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Slave Dancer 1st Edition

Londa Schiebinger



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Secret Cures of Slaves Londa Schiebinger,2023-05-25 Engaging unique sources Londa Schiebinger untangles the complex relationships between European and local physicians, healers, plants, and slavery. François Regourd, Université Paris Nanterre. In the natural course of events humans fall sick and die. The history of medicine bristles with attempts to find new and miraculous remedies to work with and against nature to restore humans to health and well-being. In this book Londa Schiebinger examines medicine and human experimentation in the Atlantic World, exploring the circulation of people, disease, plants, and knowledge between Europe, Africa, and the Americas. She traces the development of a colonial medical complex from the 1760s, when a robust experimental culture emerged in the British and French West Indies, to the early 1800s, when debates raged about banning the slave trade and eventually slavery itself. Massive mortality among enslaved Africans and European planters, soldiers, and sailors fueled the search for new healing techniques. Amerindian, African, and European knowledges competed to cure diseases emerging from the collision of peoples on newly established, often poorly supplied plantations. But not all knowledge was equal. Highlighting the violence and fear endemic to colonial struggles, Schiebinger explores aspects of African medicine that were not put to the test, such as Obeah and Vodou. This book analyzes how and why specific knowledges were blocked, discredited, or held secret. In this urgent, probing, and visually striking volume, Londa Schiebinger, one of the pioneers of feminist and colonial science studies, shifts our understanding of Enlightenment racial attitudes to the domain of the medical, making a vital contribution to the dynamic new wave of research on science and slavery in the Atlantic world. James Delbourgo, Rutgers University.

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The London Stage 1910-1919 J. P. Wearing, 2013-12-19 Theatre in London has celebrated a rich and influential history and in 1976 the first volume of J P Wearing's reference series provided researchers with an indispensable resource of these productions In the decades since the original calendars were produced several research aids have become available notably various reference works and the digitization of relevant newspapers and periodicals This second edition of The London Stage 1910 1919 A Calendar of Productions Performers and Personnel provides a chronological calendar of London shows from January 1910 through December 1919 The volume chronicles more than 3 000 productions at 35 major central London theatres during this period For each entry the following information is provided Title Author Theatre Performers Personnel Opening and closing dates Number of performances Other details include genre of the production number of acts and a list of reviews A comment section includes other interesting information such as a plot description first night audience reception noteworthy performances staging elements and details of performances in New York either prior to or after the London production Among the plays staged in London during this decade were *Chu Chin Chow* *The Gaol Gate* *Hindle Wakes* *Justice* *Kismet* *Pygmalion* and *Rebecca of Sunnybrook Farm* as well as numerous musical comedies British and American foreign works operas and revivals of English classics A definitive resource this edition revises corrects and expands the original calendar In addition approximately 20 percent of the material in particular information on adaptations and translations plot sources and comments is new Arranged chronologically the shows are fully indexed by title genre and theatre A general index includes numerous subject entries on such topics as acting audiences censorship costumes managers performers prompters staging and ticket prices The London Stage 1910 1919 will be of value to scholars theatrical personnel librarians writers journalists and historians

Curriculum Design for Writing Instruction Kathy Tuchman Glass, 2004-12-09 Replete with strategies examples and reproducibles this guide is invaluable for any teacher who wants to boost student achievement in writing for any subject or grade level

The Politics of Reproduction Katherine Paugh, 2017-04-21 Many British politicians planters and doctors attempted to exploit the fertility of Afro Caribbean women's bodies in order to ensure the economic success of the British Empire during the age of abolition Abolitionist reformers hoped that a homegrown labor force would end the need for the Atlantic slave trade By establishing the ubiquity of visions of fertility and subsequent economic growth during this time The Politics of Reproduction sheds fresh light on the oft debated question of whether abolitionism was understood by contemporaries as economically beneficial to the plantation colonies At the same time Katherine Paugh makes novel assertions about the importance of Britain's Caribbean colonies in the emergence of population as a political problem The need to manipulate the labor market on Caribbean plantations led to the creation of new governmental strategies for managing sex and childbearing such as centralized nurseries discouragement of extended breastfeeding and financial incentives for childbearing that have become commonplace in our modern world While assessing the politics of reproduction in the British Empire and its Caribbean colonies in relationship to major political events

such as the Haitian Revolution the study also focuses in on the island of Barbados The remarkable story of an enslaved midwife and her family illustrates how plantation management policies designed to promote fertility affected Afro Caribbean women during the late eighteenth and early nineteenth centuries The Politics of Reproduction draws on a wide variety of sources including debates in the British Parliament and the Barbados House of Assembly the records of Barbadian plantations tracts about plantation management published by doctors and plantation owners and missionary records related to the island of Barbados A History of the New York Stage from the First Performance in 1732 to 1901 Thomas Allston Brown,1903 **The Crisis** ,1963-12 The Crisis founded by W E B Du Bois as the official publication of the NAACP is a journal of civil rights history politics and culture and seeks to educate and challenge its readers about issues that continue to plague African Americans and other communities of color For nearly 100 years The Crisis has been the magazine of opinion and thought leaders decision makers peacemakers and justice seekers It has chronicled informed educated entertained and in many instances set the economic political and social agenda for our nation and its multi ethnic citizens **American Book Publishing Record Cumulative, 1950-1977: Fiction. Juvenile fiction** R.R. Bowker Company. Department of Bibliography,1978 Edgeworth's Works: Moral tales: v. 1. Forester, and The Prussian vase. 7th ed. v. 2. The good aunt, and Angelina. 7th ed. v. 3. The good French governess, Mademoiselle Panache, and The knapsack. 7th ed Maria Edgeworth,1816 **Lagrange County Centennial History** ,1928 **Music, Theater, and Society in the Comedies of Luiz Carlos Martins Penna (1833-1846)** Luiz Costa-lima Neto,2017-03-15 This book clarifies the musical dramaturgy of comedy writer and musician Luiz Carlos Martins Penna 1815 48 a notion that encompasses both the theatrical text and its performance The corpus for this analysis is composed of twelve comedies by Martins Penna written between 1833 and 1846 divided into three groups which I have called Lundu Aria and Alleluia The sound universe made up by the three groups of comedies covers African Brazilian genres and musical choreographic styles batuque fado lundu miudinho muquir o the transnational urban popular universe lundu tirana quadrilha marcha waltz caxuxa tonadilla polka and modinhas and Italian opera in addition to romantic concertos Gregorian chant and Iberian religious theater loas To evaluate the multiple meanings acquired by the musical allusions inserted into the comedy texts and theatrical performances this research reveals the network which included the author actors theater owners publishers and the public and other agents such as black Catholic irmandades brotherhoods Freemasonry and institutions linked to the imperial government The sound universe of the comedies of Martins Penna are compared to the comedic axes of the Western theatrical tradition a study of situations and characters and the axes of performance solo and chorus contemplating the relationship between the repertoires written by Martins Penna and the repertoires of Brazilians and Portuguese artists a mix of actors singers and dancers who performed in his comedies The research questions the notion of authorship and reveals the importance of the partnership between theatrical writers artists and publishers through which the comedies of Martins Penna have reached the second half of the

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