

English Trader Indian Maid Representing Gender Race And Slavery In The New World An Inkle And Yarico Reader

"Presents a comprehensive overview of all aspects of the poetry, drama, fiction, and literary and cultural criticism produced from the Restoration of the English monarchy to the onset of the French Revolution"--

A study of British imperialism's imaginative geography, exploring the pairing of India and the Atlantic world from literature to colonial policy. In this lively book, Ashley Cohen weaves a complex portrait of the imaginative geography of British imperialism. Contrary to most current scholarship, eighteenth-century Britons saw the empire not as separate Atlantic and Indian spheres but as an interconnected whole: the Indies. Crisscrossing the hemispheres, Cohen traces global histories of race, slavery, and class, from Boston to Bengal. She also reveals the empire to be pervasively present at home, in metropolitan scenes of fashionable sociability. Close-reading a mixed archive of plays, poems, travel narratives, parliamentary speeches, political pamphlets, visual satires, paintings, memoirs, manuscript letters, and diaries, Cohen reveals how the pairing of the two Indies in discourse helped produce colonial policies that linked them in practice.

Combining the methods of literary studies and new imperial history, Cohen demonstrates how the imaginative geography of the Indies shaped the culture of British imperialism, which in turn changed the shape of the world.

European Jews, argues Iris Idelson-Shein, occupied a particular place in the development of modern racial discourse during the late seventeenth and early eighteenth centuries. Simultaneously inhabitants and outsiders in Europe, considered both foreign and familiar, Jews adopted a complex perspective on otherness and race. Often themselves the objects of anthropological scrutiny, they internalized, adapted, and revised the emerging discourse of racial difference to meet their own ends. *Difference of a Different Kind* explores Jewish perceptions and representations of otherness during the formative period in the history of racial thought. Drawing on a wide range of sources, including philosophical and scientific works, halakhic literature, and folktales, Idelson-Shein unfolds the myriad ways in which eighteenth-century Jews imagined the "exotic Other" and how the evolving discourse of racial difference played into the construction of their own identities. *Difference of a Different Kind* offers an invaluable view into the ways new religious, cultural, and racial identities were imagined and formed at the outset of modernity.

John Thelwall was a Romantic and Enlightenment polymath. In 1794 he was tried and acquitted of high treason, earning himself the disdainful soubriquet 'acquitted felon' from Secretary of State for War, William Windham. Later, Thelwall's interests turned to poetry and plays, and was a collaborator and confidant of Wordsworth and Coleridge.

This Handbook provides a comprehensive guide to theatre of the Georgian era that will be equally useful to students new to this period of drama and to scholars working within the field. The Handbook gives equal attention to the range of dramatic forms - not just tragedy and comedy, but the likes of melodrama and pantomime - as they developed and overlapped across the period, and to the occasions, communities, and materialities of theatre production. It includes sections on historiography, the censorship and regulation of drama, theatre and the Romantic canon, women and the stage, and the performance of race and empire.

The Creation of the British Atlantic World provides insight into the competing forces that forged the Atlantic world as well as the reciprocal relationships between the growing British Empire and the individuals, groups, and subnations within that empire.

'*An Economy of Colour*' analyses visual culture in the context of British and French colonial activity in the North Atlantic from 1660 to 1830, and is a response to the omission in current art history of visual imagery relating to colonialism, Atlantic slavery and the development of racial ideology.

The Native Americans of mixed ancestry in 1830 and why Andrew Jackson implemented a law to remove them.

English Trader, Indian Maid Representing Gender, Race, and Slavery in the New World: An Inkle and Yarico Reader JHU Press
This book investigates transnational processes through the analytic lens of cultural performance. Structured around key concepts of performance studies—commons, skills, and traces—this edited collection addresses the political, normative, and historical implications of cultural performances beyond the limits of the (US) nation-state. These three central aspects of performance function as entryways to inquiries into transnational processes and allow the authors to shift the discussion away from text-centered approaches to intercultural encounters and to bring into focus the dynamic field that opens up between producer, art work, context, setting, and audience in the moment of performance as well as in its afterlife. The chapters provide fresh, performance-based approaches to notions of transcultural mobility and circulation, transnational cultural experience and knowledge formation, transnational public spheres, and identities' rootedness in both specific local places and diasporic worlds beyond the written word. This book will be of great interest to scholars and students of American studies, performance studies, and transnational studies

The Spectator: Emerging Discourses brings together a distinguished coterie of international scholars who take a fresh look at this influential eighteenth-century English periodical. Taking advantage of the insights provided by such critical perspectives as new historicism, postcolonialism, psychology, postmodernism and cultural studies, and by such theorists as Michel Foucault and Jurgen Habermas, the scholars represented herein offer new insights into *The Spectator's* relation to the changing society that influenced it—and that it in turn influenced.

Volume one of a two volume set featuring alphabetically arranged entries that cover a wide range of topics related to the antislavery movement and abolitionist activities in the eighteenth and nineteenth centuries, highlighting people and events that played a key role in ending slavery in the United States.

Discourses of Slavery and Abolition brings together for the first time the most important strands of current thinking on the relationship between slavery and categories of writing, oratory and visual culture in the 'long' Eighteenth-century. The book begins by examining writing about slavery and race by both philosophers and by authors such as Aphra Behn. It considers self-representation in the works of Ignatius Sancho, Olaudah Equiano, James Williams and Mary Prince. The final section reads

literary and cultural texts associated with the abolition movements of the Eighteenth and Nineteenth centuries, moving beyond traditional accounts of the documents of that movement to show the importance of religious writing, children's literature and the relationship between art and abolition.

Warfare, Trade, and the Indies in British Literature traces the differences in representations of Mughal and American "Indians" in travel narratives of the long eighteenth century. It contributes to the exposure and eradication of colonial rhetoric and violence by accounting for the origins and (d)evolution of different "Indian" stereotypes.

This is the first book to cover the whole range of epistolary verse in the period, including the discursive type favoured by Pope and the familiar and dramatic epistles. It advances a new model for defining the form, demonstrates the form's importance in the period, and pays attention to non-canonical epistles by women and labouring-class writers.

At the turn of the nineteenth century, writers arguing for the abolition of the slave trade and the emancipation of those in bondage used the language of sentiment and the political ideals of the Enlightenment to make their case. This collection investigates the rhetorical features and political complexities of the culture of sentimentality as it grappled with the material realities of transatlantic slavery. Are the politics of sentimental representation progressive or conservative? What dynamics are in play at the site of suffering? What is the relationship of the spectator to the spectacle of the body in pain? The contributors take up these and related questions in essays that examine poetry, plays, petitions, treatises and life-writing that engaged with contemporary debates about abolition.

Though blacks were not often seen on the streets of seventeenth-century London, they were already capturing the British imagination. In her exploration of this emerging black presence, Molineux assembles evidence ranging from shop signs, tea trays, trading cards, board games, and playing cards to song ballads and William Hogarth's graphic satires.

'This book convincingly challenges both the extremely short historical memory of most postcolonial work and the all-too-insularly English world still conjured by period specialists. Hogarthian whores and Grub Street hacks, coffee houses and fashionable pastimes, and the burgeoning of print culture all stand revealed as intimately bound to portents of plantation insurgency, agitation for abolition, and the vast fortunes produced by the labouring bodies of the poor, the colonized, and the enslaved. Eighteenth-century studies has never appeared in a more engaged and fascinating light.' Professor Donna Landry, University of Kent
In this volume Suvir Kaul addresses the relations between literary culture, English commercial and colonial expansion, and the making of 'Great Britain' in the late seventeenth and eighteenth centuries. He argues that literary writing played a crucial role in generating the vocabulary of British nationalism, both in inter-national terms and in attempts to realign political and cultural relations between England, Scotland, and Ireland. The formal innovations and practices characteristic of eighteenth-century English literature were often responses to the worlds brought into view by travel writers, merchants, and colonists. Writers (even those suspicious of mercantile and colonial expansion) worked with a growing sense of a 'national literature' whose achievements would provide the cultural capital adequate to global imperial power, and would distinguish Great Britain for its twin success in 'arms and arts'. The book ranges from Davenant's theatre to Smollet's Roderick Random to Phillis Wheatley's poetry to trace the impact of empire on literary creativity.
Key Features*An introduction to the impact of mercantilism and empire on the crafting of eighteenth-century British literature*Encourages students to examine the key formal innovations that define eighteenth-century British literary history as they were produced by writers who redefined

In the eighteenth century, audiences in Great Britain understood the term 'slavery' to refer to a range of physical and metaphysical conditions beyond the transatlantic slave trade. Literary representations of slavery encompassed tales of Barbary captivity, the 'exotic' slaving practices of the Ottoman Empire, the political enslavement practiced by government or church, and even the harsh life of servants under a cruel master. Arguing that literary and cultural studies have focused too narrowly on slavery as a term that refers almost exclusively to the race-based chattel enslavement of sub-Saharan Africans transported to the New World, the contributors suggest that these analyses foreclose deeper discussion of other associations of the term. They suggest that the term slavery became a powerful rhetorical device for helping British audiences gain a new perspective on their own position with respect to their government and the global sphere. Far from eliding the real and important differences between slave systems operating in the Atlantic world, this collection is a starting point for understanding how slavery as a concept came to encompass many forms of unfree labor and metaphorical bondage precisely because of the power of association.

Tracing the figure of Black Venus in literature and visual arts from different periods and geographies, Exploring the Black Venus Figure in Aesthetic Practices discusses how aesthetic practices may restore the racialized female body in feminist, anti-racist and postcolonial terms.

Black and Asian Theatre in Britain is an unprecedented study tracing the history of 'the Other' through the ages in British theatre. The diverse and often contradictory aspects of this history are expertly drawn together to provide a detailed background to the work of African, Asian, and Caribbean diasporic companies and practitioners. Colin Chambers examines early forms of blackface and other representations in the sixteenth century, through to the emergence of black and Asian actors, companies, and theatre groups in their own right. Thorough analysis uncovers how they led to a flourishing of black and Asian voices in theatre at the turn of the twenty-first century. Figures and companies studied include: Ira Aldridge Henry Francis Downing Paul Robeson Errol John Mustapha Matura Dark and Light Theatre The Keskidee Centre Indian Art and Dramatic Society Temba Edric and Pearl Connor Tara Arts Yvonne Brewster Tamasha Talawa. Black and Asian Theatre in Britain is an enlightening and immensely readable resource and represents a major new study of theatre history and British history as a whole.

The Afterlife of Character, 1726-1825 reconstructs how eighteenth-century British readers invented further adventures for beloved characters, including Gulliver, Falstaff, Pamela, and Tristram Shandy. Far from being close-ended and self-contained, the novels and plays in which these characters first appeared were treated by many as merely a starting point, a collective reference perpetually inviting augmentation through an astonishing wealth of unauthorized sequels. Characters became an inexhaustible form of common property, despite their patent authorship. Readers endowed them with value, knowing all the while that others were doing the same and so were collectively forging a new mode of virtual community. By tracing these practices, David A. Brewer shows how the literary canon emerged as much "from below" as out of any of the institutions that have been credited with their invention. Indeed, he reveals the astonishing degree to which authors had to cajole readers into granting them authority over their own creations, authority that seems self-evident to a modern audience. In its innovative methodology and its unprecedented attention to the productive interplay between the audience, the book as a material artifact, and the text as an immaterial entity, The Afterlife of Character, 1726-1825 offers a compelling new approach to eighteenth-century studies, the history of the book, and the

very idea of character itself.

Presenting incisive original readings of French writing about the Caribbean from the inception of colonization in the 1640s until the onset of the Haitian Revolution in the 1790s, Doris Garraway sheds new light on a significant chapter in French colonial history. At the same time, she makes a pathbreaking contribution to the study of the cultural contact, creolization, and social transformation that resulted in one of the most profitable yet brutal slave societies in history. Garraway's readings highlight how French colonial writers characterized the Caribbean as a space of spiritual, social, and moral depravity. While tracing this critique in colonial accounts of Island Carib cultures, piracy, spirit beliefs, slavery, miscegenation, and incest, Garraway develops a theory of "the libertine colony." She argues that desire and sexuality were fundamental to practices of domination, laws of exclusion, and constructions of race in the slave societies of the colonial French Caribbean. Among the texts Garraway analyzes are missionary histories by Jean-Baptiste Du Tertre, Raymond Breton, and Jean-Baptiste Labat; narratives of adventure and transgression written by pirates and others outside the official civil and religious power structures; travel accounts; treatises on slavery and colonial administration in Saint-Domingue; the first colonial novel written in French; and the earliest linguistic description of the native Carib language. Garraway also analyzes legislation—including the Code noir—that codified slavery and other racialized power relations. The Libertine Colony is both a rich cultural history of creolization as revealed in Francophone colonial literature and an important contribution to theoretical arguments about how literary critics and historians should approach colonial discourse and cultural representations of slave societies.

Advocating a revised history of the eighteenth-century novel, *Novel Cleopatras* showcases the novel's origins in ancient mythology, its relation to epic narrative, and its connection to neoclassical print culture. *Novel Cleopatras* also rewrites the essential role of women writers in history who were typically underestimated as active participants of neoclassical culture, often excluded from the same schools that taught their brothers Greek and Latin. However, as author Nicole Horejsi reveals, a number of exceptional middle-class women were actually serious students of the classics. In order to dismiss the idea that women were completely marginalized as neoclassical writers, Horejsi takes up the character of Dido from ancient Greek mythology and her real-life counterpart Cleopatra, the queen of Egypt. Together, the legendary Dido and historical Cleopatra serve as figures for the conflation of myth and history. Horejsi contends that turning to the doomed queens who haunted the Roman imagination enabled eighteenth-century novelists to seize the productive overlap among the categories of history, romance, the novel, and even the epic.

How did the arguments developed in the debate to abolish the slave trade help to construct a British national identity and character in the late eighteenth century? Srividhya Swaminathan examines books, pamphlets, and literary works to trace the changes in rhetorical strategies utilized by both sides of the abolitionist debate. Framing them as competing narratives engaged in defining the nature of the Briton, Swaminathan reads the arguments of pro- and anti-abolitionists as a series of dialogues among diverse groups at the center and peripheries of the empire. Arguing that neither side emerged triumphant, Swaminathan suggests that the Briton who emerged from these debates represented a synthesis of arguments, and that the debates to abolish the slave trade are marked by rhetorical transformations defining the image of the Briton as one that led naturally to nineteenth-century imperialism and a sense of global superiority. Because the slave-trade debates were waged openly in print rather than behind the closed doors of Parliament, they exerted a singular influence on the British public. At their height, between 1788 and 1793, publications numbered in the hundreds, spanned every genre, and circulated throughout the empire. Among the voices represented are writers from both sides of the Atlantic in dialogue with one another, such as key African authors like Ignatius Sancho, Phillis Wheatley, and Olaudah Equiano; West India planters and merchants; and Quaker activist Anthony Benezet. Throughout, Swaminathan offers fresh and nuanced readings that eschew the view that the abolition of the slave trade was inevitable or that the ultimate defeat of pro-slavery advocates was absolute.

Examines the new internationalism which emerged in Europe during the Enlightenment. This is the study of cosmopolitanism, which takes into account feminist and post-colonial critiques of the Enlightenment. It also offers cosmopolitanism as a solution to contemporary struggles to reach a post-national political identity.

Discussing intersecting discourses of race, gender and empire in literature, history and contemporary culture, the book begins with the metaphor of 'the other woman' as a repository for the 'otherness' of all women in a masculinist-racist society and shows how discourses of race and sexuality thwart the realization of true inter-racial sisterhood.

Prior to the arrival of Europeans in the New World, Native Americans across the continent had developed richly complex attitudes and forms of expression concerning gender and sexual roles. The role of the "berdache," a man living as a woman or a woman living as a man in native societies, has received recent scholarly attention but represents just one of many such occurrences of alternative gender identification in these cultures. Editors Sandra Slater and Fay A. Yarbrough have brought together scholars who explore the historical implications of these variations in the meanings of gender, sexuality, and marriage among indigenous communities in North America. Essays that span from the colonial period through the nineteenth century illustrate how these aspects of Native American life were altered through interactions with Europeans. Organized chronologically, *Gender and Sexuality in Indigenous North America, 1400–1850* probes gender identification, labor roles, and political authority within Native American societies. The essays are linked by overarching examinations of how Europeans manipulated native ideas about gender for their own ends and how indigenous people responded to European attempts to impose gendered cultural practices at odds with established traditions. Representing groundbreaking scholarship in the field of Native American studies, these insightful discussions of gender, sexuality, and identity advance our understanding of cultural traditions and clashes that continue to resonate in native communities today as well as in the larger societies those communities exist within.

Table of contents

This volume offers an introduction to British literature that challenges the traditional divide between eighteenth-century and Romantic studies. Contributors explore the development of literary genres and modes through a period of rapid change. They show how literature was shaped by historical factors including the development of the book trade, the rise

of literary criticism and the expansion of commercial society and empire. The wide scope of the collection, juxtaposing canonical authors with those now gaining new attention from scholars, makes it essential reading for students of eighteenth-century literature and Romanticism.

This book examines the relationship between Romantic writing and the rapidly expanding British Empire. Literature played a crucial role in constructing and contesting the modern culture of empire that was fully in place by the start of the Victorian period. Postcolonial criticism's concern with issues of geopolitics, race and gender, subalternity and exoticism shape discussions of works by major authors such as Blake, Coleridge, both Shelleys, Austen and Scott, as well as their less familiar contemporaries.

This book takes a fascinating look at the iconic figure of the Native American in the British cultural imagination from the Revolutionary War to the early twentieth century, and examining how Native Americans regarded the British, as well as how they challenged their own cultural image in Britain during this period. Kate Flint shows how the image of the Indian was used in English literature and culture for a host of ideological purposes, and she reveals its crucial role as symbol, cultural myth, and stereotype that helped to define British identity and its attitude toward the colonial world. Through close readings of writers such as Charles Dickens, Elizabeth Gaskell, and D. H. Lawrence, Flint traces how the figure of the Indian was received, represented, and transformed in British fiction and poetry, travelogues, sketches, and journalism, as well as theater, paintings, and cinema. She describes the experiences of the Ojibwa and Ioway who toured Britain with George Catlin in the 1840s; the testimonies of the Indians in Buffalo Bill's Wild West Show; and the performances and polemics of the Iroquois poet Pauline Johnson in London. Flint explores transatlantic conceptions of race, the role of gender in writings by and about Indians, and the complex political and economic relationships between Britain and America. *The Transatlantic Indian, 1776-1930* argues that native perspectives are essential to our understanding of transatlantic relations in this period and the development of transnational modernity.

Dobie explores the place of the colonial world in the culture of the French Enlightenment, tracing the displacement of colonial questions onto two familiar aspects of Enlightenment thought: Orientalism and fascination with Amerindian cultures.

This volume collects the most important works of poetry generated by English and North American slavery, mixing poetry by the major Anglo-American Romantic poets with curious, and sometimes brilliant, verse by a range of now forgotten literary figures.

This collection of essays provides an imaginative international perspective on ways to incorporate black British writing and culture in the study of English literature, and presents theoretically sophisticated and practical strategies for doing so. It offers a pedagogical, pragmatic and ideological introduction to the field for those without background, and an integrated body of current and stimulating essays for those who are already knowledgeable. Contributors to this volume include scholars and writers from Britain and the U.S. Following on recent developments in African American literature, postcolonial studies and race studies, the contributors invite readers to imagine an enhanced and inclusive British canon through varied essays providing historical information, critical analysis, cultural perspective, and extensive annotated bibliographies for further study.

This ebook is a selective guide designed to help scholars and students of the ancient world find reliable sources of information by directing them to the best available scholarly materials in whatever form or format they appear from books, chapters, and journal articles to online archives, electronic data sets, and blogs. Written by a leading international authority on the subject, the ebook provides bibliographic information supported by direct recommendations about which sources to consult and editorial commentary to make it clear how the cited sources are interrelated. This ebook is just one of many articles from Oxford Bibliographies Online: Atlantic History, a continuously updated and growing online resource designed to provide authoritative guidance through the scholarship and other materials relevant to the study of Atlantic History, the study of the transnational interconnections between Europe, North America, South America, and Africa, particularly in the early modern and colonial period. Oxford Bibliographies Online covers most subject disciplines within the social science and humanities, for more information visit www.oxfordbibliographies.com.

"—from the Introduction [p.43]

Engaging account of theatregoing in the later eighteenth century that explores how audiences responded emotionally to the performances. English colonial expansion in the Caribbean was more than a matter of migration and trade. It was also a source of social and cultural change within England. Finding evidence of cultural exchange between England and the Caribbean as early as the seventeenth century, Susan Dwyer Amussen uncovers the learned practice of slaveholding. As English colonists in the Caribbean quickly became large-scale slaveholders, they established new organizations of labor, new uses of authority, new laws, and new modes of violence, punishment, and repression in order to manage slaves. Concentrating on Barbados and Jamaica, England's two most important colonies, Amussen looks at cultural exports that affected the development of race, gender, labor, and class as categories of legal and social identity in England. Concepts of law and punishment in the Caribbean provided a model for expanded definitions of crime in England; the organization of sugar factories served as a model for early industrialization; and the construction of the "white woman" in the Caribbean contributed to changing notions of "ladyhood" in England. As Amussen demonstrates, the cultural changes necessary for settling the Caribbean became an important, though uncounted, colonial export.

Ligon's True and Exact History of the Island of Barbados is the most significant book-length English text written about the Caribbean in the seventeenth century. [It] allows one to see the contested process behind the making of the Caribbean sugar/African slavery complex.

Kupperman is one of the leading scholars of the early modern Atlantic world. . . . I cannot think of any scholar better prepared to write an Introduction that places Ligon, his text, and Barbados in an Atlantic historical context. The Introduction is quite thorough, readable, and accurate; the notes [are] exemplary! --Susan Parrish, University of Michigan

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