

Thomas Clarkson, *The cries of Africa to the inhabitants of Europe; or, a survey of that bloody commerce called the slave trade* (London: Harvey & Darton, W. Phillips, 1821).

*The Spanish schooner, Josefa Maracayera of 90 tons, 21 seamen, belonging to the Havannah, captured by the Driver, Capt. Wolrige, in the Bight of Benin, on the coast of Africa, on the 19th of 8th mo. 1822 with 216 male slaves on board* (London: Harvey & Darton, 1822).

*Case of the Vigilante, a ship employed in the Slave Trade; with some reflections on that traffic* (London: Harvey, Darton & Co, 1823).

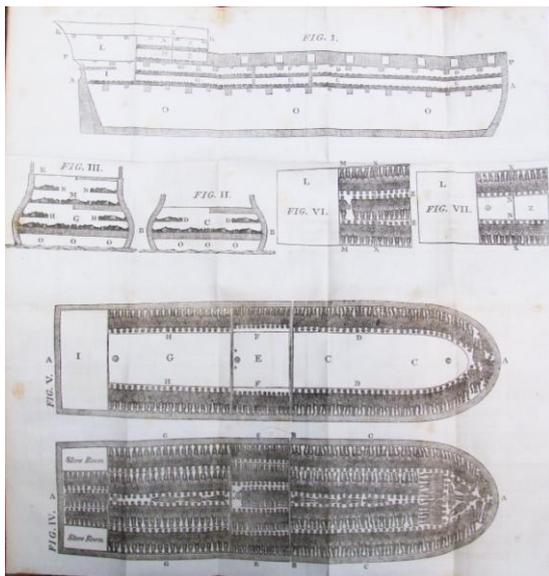
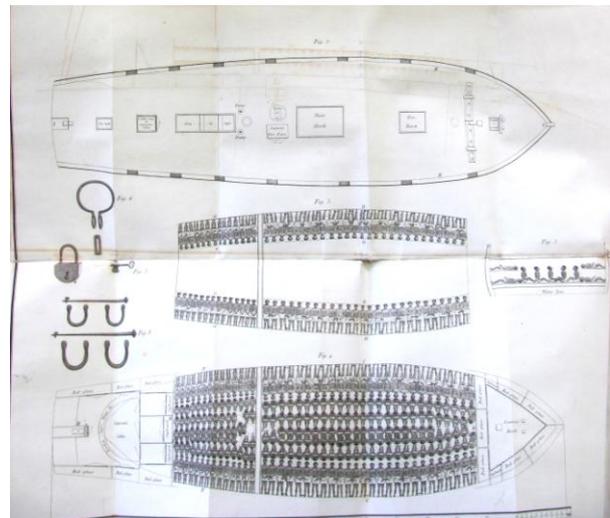


Diagram of the Brooks, in Clarkson's *The cries of Africa to the inhabitants of Europe* (1821).

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Detail from a diagram of the French slave ship *Vigilante* in *Case of the Vigilante, a ship employed in the Slave Trade* (1823).

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Diagram of the Spanish slave ship *Josefa Maracayera* (1822).

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The similarities between these three diagrams of slave ships, all printed in the 1820s by the Quaker publishers Harvey and Darton, are striking. The famous diagram of the Brooks had already played a crucial role in the movement for the abolition of the slave trade in Britain, and was re-utilised by Clarkson in 1821, in his pamphlet *The cries of Africa to the inhabitants of Europe*. The other two diagrams show cross sections of French and Spanish slave ships, the *Vigilante* and the *Josefa Maracayera*.

The visual impact of the original diagram of the Liverpool slave ship the Brooks (or Brookes), which was first printed in 1789, had a dramatic effect on the campaigns to end the slave trade in Europe. The image was distributed to British politicians before votes, reproduced in the printed works of European abolitionists, and was also sold separately for display in private and public spaces.<sup>1</sup> During his stay in Paris in 1789-90, Thomas Clarkson successfully circulated over a thousand copies of this image along with an explanation of the horrors of the slave trade in French. One leading politician of the Revolution, Honoré de Mirabeau, was so affected by the image that he had a three-dimensional model of the Brooks built.

The campaign to end the slave trade, which was revived by British abolitionists from 1814, attempted to awaken public feeling in Europe against the slave trade using the same methods. The Brooks diagram was reprinted by Clarkson in his pamphlet *The cries of Africa to the inhabitants of Europe; or, a survey of that bloody commerce called the slave trade* (1821), which was published in English, Dutch, French, Spanish and Portuguese. Two Brooks-like images of Spanish and French slave trading vessels appeared at the same time: the Josefa Maracayera (1822) and the Vigilante (1823). Both ships had been captured by British naval patrols in 1822, the Vigilante with 345 slaves on board, and the Josefa Maracayera with 216 slaves. Plans of these recently-captured French and Spanish ships were proof that the slave trade was still continuing from the West coast of Africa.

There are strong visual resemblances between the diagrams of the Vigilante and the Josefa Maracayera and the original image: “the slaves have been seamlessly carried over from the Brooks, decorously filling the outline of the new ship like some outrageous form of cut-out paper decoration”.<sup>2</sup> The *Slave-ship Vigilante* also includes an innovation, however: not only is this a detailed scientific diagram of a ship full of slaves, with cross-sections and plans from different angles, it is reproduced alongside diagrams of chains and torture devices: an iron collar (fig.6), a padlock and key (fig.7) and iron fetters (fig.8). With explanations and captions in English, these diagrams were designed to arouse an emotional reaction from readers in Britain, reminding them of why their navy was engaged in capturing foreign vessels suspected of illegally trading in enslaved Africans. They were also intended to raise awareness of the slave trade, and provide proof of its cruelty to the rest of Europe: “a demonstration, brought home to the eyes and ears of the people of Europe” (11). In order to achieve this second aim, the Vigilante pamphlet was immediately translated into French and published by the Paris abolitionist firm Crapelet in 1823.

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<sup>1</sup> See reproductions of the Brooks in Carl Bernhard Wadström, *An Essay on Colonization, particularly applied to the Western Coast of Africa* (Paris: 1794-95) and Thomas Clarkson, *The History of the Rise, Progress, and Accomplishment of the Abolition of the African Slave-Trade by the British Parliament*, vol. II (London: 1808). For an account of the production and distribution of the image, see Marcus Rediker, *The Slave Ship: A Human History* (2007)

<sup>2</sup> Marcus Wood, ‘Popular graphic images of slavery and emancipation in nineteenth-century England’, in *Representing Slavery: Art, Artefacts and Archives in the Collections of the National Maritime Museum*, ed. Douglas Hamilton & Robert J. Blyth (Aldershot: Lund Humphries, 2007), 136-53, p.148.