

## The Free Negress Elisabeth

In the 18th century Dutch plantation colony of Suriname, where wealth is measured by the number of slaves one owns, the educated Free Negress Elisabeth Samson, owner of several flourishing coffee plantations, desires the one thing her wealth cannot buy: a legal marriage with her consort, a white colonial officer. But can she overcome the strict Dutch laws forbidding marriage between black and white against the powerful forces of the colonial Governor, the white planters who make up the Court of Justice, and the Society of Suriname, who covet her property, call her "whore" and accuse her of treason?

The result is a study that underscores how Baudelaire's legacy continues to energize literary engagements with the violence of modernity. Open access edition: DOI 10.6069/ 9780295748733 *Dominica*, a place once described as "Nature's Island," was rich in biodiversity and seemingly abundant water, but in the eighteenth century a brief, failed attempt by colonial administrators to replace cultivation of varied plant species with sugarcane caused widespread ecological and social disruption. Illustrating how deeply intertwined plantation slavery was with the environmental devastation it caused, *Mapping Water in Dominica* situates the social lives of eighteenth-century enslaved laborers in the natural history of two Dominican enclaves. Mark Hauser draws on archaeological and archival history from Dominica to reconstruct the changing ways that enslaved people interacted with water and exposes crucial pieces of Dominica's colonial history that have been omitted from official documents. The archaeological record—which preserves traces of slave households, waterways, boiling houses, mills, and vessels for storing water—reveals changes in political authority and in how social relations were mediated through the environment. Plantation monoculture, which depended on both slavery and an abundant supply of water, worked through the environment to create predicaments around scarcity, mobility, and belonging whose resolution was a matter of life and death. In following the vestiges of these struggles, this investigation documents a valuable example of an environmental challenge centered around insufficient water. *Mapping Water in Dominica* is available in an open access edition through the Sustainable History Monograph Pilot, thanks to the generous support of the Andrew W. Mellon Foundation and Northwestern University Libraries.

This penetrating study of the white supremacy myth in books for the young adds an important dimension to American intellectual history. The study pinpoints an intersecting adult and child culture: it demonstrates that many children's stories had political, literary, and social contexts that paralleled the way adult books, schools, churches, and government institutions similarly maligned black identity, culture, and intelligence. The book reveals how links between the socialization of children and conservative trends in the 19th century foretold 20th century disregard for social justice in American social policy. The author demonstrates that cultural pluralism, an ongoing corrective to white supremacist fabrications, is informed by the insights and historical assessments offered in this study.

Author Sonja Boon's heritage is complicated. Although she has lived in Canada for more than thirty years, she was born in the UK to a Surinamese mother and a Dutch father. Boon's family history spans five continents: Europe, Africa, Southeast Asia, South America, and North America. Despite her complex and multi-layered background, she has often omitted her full heritage, replying "I'm Dutch-Canadian" to anyone who asks about her identity. An invitation to join a family tree project inspired a journey to the heart of the histories that have shaped her identity. It was an opportunity to answer the two questions that have dogged her over the years: Where does she belong? And who does she belong to? Boon's archival research—in Suriname, the Netherlands, the UK, and Canada—brings her opportunities to reflect on the possibilities and limitations of the archives themselves, the tanginess of oceanic migration, histories, the meaning of legacy, music, love, freedom, memory, ruin, and imagination. Ultimately, she reflected on the relevance of our past to understanding our present. Deeply informed by archival research and current scholarship, but written as a reflective and intimate memoir, *What the Oceans Remember* addresses current issues in migration, identity, belonging, and history through an interrogation of race, ethnicity, gender, archives and memory. More importantly, it addresses the relevance of our past to understanding our present. It shows the multiplicity of identities and origins that can shape the way we understand our histories and our own selves.

The Republic of Suriname, located in northern South America has a rich and diverse history going back several centuries. This has seen the introduction of Christianity and the establishment and creation of many church denominations. To date, major theological works have failed to provide correct, balanced and informative dialogue on the history of Christianity and its developments in Suriname. In response to the lack of information available to the academic world this publication aims to provide a survey of the history, a summary of the works of theologians and a guide to reliable sources about Christianity in Suriname. Through overviewing the history of the major denominations in Suriname and focusing on some major issues surrounding Christianity the author delivers a unique single volume for both the general reader and a starting point for further research.

An ambitious and revelatory investigation of the black female figure in modern art, tracing the legacy of Manet through to contemporary art. This revelatory study investigates how changing modes of representing the black female figure were foundational to the development of modern art. *Posing Modernity* examines the legacy of Édouard Manet's *Olympia* (1863), arguing that this radical painting marked a fitfully evolving shift toward modernist portrayals of the black figure as an active participant in everyday life rather than as an exotic "other." Denise Murrell explores the little-known interfaces between the avant-gardists of nineteenth-century Paris and the post-abolition community of free black Parisians. She traces the impact of Manet's reconsideration of the black model into the twentieth century and across the Atlantic, where Henri Matisse visited Harlem jazz clubs and later produced transformative portraits of black dancers as icons of modern beauty. These and other works by the artist are set in dialogue with the urbane "New Negro" portraiture style with which Harlem Renaissance artists including Charles Alston and Laura Wheeler Waring defied racial stereotypes. The book concludes with a look at how Manet's and Matisse's depictions influenced Romare Bearden and continue to reverberate in the work of such global contemporary artists as Faith Ringgold, Aimé Mpane, Maud Sulter, and Mickalene Thomas, who draw on art history to explore its multiple voices. Featuring over 175 illustrations and profiles of several models, *Posing Modernity* illuminates long-observed figures and proposes that a history of modernism cannot be complete until it examines the vital role of the black female muse within it.

This authoritative catalogue of the Corcoran Gallery of Art's renowned collection of pre-1945 American paintings will greatly enhance scholarly and public understanding of one of the finest and most important collections of historic American art in the world. Composed of more than 600 objects dating from 1740 to 1945.

The eighteenth century was a time of significant change in the perception of marriage and family relations, the emphasis of reason over revelation, and the spread of political consciousness. The Unity of the Brethren, known in America as Moravians, experienced the resulting tensions firsthand as they organized their protective religious settlements in Germany. A group of the Brethren who later settled in Salem, North Carolina, experienced the stresses of cultural and generational conflict when its younger members came to think of themselves as Americans. The Moravians who first immigrated to America actively maintained their connections to those who remained in Europe and gave them the authority for deciding religious, social, and governmental issues. But, as the children born in Salem became acclimated to more freedoms, particularly in the wake of the American Revolution, a series of disputes intensified the problems of transatlantic governance. While the group's leadership usually associated Enlightenment principles with rebellion and religious skepticism, the younger Brethren were drawn to its message of individual autonomy and creative expression. Elisabeth Sommer traces the impact of this generational and cultural change among Moravians on both sides

of the Atlantic and examines the resulting debate over the definition of freedom and faith.

Exploring literary fascination as a key concept of aesthetic attraction, this book illuminates the ways in which literary texts are designed, presented, and received. Detailed case studies include texts by William Shakespeare, S.T. Coleridge, Mary Shelley, Bram Stoker, Oscar Wilde, Joseph Conrad, Don DeLillo, and Ian McEwan.

The terms 'creole' and 'creolization' have witnessed a number of significant semantic changes in the course of their history. Originating in the vocabulary associated with colonial expansion in the Americas it had been successively narrowed down to the field of black American culture or of particular linguistic phenomena. Recently 'creole' has expanded again to cover the broad area of cultural contact and transformation characterizing the processes of globalization initiated by the colonial migrations of past centuries. The present volume is intended to illustrate these various stages either by historical and/or theoretical discussion of the concept or through selected case studies. The authors are established scholars from the areas of literature, linguistics and cultural studies; they all share a lively and committed interest in the Caribbean area - certainly not the only or even oldest realm in which processes of creolization have shaped human societies, but one that offers, by virtue of its history of colonialization and cross-cultural contact, its most pertinent example. The collection, beyond its theoretical interest, thus also constitutes an important survey of Caribbean studies in Europe and the Americas. As well as searching overview essays, there are - sociolinguistic contributions on the linguistic geography of 'criollo' in Spanish America, the Limonese creole speakers of Costa Rica, 'creole' language and identity in the Netherlands Antilles and the affinities between Papiamentu and Chinese in Curaçao - ethnohistorical examinations of such topics as creole transgression in the Dominican/Haitian borderland, the Haitian Mandingo and African fundamentalism, creolization and identity in West-Central Jamaica, Afro-Nicaraguans and national identity, and the Creole heritage of Haiti - studies of religion and folk culture, including voodoo and creolization in New York City, the creolization of the "Mami Wata" water spirit, and signifyin(g) processes in New World Anancy tales - a group of essays focusing on the thought of Édouard Glissant, Maryse Condé, and the Créolité writers and case-studies of artistic expression, including creole identities in Caribbean women's writing, Port-au-Prince in the Haitian novel, Cynthia McLeod and Astrid Roemer and Surinamese fiction, Afro-Cuban artistic expression, and metacreolization in the fiction of Robert Antoni and Nalo Hopkinson.

An audacious new play that explores the ways in which historical trauma affects the present-day intersections of race, gender, and sexuality.

"The future vision of a soon-to-be emancipated 19th century Negress."--Prelim. leaf.

1.1. General In this book the family life of the lower-class Creole population of 1 Paramaribo will be discussed. This group, which will henceforward be referred to as "the lower-class Creoles", possesses a "West Indian" family system, implying that the latter display all the main characteristics of the Caribbean Afro-American family. The Creoles constitute a numerically important ethnic segment of the society of Surinam. This society is composed of different ethnic groups, comprising, besides a handful of Amerindians, an "immigrant population" including people from many different parts of the world. It is made up of Creoles, Indians (or Hindustanis, as they are called in Surinam), Indonesians (Javanese), Chinese, Europeans, Lebanese and Bush Negroes, the latter of whom still live predominantly in tribes. The Creoles are the descendants of those Negro slaves brought to Surinam from Africa who did not escape from bondage by running away from the plantations into the Bush, as their brothers the Bush Negroes did. The circumstances under which the bulk of the slaves lived were appalling. Nor were they - or are they still in p~ at present - much better for their descendants the lower-class Creoles.

NEW YORK TIMES BESTSELLER OPRAH'S BOOK CLUB PICK The unique and deeply moving saga of four generations of African-American women whose journey from slavery to freedom begins on a Creole plantation in Louisiana. Beginning with her great-great-great-great grandmother, a slave owned by a Creole family, Lalita Tademy chronicles four generations of strong, determined black women as they battle injustice to unite their family and forge success on their own terms. They are women whose lives begin in slavery, who weather the Civil War, and who grapple with contradictions of emancipation, Jim Crow, and the pre-Civil Rights South. As she peels back layers of racial and cultural attitudes, Tademy paints a remarkable picture of rural Louisiana and the resilient spirit of one unforgettable family. There is Elisabeth, who bears both a proud legacy and the yoke of bondage... her youngest daughter, Suzette, who is the first to discover the promise-and heartbreak-of freedom... Suzette's strong-willed daughter Philomene, who uses a determination born of tragedy to reunite her family and gain unheard-of economic independence... and Emily, Philomene's spirited daughter, who fights to secure her children's just due and preserve their dignity and future. Meticulously researched and beautifully written, Cane River presents a slice of American history never before seen in such piercing and personal detail.

A timely and comprehensive history of female husbands in Anglo-America from the eighteenth through the turn of the twentieth century.

Life hit Pat and Tammy McLeod hard when their son Zach collapsed on a high school football field; he had sustained a severe brain injury. Facing the devastating possibility that things would never be the same for their beloved son, they committed to staying strong as a family and finding a way to maintain their footing. But the journey would reshape their faith, their family, and their future in ways they never saw coming. What would it take for them to navigate the endless fallout of their son's life-transforming injury? How could they reconcile their grief over the life Zach lost, with gratitude for the life that remained? And how does a couple move forward together in their search for hope, rather than letting indefinable loss drive them apart? Hit Hard is the true story of the McLeods' journey through ambiguous loss—both having and not having their son. It's the story of a family who faced unexpected heartbreak, a story that offers us all glimpses of how we can pick up the pieces, redefine expectations, and trust God for hope in the midst of unresolved pain. Northwest of Manhattan where the New York-New Jersey boundary crosses the tree-covered ridges and hollows ridges and hollows of the Ramapo Mountains there is a group of about 1,500 racially mixed people who have long been referred to by journalists and historians as the "Jackson Whites." In a study combining the disciplines of anthropology, sociology, folklore, and history, David Cohen found that the old stories about these people were legends, not history. He found no reliable evidence that their ancestors were Tuscarora Indians, Hessian deserters from the British army, escaped slaves, and British and West Indian prostitutes imported by a sea captain named Jackson for the pleasure of British soldiers occupying Manhattan during the War for Independence. David Cohen lived among the Ramapo Mountain People for a

year, conducting genealogical research into church records, deeds, wills, and inventories in county courthouses and libraries. He established that their ancestors included free black landowners in New York City and mulattoes with some Dutch ancestry who were among the first pioneers to settle in the Hackensack River Valley of New Jersey. In describing his findings and his experiences, Professor Cohen shows how their racially mixed ancestry, their special family and kinship system, and their intergroup attitudes and folkways distinguish and socially isolate these people as a separate racial group today, despite modern communications and transportation and their proximity to New York City.

In flight from the tame familiarity of home in Bombay, a twenty-six-year-old cricket journalist chucks his job and arrives in Guyana, a forgotten colonial society of raw, mesmerizing beauty. Amid beautiful, decaying wooden houses in Georgetown, on coastal sugarcane plantations, and in the dark rainforest interior scavenged by diamond hunters, he grows absorbed with the fantastic possibilities of this new place where descendants of the enslaved and indentured have made a new world. Ultimately, to fulfill his purpose, he prepares to mount an adventure of his own. His journey takes him beyond Guyanese borders, and his companion will be the feisty, wild-haired Jan. In this dazzling novel, propelled by a singularly forceful voice, Rahul Bhattacharya captures the heady adventures of travel, the overheated restlessness of youth, and the paradoxes of searching for life's meaning in the escape from home. *The Sly Company of People Who Care* is the winner of the 2012 Royal Society of Literature Ondaatje Prize.

The first book to focus on the individualized portrayal of enslaved people from the late sixteenth century to abolition in 1888.

The Caribbean imagination as framed within a Dutch historical setting has deep Portuguese-African roots. The Seven Provinces were the first European power, in the first half of the 17th century, to challenge the Iberian countries directly for a share in the slave trade. This book analyzes the philosophy underlying this transoceanic link, when contacts with Africa started to be developed. The ambiguous morality of the 'air of liberty' governing the Afro-Portuguese past had its impact on the creole cultures (white, black, Jewish) of the Dutch territories of Suriname and Curacao. Although this influence is gradually disappearing, it is astonishing to witness the engagement with which writers and visual artists have interpreted this heritage in their different ways. Recent narratives from Angola and Brazil offer an appropriate starting-point for an examination of strategies of self-representation and national consolidation in works by authors from the Dutch Caribbean. In order to reveal this complex historical pattern, the (formerly) Dutch-related port communities are conceived of as cultural agents whose 'lettered cities' (Angel Rama) have engaged in critical dialogue with the heritage of the South Atlantic trade in human lives. Artists and writers discussed include (colonial period): Caspar Barlaeus, David Nassy, Frans Post, and John Gabriel Stedman; (modern period): Frank Martinus Arion, Cola Debrot, Gabriel Garcia Marquez, Albert Helman, Francisco Herrera Luque, Boeli van Leeuwen, Tip Marugg, Alberto Mussa, Pepetela, Julio Perrenal, and Mario Pinto de Andrade. This is a notable achievement, for it both draws attention to the region and challenges critics and historians to engage in cross-regional and 'trans-disciplinary' research and analysis? ? Saul Sosnowski.

*The Forbidden Bride* by Cheryl Reavis released on Dec 25, 2002 is available now for purchase.

This is first intellectual history of the Caribbean written by a top Caribbean studies scholar. The book examines both the work of natives of the region as well as texts interpretive of the region produced by Western authors. Stressing the experimental and cultural particularity of the Caribbean, the study considers major questions in the field.

During the first half of the twentieth century, American Jews demonstrated a commitment to racial justice as well as an attraction to African American culture. Until now, the debate about whether such black-Jewish encounters thwarted or enabled Jews' claims to white privilege has focused on men and representations of masculinity while ignoring questions of women and femininity. *The White Negress* investigates literary and cultural texts by Jewish and African American women, opening new avenues of inquiry that yield more complex stories about Jewishness, African American identity, and the meanings of whiteness. Lori Harrison-Kahan examines writings by Edna Ferber, Fannie Hurst, and Zora Neale Hurston, as well as the blackface performances of vaudevillian Sophie Tucker and controversies over the musical and film adaptations of *Show Boat* and *Imitation of Life*. Moving between literature and popular culture, she illuminates how the dynamics of interethnic exchange have at once produced and undermined the binary of black and white.

First published in Germany in 1929, *The End and the Beginning* is a lively personal memoir of a vanished world and of a rebellious, high-spirited young woman's struggle to achieve independence. Born in 1883 into a distinguished and wealthy aristocratic family of the old Austro-Hungarian Empire, Hermynia Zur Muhlen spent much of her childhood travelling in Europe and North Africa with her diplomat father. After five years on her German husband's estate in czarist Russia she broke with both her family and her husband and set out on a precarious career as a professional writer committed to socialism. Besides translating many leading contemporary authors, notably Upton Sinclair, into German, she herself published an impressive number of politically engaged novels, detective stories, short stories, and children's fairy tales. Because of her outspoken opposition to National Socialism, she had to flee her native Austria in 1938 and seek refuge in England, where she died, virtually penniless, in 1951. This revised and corrected translation of Zur Muhlen's memoir - with extensive notes and an essay on the author by Lionel Gossman - will appeal especially to readers interested in women's history, the Central European aristocratic world that came to an end with the First World War, and the culture and politics of the late nineteenth and early twentieth centuries.

Though the history of slavery is a central topic for African, Atlantic world and world history, most of the sources presenting research in this area are European in origin. To cast light on African perspectives, and on the point of view of enslaved men and women, this group of top Africanist scholars has examined both conventional historical sources (such as European travel accounts, colonial documents, court cases, and missionary records) and less-explored sources of information (such as folklore, oral traditions, songs and proverbs, life histories collected by missionaries and colonial officials, correspondence in Arabic, and consular and admiralty interviews with runaway slaves). Each source has a short

introduction highlighting its significance and orienting the reader. This first of two volumes provides students and scholars with a trove of African sources for studying African slavery and slave trade.

An authoritative volume that is the first literary history of the Netherlands and Flanders in English since the 1970s "Written in prose so clear that we absorb its images as if by mind meld, "The Last Painting" is gorgeous storytelling: wry, playful, and utterly alive, with an almost tactile awareness of the emotional contours of the human heart. Vividly detailed, acutely sensitive to stratifications of gender and class, it's fiction that keeps you up at night — first because you're barreling through the book, then because you've slowed your pace to a crawl, savoring the suspense." —Boston Globe A New York Times Bestseller A New York Times Book Review Editor's Choice A RARE SEVENTEENTH-CENTURY PAINTING LINKS THREE LIVES, ON THREE CONTINENTS, OVER THREE CENTURIES IN THE LAST PAINTING OF SARA DE VOS, AN EXHILARATING NEW NOVEL FROM DOMINIC SMITH. Amsterdam, 1631: Sara de Vos becomes the first woman to be admitted as a master painter to the city's Guild of St. Luke. Though women do not paint landscapes (they are generally restricted to indoor subjects), a wintry outdoor scene haunts Sara: She cannot shake the image of a young girl from a nearby village, standing alone beside a silver birch at dusk, staring out at a group of skaters on the frozen river below. Defying the expectations of her time, she decides to paint it. New York City, 1957: The only known surviving work of Sara de Vos, *At the Edge of a Wood*, hangs in the bedroom of a wealthy Manhattan lawyer, Marty de Groot, a descendant of the original owner. It is a beautiful but comfortless landscape. The lawyer's marriage is prominent but comfortless, too. When a struggling art history grad student, Ellie Shipley, agrees to forge the painting for a dubious art dealer, she finds herself entangled with its owner in ways no one could predict. Sydney, 2000: Now a celebrated art historian and curator, Ellie Shipley is mounting an exhibition in her field of specialization: female painters of the Dutch Golden Age. When it becomes apparent that both the original *At the Edge of a Wood* and her forgery are en route to her museum, the life she has carefully constructed threatens to unravel entirely and irrevocably.

Tells the story of Elisabeth Samson, a free eighteenth-century black Suriname woman with millions of dollars who was determined to marry a white man in defiance of established conventions.

Abducted from her West African village at the age of eleven and sold as a slave in the American South, Aminata Diallo thinks only of freedom - and of finding her way home again. After escaping the plantation, torn from her husband and child, she passes through Manhattan in the chaos of the Revolutionary War, is shipped to Nova Scotia, and then joins a group of freed slaves on a harrowing return odyssey to Africa. Lawrence Hill's epic novel, winner of the Commonwealth Writers' Prize, spans three continents and six decades to bring to life a dark and shameful chapter in our history through the story of one brave and resourceful woman.

"The first ten years of my life I was not black." Thus begins this startlingly eloquent and beautiful tale based on the true story of Kwasi Boachi, a 19th-century African prince who was sent with his cousin, Kwame, to be raised in Holland as a guest of the royal family. Narrated by Kwasi himself, the story movingly portrays the perplexing dichotomy of the cousins' situation: black men of royal ancestry, they are subject to insidious bigotry even as they enjoy status among Europe's highest echelons. As their lives wind down different paths—Kwame back to Africa where he enlists in the Dutch army, Kwasi to an Indonesian coffee plantation where success remains mysteriously elusive—they become aware of a terrible truth that lies at the heart of their experiences. Vivid, subtle, poignant and profound, *The Two Hearts of Kwasi Boachi* is an exquisite masterpiece of story and craft, a heartrending work that places Arthur Japin on a shelf that includes Joseph Conrad, J.M. Coetzee, Kazuo Ishiguro and Nadine Gordimer.

The present studies on Brazilian modern art seek to specify some of the dominant contradictions of capitalism's combined but uneven development as these appear from the global 'periphery'.

Shows that the law of freedom, not slavery, determined the way that race developed over time in three slave societies. Best known for his academy award-winning role as Dith Pran in "The Killing Fields", for Haing Ngor his greatest performance was not in Hollywood but in the rice paddies and labour camps of war-torn Cambodia. Here, in his memoir of life under the Khmer Rouge, is a searing account of a country's descent into hell. His was a world of war slaves and execution squads, of senseless brutality and mind-numbing torture; where families ceased to be and only a very special love could soar above the squalor, starvation and disease. An eyewitness account of the real killing fields by an extraordinary survivor, this book is a reminder of the horrors of war - and a testament to the enduring human spirit.

*The Cost of Sugar* is an intriguing history of those rabid times in Dutch Surinam between 1765-1779 when sugar was king. Told through the eyes of two Jewish step sisters, Eliza and Sarith, descendants of the settlers of 'New Jerusalem of the River' know today as Jodensvanne. *The Cost of Sugar* is a frank expose of the tragic toll on the lives of colonists and slaves alike.

Praise for the first edition of this book: This translation is something of an event. For the first time, it makes Zur Mühlen's text available to English-speaking readers in a reliable version. —David Midgley, University of Cambridge [This book] represents exceptional value, both as an enjoyable read and as an introduction to an attractive author who amply deserves rediscovery. —Ritchie Robertson, *Journal of European Studies*, 42(1): 106-07. Born into a distinguished aristocratic family of the old Habsburg Empire, Hermynia Zur Mühlen spent much of her childhood and early youth travelling in Europe and North Africa with her diplomat father. Never comfortable with the traditional roles women were expected to play, she broke as a young adult both with her family and, after five years on his estate in the old Czarist Russia, with her German Junker husband, and set out as an independent, free-thinking individual, earning a precarious living as a writer. Zur Mühlen translated over 70 books from English, French and Russian into German, notably the novels of Upton Sinclair, which she turned into best-sellers in Germany; produced a series of detective novels under a pseudonym; wrote seven engaging and thought-provoking novels of her own, six of which were translated into English; contributed countless insightful short stories and articles to newspapers and magazines; and, having become a

committed socialist, achieved international renown in the 1920s with her Fairy Tales for Workers' Children, which were widely translated including into Chinese and Japanese. Because of her fervent and outspoken opposition to National Socialism, she and her life-long Jewish partner, Stefan Klein, had to flee first Germany, where they had settled, and then, in 1938, her native Austria. They found refuge in England, where Zur Mühlen died, forgotten and virtually penniless, in 1951.

[Copyright: 86e9208b172697b99fb8a15bd2092f67](#)