

managers expressed, as did Samson Wood of the Newton Plantation in Barbados, a desire to be rid of sick or superannuated enslaved workers on the basis that they represented a loss to plantation production. Again, the unsanitary conditions on the plantations, the forcing of pregnant females to work at backbreaking tasks almost to the very eve of childbirth, among other negative aspects of life, led to the spread of diseases and death. Scabies, leprosy, yaws, measles, smallpox, diphtheria, and whooping cough were only a few of the disabling results of a plantation regime. Again, in this environment, Hunt-Kennedy takes the time to note that there were some enslaved, like Makandal in Saint-Domingue, who wore their disability as a badge of honor.

In chapter 4, Hunt-Kennedy brings the matter of marronage into sharp focus. The issue of disability again figures heavily in the sanctions employed by enslavers to dissuade would-be escapees. The sanctions could include dismemberment, branding, and other disfigurement, such as slitting of noses, and even death for absences of thirty days or more. In some cases, as is illustrated in extracts from the diary of Thomas Thistlewood, an English planter resident in Jamaica, some runaways had the extreme indignity on recapture of being tied down to the ground with a rope and stake and having another enslaved defecate in the runaway's mouth. In comparing the treatment of the African body in advertisements seeking the return of runaways, Hunt-Kennedy notes that marks of disfigurement were largely absent from advertisements in the metropole. Conversely, in the Caribbean context, such marks were very common, signifying disability as a mark of criminality and an identifier of an innate inferiority of Africans.

In chapter 5, Hunt-Kennedy interrogates the question of disability and monstrosity in the emerging abolitionist literature. By the eighteenth century, a number of developments, including slave rebellions in the Caribbean and an emergence of sympathy toward people with disability, were shaping a debate about the morality of enslavement. In this period, discussion about the disability of enslavement became a propaganda strategy that “reflected cultural shifts regarding ideas of pain, suffering and sensibility” (139). Of central importance in this discussion is the acknowledgment that abolitionists were coming to the view that monstrosity or disability in slave societies was not located in the individual African but in the institution of slavery itself. Hunt-Kennedy concludes her very powerful survey and analysis by observing that the coming of emancipation did not mean that the formerly enslaved were free from the disabling legacies of the former enslavement. In any case, the “punished body” that was characteristic of enslavement was paradoxically a “text” or canvas of various stories, not least of which was the “supposed rebellious nature” of Blacks and “a refusal to accept one’s enslavement” (165).

Hunt-Kennedy’s treatment of the subject matter is a powerful analysis of significant aspects of the trauma of enslavement. This must-read, comprehensive text demonstrates a skillful weaving of the underlying evidence and exposes the broad panorama of enslavement in the British Atlantic.

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KEVIN HUTCHINGS. *Transatlantic Upper Canada: Portraits in Literature, Land, and British-Indigenous Relations*. McGill-Queen’s Transatlantic Studies Series 2. Montreal: McGill-Queen’s University Press, 2020. Pp. 288. \$120.00 (cloth).
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In *Transatlantic Upper Canada: Portraits in Literature, Land, and British-Indigenous Relations*, Kevin Hutchings analyzes the intersection of nineteenth-century Romanticism and indigeneity in a transatlantic context. Employing a biographical approach, Hutchings focuses his chapters

on British and Indigenous figures who either wrote about or commented upon land and culture in the colony of Upper Canada. At root, he is interested in his subjects' "cross-cultural relationships, environmental philosophies, and political activities" (27).

Hutchings first treats the settler perspective through a close reading of the works of Bishop John Strachan, Sir John Beverley Robinson, Anna Brownell Jameson, and Sir Francis Bond Head. He then flips to the Indigenous viewpoint, centering chapters on the Haudenosaunee leaders John Norton (Chief Teyoninhokarawen) and John Brant (Chief Ahyonwaeghs) and the Anishinaabe leaders Peter Jones (Chief Kahkewaquonaby) and George Copway (Kahgegahbowh). Hutchings's dramatis personae will be familiar to readers of Canadian history, but his unique contribution is to reveal the connections between this transatlantic cast, often mediated by notable third parties in Britain, like the poets Thomas Campbell and Sir Walter Scott and the abolitionist William Wilberforce.

By collapsing the disciplinary and methodological boundaries between the studies of Indigenous political culture and the literary tradition of British Romanticism, Hutchings aims to "untie the Gordian knot" (5) of this small literary network—a project that he sees as having an underlying political motive. Indeed, *Transatlantic Upper Canada* is refreshing in that Hutchings quite consciously frames his analysis through his own political awakening to the legacies of colonialism and through his experience teaching Indigenous students at the University of Northern British Columbia. This project is thus Hutchings's effort to mobilize his expertise in Romanticism to help make sense of Canada today, as a settler society "in an age of truth and reconciliation" (237).

In an important opening chapter—the only one to deviate from his biographical approach—Hutchings sets the stage, demonstrating how Indigenous and Romantic writers alike opposed the prevailing Enlightenment era philosophy of agricultural improvement. In Upper Canada, Indigenous writers like Jane Johnston Schoolcraft (Bamewawagezhikaquay) and George Copway, among others, invoked Romantic ideas to "challenge adverse stereotypes supporting the colonization of their people and territories" (9). At the same time, Anna Jameson and other Romantic writers criticized the colonial policy of deforestation in Upper Canada. Hutchings argues that, together, this transatlantic network of Romantic and Indigenous dissent formed an "activist literary politics" that, although unsuccessful, indicated a possible "alternative anticolonial environmental ethic" (33).

While exploring counter-histories, Hutchings is also keen to challenge the commonly held assumption that Indigenous peoples were treated with respect in Upper Canada, especially in contrast to how their counterparts were mistreated in the United States. This sanitized understanding of settler-Indigenous relations often frames contemporary political discourse in Canada. Instead, Hutchings reminds readers in chapter 2 that John Strachan—leading light of the so-called Loyalist Family Compact and first Anglican bishop of Toronto—gave energy and voice to the policy of child separation and residential schools championed by Peregrine Maitland. In chapter 3, he recounts Jameson's decision to plunder an Indigenous gravesite as she traveled through Upper Canada, making off with a skull, possibly to give to a phrenologist friend. There are clear parallels in this chapter to works like Clifton Crais and Pamela Scully's *Sara Baartman and the Hottentot Venus: A Ghost Story and a Biography* (2009) and Kim Wagner's *The Skull of Alem Bheg: The Life and Death of a Rebel of 1857* (2017). Readers on the hunt for materials to generate classroom discussion may find that putting these three texts in conversation yields good results among undergraduates.

In his final four chapters, Hutchings is most effective in emphasizing the duplicitousness of colonial officials as they worked overtime to abrogate Indigenous land claims and undermine Indigenous efforts to lobby the Crown. In traveling to the heart of empire, Indigenous leaders acted as "cultural brokers" (161), attempting to leverage their liminal positions for political gain. In July 1804, for example, Hutchings locates John Norton in Cambridge performing a series of Mohawk war dances before an entranced audience that included Wilberforce and members of the Clapham Sect. Norton was in Britain as part of a failed attempt to secure

Crown confirmation of Haudenosaunee title to a tract of land on the Grand River. John Brant and Peter Jones would later follow Norton's example by making their own lobbying campaigns to Whitehall, Westminster, and other sites of British social and political authority. Hutchings's meticulous efforts to show how these individuals negotiated their transatlantic identities adds nuance to the established portrait of Indigenous leaders who tried to work within the framework of the colonial system and recognition-based politics. While seeking Crown favor, their participation in an activist literary politics nevertheless challenged the British colonial system and its *raison d'être*—the so-called civilizing mission of empire.

In a brief afterword, Hutchings muses on the type of readers that might be interested in this book. Scholars of British Romanticism, he notes, have shown scant interest in Upper Canada in the past—and he questions whether they will do so in the future. He states instead that he would be happy if his work was taken up by practitioners of Indigenous, colonial, and Canadian studies. Hutchings would be wise to add British studies to his list, as *Transatlantic Upper Canada* falls squarely within the domain of scholars of Britain working on the nineteenth century and those with interests in literary, Atlantic, colonial, transnational, and indigenous questions.

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ALAN LESTER, KATE BOEHME, and PETER MITCHELL. *Ruling the World: Freedom, Civilisation, and Liberalism in the Nineteenth Century British Empire*. Cambridge: Cambridge University Press, 2021. Pp. 510. \$89.99 (cloth).
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Historians of the British Empire have long sought to understand the mechanisms and personnel that made imperial rule possible. Peter Cain and Anthony Hopkins famously articulated their model of “gentlemanly capitalism” (*British Imperialism: Innovation and Expansion 1688–1914* [1993]) while Lauren Benton and Lisa Ford more recently developed their concept of “middle power” (*Rage for Order: The British Empire and the Origins of International Law, 1800–1850* [2016], 8). Alan Lester, Kate Boehme, and Peter Mitchell's *Ruling the World: Freedom, Civilisation, and Liberalism in the Nineteenth Century British Empire* fits snugly into this historiography. It is a history of the British Empire told through one of its chief institutions, the Colonial Office. As such, this history is in many ways an old-fashioned study of the “official mind” of empire—a hearkening back to the structural histories of imperial administrators and “men on the spot” made famous by Ronald Robinson and John Gallagher (*Africa and the Victorians: The Official Mind of Imperialism* [1961], xxi). Like these older histories, *Ruling the World* also centers elite, white, metropolitan actors, most of whom were men. Where *Ruling the World* differs from its Cambridge School predecessors, though, is the careful attention that Lester, Boehme, and Mitchell pay to the experiences of Indigenous and colonized peoples. In that way, the title *Ruling the World* is a bit of a misnomer, for the book is concerned not only with the individuals embedded in the imperial hierarchy, even if it primarily adopts their perspectives. In addition to this inclusive approach, *Ruling the World* shines because of the deceptively simple question that Lester, Boehme, and Mitchell pose and the methodology that follows from it: How was the British Empire ruled everywhere, all at once?

To answer this question, Lester, Boehme, and Mitchell breathe life into administrators such as James Stephen, the workaholic micromanager who played an outsized role in determining