

18th Century Material Culture

The West Indies



To Our Friends....

This material is presented for educational purposes only. While we at the 18th Century Material Culture Resource Center personally feel that the practice of slavery was an abominable act, we cannot dismiss the fact that it existed during the 18th century. While it is painful to be reminded of this unfortunate heritage, we do feel that it is important that it, as a historical entity, should never be forgotten or dismissed. While we hope that our intentions of presenting this research are clear, we also sincerely apologize to anyone in advance should they find this material offensive.

The West Indies

Luch

A
V O Y A G E

T O
*Guinea, Brasil, and the
West-Indies;*

In His Majesty's Ships, the SWALLOW
and WEYMOUTH.

Describing the several Islands and Settlements, viz-
*Madeira, the Canaries, Cape de Verd, Sierraleon, Sestbos,
Cape Apollonia, Cabo Corso, and others on the Guinea Coast;
Barbadoes, Jamaica, &c. in the West-Indies.*

The Colour, Diet, Languages, Habits, Manners, Customs,
and Religions of the respective Natives, and Inhabitants.

With Remarks on the GOLD, IVORY, and SLAVE-TRADE;
and on the Winds, Tides and Currents of the several Coasts.

By *JOHN ATKINS,*
Surgeon in the ROYAL NAVY.

*Illi Robur & Æs triplex
Circa Pectus erat, qui fragilem truci
Commisit Pelago Ratem
Primus*

HORAT.



L O N D O N;

Printed for CÆSAR WARD and RICHARD CHANDLER, at the
*Ship, between the Temple-Gates in Fleet-Street; And Sold at their
Shop in SCARBOROUGH. M.DCC.XXXV.*

“A VOYAGE To Guinea, Brasil, and the West - Indies; In His Majesty's Ships, the SWALLOW and WEYMOUTH.”
by John Atkins, Surgeon in the Royal Navy 1735
(The Newberry)

Gilbert Totten
SOME *March 3. 1779*
HISTORICAL ACCOUNT
O F

GUINEA,

Its Situation, Produce and the general Disposition of its INHABITANTS.

W I T H

An inquiry into the Rise and Progress of the SLAVE-TRADE, its Nature and lamentable Effects.

A L S O

A Re-publication of the Sentiments of several Authors of Note, on this interesting Subject; particularly an Extract of a Treatise, by GRANVILLE SHARP.

By ANTHONY BENEZET.

Acts xvii. 24, 26. God that made the World—bath made of one Blood all Nations of Men, for to dwell on all the Face of the Earth, and bath determined the—Bounds of their Habitation.

Eccles. viii. 11. Because Sentence against an evil Work is not executed speedily, therefore the Heart of the Sons of Men is fully set in them to do Evil.

Deut. xxxii. 34. Is not this laid up in Store with me and sealed up among my Treasure. To me belongeth Vengeance and Recompence, their Foot shall slide in due Time, for the Day of their Calamity is at Hand; and the Things that shall come upon them make haste.

PHILADELPHIA: Printed by JOSEPH CRUKSHANK, in Third-street, opposite the Work-house.

M, DCC, LXXI.

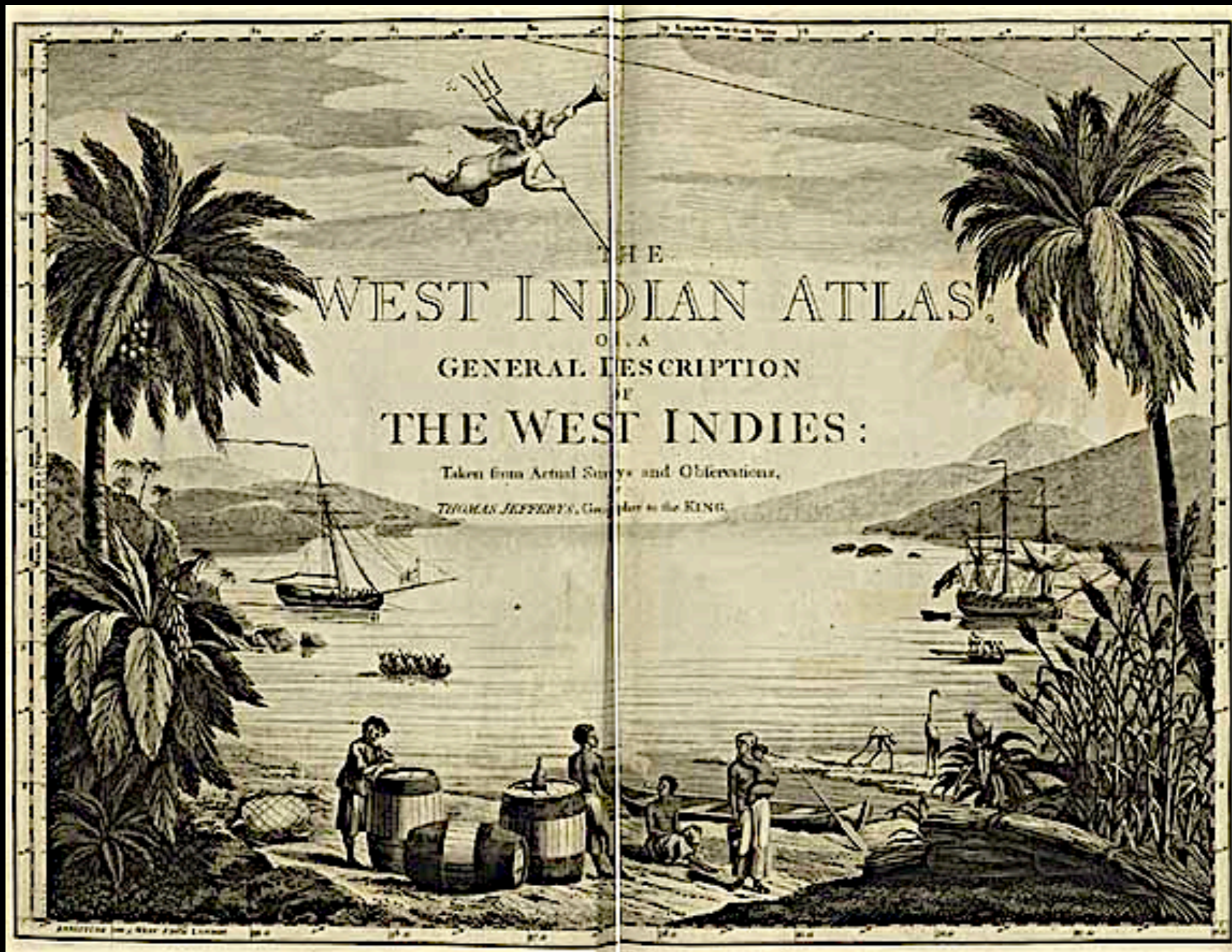
THE
NEWBERRY
LIBRARY
CHICAGO

17
17-6
H 27

“SOME Historical Account of GUINNEA, ...”

by Anthony Benezet 1771

(The Newberry)



THE
WEST INDIAN ATLAS,
OR, A
GENERAL DESCRIPTION
OF
THE WEST INDIES:

Taken from Actual Surveys and Observations,

THOMAS JEFFERYS, Geographer to the KING.

“THE WEST INDIAN ATLAS, ...”
by Thomas Jefferis, London, Sayer & Bennet 1775
(The National Library of Russia)



“Dutch Merchant with Slaves in a West Indies Hills”
by Anonymous c. 1700 - 1725
(Rijksmuseum)



©MUSÉE MCCORD MUSEUM

Portrait of a Woman from St. Dominique, Now Haiti, Brought to Montreal, Canada, as a Slave in 1792
by Canadian Artist, François Malépart de Beaucourt 1786
(McCord Museum)

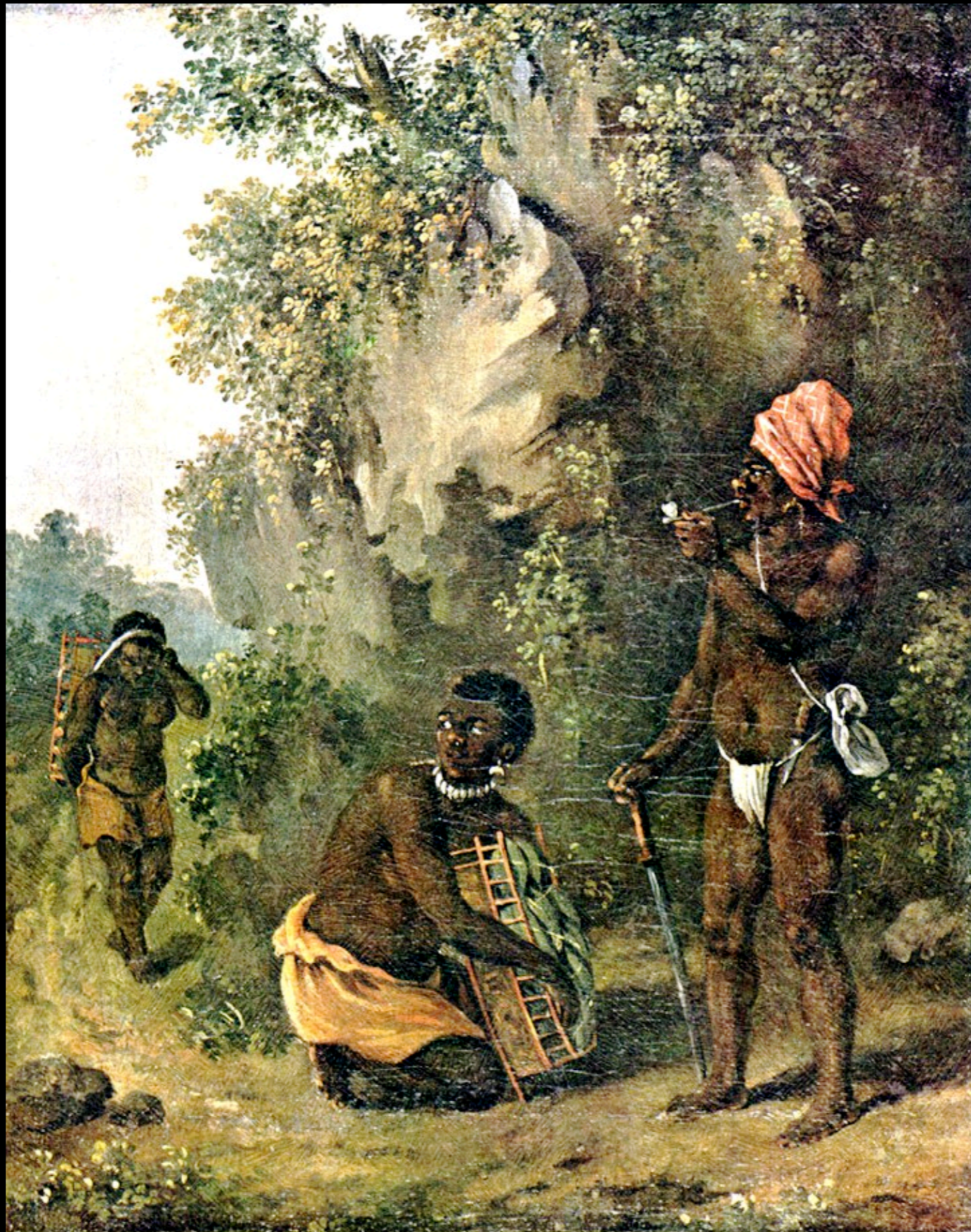
The Works Of
Agostino Brunias



"Free Women of Color with their Children and Servants in a Landscape"
by Agostino Brunias c. 1764
(Brooklyn Museum)



"A Family of Chairaibes Drawn from the Life in St. Vincent"
by Agostino Brunias c. 1765
(Private Collection)



"Chatoyer, the Chief of the Black Chairaibes in St. Vincent with his Wives"
by Agostino Brunias c. 1765 - 1768
(Private Collection)



Treaty Between the British & Carib Chiefs, Chatoyer Prominent Among Them
by Agostino Brunias c. 1773
(Private Collection)



A Planter, His Wife, & Their Servant
by Agostino Brunias, Italian Artist active in Britain c. 1770
(Yale Center for British Art)



Free West Indian Dominicans
by Agostino Brunias, Italian Artist active in Britain c. 1770
(Yale Center for British Art)



A. Brunias pinx. et sculp.

FREE NATIVES OF DOMINICA.

*This Plate is Dedicated to
by his most Obliged and*



*Sir W^m Young, Bar^t
devoted Serv^t
A. Brunias.*

London, Print^d as the Act directs, Feb^r 1. 1780.

by the Proprietor. N^o. 7. Broad Street, Scho.

“FREE NATIVES OF DOMINICA.”

After Agostino Brunias 1780
(Yale Center for British Art)



A. Brunias pinx. et sculp.

FREE NATIVES OF DOMINICA.

*This Plate is Dedicated to
by his most Obliged and
devoted Serv^t
A. Brunias.*



London, Pub^d. as the Act directs, Feb^y 1. 1780. by the Proprietor. N^o. 5. Broad. Street. A. S. C.

“FREE NATIVES OF DOMINICA.”
After Agostino Brunias 1780
(Yale Center for British Art)



A West Indian Flower Girl & Two Free Women of Color
by Agostino Brunias, Italian Artist active in Britain c. 1770
(Yale Center for British Art)



A. Brunias pinxit.

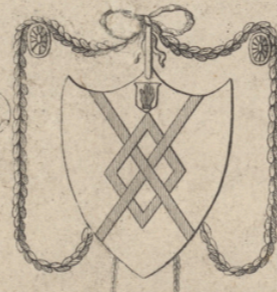
L. C. Platte doréxit.

THE WEST INDIA FLOWER GIRL.

LA BOUQUETIÈRE DES INDES OCCIDENTAL.

*This Plate is dedicated
by his most Obliged and*

*to Sir Pat^l Blake, Bar^t,
devoted Serv^t.*



A. Brunias.

A Paris chez Drapeulle no. 11 Denis, la Boutique attenante à Jacques l'hospital, No. 116, San Palais Royal, au Pavillon.

“THE WEST INDIA FLOWER GIRL.”

After Agostino Brunias 1780
(Yale Center for British Art)



"THE BARBADOES MULATTO GIRL."

After Agostino Brunias c. 1765

(Private Collection)



A. Brunias pinx. et sculp.

THE BARBADOES MULATTO GIRL

This Plate is Dedicated to
John Geo. Felton Esq.
by his most Obliged and
devoted Serv^t A. Brunias.

London, Pub^d. as the Act directs, July 1. 1779
by the Proprietor, N^o. 7. Broad Street, L^ond.

“THE BARBADOES MULATTO GIRL.”

After Agostino Brunias 1779
(Yale Center for British Art)



“Lady with Peacock”
After Agostino Brunias c. 1770
(Michael Graham - Stuart)



Servants Washing a Deer in the West Indies
by Agostino Brunias, Italian Artist active in Britain c. 1775
(Yale Center for British Art)



A Mother with her Son and a Pony
by Agostino Brunias, Italian Artist active in Britain c. 1775
(Yale Center for British Art)



“The Negroe’s Dance in the Island of Dominica”
by Agostino Brunias 1779
(Christie’s)



A. Brunias Pinx. et Sculp.
 THIS PLATE (representing a NEGROES DANCE in the ISLAND of DOMINICA) is humbly dedicated
 to the Hon.th Charles O'Hara, BRIGADIER GENERAL of his Majesty's Army in America,
 Col. of Foot. & Lieu.^t Col. of the Coldstream Regiment of Foot Guards. by his most obed.^t & devoted Serv.^t
A. Brunias.
 London. Published as sold 1779. by the Proprietor, N. Broad Street, Lico.

“THIS PLATE (representing a NEGROE’S DANCE in the ISLAND of DOMINICA) is humbly dedicated to...”
 After Agostino Brunias 1779
 (Yale Center for British Art)



A. Brunias Pinx. et Sculp.

THIS PLATE (representing a NEGROES DANCE in the ISLAND of DOMINICA) is humbly dedicated
 to the Hon.^{ble} Charles O'Hara, BRIGADIER GENERAL of his Majesty's Army in America,
 Col. of Foot, & Lieut. Col. of the Coldstream Regiment of Foot Guards. by his most obed.^t & devoted Serv.^t A. Brunias.

London, Published in 1779, by the Proprietor, N. Broad Street, &c.

“THIS PLATE (representing a NEGROE’S DANCE in the ISLAND of DOMINICA) is humbly dedicated to...”

After Agostino Brunias 1779
 (Yale Center for British Art)



A. Brunias. Pinx. et. Sculp.

THIS PLATE (representing a CUDGELLING MATCH between ENGLISH and FRENCH NEGROES in the Island of Dominica) is humbly dedicated to
HONORABLE ORDER of the BATH.
 Sir Ralph Payne, KNIGHT of the most
 by his most Obedient and devoted Servant,
A. Brunias



London. Published 13 Feb 1779. by the *Printer, N. Broad Street, Scho.*

“THIS PLATE (representing a CUDGELLING MATCH between ENGLISH and FRENCH NEGROES...”
 After Agostino Brunias 1779
 (Yale Center for British Art)



Free West Indian Creoles
by Agostino Brunias, Italian Artist active in Britain c. 1780
(Yale Center for British Art)



West Indian Man Directing Two Carib Women with Child
by Agostino Brunias, Italian Artist active in Britain c. 1780
(Yale Center for British Art)



West Indian Women with Child & Servant
by Agostino Brunias, Italian Artist active in Britain c. 1780
(Yale Center for British Art)



A Linen Market in the West Indies
by Agostino Brunias, Italian. Active in Britain (1758-1770; 1777-1780s) c. 1780
(Yale Center for British Art)



The Linen Market, Santa Domingo
by Agostino Brunias c. 1775
(Thyssen-Bornemisza Museum Madrid Spain)



A Linen Market in the West Indies
by Agostino Brunias, Italian. Active in Britain (1758-1770; 1777-1780s) c. 1780
(Yale Center for British Art)



A Linen Market in the West Indies
by Agostino Brunias, Italian. Active in Britain (1758-1770; 1777-1780s) c. 1780
(Yale Center for British Art)



A Linen Market in the West Indies
by Agostino Brunias, Italian. Active in Britain (1758-1770; 1777-1780s) c. 1780
(Yale Center for British Art)



West Indian Creole Woman and Her Servant
by Agostino Brunias c. 1780
(Yale Center for British Art)



*“Two Caribbean Women Returning from the Market”
by Agostino Brunias c. 1770 - 1780
(Thyssen-Bornemisza Museum Madrid Spain)*



Caribbean Servant Women from St. Vincente
by Agostino Brunias c. 1770 - 1780
(Thyssen-Bornemisza Museum Madrid Spain)



Creole Women and a Servant
by Agostino Brunias c. 1770 - 1780
(Thyssen-Bornemisza Museum Madrid Spain Private Collection)



"The Dance of the Handkerchief"
by Agostino Brunias c. 1770 - 1780
(Thyssen-Bornemisza Museum Madrid Spain)



“Caribbean Woman in Front of a Hut”
by Agostino Brunias c. 1770 - 1780
(Thyssen-Bornemisza Museum Madrid Spain)



“Dancing Scene in the West Indies”
by Agostino Brunias c. 1780
(Tate Gallery)



“West Indian Landscape with Figures Promenading Before a Stream”
by Agostino Brunias c. 1780
(Thyssen-Bornemisza Museum Madrid Spain)



Caribbean Women Doing Laundry
by Agostino Brunias c. 1770 - 1780
(Thyssen-Bornemisza Museum Madrid Spain)



“Free Women of Dominica Bathing in a Stream”
by Agostino Brunias c. 1770 - 1780
(Private Collection)



“Free Women of Dominica Bathing in a Stream”
by Agostino Brunias c. 1770 - 1780
(Christie’s)



A Leeward Islands Carib Family
by Agostino Brunias, Italian Artist active in Britain c. 1780
(Yale Center for British Art)



“Danse d'Esclaves”
by Agostino Brunias c. 1780
(Musée d'Aquitaine - Bordeaux)



“Entourage d'Augustin Brunias , Portrait d'une famille avec une nourrice tenant un enfant dans ses bras”
by Agostino Brunias c. 1770
(Musée d'Aquitaine - Bordeaux)



Portrait d'Armand Gatereau, Directeur du Journal Français à Saint Domingue
by Agostino Brunias c. 1770 - 1780
(Private Collection)



“Free Women of Dominica”
by Agostino Brunias c. 1770 - 1780
(Private Collection)



A. Brunias pinx. et sculp.

THE WEST INDIA WASHER-WOMEN.

*This Plate is dedicated to
by his most obliged and*



*Sir John Frederick, BAR.
devoted Serv^t. A. Brunias.*

London, Pub^d. as the Act directs July 1. 1779.

by the Proprietor, N^o. 7. Broad Street, Joho.

“THE WEST INDIA WASHER - WOMAN”

After Agostino Brunias 1779
(Yale Center for British Art)



Student sculpt.

A NEGRO FESTIVAL drawn from Nature in the ISLAND of S.^T VINCENT.

From an Original Picture by Agostino Brunias, in the possession of Sir William Young Bart. F.R.S.

“A NEGROE FESTIVAL...”
After Agostino Brunias c. 1780
(Private Collection)



Button Depicting West Indies Scenes
After Agostino Brunias c. 1790
(Cooper - Hewitt, Smithsonian Design Museum)



Button Depicting a West Indian Scene
After Agostino Brunias c. 1790
(Cooper - Hewitt, Smithsonian Design Museum)



Button Depicting a West Indian Scene
After Agostino Brunias c. 1790
(Cooper - Hewitt, Smithsonian Design Museum)



Button Depicting a West Indian Scene
After Agostino Brunias c. 1790
(Cooper - Hewitt, Smithsonian Design Museum)



Button Depicting a West Indian Scene
After Agostino Brunias c. 1790
(Cooper - Hewitt, Smithsonian Design Museum)

“The Padlock”

The Padlock was a two Act Opera by Charles Dibden that debuted at the Drury Lane Theatre in London, England, in 1768. It featured “Mungo”, a servant from the West Indies portrayed by Dibden in blackface.



Mr. Dibdin in the Character of MUNGO, in the Celebrated Opera of the PADLOCK.
Me wish to my Heart me was Dead, Dead, Dead!

B. Clowes fecit.

LONDON: Publish'd as the Act direct: 1762. Printed for CARINGTON BOWLES, Map & Printfeller, N^o 69 in S^t Pauls Church Yard.

“Mr. DIBDBEN in the Character of MUNGO in the Celebrated Opera of the PADLOCK.”
by Carington Bowles “1762”
(The British Museum)



B. Clowes fecit.

MR. DIBDEN; in the Character of MUNGO in the PADLOCK.

Me with to my Heart me was Dead. Dead. Dead.

London. Publish'd as the Act directs. 1769. Printed for Carington Bowles, N^o 69. S^t Pauls Church Yard.

“Mr. DIBDBEN in the Character of MUNGO in the Celebrated Opera of the Padlock”
by Carington Bowles 1769



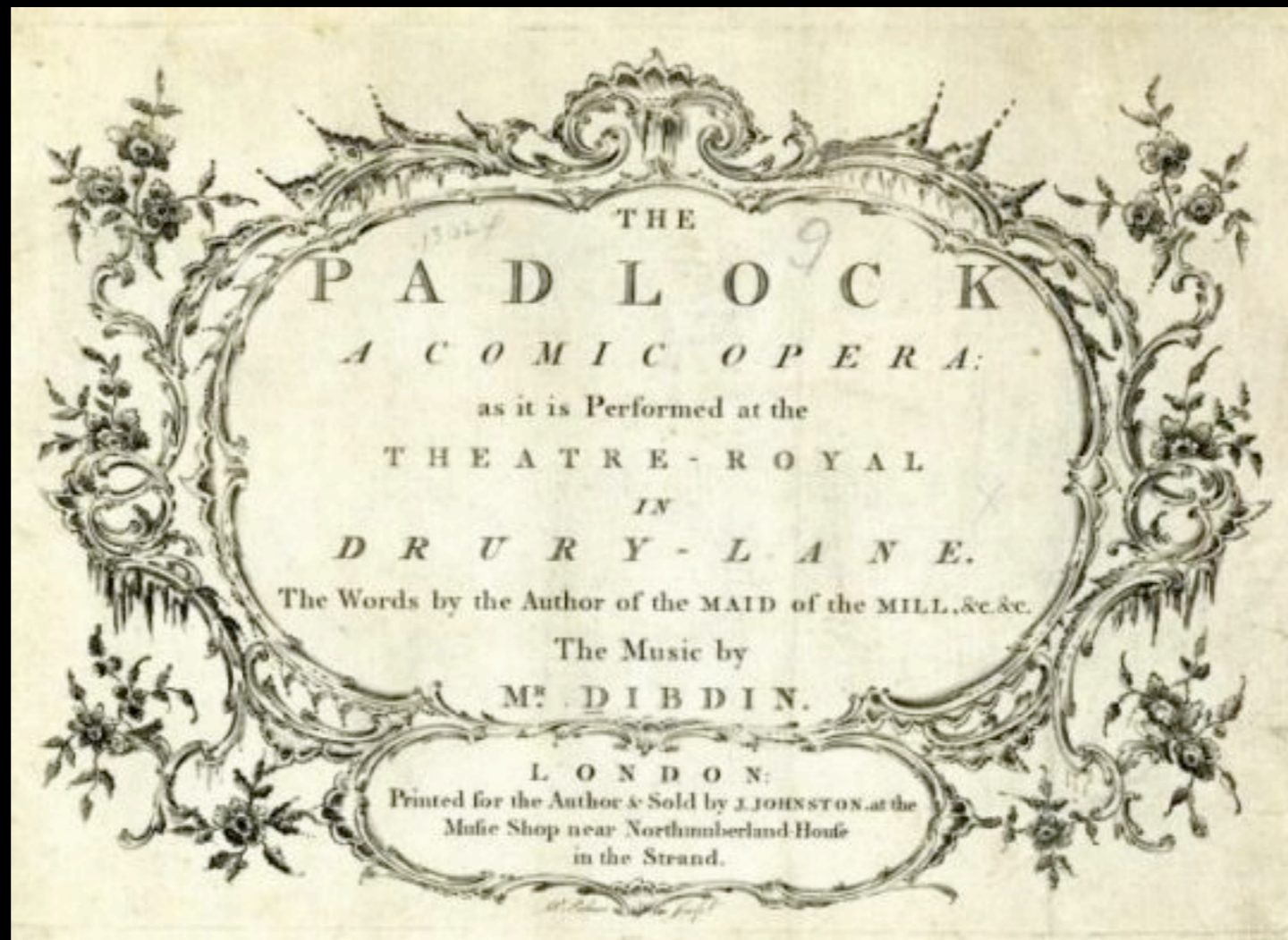
*MR. DIBDEN in the Character of MUNGO
in the Celebrated Opera of the Padlock.*

London, Printed for R. Sayer at N^o. 55 Fleet Street & W. Smith at N^o. 38 Chancery Lane.

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S.443-1997

“Mr. DIBDEN in the Character of MUNGO in the Celebrated Opera of the Padlock”
Printed for R. Sayer c. 1769
(Victoria & Albert)



8

Sung by M^r. Dibdin.

Allegro

Dear Heart, Dear Heart what a life am I led, Dear Heart Dear Heart what a
ter... a life am I led, a Dog a dog a dog, has a lot ter, a dog a dog a dog, has a lot ter has a lot ter that's Steel ter'd and, 6-4 Night and

Title page & lyrics of The Padlock, play by Isaac Bickerstaffe, music by Charles Dibdin
(New York Public Library)

Acknowledgements

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Thank you!

- The 18th Century Material Culture Resource Center