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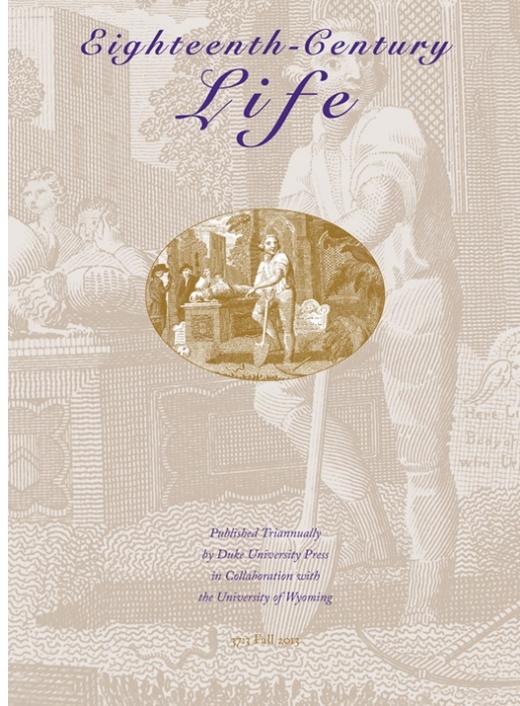
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Anne M. Thell

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Published in collaboration with the Royal Society of London in 1697, William Dampier's *A New Voyage Round the World* was the most popular and influential travel account of the first half of the eighteenth century. Yet despite the astonishing success of *New Voyage* within commercial, literary, and scientific spheres, Dampier's style of composition became an easy target for satire. These vituperative and long-lasting critiques emphasized the awkwardness of Dampier's method, but they also suggest the immense stakes of his project. Probing the limits of representation, Dampier was involved in a much larger process than he realized: he was transforming how knowledge, nature, and experience could and should be related in narrative. In this essay, I study the narrative problems and complexities of *New Voyage*, and place them in the context of the reforms in travel writing (and, more broadly, in knowledge production) that were occurring in the final decades of the seventeenth century. I view the text as a literary and scientific document that in its narrative fissures illustrates a particular moment in the history of two increasingly incompatible systems of knowing that developed in tandem in the travel genre: the static, ostensibly objective description of nature (what Dampier refers to as "Places") and the dynamic account of individual experience (what Dampier calls "Actions").

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