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Mapping the Geographic Imagination in Harriot Stuart and Euphemia at an HBCU

Abstract
Teaching Charlotte Lennox’s *Harriot Stuart* (London, 1750) and *Euphemia* (London, 1790) offers a transatlantic perspective of the New York region and its diverse population of African Americans, Native Americans, and European Americans as understood from a British woman novelist who lived in New York in the 1740s during the time in which both novels are set. In addition to this diversity, her novels demonstrate the conflicts and networks within this part of America, all of which can be explored through historical and geographical contexts of contemporaneous maps. These maps not only engage the science, technology, engineering, and mathematics (STEM) focus that many colleges and universities are adopting but also engage affect and memory through contemporaneous allegorical maps, and extend to opportunities for students to create their own maps.

Keywords
geographic imagination, mapping, New York, African Americans, Native Americans, HBCUs, love, New York Conspiracy of 1741, Charlotte Lennox

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Teaching Charlotte Lennox’s transatlantic novels *The Life of Harriot Stuart, Written by Herself* (London, 1750) and *Euphemia* (London, 1790) from a geocritical approach reveals the New York region’s diverse population of African Americans, Native Americans, and European Americans as understood from a British woman who lived there in the 1740s. In addition to this diversity, Lennox’s novels demonstrate the conflicts and networks within this part of America, all of which can be explored through historical and geographical contexts that contemporaneous maps uncover. These maps not only employ the science, technology, engineering, and mathematics (STEM) focus that many historically Black colleges and universities (HBCUs) are adopting but also engage affect and memory through contemporaneous allegorical maps as well as can extend to opportunities for college students to create their own maps. Hence, accentuating the geographic imagination in transatlantic literary texts in the long eighteenth century offers a methodology for understanding the environment in which characters traveled and how travel itself is an epistemological framework, especially for thinking about circumstances of female characters and their female creators. Contemporaneous maps display the geographic imagination that existed at the time and can help students visualize physical geography of literary settings. Using open-source digital mapping applications furnishes students with tools for comparing and analyzing these settings in addition to contemplating historic, economic, and social circumstances. Such applications introduce students to digital tools in literary study, an aspect of digital humanities. Digital maps and digital mapping projects would permit students to utilize tools with which they are already familiar—digital images, *Google Maps*, and global positioning system (GPS)—for digital applications to literary study. By mapping literary texts, students think about characters’ travel journeys, as in the actual places they travel; the material, economic, and weather conditions; how they get from point A to point B; and what is happening in between.

Students’ consideration of the characters’ travel journeys through the physical act of mapping may grant for further verisimilitude and empathy, and can inspire digital creativity in students’ projects. In my small seminar course “American Literature before 1800,” taught in the Zoom-based fall 2020 semester, I incorporated digital images of maps with the literary texts. For the assigned digital mapping project, one of my students, Deja M. Farquharson-Carter, selected Lennox’s *Harriot Stuart*. She wrote of the protagonist Harriot Stuart: “She’s a rebel before her time and knows what she wants out of life” (“The Lucky Maiden” 1). Farquharson-Carter chose to map Harriot’s travel and designed an allegorical map in the shape of a rose inspired by the allegorical maps that we studied in the course. Although the course did not include Lennox’s final novel *Euphemia*, a geographical approach may also be applied to this novel, set in the
same geographic location as *Harriot Stuart*. Digital images of maps from the long eighteenth century and digital mapping tools can help students understand the portrayal of geographical space and travel within these novels.

An HBCU, Virginia State University, was established as a normal school, or teachers’ college, in 1882 that granted admission to African American men and women upon its opening. For much of the VSU’s history, literary study has been understood as integral to one’s education as reflected in the VSU’s choice of the Trojan for a mascot. Teaching early American and transatlantic literature, I apply a geocritical approach and foreground Indigenous and African American authors and characters so that students examine what Leslie Richardson terms “[t]he colonial project and its ideological work” (124). A geocritical approach emphasizes geography, space, place, and movement, which addresses the presence of how characters navigate physical geography and space, including who helps mediate spatial and social networks. Teaching at an institution where most students are African American requires a consciousness regarding history, colonialism, and racism that a geocritical approach can impart. While both Lennox and her protagonists are white, her first novel *Harriot Stuart* and her last novel *Euphemia* are transatlantic, include African and Native American characters, and disclose an active critique of colonialism. A portion of both novels is set in 1740s New York when Lennox lived there (Carlile 25-36; Howard 273-91), which was during the New York Conspiracy of 1741, also referred to as the New York Slave Rebellion of 1741 and the Great Negro Plot of 1741. *Harriot Stuart* is from the perspective of a young woman who is searching for true love and escaping from potential seduction.¹ *Euphemia* is told from the perspective of a newly-married woman and mother whose son is later captured by the Hurons (Wyandot).² Both novels illustrate diversity, conflict, and networks within the colonial contest between European settlers and Native Americans that also involved Africans, a series of networks that can be conveyed through historical and geographical contexts, all of which can be meaningful for understanding the United States in the twenty-first century.

**Geographic imagination in *Harriot Stuart* and *Euphemia***

*Harriot Stuart* contains incidents, though fictional, that predate well-known historical events of the United States such as the Boston Tea Party, as in Belmein’s “playing Indian” by disguising himself as a member of the Mohawk nation (104).³ Belmein communicates with Native Americans using the Dutch language, a language of commerce that emerged from Native American-Dutch trade in the region. Lennox adopts in both *Harriot Stuart* and *Euphemia* the
captivity narrative genre of Mary Rowlandson’s *The Soveraignty and Goodness of God . . . Being a Narrative of the Captivity and Restauration of Mrs. Mary Rowlandson* published in Cambridge, Massachusetts in 1682 influential in later early American seduction novels like Susanna Haswell Rowson’s *Charlotte Temple* (Philadelphia, 1794) and Hannah Webster Foster’s *The Coquette* (Boston, 1797). In *Harriot Stuart*, Harriot fears losing her reputation and being seduced or raped by European male suitors, which could be devastating to the social and economic prospects of a young, unmarried woman as demonstrated in the later seduction novels *Charlotte Temple* and *The Coquette*. While the romance and adventure of *Harriot Stuart* may overshadow the American landscape that *Euphemia* foregrounds, both novels relay the racial and cultural diversity, conflict, and networks in the New York region and across the Atlantic.

In *Euphemia*, Euphemia is concerned with running a household and caring for her young son. She encounters a Mohawk man who enters her house and later endures the loss of her son captured by Hurons (Wyandot); thus, she experiences the fear and prejudice that European immigrant women may have experienced toward Native Americans, but she also recounts important historical details about the Iroquois (Haudenosaunee) (225-29). Euphemia again displays fear when she learns about “an alarming account of an intended insurrection of the Negroes at New-York” (288), which were rumors of the New York Conspiracy also referred to as “The Negro Plot of 1741” (288n3, 288-89). Though she eschews the Dutch and other Europeans, she, as a married woman, is relatively safe from them because of her social networks through her husband. Hence, the British immigrant mother experiences fear of the unfamiliar New World, represented by wilderness, Africans, and Native Americans, while Harriot, a young, unmarried woman, must contend with specifically European threats in the New and Old Worlds.

Geographical descriptions in the novels and contemporaneous maps outside the novels illuminate the time and location in which *Harriot Stuart* and *Euphemia* are set. This context supplies fertile ground for conversations around class, ethnic, gender, and racial dynamics in the New World; it also informs students how the New World was often presented to and understood by Anglophone women writers and readers. Significantly, Lennox is critical of colonialism and British treatment of other peoples, while trying to change stereotypes and emphasize vulnerabilities. *Euphemia* demonstrates a threatening, physical geography that includes Dutch settlers, Africans, and Native Americans, where the British become an “imagined community” (Anderson 25-28), especially when Euphemia writes to her regular correspondent Maria Harley of her having to move to Albany, where “[t]he inhabitants are chiefly Dutch” (217). This British “imagined community” emerges through Euphemia’s husband’s social networks evidenced
in their dining at the Governor’s house (214), and arises through literary connections as in Mrs. Montague’s “reception” of Euphemia (214) and leaving her “the key of a closet which contains her [Mrs. Montague’s] books” (217), not to mention Euphemia’s interest in the bookish widow Mrs. Granger (284). Disrobing its presence at other moments, this “imagined community” coalesces into a separate community from that of the Dutch and Native Americans, exemplified in Euphemia’s and her entourage’s entering a Dutch cottage where they “were very desirous of taking some [cream] away with . . . [them] for tea” (221); their congregating in the fort as a communal living space for the British officers and family (213, 222); and their picnic outside the fort when they are “alarmed with a hideous noise” that they learn is from the “Indians” (256). At the same time, Euphemia confirms Iroquois’ (Haudenosaunee’s) independence, diplomacy, and defiance; Black people’s crucial mediating roles; and white xenophobia, especially the British’s toward the French and Dutch. As Moira Ferguson suggests, British women writers projected their subordinate societal status onto their representations of others—Blacks, Native Americans, and other Europeans—that reflected their own circumstances (18-26).

Supplemental primary historical and geographical texts, including seventeenth- and eighteenth-century maps, unfold Lennox’s transatlantic world. For teaching Harriot Stuart, allegorical maps of love are entertaining and help articulate how love is presented in the novel and for comparing how love is perceived in the twenty-first century. This direction is a transition from the physical to the imaginative geography of the novel, while connecting the physical geography of place to an imaginary one of love. Through this approach, students examine the gender dynamics that arise in the contest of love, a contest that also allegorically represents the colonial one in which women were entrapped (Davidson 185-232; Kolodny, The Lay of the Land, 10-25; and Kolodny, The Land Before Her, 3-13). Harriot Stuart envelops readers in adventure, which may resonate with readers’ sense of societal entrapment, as Harriot, a commodity as a young, unmarried woman, must escape from scheming European men and women, including the British.

**Harriot Stuart: The love game**

Lennox primarily associates New York in Harriot Stuart with the Dutch and Native Americans who surround the British, while African presence is associated with British households. For example, when Harriot has been retained at the house of Belmein’s brother, the housekeeper Mrs. Saunders, who is presumably not African, is “followed by a black woman”: “The busy house-keeper presently
returned, followed by a black woman, who brought the chocolate and several sorts of cakes. The slave retired as soon as she had placed the things on a table” (106, 299n48). Mrs. Saunders may be from Nice, France: Mrs. Saunders “had been instructed in all sorts of pastry at N—, where she was born and educated. The place of birth accounted immediately for the insipid lightness of her behaviour. There is no place in the world where the women labour so much to attract the eyes of the men” (106). Lennox displays the prejudice that Europeans held against one another, while using the signifier “slave” to identify the circumstance of “a black woman.” The presence of the Black woman and her status as “slave” connote the wealth of Belmein’s brother, especially because Mrs. Saunders’ and the Black woman’s entry follow the description of Belmein’s brother’s house. Harriot, a captive of Belmein, realizes that Belmein has not disclosed to his brother that she has been brought and retained there against her will. Her reading of Mrs. Saunders’s character is through this lens of condoning Belmein’s behavior, which is damaging to Harriot’s reputation because she is presumed to be Belmein’s paramour. Throughout the novel, Harriot must flee from situations that cast her in intrigue and seduction.

In addition to mapping the physical geography and travel in the novel, exploring allegorical maps of love, romance, and matrimony can be applied to Harriot Stuart to analyze Harriot’s travel. Made by men and women including mapmakers and writers, these allegorical maps, or “literary map[s] of life” as Kathryn Ready describes them, which were popular until the mid-nineteenth century, offer didactic and satirical perspectives on friendship and love (Ready 351-52). Representation symbolique et ingenieuse projettée en siege et en bombardement (1730), known as The Attack of Love, by German cartographer Matthäus Seutter (1678-1757) depicts love from what may be perceived as a male libertine perspective (Ready 352-53). The inclusion of the masculine French on the map also evokes a male perspective: “46. Conseil des fideles amis.” Prudently, a seventeenth- or eighteenth-century woman would not have male confidantes. [Figure 1]. The man’s heart is a fortification, built to ward off women in the war of love. This rendering of a man’s heart as a protected fortification reflects the libertine perspective that Belmein represents, an entrapment that Harriot must repeatedly escape. In addition to having to avoid seduction, Harriot is not searching for just any husband, as her parents attempt to betroth her to Mr. Maynard, who, as her mother states, “is a more advantageous offer than you [Harriot] could possibly expect” (76). Harriot is searching for a genuinely reciprocated love, an ideal love. Risking the displeasure of her parents, though her father is more understanding than her mother, Harriot finds herself in the first of many predicaments she must escape. Post-dating the setting of Harriot Stuart but reflecting its philosophy, A New Map of the Land of Matrimony (1772), attributed
to British writer Anna Letitia Barbauld (1743-1825), delineates marriage as a journey on which a woman can get lost or mismarry (Ready 353-56; McCarthy 125) [Figure 2]. These states and statuses of a woman’s life are destinations that can be depicted as physical geography. By recreating another world, one that is not physical, allegorical maps of love, romance, and marriage empower students to escape into the fantastic, adventurous world of love.
Figure 2. Anna Letitia Barbauld. A New Map of the Land of Matrimony from the Latest Surveys. London, 1772. Lisa Unger Baskin Collection, David M. Rubenstein Rare Book and Manuscript Library, Duke University, Durham, PR4057.B7 N49 1772 c. 1.

This map may be another state of the original 1772 map because “Friesland” is spelled “Friezland,” and it does not have the elaborate cartouche with a blindfolded cupid, a banner with the words “Un Aveugle fait le Choix,” among other differences. It has been hand colored, possibly by the previous owner whose name has been inscribed along the lower margin: ב. יאבם שרחר, nomen hoc est.”
Teaching Lennox’s novels with this approach, I incorporated the digital images of maps into the Learning Management System (LMS) Blackboard so that students could view them on their own outside of class, and I exhibited them during class discussions. In a small class, the class itself performs as a group in which students discuss their observations about the maps. In larger classes, it may be helpful to divide students into small groups and assign individual maps or aspects of one map to each group to discuss. The groups can then share their observations with the class to generate an overall, wider discussion that connects the maps to the readings through questions, such as “How does Seutter’s map demonstrate a philosophy of love?” and “How does this philosophy compare with the philosophy of love in Harriot Stuart?” The same kinds of questions may be applied to Barbauld’s map. Then students may compare Seutter’s depiction of love with that of Barbauld. The students discovered that both philosophies exist in the novel: love is depicted as a battle and as a treacherous journey.

Farquharson-Carter was inspired by these allegorical maps of love and applied this approach to her literary analysis of Harriot Stuart by creating an allegorical rose to map “Harriot’s personality and her experiences” (“The Lucky Maiden” 2) [Figure 3]. In Farquharson-Carter’s paper, “The Lucky Maiden: Analysis of The Life of Harriot Stuart,” she compares Harriot’s character to that of “a multicolored rose” (2). These colors symbolize “different elements of both Harriot’s personality and her experiences. Purple symbolizes love at first sight and enchantment. . . . Blue symbolizes the unattainable and the impossible. . . . Pink symbolizes appreciation, perfect happiness, and grace. . . . Red is symbolic for love, beauty, courage, respect, and passion” (“The Lucky Maiden” 2). For each color, Farquharson-Carter gives an example from the novel that illustrates her point. While the image of the allegorical rose may not be a map delineating physical geography, it incorporates aspects of topographic mapping through contour lines, heat mapping through color gradients, and color-coding of thematic mapping similar to that of choropleth maps. Her allegorical rose is not dissimilar to Seutter’s allegorical love map The Attack of Love and Daniel Wright Kellogg’s A Map of the Open Country of Woman’s Heart (1833-1842) (not shown). 4 Farquharson-Carter’s interest in digital art led her to create the allegorical rose as a map to include in her course paper. Her allegorical rose is a geocritical, visual, and digital humanities’ approach to character analysis.
In her digital mapping project for the course, Farquharson-Carter depicts love in *Harriot Stuart* as a treacherous journey by delineating Harriot’s travel for which the impetus is primarily flight from compromising and threatening circumstances to her reputation and person [Figure 4]. The locations that Farquharson-Carter identifies correspond with Harriot’s travel along with significant landmarks, such as “Large Indian Castle.” She also employs icons that represent an aspect of Harriot’s travel, such as the horse at “Madame Danville’s” and the heart at “Hampstead.” The screenshot shows Harriot’s transatlantic travel and collapsed locations in New York, England, and France. In the live project, users can zoom in and move through the various locations that Farquharson-Carter has mapped. By mapping Harriot’s travel, students must think about the possible routes that the characters take during their journeys. Mapping helps them grasp the extent of the travel, while realizing that no airplanes, trains, or other motorized vehicles existed. Furthermore, this mapping connects travel with events in the novel, as in the reasons for Harriot’s travel, usually captivity or escape, beyond plot summary. Students focus on the details of the journey through close reading. Lastly, such a project applies digital technology to literary texts for geographical literary analysis, or geocriticism, and equips undergraduates with a digital humanities project that they may use for job applications, in their teaching, and in future scholarly projects in graduate school or thereafter. Hence, such a project couples digital technology like GPS, and potentially geographic information system (GIS) technologies, with the humanities to demonstrate the complexity and interdisciplinarity of the humanities along with featuring talents and skills of students in the humanities, especially literary study.

Mapping Euphemia: Native Americans and New York Conspiracy of 1741

Because Harriot and Euphemia are set in 1740s New York, contemporaneous maps that show the physical geography of Albany and Schenectady, New York and bordering Canada may be included. Both novels feature Native American characters and historic Native American events (Harriot Stuart, 101-02, 104; Euphemia, 223-28, 274-75, 286-88). Furthermore, Native Americans serve as guides and messengers in Harriot Stuart, when “[t]he Indians” row Belmein and the captive Harriot “up the river” (104), and in Euphemia, when Mr. Neville offers “an Indian” who “had lost his way . . . a reward if he would carry a letter to the person who commanded the fort at Schonectady in his absence” (310). Euphemia actively experiences her own occupation of Native American lands. Her attributions to Native Americans’ being lost or having straggled from their group acknowledges their displacement from the lands that the British, Dutch, Africans, and others also occupy, while she demonstrates Native Americans’
agency (258-60, 265, 310-12). Lennox shows that Euphemia recognizes the Iroquois’ (Haudenosaunee’s) nomadic existence and their negotiated governmental diplomacy when Euphemia records the Iroquois’ (Haudenosaunee’s) arrival in Albany to renew their treaty: “Great numbers of these Indians are already arrived. Already we behold a large town rising in a plain, behind the fort, consisting of houses made of branches of trees, interwoven with each other and fastened to a number of stakes” (275). Lennox includes a similar description in *Harriot Stuart* (101-02). The representation of the Iroquois (Haudenosaunee) as nomadic and defined by a relationship with nature highlights the British- and larger European-imagined construction of Native Americans as part of the landscape, where the fort represents what the European settlers, particularly British, imagined to be civilization. Lennox critiques this perspective through both Harriot’s and Euphemia’s compulsory participation in the colonial project (Howard 274-75).

Similar to the geographic imagination in Lennox’s novels, European mapping constituted a pre-settlement narrative by co-opting Native American maps of the Americas, including maps of the New York-Canada region, as instruments that enabled the displacement of Native Americans from their lands. An example of Native American mapping incorporated into European mapping is the 1728 map created by Cree artist Ochagach (Auchagah) for Pierre Gaultier de Varennes, sieur de la Vérendrye (1685-1749) [Figure 5]. Jacques Nicholas Bellin reproduced Ochagach’s (Auchagah’s) map with general attribution to the Indigenous in his printed *Carte de l’Amérique septentrionale pour servier à l’Histoire de la Nouvelle France* (1743) for Pierre François Xavier de Charlevoix’s *Histoire et description generale de la Nouvelle France, avec le Journal historique d’un voyage fait par ordre du roi dans l’Amérique Septentrionale* (Paris, 1744). A decade later, Philippe Buache incorporated Ochagach’s (Auchagah’s) map with attribution to Ochagach (Auchagah) into his printed *Carte physique des terreins les plus élevés de la partie occidentale du Canada* (1754) for his *Considerations geographiques et physiques sur les nouvelles decouvertes au nord de la Grand Mer, appelée vulgairement la Mer du Sud* (Paris, 1754). Enlightenment ideologies that underlie Bellin’s and Buache’s printed maps may have informed Lennox’s perspective of America during and after the 1740s, because Enlightenment science and philosophy underwrote a sense of European ownership of America through European mapping of America. Thus, these maps help students to limn the palimpsest of geographic imagination in *Harriot Stuart* and especially in *Euphemia* by acknowledging and connecting intellectual property of Native Americans underlying the colonial project.
Figure 5. Ochagach (Auchagah). Portion of Carte copiée sur celle qui a été tracée par le sauvage Ochagache et autres recopiée par moi le 8 7bre 1846. Ms., orig. 1728; ms., 1846, Newberry Library, Chicago, Map8F Ayer MS map 186. Edward E. Ayer Digital Collection, https://collections.carli.illinois.edu/digital/collection/nby_eayer/id/3416/.

This image is a portion of the larger 1846 tracing of the original 1728 manuscript from Cree sources particularly Ochagach (Auchagah) to whom the map is attributed that delineates the waterways of western Canada and the western United States.
Euphemia also incorporates historical events regarding African Americans. Euphemia writes in a letter from Albany addressed to Maria, “We have received here an alarming account of an intended insurrection of the Negroes at New-York. . .. We hear nothing but informations, prosecutions, tortures, and death. Should the infection spread, the danger here would be very great, where the Negroes are still more numerous than at New-York” (288-89). She fears this insurrection to the extent that she sends away her “one black servant” and moves into the Fort (289). Euphemia is referring to the New York Conspiracy of 1741. Though the Conspiracy occurred in New York City, Euphemia divulges the fear that reaches as far north as Albany. Although fifteen percent of the Albany population in 1737 was African or of African descent, Euphemia only hints at this significant population that resides in this contested space (223n2). Her hint is enough to spark research and informed classroom discussion about this event and the African population in eighteenth-century New York. David Grim’s A Plan of the City and Environs of New York: As They Were in the Years 1742-1743 and 1744 (New York, 1854) commemorates this event that Grim witnessed as a child, through his display of memorial imagery of an accused African hanged and others burned at the stake [Figure 6]. On Grim’s map, see “55,” corresponding legend reference “Plot Negro’s burnt here,” and “56,” “Plot Negro Gibbeted”; both near “Collect [Pond].” Also on the map, see “57,” “Plot Hughson Gibbeted” on the “East River” coast. Furthermore, Euphemia portrays Africans as mediators between the British and Native Americans when Euphemia’s cook socializes and navigates the situation and space between the Mohawk man and Euphemia in Euphemia’s kitchen earlier in the novel (223-24) and later when “[t]he Negro was immediately dispatched to conduct” an Indian to the house whom “the Negro” finds “dead about a quarter mile from the house” the following morning (310-11). The maps exhibit interpretive evidence to discuss these historical events as well as for students to connect these historical issues to twenty-first-century issues of Indigenous land acknowledgment and anti-Black racism.
Figure 6. David Grim. A Plan of the City and Environs of New York: As They Were in the Years 1742-1743 and 1744 Drawn by D.G. in the 76th Year of His Age who had at This Time a Perfect & Correct Recollection of Every Part of the Same. New York, 1854, Lionel Pincus and Princess Firyal Map Division, The New York Public Library, Map Div. 09-1293. The New York Public Library Digital Collections, https://digitalcollections.nypl.org/items/d0d5f610-f3a1-0130-cc83-58d385a7b928.
While Ochagach’s (Auchagah’s) map displays the historical presence of First Nations in Canada, Grim’s map documents the historical presence of Africans in New York. *Harriot Stuart* and *Euphemia* reflect the presence of First Nations and Africans. Colonialism and the colonial project have relied on this presence. Though contemporaneous European maps of the Americas demarcated the presence of Native Americans, they did so primarily as a toponymic presence, while Native-American knowledge contributions to this mapping were generally unattributed. Conversely, Grim’s map documents historical memory by placing African bodies on the map. His placing their bodies on the map and notating them in the legend acknowledge an historical event and Africans’ notable presence, contribution, and resistance. Both maps draw students’ attention to a palimpsest of geographic imagination that recovers historical events along with American Indigenous and African knowledge and presence within *Harriot Stuart* and *Euphemia*.

**Conclusion: Twenty-first-century mapping**

Though not the primary intent, a geographic imaginative approach to Lennox’s novels coincidentally engages science, technology, engineering, and mathematics disciplines (STEM) that many colleges and universities, including HBCUs, are embracing. Exploring contemporaneous maps with Lennox’s novels that informed the public of the latest explorations across the Atlantic exposes students to the materiality of Enlightenment science. Using contemporary digital mapping applications to retrace characters’ routes intersects with twenty-first-century science through computer and satellite mapping. As demonstrated in Farquharson-Carter’s digital artwork and mapping of *Harriot Stuart*, students can use various computer applications, such as Google Maps or other open-source programs, to map Harriot’s or Euphemia’s transatlantic travel to help students analyze eighteenth-century travel and spatial relations. This approach encourages students to think about how travel has changed from long, treacherous carriage, canoe, and boat rides to short, speedy car, train, and plane transports in addition to symbolic meanings of travel.\(^7\) The work of mapping expands thinking about how technologies have changed and about how maps were created before the advent of photography and satellite imaging. Engagement with science, maps’ history and materiality presents another platform for addressing the colonial project because maps were instrumental in describing and claiming territory as demonstrated in the European use of Ochagach’s (Auchagah’s) map, which opens discussion for ethics in science.\(^8\) On the other hand, cartography has informed the humanities and social sciences through allegorical maps like those by Seutter and Barbauld.
and memorial maps like the one by Grim. These maps illuminate not only the historical and geographical contexts of Harriot Stuart and Euphemia but also affective and memorial relationships.

For students at HBCUs and beyond, Lennox’s Harriot Stuart and Euphemia offer glimpses into a significant historical moment in 1740s New York, filled with racial and cultural diversity, colonial and emotional conflict, and social and communal networks. Teaching at an HBCU has made me further conscious of the critical lenses through which literary texts are read and analyzed: critical race theory, cultural studies, disability studies, ecocriticism, feminist criticism, formalism, gender studies, geocriticism, Marxist criticism, new historicism, postcolonial criticism, psychoanalytic criticism, queer theory, etc. Because faculty interpret and discuss texts through these lenses, these lenses need to be contextualized and transparent. Faculty are aware of these approaches because we have been trained in these methodologies and specialize in one or more of them. Thus, the methodology we apply to our teaching of literary texts is yet another construct imperative for us to address with our students, which is an aspect of literary study, literary theory. For example, in Harriot Stuart, her young protagonist is preoccupied with ideal love, which may not be too different from the concerns of undergraduate readers of her novel, e.g. reader-response criticism, as my student, Deja M. Farquharson-Carter, demonstrated in her design of an allegorical map of Harriot’s intersecting physical and romantic travel in the shape of a rose, e.g. geocriticism. However, in Euphemia, the narrator is a young mother and stranger on the frontier, a situation that an older, more experienced Lennox richly contextualizes through already-established American literary conventions to appeal to her eighteenth-century readers. In addition to Lennox’s demonstrating European colonization of New York, these novels identify African American presence in early America thereby an overture to discuss the circumstances of that presence with students at an HBCU. Exploring the geographic imagination through African and Native American presence in these novels among primarily African American students connects the eighteenth-century past with the twenty-first-century present to locate the births of ideals and the roots of inequalities within the contested space that was and is America.

1 Marta Kvande and Sara Spurgeon focus on Harriot Stuart as a frontier novel in creating the idea of the West in America. They also acknowledge that Lennox may have been the first author to incorporate the Indian captivity narrative, a quintessential American literary genre, in fiction.
2 The nomenclature for Native Americans is from Lennox’s Harriot Stuart and Euphemia. The standard names have been included in parentheses.
3 For information about the “playing Indian” trope, see Deloria; Richardson, Robbie.
An image of Daniel Wright Kellogg’s *A Map of the Open Country of Woman’s Heart* map can be viewed through the American Antiquarian Society’s website: [https://www.americanantiquarian.org/valentinesephemera/items/show/12](https://www.americanantiquarian.org/valentinesephemera/items/show/12).

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See Harris 43-47 and Lepore for the significance and influence of the New York Conspiracy of 1741.

See Dussinger on the relationship between travel and consciousness in the eighteenth century, particularly the carriage.

J. B. Harley has written extensively on maps as instruments of colonialism. He has also written on ethics in cartography and the employment of Native American cartography in European maps.
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