

ABSTRACTS

Jamie Rosenthal, *From Radical Feminist to Caribbean Slaveowner: Eliza Fenwick's Barbados Letters*

This article examines the life and writing of Eliza Fenwick, an English radical feminist who became a Caribbean slaveowner. Fenwick's friendships with other English radicals, her feminist novel *Secresy; or The Ruin on the Rock* (1795), and her letters to the feminist Mary Hays indicate that she once supported principles of universal liberty and equality. After moving to Barbados in 1814, however, Fenwick subscribed to proslavery views and became a manager and owner of slaves. This article argues that the tension between Fenwick's radicalism, her participation in the slave system, and her fears of slave rebellion reflect the contradiction between Enlightenment universalism and the existence of slavery in the Americas. At the same time, Fenwick's writing demonstrates how white women's resistance to gender and class inequalities could work to reinforce racial oppression and exploitation.

Josefine Baark, *The Tranquebar Palampore: Trade, Diplomacy, and "a little amusement" in an Early Modern Indo-Danish Textile*

This article focuses on an Indian trade textile, the *Tranquebar Palampore*, painted in Tamil Nadu around 1730–1740. The textile illustrates the broader context of diplomatic relations between the Indian Maratha court of Thanjavur and the Danish Asiatic Company, in the context of Ekoji II of Thanjavur's coronation. By viewing the artefact as a transcultural gift intended for both local and international visual consumption, the article seeks to provide a stronger understanding of the importance of (transient) local consumption in the moment of gift-giving and to provide a glimpse into the material culture and circulation of images and practices in early modern south Asia.

David Vinson, *The Extraordinary Afterlife of Major John André, the "Common Spy"*

This work explores the correlation between posthumous André-related "texts" and the performative powers exhibited by André himself during his captivity and the public spectacle of his ignoble hanging. Its argument is two-fold: first, that André used his expertise as a performer of genteel sensibility and aristocratic stoicism to shape how he would be remembered, which in turn inspired a vast catalogue of transatlantic "texts"; and second, that Britain and America needed André during and after the war. André was appropriated as a hegemonic apparatus by both nations, and for the specific purposes of masking national anxieties and perpetuating hegemonic values.

Sarah Thomas, *Envisaging a Future for Slavery: Agostino Brunias and the Imperial Politics of Labor Reproduction*

The paintings and prints of Agostino Brunias (1730–1796) served not only to visualize some of the British Empire's newest colonies following the conclusion of the Seven Years' War, but also to encourage settlement by presenting a utopian vision of slave societies that were content, wealthy, and, most importantly, self-sustaining. This article argues that Brunias's imagery contributed to the ameliorationist rhetoric that accompanied the rise of abolitionism in Britain. By avoiding scenes of plantation labor, discipline, and punishment, and emphasising instead the refinement, robust health, and fertility of slaves and free people of color, it purported to confirm that amelioration could safeguard slavery's future.