

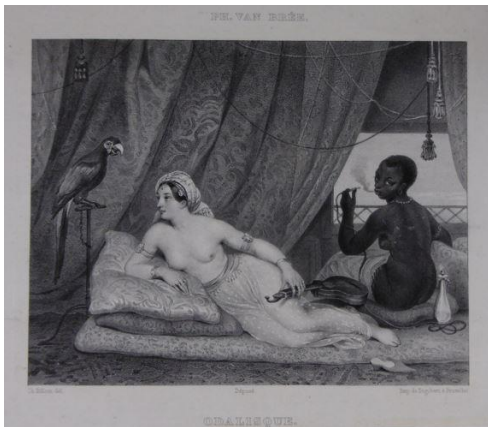
Dear friends and colleagues,

It is with great pleasure that we present to you our new list:

DOMESTIC SLAVERY AN AFRICAN SERVANT AS A MARK OF SOCIAL STATUS

If you require further details or images on a particular item, please do not hesitate to contact us by telephone or e-mail.

Gert Jan Bestebreurtje



AN ODALISQUE

1 BREE, Philippe Jacques van.
Odalisque.Bruxelles, Degobert, (ca. 1850).
Lithographed plate depicting a half-reclining
nude with a string instrument and a parrot,
with a black woman smoking a hookah next to
her. Ca. 17,5 x 22 cm. € 95,00

Philippe-Jacques van Bree, a Belgian painter
(1786 - 1871), was influenced by Orientalism.
He often chose exotic subjects, often with

nudes. An odalisque, Ottoman Turkish, was a chambermaid or a female attendant in a Turkish seraglio, particularly the court ladies in the household of the Ottoman sultan. In western European usage, the term came to mean the harem concubine, and refers to the eroticized artistic genre in which a woman is represented mostly or completely nude in a reclining position, often in the setting of a harem. It was part of a fascination with Orientalism. - Fine.



LE PAGE NOIR

2 CUYP, Aelbert. Le page
noir.Paris, H. Mandeville,
(1854).
Steelengraving after Aelbert
Cuyp by J. Godfrey. Ca.
16,5 x 26,5 cm. € 95,00

A river landscape with a
black page holding two
horses, 2 standing riders and
with a city in the
background, after a painting

from 1652.



L'ÉTÉ

3 DUSAULCHOY, Charles. L'été. Paris, Jean, (ca. 1820).

Engraving depicting a woman bathing on the bank of a river being helped by a black servant. In the background a farm worker, after Charles Dusaulchoy by Bernard. Ca. 31 x 20,5 cm. - Fine. € 125,00



WOMEN WITH THE STRAW HAT

4 KEYSER, Nicaise de. Rubens peignant la femme dite au chapeau de Paille. (Paris, ca. 1860).

Engraving of Rubens painting the so-called Woman with the Straw Hat after Nicaise Dekeyser by Alfred Lemoine. Ca. 57 x 76 cm. € 475,00

Several people from Peter Paul Rubens' circle are depicted. Rubens himself is sitting in front of an easel, holding his painting utensils in his hand. Those present listen to the singing of a singer in the foreground. To her right, Rubens' pupil, Anthonis van Dyck, plays the lute. Ruben's wife, Hélène Fourment, is seated in the centre of the painting. Behind her stands Ruben's patron, the regent and Archduke Albrecht VII. In the background is a black servant holding a tray with glasses. Nicaise de Keyser (1813 - 1887) was a Belgian painter of mainly history paintings and portraits who was one of the key figures in the Belgian Romantic-historical school of painting. - Overall light soiling in the margins, on the image a few small foxing spots are visible, otherwise fine.



MADAME POMPADOUR

5 LOO, Carle van. La sultane. Paris, Jacques Beauvarlet, (ca. 1771).

Mezzotint engraving by Jacques Beauvarlet (1731 - 1797) after a painting made in ca. 1754 by Charles-André (Carle) van Loo (1705-1765). Ca. 48,5 x 36,5 cm. € 275,00

During the first half of the 18th century, the European nobility (and later also the wealthy bourgeoisie) developed a taste for the exotic and Oriental. This picture shows Madame Pompadour (Jeanne Antoinette Poisson, Marquise de Pompadour, 1721-1764, mistress of Louis XV) as "Sultana" in Ottoman costume seated on a cushion on the left, with

long smoking pipe in her right hand, the black servant is passing her coffee. - (Small stain in left corner, under passepartout, mounted). - Fine image.



LA TOILETTE

6 MIERIS, Frans. La toilette - The toilette - Die Toilette Dresden & Leipzig, A.H. Payne, (ca. 1850).

Steel engraving after Frans Mieris by W. French depicting a dressing room with a white lady and a black servant holding a jewelry box, in the background a man reading a book. Ca. 27,5 x 21 cm. € 65,00

'Gem. Gallerie des königl. Museums in Berlin'. - (Some marginal foxing).



THE FRUITS OF EARLY INDUSTRY & ECONOMY

7 MORLAND, George. The fruits of early industry & oeconomy. London, T. Simpson, 1789. Large mezzotint engraving after George Morland by William Ward with below two, four line poems, by Samuel Collings. Ca. 46 x 35 cm.

€ 475,00

Beautiful image after the painting made in 1789 by George Morland (1763-1804), one of the most successful genre painters of his time. 'The title of this fictional scene implies that the diligent oversight of the businessmen-presumably owners of the dockyard outside the window and the country estate over the mantel-has enabled the family to enjoy richly patterned carpets, wine, and

glassware. The young Black servant on the right side is holding a basket of fresh fruit is a reminder of how much British wealth depended on enslaved labor and the slave trade in this period. African servants were considered a mark of social status at the time, and the presence of such a figure in this picture draws attention to disparities of power, privilege, and income' (Philadelphia Museum of Art).



A PARTY ANGLING

8 MORLAND, George. A party, angling. London, J.R. Smith, 1789.

Mezzotint plate after George Morland by George Keating depicting three gentlemen, two ladies and a black servant, fishing in a boat, under a forested and reeded bank. Ca. 46 x 55 cm. € 975,00

'A Party Angling captures the very essence of angling's own 'age of

elegance' ... and comes from the period when Morland was producing his best work and is one of his best-known images... This wonderful picture of the artist and his friends enjoying a moment's fishing will always be there as a memory of his happiest days' (Beazley, Images of Angling. p.44). 'The figures are believed to represent the artists Morland and William Ward (who were brothers-in-law), their wives, the engraver George Keating and a black servant' (The Metropolitan Museum of Art). - In excellent condition.



LE BAISER RENDU - THE KISS RECEIVED

9 PATER, Jean- Baptiste.
Le baisé rendu. Osculum
restitutum. Paris, Pierre
Filloeul, (ca. 1733).
Engraving after Jean-
Baptiste Pater (1695-
1736) by Pierre Filloeul.
Ca. 33,5 x 38 cm.

€ 275,00

Series: Suite de
Larmessin.- Images based
on a tale by Jean de la
Fontaine. With 2 printed
text columns in French and

Latin. - Fine.



MADAME PECOIL

10 RIGAUD, Hyacinthe. (Catherine Marie Le
Gendre de Villedieu, (1682-1749). Paris, P.
Drevet, (ca. 1706-1709).
Mezzotint engraving by Simon Valée. Ca. 46,5 x
32,5 cm. € 450,00

Beautiful portrait of Mme Pecoil, Catherine
Marie le Gendre, femme de Claude Pecoil,
seigneur de Villedieu, and a black servant who
receives flowers in a basket that she picks.
Below a poem by Gacon: Sous le riant aspect de
Flore / Cette beauté touche les Cœurs, / Et par le
contraste d'un More / Releve ses attraits
vainqueurs. etc. - Fine.



TASTE

11 VINNE (II), Vincent Laurensz. van der. Naar de smaak is.

(First half 18th century). Engraving depicting a gentleman seated at a table lavishly prepared with different dishes, among others a pie with a peacock. Behind the table a black servant who pours a glass of wine. Ca.11 x 14 cm. - (On verso text in letterpress). € 95,00

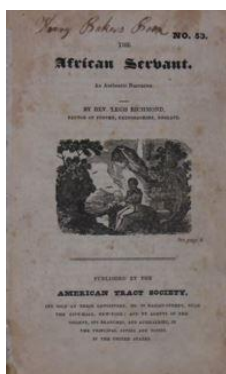
Attractive Illustration from an emblem book by Adriaan Spinniker (1678-1745): Leerzame Zinnebeelden, from one of the editions between 1714 and 1757 by the Dutch artist Vincent Laurensz. van der Vinne II (1686 - 1742). - Fine.



L'ESCARPOLETTE - THE SWING

12 WATTEAU, Antoine. Escarpolette. (No pl., ca. 1800). Engraving by W. Marks depicting a rural scene with a young girl on a swing being pushed by a black boy (?) and 6 people in the foreground, including a black boy on the right. 22 x 17,5 cm. - (Blank margins sl. stained not affecting the image). € 75,00

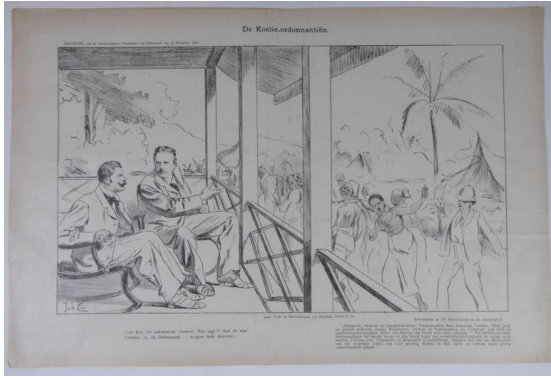
RELATED IMAGES AND BOOKS



13 RICHMOND, Legh. The African servant. An authentic narrative. New York, American Tract Society, (ca. 1830). Sm.8vo. With woodengraving on title-page. 16 pp

€ 175,00

Biography of a slave. 'Narrative of a young negro; shewing how he was made a slave in Africa, carried to Jamaica, and sold to a captain in his majesty's navy; then taken to America, where he became a Christian; and afterwards brought to England, and baptized' (Hogg 1466). Legh Richmond (1772-1827) was rector of Turvey, Bedfordshire, England. - (Age-browned). - Work p.463; Afro-Americana 8874.



14 BRAAKENSIEK, Johan Coenraad.
De Koelie-ordonnantien. Amsterdam,
Boek- en Steendrukkerij, v/h Ellerman,
Harms & Co, 1902.

Lithographed broadsheet by Johan
Coenraad Braakensiek. Ca. 30 x 46 cm.
€ 65,00

Bijvoegsel van de Amsterdammer,
Weekblad voor Nederland, van 23
November 1902. - Member of Parliament

Henri van Kol points out to former Minister of Colonies Cremer the treatment of contract workers as signed slaves in the Dutch East Indies. A Dutch slave driver cracks a whip. Below the image on the right is an offprint of an advertisement from the Deli-Courant about 'coolie shipments'.

Koelies were unskilled contract workers from the post-slavery era. Johan Coenraad Braakensiek (1858 – 1940) was a Dutch painter, illustrator, caricaturist and political cartoonist.

Haks & Maris p.45.



15 CAPITEIN, Jacobus Elisa Joannes. Jacobus Joannes Eliza Capitein. (No pl., ca. 1800).

Coloured engraving of a black clergyman with below an image of another coloured man. Ca. 14 x 8,5 cm. € 95,00

Capitein (1717-1747), a black man from West-Africa, became the property of Arnold Steenhart. After a short period he gave the young slave to his friend, Jacob van

Goch, as a present. Van Goch had arrived on the coast in 1712 as a merchant attached to the Dutch West-India Company. In 1728 Capitein and Van Goch arrived in The Hague, where he was baptised. Then followed the period of his theological study in Leiden, his graduation, and his ordination as minister of the Netherlands Reformed Church. He wrote a dissertation: Politico-theological dissertation concerning slavery, as not contrary to Christian freedom. In 1742 Captain landed again at Elmina. He must have been 25 or 26 years old at that time. In 1745 he became the first known Gold Coast man to have married a European woman, he married a Dutch girl Antonia Ginderdros. He involved himself in trade and fell into debt. He died suddenly on 1st February 1747, aged about 30 years old.



16 CRUSOË, Robinson. - Luise HÖLDER. Robinson Crusoe ten tweeden male op zijn eiland; zijn uiteinde, en de lotgevallen zijner kinderen aldaar. als natuur- en zedekundig leesboek voor de jeugd beschreven, door Louise Hölder. 2e druk. Amsterdam, Gebroeders van Arum, (1826).

Sm.8vo. Original printed boards (sl.dam., spine missing). With nice coloured engraving on title-page and 4 coloured plates, including plate of Vrijdag the black companion of Robinson Crusoe. IV,127 pp. € 395,00

Dutch translation of the German edition from 1821 Rückreise Robinsons des Jüngern nach seinem Eilande in Begleitung seiner Kinder, a continuation of J.H. Campe's Robinson der

Jüngere. A sequel to the famous book by Daniel Defoe The life and strange surprising adventures of Robinson Crusoe (1719). - Rare.



17 DELLA BELLA, Stefano. A black man feeding a horse.(No pl., ca.1662).

Etching depicting a black man feeding a horse a handful of hay, with a man on horseback behind on the right side. Ca. 8 x 11,5 cm. € 475,00

Only state. - Stefano della Bella (1610 - 1664) was an Italian draughtsman and printmaker known for etchings of a great variety of subjects, including military and court scenes, landscapes,

and lively genre scenes. - (Trimmed within plate mark, corners mounted on laid paper. - Very fine etching. Vesme 283.



18 STEDMAN, John Gabriel. A female negro slave, with a weight chained to her ankle. - The skinning of the aboma snake, shot by Capt. Stedman.(ca. 1800). Engraving with 2 coloured images on 1 leaf. Ca. 14,5 x 8,5 cm. € 95,00

Images were first issued in Stedman, Narrative of a five years' expedition, London 1796.

A black woman slave in Suriname holding a weight on her head which is attached by a chain to her ankle.

Engraving by F. Bartolozzi. Kolfin, Van de slavenzweep, 35.



19 STEDMAN, John Gabriel. (March through a Swamp or Marsh in Terra Firma),(Ca.1800).
Coloured engraving by William Blake. Ca. 9 x 15 cm. € 95,00

Image was first issued in Stedman, Narrative of a five years' expedition, London 1796.

Colonel Fourgeoud, preceded by a slave as a guide to give notice by his swimming when the water deepens, followed by Stedman, some other officers and marine, wading through the marsh in Suriname in search of Maroons.



20 WEDGWOOD, Josiah. Am I not a man and a brother. Printed for J. Johnson, St. Paul's Church-Yard, 1795.

Engraving by Thomas Holloway after Josiah Wedgwood and Henry Webber showing a black man in chains on one knee. His hands are grasped together in a plea, the text above reads Am I not a man and a brother. Image 2,8 x 2,8 cm, sheet 14,1 x 20,9 cm.

€ 275,00

The Wedgwood anti-slavery medallion was an abolitionist symbol produced and distributed by British potter and entrepreneur Josiah Wedgwood in 1787 as a seal for the Society for the Abolition of the Slave Trade. The figure was likely designed and modelled by Henry Webber and William Hackwood with Wedgwood's involvement. The medallion was produced as a jasperware cameo by Wedgwood's factory, the Etruria Works, and widely distributed in Britain and the United States. These cameos were worn as pendants, inlaid in snuff boxes, and used to adorn bracelets and hair pins, rapidly becoming fashionable symbols of the British abolition movement. The medallion helped to further the abolitionist cause and is today accepted as 'the most recognizable piece of antislavery paraphernalia the movement ever produced'. - A fine small scale print.



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