Washing the Ethiopian white: conceptualising black skin in Renaissance England

ANU KORHONEN

The proverb of my title, 'to wash an Ethiopian white is to labour in vain', was repeated so frequently in Renaissance English texts that it was understandable even when either half of the sentence was omitted. It was often coupled with biblical references to how leopards cannot change their spots or blackamoors their skin, and unwashable Ethiopians even appeared in tavern signs. The impossibility of 'whitening' black Africans became a paradigm for all that was useless, impossible and irrational. But why did Ethiopians need to be 'washed white'? In this chapter, I shall look at what black skin meant to white Englishmen of the sixteenth and early seventeenth centuries.

Even in England, people at this time were faced with a growing number of individuals who looked 'different' from local norms. What did people actually see when they encountered darker-skinned individuals, rather real people, or textual and visual representations of black Africans? Is this a question both of discourse and of visual logic, of the interplay of knowledge, imagination and experience. The discourse could be approached from many angles, but here my main interest lies in conceptions of beauty and deformity, and with what

1 Although black Africans were by no means a common sight in Renaissance England, it seems that their number has been underestimated and that African appearance may have been much more familiar than has been thought. See Eldred Jones, Othello's Counsellor: The Africans in English Renaissance Drama (London, 1968), pp. 12–14; Ruth Cowig, 'Blacks in English Renaissance drama and the role of Shakespeare's Othello', in David Dabydeen, ed., The Black Presence in English Literature (Manchester, 1984), pp. 5–7. On the lack of firsthand accounts of Africa and Africans, see Kim E. Hall, Things of Darkness: Economies of Race and Gender in Early Modern England (Oxford, 1999), p. 11. English travellers had visited African coasts regularly since the mid-sixteenth century, but compared with many contemporaneous countries, this is quite late. It is notable, however, that the African slave trade started almost as early as the first English visits to Africa. For accounts of the early English slave trade, see Sir John Hawkins's three voyages in Richard Hakluyt, Principal Navigations, Voyages and Discoveries of the English Nation (London, 1598) and especially Richard Hawkins, Declaration of the Trew and Honest Voyage of Sir John Hawkins to Guinea and the West Indies (Amsterdam, 1569/1573), sig. A2v–A4v, but cf. Richard Johnson, The Golden Trade (London, 1623), pp. 88–9 and Emily C. Bartels, Othello and Africa: postcolonial reconsideration, The William and Mary Quarterly 54:3, 1997, pp. 59–81. Drama and literature scholars have been much more interested in representations of African origin in England than historians, who are only now starting to trace historical records for 'real' black Africans.

In English literary sources, descriptions of and allusions to Africa and its inhabitants are numerous but brief; often they are stereotypical and copied from earlier sources, and sometimes they are completely fanciful and untrue. The fact that African skin was 'black' was mentioned without fail, but usually only in passing, almost mechanically, as a fact that was already well known. Travellers to African coasts, for example, wrote down dutifully that the people they encountered had black skin and recounted other bodily features considered typical of Africans, but rarely paid closer attention to these details. Portrayals of African skin, like African practices, were however loaded with wonder and could induce unease. Black skin was thus both an African commonplace and a strange variation on the norm of white beauty the travellers carried in their interpretative arsenal of the human body.

For the English, sub-Saharan Africa, known as 'the Land of Negroes', was a mysterious continent inhabited by unknown peoples whose main bodily characteristic was the colour of their skin. When these people were brought to England – and a few of them were on some sixteenth-century voyages – they retained their mysterious quality, embodying the legends and fanciful stories familiar from Mandeville's Travels and other early travel narratives. At first glance, it may seem difficult to discern a cohesive logic in the brief and sometimes strange allusions in Renaissance texts, but examined more closely, certain interpretative schemes emerge clearly. These include deformity, monstrosity and the overwhelming mystery of black skin, but skin colour was also directly related to the rampant sexuality and the lack of reason and sense which European writers assumed to be true of black Africans. The enigmatic nature of black skin was central to the construction of black 'otherness', and, by implication, therefore, to white identity as well. In the cultural moment when the concept of race had not yet emerged as a labelling device, skin colour could act to define the borders of civility and barbarism.
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ideals of whiteness as beauty, and darker skin as its opposite, were most influential, the nose, lips and hair were focuses of particular attention. Conversely, in the popular genre of the mock encomium ugliness and deformity were evoked through the same facial scheme. For example, in the cruel satirical poem by the Scottish courtier William Dunbar, called ‘Of ane blak-moir’, the ‘beautiful’ black woman is likened to apes and cats on the basis of her facial features.13

These tropes seem to be an enduring feature of the representation and understanding of blackness, and they continue to occur all through the early modern period. According to John Bulwer, a mid-seventeenth-century naturalist, the flat nose of the Tartars, Chinese and Ethiopians was ‘native to an Ape’ and could ‘never become a man’s Face’.14 These typical features were also portrayed, and used as local colour, in English court masques in which white courtiers played black characters.15 The act of perceiving black skin thus always presupposed at least an implicit evaluation of beauty, and the inherent cultural value of whiteness. In everyday life, blackness was of course primarily visual; the ‘racialising’ gaze directed at black Africans was a process of giving meaning to perception and direct observation, to the sight of blackness. This was a cognitive, interpretative process. Seeing is never neutral. Even when the sources purport to be simple statements of the fact of blackness, we as historians need to read into that statement its unuttered cultural context before any kind of understanding of the past is possible.16

In this case, the context dictated that black skin could only be discussed through its explicit futility, both in a physical and in a metaphorical sense. This assumption gave Renaissance writers, always delighting in paradox, the possibility of playing with diametrically opposed interpretations, as Dunbar does in his poem. The lady – some have suggested it may have been Elen More, a real African presence at the Scottish court – both was and emphatically was not beautiful. If, and when, black skin was given positive meanings, these people of African origin were depicted or understood in texts. Bulwer, on the other hand, notes that Africans tended to regard these features, so despised by Europeans, as particularly beautiful. Despite its apparent relativity, this notion is hardly very friendly, soon afterwards Bulwer describes these women as enjoying ‘the stateliness of our own.‘

14 For parallels to Dunbar’s portraying blackness through mockery see, for example the ballad ‘A Perellese Paragon’ in The Rubaigh Ballads, ed. W. M. Chappell (Hertford, 1873), III, pp. 301-4; and Richard Branthwait, Art of Lyrick Husbandry (London, 1642), pp. 319-21.
15 Bulwer, Anthropomastrophian, p. 86.
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meanings necessarily embodied cultural negotiation, since interpreting black as foul was the primary mode of thinking. In the blazon system of beauty, skin colour was conceived of as an absolute quality, something insurmountable and overpowering. Through the satirical blazon, black women entered a field of laughter and sexuality, a potent mixture often used to contextualise black skin. There is of course a difference between the imaginary colour scheme of human skin envisioned by early modern Europeans, forcing a clear dichotomy of black and white, and the visual experiences of real encounters, where black became an approximation, a simplified abstract term bringing together a variety of skin hues, none of which was actually black. Although there were some writers who displayed an awareness that the degree of blackness varied from African to African, this was of little interest to the majority of early modern writers. In popular culture, blackness was fictionalised into a highly abstract but simply observable bodily category. Proverbs, sayings, biblical quotations and many passing remarks in Renaissance texts all come together to construct blackness as an absolute, without differences or degrees, juxtaposed with a whiteness similarly simplified and categorised.

Black skin was perceived as a spectacle produced by this opposition, particularly when it was coupled with something white, be it white skin or white clothes, or with something precious and beautiful, such as gold, silver or jewels. Creating the dichotomy between black and white was essential to judging black as black, the conceptual and ‘racial’ black, not just a darker hue. ‘A blacke face with a white garment, is like a flye drowned in a spoonful of myle’, wrote the printer and publisher Nicholas Ling.17

This dichotomy could then be used, for example, in proverbs and sayings, where black was simply black: it could not be washed white, purified, or redeemed.18 No other part of human appearance could wipe away the stamp

17 Nicholas Ling, Philosopher (London, 1597), fol. 28v.
all fix their gaze on the spectacle of black skin, and see it first and foremost as sexual.

But how does this coupling of skin and sexuality work in terms of beauty and ugliness? There is a connection between beauty and lust, a key conceptual union affecting the lives of white English women, and also relevant to how black African women were perceived. Renaissance theorists of emotion believed that ‘beauty’ in women produced ‘love’ in men who saw them (and vice versa, with some gendered differences). Thus, emotion was a reaction to some outward stimulus, perceived through the human senses. Love was an affect which a white male felt when looking at a beautiful white female. So where, in this scheme, does blackness take us?

In white women, true beauty was conceptually linked with virtue, although some forms of beauty—especially cosmetically enhanced, ‘painted’ beauty—could also point towards immorality and vanity. The line between virtuous and depraved beauty was very thin indeed, and it was placed within the realms of sexuality. In terms of affect, a clear difference between white and black appearance emerges. White beauty invited love, an emotion that was intellectually turned into admiration and Platonic adoration, where sexuality also received a transfigured interpretation as a cult of controlled passion. Black deformity, on the other hand, aroused the corresponding emotion, but without the exciting power of beauty—not love, then, but lust. And this is where the sexual availability of black women obtained its rationale: the African origin of black women testified ipso facto to their sexual corruption, and the colour of their skin appeared as deformity, without the power of white skin to elevate and produce sublime emotions. Seeing foul blackness produced an impure passion, a sinful, denigrating, demonising lust. This kind of ugliness is of course something entirely different from how we think of ugliness in our everyday language. Foulness was deformity, the opposite of beauty, but beauty itself was felt as something producing sublime affects and experiences. Everything that led away from God and virtue, on the other hand, was foul and deformed.

As almost all our Renaissance sources were written through the male gaze, it is self-evident that the black woman appears doubly ‘other’—firstly as a woman, and secondly as a black African. When the object of this desiring gaze was powerfully sexualised in seventeenth-century texts, we are faced with the dilemma of white male sexuality: how was one to treat lust, which was understood as always shameful and wrong, and which became even more problematic in relation to black women? The Christian patriarchal model of manhood, and the experience of white superiority, demanded a self-control that incorporated the conceptual prerequisites for maintaining the power of the father and the master. Man was to control woman, and white was to control black. Neither of these objects seemed totally within reach, however, and furthermore, sometimes man could not even control himself when he saw a black woman. In this context, perceiving black women as others rationalises both fear and desire; while they are presented as objects of sexual desire, they are also conceptualised as other, inferior beings, whose lot was to be overpowered and controlled. Black sexuality was twice as great a threat as white sexuality, which itself was difficult enough to handle.

On the other hand, in unions between black men and white women in English Renaissance literature, which are in fact depicted more often than the other way around, sexuality is also always an issue. Here, not surprisingly, given the problematic nature of female sexuality, sinful connotations encircle the white woman as well. In drama, the desire black Africans were shown to feel towards white European women usually ended in disaster, because these relationships seem to be more about lust for power than about sexuality. Black African characters are portrayed as engaging in illicit relationships, often with socially superior women, in order to climb up the social ladder. The women, on the other hand, allowed themselves to be overcome by their animal lusts and were destroyed, whereas the men, even if they succeeded in acquiring an influential position with all the adjoining honour, power and wealth, were shown to resent and envy whiteness and the unquestioned cultural superiority it entailed. Indeed, it was often envy and jealousy that spiralled them towards their inevitable ruin: dark-skinned social climbers, such as Eleazar in Lusi's Dominaon or Aaron in Titus Andronicus, became pitiless tyrants, and grew increasingly isolated both socially and psychologically. Black desire for power is often accompanied by an internalised realisation of marginality, and black inferiority. Thus, even here, the visual marker of black skin is linked,


also hurl himself down from a tower window and meet his maker. That the murderer is black is not fortuitous. The protagonist of the ballad is a 'heathenish and blood-thirsty Blackamoor', who does not shy away from violence of any kind, be it sexual or directed at innocent children, who has no respect for social hierarchy or order, and who feels no pity or human emotion towards any of his 'family'. Heathenish cruelty combined with black skin did not sound all that strange to Renaissance readers. The black servant of the ballad is turned into a demon, a personification of evil. It is clear that this visual imagery carried inside it pure fear of the unknown, but the horror evoked by blackness also had an extensive Christian background.

Demonisation of black skin was helped by a long and powerful Christian tradition of depicting demons and the devil himself as black. Their dark skin was both comic and horrifying: it embodied vice, sin and terror. Sin was black, virtue was white; the body was black, the soul was white. In many texts of the Renaissance, black Africans are actually referred to as 'devils', and the link between blackness, vice and sin is graphically emphasized. On the stage, this tradition can already be found in medieval mystery plays, where Lucifer and his fallen angels turn black as a visible sign of their sin against God. Again, the familiar images of blackness were so powerful that the text could evoke them even without much actual description.

Beauty and deformity in Renaissance thinking were also intimately connected to reason and intelligence. Like all creatures driven by their bodily lusts, black Africans were thought of as foolish or lacking understanding. In terms of outward appearance, there was one European conceptual tradition that offered a very handy framework for the link between lack of intellect and black skin: physiognomy. This collection of pseudo-scientific categorizing principles based on outward appearance was designed to make sense of European faces and bodies, but if we look closely at how physiognomy approached bodily features, it becomes clear how well suited the ideology was to interpreting black appearance as inferior. For example, in the physiognomical system, thick lips and large noses, traditionally ascribed to Africans, signified stupidity. Even if physiognomy says nothing of black skin, it deals out social judgements on skin hues that belonged to those not completely white — and by extension, noting how stridently black skin was determined as deformity, we might infer a connection here too. If someone familiar with physiognomy wanted to use the system to interpret black skin, it allowed him to do so. I do not want to give the impression that any of the guidelines for physiognomical interpretation actually talked about black Africans; they did not. What I want to show is that most of the intellectual systems at the disposal of white Renaissance Englishmen guided them to deem black skin inferior to their own, and to give it meanings far beyond its actual bodily manifestations. The same conceptual arsenal could be drawn upon in everyday interpretative processes as well, when looking at actual black Africans. The white gaze that viewed black skin, through the awareness that white skin was more beautiful, was not just dichotomising, it was always also hierarchising.

So far, we have hardly touched on what English Renaissance writers thought black skin actually was. Skin colour here has been linked, connected and tied to something, it has appeared in connection with something. It has been read through something else. This is because Renaissance English authors hardly ever described the appearance of black skin in a direct way. Black was black, a fact of life, not something to be taken apart in a rigorous visual or aesthetic exercise. On the other hand, a form of knowledge that definitely was of acute importance to these writers, particularly those of a more scientific persuasion, was the cause for black skin. This fact alone reveals how forceful was the idea of whiteness as origin. There was never any need to explain how white skin came about, but an explanation continually had to be sought for black skin.

11 A Lamentable Ballad of the Tragicall End of a Gallant Lord and Virtuous Lady Together with the Unmerry Death of their two Children Wickedly performed by a heathenish and blood-thirsty Blackamoore their servant. The like of which Cruelty and Murder was never before heard of. in Chappell, The Roubidge Ballads, n. pp. 49-55.
12 See Dorothy Rosemond Verkerk, 'Black servant, black demon: color ideology in the Aschburnham Pentateuchs', The journal of Medieval and Early Modern Studies, 31:1 (2001), pp. 60-4. This interpretation was enhanced by the connection which English travellers constructed between black skin and ignorance of the Christian message. See H. Post, Things of Darkness, p. 103.
13 This idea was often repeated in the commentaries of the Song of Songs, where the bride calling herself black was explained as symbolising people living in sin, and her inner whiteness as reflecting the brightness of the redeemed soul and the salvation offered by the church. Diddle, The Comenius, sig. A3v; Brudenell, A Commentary, sig. B3v-B4v; Almond, Solomon Song of Songs, sig. B4v-C1; see also Paul Edwards, The Early African presence in the British Isles, in Jagdish S. Gndara and Ian Duffield eds., Essays on the History of Blacks in Britain (Aldershot, 1993), p. 14.
14 See for example Christopher Marten / Thomas Dekker, Lilli Dunamys (London, 1657), sig. B4, C8r, C9v, D1r, E1v, E6v, etc.; Bulwer, Aeneid paraphrased, p. 108.
The comparison of the effects of modern manufactured drugs on the liver and kidney has led to the development of new therapeutic strategies. The use of modern manufactured drugs has revolutionized the treatment of diseases affecting these organs. The introduction of new drugs has significantly improved patient outcomes and quality of life.

In conclusion, the use of modern manufactured drugs is essential in the treatment of liver and kidney diseases. Further research is needed to continue improving these treatments and finding new ways to enhance patient outcomes.

Further reading:


detailed analyses of the topic, it became an ongoing quest for knowledge. As Kim Hall has argued, the theoretical vacuum emphasised the mystery not only of the origins of black skin, but of black Africans in general. And the recognition of this theoretical vacuum is one of the crucial moments of producing racial difference.

The whole point of explaining black skin was to fix whiteness as the origin and the norm, and therefore beautiful, and blackness as a corrupted, deformed, and re-formed variant. Thus any explanation for skin colour points to the hierarchical relationship between different types of skin, reaffirming the connection between whiteness and goodness, and reasserting the power relations whereby white was always controlling black. This is why skin colour could not be discussed neutrally, and why black African inferiority could be condensed through bodily markers. Were it not for the enormous cultural potency of beauty (or appearance more generally) in the Renaissance, this would not mean much, but beauty and deformity were central social signifiers for women in particular (but also for men), both in categorising appearance and in judging the place of others.

We have seen that skin colour, although a theory or category of ‘race’ had not yet emerged, was a mark of status in many ways. Renaissance English culture was one of visual marking, in which skin colour was itself a category – an identity-marking, morally-defining, ‘otherness’-creating category, in many ways analogically functioning like the later category of race. I would argue that the visual and aesthetic category of blackness/whiteness was the grid that contained or led to theological, moral, geographical and other normative judgements, which also in turn took part in constructing that particular category of otherness.

And yet there is a twist. The colour of one’s skin was a fact that could be used to categorize people and assign them their place. But it was not strong enough to act as the stable cultural marker demanded by the weight of its associations and meanings. After all, skin colour was only a bodily fact, and the body was changing, transient and temporal. Consequently, the meanings of blackness were floating on the mortal surface; they were without philosophical and scientific fixity. More stable theoretical underpinnings were needed, ostensibly to ‘explain’ racial difference, but also to fix the meanings of black skin to something more ideologically and historically visible than the body’s outer boundary. Uncertainty about the origins of black skin did not mean uncertainty as to its current meanings, but a quest for validating those meanings from a philosophical and scientific standpoint. When, later, the idea of race emerged, truths located on the body’s surface could be transposed into biology, and visual experience could be justified and stabilised into scientific notions and categories. This is a process of abstraction, but also of stabilisation of everyday experience.

Skin colour was perhaps not ‘the most defining feature for constructing Otherness’ in Renaissance England (as Lynda Boone has suggested), but in the encounter between white English and black Africans, it was certainly exceedingly powerful. Joyce Green MacDonald has rightly pointed out that being black was not just about skin colour, but about a vast array of meanings that constructed racial thinking even before the concept of race was born. To MacDonald, skin colour ‘as the chief determinant of race is a modern rather than a Renaissance phenomenon’. Yet black skin occurs everywhere in early modern constructions of Africans, and I feel it is necessary to look at what was read into skin colour in general, and in this case, black skin. I would argue that black skin, as a visible and observable sign, was already the principle that allowed the various meanings ascribed to Africa and Africans to be gathered together. Black skin came to embody much of the interpretative apparatus that Europeans engaged in when looking at and understanding Africans; but, as a bodily and transient signifier, skin was not powerful enough to contain these meanings when contacts with Africa and Africans became ever more frequent.

Whichever way we look at it, we are still facing an ethnography created and appropriated by white Europeans, a narrative constructing the black African as emphatically ‘other’. But what we should recognise is that there are different ways of theorising and even describing that ‘other’. Looking at early modern discourses distances blackness from the idea of ‘scientific race’ or ‘racism’, but at the same time it shows how previous European constructions of difference disturbingly point in a similar direction. Perhaps we are still useful to lay one’s finger on the different kinds of fictions we create, in order to tear down the fictions of race, or deconstruct the construction of race altogether.

What this should tell us is that we do not need the concept of race to harbour the kinds of prejudices which race entails. The same prejudices can be fixed in other forms of difference and in other intellectual categories. And

41 See for example Hartwell in Lopez, A Report, p. 188.
42 Hall, Things of Darkness, p. 42; for a similar situation in early America, see Chaplin, Subjugated Minor, pp. 52, 119, 190.
43 This formulation comes from Lynda Boone’s question on whether skin colour should in fact be focused on as the most important ‘racialising’ factor in Renaissance England. See Boone, “The getting of a lawful race”, pp. 33-6.
44 Joyce Green MacDonald, Women and Race in Early Modern Texts (Cambridge, 2009), p. 44.
the study of other cultural categories. However, regardless of the specific period or region, the concept of a given culture's identity is closely tied to its historical and social context. This is evident in the way that cultural practices and beliefs are passed down through generations and evolve over time. The study of cultural categories is not only important for understanding the history of a particular society, but also for recognizing the diverse ways in which individuals and communities construct and maintain their cultural identities.
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