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Celia, a Slave *Celia, a Slave* *Celia, a Slave* **Study Guide** *Abina and the Important Men* Separate Pasts *Celia, a Slave* **Slavery and Freedom in Savannah** **Saltwater Slavery** *Celia, a Slave* **Slave The Cambridge World History of Slavery: Volume 3, AD 1420-AD 1804** **Religion, Community, and Slavery on the Colonial Southern Frontier** **The Genetic Strand** **The Slave Dancer** **Sexuality and Slavery** *Texas Terror* *Free Negro Owners of Slaves in the United States in 1830* *Blind Memory* *Confederate Odyssey* *Midnight Rising* **James Henry Hammond and the Old South** **The Book of Night Women** **Unsilencing Slavery** **The History of Mary Prince** **Mississippi's Civil War** *The Way of Kings* **The Hairstons** *The Marines of Montford Point* *Secret and Sacred* **Bloodchild and Other Stories** *African Voices on Slavery and the Slave Trade: Volume 1, The Sources* **Creek Country** *Prince Among Slaves* *Testimony of an Irish Slave Girl* **Freedom as Marronage** *Celia, a Slave* **Scenes of Subjection: Terror, Slavery, and Self-Making in Nineteenth-Century America** **Saturday & the Witch Woman** **American Uprising**

The various manifestations of coerced labour between the opening up of the Atlantic world and the formal creation of Haiti. This set of diaries (1841-1864) brings to light the journal notations of James Henry Hammond, a prominent South Carolina planter and slaveholder. They reveal a man whose fortune and intellect combined to make him an important leader, but whose flaws kept him from true greatness. From the author of the National Book Award finalist *Black Leopard, Red Wolf* and the WINNER of the 2015 Man Booker Prize for *A Brief History of Seven Killings* "An undeniable success." — The New York Times Book Review A true triumph of voice and storytelling, *The Book of Night Women* rings with both profound authenticity and a distinctly contemporary energy. It is the story of Lilith, born into slavery on a Jamaican sugar plantation at the end of the eighteenth century. Even at her birth, the slave women around her recognize a dark power that they- and she-will come to both revere and fear. The Night Women, as they call themselves, have long been plotting a slave revolt, and as Lilith comes of age they see her as the key to their plans. But when she begins to understand her own feelings, desires, and identity, Lilith starts to push at the edges of what is imaginable for the life of a slave woman, and risks becoming the conspiracy's weak link. But the real revelation of the book-the secret to the stirring imagery and insistent prose-is Marlon James himself, a young writer at once breathtakingly daring and wholly in command of his craft. Originally published in 1991, *Celia, a Slave* illuminates the moral dilemmas that lie at the heart of a slaveholding society by telling the story of a young slave who was sexually exploited by her enslaver and ultimately executed for his murder. Melton A. McLaurin uses Celia's story to reveal the tensions that strained the fabric of antebellum southern society by focusing on the role of gender and the manner in which the legal system was used to justify slavery. An important addition to our understanding of the pre-Civil War era, *Celia, a Slave* is also an intensely compelling narrative of one woman pushed beyond the limits of her endurance by a system that denied her humanity at the most basic level. "A Sarah Mills Hodge Fund publication"--Title page verso. This book has been considered by academicians and scholars of great significance and value to literature. This forms a part of the knowledge base for future generations. So that the book is never forgotten we have represented this book in a print format as the same form as it was originally first published. Hence any marks or annotations seen are left intentionally to preserve its true nature. With an executive order from President Franklin Roosevelt in 1941, the United States Marine Corps--the last all-white branch of the U.S. military--was forced to begin recruiting and enlisting African Americans. The first black recruits received basic training at the segregated Camp Montford Point, adjacent to Camp

Lejeune, near Jacksonville, North Carolina. Between 1942 and 1949 (when the base was closed as a result of President Truman's 1948 order fully desegregating all military forces) more than 20,000 men trained at Montford Point, most of them going on to serve in the Pacific Theatre in World War II as members of support units. This book, in conjunction with the documentary film of the same name, tells the story of these Marines for the first time. Drawing from interviews with 60 veterans, *The Marines of Montford Point* relates the experiences of these pioneers in their own words. From their stories, we learn about their reasons for enlisting; their arrival at Montford Point and the training they received there; their lives in a segregated military and in the Jim Crow South; their experiences of combat and service in World War II, Korea, and Vietnam; and their legacy. The Marines speak with flashes of anger and humor, sometimes with sorrow, sometimes with great wisdom, and always with a pride fostered by incredible accomplishment in the face of adversity. This book serves to recognize and to honor the men who desegregated the Marine Corps and loyally served their country in three major wars. The ninth winner of the Yale Drama Series is a searing and powerful drama of slave litigation, injustice, institutional racism, and the rule of law. The winner of the 2015 Yale Drama Series playwriting competition was selected by Nicholas Wright, former Associate Director of London's Royal Court. Barbara Seyda's stunningly theatrical *Celia, a Slave* is a vivid tableau of interviews with the dead that interweaves oral histories with official archival records. Powerful, poetic, and stylistically bold, this work foregrounds twenty-three diverse characters to recall the events that led to the hanging of nineteen-year-old Celia, an African American slave convicted in a Missouri court of murdering her master, the prosperous landowner Robert Newsom, in 1855. Excavating actual trial transcripts and court records, Seyda bears witness to racial and sexual violence in U.S. history, illuminating the brutal realities of female slave life in the pre-Civil War South while exploring the intersection of rape, morality, economics, and gender politics that continue to resonate today. Recounts the story of Celia, a slave in antebellum Missouri who killed her master after five years of sexual abuse at his hands and was later found guilty of murder and hanged Mende Nazer lost her childhood at age twelve, when she was sold into slavery. It all began one horrific night in 1993, when Arab raiders swept through her Nuba village, murdering the adults and rounding up thirty-one children, including Mende. Mende was sold to a wealthy Arab family who lived in Sudan's capital city, Khartoum. So began her dark years of enslavement. Her Arab owners called her "Yebit," or "black slave." She called them "master." She was subjected to appalling physical, sexual, and mental abuse. She slept in a shed and ate the family leftovers like a dog. She had no rights, no freedom, and no life of her own. Normally, Mende's story never would have come to light. But seven years after she was seized and sold into slavery, she was sent to work for another master—a diplomat working in the United Kingdom. In London, she managed to make contact with other Sudanese, who took pity on her. In September 2000, she made a dramatic break for freedom. *Slave* is a story almost beyond belief. It depicts the strength and dignity of the Nuba tribe. It recounts the savage way in which the Nuba and their ancient culture are being destroyed by a secret modern-day trade in slaves. Most of all, it is a remarkable testimony to one young woman's unbreakable spirit and tremendous courage. In 1850, fourteen-year-old Celia became the property of Robert Newsom, a prosperous and respected Missouri farmer. For the next five years, she was cruelly and repeatedly molested by her abusive master--and bore him two children in the process. But in 1855, driven to the limits of her endurance, Celia fought back. And at the tender age of eighteen, the desperate and frightened young black woman found herself on trial for Newsom's murder--the defendant in a landmark courtroom battle that threatened to undermine the very foundations of the South's most cherished institution. Based on court records, correspondences and newspaper accounts past and present, *Celia, A Slave* is a powerful masterwork of passion and scholarship--a stunning literary achievement that brilliantly illuminates one of the most extraordinary events in the long, dark history of slavery in America. Throughout this important volume, the author provides an invaluable addition to the limited literature now available on the visual images associated with slavery and abolition, integrated into a sophisticated analysis of their meaning and legacy today. of color images. 150 illustrations. Throughout his life, Atlanta resident

George W. Wray Jr. (1936–2004) built a collection of more than six hundred of the rarest Confederate artifacts including not just firearms and edged weapons but also flags, uniforms, and accoutrements. Today, Wray's collection forms an integral part of the Atlanta History Center's holdings of some eleven thousand Civil War artifacts. *Confederate Odyssey* tells the story of the Civil War through the Wray Collection. Analyzing the collection as material evidence, Gordon L. Jones demonstrates how a slave-based economy on the cusp of industrialization attempted to fight an industrial war. The broad range of the collection includes many rare or one-of-a-kind objects, such as a patent model and early inventions by gun maker George W. Morse, the bloodstained coat of a seventeen-year-old South Carolina soldier, battle flags made of cloth imported from England, and arms made in Georgia, the heart of the Confederacy's burgeoning military-industrial complex. As Civil War history, *Confederate Odyssey* benefits from the study of material remains as it bridges the domains of professional scholars and amateur collectors such as Wray. The book tells of the stories, significance, and context of these artifacts to general readers and Civil War buffs alike. The Wray Collection is more than a gathering of relics; it is a tale of historical truths revealed in small details.

Newbery Medal Winner: A young Louisiana boy faces the horrors of slavery when he is kidnapped and forced to work on a slave ship in this iconic novel. Thirteen-year-old Jessie Bollier earns a few pennies playing his fife on the docks of New Orleans. One night, on his way home, a canvas is thrown over his head and he's knocked unconscious. When he wakes up, Jessie finds himself aboard a slave ship, bound for Africa. There, the *Moonlight* picks up ninety-eight black prisoners, and the men, women, and children, chained hand and foot, are methodically crammed into the ship's hold. Jessie's job is to provide music for the slaves to dance to on the ship's deck—not for amusement but for exercise, as a way to keep their muscles strong and their bodies profitable. Over the course of the long voyage, Jessie grows more and more sickened by the greed of the sailors and the cruelty with which the slaves are treated. But it's one final horror, when the *Moonlight* nears her destination, that will change Jessie forever. Set during the middle of the nineteenth century, when the illegal slave trade was at its height, *The Slave Dancer* not only tells a vivid and shocking story of adventure and survival, but depicts the brutality of slavery with unflinching historical accuracy. This book tells the story of Ebenezer, a frontier community in colonial Georgia founded by a mountain community fleeing religious persecution in its native Salzburg. This study traces the lives of the settlers from the alpine world they left behind to their struggle for survival on the southern frontier of British America. Exploring their encounters with African and indigenous peoples with whom they had had no previous contact, this book examines their initial opposition to slavery and why they ultimately embraced it. Transatlantic in scope, this study will interest readers of European and American history alike. A perfect introduction for new readers and a must-have for avid fans, this *New York Times* Notable Book includes "Bloodchild," winner of both the Hugo and the Nebula awards and "Speech Sounds," winner of the Hugo Award. Appearing in print for the first time, "Amnesty" is a story of a woman named Noah who works to negotiate the tense and co-dependent relationship between humans and a species of invaders. Also new to this collection is "The Book of Martha" which asks: What would you do if God granted you the ability—and responsibility—to save humanity from itself? Like all of Octavia Butler's best writing, these works of the imagination are parables of the contemporary world. She proves constant in her vigil, an unblinking pessimist hoping to be proven wrong, and one of contemporary literature's strongest voices. On August 22, 1791, the Haitian war of independence began in flames. On that night, known as the "Night of the Fire," over 100,000 slaves rose up against their hated French overlords, burning every plantation, and executing every French man, woman, and child they could find. Prince — a slave in the British colonies — vividly recalls her life in the West Indies, her rebellion against physical and psychological degradation, and her eventual escape in 1828 in England. A richly illustrated, accessibly written book with a variety of perspectives on slavery, emancipation, and black life in Savannah from the city's founding to the early twentieth century. Written by leading historians of Savannah, Georgia, and the South, it includes a mix of thematic essays focusing on individual people, events, and places. Introduces the world of Roshar through the experiences of a war-weary royal compelled by visions, a

highborn youth condemned to military slavery, and a woman who is desperate to save her impoverished house. A gripping and deeply revealing history of an infamous slave rebellion that nearly toppled New Orleans and changed the course of American history. In January 1811, five hundred slaves, dressed in military uniforms and armed with guns, cane knives, and axes, rose up from the plantations around New Orleans and set out to conquer the city. Ethnically diverse, politically astute, and highly organized, this self-made army challenged not only the economic system of plantation agriculture but also American expansion. Their march represented the largest act of armed resistance against slavery in the history of the United States. *American Uprising* is the riveting and long-neglected story of this elaborate plot, the rebel army's dramatic march on the city, and its shocking conclusion. No North American slave uprising—not Gabriel Prosser's, not Denmark Vesey's, not Nat Turner's—has rivaled the scale of this rebellion either in terms of the number of the slaves involved or the number who were killed. More than one hundred slaves were slaughtered by federal troops and French planters, who then sought to write the event out of history and prevent the spread of the slaves' revolutionary philosophy. With the Haitian revolution a recent memory and the War of 1812 looming on the horizon, the revolt had epic consequences for America. Through groundbreaking original research, Daniel Rasmussen offers a window into the young, expansionist country, illuminating the early history of New Orleans and providing new insight into the path to the Civil War and the slave revolutionaries who fought and died for justice and the hope of freedom. This book uses primary sources to capture the ways Africans experienced and were influenced by the slave trade.

On July 8, 1860, fire destroyed the entire business section of Dallas, Texas. At about the same time, two other fires damaged towns near Dallas. Early reports indicated that spontaneous combustion was the cause of the blazes, but four days later, Charles Pryor, editor of the *Dallas Herald*, wrote letters to editors of pro-Democratic newspapers, alleging that the fires were the result of a vast abolitionist conspiracy, the purpose of which was to devastate northern Texas and free the region's slaves. White preachers from the North, he asserted, had recruited local slaves to set the fires, murder the white men of their region, and rape their wives and daughters. These sensational allegations set off an unprecedented panic that extended throughout the Lone Star State and beyond. In *Texas Terror*, Donald E. Reynolds offers a deft analysis of these events and illuminates the ways in which this fictionalized conspiracy determined the course of southern secession immediately before the Civil War. As Reynolds explains, all three fires probably resulted from a combination of extreme heat and the presence of new, and highly volatile, phosphorous matches in local stores. But from July until mid-September, vigilantes from the Red River to the Gulf of Mexico charged numerous whites and blacks with involvement in the alleged conspiracy and summarily hanged many of them. Southern newspapers reprinted lurid stories of the alleged abolitionist plot in Texas, and a spate of similar panics occurred in other states. States-rights Democrats asserted that the Republican Party had given tacit approval, if not active support, to the abolitionist scheme, and they repeatedly cited the "Texas Troubles" as an example of what would happen throughout the South if Lincoln were elected president. After Lincoln's election, secessionists charged that all who opposed immediate secession were inviting abolitionists to commit unspeakable depredations. Secessionists used this argument, as Reynolds clearly shows, with great effectiveness, particularly where there was significant opposition to immediate secession. Mining a rich vein of primary sources, Reynolds demonstrates that secessionists throughout the Lower South created public panic for a purpose: preparing a traditionally nationalistic region for withdrawal from the Union. Their exploitation of the "Texas Troubles," Reynolds asserts, was a critical and possibly decisive factor in the Lower South's decision to leave the Union of their fathers and form the Confederacy. The groundbreaking debut by the award-winning author of *Wayward Lives, Beautiful Experiments*, revised and updated. Saidiya Hartman has been praised as "one of our most brilliant contemporary thinkers" (Claudia Rankine, *New York Times Book Review*) and "a lodestar for a generation of students and, increasingly, for politically engaged people outside the academy" (Alexis Okeowo, *The New Yorker*). In *Scenes of Subjection*—Hartman's first book, now revised and expanded—her singular talents and analytical framework turn away from the "terrible spectacle" and toward the

forms of routine terror and quotidian violence characteristic of slavery, illuminating the intertwining of injury, subjugation, and selfhood even in abolitionist depictions of enslavement. By attending to the withheld and overlooked at the margins of the historical archive, Hartman radically reshapes our understanding of history, in a work as resonant today as it was on first publication, now for a new generation of readers. This 25th anniversary edition features a new preface by the author, a foreword by Keeanga-Yamahtta Taylor, an afterword by Marisa J. Fuentes and Sarah Haley, notations with Cameron Rowland, and compositions by Torkwase Dyson.

Overview: In this remarkable work, Terry Alford tells the story of Abd al Rahman Ibrahima, a Muslim slave who, in 1807, was recognized by an Irish ship's surgeon as the son of an African king who had saved his life many years earlier. "The Prince," as he had become known to local Natchez, Mississippi residents, had been captured in war when he was 26 years old, sold to slave traders, and shipped to America. Slave though he was, Ibrahima was an educated, aristocratic man, and he was made overseer of the large cotton and tobacco plantation of his master, who refused to sell him to the doctor for any price. After years of petitioning by Dr. Cox and others, Ibrahima finally gained freedom in 1828 through the intercession of U.S. Secretary of State Henry Clay. Sixty-six years old, Ibrahima sailed for Africa the following year, with his wife, and died there of fever just five months after his arrival. The year 2007 marks the thirtieth anniversary of the publication of *Prince Among Slaves*, the only full account of Ibrahima's life, pieced together from first-person accounts and historical documents gathered on three continents. It is not only a remarkable story, but also the story of a remarkable man, who endured the humiliation of slavery without ever losing his dignity or his hope for freedom. This thirtieth anniversary edition, which will be released to coincide with a major documentary being aired on Ibrahima's life, has been updated to include material discovered since the original printing, a fuller presentation and appreciation of other African Muslims in American slavery-Ibrahima's contemporaries-and a review of new and important literature and developments in the field. This is the true story of an African prince sold into slavery in the American South.

SuperSummary, a modern alternative to SparkNotes and CliffsNotes, offers high-quality study guides for challenging works of literature. This 36-page guide for "Celia, a Slave" by Melton A. McLaurin includes detailed chapter summaries and analysis covering 8 chapters, as well as several more in-depth sections of expert-written literary analysis. Featured content includes commentary on major characters, 25 important quotes, essay topics, and key themes like Moral Paradox and Ambiguity and Appearances vs. Reality: The Role of Law in Slavery. This bold, innovative book promises to radically alter our understanding of the Atlantic slave trade, and the depths of its horrors. Stephanie E. Smallwood offers a penetrating look at the process of enslavement from its African origins through the Middle Passage and into the American slave market. *Saltwater Slavery* is animated by deep research and gives us a graphic experience of the slave trade from the vantage point of the slaves themselves. The result is both a remarkable transatlantic view of the culture of enslavement, and a painful, intimate vision of the bloody, daily business of the slave trade. Popular references to the Rose Hall Great House in Jamaica often focus on the legend of the "White Witch of Rose Hall." Over one hundred thousand people visit this plantation every year, many hoping to catch a glimpse of Annie Palmer's ghost. After experiencing this tour with her daughter in 2013 and leaving Jamaica haunted by the silences of the tour, Celia E. Naylor resolved to write a history of Rose Hall about those people who actually had a right to haunt this place of terror and trauma—the enslaved. Naylor deftly guides us through a strikingly different Rose Hall. She introduces readers to the silences of the archives and unearths the names and experiences of the enslaved at Rose Hall in the decades immediately before the abolition of slavery in Jamaica. She then offers a careful reading of Herbert G. de Lisser's 1929 novel, *The White Witch of Rosehall*—which gave rise to the myth of the "White Witch"—and a critical analysis of the current tours at Rose Hall Great House. Naylor's interdisciplinary examination engages different modes of history making, history telling, and truth telling to excavate the lives of enslaved people, highlighting enslaved women as they navigated the violences of the Jamaican slavocracy and plantationscape. Moving beyond the legend, she examines iterations of the afterlives of slavery in the ongoing construction of slavery museums, memorializations, and movements for

Black lives and the enduring case for Black humanity. Alongside her book, she has created a website as another way for readers to explore the truths of Rose Hall: rosehallproject.columbia.edu. This is the story of Cot Daley, a young girl kidnapped from her home in Galway, and shipped out to Barbados, where more than fifty thousand Irish sold to as indentured servants to the plantation owners of the Caribbean work the land alongside African slaves. Most of them would never see their families again. "Freedom as Marronage" deepens our understanding of political freedom not only by situating slavery as freedom's opposite condition, but also by investigating the experiential significance of the equally important liminal and transitional social space "between" slavery and freedom. Roberts examines a specific form of flight from slavery "marronage" that was fundamental to the experience of Haitian slavery, but is integral to understanding the Haitian Revolution and has widespread application to European, New World, and black Diasporic societies. He pays close attention to the experience of the process by which people emerge "from "slavery "to "freedom, contending that freedom as marronage presents a useful conceptual device for those interested in understanding both normative ideals of political freedom and the origin of those ideals. Roberts investigates the dual anti-colonial and anti-slavery Haitian Revolution (1791-1804) and especially the ideas of German-Jewish thinker Hannah Arendt, Irish political theorist Philip Pettit, American fugitive-turned ex-slave Frederick Douglass, and the Martinican philosopher Edouard Glissant in developing a theory of freedom that offers a compelling interpretive lens to understand the quandaries of slavery, freedom, and political language that still confront us today." From his birth in 1807 to his death in 1864 as Sherman's troops marched in triumph toward South Carolina, James Henry Hammond witnessed the rise and fall of the cotton kingdom of the Old South. Planter, politician, and an ardent defender of slavery and white supremacy, Hammond built a career for himself that in its breadth and ambition provides a composite portrait of the civilization in which he flourished. A long-awaited biography, Drew Gilpin Faust's *James Henry Hammond and the Old South* reveals the South Carolina planter who was at once characteristic of his age and unique among men of his time. Of humble origins, Hammond set out to conquer his society, to make himself a leader and a spokesman for the Old South. Through marriage he acquired a large plantation and many slaves, and then through their coerced labor, shrewd management practices, and progressive farming techniques, he soon became one of the wealthiest men in South Carolina. He was elected to the United States House of Representatives and served as governor of his state. Evidence that he sexually abused four of his teenage nieces forced him to retreat for many years to his plantation, but eventually he returned to public view, winning a seat in the United States Senate that he resigned when South Carolina seceded from the Union. James Henry Hammond's ambition was unquenchable. It consumed his life, directed almost his every move and ultimately, in its titanic calculation and rigidity, destroyed the man confined within it. Like Faulkner's Thomas Sutpen, Faust suggests, Hammond had a "design," a compulsion to direct every moment of his life toward self-aggrandizement and legitimation. Despite his sexual abuse of enslaved females and their children, like other plantation owners, Hammond envisioned himself as benevolent and paternal. He saw himself as the absolute master of his family and slaves, but neither his family, his slaves, nor even his own behavior was completely under his command. Hammond fervently wished to perfect and preserve what he envisioned as the southern way of life. But these goals were also beyond his control. At the time of his death it had become clear to him that his world, the world of the Old South, had ended. Reconstructing the human and natural environment of the Creek Indians in frontier Georgia, Mississippi, Alabama, and Tennessee, Robbie Ethridge illuminates a time of wrenching transition. *Creek Country* presents a compelling portrait of a culture in crisis, of its resiliency in the face of profound change, and of the forces that pushed it into decisive, destructive conflict. Ethridge begins in 1796 with the arrival of U.S. Indian Agent Benjamin Hawkins, whose tenure among the Creeks coincided with a period of increased federal intervention in tribal affairs, growing tension between Indians and non-Indians, and pronounced strife within the tribe. In a detailed description of Creek town life, the author reveals how social structures were stretched to accommodate increased engagement with whites and blacks. The Creek economy, long linked to the

outside world through the deerskin trade, had begun to fail. Ethridge details the Creeks' efforts to diversify their economy, especially through experimental farming and ranching, and the ecological crisis that ensued. Disputes within the tribe culminated in the Red Stick War, a civil war among Creeks that quickly spilled over into conflict between Indians and white settlers and was ultimately used by U.S. authorities to justify their policy of Indian removal. This is an illustrated "graphic history" based on an 1876 court transcript of a West African woman named Abina, who was wrongfully enslaved and took her case to court. The main scenes of the story take place in the courtroom, where Abina strives to convince a series of "important men"--A British judge, two Euro-African attorneys, a wealthy African country "gentleman," and a jury of local leaders --that her rights matter.--Publisher description. Illuminating the moral dilemmas that lie at the heart of a slaveholding society, this book tells the story of a young slave who was sexually exploited by her master and ultimately executed for his murder. Celia was only fourteen years old when she was acquired by John Newsom, an aging widower and one of the most prosperous and respected citizens of Callaway County, Missouri. The pattern of sexual abuse that would mark their entire relationship began almost immediately. After purchasing Celia in a neighboring county, Newsom raped her on the journey back to his farm. He then established her in a small cabin near his house and visited her regularly (most likely with the knowledge of the son and two daughters who lived with him). Over the next five years, Celia bore Newsom two children; meanwhile, she became involved with a slave named George and resolved at his insistence to end the relationship with her master. When Newsom refused, Celia one night struck him fatally with a club and disposed of his body in her fireplace. Her act quickly discovered, Celia was brought to trial. She received a surprisingly vigorous defense from her court-appointed attorneys, who built their case on a state law allowing women the use of deadly force to defend their honor. Nevertheless, the court upheld the tenets of a white social order that wielded almost total control over the lives of slaves. Celia was found guilty and hanged. Melton A. McLaurin uses Celia's story to reveal the tensions that strained the fabric of antebellum southern society. Celia's case demonstrates how one master's abuse of power over a single slave forced whites to make moral decisions about the nature of slavery. McLaurin focuses sharply on the role of gender, exploring the degree to which female slaves were sexually exploited, the conditions that often prevented white women from stopping such abuse, and the inability of male slaves to defend slave women. Setting the case in the context of the 1850s slavery debates, he also probes the manner in which the legal system was used to justify slavery. By granting slaves certain statutory rights (which were usually rendered meaningless by the customary prerogatives of masters), southerners could argue that they observed moral restraint in the operations of their peculiar institution. An important addition to our understanding of the pre-Civil War era, *Celia, A Slave* is also an intensely compelling narrative of one woman pushed beyond the limits of her endurance by a system that denied her humanity at the most basic level. This book examines Mississippi's Civil War experience. It begins with an introductory overview of the socio-political climate of the state during the 1850s and ends with a treatment of Mississippi's post-war environment and the rise of Lost Cause mythology. In between, the work covers the pivotal events, issues, and personalities of the period. Wynne emphasizes the experiences of Mississippians?male and female, black and white?as they struggled to deal with the crisis. The political events leading to seces-sion, Mississippians? initial enthusiasm for war, voices of dissent, the disbursement of troops in and out of the state, the home front, freedom for the slave community, waning enthusiasm (both in the military and on the home front) as the war dragged on, defeat, and the ultimate struggle to turn defeat into a moral victory through Lost Cause mythology are also discussed. This book makes significant contributions to Civil War literature. As the country enters a new era of conversations around race and the enduring impact of slavery, *The Hairstons* traces the rise and fall of the largest slaveholding family in the Old South as its descendants—both black and white—grapple with the twisted legacy of their past. Spanning two centuries of one family's history, *The Hairstons* tells the extraordinary story of the Hairston clan, once the wealthiest family in the Old South and the largest slaveholder in America. With several thousand black and white members, the Hairstons of today share a complex and

compelling history: divided in the time of slavery, they have come to embrace their past as one family. For seven years, journalist Henry Wiencek combed the far-reaching branches of the Hairston family tree to piece together a family history that involves the experiences of both plantation owners and their slaves. Crisscrossing the old plantation country of Virginia, North Carolina, and Mississippi, *The Hairstons* reconstructs the triumphant rise of the remarkable children, grandchildren, and great-grandchildren of the enslaved as they fought to take their rightful place in mainstream America. It also follows the white descendants through the decline and fall of the Old South, and uncovers the hidden history of slavery's curse—and how that curse followed slaveholders for generations. Expertly weaving stories of horror, tragedy, and heroism, *The Hairstons* addresses our nation's attempt to untangle the twisted legacy of the past, and provides a transcendent account of the human power to overcome. In *Separate Past* Melton A. McLaurin honestly and plainly recalls his boyhood during the 1950s, an era when segregation existed unchallenged in the rural South. In his small hometown of Wade, North Carolina, whites and blacks lived and worked within each other's shadows, yet were separated by the history they shared. *Separate Past* is the moving story of the bonds McLaurin formed with friends of both races—a testament to the power of human relationships to overcome even the most ingrained systems of oppression. A new afterword provides historical context for the development of segregation in North Carolina. In his poignant portrayal of contemporary Wade, McLaurin shows that, despite integration and the election of a black mayor, the legacy of racism remains. A *New York Times* Notable Book for 2011 A *Library Journal* Top Ten Best Books of 2011 A *Boston Globe* Best Nonfiction Book of 2011 Bestselling author Tony Horwitz tells the electrifying tale of the daring insurrection that put America on the path to bloody war *Plotted in secret*, launched in the dark, John Brown's raid on Harpers Ferry was a pivotal moment in U.S. history. But few Americans know the true story of the men and women who launched a desperate strike at the slaveholding South. Now, *Midnight Rising* portrays Brown's uprising in vivid color, revealing a country on the brink of explosive conflict. Brown, the descendant of New England Puritans, saw slavery as a sin against America's founding principles. Unlike most abolitionists, he was willing to take up arms, and in 1859 he prepared for battle at a hideout in Maryland, joined by his teenage daughter, three of his sons, and a guerrilla band that included former slaves and a dashing spy. On October 17, the raiders seized Harpers Ferry, stunning the nation and prompting a counterattack led by Robert E. Lee. After Brown's capture, his defiant eloquence galvanized the North and appalled the South, which considered Brown a terrorist. The raid also helped elect Abraham Lincoln, who later began to fulfill Brown's dream with the Emancipation Proclamation, a measure he called "a John Brown raid, on a gigantic scale." Tony Horwitz's riveting book travels antebellum America to deliver both a taut historical drama and a telling portrait of a nation divided—a time that still resonates in ours. *The Genetic Strand* is the story of a writer's investigation, using DNA science, into the tale of his family's origins. National Book Award winner Edward Ball has turned his probing gaze on the microcosm of the human genome, and not just any human genome -- that of his slave-holding ancestors. What is the legacy of such a family history, and can DNA say something about it? In 2000, after a decade in New York City, Ball bought a house in Charleston, South Carolina, home to his father's family for generations, and furnished it with heirloom pieces from his relatives. In one old desk he was startled to discover a secret drawer, sealed perhaps since the Civil War, in which someone had hidden a trove of family hair, with each lock of hair labeled and dated. The strange find propelled him to investigate: what might DNA science reveal about the people -- Ball's family members, long dead -- to whom the hair had belonged? Did the hair come from white relatives, as family tradition insisted? How can genetic tests explain personal identity? Part crime-scene investigation, part genealogical romp, *The Genetic Strand* is a personal odyssey into DNA and family history. The story takes the reader into forensics labs where technicians screen remains, using genetics breakthroughs like DNA fingerprinting, and into rooms where fathers nervously await paternity test results. It also summons the writer's entertaining and idiosyncratic family, such as Ball's antebellum predecessor, Aunt Betsy, who published nutty books on good Southern society; Kate Fuller, the enigmatic ancestor who may have

introduced African genes into the Ball family pool; and the author's first cousin Catherine, very much alive, who donates a cheek swab from a mouth more attuned to sweet iced tea than DNA sampling. Writing gracefully but pacing his story like an old-fashioned whodunit, Edward Ball tracks genes shared across generations, adding suspense and personal meaning to what the scientists and Nobel laureates tell us. A beguiling DNA tale, *The Genetic Strand* reaches toward a new form of writing the genetic memoir.

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