

1. Record Nr.	UNINA9910789963503321
Autore	Cleary Patricia
Titolo	The world, the flesh, and the devil [[electronic resource] ] : a history of colonial St. Louis / / Patricia Cleary
Pubbl/distr/stampa	Columbia, Mo., : University of Missouri Press, 2011
ISBN	0-8262-7242-8
Descrizione fisica	1 online resource (376 p.)
Soggetti	Saint Louis (Mo.) History
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Bibliographic Level Mode of Issuance: Monograph
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	From France to the frontier -- Settling "Paincourt" : Indians, the fur trade, and farms -- "A strange mixture" : rulers, misrule, and unruly inhabitants in the 1760's -- Power dynamics and the Indian presence in St. Louis -- Sex, race, and empire : the peopling of St. Louis -- "The world, the flesh, and the devil" : conflicts over religion, alcohol, and authority -- A village in crisis : conflict and violence on the brink of war -- "L'annee du coup" : the "last day of St. Louis" and the Revolutionary War -- The struggles of the 1780's -- St. Louis in the 1790's : the enemies within and without -- "The devil take all" or "a happy change" ? : the end of European rule and the American takeover.
Sommario/riassunto	As Anglo-American colonists along the Atlantic seaboard began to protest British rule in the 1760's, a new settlement was emerging many miles west. St. Louis, founded simply as a French trading post, was expanding into a diverse global village. Few communities in eighteenth-century North America had such a varied population: indigenous Americans, French traders and farmers, African and Indian slaves, British officials, and immigrant explorers interacted there under the weak guidance of the Spanish governors. As the city's significance as a hub of commerce grew, its populace became increasingly unpredictable, feuding over matters large and small and succumbing too often to the temptations of "the world, the flesh, and the devil." But British leaders and American Revolutionaries still sought to acquire the area, linking St. Louis to the era's international political and economic developments and placing this young community at the crossroads of

empire. With its colonial period too often glossed over in histories of both early America and the city itself, St. Louis merits a new treatment. The first modern book devoted exclusively to the history of colonial St. Louis, *The World, the Flesh, and the Devil* illuminates how its people loved, fought, worshipped, and traded. Covering the years from the settlement's 1764 founding to its 1804 absorption into the young United States, this study reflects on the experiences of the village's many inhabitants. *The World, the Flesh, and the Devil* recounts important, neglected episodes in the early history of St. Louis in a narrative drawn from original documentary records. Chapters detail the official censure of the illicit union at the heart of St. Louis's founding family, the 1780 battle that nearly destroyed the village, Spanish efforts to manage commercial relations between Indian peoples and French traders, and the ways colonial St. Louisans tested authority and thwarted traditional norms. Patricia Cleary argues that St. Louis residents possessed a remarkable willingness to adapt and innovate, which enabled them to survive the many challenges they faced. The interior regions of the U.S. have been largely relegated to the margins of colonial American history, even though their early times were just as dynamic and significant as those that occurred back east. *The World, the Flesh, and the Devil* is an inclusive, wide-ranging, and overdue account of the Gateway city's earliest years, and this engaging book contributes to a comprehensive national history by revealing the untold stories of Upper Louisiana's capital.

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2. Record Nr.	UNINA9910299791303321
Titolo	Art, Creativity, and Politics in Africa and the Diaspora // edited by Abimbola Adelakun, Toyin Falola
Pubbl/distr/stampa	Cham : , : Springer International Publishing : , : Imprint : Palgrave Macmillan, , 2018
ISBN	9783319913100 3319913107
Edizione	[1st ed. 2018.]
Descrizione fisica	1 online resource
Collana	African Histories and Modernities, , 2634-5781
Disciplina	960
Soggetti	Africa - History World history Ethnology - Africa Culture Africa - Politics and government African literature African History World History, Global and Transnational History African Culture African Politics African Literature
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	1. Introduction -- 2. Rewriting Algeria: Transcultural Kinship and Anticolonial Revolution in Kateb Yacine's <i>L'Homme aux sandales de caoutchou</i> -- 3. Revolution and Revolt: Identitarian Space, Magic, and the Land in Decolonial Latin American and African Writing -- 4. Family Politics: Negotiating the Family Unit as a Creative Force in Chigozie Obioma's <i>The Fishermen</i> and Ben Okri's <i>The Famished Road</i> -- 5. Auteuring Nollywood: Rethinking the Movie Director and the Idea of Creativity in the Nigerian Film Industry -- 6. Nollywood in Rio: An Exploration of Brazilian Audience Perception of Nigerian Cinema -- 7. Re-Producing Self, Community, and "Naija" in Nigerian Diaspora Films:

Soul Sisters in the United States and Man on the Ground in South Africa -- 8. A Single Story: African Women as Staged in US Theatre -- 9. Silêncio: Black Bodies, Black Characters, and the Black Political Persona in the Work of the Teatro Negro Group Cia dos Comuns -- 10. New Orleans: America's Creative Crescent -- 11. The Hashtag as Archive: Internet Memes in Nigeria's Social Media Election -- 12. Black Creativity in Jamaica and Its Global Influences: 1930-1987 -- 13. Ethics and Aesthetic Creativity: A Critical Reflection on the Moral Purpose of African Art -- 14. From Saartjie to Queen Bey: Black Female Artists and the Global Cultural Industry.

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#### Sommario/riassunto

This book explores the politics of artistic creativity, examining how black artists in Africa and the diaspora create art as a procedure of self-making. Essays cross continents to uncover the efflorescence of black culture in national and global contexts and in literature, film, performance, music, and visual art. Contributors place the concerns of black artists and their works within national and transnational conversations on anti-black racism, xenophobia, ethnocentrism, migration, resettlement, resistance, and transnational feminisms. Does art by the subaltern fulfill the liberatory potential that critics have ascribed to it? What other possibilities does political art offer? Together, these essays sort through the aesthetics of daily life to build a thesis that reflects the desire of black artists and cultures to remake themselves and their world.

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