
Auctions Where White Female Slaves Are Sold

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JAYVON JAIDEN

Enslaved Women in America Oxford University Press

This is the forgotten story of the million white Europeans, snatched from their homes and taken in chains to the great slave markets of North Africa to be sold to the highest bidder. Ignored by their own governments, and forced to endure the harshest of conditions, very few lived to tell the tale. Using the firsthand testimony of a Cornish cabin boy named Thomas Pellow, Giles Milton vividly reconstructs a disturbing, little known chapter of history. Pellow was bought by the tyrannical sultan of Morocco who was constructing an imperial pleasure palace of enormous scale and grandeur, built entirely by Christian slave labour. As his personal slave, he would witness first-hand the barbaric splendour of the imperial court, as well as experience the daily terror of a cruel regime. Gripping, immaculately researched, and brilliantly realised, *WHITE GOLD* reveals an explosive chapter of popular history, told with all the pace and verve of one of our finest historians.

Slaves Waiting for Sale Bloomsbury Publishing USA

As nearly all of its reviewers pointed out, *Clotel* was an audience-minded performance, an effort to capitalize on the post—Uncle Tom’s Cabin “mania” for abolitionist fiction in Great Britain, where William Wells Brown lived between 1849 and 1854. The novel tells the story of Clotel and Althesa, the fictional daughters of Thomas Jefferson and his mixed-race slave. Like the popular and entertaining public lectures that Brown gave in England and America, *Clotel* is a series of startling, attention-grabbing narrative “attractions.” Brown creates in this novel a delivery system for these attractions in an effort to draw as many readers as possible toward anti-slavery and anti-racist causes. Rough, studded with caricatures, and intimate with the racism it ironizes, *Clotel* is still capable of creating a potent mix of discomfort and delight. This edition aims to make it possible to read *Clotel* in something like its original cultural context. Geoffrey Sanborn’s Introduction discusses Brown’s extensive plagiarism of other authors in composing *Clotel*, as well as his narrative strategies within the novel itself. Appendices include material on slave auctions, contemporary attractions and amusements, and the topic of plagiarism more broadly.

The Exile's Song Yale University Press

This new edition reviews and updates the scholarship on slave women and the slave family, exploring new ways of understanding the intersection of race and gender and comparing the myths that stereotyped female slaves with the realities of their lives.

Gender, Genre, and Race in Post-Neo-Slave Narratives UNC Press Books

During the first hundred years of Chinese immigration—from 1848 to 1943—San Francisco was home to a shockingly extensive underground slave trade in Asian women, who were exploited as prostitutes and indentured servants. In this gripping, necessary book, bestselling author Julia Flynn Siler shines a light on this little-known chapter in our history—and gives us a vivid portrait of the safe house to which enslaved women escaped. The Occidental Mission Home, situated on the edge of

Chinatown, served as a gateway to freedom for thousands. Run by a courageous group of female Christian abolitionists, it survived earthquakes, fire, bubonic plague, and violent attacks. We meet Dolly Cameron, who ran the home from 1899 to 1934, and Tien Fuh Wu, who arrived at the house as a young child after her abuse as a household slave drew the attention of authorities. Wu would grow up to become Cameron’s translator, deputy director, and steadfast friend. Siler shows how Dolly and her colleagues defied convention and even law—physically rescuing young girls from brothels, snatching them from their smugglers—and how they helped bring the exploiters to justice. Riveting and revelatory, *The White Devil's Daughters* is a timely, extraordinary account of oppression, resistance, and hope.

White Gold Univ of California Press

In 1853, Eyre Crowe, a young British artist, visited a slave auction in Richmond, Virginia. Harrowed by what he witnessed, he captured the scene in sketches that he would later develop into a series of illustrations and paintings, including the culminating painting, *Slaves Waiting for Sale*, Richmond, Virginia. This innovative book uses Crowe’s paintings to explore the texture of the slave trade in Richmond, Charleston, and New Orleans, the evolving iconography of abolitionist art, and the role of visual culture in the transatlantic world of abolitionism. Tracing Crowe’s trajectory from Richmond across the American South and back to London—where his paintings were exhibited just a few weeks after the start of the Civil War—Maurie D. McInnis illuminates not only how his abolitionist art was inspired and made, but also how it influenced the international public’s grasp of slavery in America. With almost 140 illustrations, *Slaves Waiting for Sale* brings a fresh perspective to the American slave trade and abolitionism as we enter the sesquicentennial of the Civil War.

America Under the Hammer John Wiley & Sons

A book that details aspects of slavery in Tennessee and its relationship with the economy, newspapers and the government. Based largely on newspaper advertisements and first-person accounts, this book is full of revelations that prove that slavery was a much bigger part of Tennessee’s culture than people realize today.

The Washingtons of Wessyngton Plantation Yale University Press

Reveals how, through auctions, early Americans learned capitalism As the first book-length study of auctions in early America, *America Under the Hammer* follows this ubiquitous but largely overlooked institution to reveal how, across the eighteenth and early nineteenth centuries, price became an accepted expression of value. From the earliest days of colonial conquest, auctions put Native land and human beings up for bidding alongside material goods, normalizing new economic practices that turned social relations into economic calculations and eventually became recognizable as nineteenth-century American capitalism. Starting in the eighteenth century, neighbors collectively turned speculative value into economic “facts” in the form of concrete prices for specific items, thereby establishing ideas about fair exchange in their communities. This consensus soon fractured: during the Revolutionary War, state governments auctioned loyalist property, weaponizing local group participation in pricing and distribution to punish political enemies. By the early nineteenth

century, suspicion that auction outcomes were determined by manipulative auctioneers prompted politicians and satirists to police the boundaries of what counted as economic exchange and for whose benefit the economy operated. Women at auctions—as commodities, bidders, or beneficiaries—became a focal point for gendering economic value itself. By the 1830s, as abolitionists attacked the public sale of enslaved men, women, and children, auctions had enshrined a set of economic ideas—that any entity could be coded as property and priced through competition—that have become commonsense understandings all too seldom challenged. In contrast to histories focused on banks, currencies, or plantations, *America Under the Hammer* highlights an institution that integrated market, community, and household in ways that put gender, race, and social bonds at the center of ideas about economic worth. Women and men, enslaved and free, are active participants in this story rather than bystanders, and their labor, judgments, and bodies define the resulting contours of the American economy.

They Were Her Property Universitat de València

Slavery, Geography and Empire in Nineteenth-Century Marine Landscapes of Montreal and Jamaica is among the first Slavery Studies books - and the first in Art History - to juxtapose temperate and tropical slavery. Charmaine A. Nelson explores the central role of geography and its racialized representation as landscape art in imperial conquest. One could easily assume that nineteenth-century Montreal and Jamaica were worlds apart, but through her astute examination of marine landscape art, the author re-connects these two significant British island colonies, sites of colonial ports with profound economic and military value. Through an analysis of prints, illustrated travel books, and maps, the author exposes the fallacy of their disconnection, arguing instead that the separation of these colonies was a retroactive fabrication designed in part to rid Canada of its deeply colonial history as an integral part of Britain's global trading network which enriched the motherland through extensive trade in crops produced by enslaved workers on tropical plantations. The first study to explore James Hakewill's Jamaican landscapes and William Clark's Antiguan genre studies in depth, it also examines the Montreal landscapes of artists including Thomas Davies, Robert Sproule, George Heriot and James Duncan. Breaking new ground, Nelson reveals how gender and race mediated the aesthetic and scientific access of such - mainly white, male - artists. She analyzes this moment of deep political crisis for British slave owners (between the end of the slave trade in 1807 and complete abolition in 1833) who employed visual culture to imagine spaces free of conflict and to alleviate their pervasive anxiety about slave resistance. Nelson explores how vision and cartographic knowledge translated into authority, which allowed colonizers to 'civilize' the terrains of the so-called New World, while belying the oppression of slavery and indigenous displacement.

On their own premises: Southern Women Writers and the Homeplace Univ. Press of Mississippi

From the head of the U.S. Civil Rights Commission and noted professor of law and history at the University of Pennsylvania, a groundbreaking book that examines both civil and criminal court cases from the Civil War to the present, to reveal the impact of stereotyping--race, class, gender--on the American legal system. The question Mary Frances Berry asks: Whose story most strongly influences the making of legal decisions in the American justice system? Using previously unexamined material from state appellate civil and criminal court cases--cases of rape, seduction, and paternity disputes,

and cases dealing with murder, inheritance, and property disputes in which sexual relations are at the heart of the story--Berry takes us through two centuries of American case law to show how attitudes toward gender, race, class, and sexuality have materially affected, and continue to affect, judicial decision-making. Among the many cases Berry discusses: Alabama, 1867--A white woman sues her husband for divorce in both the lower and state supreme courts because of his sexual relationship with a former slave, and is denied her petition on the basis that a sexual relationship between a white man and a black woman is "of no consequence." New York, 1932--In a surprising victory, the longtime mistress of a theater owner successfully contests her lover's will and proves her right to inherit a wife's portion of the estate. Texas, 1984--A suit by a woman against her female lover ends in a decision that allows the court to avoid acknowledging the existence of a lesbian relationship. And, in the 1990s, we see the cases of William Kennedy Smith, Mike Tyson, and O. J. Simpson in a new context. Moving stories, shocking stories, ironic stories, tragic stories--a book that fascinates in terms of its human drama, by its demonstration of the ways in which prejudice affects justice, and by its account of how the law has evolved (or hasn't) as our racial, social, and sexual attitudes have changed.

The Weeping Time Page Publishing Inc

Given the rise of new interdisciplinary and methodological approaches to African American and Black Atlantic studies, *The Oxford Handbook of the African American Slave Narrative* will offer a fresh, wide-ranging assessment of this major American literary genre. The volume will begin with articles that consider the fundamental concerns of gender, sexuality, community, and the Christian ethos of suffering and redemption that are central to any understanding of slave narratives. The chapters that follow will interrogate the various agendas behind the production of both pre- and post-Emancipation narratives and take up the various interpretive problems they pose. Strategic omissions and veiled gestures were often necessary in these life accounts as they revealed disturbing, too-painful truths, far beyond what white audiences were prepared to hear. While touching upon the familiar canonical autobiographies of Frederick Douglass and Harriet Jacobs, the Handbook will pay more attention to the under-studied narratives of Josiah Henson, Sojourner Truth, William Grimes, Henry Box Brown, and other often-overlooked accounts. In addition to the literary autobiographies of bondage, the volume will anatomize the powerful WPA recordings of interviews with former slaves during the late 1930s. With essays on the genre's imaginative afterlife, its final essays will chart the emergence and development of neoslave narratives, most notably in Styron's *The Confessions of Nat Turner*, Toni Morrison's *Beloved* and Octavia Butler's provocative science fiction novel, *Kindred*. In short, the Handbook will provide a long-overdue assessment of the state of the genre and the vital scholarship that continues to grow around it, work that is offering some of the most provocative analysis emerging out of the literary studies discipline as a whole.

Clotel Vintage

Bringing together sensation writing and transatlantic studies, this collection makes a convincing case for the symbiotic relationship between literary works on both sides of the Atlantic. *Transatlantic Sensations* begins with the 'prehistories' of the genre, looking at the dialogue and debate generated by the publication of sentimental and gothic fiction by William Godwin, Susanna Rowson, and Charles Brockden Brown. Thus establishing a context for the treatment of works by Louisa May

Alcott, Mary Elizabeth Braddon, Dion Boucicault, Wilkie Collins, Charles Dickens, George Lippard, Charles Reade, Harriet Beecher Stowe and George Thompson, the volume takes up a wide range of sensational topics including sexuality, slavery, criminal punishment, literary piracy, mesmerism, and the metaphors of foreign literary invasion and diseased reading. Concluding essays offer a reassessment of the realist and domestic fiction of George Eliot, Charlotte Yonge, and Thomas Hardy in the context of transatlantic sensationalism, emphasizing the evolution of the genre throughout the century and mapping a new transatlantic lineage for this immensely popular literary form. The book's final essay examines an international kidnapping case that was a journalistic sensation at the turn of the twentieth century.

Look, A White! University of Chicago Press

A sweeping narrative history of the Atlantic slave trade and slavery in the Americas. During the era of the Atlantic slave trade, more than twelve million enslaved Africans were forcibly transported to the Americas in cramped, inhumane conditions. Many of them died on the way, and those who survived had to endure further suffering in the violent conditions that met them onshore. Covering more than three hundred years, *Humans in Shackles* grapples with this history by foregrounding the lived experience of enslaved people in tracing the long, complex history of slavery in the Americas. Based on twenty years of research, this book not only serves as a comprehensive history; it also expands that history by providing a truly transnational account that emphasizes the central role of Brazil in the Atlantic slave trade. Additionally, it is deeply informed by African history and shows how African practices and traditions survived and persisted in the Americas among communities of enslaved people. Drawing on primary sources including travel accounts, pamphlets, newspaper articles, slave narratives, and visual sources such as artworks and artifacts, Araujo illuminates the social, cultural, and religious lives of enslaved people working in plantations and urban areas, building families and cultivating affective ties, congregating and re-creating their cultures, and organizing rebellions. *Humans in Shackles* puts the lived experiences of enslaved peoples at the center of the story and investigates the heavy impact these atrocities have had on the current wealth disparity of the Americas and rampant anti-Black racism.

Reversal University of Chicago Press

Winner of the Los Angeles Times Book Prize in History A bold and searing investigation into the role of white women in the American slave economy "Compelling."—Renee Graham, *Boston Globe* "Stunning."—Rebecca Onion, *Slate* "Makes a vital contribution to our understanding of our past and present."—Parul Sehgal, *New York Times* Bridging women's history, the history of the South, and African American history, this book makes a bold argument about the role of white women in American slavery. Historian Stephanie E. Jones-Rogers draws on a variety of sources to show that slave-owning women were sophisticated economic actors who directly engaged in and benefited from the South's slave market. Because women typically inherited more slaves than land, enslaved people were often their primary source of wealth. Not only did white women often refuse to cede ownership of their slaves to their husbands, they employed management techniques that were as effective and brutal as those used by slave-owning men. White women actively participated in the slave market, profited from it, and used it for economic and social empowerment. By examining the economically entangled lives of enslaved people and slave-owning women, Jones-Rogers presents a

narrative that forces us to rethink the economics and social conventions of slaveholding America.

Arnt I a Woman Rowman & Littlefield

Spanning the era from the American Revolution to the Civil War, these nine pathbreaking original essays explore the unexpected, competing, or contradictory ways in which southerners made sense of manhood. Employing a rich variety of methodologies, the contributors look at southern masculinity within African American, white, and Native American communities; on the frontier and in towns; and across boundaries of class and age. Until now, the emerging subdiscipline of southern masculinity studies has been informed mainly by conclusions drawn from research on how the planter class engaged issues of honor, mastery, and patriarchy. But what about men who didn't own slaves or were themselves enslaved? These essays illuminate the mechanisms through which such men negotiated with overarching conceptions of masculine power. Here the reader encounters Choctaw elites struggling to maintain manly status in the market economy, black and white artisans forging rival communities and competing against the gentry for social recognition, slave men on the southern frontier balancing community expectations against owner domination, and men in a variety of military settings acting out community expectations to secure manly status. As *Southern Manhood* brings definition to an emerging subdiscipline of southern history, it also pushes the broader field in new directions. All of the essayists take up large themes in antebellum history, including southern womanhood, the advent of consumer culture and market relations, and the emergence of sectional conflict.

Southern Manhood University of Pennsylvania Press

Gender, Genre, and Race in Post-Neo-Slave Narratives provides an innovative conceptual framework for describing representations of slavery in twenty-first century American cultural productions. Covering a broad range of narrative forms ranging from novels like *The Known World* to films like *12 Years a Slave* and the music of Missy Elliott, Dana Renee Horton engages with post-neo-slave narratives, a genre she defines as literary and visual texts that mesh conventions of postmodernity with the neo-slave narrative. Focusing on the characterization of black women in these texts, Horton argues that they are portrayed as commodities who commodify enslaved people, a fluid and complex characterization that is a foundational aspect of postmodern identity and emphasizes how postmodern identity restructures the conception of slave-owners.

Runaways, Coffles and Fancy Girls University of Pennsylvania Press

The Ties That Buy traces the lives of black and white women in early America to reveal how they used residence, work, credit, and money to shape consumer culture precisely at a time when the politics of the marketplace gained national significance.

The Oxford Handbook of the African American Slave Narrative Bloomsbury Publishing USA

Black Bodies, White Gazes: The Continuing Significance of Race understands Black embodiment within the context of white hegemony within the context of a racist, anti-Black world. Yancy demonstrates that the Black body is a historically lived text on which whites have inscribed their projections which speak equally forcefully to whites' own self-conceptualizations.

Gender and the Abjection of Blackness Routledge

Racism in America is most-commonly studied as white racism against minority groups (racial, gender, cultural). Often overlooked in this area of study is the discrimination that exists within

minority groups. Through a detailed historical and sociological analysis, the author breaks down these pernicious, complex, and often misunderstood forms of skin color discrimination: their origins and their manifestations in modern world. Shedding new light on these sensitive issues, this volume will allow them to come to the forefront of academic research and open dialogue. This comprehensive work will include coverage of skin color discrimination within racial, ethnic, sexual, and gender minority groups, and their particular forms and consequences. An Historical Analysis of Skin Color will be an important work for researchers studying the Sociology of Race and Racism, Gender Studies, LGBT Studies, Immigration, or Social Work.

Race and Transatlantic Identities Vintage

This book studies a crucial phase in the history of Roman slavery, beginning with the transition to chattel slavery in the third century bce and ending with antiquity's first large-scale slave rebellion in the 130s bce. Slavery is a relationship of power, and to study slavery – and not simply masters or slaves – we need to see the interactions of individuals who speak to each other, a rare kind of evidence from the ancient world. Plautus' comedies could be our most reliable source for reconstructing the lives of slaves in ancient Rome. By reading literature alongside the historical record, we can conjure a thickly contextualized picture of slavery in the late third and early second centuries bce, the earliest period for which we have such evidence. The book discusses how slaves were captured and sold; their treatment by the master and the community; the growth of the

conception of the slave as “other than human,” and as chattel; and the problem of freedom for both slaves and society.

Transatlantic Sensations W. W. Norton & Company

Auto/biographical narratives of the Americas are marked by the underlying themes of movement and belonging. This collection proposes that the impact of the historic or contemporary movement of peoples to, in, and from the Americas—whether chosen or forced—motivates the ways in which identities are constructed in this contested space. Such movement results in a cyclical quest to belong, and to understand belonging, that reverberates through narratives of the Americas. The volume brings together essays written from diverse national, cultural, linguistic, and disciplinary perspectives to trace these transnational motifs in life writing across the Americas. Drawing on international scholars from the seemingly disparate regions of the Americas—North America, the Caribbean, and Latin America—this book extends critical theories of life writing beyond limiting national boundaries. The scholarship included approaches narrative inquiry from the fields of literature, linguistics, history, art history, sociology, anthropology, political science, pedagogy, gender studies, critical race studies, and indigenous studies. As a whole, this volume advances discourse in auto/biography studies, life writing, and identity studies by locating transnational themes in narratives of the Americas and placing them in international and interdisciplinary conversations.

Best Sellers - Books :

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