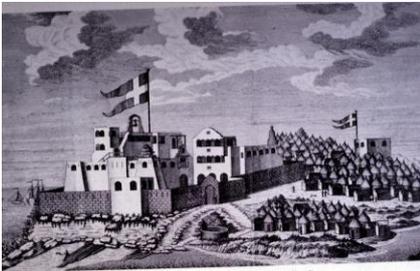


## Billeder – Den Transatlantiske Slavehandel

Numrene henviser til billederne, der markerer de enkelte punkter i temaet.

De stammer alle fra <http://hitchcock.itc.virginia.edu/Slavery/search.html>



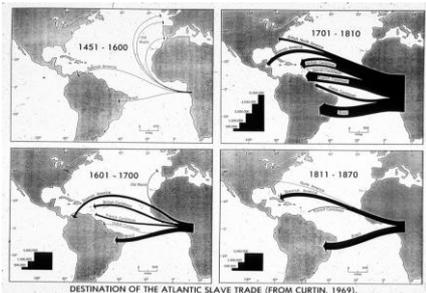
### Intro Source

A. W. Lawrence, *Trade Castles and Forts of West Africa* (Stanford Univ. Press, 1964), plate 44; taken from Ludewig Romer, *Tilforladelig Efterretning om Kysten Guinea [A reliable account of the coast of Guinea]* (Copenhagen, 1760).

### Comments

Engraving shows north and east sides of fort, from the southwest; also neighboring African town. Built by the Danes in 1660. A clearer plate of this illustration, as well as a view from the northeast, is published in Selena Axelrod Winsnes, trans. and ed., *A reliable account of the coast of Guinea* (1760) by Ludewig Ferdinand Römer (Oxford University Press, 2000), plates 2 and 3.

## 1 Source



Adapted from Philip D. Curtin, *The Atlantic Slave Trade* (Madison: University of Wisconsin Press, 1969).

### Comments

This image is a composite of 4 separate maps published in Curtin. The four maps show the numbers of slaves transported from Africa to New World areas over the period 1451-1870; thickness of arrows indicates numbers of enslaved to each major area. Although the numbers in this map would be different in light of more recent statistics, the map still gives a graphic idea of the relative intensity of the Atlantic slave trade to New World areas through time.



## 2 Source

Paul Erdmann Isert, *Voyages en Guinee et dans les isles Caraibes en Amerique... Traduits de l'Allemand* (Paris, 1793). (Copy in the John Carter Brown Library at Brown University)

### Comments

Caption reads: "promotion d'otho a la dignite de general de l'armee des nations unies" (appointment of Otho as field marshall of the united nations"), 14 Feb. 1784; a solemn ceremony. Illustration depicts about 500 African soldiers encircling an open space wherein are seated political leaders and elders, including the paramount chief of the "Akra"; also Danish visitors. Danish Fort Kongensten, in background; Ada, the African village is also shown. This same illustration is in Isert's *Neue Reise nach Guinea* (Copenhagen, 1788), but is clearer in the Paris edition where it is a frontispiece. Isert describes the illustration as his "poor attempt at representation by my inadequate brush." A detailed description of this scene that is easily accessible is in Selena Axelrod (ed. and trans.), *Letters on West Africa*

and the Slave Trade: Paul Erdmann Isert's Journey to Guinea and the Caribbean Islands in Columbia, 1788 (Oxford Univ. Press, 1992), pp. 44-48. This illustration is also published in Anthony Tibbles (ed.), *Transatlantic Slavery: Against Human Dignity* (London: HMSO, 1994), fig. 21, p. 99, but the accompanying caption is misleading. The Library Company of Philadelphia's 1793 Paris edition contains the same illustration (between pp. 40 and 41), but there are some slight differences between it and the John Carter Brown Library's 1793 Paris edition; moreover, the illustrations face in opposite directions in both editions.



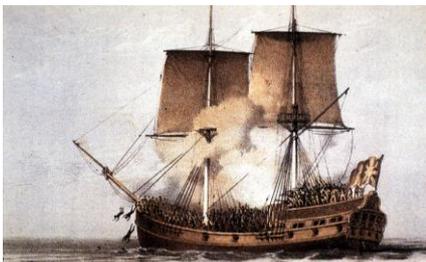
### 3 Source

Frederick E. Forbes, *Dahomey and the Dahomans: being the journals of two missions to the king of Dahomey, and residence in his capital, in . . . 1849 and 1850* (London, 1851), vol. 1, facing p. 100.

### Comments

"The Slave Chain," shows group linked together by chain or rope in front of a small building; European slave traders in

background. Forbes describes his visit to Little Popo, "an extensive slave port . . . . The houses are badly built; that in which I am living forms the four sides of a square . . . . the fourth [side] is a stable and sleeping house for the blacks, many of whom have the small-pox" (vol. 1, pp. 98-100).



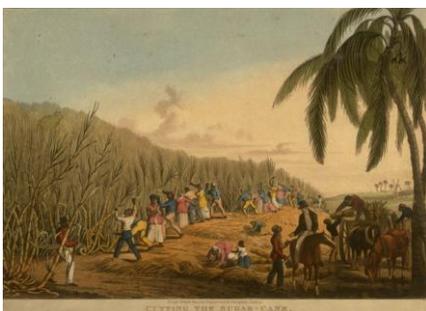
### 4 Image Reference - E007

#### Source

William Fox, *A Brief History of the Wesleyan Missions on the West Coast of Africa* (London, 1851), facing p. 116.

#### Comments

Shows crowded top deck of slave ship, ship's crew firing guns on slaves; some Africans diving overboard. This colored illustration (in a copy of the Fox book located at Widener Library, Harvard University) was first published in black and white in Carl B. Wadstrom, *An Essay on Colonization, particularly applied to the Western coast of Africa... in Two Parts* (London, 1794, 1795; reprinted New York, A.M. Kelley, 1968).



### 5 Image Reference - NW0054

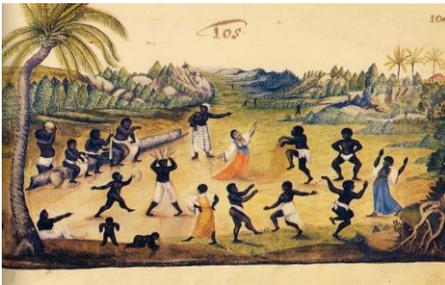
#### Source

William Clark, *Ten Views In the Island of Antigua, in Which are Represented the Process of Sugar Making.... From Drawings Made by William Clark, During a Residence of Three Years in the West Indies* (London, 1823). Image shown here is from the John Carter Brown Library at Brown University. Also published in *Ladies' Society for Promoting the Early Education of Negro*

*Children* (London, ca. 1833).

### Comments

Caption: "Cutting the Sugar Cane, on Delap's Estate," men and women in first gang, black driver supervising; white manager/overseer on horseback. Little is known of William Clark although he was probably a manager or overseer of plantations in Antigua. The ten prints in the collection (only 9 of which are shown on this website) are based on his drawings, converted into prints by professional printmakers. All of the prints are shown and extensively described in T. Barringer, G. Forrester, and B. Martinez-Ruiz, *Art and Emancipation in Jamaica: Isaac Mendes Belisario and his Worlds* (New Haven : Yale Center for British Art in association with Yale University Press, 2007), pp. 318-321; the descriptions in this publication are based on "Clark's unpaginated text" and quotations from that text.



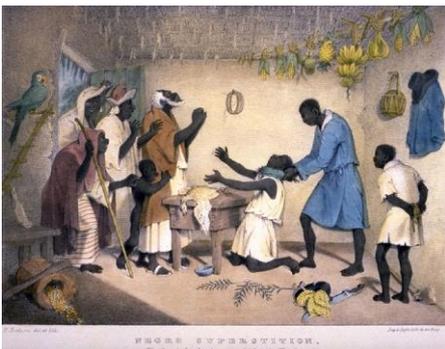
### 6 Image Reference - NW0321

#### Source

C. Ferrao and J. P. Soares, eds., *Dutch Brazil, The "Thierbuch" and "Autobiography" of Zacharias Wagener*; D.H. Treece and R. Trewinnard, English translators (Rio de Janeiro, Editora Index, 1997), vol. 2, p. 193, plate 105.

### Comments

Men, women, and children dancing; group with various musical instruments, including drums, sitting on tree trunk (left). Of this illustration, Wagener/Wagner writes "When the slaves have carried out their arduous duties for weeks on end, they are allowed to celebrate one Sunday as they please; in large numbers in certain places and with all manner of leaps, drums, and flutes, they dance from morning to night, all in a disorganized way, with men and women, young and old; meanwhile, the others drink a strong spirit made with sugar, which they call 'garapa'; they spend all day like that in a continuous dance . . ." (vol. 2, p. 194). Wagener was a German mercenary for the Dutch West India Company; in 1634, at the age of about 20, he went to northeastern Brazil and stayed there for 7 years. James Sweet identifies this scene as depicting a "calundu," a divination ceremony that involved spirit possession, and notes that "several of the Africans appear to have already been possessed by ancestral spirits. In particular . . . the man with the crest of feathers on his head and the woman at the center of the painting. The feathers indicated possession by a powerful ancestral figure, perhaps a former chief or king. Also . . . the man on the far left, imbibing what may be the ceremonial drink alua from a clay jar" ( *Recreating Africa: Culture, Kinship, and Religion in the African Portuguese World, 1441-1770* [University of North Carolina Press, 2003], pp. 144, 150).



### 7 Image Reference - NW0173

#### Source

Richard Bridgens, *West India Scenery...from sketches taken during a voyage to, and residence of seven years in ... Trinidad* (London, 1836), plate 21.

#### Comments

Caption, "Negro superstition, the Doo di Doo bush, or which is

the thief." Bridgens describes this scene, which passed under the eye of the author," as " a kind of ordeal . . . among the Negroes, for extorting a confession of guilt from persons suspected of theft or other crime . . . . The injured party communicates his suspicions to the Dadie (as the reputed sorcerer is called), who appoints a time for the trial. A refusal of the suspected person to accept the challenge is considered an admission of guilt . . . . The Dadie twists a band out of the branches of a common shrub, at intervals sprinkling salt on it, and accompanying the operation with some incantation . . . . thus formed, it is passed round the neck of the supposed culprit, who is then called upon to clear himself by oath of the imputed crime. The Negroes . . . . believe that if they perjure themselves . . . the band would remain immovably twisted round the neck, and, by gradually tightening itself, ring from the party an acknowledgment of his guilt . . . . the sketch here given was taken from a scene which passed under the eye of the author" (Bridgens). The ordeal described by Bridgens is clearly based on African oath-taking practices, and the so-called Dadie was an obeah man. Throughout the British Caribbean during the period of slavery (and afterward), obeah practitioners were sought to help discover lost or stolen objects and identify the persons responsible for alleged theft. The Library of Congress has a black/white copy as well as a colored lithograph, shown here; in other copies of the Bridgens book, the image is in black/white. A sculptor, designer and architect, Richard Bridgens was born in England in 1785, but in 1825 he moved to Trinidad where his wife had inherited a sugar plantation. Although he occasionally returned to England, he ultimately lived in Trinidad for seven years and died in Port of Spain in 1846. Bridgens' book contains 27 plates, thirteen of which are shown on this website; the plates were based on drawings made from life and were done between 1825, when Bridgens arrived in Trinidad, and 1836, when his book was published. and 1836, when his book was published. Although his work is undated on the title page, a copy held by the Beinecke Rare Book Room at Yale University has a front cover with a publication date of 1836, the date usually assigned to this work by major libraries whose copies lack a title page. Bridgens' racist perspectives on enslaved Africans and his defense of slavery are discussed in T. Barringer, G. Forrester, and B. Martinez-Ruiz, *Art and Emancipation in Jamaica: Isaac Mendes Belisario and his Worlds* (Yale University Press, 2007), pp. 460-461, which also gives the publication date of the Bridgens volume (p. 333, note 2); for details on Bridgens' life, see Brian Austen, *Richard Hicks Bridgens* (Oxford Art Online/Grove Art Online). Thanks to Sarah Thomas for her help with this entry.



### 8 Image Reference - cass2

#### Source

Cassell's Illustrated History of England, . . . 1820-1861  
(London: Cassell, Petter, and Galpin, 1863), vol. 3, p. 234

#### Comments

Caption, "Scene on a West Indian Plantation--Slaves Receiving the News of Their Emancipation." This engraving is occasionally reproduced in secondary sources on Caribbean slavery which imply it is based on an eyewitness drawing. However, the scene has been completely fabricated by the Cassell's late 19th century artist although there are certain realistic features, e.g., dress styles, long-handled hoes, windmill. The drawing accompanies a section of the book which deals with the "abolition of slavery in the British colonies" (see p. 233).



### **9 Sukkertop**

Billedet er taget af Peder Wiben I Nyhavn og er placeret over porten I Nyhavn 17, hvor der i baggården var et sukkerraffinaderi til bearbejdning af den sukkermelasse, der blev sejlet ind fra Vestindien.