

These resources developed by Travel, Transculturality, and Identity in England, 1550 – 1700 are free to download and use. However, we would appreciate your feedback in the questionnaire here (<https://goo.gl/forms/OB4qDaKujnwyEh5P2>), which will be invaluable in supporting the further funding and development of such resources and associated events.

## About the TIDE project (Travel, Transculturality, and Identity in England, 1550 – 1700)

TIDE (Travel, Transculturality, and Identity in England, 1550 – 1700) is a five-year project funded by the European Research Council and hosted at the School of the Arts, University of Liverpool. The project brings together an international, multilingual, and multidisciplinary group of researchers, whose task is to investigate how England perceived and responded to those who moved between or across languages, nations, religions, and cultures in the sixteenth and seventeenth centuries.

Throughout this period, the English realm was as much a destination as it was a point of departure. French and Dutch Protestants arrived in their hundreds and transformed the nature of English industry, even as the English geographer Richard Hakluyt advocated the establishment of colonies in North and South America. English and Continental European responses developed in tandem with each other when it came to tackling the problem of transcultural movement and migration – travellers and displaced figures, whether exiles, labourers, or refugees, Gypsies or Africans, were marked by their ‘betweenness’, either in terms of racial or ethnic identity, religion or language. And these demarcations and stereotypes took form, the ways in which individuals thought about difference – between countries, between races, between a human being from this part of the world and one from another – developed rapidly as well, and began to take recognisable shapes and forms.

This is an active and growing field of scholarship. We are increasingly, and perhaps unsurprisingly, attending to the impact of such cross-cultural encounters from a number of disciplinary perspectives. However, in a field that tends to be framed predominantly in terms of cultural clash and boundaries, there is both room and a need to explore a different perspective, one that allows us to understand the full implications of transculturality and betweenness. In a period marked by mobility, what did it mean to belong, or not to belong? What did it mean to move between cultures, countries, languages, faiths? How did you see yourself, and how did others see you, when you did so? Were assimilation and segregation the only two options available? Could one not be both this and that, a third thing, both part of the world one had left and the world one occupied?

By examining how different discourses tackled the fraught question of human identity in this era, TIDE aims to open a new perspective on encounters between people of different countries, traditions, and belief systems. The project will produce new knowledge about the unique role played by literature. Even as the project illuminates how some of our key concepts of cultural difference and identity took place in a historic context, that research is being used by award-winning authors to generate new literature about our encounters with those same issues today.

In addition to our historical research, and our work with contemporary writers including Fred d’Aguiar, Sarah Howe, and Nikesh Shukla, TIDE is involved in a range of public engagement activities that operate in three key areas:

- **Education and Policy:** This includes working with schools and policy makers on influencing the national curriculum and collaborating with think tanks on their reports and publications.
- **Literature and Culture:** This comprises exciting new writing initiatives, local museum outreach through workshops and temporary exhibits, working with theatre companies, and creating larger networks of collaboration with national and international museums.
- **Community and Society:** TIDE aims to liaise with local trusts, higher education widening participation schemes, and community groups and programmes to confront ongoing issues of transculturality and belonging.

You can visit our website, [www.tideproject.uk](http://www.tideproject.uk), and follow us on Twitter @ERC\_TIDE



Her Majesty understanding that there are of late divers Blackmoors brought into the Realm, of which kind of people there are already here too many, considering how God hath blessed this land w[i]th great increase of people of our own Nation as any Country in the world, whereof many for want of Service and means to set them on work fall to Idleness and to great extremity; Her Majesty's pleasure therefore is, that those kind of people should be sent forth of the land. And for that purpose, there is direction given to this bearer Edward Baines to take of those Blackmoors that in this last voyage under Sir Thomas Baskerville were brought into this Realm to the number of Ten, to be Transported by him out of the Realm. Wherein we require you to be aiding & assisting unto him as he shall have occasion, and thereof not to fail.

An open letter to the Lord  
Mayor of London and the  
Aldermen his brethren, And to  
all other Mayors, Sheriffs, &c.

11 July 1596

## OBJECTIVES

- To understand what was meant by terms like 'blackmoor'.
- To learn about the expansion of English trade and travel during the early modern period, as well as the movement of peoples between countries.
- How this informed early modern perceptions of race and racial identities.
- To learn about the presence of people of colour in early modern England. How did they interact with other immigrant communities and the local population?

## TEXTUAL DISCUSSION POINTS

- What did the writer mean by 'blackmoor'?
- Why might these 'blackmoors' have travelled to England?
- What are the arguments given for their expulsion? What is meant by 'idleness' and 'great extremity'?

## WIDER RELEVANCE DISCUSSIONS

- Consider how anti-immigrant rhetoric has changed since the sixteenth-century, or to what extent it remains the same. What negative effects can such language have?
- Ask the class to consider: (1) Are there immigrants in the UK today? (2) What parts of the world might they come from and why? (3) What might they find challenging about living in the UK? (4) How do host communities feel about immigrants?
- In what forums do people express their opinions on immigration to politicians today? How does this differ from the early modern period?



## ACTIVITIES\*

- Ask students to write a diary entry from the perspective of one of the 'blackmoors' about their journey to England, thinking about what they would have seen and what would have been new to them.
- Using a modern map, chart potential journeys from ports that Sir Thomas Baskerville's ship might have taken. Ask students to think about what journeys their own families have taken and to map these out.
- Looking at the definition of 'blackamoor' on TIDE: Keywords. How does its use compare to other terms that relate to ethnicity, such as 'Jew', 'Indian', 'Gypsy', and 'Turk'?
- Look at sixteenth and seventeenth-century paintings in any major museum online (like the National Portrait Gallery, or the Rijksmuseum in Amsterdam), and see how many black faces they can spot. Discuss what the numbers may show, and what kind of roles these people play in the paintings. Use photo software to add other faces to the paintings.

\*Relevant sources included in the additional sources pack



# OBJECTIVES

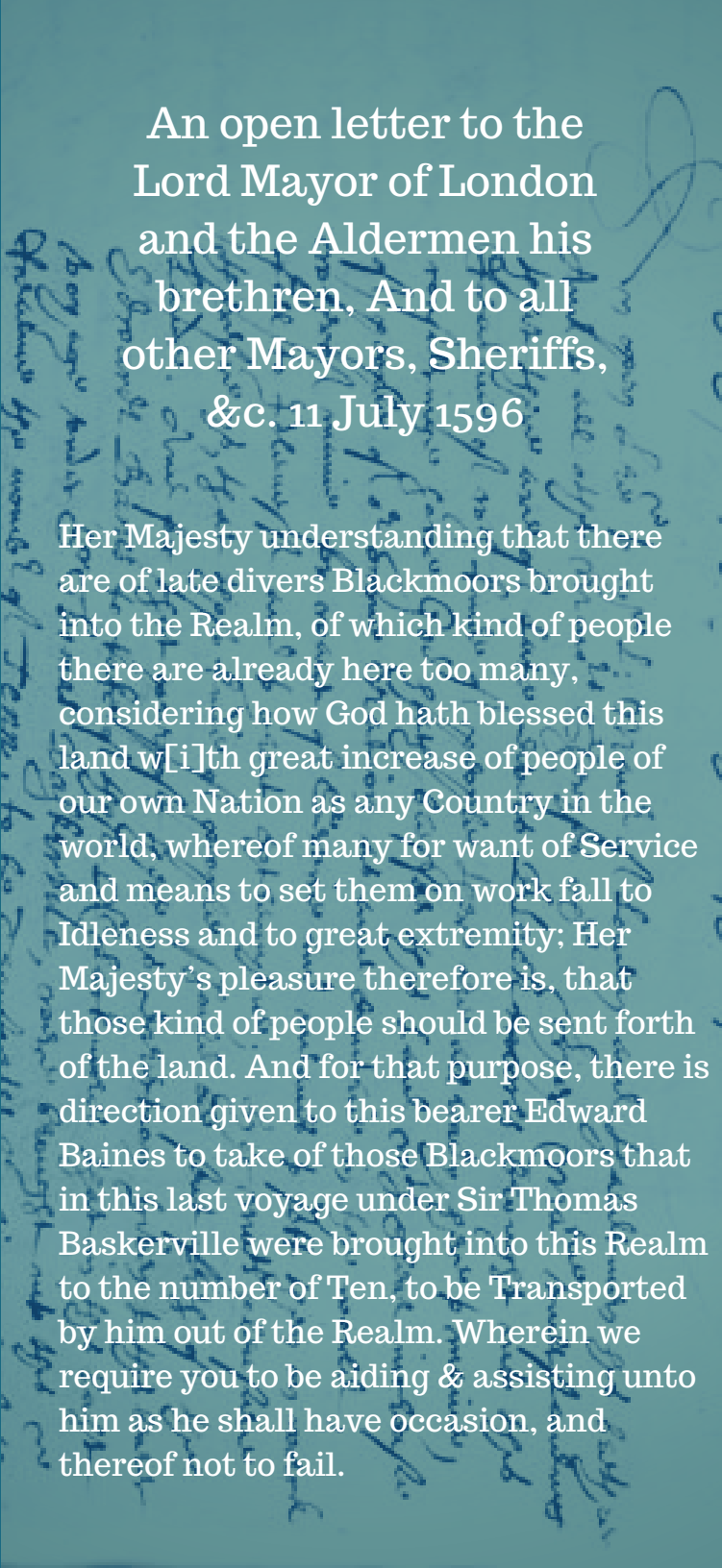
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## An open letter to the Lord Mayor of London and the Aldermen his brethren, And to all other Mayors, Sheriffs, &c. 11 July 1596

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## Africans and the Royal Order - Lesson/Activities

### **An open letter to the Lord Mayor of London and the Aldermen his brethren, And to all other Mayors, Sheriffs, &c. 11 July 1596.**

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#### Objectives:

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#### Textual Discussion points:

- What did the writer mean by 'blackmoor'?
- Why might these 'blackmoors' have travelled to England?
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#### Wider Relevance Discussions:

- Thinking about how anti-immigrant rhetoric has changed since the sixteenth century, or to what extent it remains the same. What negative effects can such language have?
- Asking the class to consider:
  - Are there immigrants in the UK today?
  - What parts of the world might they come from and why?
  - What might they find challenging about living in the UK?
  - How do host communities feel about immigrants?
- In what forums do people express their opinions on immigration to politicians today? How does this differ from the early modern period?

#### Activities:

- Ask students to write a diary (or an extract) from the perspective of one of the 'blackmoors' about their journey to England, thinking about what they would have seen and what would have been new to them.
- Using a modern map, chart potential journeys from ports that Sir Thomas Baskerville's ship might have taken. Ask students to think about what journeys their own families have taken and to map these out.

- Looking at the definition of 'blackamoor' on TIDE: Keywords. How does its use compare to other terms that relate to ethnicity, such as 'Jew', 'Indian', 'Gypsy', and 'Turk'?
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# Africans and the Royal Order - Additional Material

## Sixteenth-century images of Africa:



Sebastian Münster, *Totius Africae* (c. 1554)



Abraham Ortelius, *Africae Tabula Nova* in *Theatrum Orbis Terrarum* (1584)





*Sketch for the arms and crest granted to John Hawkins (1568)*

**'The second voyage to Guinea...in the year 1554' in *Principal Navigations*** (Richard Hakluyt, 1598-1600)

Now therefore I will speak somewhat of the people and their manners, and manner of living. It is to be understood, that the people which now inhabit the regions of the coast of Guinea, and the middle parts of Africa, as Libya the inner, and Nubia, with diuers other great & large regions about the same, were in old time called AEthiopes and Nigritae, which we now call Moores, or Negroes, a people... without a God, lawe, religion, or common wealth, and so scorched and vexed with the heat of the sunne, that in many places they curse it when it riseth.

[...]

Gemma Phrisius writeth, that in certain parts of Africa, as in Atlas the greater, the air in the night season is seene shining, with many strange fires and flames rising in manner as high as the Moone: and that in the element are sometime heard as it were the sound of pipes, trumpets and drummes

[...]

They are very wary people in their bargaining, and will not lose one spark of golde of any value. They use weights and measures, and are very circumspect in occupying the same. They that shall have to do with them, must vse them gently: for they will not trafique or bring in any wares if they be evil used.

**Texts featuring black characters:**

1. **Othello** (William Shakespeare, 1603)  
[1.1]

**IAGO**

Even now, now, very now, an old black ram  
Is tupping your white ewe. Arise, arise!  
Awake the snorting citizens with the bell,  
Or else the devil will make a grandsire of you.  
Arise, I say!

[1.3]

**DUKE OF VENICE**

Let it be so,  
Good night to everyone.  
[To BRABANTIO]  
And, noble signior,  
If virtue no delighted beauty lack,  
Your son-in-law is far more fair than black.

[3.3]

**OTHELLO**

By the world,  
I think my wife be honest and think she is not;  
I think that thou art just and think thou art not.  
I'll have some proof. Her name, that was as fresh  
As Dian's visage, is now begrimed and black  
As mine own face. If there be cords, or knives,  
Poison, or fire, or suffocating streams,  
I'll not endure it. Would I were satisfied!

## 2. **Titus Andronicus** (William Shakespeare, 1594)

[3.1]

**AARON** [a 'Moor'/'blackamoor']

I go, Andronicus: and for thy hand

Look by and by to have thy sons with thee.

[ASIDE]

Their heads, I mean. O, how this villany

Doth fat me with the very thoughts of it!

Let fools do good, and fair men call for grace.

Aaron will have his soul black like his face.

[3.2]

**TITUS ANDRONICUS**

O, O, O,

Then pardon me for reprehending thee,

For thou hast done a charitable deed.

Give me thy knife, I will insult on him;

Flattering myself, as if it were the Moor

Come hither purposely to poison me.--

There's for thyself, and that's for Tamora.

Ah, sirrah!

Yet, I think, we are not brought so low,

But that between us we can kill a fly

That comes in likeness of a coal-black Moor.

[4.2]

*Enter a Nurse, with a blackamoor Child in her arms*

[...]

**AARON**

Well, God give her good rest! What hath he sent her?

**NURSE**

A devil.

**AARON**

Why, then she is the devil's dam; a joyful issue.

**NURSE**

A joyless, dismal, black, and sorrowful issue:

Here is the babe, as loathsome as a toad

Amongst the fairest breeders of our clime:

The empress sends it thee, thy stamp, thy seal,

And bids thee christen it with thy dagger's point.

**AARON**

'Zounds, ye whore! is black so base a hue?

Sweet blowse, you are a beauteous blossom, sure.





*The Henry Peacham drawing of Titus Andronicus, including Aaron the 'blackamoor' (c. 1595)*

**Images and extracts from *The Masque of Blackness* (written by Ben Jonson 1605)**



*The Daughter of Niger and the Torchbearer of Oceania*

Masque stage directions:

*Oceanus presented in a human form, the color of his flesh blue ; and shadowed with a robe of sea-green; his head grey, and horned, as he is described by the ancients: his beard of the like mixed color: he was garlanded with alga, or sea-grass; and in his hand a trident.*

*Niger, in form and color of an Æthiop; his hair and rare beard curled, shadowed with a blue and bright mantle: his front, neck, and wrists adorned with pearl, and crowned with an artificial wreath of cane and paper-rush.*

*These induced the masquers, which were twelve nymphs, negroes, and the daughters of Niger; attended by so many of the Oceaniæ, which were their light-bearers.*

[...]

SONG:

Sound, sound aloud

The welcome of the orient flood,

Into the west ;

Fair Niger, son to great Oceanus,

Now honor'd, thus,

With all his beauteous race :

Who, though but black in face,  
Yet are they bright,  
And full of life and light.  
To prove that beauty best,  
Which, not the color, but the feature  
Assures unto the creature.



*Dutch portrait of African Man,, Jan Jansz Mostaert, c. 1520s [Rijksmuseum Amsterdam]*



*Dutch family with a black servant, Willem Cornelisz. Duyster, c. 1630s*

#### Contemporary resonances:

- BBC Documentary excerpt - Is Britain Racist? [BBC, October 2015]  
<https://www.youtube.com/watch?v=BuZbbMOH0Qo>
- News item: Racism 'remains entrenched' in Britain, major report finds [ITV, August 2016]  
<https://www.youtube.com/watch?v=-GjbDr-o6k>
- Article: 'I fought racism and misogyny to become an MP. The fight is getting harder' Diane Abbott [14 Feb 2017]  
<https://www.theguardian.com/commentisfree/2017/feb/14/racism-misogyny-politics-online-abuse-minorities>
- Our Migration Story website - in particular the 1900-2000s section.  
[www.ourmigrationstory.org.uk](http://www.ourmigrationstory.org.uk)

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