The Making of African American Identity: Vol. I, 1500-1865

IMAGE CREDITS

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—Physical and Political Map of the Southern Division of the United States, map, Boston: William C. Woodbridge, 1843; adapted to Woodbridges Geography, 1845; map database B-315, filename: se1845q.sid. Digital image courtesy of Alabama Maps, University of Alabama.


—Mary Morton Allport, Comet of March 1843, Seen from Aldridge Lodge, V. D. Land [Tasmania], lithograph, ca. 1843. AUTAS001136168184.

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—Letter from S. Wickham in Oswego, NY, to D. B. Stevenson in Canada, 12 October 1850.
—Voice of the Fugitive, front page image, masthead, 12 March 1854. F 2076-16-935.
—Unidentified black family, tintype, n.d., possibly 1850s; Alvin D. McCurdy fonds, F 2076-16-4-8.

ASBURY THEOLOGICAL SEMINARY. Wilmore, Kentucky. Permission requests submitted.

—“Slaves being sold at public auction,” illustration in Thomas Lewis Johnson, Twenty-Eight Years a Slave, or The Story of My Life in Three Continents, 1909, p. 11.

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—Portrait of Isaac Riley, first settler of Buston, photograph, n.d.


—Title page of William Wells Brown, The Escape: or, A Leap for Freedom, drama, 1858.

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—Campaign ball for 1888 Benjamin Harrison 1888 presidential campaign (flew from Indianapolis, Indiana, to Cumberland, Maryland, photograph, 1888. Herman & Stacia Miller Photo Collection, #0656.

—Cover of the Arabic Bible of Omar ibn Said, ca. 1819.
—Page of handwritten prayers, written in Arabic by Omar ibn Said.

ENOCR PRATT FREE LIBRARY. Baltimore, Maryland. [WEBSITE] Permission request submitted.
—View of Baltimore from Federal Hill, hand-colored print, creator unknown, ca. 1850. 2000-03-01.

HIGH MUSEUM OF ART. Atlanta, Georgia. [WEBSITE] Reproduced by permission.
—Storage jar, stoneware with alkaline glaze, inscribed “I made this jar for our Sott,” 1858, made by David Drake (Edgefield district, South Carolina, 1800-ca. 1870), photograph of. Purchase with funds from the Decorative Arts Endowment, 1988.85.


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—Elijah McCoy, portrait photograph, late 1800s. Digital image courtesy of Library and Archives Canada.

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JULIA CART PHOTOGRAPHY.  Charleston, South Carolina.  [WEBSITE] Reproduced by permission.
—Praise house reflecting Gullah traditions with origins in African culture, on the Mary Jenkins plantation, St. Helena Island, South Carolina, photograph by Julia Cart, 1995.

KENTUCKY GATEWAY MUSEUM CENTER.  Maysville, Kentucky.  [WEBSITE] Reproduced by permission.
—Lucy Cottrell, enslaved woman holding a white child, Kentucky, daguerreotype, ca. 1845. Digital image courtesy of the Library of Congress.

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—A plan of the operations of the King’s army, map of Manhattan region by Claude Sauthier, ca. 1776. G3804.W7S3 1776 .S2 Faden 58
—J. H. Colton’s topographical map of seat of war in Virginia, Maryland, etc., map by J. H. Colton, 186-?
G3880 186- J4 CW 479.3.
—Bird’s eye view of junction of the Ohio & Mississippi Rivers, map by John Bachmann, 1861.
G4041.A35 1861 .B3 CW 1.5.
—Goldthwait’s map of the United States, British Provinces, Mexico, Central America, W. India Is. &c.,
—Map showing route of marches of the army of Genl. W. T. Sherman from Atlanta, Ga., to Goldsboro,
N.C., by the U.S. Army Corps of Engineers, 1865.
G3871.S5 1865 .U5 CW 90.2.


—1864 diary of Christian Fleetwood, 4th U.S. Colored Troops, digital images of cover and eleven pages, online in African American Odyssey (American Memory), digital ID mssmiscody0414.
—Photographs of formerly enslaved persons, accompanying the WPA Slave Narratives, Federal Writers’ Project, Works Progress Administration, 1936-1938; in alphabetical order:

—William Adams — Sarah & Sam Douglas — Margaret Nillin
—Mary Armstrong — Anderson Edwards — Parker Pool
—Frances Black — Millie Evans — Jenny Proctor
—Henry Bobbitt — Lorenza Ezell — Mary Reynolds
—W. L. Bost — John W. Fields — Walter Rimm
—James Boyd — Delia Garlic — Katie Rowe
—Wes Brady — Andrew Goodman — George Selman
—Gus Brown — Austin Grant — Abram Sells
—James Cape — Sarah Graves — George Simmons
—Cato Carter — Pauline Grice — John Smith
—Anne Clark — Sarah Gudger — Jordon Smith
—Laura Clark — Felix Haywood — Josephine Smith
—William Colbert — Sarah Harris — Millie Ann Smith
—Preely Coleman — Charley Hurt — Sam T. Stewart
—Sara Colquitt — Wash Ingram — William Henry Towns
—Mary Crane — Carter J. Jackson — Reeves Tucker
—Hannah Crasson — Martha Jackson — Charley Williams
—Charlie Crump — Martin Jackson — Lou Williams
—Green Cumby — James Martin — Millie Williams
—Adeline Cunningham — Tom McAplin — Willie Williams
—Lucinda Davis — William Moore — Lulu Wilson
—Anthony Dawson — Patsy Moses — Litt Young


—“Captain Paul Cuffee,” print/engraving by Mason & Maas, 1812. LC-DIG-pmsca-07615.
—Baltimore from Federal Hill, painted and engraved by W. J. Bennett, 1831. LC-DIG-pga-00193.
—Tobacco label: "Goodwin & Brother's Spanish mixed smoking tobacco. 153, South Street, N.Y.," woodcut, 1848, label showing farmer contentedly smoking pipe on porch with family. LC-USZ62-33689.


—View of San Francisco: Taken from the Western Hill at the foot of Telegraph Hill, looking toward Ringold Point and Mission Valley, lithograph by Bainbridge & Casilear (artists), 1851. LC-USZC2-1716.

—Daguerreotypes by Augustus Washington, between 1854 and 1860, American Colonization Society Records:
  - Unidentified man with beard (probably Liberia). LC-USZC4-2319.
  - Unidentified seated woman, probably a member of the Urias McGill family, 1855. LC-USZC4-3937.
  - Philip Coker (chaplain of the Senate of Liberia), Liberia. LC-USZC4-6768 DLC.
  - John Hanson (senator from Bassa County), Liberia. LC-USZC4-6824.
  - James M. Priest (later Vice President of Liberia), Liberia. LC-USZC4-6769.

—African American woman holding a white child, photograph: ruby ambrotype, hand-colored, ca. 1855. LC-USZC4-5251.

—"Fishtown," settlement of Bassua, Liberia, watercolor by R. K. Griffin, ca. 1856. LC-USZC4-2570.

—Mary Todd Lincoln as First Lady in gown likely designed and sewn by Elizabeth Keckley, photograph by Mathew Brady, 1861. LC-DIG-ppmsca-19221.

—"Two brothers in arms," photograph (tintype) between 1860 and 1870. LOC note: "Two unidentified African American soldiers, full-length portrait, wearing uniforms, seated with arms around each other's shoulders, facing front]. Gladstone Collection. LC-DIG-ppmsca-13484.

—Slave quarters and enslaved persons on "Mill's plantation," Port Royal Island, South Carolina, March 1862, photograph by Timothy H. O'Sullivan, LC-DIG-cwpb-00762.

—Slave quarters and enslaved persons, Port Royal Island, South Carolina, April 1862, photograph by Timothy H. O’Sullivan, LC-USZ62-6781.


—Five generations of an enslaved African American family, plantation of James Joyner Smith, Beaufort, South Carolina, 1862; photograph by Timothy H. O'Sullivan. LC-B8171-152-A.


—African Americans working on military railroad operations (Union), northern Virginia, two photographs, Andrew J. Russell, 1862 or 1863. LC-DIG-ppmsca-10400 and LC-DIG-ppmsca-10396.


—White House (northwest façade), photograph on carte de visite mount by Bell & Bros., between 1862 and 1868. LC-DIG-ppmsca-09381.

—Arrival of the first Negro family within the lines, on 1st Jan. 1863, photograph by David B. Woodbury, 1 January 1863. LC-DIG-ppmsca-33095.

—Interior view of Fort Sumter showing ruins, Charleston, South Carolina, taken by Confederate photographer George S. Cook, 8 Sept. 1863. LC-USZ62-116996.

—Company E, 4th U.S. Colored Infantry, at Fort Lincoln, photograph by William Morris Smith, between 1863 and 1865. LC-DIG-cwpb-04294.

—Confederate chevaux de frise (plural of cheval de frise: French: Frisian horse, i.e., anti-cavalry obstacle), erected near Petersburg, Virginia, ca. June 1864-April 1865. LC-DIG-cwpb-02597.

—Emancipation Proclamation of January 1, 1863; lithograph by W. Roberts, 1864. LC-DIG-pga-04067.


—"Picket station of Colored troops [Union] near Dutch Gap canal," Virginia [two black soldiers posed aiming rifles], photograph, November 1864. LC-DIG-cwpb-01930.


—“Group of Negroes (‘Freedmen’) by canal,” Richmond, Virginia, photograph, April 1865. LC-DIG-cwpb-00468.


—Fort Moultrie, Sullivan's Island, South Carolina – single images from two stereographs (Charleston in distance in one; Fort Beauregard in distance in second), 1865, photographs by George N. Barnard, Visual materials from the papers of O.M. Poe, Call No. LOT 13461, no. 44 and no. 46 [P&P].

—Interior of Fort Sumter, photograph (photographer unidentified), 1865. LC-DIG-cwpb-02316.

—Inside view, Fort Sumter, photograph by George N. Barnard showing a beacon on the parapet and gabions used as reinforcements in the interior of Fort Sumter, 1865. LC-DIG-s1s01333.

—Fort Sumter, Charleston Harbor, photograph by George Stacy, ca. 1865, showing three men standing on a sandbar next to a boat with three men sitting inside anchored opposite of Fort Sumter. LC-DIG-s1s01826.

—“Slave pen, Alexandria, Va.,” in collection of photographs of Washington, DC, and vicinity, most taken in April, May, and August 1865, by Mathew Brady and his field staff, A. J. Russell, George Barnard, and Timothy H., O'Sullivan. LC-DIG-cwpb-01468.

—African American woman standing outside the empty slave pen at Alexandria, Virginia, in collection of photographs of Washington, DC, and vicinity, most taken in April, May, and August 1865, by Matthew Brady and his field staff, A. J. Russell, George Barnard, and Timothy H., O'Sullivan. LC-DIG-cwpb-01474.

—African American soldier guarding 12-pounder Napoleon cannons, City Point, Virginia, photograph, 1865. LC-DIG-cwpb-01982.

—Telegraph Hill, San Francisco, from the Vallejo Street wharf, photograph published by Lawrence & Houseworth, 1866. LC-USZ62-27073.


—African American boatmen on a river bateau anchored next to landing, West Virginia, photograph captioned "George Napper's boat & crew at dinner at Gwins landing,” 1872. LC-DIG-pmsca-05403.


—Portrait photograph of Christian Fleetwood in uniform, standing, ca. 1895 [no date recorded on caption card]. LC-USZ62-48685.


—Man on horseback in cotton field, Dahomey Mississippi, photograph, between 1900 and 1910. Detroit Publishing Co. LC-DIG-det-4a23569.

—Home of Jefferson Davis and his family in Washington, DC, in 1860 (1723 G St.), photograph, 1901. LC-USZ62-108369.


—McLeod Plantation, 325 Country Club Dr., Charleston vicinity, Charleston County, SC: (1) interior of a slave cabin with dividing wall; (2) main house and slave questers, aerial photo; 1990. Historic American Buildings Survey, HABS SC,10-CHAR.V,10A-3 (interior) & -4 (aerial view).


—"Corn shucking on Uncle Henry Garrett's place, Negro tenant of Mr. Fred Wilkins. White women don't go to Negro shucking to help with the cooking but white men are fed by Negro women just the same as at other shucking week previous at Mr. Fred Wilkins' home. Tally Ho, Near Stem, Granville County, North Carolina," November 1939 (?) FSA/OWI Collection, LC-USF33-030692-M5.

—"Corn shucking on farm near the Fred Wilkins place, Granville County, North Carolina," November 1939? FSA/OWI Collection, LC-USF33-030725-M1.


—Upper Town as seen from the fields —Slave quarter
—Map of plantation —Laundry
—Main house (two photos) —Ice House
—Granary; stone with date —Log Barn
—Kitchen; exterior, interior —Frame Barn
—Tobacco barn —Outbuildings as seen from the main house
—Slave auction block & auctioneer's stand —Stable


**LIBRARY OF CONGRESS. Rare Book and Special Collections Division.**

—"Am I Not a Man and a Brother?"; woodcut depicting a kneeling male slave as captioned in the 1837 broadside publication of John Greenleaf Whittier's antislavery poem, "Our Countrymen in Chains,"
1837; image originally adopted as the seal of the Society for the Abolition of Slavery in England in the 1780s. Broadsider Collection, portfolio 118, no. 32a c: Rare Bk Coll.

—“Caution! Colored People of Boston,” broadside, 24 April 1851. Printed Ephemera Collection, Portfolio 60, Folder 22.


—Declaration of Wrongs and Rights, page one in Proceedings of the National convention of colored men, held in the city of Syracuse, N.Y., October 4, 5, 6, and 7, 1864, 1864; digital image in From Slavery to Freedom: The African-American Pamphlet Collection, 1824-1909.


—J. Edwards, engraving depicting enslavement, capture, and trial of Anthony Burns, 1855.

—H. O. Tiedemann, View of Victoria, Vancouver Island [British Columbia, Canada], 1860.

—Cotton loaded on the steamer Planter and piled on a pier in Charleston harbor, ca. 1860s.

—Guarded track at Corinth, Mississippi, photograph, 1862, probably during the First Battle of Corinth (May-June 1862), located about 100 miles east of the Edward McGee plantation.

LOUISIANA STATE MUSEUM. New Orleans, Louisiana. WEBSITE Reproduced by permission.

—African American woman holding a young white boy (Oscar Menard), Louisiana, ca. 1853. LSM 09818.5.

LOUISIANA STATE UNIVERSITY LIBRARIES. Special Collections. Baton Rouge, Louisiana. WEBSITE

—African American boy, photograph labelled “600 miles through swamp and cane brake to fight for freedom,” ca. 1863. John Langdon Ward Lantern Slide Collection, Mss. 4875, Louisiana and Lower Mississippi Valley Collections. Reproduced by permission.

—Photograph of a black man, seated with back to observer, showing scars on his back from having been whipped, captioned "The beneficent institution—a records that is conclusive in its own handwriting," ca. 1880. John Langdon Ward Lantern Slide Collection, Mss. 4875, Louisiana and Lower Mississippi Valley Collections. Item no. 48750098a. Reproduced by permission.


MADISON COUNTY HISTORICAL SOCIETY. Oneida, New York. WEBSITE Reproduced by permission.

—Photographs of the 1850 Fugitive Slave Law Convention, Cazenovia, New York, August 21-22, 1850. -G. Gerrit Smith (man with raised arm); Mary and Emily Edmonson (to Smith's left and right).
Theodosia Gilbert (at table), Frederick Douglass, Theodore Weld (in front of Douglass; creator of the daguerreotype).

**MARYLAND HISTORICAL SOCIETY.** Baltimore, Maryland. [WEBSITE](#) Reproduced by permission.

—Joshua Johnson, portrait of James McCormick family, oil on canvas, ca. 1805, 1920.6.1.
—Caulker’s mallet and pitch funnel, photographs of artifacts in collection.
—Baltimore harbor, daguerreotype by Henry H. Clarke, 1849. Z24.9.2VF.

**MASSACHUSETTS HISTORICAL SOCIETY.** Boston, Massachusetts. [WEBSITE](#)

Permission requests submitted.

—“naturel right to be free”: detail of petition for freedom from a group of enslaved blacks to Massachusetts Governor Thomas Hutchinson, His Majesty's Council, and the House of Representatives, June 1773.
—Patrick Reason, engraving depicting a kneeling slave, captioned “A Colored Young Man of the City of New York, 1835.”
—Page from the account book of Francis Jackson, Vigilance Committee of Boston, October 1850. Digital image from PrimaryResearch.org.

**HOLT MESSERLY.** Virginia. [WEBSITE](#) Reproduced by permission of Holt Messerly, photographer, and Ralph Smith, boat owner.


**METROPOLITAN MUSEUM OF ART.** New York, New York. [WEBSITE](#) Reproduced by permission.

—Head of an Oba, brass and iron sculpture, Edo peoples, Court of Benin, Nigeria, 1550-1680. Gift of Mr. and Mrs. Klaus G. Perls, 1991. #1991.17.2.

**MURRAY HUDSON ANTIQUARIAN BOOKS, MAPS, PRINTS & GLOBES.** Halls, Tennessee. [WEBSITE](#) Reproduced by permission.


**NATCHEZ NATIONAL HISTORIC PARK.** National Park Service. Natchez, Mississippi. [WEBSITE](#) Permission request submitted.
—Washstand, bookcase, and canopy bed ascribed to William Johnson, black Natchez businessman, as owner, photographs.

**NATIONAL AFRO-AMERICAN MUSEUM AND CULTURAL CENTER** (Ohio Historical Society). Wilberforce, Ohio. [WEBSITE](#) Reproduced by permission.

—Manumission certificate of Sam Barnett (“in the matter of the emancipation of”), 3 March 1859.

**NATIONAL ARCHIVES.** See U.S. NATIONAL ARCHIVES & RECORDS ADMINISTRATION.

**NATIONAL MUSEUM OF AFRICAN ART.** Smithsonian Institution. Washington, DC. [WEBSITE](#) Permission request submitted.

—Coiled manila (bracelet), late 19th-early 20th c., representative of bracelets produced by the Igbo (Ibo) peoples, especially from the late 15th century.

**NATIONAL MUSEUM OF AMERICAN HISTORY.** Smithsonian Institution. Washington, DC. [WEBSITE](#) Reproduced by permission.

—Purple velvet gown with satin trim made for Mary Todd Lincoln by Elizabeth Keckley, early 1860s, photograph.

**NATIONAL PORTRAIT GALLERY.** Smithsonian Institution. Washington, DC. [WEBSITE](#) Courtesy of the National Portrait Gallery.

—Mary Todd Lincoln, wearing the mourning gown below probably made for her by Elizabeth Keckley after the death of her son Willie in 1863 of typhoid fever, photograph by the Mathew Brady Studioses, ca. 1863. Copyright holder unidentified. S/NPG.93.139.

**NEW HANOVER COUNTY PUBLIC LIBRARY.** Wilmington, North Carolina. [WEBSITE](#) Permission request submitted.

—Old slave market house, Colonial on Market St., between Front and Water St., n.d. (demolished in 1881). Dr. Robert M. Fales Collection.

**NEW YORK PUBLIC LIBRARY.** New York, New York. [WEBSITE](#) Courtesy of the New York Public Library. See also Schomburg Center for Research in Black Culture, New York Public Library.


—Manumission certificate for a slave named George, signed by Radcliffe and Riker, New York City, 24 April 1817. Digital ID 1244118.


—Wendell Phillips, William Lloyd Garrison and George Thompson, an English antislavery advocate, copy taken from a daguerreotype created ca. 1851. Digital ID 97459.


NORTH CAROLINA STATE ARCHIVES. Raleigh, North Carolina. WEBSITE Image in the public domain; reproduced courtesy of the Archives.

—Letter of Cecar Pugh, South Carolina, to unnamed slaveholder in North Carolina, 29 November 1841. Digital image from photocopy of original, Heckstall Papers (P.C. 582).

NOVA SCOTIA MUSEUM. Halifax, Nova Scotia, Canada. WEBSITE Permission request submitted.


OHIO HISTORICAL SOCIETY. Columbus, Ohio. WEBSITE Reproduced by permission.


—Group portrait of former slaves residing in Windsor, Ontario, Canada, photograph, ca. 1892; Wilbert H. Siebert Collection, MSS 116 AV: AL03237.

—Ripley, Ohio, from the Kentucky side of the Ohio River, engraving that may include the house of John Rankin on the hill, illustration by Henry Howe in 1846 edition of Historical Collections of Ohio, 1846. AL02872.tif. SC651.

—Unidentified former slave at start of trail leading from the Ohio River to the Rankin House, Ripley, Ohio, photograph likely taken at 1892 dedication of the Rankin Memorial. SC92.

—Raising the lantern to signal fugitive slaves crossing the Ohio River; photograph likely of a re-enactment at the 1892 dedication of the Rankin Memorial, Ripley, Ohio. SC92.

—Woman and others at dedication of Rankin Memorial, with American flag draped over monument to be unveiled, photograph, Ripley, Ohio, 1892.

PEABODY MUSEUM OF ARCHAEOLOGY AND ETHNOLOGY. Harvard University. Cambridge, Massachusetts. WEBSITE Reproduced by permission.

—Portrait daguerreotypes of two enslaved African-born men, named Renty and Fassena by their slaveholder, Columbia, South Carolina, March 1850; daguerreotypes by Joseph T. Zealy

- Renty: 35-5-10/53037 (digital file #60742031).
- Fassena: 35-5-10/53048 (digital file #60742042).

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—Jacob Stroyer, photograph, frontispiece of My Life in the South, 1898 edition.

MARY KAY RICKS. Permission requests submitted.

—Mary and Emily Edmonson, New York City, daguerreotype, ca. 1852.


—Portrait of Christopher Rush, lithograph by Peter S. Duval, n.d. Digital ID 1257842.


—Membership certificate of John Matthus in the African Friendly Society, St. Thomas’s Church, Philadelphia, 5 October 1808. Digital ID 1248979.


—Slave pass, Washington, DC, 1 June 1843 ["To the Police of Washington . . ."], 1843. Digital ID 1244129.


—“The Detroit River, at Detroit, Michigan, in 1850, the favorite place for fugitives to cross into Canada,” illustration based on earlier engraving, n.d. (1850 or after). Digital ID 1103291.


—“$200 reward!” runaway notice signed W. D. Bowie, broadside, 14 February 1853. Digital ID 1232774.


—“Negroes for sale,” runaway notice by Jacob August, broadside, North Carolina, 28 October 1859. Digital ID 1232775.

—Portrait of Edmonia Lewis, photograph by H. Rocher, 1870s. Digital ID 68SCCDV.


  -“The Rock of Abeokuta.” Digital ID 1234437.

—“Un griot du roi du Boundou” (a bard/musician of the king of Bondu), illustration in Henri Frey, *Côte Occidentale d’Afrique (West Coast of Africa)*, drawing, 1890. Digital ID 1267335.


—Caves in Salem township, Washington County, Ohio (cave on the left was a rendezvous for fugitives), photograph in Wilbur Henry Siebert, *The Underground Railroad from Slavery to Freedom*, 1898. Digital ID 1159682.

—“House of the Rev. John Rankin, Ripley, Ohio, photograph, ca. 1898. Caption includes “Situated on the top of a high hill, this initial station was readily found by runaways from the Kentucky shore opposite.” In Wilbur H. Siebert, *The Underground Railroad from Slavery to Freedom*, 1898. Digital ID 1223620.


—Portrait of Frederick Douglass, halftone photomechanical print, 1902. Digital ID 1168403.


  -“A Mohammedan chief and his standard-bearer.” Digital ID 1229137.
  -“A Hausa from Yola.” Digital ID 1229131.


  -“A Fula of the Gambia Hinterland.” Digital ID 1149551.
  -“A Fula Type (West Africa).” Digital ID 1149549.


—Portrait of Peter Williams, engraving captioned “Peter Williams; [The first Negro to be ordained as a priest in the Episcopal Church, served as its rector until 1849],” published in Carter G. Woodson, *The Negro of the Negro Church*, 1921. Digital ID 1232094.


**SKY & TELESCOPE.** Sky Publishing. Cambridge, Massachusetts. [WEBSITE](http://www.skypub.com) Reproduced by permission.

—Time-lapse photograph of the northern night sky, 2001, in which the stars appear to rotate around the North Star (Polaris), photograph by Edwin L. Aguirre and Imelda B. Joson, published in *Sky & Telescope* (date unrecorded).

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—Singleton’s Graveyard, Sumter County (off S.C. Hwy. 261, Wedgefield vicinity), South Carolina, National Raegistry property,

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—Section of Bayou Desiard near Monroe, Louisiana, late 1930s, wp001184.


**SWANN GALLERIES.** New York, New York. [WEBSITE](http://www.swann.com) Reproduced by permission.

—Signature of Phillis Wheatley, in letter to Obour Tanner, 14 February 1776. Reproduced by permission of Swann Galleries, New York City.

**THICKETY CREEK SUTLER.** South Carolina. Permission request submitted.

—Reproduction of a pipe with a clay bowl and a reed stem, photograph of, n.d.


—Hubbard Pryor before and after enlistment in 44th U.S. Colored Troops, 7 April 1864 and after 7 April 1864 (photographs registered 10 October 1864). War Department, Adjutant General’s Office, Colored Troops Division (05/22/1863-1888); ARC Identifier 849127 & 849136.


—Outline basemap of Africa without country labels.
UNIVERSITY OF CALIFORNIA, BERKELEY. Bancroft Library. Berkeley, California. WEBSITE Reproduced by permission.
—San Francisco, looking east toward the harbor from Kearny and Clay streets, daguerreotype, ca. 1851. BANC PIC 1905.162.42:106-CASE.

—Digital image of The Colored American, first issue, March 4, 1837.

UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL LIBRARY. Chapel Hill, North Carolina. Online collection: Documenting the American South. WEBSITE Reproduced by permission.
—Illustration from “Narrative of James Curry, A Fugitive Slave,” The Liberator, 10 January 1840.
—Illustration from Moses Roper, Narrative of the Adventures and Escape of Moses Roper, 1848.
—Title page of William Wells Brown, Three Years in Europe, 1852.
—Title page of William Wells Brown, Clotel, novel, 1853.
—Portrait frontispiece of Solomon Northup, and illustrations from, Northup, Twelve Years a Slave, 1853.
—Five-dollar note, Farmers and Merchants’ Bank, Memphis, Tennessee, ca. 1854.
—Portrait of Frederick Douglass, frontispiece engraving in Douglass, My Bondage and My Freedom, 1855.
—Portrait frontispiece of Austin Steward, and illustration (“I walked hastily forward”) in Steward, Twenty-Two Years a Slave, and Forty Years a Freeman, 1857.
—Portrait of Josiah Henson, frontispiece in Henson, Truth Stranger Than Fiction. Father Henson’s Story of His Own Life, 1858.
—Illustration from Isaac Williams, Aunt Sally: Or, The Cross the Way of Freedom, 1858.
—Portrait of Noah Davis, frontispiece of A Narrative of the Life of Rev. Noah Davis, a Colored Man. Written by Himself, at the Age of Fifty-Four, 1859.
—Portrait of Lunsford Lane, frontispiece of William G. Hawkins, Lunsford Lane; or, Another Helper from North Carolina, 1863.
—Title page of William J. Anderson, Life and Narrative of William J. Anderson, Twenty-Four Years a Slave, 1857.
—Page images (details) of sheet music of six religious songs from Slave Songs of the United States, eds. W. F. Allen, C. P. Ware, and L. M. Garrison, 1867, song numbers 28, 60, 62, 70, 112, 124.
—Portrait of Elizabeth Keckley, frontispiece of Keckley, Behind the Scenes, 1868.


—Portrait of Harriet Jacobs, photograph, ca. 1890s, courtesy of Jean Fagan Yellin.

—Portrait of Louis Hughes, photograph, frontispiece of Hughes, *Thirty Years a Slave*, 1897.


**UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL LIBRARY.** Southern Historical Collection. Chapel Hill, North Carolina. [WEBSITE] Permission request submitted.


—Pages from the manuscript autobiographs of Omar ibn Said, De Rosset Papers.

**UNIVERSITY OF VIRGINIA.** Charlottesville, Virginia. Digital Collection: The Geography of Slavery in Virginia. Copyright Tom Costa and The Rector and Visitors of the University of Virginia. [WEBSITE] Permission request submitted.

—Digital images of runaway slave notices in the *Virginia Gazette*: Bob, 16 April 1767; Humphrey, 29 June 1769; David, captured notice, 10 November 1772; Harry, 3 Nov. 1775.

**UNIVERSITY OF VIRGINIA.** Albert & Shirley Small Special Collections Library. Charlottesville, Virginia. [WEBSITE] Reproduced by permission.

—Digital images of letter of Samson Ceasar to David Haselden, 7 February 1834, pp. 1, 4.

—Digital image of letter of Peyton Skipwith to John Hartwell Cocke, 10 February 1834.

—Digital image of letter of George Skipwith to John Hartwell, 26 December 1847.


—Photograph of an enslaved African African woman owned by the Minor family of Virginia, ca. 1850s. Minor Family Papers, #1655.

—Daguerreotype portrait of John Hartwell Cocke, 1850s.


—"Plantation—Cotton Picking," illustration in William O. Blake, The History of Slavery and the Slave Trade, 1862; also found in earlier editions. Copy in Special Collections Department, University of Virginia Library. Collection reference: BLAKE4.


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