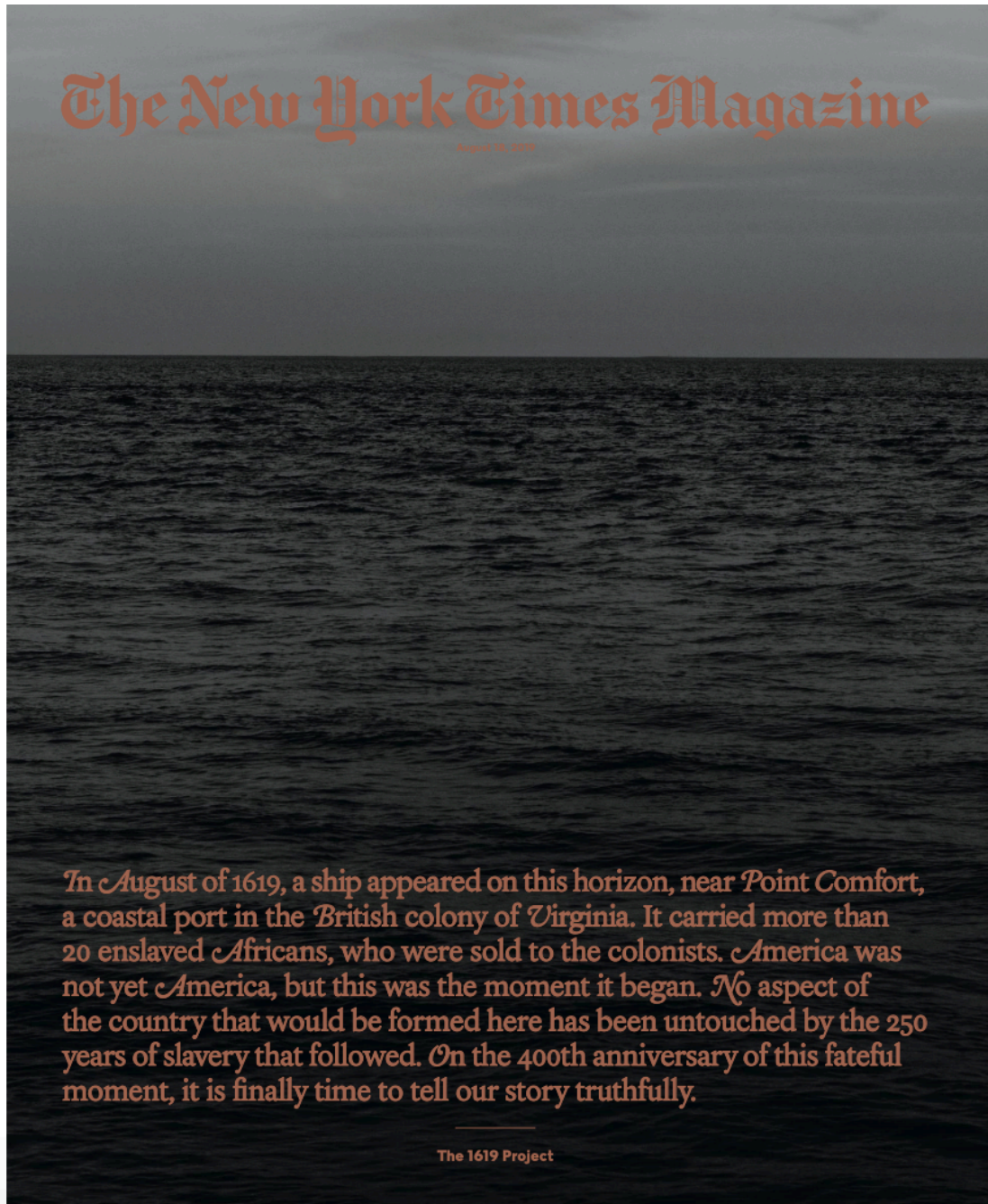


1619 Image Gallery | Wednesday, December 9, 2020 | Pulitzer Center

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Contributors

Nikole Hannah-Jones, Page 14



Trymaine Lee, 82



Lynn Nottage, 84



Danielle Bowman, 98



Jeneen Interlandi, 44



Wesley Morris, 60



Khalil Gibran Muhammad, 70



Linda Villarosa, 58



Jamelle Bouie, 50



Nikole Hannah-Jones, Page 14 is a staff writer for the magazine. A 2017 MacArthur fellow, she has won a National Magazine Award, a Peabody Award and a George Polk Award.

Trymaine Lee, Page 82 is a Pulitzer Prize- and Emmy Award-winning journalist and a correspondent for MSNBC. He covers social-justice issues and the role of race in politics and law enforcement.

Lynn Nottage, Page 84 is a playwright and screenwriter. She has received two Pulitzer Prizes and a MacArthur fellowship, and she is currently an associate professor at Columbia School of the Arts.

Danielle Bowman, Page 98 is a visual artist working with photography. She is an artist in residence at Baxter Street Camera Club of New York, where she will have a solo show in January.

Jeneen Interlandi, Page 44 is a member of The Times's editorial board and a staff writer for the magazine. Her last article for the magazine was about teaching in the age of school shootings.

Wesley Morris, Page 60 is a staff writer for the magazine, a critic at large for The New York Times and a co-host of the podcast "Still Processing." He was awarded the 2012 Pulitzer Prize for criticism.

Khalil Gibran Muhammad, Page 70 is a Suzanne Young Murray professor at the Radcliffe Institute for Advanced Study at Harvard University and author of "The Condemnation of Blackness."

Linda Villarosa, Page 58 directs the journalism program at the City College of New York and is a contributing writer for the magazine. Her feature on black infant and maternal mortality was a finalist for a National Magazine Award.

With creative works from:

Barry Jenkins
Jacqueline Woodson

Jesmyn Ward
Rita Dove
Reginald Dwayne Betts
Yusef Komunyakaa

Camille T. Dungy
Yaa Gyasi
Eve L. Ewing
Darryl Pinckney

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Bryan Stevenson, 80



Djeneba Aduayom, 86



Adam Pendleton, 14



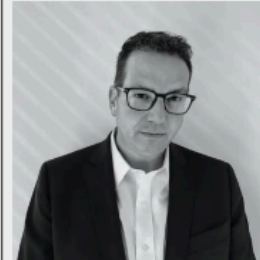
Tyehimba Jess, 58



Joshua Bennett, 79



Kevin M. Kruse, 48



Jamelle Bouie, Page 50 is a Washington-based New York Times opinion columnist and a political analyst for CBS News. He covers campaigns, elections, national affairs and culture.

Bryan Stevenson, Page 80 is the executive director of the Equal Justice Initiative and the author of "Just Mercy: A Story of Justice and Redemption."

Djeneba Aduayom, Page 86 is a photographer in Los Angeles known for her portraiture inspired by her career as a dancer.

Adam Pendleton, Page 14 is an artist known for conceptually rigorous and formally inventive paintings, collages, videos and installations that address history and contemporary culture.

Tyehimba Jess, Page 58 is a poet from Detroit who teaches at the College of Staten Island. He is the author of two books of poetry, "Leadbelly" and "Olio," for which he received the 2017 Pulitzer Prize.

Joshua Bennett, Page 79 is an assistant professor of English and creative writing at Dartmouth College and the author of "The Sobbing School." His poetry book "Owed" will be published in 2020.

Kevin M. Kruse, Page 48 is a professor of history at Princeton University and the author of "White Flight: Atlanta and the Making of Modern Conservatism."

Contributors' bios continue on Page 95.

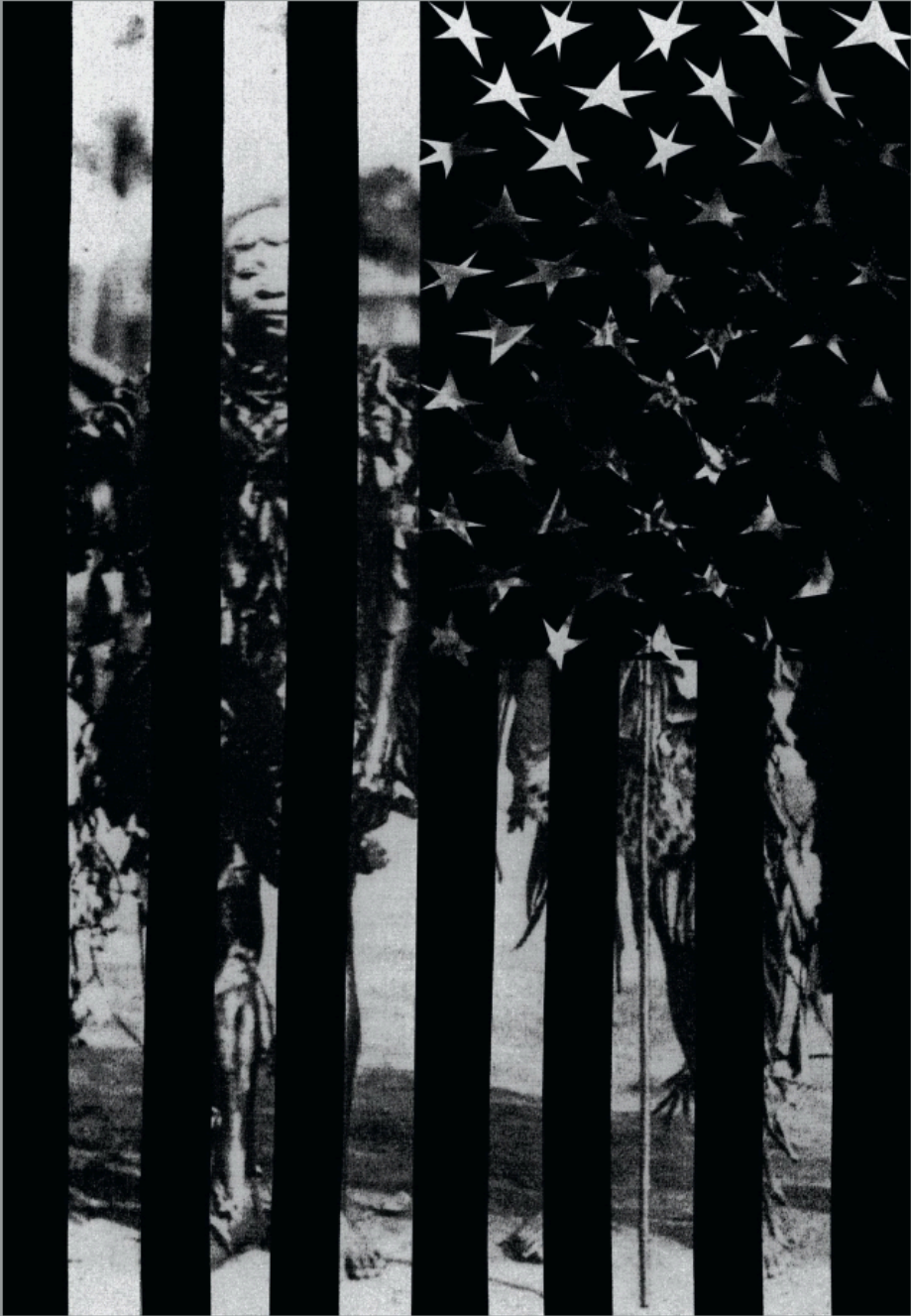
Special thanks:

To bring The 1619 Project to non-Times subscribers, we have printed hundreds of thousands of additional copies of this issue, as well as of today's special newspaper section, for distribution at libraries, schools and museums. This would not have been possible without the generous support of donors: Wilson Chandler, John Legend on behalf of the Show Me Campaign, Ekpe Udoh, Gabrielle Union, Fund II Foundation and the N.A.A.C.P. Legal Defense and Educational Fund.

Our founding ideals of liberty and equality were false when they were written. Black Americans fought to make them true. Without this struggle, America would have no democracy at all.

By **Nikole Hannah-Jones**
Artwork by Adam Pendleton

August 18, 2019





An 1872 portrait of African-Americans serving in Congress (from left): Hiram Revels, the first black man elected to the Senate; Benjamin S. Turner; Robert C. De Large; Josiah T. Walls; Jefferson H. Long; Joseph H. Rainey; and R. Brown Elliot.



A postcard showing the scene at the murder of Allen Brooks, an African-American laborer who was accused of attempted rape. He was dragged through the streets around the Dallas County Courthouse and lynched on March 3, 1910. Postcards of lynchings were not uncommon in the early 20th century.



Isaac Woodard and his mother in South Carolina in 1946. In February that year, Woodard, a decorated Army veteran, was severely beaten by the police, leaving him blind.



A demonstrator at the 1965 march from Selma to Montgomery, led by the Rev. Dr. Martin Luther King Jr. to fight for black suffrage.



Ieshia Evans being detained by law enforcement officers at a Black Lives Matter protest in 2016 outside the headquarters of the Baton Rouge Police Department.

In order to understand
the brutality of
American capitalism,
you have to start
on the plantation.

By Matthew Desmond

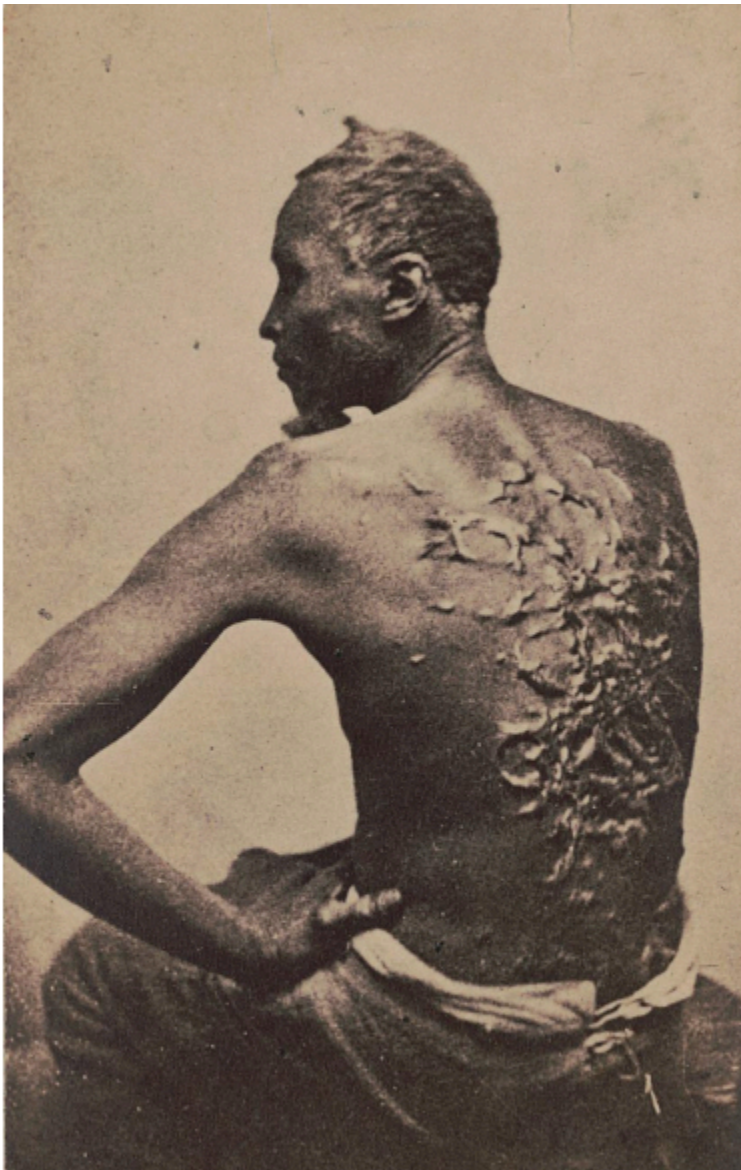
Photograph by *Lyle Ashton Harris*

August 18, 2019





Above: Women and children in a cotton field in the 1860s. Opening pages: *The New York Stock Exchange*, July 2019



A photograph taken at a medical examination of a man known as Gordon, who escaped from Mississippi and made his way to a Union Army encampment in Baton Rouge, La., in 1863.



African-Americans preparing cotton for the gin at a plantation on Port Royal Island, S.C., in the 1860s.

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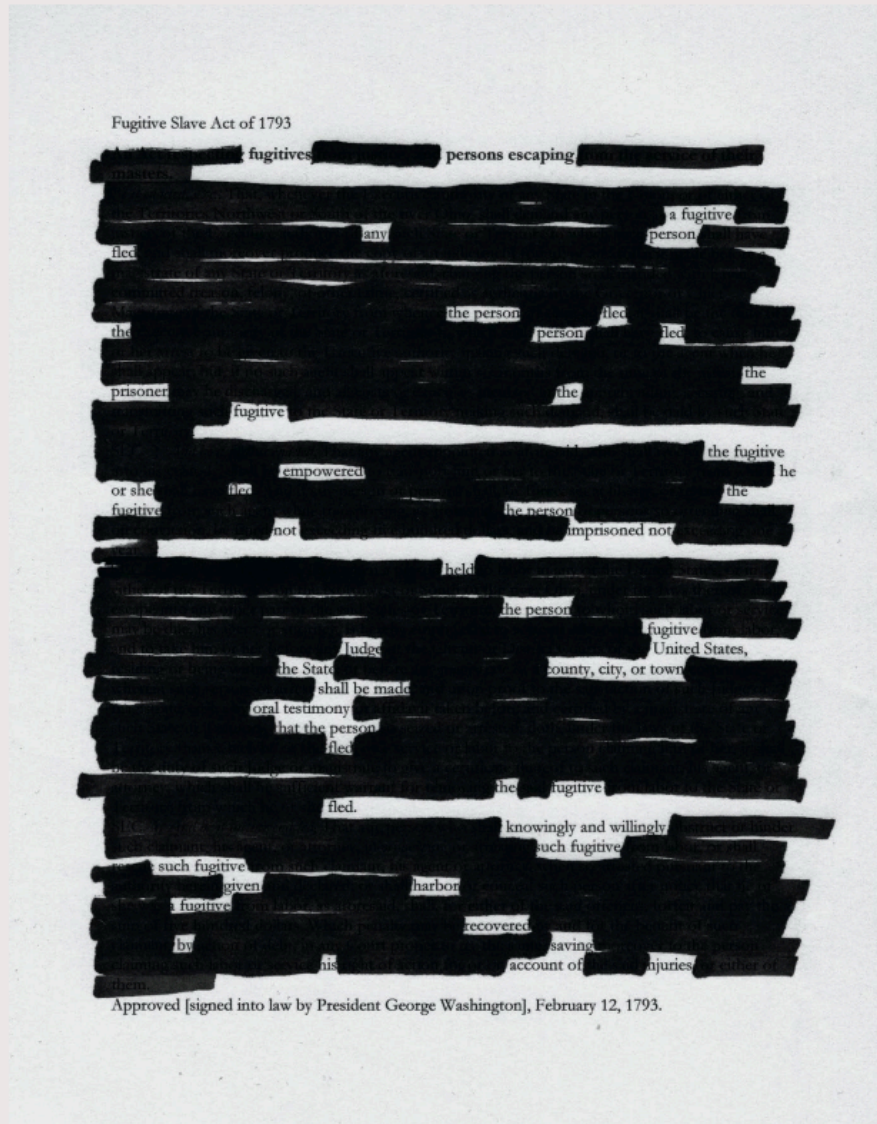
THE PLANTER'S ANNUAL RECORD of his Negroes upon Pleasant Hill Plantation, during the year 1850
E. J. Copell Overseer.

| MALES | | | | FEMALES | | | |
|----------|-----|-----------------------------------|--------------------------|---------|-----|-----------------------------------|--------------------------|
| NAME | Age | Value at commencement of the year | Value at end of the year | NAME | Age | Value at commencement of the year | Value at end of the year |
| John | 70 | \$50 00 | 75 00 | Wannah | 60 | 100 00 | 125 00 |
| Tone | 49 | 1000 00 | 1250 00 | Mary | 34 | 800 00 | 900 00 |
| Sandy | 38 | 600 00 | 800 00 | Fanny | 23 | 800 00 | 900 00 |
| Edmund | 45 | 1000 00 | 1300 00 | Rachel | 32 | 675 00 | 750 00 |
| Jay | 40 | 700 00 | 950 00 | Martha | 27 | 675 00 | 700 00 |
| Polkman | 38 | 700 00 | 950 00 | Lelia | 25 | 675 00 | 750 00 |
| Peter | | 700 00 | 950 00 | Rachel | 24 | 675 00 | 750 00 |
| Isaac | 30 | 700 00 | 950 00 | Siana | 31 | 600 00 | 700 00 |
| Anthony | 35 | 800 00 | 950 00 | Chany | 32 | 600 00 | 675 00 |
| Scott | 35 | 800 00 | 950 00 | Lucy | 28 | 600 00 | 750 00 |
| George | 30 | 750 00 | 1050 00 | Let | 38 | 550 00 | 650 00 |
| Jim | 37 | 800 00 | 950 00 | Opalim | 13 | 600 00 | 700 00 |
| Estlin | 20 | 750 00 | 900 00 | Amanda | 13 | 500 00 | 600 00 |
| Bill | 18 | 700 00 | 900 00 | Sarah | 9 | 350 00 | 450 00 |
| William | 24 | 1000 00 | 1200 00 | Harriet | 8 | 300 00 | 400 00 |
| Charles | 10 | 500 00 | 650 00 | Bet | 7 | 350 00 | 400 00 |
| Henry | 19 | 375 00 | 400 00 | Wannah | 7 | 350 00 | 450 00 |
| Neeldson | 8 | 300 00 | 350 00 | Mayan | 7 | 275 00 | 310 00 |
| Johnson | 6 | 250 00 | 275 00 | Ellen | 6 | 200 00 | 250 00 |
| Stephen | 4 | 200 00 | 225 00 | Louisa | 5 | 175 00 | 210 00 |
| Tom | 5 | 250 00 | 275 00 | Lisan | 4 | 200 00 | 250 00 |
| Monroe | 4 | 200 00 | 225 00 | Melissa | 3 | 100 00 | 125 00 |
| Daniel | 2 | 150 00 | 175 00 | Matilda | 5 | 200 00 | 225 00 |
| Jim | 2 | 150 00 | 175 00 | Jimmy | 3 | 150 00 | 150 00 |
| Amos | 3 | 175 00 | 200 00 | Carlton | 3 | 150 00 | 150 00 |
| Jerry | 1 | 75 00 | 100 00 | Francis | 2 | 100 00 | 125 00 |
| | | \$9625 00 | \$16975 00 | Lama | 1 | 100 00 | 125 00 |
| | | | | Amantka | 1 | 75 00 | 100 00 |
| | | | | Lanaan | 6m | 75 00 | 100 00 |
| | | | | Roe | 6m | 75 00 | 100 00 |
| | | | | | | \$10975 00 | \$12850 00 |
| | | | | Ann | | | 100 00 |
| | | | | Delia | | | 100 00 |
| | | | | | | | \$13050 00 |

An 1850 inventory of enslaved people from the Pleasant Hill Plantation in Mississippi.

August 18, 2019

● Feb. 12, 1793: George Washington signs into law the first Fugitive Slave Act, which requires United States citizens to return runaway enslaved people to the state from which they came.



By Reginald Dwayne Betts

Why doesn't the United States have universal health care? The answer begins with policies enacted after the Civil War.



By Jeneen Interlandi

A traffic jam in Atlanta would seem to have nothing to do with slavery. But look closer. ...

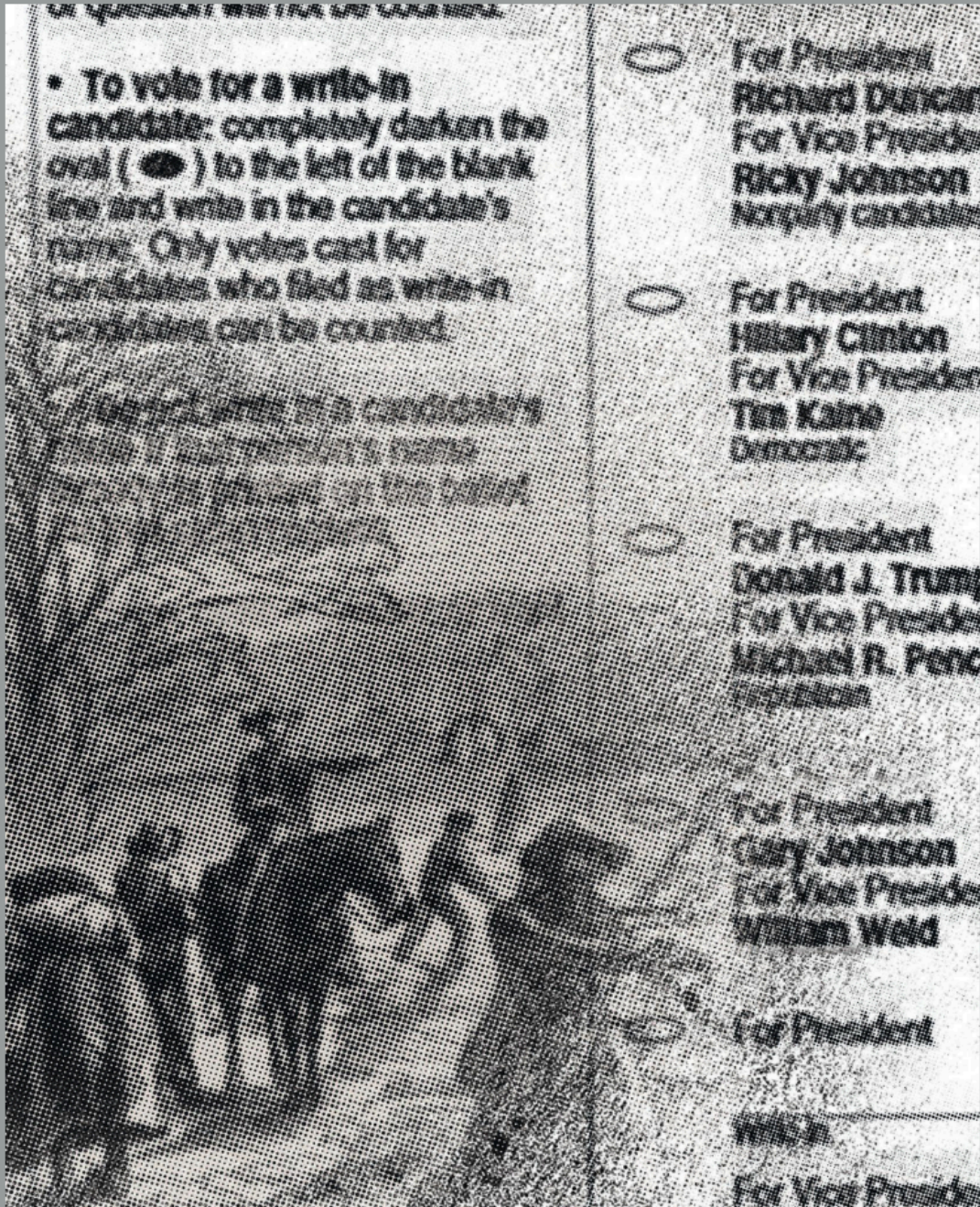


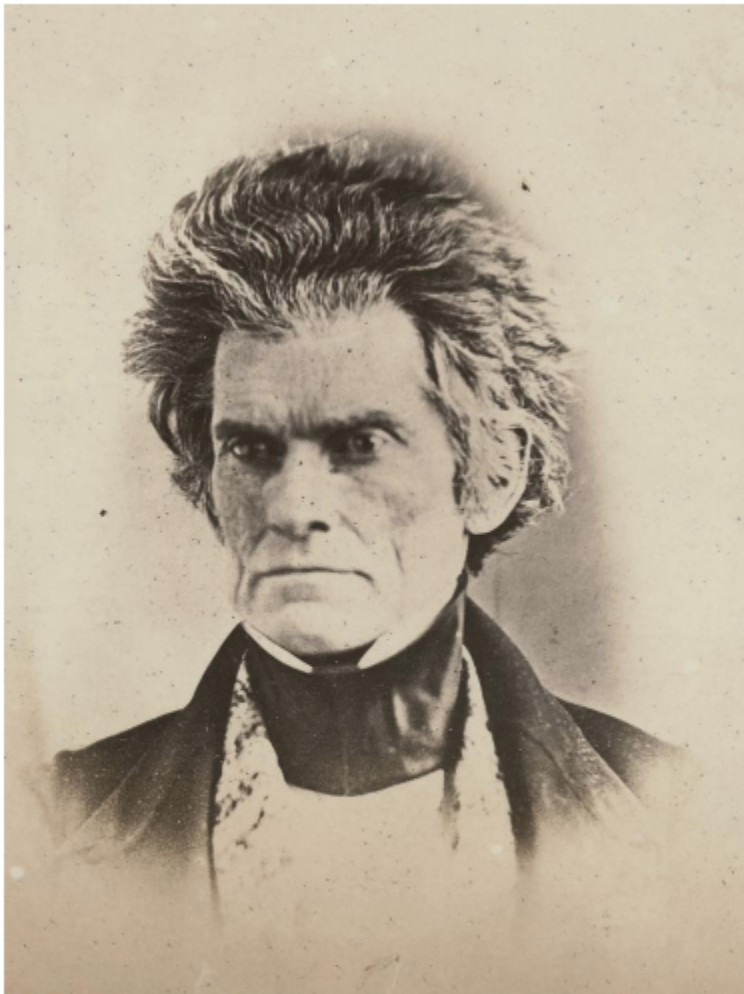
By Kevin M. Kruse

American democracy
has never shed an
undemocratic
assumption present
at its founding:
that some people
are inherently
entitled to more power
than others.

By Janelle Bouie

August 18, 2019





John C. Calhoun, perhaps the most prominent political theorist of the slaveholding South and an influence on modern right-wing thinking.

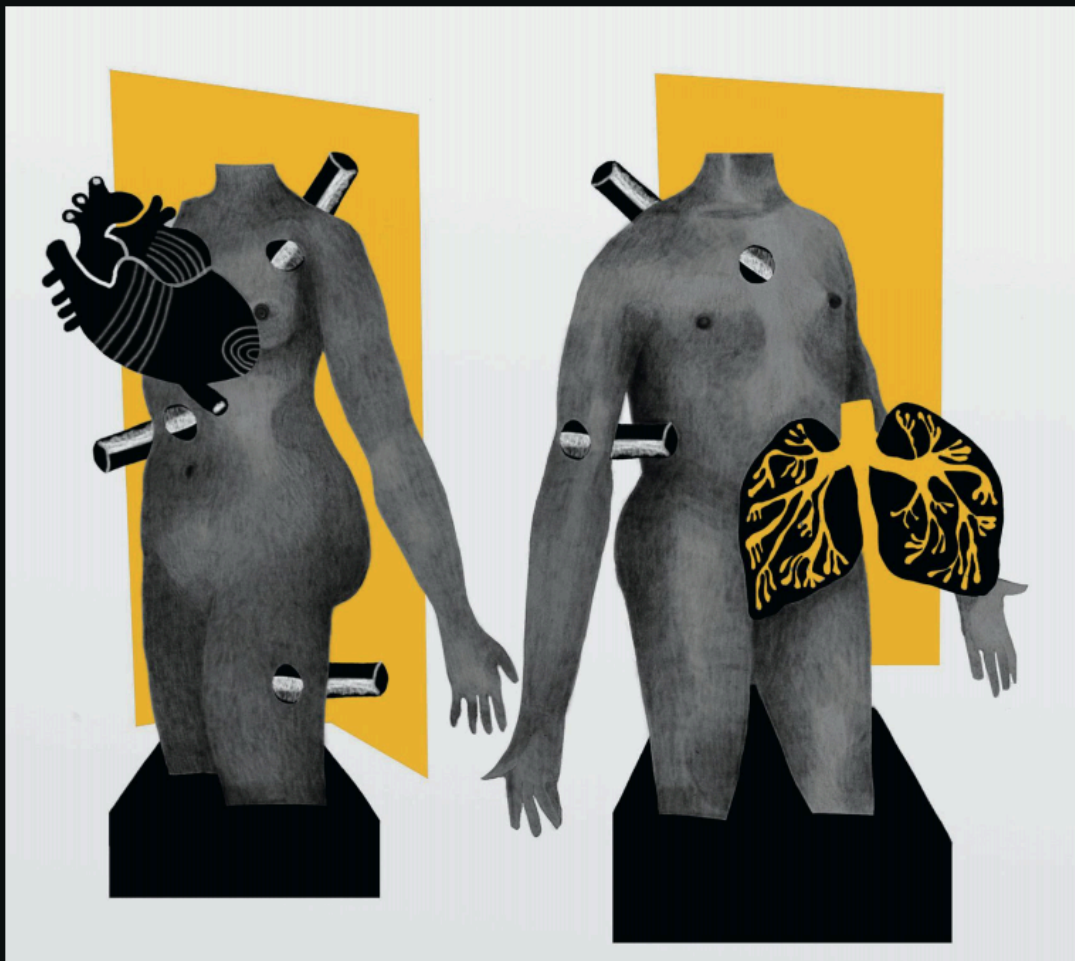


Southern college students at the Southern Democratic Convention in 1948, the year that segregationists began to break with the national Democratic Party over civil rights.



Eric Cantor, a Virginia Republican who was then the House majority leader, speaks to reporters in April 2011 during the lead-up to a standoff with President Obama over raising the debt ceiling.

Myths about physical racial differences were used to justify slavery — and are still believed by doctors today.



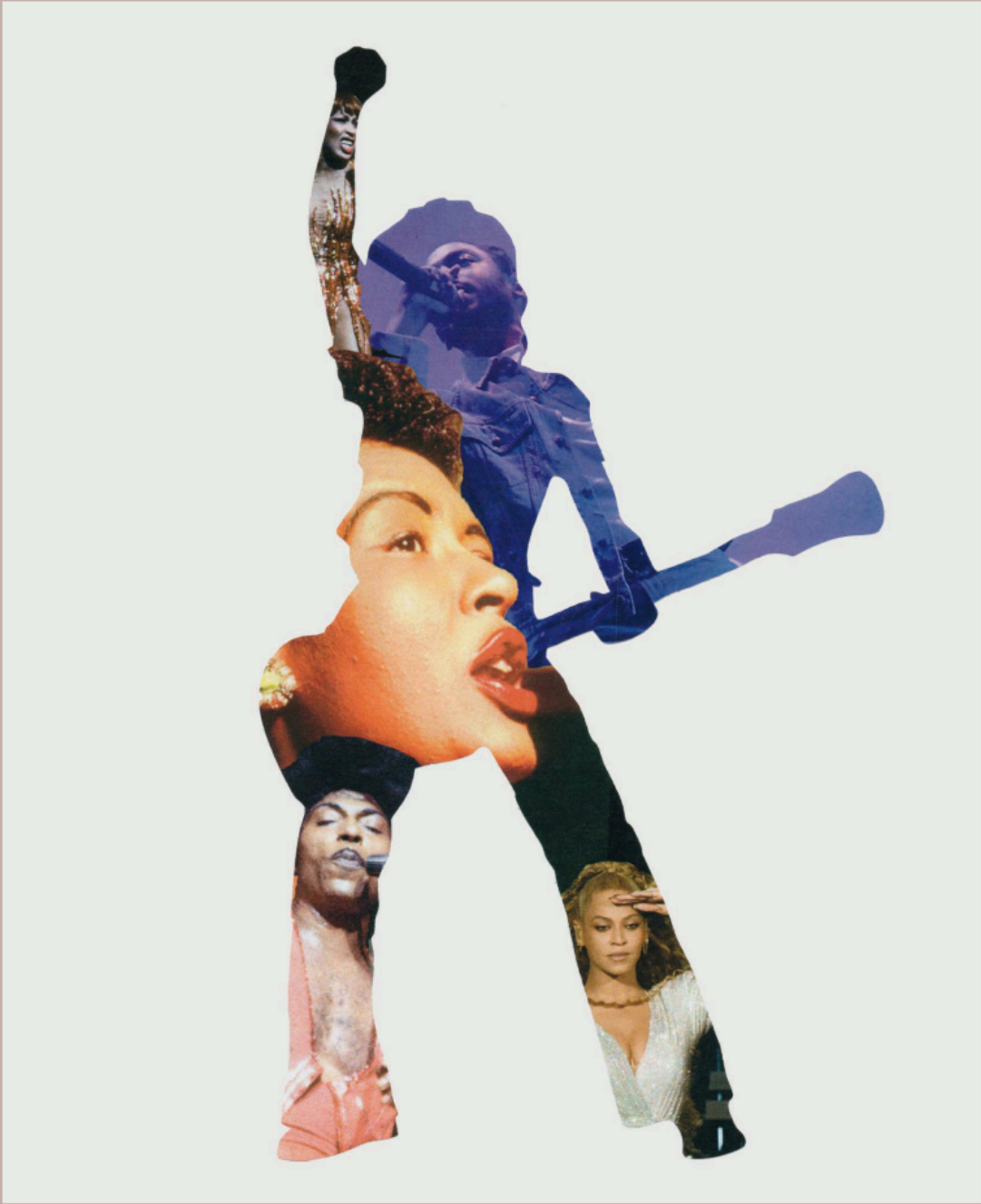
By Linda Villarosa

*For centuries,
black music, forged
in bondage, has
been the sound of
complete artistic
freedom. No wonder
everybody is
always stealing it.*

By Wesley Morris

Photo illustration by Michael Paul Britto

August 18, 2019





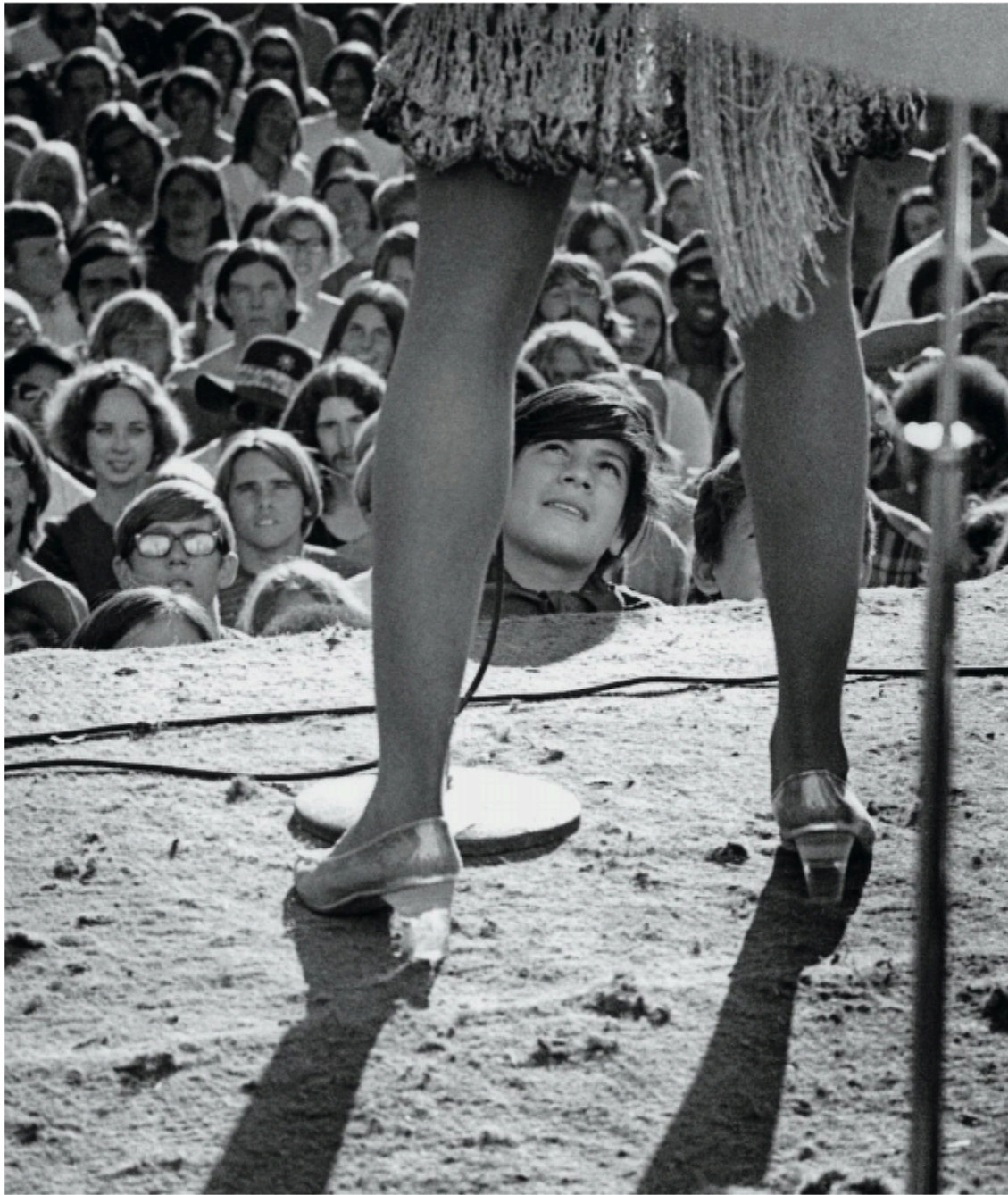
The blackface performer Thomas Dartmouth Rice (T. D. Rice), who pioneered the "Jim Crow" character, in a portrait from the mid-1800s.



Sheet music of "Jim Crow Jubilee: A Collection of Negro Melodies," published in 1847.



Ma Rainey, an early blues singer who performed in black minstrel shows, with her band.



Tina Turner performing at a festival in Lake Amador, Calif., on Oct. 4, 1969.



Lil Nas X, left, and Billy Ray Cyrus perform in Indio, Calif., in 2019.

The sugar that saturates
the *American* diet
has a barbaric history
as the ‘white gold’
that fueled slavery.

By Khalil Gibran Muhammad
Photograph by Brian Ulrich

August 18, 2019

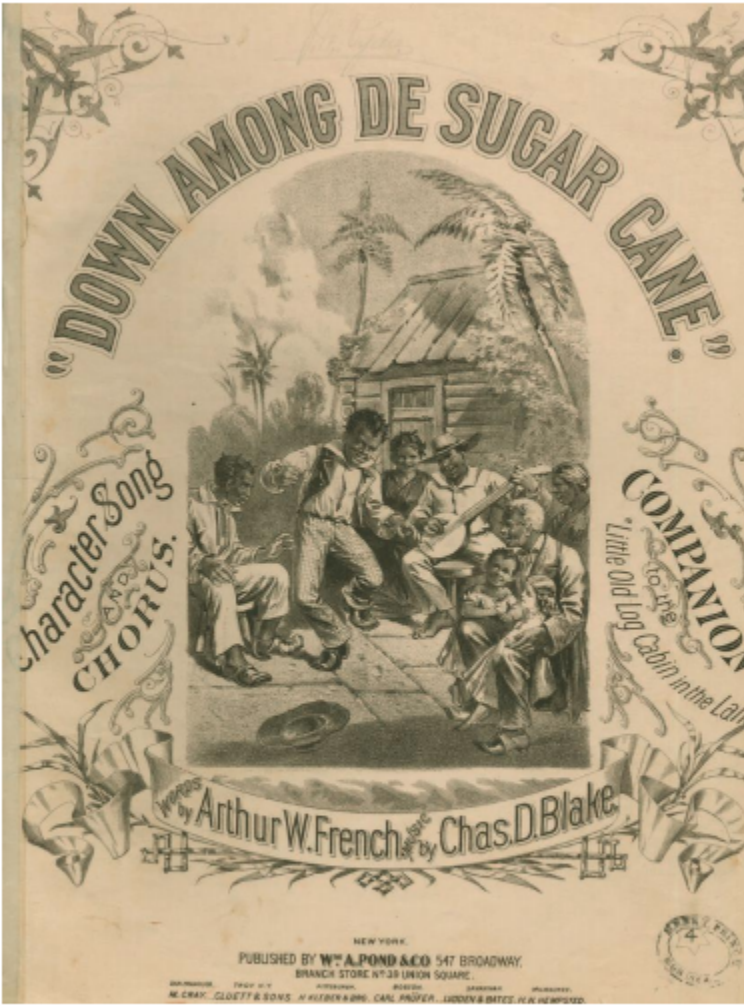




Children on a Louisiana sugar cane plantation around 1885.



Men working among thousands of barrels of sugar in New Orleans in 1902.



Sheet music to an 1875 song romanticizing the painful, exhausted death of an enslaved sugar-plantation worker.



The Rhineland Sugar House, a sugar refinery and warehouse on the site of what is now the headquarters of the New York Police Department, in the late 1800s. When it was built in 1763, the building was one of the largest in the colony.

Slavery gave *America* a fear of black people and a taste for violent punishment. Both still define our criminal-justice system.



By Bryan Stevenson

A vast wealth gap, driven by segregation, redlining, evictions and exclusion, separates white and black America.



By Trymaine Lee

*Their ancestors
were enslaved by law.
Today, they are
graduates of the
nation's pre-eminent
historically black
law school.*

Photographs by Djeneba Aduayom
Introduction by *Nikole Hannah-Jones*
Captions by *Wadzanai Mhute*

August 18, 2019





Septembra LeSane, 29
(Above, with her grandmother Leola, left, and her mother, Debra, middle)

Septembra LeSane's maternal great-great-grandmother Georgia Wilcox was born after the Civil War, in 1885, to Sandy Wilcox, who was









Image 47 of 61



1619 Image Gallery | Supplementary Broadsheet Images

SUNDAY, AUGUST 18, 1858
The New York Times Magazine
The 1619 Project

SLAVES!

LONG CREDIT SALE

PLANTATIONS AND SLAVES

FROM ALBANY AND TULSA RESERVE.

BY N. VIGOR AUCTIONEER,
Office---No. 8 Banks' Arcade Passage, and corner of Conti street and Exchange Alley.

THURSDAY, AUGUST 25, 1858,
AT 2 O'CLOCK P.M.

Will be sold in the Rotunda of the
ST. JAMES HOTEL,

No. 1. **ABSALOM**, aged 28 years, plantation hand, fully guaranteed.
 No. 2. **NED**, aged 45 years, plantation hand, fully guaranteed.
 No. 3. **TOM**, aged about 40 years, plantation hand, fully guaranteed, except having a defect in the right knee.
 No. 4. **BILL**, aged about 23 years, plantation hand, fully guaranteed, except having a defect in the right knee.
 No. 5. **KING**, aged about 30 years, plantation hand, fully guaranteed, except having a defect in the right knee.
 No. 6. **EDWARD**, aged about 30 years, plantation hand, fully guaranteed, except having a defect in the right knee.
 No. 7. **PULLY**, Negress, aged 23 years, No. 1 plantation hand and fair Cook, Washer and Ironer, fully guaranteed.
 No. 8. **GEORGE**, Griffler, aged about 23 years, good plantation hand and carter.
 No. 9. **CHARLES**, aged about 23 years, good plantation hand and carter.
 No. 10. **FRANCIS**, aged about 23 years, good plantation hand and carter.
 No. 11. **JOHN**, aged about 23 years, good plantation hand and carter.
 No. 12. **MARY**, aged about 23 years, good plantation hand and carter.
 No. 13. **MARY**, aged about 23 years, good plantation hand and carter.
 No. 14. **MARY**, aged about 23 years, good plantation hand and carter.
 No. 15. **MARY**, aged about 23 years, good plantation hand and carter.
 No. 16. **MARY**, aged about 23 years, good plantation hand and carter.
 No. 17. **MARY**, aged about 23 years, good plantation hand and carter.
 No. 18. **MARY**, aged about 23 years, good plantation hand and carter.
 No. 19. **MARY**, aged about 23 years, good plantation hand and carter.
 No. 20. **MARY**, aged about 23 years, good plantation hand and carter.

⚡ All of the above are from the State of Alabama and sold under a full guarantee, except where otherwise stated.

ALSO, at the same time and place the following
LIST OF ACCLIMATED SLAVES.

No. 1. **CHARLES**, aged about 23 years, good plantation hand and carter.
 No. 2. **JOHN**, aged about 23 years, good plantation hand and carter.
 No. 3. **MARY**, aged about 23 years, good plantation hand and carter.
 No. 4. **MARY**, aged about 23 years, good plantation hand and carter.
 No. 5. **MARY**, aged about 23 years, good plantation hand and carter.
 No. 6. **MARY**, aged about 23 years, good plantation hand and carter.
 No. 7. **MARY**, aged about 23 years, good plantation hand and carter.
 No. 8. **MARY**, aged about 23 years, good plantation hand and carter.
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 No. 18. **MARY**, aged about 23 years, good plantation hand and carter.
 No. 19. **MARY**, aged about 23 years, good plantation hand and carter.
 No. 20. **MARY**, aged about 23 years, good plantation hand and carter.

WE'VE GOT TO TELL THE UNFORGOTTEN TRUTH

FOUR HUNDRED YEARS AFTER ENSLAVED AFRICANS WERE FIRST BROUGHT TO VIRGINIA, MOST AMERICANS STILL DON'T KNOW THE FULL STORY OF SLAVERY.



*Nap McQueen, the author's great-grandfather,
photographed in Texas around 1936.*

*Hand-colored lithograph by
Achille Devéria, 1830s.*



"Sea Captains Carousing in Surinam," painted by John Greenwood, circa 1752-58.





Photographs by Erica Deeman





Photograph by Erik Jenson for The New York Times. Object from the Smithsonian's National Museum of African American History and Culture.



Sugar cane cutter, metal and wood, 19th century.

A Deadly Commodity

BEFORE COTTON dominated American agriculture, sugar drove the slave trade throughout the Caribbean and Spanish America. Sugar cane was a brutal crop that required constant work six days a week, and it maimed, burned and killed those involved in its cultivation. The life span of an enslaved person on a sugar plantation could be as little as seven years. Unfazed, plantation owners worked their enslaved laborers to death and prepared for this high "turnover" by ensuring that new enslaved people arrived on a regular basis to replace the dying. The British poet William Cowper captured this ethos when he wrote, "I pity them greatly, but I must be sure, for how could we do without sugar or rum?" The sweetening of coffee and tea took precedence over human life and set the tone for slavery in the Americas.





1801 poster for the Mother Bethel A.M.E. Church in Philadelphia, with its founder, Richard Allen, at center.



Artwork by Janssard Rindree, A.M.A., printed: The Smithsonian's National Museum of African American History and Culture. Gifted to the Library of Congress.





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