieux, a aussi contribué à sa conservation. Il n'est point rare de voir les taureaux lancés dans cette arène où les gladiateurs ont autrefois disputé leur vie aux bêtes féroces de l'Afrique et de l'Asie.

L'antique enceinte de la ville a laissé des débris considérables. Le plus apparent est celui qu'on appelle la Tour-magne. Cette immense tour, dont les restes imposants oc-

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see many GWAANS



53. A slave in chains

wild or in settled communities in the bush; 'behind the lines' as it were of English plantocratic settlement. For the best part of a century these communities were augmented by more runaways and English attempts to flush them out and eradicate them failed. Until a peace treaty of 1739 with them, the maroons were in effect a guerilla community in the heart of slave society. Furthermore, that treaty is significant in that a powerful colonial regime had been obliged to treat with former slaves and recognise their independence.

Similar maroon settlements could be found in other slave societies, and were in fact persistent features of those societies where geography and circumstances allowed.¹⁵ Relations between maroons

RESISTANCE

and the local slaves were often unhappy and uncertain, for the infusion of fresh runaways always threatened to bring upon the maroons the wrath and retribution of slave owners. A similar pattern unfolded throughout Spanish America. In tropical lowlands on the east of the Caribbean and the Pacific or in the mountainous interior, slaves made their escape and often established independent villages and viable and thriving communities. The Spanish authorities took measures to curb such developments, though much of their energy was directed against those who aided fugitives. These and even the most and horrible physical punishment of captured maroons failed to curb that basic urge to seek the freedom of the bush or the mountains.¹⁶

Many slaves ran away who did not (and could not) join the maroons. Throughout the history of black slavery there was a regular and apparently unstoppable 'leakage' of slaves who simply 'ran away'. But just as frequent as these escapes, were their periodic failure, and punishment; time and again the documents tell of recapture and punishment, though often followed by further escape attempts by the same slave. In societies where blacks had to pay for their freedom, it was difficult for a slave to survive on the run in the dense and luxuriant forest and mountains of the Caribbean and South America. In some regions there were quite simply few or no hiding places. That did not, however, stop slaves from trying. Some indication of the frequency of slave escapes can be gauged from the volume of 'runaway' advertisements which litter the pages of colonial newspapers.

RAN AWAY

From her owners, about the month of Sept. last, a short coloured wench named

DILIGENCE, alias JUNK

has a large scar on her breast, occasioned by a burn, with a tooth mark on each foot, for which she wears slippers. Speaks very slow and unartful . . . (Kingston, *Daily Advertiser*, 29 January 1790)

ABSCONDED

from John Munro's wharf at this place, the 30th ultimo a NEGRO SAILOR MAN, of the Coromantee nation: he is about 5 feet 5 inches high, his face is furrowed with small pox marks, he has no brand mark, his back has got several lumps which in some manner resemble a bunch of grapes . . . he is artful, speaks the English, French, Dutch, Danish and Portuguese languages; of course I thought he may endeavour to pass for a free man . . . (Kingston *Daily Advertiser*, 7 June 1790)¹⁷

*Tom Hartmann
Dept of Classics
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