Fine Typesetting with TeX Using Native Autologic Fonts

ARVIN C. CONRAD

Menil Foundation
1519 Branard Street
Houston, TX 77006
acc@rice.edu

ABSTRACT

The Image of the Black in Western Art: Volume 4, Parts 1 and 2, by Hugh Honour, plus its companion French translation *L'Image du noir dans l'art occidental*, t. IV (in two parts) were set with TeX, and represent 1,200 final pages of high-quality typesetting and fine book design. These books are the latest in a series published by the Menil Foundation as part of an ongoing 30-year research and publishing project. Previously published volumes in the series dictated conformity to an existing design and the classic Monotype Baskerville fontography.

1. Introduction

> For almost thirty years Menil Foundation has been conducting and publishing research on the representations of black Africans and Afro-Americans in Western art. The enclosed brochure gives a brief description of our publications and the scope of our efforts.

So reads one of the Menil Foundation Black Image Project introductory letters, referring to a monumental publication series: *The Image of the Black in Western Art*.

Economical and timely publishing of this research was the driving force behind the decision to adopt TeX to typeset the most recent volume in this series.

Volume 4 was set at TeXSource in Houston, Texas in running galleys to the specifications of a designer in Switzerland using TeX and output in Autologic Baskerville II on an Autologic APS Micro5. Accuracy and economy were key factors in the decision to have typesetting for this project controlled by the editorial offices in Houston, where the two editors using `emacs` directly coded the manuscript in TeX running on two Sun-3 workstations.

Economy was realized by producing a minimum number of silver film galleys during the course of the project. Production of inexpensive but conformant laser galleys became essential. Crucial to this economy and visual conformity was the ability to emulate the native phototypesetter font family with the laser fonts. During the design phases, laser proof-galleys acceptable to the designer were produced using special emulation features in a `dvi-to-PostScript` convertor designed by Stephan von Bechtolsheim. Together with its companion utilities, this `dvi2ps` convertor/driver allows emulation of any native typesetter font with any PostScript outline or pixel font.

This paper discusses this process, some of the problems encountered and their solutions, and some lessons learned: the results are available for all to see.

2. TeX's Role

TeX, "a new typesetting system intended for the creation of beautiful books" (Knuth 1984:v) could provide the necessary sophistication for high-quality work that is expected in the Foundation's publications. Examples of TeX's finesse and facility at addressing complicated typesetting problems are well-known in the world of technical typesetting. However, until recently the only fonts available for use with TeX were those derived from METAFONT descriptions. While for some purposes this presents little problem for a publisher, it often imposes restrictions unacceptable to the graphic designer. In

classical typesetting environments, there are literally thousands of fonts available. A general solution to fine typesetting using TeX must rationally address the requirements of all designers. Locally, except for documentation, it is unlikely that we would ever use Computer Modern for any publication.

3. Fine Fontography, TeX, and the Graphic Designer

A fine book is more than type, graphics, and photos; it is a pleasing, coherent combination of these elements. The graphic designer is responsible for this coherency and beauty. The graphic designer has been around longer than the typesetting process and it sometimes seems that his main objective is to make a job less profitable for the typesetter by demanding what is often called quality typography. It is the designer's job to "direct" the typesetter to produce his typeset output in a way that will make the finished product, usually in print, fulfill its purpose. The ultimate purpose of the work may be visual attractiveness and readability, or it may have other, multiple goals.

4. Image of the Black in Western Art: A Case Study

4.1 Production Environment
The first books in *The Image of the Black* series were prepared and printed in Europe on second-generation (50 lines-per-minute) phototypesetting equipment (Monotype). The most recent volumes were prepared in TeX on Sun workstations and proofed on Apple LaserWriter Plus and Apple Laser-Writer II NTX laser printers. The final galleys were output on an Autologic Micro5 CRT (1,000 lpm) output device located at TeXSource's plant a few miles from the Foundation's facilities. The dvi files were transferred to PC diskettes or tele-communicated to a PC running the TextSet (ArborText) DVIAPS driver.

4.2 Font Matching
The overall design parameters were driven by the previous volumes in the series. The new typography needed to be consistent with the preexisting type. Volumes 1 and 2 had been set in Europe using a Monotype Baskerville face. To achieve the closest match many samples were required. Having an output device that is capable of producing type output in tenths of a point (10.1, 10.2, etc.) made it possible to find a "look," or appearance, that visually matched the weight and size of the previous volumes.

One of the first problems encountered was the classic difference between manufacturers: the uppercase alphabet and its dimensional relationship to the lowercase alphabet. If the paragraph was set to match capital height, then the text ran too long and if it was reset to match the lowercase alphabet, the "color" of the paragraph (the visual appearance of a page or paragraph) was undesirable. "Good color" means there is nothing about the preparation of the page that detracts from one's original objective: to read and retain the information on the page. "Bad color" results in a lower comprehension and retention. Words too close together or too far apart (especially a combination of both in the same paragraph), too much or too little leading, the presence of "rivers" (wordspaces that make vertical, white gullies through a page of print), all produce "bad color."

The ultimate solution was to define the range of point sizes for the copy to be set in (10.8 through 11.4), then set the paragraph in all possible point sizes (tenths of a point increments) and with different leading values. The results were then compared, on an individual basis, with the paragraph from the published books. The result was a choice that allowed the new volumes to match as closely as possible the previous volumes. The magnification function available in TeX lent itself well to solving a problem which arose late in the design phase. The original manuscript was in English, then the French translation was produced from it. French tends to run longer for the same thought. Since both language versions were to use the same mechanicals, the equivalent running length of the typeset sections became a critical factor. Through more laser type and photo galley tests it was determined that if a global magnification of 985 (i.e., a 1.5% reduction) was applied to the French chapter text, the overall effect would not be annoying and it would, on average, act to resynchronize the English and French mechanicals. After numerous tests and conversations the production staff agreed upon some basic font calls for the structural elements of the book.

4.3 Laser Proofing: Font Emulation

The cost of typesetting a book depends on the number of galleys to be produced and on the number of changes required before the final mechanical boards are pasted up. If preliminary silver galleys can be kept to a minimum and laser proof galleys utilized for the design and editorial stages, then significant cost savings are possible. Typically laser proofs cost a tenth to a twentieth of equivalent film galleys. If this approach was to be successful, the laser proofs would need to mimic the final galleys as closely as possible. These laser galleys would be all that the author, editors, and designer would have to work with until the final stages of paste-up. Acceptable representation of the Autologic font face at the laser stage would be critical.

4.4 Laser Resolution Pixel Representation of Autologic Fonts

One solution to laser proof galleys is to produce pixel representations of the typesetter proprietary font outlines in .pxl format for downloading to the LaserWriter. For many reasons, not all related to technical considerations, this was not possible within the cost and time constraints imposed by the production schedule.

4.5 PostScript Laser Fonts

A more interesting and general solution was to substitute PostScript outline fonts for the proprietary fonts during laser proofing. In brief, this process derives width information from the proprietary font to produce a set of standard .tfm files for the font. This facility is included in the ArborText dviaps software package. The resultant .tfm files are loaded into the local TEX font path environment. Next in the installation procedure, these .tfms are used to produce a corresponding .pdr file which includes the font mapping information and width values. At the time of dvi-to-PostScript conversion this .pdr file is referenced by the convertor to produce the font width vector which acts to impose the Autologic native widths on the PostScript outlines.[1] A major practical advantage of this method over that of pixel representation is the freedom offered by the scalable nature of PostScript outline fonts. During the "color" trial galley stages this greatly facilitates the easy changes of font sizes which would not be possible with pixel representation where each new trial size would need to be generated and stored.

5. Proof of the Pudding

Examples of both laser proofs and tear sheets are included in the Appendix. Sample 1 and Sample 2 are equivalent chapter pages (in both laser proof and tear sheet form) from the English and French publicatons. The endnotes shown in sample 3 and sample 4 illustrate the extremely tight setting which had to be achieved.

6. Acknowledgements

These are all books which are success stories partly because of the facilities developed over the last three years within the Menil Foundation publications arm. Much of this success is due to the talents and patience of highly skilled professionals in the fields of book design, fine typography, and computer science.

Specifically, the designer of record for *The Image of the Black* series, Hanspeter Schmidt, oversaw the production of a truly beautiful set of volumes. Steve Bencze, proprietor of TEXSource, provided much more than the output of the final galleys. His knowledge of fontography and classical typesetting, as well as his exemplary patience during the type-matching trials, were the technical basis for the success.

None of this would have been possible without the talents and generosity of Donald Knuth and the TEX community. Finally, the publications program owes much of its success to the talents and efforts of Stephan von Bechtolsheim for the development of the dvi-to-PostScript convertor software. Without the font emulation facilities incorporated into this convertor, utilization of arbitrary fonts would not have been possible.

---

[1] For full appreciation of the font emulation processes one needs to refer to Bechtolsheim's TEXPS manual and installation document, which is a very complete description of the system and currently runs to more than a hundred pages with examples.

Ultimately responsibility for quality publications rests with management decisions. In the case of the Menil Foundation and Black Image Project, many far-reaching decisions had to be formulated before actual results could be demonstrated. It is to their credit that this project took the direction that it did and that the final books represent high levels of quality in all aspects.

Bibliography

1. Technical reference titles used in the process described in the paper:

Bechtolsheim, Stephan v. *Another Look at TEX*, West Lafayette, IN (self-published), 1986, 1987, 1988.

——. *TEX in Practice*. Heidelberg: Springer-Verlag. Forthcoming.

——. Documentation for the dvi-to-POSTSCRIPT Convertor, 1986, 1987, 1988. Final version included in the current TEXPS distribution, available from Stephan von Bechtolsheim.

Knuth, Donald E. *The TEXbook*. Reading, MA: Addison-Wesley, 1984.

2. Titles produced using the process and techniques described in the paper [technical colophon information pertaining to volume in square brackets]:

Barnes, Susan J. *The Rothko Chapel, An Act of Faith*. Houston: Rothko Chapel, 1989, 128pp.
[Designer: Don Quaintance; font: Autologic Galliard.]

Camfield, William. *Marcel Duchamp Fountain*. Houston: The Menil Collection and Houston Fine Art Press, 1989, 184pp.
[Editor, TEX compositor: John Kaiser; Designer, hands-on TEXer: Don Quaintance; font: Autologic Caslon.]

Davezac, Bertrand. *Spirituality in the Christian East, Greek, Slavic, and Russian Icons from The Menil Collection*. Houston: The Menil Collection, 1989, 134pp.
[Designer, editor, TEX compositor, John Kaiser; font, Adobe Palatino and Greek pixel fonts derived from Silvio Levy's Greek METAFONT descriptions.]

Guidieri, Remo, F. Pellizzi, and S.J. Tambiah. *Ethnicities and Nations: Processes of Interethnic Relations in Latin America, Southeast Asia, and the Pacific*. Houston: The Rothko Chapel, 1988, 408pp.
[Designer: Harris Rosenstein; TEX compositor, Geraldine Aramanda; font: Autologic Times New Roman.]

Honour, Hugh. *The Image of the Black in Western Art*, Volume 4, Parts 1 and 2. Cambridge, MA: Harvard University Press, 1989.
[Designer: Hanspeter Schmidt; font: Autologic Baskerville II.]

Honour, Hugh. *L'Image du noir dans l'art occidental*, t. IV [two parts]. Paris: Gallimard, 1989
[Designer: Hanspeter Schmidt; font: Autologic Baskerville II.]

Karageorghis, Vassos. *Blacks in Ancient Cypriot Art*. Houston: The Menil Collection, 1988, 63pp.
[Designer: Don Quaintance; font: Autologic Times New Roman.]

Printz, Neil and Remo Guidieri. *Andy Warhol: Death and Disasters*. Houston: The Menil Collection and Houston Fine Art Press, 1988, 136pp.
[Designer: Marilyn Muller; font: Autologic New Times Roman.]

Wood, Peter and Karen C.C. Dalton. *Winslow Homer's Images of Blacks: The Civil War and Reconstruction Years*. Austin: University of Texas Press, 1988, 144pp.
[Designer: Don Quaintance; TEX compositor: Geraldine Aramanda; font: Autologic Bembo.]

and perhaps still more the way in which it was painted. And yet, from an iconographical point of view, this black woman could hardly be more traditionally conventional, cast in the "narrative" role of a servant and the pictorial role of a figure whose dark complexion sets off the pallor of a white woman. There is also a striking contrast between the way in which Manet depicted Olympia herself with chilly realism suggesting portraiture, and the black woman with generalized features carrying a bouquet of flowers painted in delicately fresh, one might almost say rococo, colors.

Manet painted *Olympia* for exhibition in the Salon hoping, no doubt, that it would help to establish his place in and also mark his development of the great tradition of figure painting. Hence its very obvious debts to artists he admired—to Courbet, Delacroix, Ingres, Goya, and especially Titian. It presented a contrast with and also a kind of critical comment on the innumerable images of odalisques provocatively flexing their ample thighs, displayed in practically every European art exhibition of the time. By depicting sincerely his own vision of the contemporary world, comparing and contrasting what he saw before him with reminiscences of artistic images of similar subjects, Manet was attempting to return to what he considered essential principles. The scene is set in France in the 1860s. Olympia is, Zola wrote,

a girl of sixteen, doubtless some model whom Edouard Manet has quietly copied just as she was. Everyone exclaimed that this nude body was indecent. That is as it should be since here in the flesh is a girl whom the artist has put on canvas in her youthful, slightly tarnished nakedness. When other artists correct nature by painting Venus, they lie. Manet asked himself why he should lie. Why not tell the truth? He has introduced us to Olympia, a girl of our own times, whom we have met in the streets pulling a thin shawl over her narrow shoulders.[40]

Representing Olympia as a common prostitute, he stripped away the subterfuges by which images of the naked female body, as an object of male desire and possible purchase, had been given respectability. It was well known that there were black women in Parisian brothels. At the same time the Goncourt brothers, gathering material for a realist novel, jotted in a notebook a reminder to "make the prostitute's friend a Negress, study the type, and incorporate it in the story."[41] But it was in Orientalist paintings that white women were most often accompanied by blacks. And Olympia's attendant might seem to intrude from this fantasy world to present a contrast between falsity and truth as well as skin color.

FLESH FOR SALE

The Scottish painter David Roberts found the slave market in Alexandria "peculiarly disquieting" when he inspected it shortly after arriving in Egypt in 1838. "The slaves were mostly girls; some from Circassia were well dressed; others, negroes, squatted on the ground with scanty bits of matting thrown round them, and in a sun that would have killed a European" he told his daughter. "It was altogether a sickening sight, and I left it proud that I

Sample 1: English text: PostScript laser proof (left) and Autologic tear sheet (right)

français conservateur par son sujet — une prostituée — et plus encore peut-être par son exécution. Pourtant, au point de vue iconographique, elle est aussi conventionnelle que possible dans son rôle «narratif» de servante et en tant qu'élément pictural destiné par son physique à faire ressortir la pâleur de la femme blanche. Le contraste est frappant aussi, dans le traitement des deux figures, entre le froid réalisme d'Olympia, qui fait penser à un portrait, et la banalité des traits de la femme noire, portant un bouquet de fleurs aux couleurs délicates, presque rococo.

Manet avait peint *Olympia* pour l'exposer au Salon en espérant évidemment qu'elle lui permettrait de prendre place dans le grand art, tout en y imprimant sa marque. D'où une référence manifeste aux artistes qu'il admirait, Courbet, Delacroix, Ingres, Goya et plus encore Titien. Olympia se différencie des innombrables odalisques aux lourdes cuisses provocantes qu'on pouvait voir pratiquement dans toutes les expositions européennes de l'époque et dont elle constitue en même temps une sorte de commentaire critique. En transcrivant sincèrement sa propre vision du monde contemporain, en comparant et en opposant ce qu'il avait devant les yeux avec ses réminiscences d'œuvres sur des sujets semblables, Manet voulait revenir aux principes essentiels selon lui. La scène se passe en France, dans les années 1860. Pour Zola, Olympia est «une jeune fille de seize ans, sans doute un modèle qu'Edouard Manet a tranquillement copié tel qu'il était. Et tout le monde a crié : on a trouvé ce corps nu indécent ; cela devait être, puisque c'est là de la chair, une fille que l'artiste a jetée sur la toile dans sa nudité jeune et déjà fanée. Lorsque nos artistes nous donnent des Vénus, ils corrigent la nature, ils mentent. Edouard Manet s'est demandé pourquoi mentir, pourquoi ne pas dire la vérité ; il nous a fait connaître Olympia, cette fille de nos jours, que vous rencontrez sur les trottoirs et qui serre ses maigres épaules dans un mince châle de laine déteinte. »[40] En faisant d'Olympia une banale prostituée, il dépouillait la représentation du corps féminin, objet masculin de désir et d'amour vénal éventuellement, des subterfuges qui avaient permis de lui donner une certaine respectabilité. La présence de Noires dans les maisons closes parisiennes était notoire. A la même époque sensiblement, les frères Goncourt, rassemblant les éléments d'un roman réaliste, notèrent dans un carnet: «faire de l'amie de la prostituée une négresse, étudier le type et l'intégrer à l'histoire »[41]. Mais c'est surtout dans la peinture orientaliste que l'on trouve réunies femmes blanches et noires ; et la servante d'Olympia semble surgie de ce monde factice pour apporter non seulement le contraste de sa couleur mais aussi celui d'une figure artificielle, contraire à la vérité de l'autre.

LA CHAIR À L'ENCAN

Le peintre écossais David Roberts trouvait le marché d'esclaves d'Alexandrie «particulièrement troublant» quand il le visita peu après son arrivée en Egypte, en 1838: «Les esclaves étaient pour la plupart des jeunes filles; quelques-unes, des Circassiennes, étaient bien vêtues; les autres, des négresses, se tenaient accroupies, quelques rares nattes jetées autour d'elles et sous un soleil qui aurait tué un Européen », écrit-il à sa fille. «C'était un spectacle vraiment révoltant que je quittais, fier d'appartenir à un pays qui avait aboli l'esclavage »[42]. Un peu plus tard, Roberts rencontra le propriétaire d'un bateau d'esclaves et regretta de «connaître trop peu de mots arabes

I

LE TRIANGLE ATLANTIQUE

1 Paris, *Salon de 1781*, n° 196. Louis Petit de BACHAUMONT, *Mémoires secrets pour servir à l'histoire de la république des lettres en France, depuis* MDCCLXII *jusqu'à nos jours ; ou Journal d'un observateur...*, t. XIX, Londres, 1783, p. 361, cité par Denis DIDEROT, *Salons*, Jean SEZNEC éd., vol. IV, *1769, 1771, 1775, 1781*, Oxford, 1967, p. 301.

2 Ottawa, The National Gallery of Canada, 58. Robert Hamilton HUBBARD éd., *The National Gallery of Canada. Catalogue of Paintings and Sculpture*, vol. I, *Older Schools*, Ottawa, Toronto, 1957, p. 112, n° 58.

3 John R. WILLIS, «New Light on the Life of Ignatius Sancho : Some Unpublished Letters», *Slavery & Abolition*, 1, 3, December 1980, p. 345-358, particul. p. 349-351. Les lettres de Laurence Sterne à Sancho furent publiées dans *The Works of Laurence Sterne*, 10 vol., London, 1793, vol. IX, p. 198-200 ; vol. X, p. 62-63.

4 *Letters of the late Ignatius Sancho, an African, to Which Are Prefixed Memoirs of His Life*, Joseph JEKYLL éd., London, 1782.

5 Olaudah EQUIANO, *The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vasa, the African*, London, 1789, vol. II, p. 244 ; le frontispice est signé W. Denton pinx. D. Orme sculp. Un tableau supposé être le portrait d'Equiano est conservé à Exeter, Royal Albert Memorial Museum, 14/1943, et reproduit comme tel dans Paul EDWARDS, James WALVIN, *Black Personalities in the Era of the Slave Trade*, Baton Rouge, 1983, pl. 1a. Mais les traits du modèle sont différents de ceux que nous présente le médaillon du frontispice.

6 Sur ces écrivains, voir Id., *ibid.*

7 *Reminiscences of Henry Angelo, with Memoirs of His Late Father and Friends...*, vol. I, London, 1830, p. 452. Aucun de ces portraits n'a été jusqu'à présent retrouvé. Il existe également une gravure anonyme qui représente Soubise croisant le fer avec la duchesse de Queensberry.

8 Wilhelm A. BAUER, *Angelo Soliman, der hochfürstliche Mohr. Ein exotisches Kapitel Alt-Wien*, Wien, 1922. Son portrait

par Nepomuk Steiner a été gravé en mezzotinte par Johann-Gottfried Haid.

9 Voir David DABYDEEN, *Hogarth's Blacks : Images of Blacks in Eighteenth Century English Art*, Mundelstrup (DK), Kingston-upon-Thames, 1985.

10 Par exemple, de Johan Zoffany, *La famille de Sir William Young*, Liverpool, Walker Art Gallery, 2395 ; cf. *Walker Art Gallery, Liverpool. Foreign Catalogue. Paintings, Drawings...*, Liverpool, 1977, vol. I, *Text*, p. 231-232 ; vol. II, *Plates*, p. 299. Young, qui était né aux Indes occidentales, devint gouverneur de la Dominique. En revanche, la fillette noire figurant sur une peinture de Joseph Wright of Derby demande sans doute à être interprétée différemment ; cf. Benedict NICOLSON, *Joseph Wright of Derby : Painter of Light*, London, New York, 1968, vol. I, *Text and Catalogue*, p. 35, 99, 228 ; vol. II, *Plates*, p. 48, pl. 73 (localisation actuelle inconnue). L'auteur identifie ce tableau avec l'œuvre mentionnée dans le livre de raison (manuscrit) de Wright comme «deux fillettes avec leur servante noire», et avec le tableau exposé à Londres en 1770 sous le titre *A Conversation of Girls* (cf. Londres, Society of Artists, p. 286, *s.v.* «Wright, Joseph (of Derby)», 1770, n° 155). A ce moment, Wright travaillait à Liverpool, le premier port négrier anglais. Un bateau, à l'arrière-plan du tableau, évoque la traite. La fillette noire figurait sans doute parmi les nombreux enfants dont la traite pourvoyait le pays alors que les deux blanches devaient appartenir à l'une de ces familles qui lui devaient leur fortune et où le peintre trouvait sa clientèle. Mais on trouve, en même temps, parmi les autres modèles ou amis personnels de Wright, des personnalités d'un tout autre bord, notamment le naturaliste et poète Erasmus Darwin et Thomas Day. Tous deux allaient soutenir activement la campagne contre la traite. *The Dying Negro* que Day écrira en collaboration avec John Bicknell, est le premier poème anglais à développer longuement les thèmes abolitionnistes. Sans avoir influencé directement Wright, on retrouve dans son tableau une idée des Africains très analogue à celle que résument les vers :
> *What tho' no rosy tints adorn their face,*
> *No silken tresses shine with flowing grace ?*
> *Yet of ethereal temper are their souls...*
(«Las ! Point de teint pareil à la rose diaprée/ Ni de tresses de soie d'un flot d'or inondées/ Mais leur âme est parée de la grâce éternelle...»). Cf. Thomas DAY, John BICKNELL, *The Dying Negro, a Poem* (1773), dans *The Poetical Register, and Repository of Fugitive Poetry, for 1810-1811*, London, 1814, p. 357. Day, en

outre, était disciple de Rousseau : il tenta de mettre en pratique avec deux jeunes orphelines ses principes d'éducation, et l'on est tenté d'associer à ces idées la simplicité des toilettes des enfants du tableau de Wright. Quoique Wright ait probablement reçu la commande d'un portrait de groupe, il l'exposa sous un titre qui pouvait convenir à une pièce de libre invention et le vendit à un collectionneur qui acheta trois de ses tableaux de genre.

11 James WALVIN, *Black and White : The Negro and English Society, 1555-1945*, London, 1973, p. 46.

12 Voir le tome 2 de ce volume, p. 12-18.

13 Les informations les plus complètes publiées au XVIIIe siècle furent celles apportées par un Danois, missionnaire morave aux Antilles, Christian Georg Andreas OLDENDORP, dans *Geschichte der Mission der evangelischen Brueder auf den caraibischen Inseln S. Thomas, S. Croix und S. Jan*, Johann Jakob BOSSART éd., Barby, 1777 (2 vol.).

14 Amsterdam, Rijksmuseum, A 4075 ; Copenhague, Statens Museum for Kunst, 376 ; cf. cat. exposition, Paris (Grand Palais), 1976-1977, *L'Amérique vue par l'Europe*, par Hugh HONOUR, Paris, 1976, n° 83-84, p. 86-87 (ill.).

15 Paris, Secrétariat d'Etat aux Départements et Territoires d'Outre-Mer ; *ibid.*, n° 307, p. 293-294 (ill.).

16 Londres, Society of Artists, p. 277, *s.v.* «Wickstead, Philip», 1777, n° 159 ; p. 215, *s.v.* «Robertson, George», 1775, n° 212-213, 422 ; 1776, n° 77-80 ; 1777, n° 112-115 ; 1778, n° 171-175. Nous reproduisons ici une estampe gravée par James Mason d'après le tableau exposé en 1775 sous le n° 212 et publiée par John Boydell en 1778.

17 Londres, Royal Academy, vol. I, p. 321, *s.v.* «Brunais, Augustin», 1777, n° 35. La citation provient d'une coupure de presse (sans date), Londres, Victoria and Albert Museum, collection «Cuttings from English Newspapers on Matters of Artistic Interest, 1686-1835», vol. I, p. 145. L'étude la plus complète sur Brunias est celle de Hans HUTH, «Agostino Brunias, Romano : Robert Adam's 'Bred Painter'», *The Connoisseur*, 151, 610, December 1962, p. 265-269.

18 Localisation actuelle inconnue.

19 Long, qui résidait à la Jamaïque, écrit que les Africains sont «abrutis, ignorants, paresseux, rusés, perfides, cruels, voleurs, soupçonneux et superstitieux» ; non seulement leur peau est sombre, mais ils ont

Sample 3: Endnotes (French version: PostScript laser proof)

LE TRIANGLE ATLANTIQUE

1 Paris, *Salon de 1781*, n⁰ 196. Louis Petit de BACHAUMONT, *Mémoires secrets pour servir à l'histoire de la république des lettres en France, depuis* MDCCLXII *jusqu'à nos jours; ou Journal d'un observateur...*, t. XIX, Londres, 1783, p. 361, cité par Denis DIDEROT, *Salons*, Jean SEZNEC éd., vol. IV, *1769, 1771, 1775, 1781*, Oxford, 1967, p. 301.

2 Ottawa, The National Gallery of Canada, 58. Robert Hamilton HUBBARD éd., *The National Gallery of Canada. Catalogue of Paintings and Sculpture*, vol. I, *Older Schools*, Ottawa, Toronto, 1957, p. 112, n⁰ 58.

3 John R. WILLIS, «New Light on the Life of Ignatius Sancho: Some Unpublished Letters», *Slavery & Abolition*, 1, 3, December 1980, p. 345-358, particul. p. 349-351. Les lettres de Laurence Sterne à Sancho furent publiées dans *The Works of Laurence Sterne*, 10 vol., London, 1793, vol. IX, p. 198-200; vol. X, p. 62-63.

4 *Letters of the late ignatius Sancho, an African, to Which Are Prefixed Memoirs of His Life*, Joseph JEKYLL éd., London, 1782.

5 Olaudah EQUIANO, *The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vasa, the African*, London, 1789, vol. II, p. 244; le frontispice est signé W. Denton pinx. D. Orme sculp. Un tableau supposé être le portrait d'Equiano est conservé à Exeter, Royal Albert Memorial Museum, 14/1943, et reproduit comme tel dans Paul EDWARDS, James WALVIN, *Black Personalities in the Era of the Slave Trade*, Baton Rouge, 1983, pl. 1a. Mais les traits du modèle sont différents de ceux que nous présente le médaillon du frontispice.

6 Sur ces écrivains, voir Id., *ibid.*

7 *Reminiscences of Henry Angelo, with Memoirs of His Late Father and Friends...*, vol. I, London, 1830, p. 452. Aucun de ces portraits n'a été jusqu'à présent retrouvé. Il existe également une gravure anonyme qui représente Soubise croisant le fer avec la duchesse de Queensberry.

8 Wilhelm A. BAUER, *Angelo Soliman, der hochfürstliche Mohr. Ein exotisches Kapitel Alt-Wien*, Wien, 1922. Son portrait

par Nepomuk Steiner a été gravé en mezzotinte par Johann-Gottfried Haid.

9 Voir David DABYDEEN, *Hogarth's Blacks: Images of Blacks in Eighteenth Century English Art*, Mundelstrup (DK), Kingston-upon-Thames, 1985.

10 Par exemple, de Johan Zoffany, *La famille de Sir William Young*, Liverpool, Walker Art Gallery, 2395; cf. *Walker Art Gallery, Liverpool. Foreign Catalogue. Paintings, Drawings...*, Liverpool, 1977, vol. I, *Text*, p. 231-232; vol. II, *Plates*, p. 299. Young, qui était né aux Indes occidentales, devint gouverneur de la Dominique. En revanche, la fillette noire figurant sur une peinture de Joseph Wright of Derby demande sans doute à être interprétée différemment; cf. Benedict NICOLSON, *Joseph Wright of Derby: Painter of Light*, London, New York, 1968, vol. I, *Text and Catalogue*, p. 35, 99, 228; vol. II, *Plates*, p. 48, pl. 73 (localisation actuelle inconnue). L'auteur identifie ce tableau avec l'œuvre mentionnée dans le livre de raison (manuscrit) de Wright comme «deux fillettes avec leur servante noire», et avec le tableau exposé à Londres en 1770 sous le titre *A Conversation of Girls* (cf. Londres, Society of Artists, p. 286, *s.u* «Wright, Joseph (of Derby)», 1770, n⁰ 155). A ce moment, Wright travaillait à Liverpool, le premier port négrier anglais. Un bateau, à l'arrière-plan du tableau, évoque la traite. La fillette noire figurait sans doute parmi les nombreux enfants dont la traite pourvoyait le pays alors que les deux blanches devaient appartenir à l'une de ces familles qui lui devaient leur fortune et où le peintre trouvait sa clientèle. Mais on trouve, en même temps, parmi les autres modèles ou amis personnels de Wright, des personnalités d'un tout autre bord, notamment le naturaliste et poète Erasmus Darwin et Thomas Day. Tous deux allaient soutenir activement la campagne contre la traite. *The Dying Negro* que Day écrira en collaboration avec John Bicknell, est le premier poème anglais à développer longuement les thèmes abolitionnistes. Sans avoir influencé directement Wright, on retrouve dans son tableau une idée des Africains très analogue à celle que résument les vers:
> *What tho' no rosy tints adorn their face,*
> *No silken tresses shine with flowing grace?*
> *Yet of ethereal temper are their souls...*
(«Las! Point de teint pareil à la rose diaprée/Ni de tresses de soie d'un flot d'or inondées/Mais leur âme est parée de la grâce éternelle...»). Cf. Thomas DAY, John BICKNELL, *The Dying Negro, a Poem* (1773), dans *The Poetical Register, and Repository of Fugitive Poetry, for 1810-1811*, London, 1814, p. 357. Day, en

outre, était disciple de Rousseau: il tenta de mettre en pratique avec deux jeunes orphelines ses principes d'éducation, et l'on est tenté d'associer à ces idées la simplicité des toilettes des enfants du tableau de Wright. Quoique Wright ait probablement reçu la commande d'un portrait de groupe, il l'exposa sous un titre qui pouvait convenir à une pièce de libre invention et le vendit à un collectionneur qui acheta trois de ses tableaux de genre.

11 James WALVIN, *Black and White: The Negro and English Society, 1555-1945*, London, 1973, p. 46.

12 Voir le tome 2 de ce volume, p. 12-18.

13 Les informations les plus complètes publiées au XVIIIᵉ siècle furent celles apportées par un Danois, missionnaire morave aux Antilles, Christian Georg Andreas OLDENDORP, dans *Geschichte der Mission der evangelischen Brueder auf den caraibischen Inseln S. Thomas, S. Croix und S. Jan*, Johann Jakob BOSSART éd., Barby, 1777 (2 vol.).

14 Amsterdam, Rijksmuseum, A 4075; Copenhague, Statens Museum for Kunst, 376; cf. cat. exposition, Paris (Grand Palais), 1976-1977, *L'Amérique vue par l'Europe*, par Hugh HONOUR, Paris, 1976, n⁰ 83-84, p. 86-87 (ill.).

15 Paris, Secrétariat d'Etat aux Départements et Territoires d'Outre-Mer; *ibid.*, n⁰ 307, p. 293-294 (ill.).

16 Londres, Society of Artists, p. 277, *s.u* «Wickstead, Philip», 1777, n⁰ 159; p. 215, *s.u* «Robertson, George», 1775, n⁰ 212-213, 422; 1776, n⁰ 77-80; 1777, n⁰ 112-115; 1778, n⁰ 171-175. Nous reproduisons ici une estampe gravée par James Mason d'après le tableau exposé en 1775 sous le n⁰ 212 et publiée par John Boydell en 1778.

17 Londres, Royal Academy, vol. I, p. 321, *s.u* «Brunais, Augustin», 1777, n⁰ 35. La citation provient d'une coupure de presse (sans date), Londres, Victoria and Albert Museum, collection «Cuttings from English Newspapers on Matters of Artistic Interest, 1686-1835», vol. I, p. 145. L'étude la plus complète sur Brunias est celle de Hans HUTH, «Agostino Brunias, Romano: Robert Adam's 'Bred Painter'», *The Connoisseur*, 151, 610, December 1962, p. 265-269.

18 Localisation actuelle inconnue.

19 Long, qui résidait à la Jamaïque, écrit que les Africains sont «abrutis, ignorants, paresseux, rusés, perfides, cruels, voleurs, soupçonneux et superstitieux»; non seulement leur peau est sombre, mais ils ont

Sample 4: Endnotes (French version: Autologic tear sheet)