PROSPECTS OF EMPIRE

Slavery and Ecology in Eighteenth-Century Atlantic Britain
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An exhibition at the Lewis Walpole Library, Yale University
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Curated by Heather V. Vermeulen, Doctoral Candidate in African American Studies and American Studies, Yale University, and Hazel V. Carby, Charles C. & Dorathea S. Dilley Professor of African American Studies and Professor of American Studies, Yale University
Prospects of Empire: Slavery and Ecology in Eighteenth-Century Atlantic Britain examines the relationship between slavery and ecology in the British West Indies and metropole in the long eighteenth century. It brings together a diverse array of visual and written material to explore conflicting constructions and understandings of British colonial projects and their circulations. The exhibition surfaces latent anxieties in the management of bodies and borders as it tracks the forces that the British Empire mustered to curtail perceived threats to its regimes of power and knowledge. It considers projects of natural history—its conscription of ecologies and their inhabitants into fantasies of preordained domination—alongside the racialization and gendering of subjects, empire’s speculations and desires, the exploitation of seized land and labor in the interest of financial gain, and the human and geographic boundaries of empire and slavery. Uniting these processes is the notion of imperial “prospects” as well as the empire’s failure to manage its would-be subjects, the unruly ecologies that unsettle its accounts.

Archives and curators have prospects, too, and the creation of an exhibition requires archival prospecting. Further, archives of empire often eerily resonate with the “historical” prospects for which one consults their contents.

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A CURATOR’S PROSPECTS

In his memoir One Man’s Education (1967), Wilmarth Sheldon Lewis recalled a conversation that he had in the 1950s with his wife and collaborator, Annie Burr Lewis, regarding the formation of the print collection at the Yale Walpole Library, later renamed the Lewis Walpole Library (LWL) in their honor. Lewis

Silences enter the process of historical production at four crucial moments: the moment of fact creation (the making of source); the moment of fact assembly (the making of archive); the moment of fact retrieval (the making of narrative); and the moment of retrospective significance (the making of history in the final instance).
proposed that the library, dedicated to the study and contextualization of Horace Walpole (1717–1797), had yet to give prints their due. “We have to depend on the British Museum’s Catalogue of Political and Personal Satires and its Engaged British Portraits,” he remarked to Annie Burr Lewis, “They’re invaluable, but they aren’t equal to the caricatures and prints themselves and they are not complete.” To remedy this, the Lewises “learned how to store, catalogue, and index the material from Lawrence Wroth who had devised a system that brings order out of chaos and opens up the collection from many approaches.” They found expanding the subject file in particular to be a fruitful exercise.  

Imagination and a vision of the archive as a shared and dynamic space characterized Annie Burr Lewis’s curatorial practice. At the time of Lewis’s reflections, particularly regarding the subjects in the card catalog entries for the subject “Negro” lie within a drawer that bears the range term “Negro,” white people are, quite literally, the unmarked bodies of the archive. The card catalog entries for the subject “Negro” lie within a drawer that bears the range label “Negro—Perjury,” alphabetization’s curious coupling. The majority of the cards for the “Negro” material carry a further classification, archival order echoes taxonomic containment, seeming to suggest that the processes that the cards detail are not overlapping or coconstitutive, but might be isolated and inspected individually. “Negroes, barbarities to”—or, Negroes subject to barbarities—is the “species” of “genus” Negro in James Gillray’s Barbarities in the West Indies (1791; fig. 2). The categorization reproduces the language of the print’s title and, in turn, threatens to lock the print into a particular moment, rendering the work referential only to itself. And it presents such “barbarities” as isolated incidents, rather than as integral to the forces that constructed the category “Negro”—or “slave”—in the first place. Indeed, it goes against the print’s own caption, which declares...
the depicted event to be “[a]mong numberless other acts of cruelty daily practised.” The print’s entry in the LWL’s chronological card catalog prioritizes as its subjects the various white British figures involved in the abolitionist movement, followed by “6. Barbarities,” “7. Negroes, barbarities to,” and “8. Overseers.” Absent are subjects such as “Overseers, barbarities of”—let alone, “Whites” or “British, barbarities of,” or “Torture”—signposts that might open space for making connections not only with other prints from the period but also with afterlives of the racialized violence that the print represents. When the print and its subjects were transferred to the Orbis catalog, “barbarities” remained, but “Negroes” was changed to “blacks,” and the entry prioritized their presence over the print’s political context. This obscures the history of the print’s archiving, which not only affects the process of interpretation but also acts as a useful reminder of the constructedness of the terms through which we engage archival works.9

The card catalog’s subdivision of the subject(ed) “Negroes” further suggests that “barbarities” are absent from other prints in the “Negro—Perjury” drawer (and this exhibition), such as Johnny Newcome in Love in the West Indies (1808; fig. 3) and Black Brown & Fair (1807; fig. 4). The chronological entry truncates the former to “Johnny Newcome in love . . .”; the ellipsis is suggestive, an echo of the very white British anxieties that Newcome’s mixed-race offspring, each with her or his own disruptive prospects, played upon. In the print’s footnotes regarding the numbered children, we find “Hector Sammy Newcome,” who “promises fair
to be the Toussaint of his Country”—to lead a revolution against his colonizers and enslavers—and “Lacretia Diana Newcome,” whose “great antipathy to a pipe” and distaste for even the smell of rum threaten the disruption of colonial ecologies that are grounded in the cultivation via forced labor of sugar and tobacco. The Negro subject card entry bears the typed subcategory “Pickaneenees [sic],” above which someone has specified “Negroes [sic].” On the Negro subject card for Black Brown & Fair, someone has crossed out the typed subcategory “black woman”—an anachronistic term? an unruly, disallowed deviation from the classificatory protocol?—and written, “Negress.”

The Negro subject drawer contains a second entry for Johnny Newcome in Love in the West Indies, which bears the typed subcategory “negress,” no correction required. That a single card for the same print could not bear both “negress” (let alone “black woman” or “mother”) and “Pickaneenees” (let alone “children”) is another archival echo of the peculiar institution, the mores of which the print satirizes. Under slavery, a “Negress” (black woman, mother) had ties to her “Pickaneenees” (children) only insofar as, by law and custom, they followed her condition; if she was enslaved, then they would be, too—and could be sold away from her at any time, to be archived separately in their new owner’s ledger book. In the seller’s accounts, they would disappear from their genealogical designation beneath her name, where they evidenced prospects of further increase, in a plantation ecology that lumped enslaved persons and their children together with livestock and produce.15 An enslaved man had still less of a claim upon his children—and, not infrequently, the father of an enslaved child was her or his owner, as in the case of Johnny Newcome and his progeny.

On the chronological card catalog entry for the print, instead of the usual list of the work’s subjects, we find only an ambiguous “subjects b[e] made,” with a lightly inked typo. A ghostly “b” lurks between the two words: “subjects b[e] made”? The entry for Black Brown & Fair also carries this cryptic and suggestive notation, typo excluded.

Subjects be made, indeed—and not only “Negroes,” “Negresses,” and the carefully grid-ded mixed-race offspring of Johnny Newcome’s “love.” This is the racialization and gendering of bodies, in archive and archiving.

And subjects be vanished, too. The “negroes” do not feature in the chronological card catalog’s nineteen-subjects classification of Johnny Newcome in the Island of Jamaica (1800 or 1803; fig. 5), which marks instead the presence of mosquitoes, yellow fever, coffins, and pieces of furniture—a sofa, chair, and writing-table—among other keywords. They are absent from Orbin’s entry as well. But the “negroes” are an intimate presence in the satire, and would have been so in life, and death. They bring Johnny his “sangaree” punch to distract him from an onslaught of mosquitoes; they provide nourishment when he falls ill; they are the target of his angry attacks; they play the music to which he dances; and they sit with Johnny through his final, delirious days, massaging the emaciated man’s legs, worrying over his doomed flesh. “Negresses” would have washed Johnny’s soiled bedding and garments, emptied his bedpans and chamber pots, prepared his meals. He, in turn, would have consigned those women and their future “issue and increase,” their children (some of them, perhaps, his), to slavery, ordering “Mr. Codicil” to bequeath each and every Negro-prospect to his heirs and assigns, forever, together with Johnny’s livestock and land.

The Abolition of the Slave Trade: Or the Inhumanity of Dealers in human flesh exemplified in the Cruel treatment of a Young Negro Girl of 15, for her Virjen Modesty (1792; fig. 6), despite its title and subject, appears nowhere in the “Negro—Perjury” subject drawer. And its chronological card catalog entry lists as the print’s sole subject “Uniforms—Naval, officer’s and sailor’s.” The print, however, does not appear in the subject
drawer “Uniforms—Voyeurism” (another curious pairing). “Voyeurism” has only two entries—neither of them featuring “negroes”—though Isaac Cruikshank’s treatment of the young woman both depicts and invites a voyeuristic gaze, which might be couched, perhaps, as sympathy.12 And the subject “Voyeurism” might be applied to every work in this exhibition. Black Beauties, or Tit Bits in the West Indies (1803; fig. 7), for example, unabashedly presents itself as a peep show.

UNSETTLING SUBJECTS
Prospects of Empire seeks to cultivate archival attention to works that expose practices of erasure and containment, past and present, and to develop linkages—such as those between slavery and ecology—in an effort to think new subjects. Artist Joscelyn Gardner’s lithograph series Creole Portraits III: “bringing down the flowers” (2009–2011) attempts such archival cultivations. The Barbados-born, Toronto-based artist traces her white creole ancestry in Barbados back to the seventeenth century, the time of the English seizure of the island from its Spanish colonizers. Each of the thirteen lithographs in Creole Portraits III combines a “portrait” of an enslaved woman who faces away from the viewer, a collar that would have been used to torture enslaved persons, and a natural history-inspired depiction of a plant that enslaved women in the colonies deployed as an abortifacient to terminate unwanted pregnancies, including those that resulted from rape.

Gardner’s primary source is the diaries of an Englishman named Thomas Thistlewood, who arrived in Jamaica in 1750, at the age of twenty-nine, and became a surveyor, overseer, slavemaster, and landowner, residing on the island until his death there in 1786. Gardner names each lithograph by the Linnaean classification of the depicted abortifacient—acknowledging the imperial role that natural historian Carl Linnaeus’s classification system played in attempts to order the world—and, in parentheses, by the name of an enslaved woman whom Thistlewood raped, as he formulaically recorded in his diaries.

Renowned among fellow colonists for his botanical and vegetable gardens, Thistlewood also deliberately sought to engender that which historian Vincent Brown would term “an abundant garden of power and terror.”13 Consider Thistlewood’s documentation of his rape of an enslaved woman named Mirtilla, who is the subject of Gardner’s lithograph Petiveria aliacea (Mirtilla) (2011; fig. 8). In a diary entry for January 20, 1768, Thistlewood wrote, “A.M. Cum Mirtilla (mea) Sup: T err: Near the Rockey [sic] Caves, in my Negroe [sic] gd: [ground]—gave do: [ditto] a bitt.”14 His use of a Latinate formula and abbreviations in such entries (cum/with; mea/my; sup. terr./upon the ground)—combined with his frequent designation of the enslaved woman’s “ethnicity” (such
Gardner’s subjects are unsettling—and they productively unsettle archival subjects, the classificatory orders that have obscured complex linkages. Her engagement with the plantation ecologies through which Thistlewood and enslaved persons moved, ecologies that they constantly made and remade, throws into question the ostensibly bucolic and playfully erotic prospects of *Cupid Inspiring Plants with Love* (fig. 10), a plate from Robert John Thornton’s artistic interpretation of Carl Linnaeus’s sexual classification of plants, *Temple of Flora.* And Gardner’s work surfaces the “ethnographic” erotics of the plates included in John Gabriel Stedman’s *Narrative, of a Five Years’ Expedition, Against the Revolted Negroes of Surinam, in Guiana* (1796). Stedman first observed the as “an Elbo Negro [sic]” or “a Creolian”) after her name—resonates with natural historians’ use of Latin in their classificatory schemes. Moreover, in this entry, we see that the “Negro ground” was by no means the sanctified space that idyllic works such as *The Farm and Sugar Factory at Halse Hall, Clarendon, Jamaica* (ca. 1780; fig. 9) suggest. Rather, the grounds assigned to enslaved persons, too, could be sites of sexual terror. Thistlewood’s formulation “my Negro ground”—in rhyme with “Mirtilla (mea)”—makes this abundantly clear. That he paid Mirtilla one bitt (the same amount that he recorded receiving from a friend in exchange for some kidney beans) after raping her does not lessen the magnitude of the violence that he obsessively documented.
Arawak woman depicted in Indian Female of the Arrowauka Nation—which was reproduced in 1812 alongside The Skinning of the Aboma Snake (cover illustration)—as she emerged from bathing behind a fort. He noted her near-nudity and compared her to “Venus rising out of the sea.” Stedman’s language echoed that which contemporary authors deployed to eroticize black women, as in Isaac Teale’s poem “The Sable Venus” (1765), dedicated to Jamaica planter and politician Bryan Edwards, and an etching after Thomas Stothard’s The Voyage of the Sable Venus, from Angola to the West Indies (fig. 11), both included in Edwards’s The History, Civil and Commercial, of the British Colonies in the West Indies (1793). Viewing these works alongside Joscelyn Gardner’s lithographs prompts further reimagining of the archive’s prospects.

**SUBJECTS BE QUEERED**

The libidinal ecology of slavery is multiply erotic, not only manifest in relations between white male colonists and black and brown enslaved and colonized women. The Skinning of the Aboma Snake in Stedman’s Narrative evokes homoerotic ecological relations between white male colonists and enslaved men. A massive snake hangs from a tree while Stedman watches one of three naked black men wrap his body around its girth, such that the phallic symbol emerges where his penis would be. “I confess I could not without emotion see a man stark naked, black and bloody, clinging with arms and legs round the slimy and yet living monster,” Stedman wrote. Further, he determined the snake’s “thickness” by deploying an enslaved boy’s body as a unit of measurement:

> “its thickness was about that of my black boy Quaco, who might then be about twelve years old, and round whose waist I since measured the creature’s skin.”

Records from the period also point to homoerotic relations among white male colonists. For example, upon hearing of the death of his “Dear Friend” Dr. Anthony Robinson, Thomas Thistlewood launched into a lengthy tribute to the natural historian in his diary. He asserted that Dr. Robinson “had Linnæus almost by heart” and concluded, “When he lived in this Parish he spent a good deal of his Time at Egypt with me, and I never was happier than in his Company.” The next morning, Thistlewood “Walked out alone, & Wept bitterly, but Still Continued uneasy as before.” Nowhere does he express such intense emotions in relation to the enslaved woman named Phipbah, with whom he had a thirty-three-year domestic relationship and a son, or in relation to any other woman. Rather, Thistlewood developed a homoerotic relationship with another white male colonist, centering around their engagements with the land and its life forms, amid the plantation ecologies of British colonial Jamaica. The diptych The Delights of Emigration! suggests a mockery of such white male relationships in the colonies. In the left-hand image’s dystopic Eden, a phallic snake bites the
bottom of one man, while the other man, mouth wide open, bends over in the direction of the first man's crotch. The right-hand image depicts the colonists as effeminate, their gardens infertile, a black woman observes their failures (though both the chronological card catalog and Orbs entries for the print do not observe her).

In works such as *The West India Washer-Woman* (ca. 1770; fig. 13) after Agostino Brunias, we might read a glimmer of same-sex desire among enslaved women, rather than solely consider the work for the voyeuristic enjoyment that white male colonists—and white female colo-
nists—might derive from it. Perhaps, momentar-
ily beyond the overseer's prospecting gaze, these women enjoyed one another.8

What if the Lwl card catalog entry for *The Delights of Emigrants* carried “homooerotics” or “phallic, reference to” as a subject, not only “West Indies”? What if the entry for the *Fly Catching Macaronies* (1772) included “Empire” or “Ecology, disruption of,” to complicate such listings as “Macaronies,” “Glories—Antarctic and Arctic Circles,” and “Botanists”?

In the Lwl’s subject card drawers, there is no entry for “Ecology,” “Natural History,” or “Race.” And, although Orbs deploys such subjects elsewhere, it does not (yet) apply them to the works which resulted in her death), “Slave ships,” “Slave trade,” “Punishment & torture,” and “Whips.”


6. Ibid., 457.

7. Ibid., 455. Lewis did not make an explicit link to the empire’s ongoing “dismemberment” in the 1950s and 1960s, as one colony after another fought for and gained its independence from Britain.

8. Neither did he note the gendered violence or the prejudice against persons with disabilities that characterizes the works classified under “Disembowenment of the Empire.”

9. The subject card catalog contains several entries for “Torture” and “Torture, implements of,” but the only reference to torture and slavery in the entry for one print that depicts the “slavery” of the British compared to the “freedom” of the French.


11. The “Negro Girl” returns in the Orbis summary for the print, and the entry removes the subject “Uniforms” and adds the subjects “Kimber, John” (the captain who ordered the girl’s whipping, which resulted in her death), “Slave ships,” “Slave trade,” “Punishment & torture,” and “Whips.”


16. Bertrand’s *Indian Fashions of the American Nation* and William Blake’s *The Shewing of the Abys Stade* originally appeared as two distinct plates in separate volumes of John Gabriel Stedman’s *Two-volumes Narrative, of a Five Years’ Expedition, Against the Revolted Negroes of Surinam, in Guiana, on the wild coast of South America; from the year 1772, to 1777: elucidating the history of that country ... with an account of the Indians of Guiana*, *O’Negroes of Guiana* (London: J. Johnson & J. Edwards, 1796). Henry R. Cock later copied and combined them on one plate, published in 1797.


18. The engraving by William Blake after Stedman in the exhibition is a larger, later version of the engraving by W. Grange that appeared in Bryan Edwards’s book.

19. There is only one card catalog entry for “Homosexuality” in the Lwl’s holdings and it does not refer to the British West Indies or its circulations. The “libidinal ecology of slavery” is an extension of Saidiya V. Hartman’s theorization of the “libidinal economy of slavery” in *Venus in Two Acts*, Small 9, 2010, 1:144–71.


21. Ibid., 177.

22. Ibid., 177.

23. Ibid., 177.

8. After Abraham James
The Torrid Zone. Or, Blessings of Jamaica, [1800 or 1803]
Etching with aquatint and hand coloring, 35.2 x 52.3 cm (plate)
Published 1 October [1800 or 1803] by William Holland
The Lewis Walpole Library, Yale University, 803.10.01.03++

9. After Abraham James
Johnny New-Come in the Island of Jamaica, [1800 or 1803]
Etching with aquatint and hand coloring, 35 x 51.9 cm (plate)
Published 1 October [1800 or 1803] by William Holland
The Lewis Walpole Library, Yale University, 803.10.01.02++

10. Artist unknown, monogram J.F.
A Negro Dance in the Island of Dominica, 1779
Stipple engraving and etching, 30.2 x 37.5 cm (plate)
Published 15 February 1779 by the Proprietor
The Lewis Walpole Library, Yale University, 779.02.15.01

11. Henry Heath (active 1822–42) after C.J.G.
The Delights of Emigration!, 1830
Etching with hand coloring, 25.5 x 34.6 cm (sheet)
Published 5 October 1830 by S. Gans
The Lewis Walpole Library, Yale University, 830.00.00.16+

12. Henry Heath (active 1822–42)
Manufacturing Cigars for the Poodles. A Sketch from the Havannah!, 1827
Etching and aquatint with hand coloring, 25.1 x 34.7 cm (plate)
Published 5 October 1827 by S.W. Fores
The Lewis Walpole Library, Yale University, 827.10.05.01+ Impression 1

13. Agostino Brunias (1728–1796)
A View in the Island of Jamaica, of Roaring River Estate, belonging to William Beckford Esqr. near Savannah la Marr
Etching with hand coloring, 40.3 x 55.6 cm (plate)
Published 25 March 1778 by John Boydell
The Lewis Walpole Library, Yale University, Topos J 27 no. 2++ Impression 2

14. Agostino Brunias (1728–1796)
West Indian Women of Colour, with a Child and Black Servant, ca. 1780
Oil on canvas, 31.1 x 25.1 cm
Yale Center for British Art, Paul Mellon Collection, Bipl, 22.91

15. Agostino Brunias (1728–1796)
A Leeward Islands Carib family outside a Hut, ca. 1780
Oil on canvas, 30.8 x 24.9 cm
Yale Center for British Art, Paul Mellon Collection, Bipl, 22.98

16. Agostino Brunias (1728–1796)
Planter and his Wife, with a Servant, ca. 1780
Oil on canvas, 30.6 x 24.9 cm
Yale Center for British Art, Paul Mellon Collection, Bipl, 22.97

17. Agostino Brunias (1728–1796)
A West Indian Flower Girl and Two other Free Women of Colour, ca. 1769
Oil on canvas, 31.8 x 24.9 cm
Yale Center for British Art, Paul Mellon Collection, Bipl, 22.92

18. Artist unknown
The Farm and Sugar Factory at Halse Hall, Clarendon, Jamaica, ca. 1780
Watercolor and graphite, 17.1 x 24.4 cm (sheet)
Inscribed in graphite, upper left: “Mona Liguanea”
Yale Center for British Art, Paul Mellon Collection, B2006.2
23. Joscelyn Gardner (b. 1961)  
*Petiveria aliacea (Mirtilla)*, 2011  
*fig. 8*  
*From the suite Creole Portraits III: “bringing down the flowers”*  
Lithograph with hand coloring on frosted mylar, 91.4 x 61 cm (sheet)  
Yale Center for British Art, Friends of British Art Fund, B2013.23.6

*Bromeliad penguin (Abba)*, 2011  
*fig. 1*  
*From the suite Creole Portraits III: “bringing down the flowers”*  
Lithograph with hand coloring on frosted mylar, 91.4 x 61 cm (sheet)  
Yale University Art Gallery, 2013.152.1.2

25. Joscelyn Gardner (b. 1961)  
*Veronica frutescens (Mazerine)*, 2009  
*fig. 1*  
*From the suite Creole Portraits III: “bringing down the flowers”*  
Lithograph with hand coloring on frosted mylar, 91.4 x 61 cm (sheet)  
Yale Center for British Art, Friends of British Art Fund, B2013.23.2

19. Philippe-Jacques de Loutherbourg (1740–1812)  
*From Soho*, ca. 1776  
Graphite pencil with pen and black ink, 17.7 x 8.8 cm (sheet)  
The Lewis Walpole Library, Yale University, L893 no. 1

20. Philippe-Jacques de Loutherbourg (1740–1812)  
*From Soho*  
Etching with drypoint and hand coloring, 16.6 x 11 cm (sheet)  
Published 1 May [1790] by William Holland  
The Lewis Walpole Library, Yale University, 791.05.01.07

21. Mrs. Neve’s black or white negro (media: unident.)  
*Broadside*, 21 x 17 cm (sheet)  
Published ca. 1762, London  
The Lewis Walpole Library, Yale University, File 66 762 W58

22. Mrs. Neve’s black or white negro (media: unident.)  
*Copper token*, 3 cm (Diam.)  
Published 6 May 1807 by Thomas Tegg  
The Lewis Walpole Library, Yale University, 807.05.06.03

18. Samuel Ireland (d. 1800) after William Hogarth (1697–1764)  
*Qui Color albus erat, nunc est contrarius albo,* 1788  
Etching and engraving, 20.3 x 21.9 cm (sheet)  
Published 1 May 1788 by Molton & Co.  
The Lewis Walpole Library, Yale University, Kinnaird 89K(b) Box 130

**UNSETTLING SUBJECTS**

*Petiveria aliacea (Mirtilla)*, 2011  
*fig. 8*  
*From the suite Creole Portraits III: “bringing down the flowers”*  
Lithograph with hand coloring on frosted mylar, 91.4 x 61 cm (sheet)  
Yale Center for British Art, Friends of British Art Fund, B2013.23.6

*Mathoidee (White Penguin)*, 2011  
*From the suite Creole Portraits III: “bringing down the flowers”*  
Lithograph with hand coloring on frosted mylar, 91.4 x 61 cm (sheet)  
Yale University Art Gallery, 2013.152.1.2

25. Joscelyn Gardner (b. 1961)  
*Veronica frutescens (Mazerine)*, 2009  
*From the suite Creole Portraits III: “bringing down the flowers”*  
Lithograph with hand coloring on frosted mylar, 91.4 x 61 cm (sheet)  
Yale Center for British Art, Friends of British Art Fund, B2013.23.2
PLANTATION ECOLOGIES

Mimosa pudica (Y abba), 2009
from the suite Creole Portraits III: “bringing down the flowers”
Lithograph with hand coloring on frosted mylar, 91.4 x 61 cm (sheet)
Yale University Art Gallery, 2013.153.1

27. Daniel Lernpinière (1745–1785) after George Robertson (ca. 1745–1788)
A View in the Island of Jamaica, of the Bridge crossing the Cabaritta River, on the Estate of William Beckford Esqr., 1778
Etching and engraving with hand coloring, 40.3 x 55.5 cm (sheet)
Published 25 March 1778 by John Boydell
The Lewis Walpole Library, Yale University, 778.11.01.03

A View in the Island of Jamaica, of the Bridge crossing the Cabaritta River, on the Estate of William Beckford Esqr., 1778
Etching and engraving with hand coloring, 40.3 x 55.5 cm (sheet)
Published 25 March 1778 by John Boydell
The Lewis Walpole Library, Yale University, 778.11.01.03

29. Louis Charles Ruotte (1754–1806) after Agostino Brunias (1728–1796)
Blanchisseuse des Indes Occidentales / The West India Washer-Woman, ca. 1770
Engraving, 31.2 x 22 cm (sheet)
Published 1770 by Depeuille, Paris
The Lewis Walpole Library, Yale University, 770.00.00.190

30. William Blake (1757–1827)
A Negro hung alive by the Ribs to a Gallows, 1792
Etching and engraving
Published December 1792 by J. Johnson
In John Gabriel Stedman, Narrative, of a Five Years’ Expedition, Against the Revolted Negroes of Surinam… 1772–1777
London: J. Johnson, 1796, vol. 1, p. 111
Bentcore Rare Book and Manuscript Library, GB RER 176 / Box 4, Folder 19

31. William A.V. Clark
Planting the Sugar-Cane, 1823
Aquatint with hand coloring
In William Clark, Ten Views in the Island of Antigua
London: Thomas Clay, Ludgate-Hill, 1823, pl. 3
Yale Center for British Art, Folio A 2010 10

32. Thomas Conder (1746/47–1831)
Plan of a regular Coffee Plantation, 1791
Engraving, 20.3 x 14.9 cm (plate)
Published 1 December 1791 by J. Johnson
The Lewis Walpole Library, Yale University, 791.12.01.03

33. William A.V. Clark
Planting the Sugar-Cane, 1823
Aquatint with hand coloring
In William Clark, Ten Views in the Island of Antigua
London: Thomas Clay, Ludgate-Hill, 1823, pl. 3
Yale Center for British Art, Folio A 2010 10

34. Thomas Thistlewood (1721–1786)
Diary, 1768
Beinecke Rare Book and Manuscript Library, osb mss 176 | Box 4, Folder 19
35. Horace Walpole (1717–1797)
Letter to Hannah More, ca. 10 September 1789
The Lewis Walpole Library, Yale University, lwl Mss Vol. 165

CUPIDITY AND CONTAINMENT

36. Thomas Kitchin (1719–1784)
A Chart of the Environs of Jamaica, including its Dependencies, 1774
Engraving
Beinecke Rare Book and Manuscript Library, Yale University, Jamaica Cxp +k774L

37. Artist unknown
*The Colonies Reduced. Its Companion* [fig. 1]
Etching, 17.8 x 11.4 cm (plate)
Published 12 November 1768 by J. Almon
The Lewis Walpole Library, Yale University, Folio 72 771 D771.5

38. Artist unknown
*The Colonies Reduced. Its Companion* [fig. 1]
Engraving, 10.9 x 14.5 cm (plate)
Published in *The Political Register and London Museum*, vol. 3
London: J. Almon, 1768
The Lewis Walpole Library, Yale University, 768.12.00.02

39. Francesco Bartolozzi (1728–1815) after John Gabriel Stedman (1744–1797)
*A Rebel Negro armed and on his guard*, 1794
Stipple and etching, 35.5 x 29 cm (sheet)
Published 1 December 1794 by J. Johnson
The Lewis Walpole Library, Yale University, 794.12.01.08

40. Francesco Bartolozzi (1728–1815) after John Gabriel Stedman (1744–1797)
*Frontispiece*
Stipple and etching, with hand coloring
Published in John Gabriel Stedman, *Narrative, of a Five Years’ Expedition, Against the Revolted Negroes of Surinam… 1772–1777*, 1796
Published 10 November 1794 by Longman, Hurst, Rees, Orme & Brown
The Lewis Walpole Library, Yale University, 827.12.04.01

41. William Day (1797–1845) and Louis Haghe (1806–1885) after Richard Bridgens
*View of the Pitch Lake, Trinidad*, 1836
Lithograph
In Richard Bridgens, *West India scenery: with illustrations of Negro character, the process of making sugar, &c. from sketches taken during a voyage…* London: Robert Jennings, 1836, fol. 39
Beinecke Rare Book and Manuscript Library, Yale University, Folio 72 771 D771.3

42. James Grainger (1721/4–1766)
*The Sugar-Cane: A Poem*
London: R. and J. Dodsley, 1764, pp. 144–45
Beinecke Rare Book and Manuscript Library, Yale University, 1972 +62
27

50. William Elmes (active 1797–1814)

Exporting Cattle not Insurable

Etching with hand coloring, 25 x 35 cm (plate)

Published after 1813 by Thomas Tegg

The Lewis Walpole Library, Yale University,

813.02.23.02+

51. William Dent (active 1783–93)

The Poor Blacks Going to Their Settlement,

1787

Etching with hand coloring, 21.6 x 38.5 cm (sheet)

Published 12 January 1787 by E. Macklew

The Lewis Walpole Library, Yale University,

787.01.12.01+

52. George Cruikshank (1792–1878)

From the West Indies

Etching with hand coloring, 16.3 x 21.4 cm (plate)

First published 1824. Reissue published 1 August 1835 by Thomas McLean

The Lewis Walpole Library, Yale University,

835.08.01.33

48. Isaac T eale (d. 1764)

“The Sable Venus; an Ode,” 1764

In Bryan Edwards (1743–1800), History, Civil and Commercial, of the British Colonies in the West Indies

Dublin: L. White, 1793, vol. 2, pp. 28–29

Beinecke Rare Book and Manuscript Library,

Yale University, WeIndBr CxL f793e 1793d

49. Isaac Cruikshank (1764–1811)

The Abolition of the Slave Trade. Or the Inhumanity of Dealers in human flesh exemplified in the Cruel treatment of a Young Negro Girl of 15 for her Virgin Modesty

Etching with hand coloring, 24.9 x 34.8 cm (plate)

Published 10 April 1792 by S.W. Fores

The Lewis Walpole Library, Yale University,

792.04.10.03

45. Francesco Bartolozzi (1728–1815) and John Landseer (1794–1880), after Philip Reinagle (1748–1833)

Cupid Inspiring Plants with Love

Etching, 20.1 x 16.3 cm (image)

Private Collection

46. Obediah Equiano [Gustavus Vassa] (ca. 1745–1797)

The Interesting Narrative of the Life of Obediah Equiano, or Gustavus Vassa, the African, the Fifteenth ed. London: the author, 1795, pp. 46–47

The Lewis Walpole Library, Yale University,

53 E261 1795

47. William Blake (1757–1827), after Thomas Stothard (1755–1834)

The Voyage of the Sable Venus, from Angola to the West Indies, ca. 1797

Etching, 20 x 16.5 cm (image)

Private Collection

50. William Elmes (active 1797–1814)

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