

The Slumbering Volcano American Slave Ship Revolts And The Production Of Rebellious Masculinity New Americanists

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The Heroic Slave Frederick Douglass 2015-03-01 First published nearly a decade prior to the Civil War, *The Heroic Slave* is the only fictional work by abolitionist, orator, author, and social reformer Frederick Douglass, himself a former slave. It is inspired by the true story of Madison Washington, who, along with eighteen others, took control of the slave ship *Creole* in November 1841 and sailed it to Nassau in the British colony of the Bahamas, where they could live free. This new critical edition, ideal for classroom use, includes the full text of Douglass's fictional recounting of the most successful slave revolt in American history, as well as an interpretive introduction; excerpts from Douglass's correspondence, speeches, and editorials; short selections by other writers on the *Creole* rebellion; and recent criticism on the novella.

The Amistad Revolt Iyunolu Folayan Osagie 2010-07-01 From journalism and lectures to drama, visual art, and the Spielberg film, this study ranges across the varied cultural reactions--in America and Sierra Leone--engendered by the 1839 *Amistad* slave ship revolt. Iyunolu Folayan Osagie is a native of Sierra Leone, from where the *Amistad's* cargo of slaves originated. She digs deeply into the *Amistad* story to show the historical and contemporary relevance of the incident and its subsequent trials. At the same time, she shows how the incident has contributed to the construction of national and cultural identity both in Africa and the African diaspora in America--though in intriguingly different ways. This pioneering work of comparative African and American cultural criticism shows how creative arts have both confirmed and fostered the significance of the *Amistad* revolt in contemporary racial discourse and in the collective memories of both countries.

Consummation of the Ages vol I Henry Epps

The Slumbering Volcano Maggie Montesinos Sale 1992

The Amistad Rebellion Marcus Rediker 2013-10-01 The dramatic story of a courageous rebellion against slavery On 28 June 1839, the Spanish slave schooner *La Amistad* set sail from Havana to make a routine delivery of human cargo. After four days at sea, on a moonless night, the captive Africans that comprised that cargo escaped from the hold, killed the captain, and seized control of the ship. They attempted to sail to a safe port, but were captured by the US navy and thrown into a Connecticut jail. Their legal battle for freedom eventually made its way to the Supreme Court, where former president John Quincy Adams took up their cause. In a landmark ruling, they were freed and eventually returned to Africa. The rebellion became one of the best-known events in the history of American slavery, celebrated as a triumph of the US legal system in books and films, most famously Steven Spielberg's *Amistad*. These narratives reflect the elite perspective of the judges, politicians, and abolitionists involved. In this powerful and highly original account, Marcus Rediker reclaims the rebellion for its instigators: the African rebels who risked death to stake a claim for freedom. Using newly discovered evidence, Rediker reaches back to Africa to find the rebels' roots, narrates their cataclysmic transatlantic journey, and unfolds a prison story of great drama and emotive power. Featuring vividly drawn portraits of the Africans, their captors, and their abolitionist allies, *The Amistad Rebellion* shows how the rebels captured the popular imagination and helped to inspire and build a movement that was part of a grand global struggle for emancipation. The actions of that distant July night and in the days and months that followed were pivotal events in American and Atlantic history, but not for the reasons we have always thought. The successful *Amistad* rebellion changed the very nature of the struggle against slavery. As a handful of Africans steered a course to freedom, they opened a way for millions to follow. This stunning book honours their achievement.

The Chattel Principle Walter Johnson 2008-10-01 This wide-ranging book presents the first comprehensive and comparative account of the slave trade within the nations and colonial systems of the Americas. While most scholarly attention to slavery in the Americas has concentrated on international transatlantic trade, the essays in this volume focus on the slave trades within Brazil, the West Indies, and the Southern states of the United States after the closing of the

Atlantic slave trade. The contributors cast new light upon questions that have framed the study of slavery in the Americas for decades. The book investigates such topics as the illegal slave trade in Cuba, the Creole slave revolt in the U.S., and the debate between pro- and antislavery factions over the interstate slave trade in the South. Together, the authors offer fresh and provocative insights into the interrelations of capitalism, sovereignty, and slavery.

Rebellious Passage Jeffrey R. Kerr-Ritchie 2019-02-07 Examines the successful slave revolt aboard the US slave ship Creole during the early 1840s and its consequences.

American Slavery: A Historical Exploration of Literature Robert Felgar 2014-11-25 Utilizing key selections from American literature, this volume aligns with ELA Common Core Standards to give students a fresh perspective on and a keener understanding of slavery in the United States. • Helps students understand classic works of American literature from the slavery era by putting them in the context of history, society, and culture • Helps students understand social and political issues relative to slavery by analyzing their appearance in period literature • Documents how African Americans have been able to combat slavery and racism against almost insurmountable odds • Provides teachers with a ready-reference that aligns with Common Core Standards in English Language Arts (ELA) in Social Studies (informational texts) • Includes support tools such as document excerpts, discussion questions and areas for study, and guidance on further research

Africa and the Americas Richard M. Juang 2008 This encyclopedia explores the many long-standing influences of Africa and people of African descent on the culture of the Americas, while tracing the many ways in which the Americas remain closely interconnected with Africa. * Over 100 expert contributors--a diverse group of international scholars from all sides of the Atlantic representing many different disciplines * A rich collection of photographs of major political, cultural, and intellectual leaders from both sides of the Atlantic

American Slave Revolts and Conspiracies: A Reference Guide Kerry Walters 2015-09-22 Provides a comprehensive overview of 10 major slave revolts and examines how those uprisings and conspiracies impacted slaveholding colonies and states from 1663 to 1861. Offers an overview of American slave revolts and conspiracies to revolt Explores the context of chronic fear of uprising in slaveholding colonies and states in North America from 1663 to 1861 Offers accounts gleaned from primary resources regarding slave leaders and their lieutenants, and of the trials that condemned them Describes the climate of fear in which slaveholding whites lived, as well as the various social practices and legal statutes they enacted to minimize the risk of slave revolt Includes a narrative, primary materials, biographics, a chronology, and an annotated bibliography—all of which will be helpful to students writing papers on the topic

The Cambridge Companion to Slavery in American Literature Ezra Tawil 2016-03-29 This book brings together leading scholars to examine slavery in American literature from the eighteenth century to the present day.

Art of the Amistad and The Portrait of Cinqué Laura A. Macaluso 2016-03-23 The Amistad incident, one of the few successful ship revolts in the history of enslavement, has been discussed by historians for decades, even becoming the subject of a Steven Spielberg film in 1997, which brought the story to wide audiences. But, while historians have examined the Amistad case for its role in the long history of the Atlantic, the United States and slavery, there is an oil on canvas painting of one man, Cinqué, at the center of this story, an image so crucial to the continual retelling and memorialization of the Amistad story, it is difficult to think about the Amistad and not think of this image. Visual and material culture about the Amistad in the form of paintings, prints, monuments, memorials, museum exhibits, quilts and banners, began production in the late summer of 1839 and has not yet ceased. Art of the Amistad and The Portrait of Cinqué is the first book to survey in total these Amistad inspired images and related objects, and to find in them shared ideals and cultural creations, but also divergent applications of the story based on intended audience and local context. Tracing the revolutionary creation of what art historian Stephen Eisenman calls “a highly individualized, noble portrait of an African man,” Art of the Amistad and The Portrait of Cinqué is built around visual and material culture, and thus does not use images merely as illustration, but tells its story through the wide range of images and materials presented. While the Portrait of Cinqué seems to sit quietly behind Plexiglass at a local history museum, the impact of this 175-year old painting is palpable; very few portraits from the 19th century—let alone a portrait of a black man—remain a relevant part of culture as the Portrait of Cinqué continues to be today. Art of the Amistad the Portrait of Cinqué is about the art and artifacts that continue to inform and inspire our understanding of transatlantic history—a journey 175 years in the making.

Frederick Douglass and Herman Melville Robert S. Levine 2012-09-01 Frederick Douglass (1818-1895) and Herman Melville (1819-1891) addressed in their writings a range of issues that continue to resonate in American culture: the reach and limits of democracy; the nature of freedom; the roles of race, gender, and sexuality; and the place of the United States in the world. Yet they are rarely discussed together, perhaps because of their differences in race and social position. Douglass escaped from slavery and tied his well-received nonfiction writing to political activism, becoming a figure of international prominence. Melville was the grandson of Revolutionary War heroes and addressed urgent issues through fiction and poetry, laboring in increasing obscurity. In eighteen original essays, the contributors to this collection explore the convergences and divergences of these two extraordinary literary lives. Developing new perspectives on literature, biography, race, gender, and politics, this volume ultimately raises questions that help rewrite the color line in nineteenth-century studies. Contributors: Elizabeth Barnes, College of William and Mary Hester Blum, The Pennsylvania State University Russ Castronovo, University of Wisconsin-Madison John Ernest, West Virginia University William Gleason, Princeton University Gregory Jay, University of Wisconsin-Milwaukee Carolyn L. Karcher, Washington, D.C. Rodrigo Lazo, University of California, Irvine Maurice S. Lee, Boston University Robert S. Levine, University of Maryland,

College Park Steven Mailloux, University of California, Irvine Dana D. Nelson, Vanderbilt University Samuel Otter, University of California, Berkeley John Stauffer, Harvard University Sterling Stuckey, University of California, Riverside Eric J. Sundquist, University of California, Los Angeles Elisa Tamarkin, University of California, Irvine Susan M. Ryan, University of Louisville David Van Leer, University of California, Davis Maurice Wallace, Duke University Robert K. Wallace, Northern Kentucky University Kenneth W. Warren, University of Chicago

Fire on the Water Lenora Warren 2019-06-07 Lenora Warren tells a new story about the troubled history of abolition and slave violence by examining representations of shipboard mutiny and insurrection in late eighteenth- and early nineteenth-century Anglo-American and American literature. *Fire on the Water* centers on five black sailors, whose experiences of slavery and insurrection either inspired or found resonance within fiction: Olaudah Equiano, Denmark Vesey, Joseph Cinqué, Madison Washington, and Washington Goode. These stories of sailors, both real and fictional, reveal how the history of mutiny and insurrection is both shaped by, and resistant to, the prevailing abolitionist rhetoric surrounding the efficacy of armed rebellion as a response to slavery. Pairing well-known texts with lesser-known figures (Billy Budd and Washington Goode) and well-known figures with lesser-known texts (Denmark Vesey and the work of John Howison), this book reveals the richness of literary engagement with the politics of slave violence. Published by Bucknell University Press. Distributed worldwide by Rutgers University Press.

[Africa and the Americas: Culture, Politics, and History \[3 volumes\]](#) Richard M. Juang 2008-03-12 This encyclopedia explores the many long-standing influences of Africa and people of African descent on the culture of the Americas, while tracing the many ways in which the Americas remain closely interconnected with Africa. • Over 100 expert contributors—a diverse group of international scholars from all sides of the Atlantic representing many different disciplines • A rich collection of photographs of major political, cultural, and intellectual leaders from both sides of the Atlantic

Revolutionary Emancipation Claudius K. Fergus 2013-06-10 Skillfully weaving an African worldview into the conventional historiography of British abolitionism, Claudius K. Fergus presents new insights into one of the most intriguing and momentous episodes of Atlantic history. In *Revolutionary Emancipation*, Fergus argues that the 1760 rebellion in Jamaica, Tacky's War -- the largest and most destructive rebellion of enslaved peoples in the Americas prior to the Haitian Revolution -- provided the rationale for abolition and reform of the colonial system. Fergus shows that following Tacky's War, British colonies in the West Indies sought political preservation under state-regulated amelioration of slavery. He further contends that abolitionists' successes -- from partial to general prohibition of the slave trade -- hinged more on the economic benefits of creolizing slave labor and the costs of preserving the colonies from destructive emancipation rebellions than on a conviction of justice and humanity for Africans. In the end, Fergus maintains, slaves' commitment to revolutionary emancipation kept colonial focus on reforming the slave system. His study carefully dissects new evidence and reinterprets previously held beliefs, offering historians the most compelling arguments for African agency in abolitionism.

Black Ghost of Empire Kris Manjapra 2022-04-19 The 1619 Project illuminated the ways in which every aspect of life in the United States was and is shaped by the existence of slavery. *Black Ghost of Empire* focuses on emancipation and how this opportunity to make right further codified the racial caste system--instead of obliterating it. To understand why the shadow of slavery still haunts society today, we must not only look at what slavery was, but also the unfinished way it ended. One may think of "emancipation" as a finale, leading to a new age of human rights and universal freedoms. But in reality, emancipations everywhere were incomplete. In *Black Ghost of Empire*, acclaimed historian and professor Kris Manjapra identifies five types of emancipation--explaining them in chronological order--along with the lasting impact these transitions had on formerly enslaved groups around the Atlantic. Beginning in 1770s and concluding in 1880s, different kinds of emancipation processes took place across the Atlantic world. These included the Gradual Emancipations of North America, the Revolutionary Emancipation of Haiti, the Compensated Emancipations of European overseas empires, the War Emancipation of the American South, and the Conquest Emancipations that swept across Sub-Saharan Africa. Tragically, despite a century of abolitions and emancipations, systems of social bondage persisted and reconfigured. We still live with these unfinished endings today. In practice, all the slavery emancipations that have ever taken place reenacted racial violence against Black communities, and reaffirmed commitment to white supremacy. The devil lurked in the details of the five emancipation processes, none of which required atonement for wrongs committed, or restorative justice for the people harmed. Manjapra shows how, amidst this unfinished history, grassroots Black organizers and activists have become custodians of collective recovery and remedy; not only for our present, but also for our relationship with the past. Timely, lucid, and crucial to our understanding of the ongoing "anti-mattering" of Black people, *Black Ghost of Empire* shines a light into the deep gap between the idea of slavery's end and its actual perpetuation in various forms--exposing the shadows that linger to this day.

Dancing on the Color Line Gretchen Martin 2015-12-09 The extensive influence of the creative traditions derived from slave culture, particularly black folklore, in the work of nineteenth- and twentieth-century black authors, such as Ralph Ellison and Toni Morrison, has become a hallmark of African American scholarship. Yet similar inquiries regarding white authors adopting black aesthetic techniques have been largely overlooked. Gretchen Martin examines representative nineteenth-century works to explore the influence of black-authored (or narrated) works on well-known white-authored texts, particularly the impact of black oral culture evident by subversive trickster figures in John Pendleton Kennedy's *Swallow Barn*, Harriet Beecher Stowe's *Uncle Tom's Cabin*, Herman Melville's *Benito Cereno*, Joel Chandler Harris's short stories, as well as Mark Twain's *Adventures of Huckleberry Finn* and *Pudd'nhead Wilson*. As Martin indicates, such

white authors show themselves to be savvy observers of the many trickster traditions and indeed a wide range of texts suggest stylistic and aesthetic influences representative of the artistry, subversive wisdom, and subtle humor in these black figures of ridicule, resistance, and repudiation. The black characters created by these white authors are often dismissed as little more than limited, demeaning stereotypes of the minstrel tradition, yet by teasing out important distinctions between the wisdom and humor signified by trickery rather than minstrelsy, Martin probes an overlooked aspect of the nineteenth-century American literary canon and reveals the extensive influence of black aesthetics on some of the most highly regarded work by white American authors.

Haiti's Influence on Antebellum America Alfred N. Hunt 2006-08 The Haitian Revolution began in 1791 as a slave revolt on the French colonial island of Saint Domingue and ended thirteen years later with the founding of an independent black republic. Waves of French West Indians -- slaves, white colonists, and free blacks -- fled the upheaval and flooded southern U.S. ports -- most notably New Orleans -- bringing with them everything from French opera to voodoo. Alfred N. Hunt discusses the ways these immigrants affected southern agriculture, architecture, language, politics, medicine, religion, and the arts. He also considers how the events in Haiti influenced the American slavery-
emancipation debate and spurred developments in black militancy and Pan-Africanism in the United States. By effecting the development of racial ideology in antebellum America, Hunt concludes, the Haitian Revolution was a major contributing factor to the attitudes that led to the Civil War.

Black Prometheus Jared Hickman 2016-09-28 How did an ancient mythological figure who stole fire from the gods become a face of the modern, lending his name to trailblazing spaceships and radical publishing outfits alike? How did Prometheus come to represent a notion of civilizational progress through revolution--scientific, political, and spiritual--and thereby to center nothing less than a myth of modernity itself? The answer Black Prometheus gives is that certain features of the myth--its geographical associations, iconography of bodily suffering, and function as a limit case in a long tradition of absolutist political theology--made it ripe for revival and reinvention in a historical moment in which freedom itself was racialized, in what was the Age both of Atlantic revolution and Atlantic slavery. Contained in the various incarnations of the modern Prometheus--whether in Mary Shelley's esoteric novel, *Frankenstein*, Denmark Vesey's real-world recruitment of slave rebels, or popular travelogues representing Muslim jihadists against the Russian empire in the Caucasus-- is a profound debate about the means and ends of liberation in our globalized world. Tracing the titan's rehabilitation and unprecedented exaltation in the eighteenth and nineteenth centuries across a range of genres and geographies turns out to provide a way to rethink the relationship between race, religion, and modernity and to interrogate the Eurocentric and secularist assumptions of our deepest intellectual traditions of critique.

History, Abolition, and the Ever-Present Now in Antebellum American Writing Jeffrey Insko 2019-02-13 History, Abolition, and the Ever-Present Now in Antebellum American Writing examines the meaning and possibilities of the present and its relationship to history and historicity in a number of literary texts; specifically, the writings of several figures in antebellum US literary history, some, but not all of whom, associated with the period's romantic movement. Focusing on nineteenth-century writers who were impatient for social change, like those advocating for the immediate emancipation of slaves, as opposed to those planning for a gradual end to slavery, the book recovers some of the political force of romanticism. Through close readings of texts by Washington Irving, John Neal, Catharine Sedgwick, Frederick Douglass, Ralph Waldo Emerson, and Herman Melville, the book argues that these writers practiced forms of literary historiography that treat the past as neither a reflection of present interests nor as an irretrievably distant 'other', but as a complex and open-ended interaction between the two. In place of a fixed and linear past, these writers imagine history as an experience rooted in a fluid, dynamic, and ever-changing present. The political, philosophical, and aesthetic disposition Insko calls 'romantic presentism' insists upon the present as the fundamental sphere of human action and experience--and hence of ethics and democratic possibility.

Extending the Diaspora Dawne Y. Curry 2009 Fresh perspectives on the black diaspora's global histories

Transamerican Sentimentalism and Nineteenth Century US Literary History Maria Windell 2020-07-09 Sentimentalism is usually studied through US-British relations after the American Revolution or in connection to national reforms like the abolitionist movement. *Transamerican Sentimentalism and Nineteenth-Century US Literary History* instead argues that African American, Native American, Latinx, and Anglo American women writers also used sentimentalism to construct narratives that reframed or countered the violence dominating the nineteenth-century Americas, including the Haitian Revolution, Indian Removal, the US-Mexican War, and Cuba's independence wars. By tracking the transformation of sentimentalism as the US reacted to, enacted, and intervened in conflict *Transamerican Sentimentalism and Nineteenth-Century US Literary History* demonstrates how marginalized writers negotiated hemispheric encounters amidst the gendered, racialized, and cultural violence of the nineteenth-century Americas. It remaps sentiment's familiar transatlantic and national scholarly frameworks through authors such as Leonora Sansay and Mary Peabody Mann, and considers how authors including John Rollin Ridge, John S. and Harriet Jacobs, María Amparo Ruiz de Burton, Victor Séjour, and Martin R. Delany adapted the mode. Transamerican sentimentalism cannot unseat the violence of the nineteenth-century Americas, but it does produce other potential outcomes--including new paradigms for understanding the coquette, a locally successful informal diplomacy, and motivations for violent slave revolt. Such transformations mark not sentiment's failures or distortions, but its adaptive attempts to survive and thrive.

All for Liberty Jeff Strickland 2021-12-31 The story of Nicholas Kelly, an enslaved man who gave his life for liberty leading the Charleston workhouse slave rebellion.

Mutiny and Leadership Keith Grint 2021-03-04 Using contemporary leadership theory to cast a critical light on an array

of mutinies throughout history, this book considers the organizational nature of mutinies, explores the contexts in which they can be encouraged or discouraged, and ultimately shows how mutiny can be considered as a permanent possibility.

The Creole Affair Arthur T. Downey 2014-08-14 The Creole Affair is the story of the most successful slave rebellion in American history, and the effects of that rebellion on diplomacy, the domestic slave trade, and the definition of slavery itself. Held against their will aboard the Creole—a slave ship on its way from Richmond to New Orleans in 1841—the rebels seized control of the ship and changed course to the Bahamas. Because the Bahamas were subject to British rule of law, the slaves were eventually set free, and these American slaves' presence on foreign soil sparked one of America's most contentious diplomatic battles with the UK, the nation in control of those remote islands. Though the rebellion appeared a success, the ensuing political battle between the United States and Britain that would lead the rivals to the brink of their third war, was just beginning. As such, The Creole Affair is just as importantly a story of diplomacy: of two extraordinary non-professional diplomats who cleverly resolved the tensions arising from this historic slave uprising that, had they been allowed to escalate, had the potential for catastrophe.

Staging the Amistad Charlie Haffner 2019-05-28 Staging the Amistad collects in print for the first time plays about the Amistad slave revolt by three of Sierra Leone's most influential playwrights of the latter decades of the twentieth century: Charlie Haffner, Yulisa Amadu "Pat" Maddy, and Raymond de'Souza George. Until the late 1980s, when the first of these plays was performed, the 1839 shipboard slave rebellion and the return of its victors to their homes in what is modern-day Sierra Leone had been an unrecognized chapter in the country's history. The plays recast the tale of heroism, survival, and resistance to tyranny as a distinctly Sierra Leonean story, emphasizing the agency of its African protagonists. For this reason, Haffner, Maddy, and de'Souza George counterbalance the better-known American representations of the rebellion, which center on American characters and American political and cultural concerns. The first public performances of these plays constituted a watershed moment. Written and staged immediately before and after the start of Sierra Leone's decade-long conflict, they brought the Amistad rebellion to public consciousness. Furthermore, their turn to a uniquely Sierra Leonean history of heroic resistance to tyranny highlights the persistent faith in nation-state nationalism and the dreams of decolonization.

Provocative Eloquence Laura L. Mielke 2019-02-26 In the mid-19th century, rhetoric surrounding slavery was permeated by violence. Slavery's defenders often used brute force to suppress opponents, and even those abolitionists dedicated to pacifism drew upon visions of widespread destruction. *Provocative Eloquence* recounts how the theater, long an arena for heightened eloquence and physical contest, proved terribly relevant in the lead up to the Civil War. As antislavery speech and open conflict intertwined, the nation became a stage. The book brings together notions of intertextuality and interperformativity to understand how the confluence of oratorical and theatrical practices in the antebellum period reflected the conflict over slavery and deeply influenced the language that barely contained that conflict. The book draws on a wide range of work in performance studies, theater history, black performance theory, oratorical studies, and literature and law to provide a new narrative of the interaction of oratorical, theatrical, and literary histories of the nineteenth-century U.S.

Currents in Transatlantic History Steven G. Reinhardt 2017-06-07 Transatlantic historians are dedicated to analyzing the dynamic process of encounter, interchange, and creolization that was initiated when peoples on different sides of the Atlantic Basin first made contact and continues until the twenty-first century. The forty-ninth annual Walter Prescott Webb Memorial Lecture Series—"Currents in Transatlantic Thought"—was organized to commemorate the fifteenth anniversary of the University of Texas at Arlington's doctoral program in transatlantic history. Six alumni of the program were invited to return and present their ongoing research in this new approach to history that focuses on the complex process of interchange and adaptation that began when Africans, Amerindians, and Europeans first came into contact. The essays stemming from those lectures cover a variety of topics grouped around three unifying themes—encounters, commodities, and identities—that illustrate the potentiality of transatlantic history.

The Lives of Frederick Douglass Robert S. Levine 2016-02-16 Frederick Douglass's changeable sense of his own life story is reflected in his many conflicting accounts of events during his journey from slavery to freedom. Robert S. Levine creates a fascinating collage of this elusive subject—revisionist biography at its best, offering new perspectives on Douglass the social reformer, orator, and writer.

Antebellum American Pendant Paintings Wendy N. E. Ikemoto 2017-07-06 *Antebellum American Pendant Paintings: New Ways of Looking* marks the first sustained study of pendant paintings: discrete images designed as a pair. It opens with a broad overview that anchors the form in the medieval diptych, religious history, and aesthetic theory and explores its cultural and historical resonance in the 19th-century United States. Three case studies examine how antebellum American artists used the pendant format in ways revelatory of their historical moment and the aesthetic and cultural developments in which they partook. The case studies on John Quidor's *Rip Van Winkle and His Companions at the Inn Door* of Nicholas Vedder (1839) and *The Return of Rip Van Winkle* (1849) and Thomas Cole's *Departure and Return* (1837) shed new light on canonical antebellum American artists and their practices. The chapter on Titian Ramsay Peale's *Kilauea by Day and Kilauea by Night* (1842) presents new material that pushes the geographical boundaries of American art studies toward the Pacific Rim. The book contributes to American art history the study of a characteristic but as yet overlooked format and models for the discipline a new and productive framework of analysis focused on the fundamental yet complex way images work back and forth with one another.

African American Culture and Society After Rodney King Josephine Metcalf 2016-03-09 1992 was a pivotal moment in African American history, with the Rodney King riots providing palpable evidence of racialized police brutality, media

stereotyping of African Americans, and institutional discrimination. Following the twentieth anniversary of the Los Angeles uprising, this time period allows reflection on the shifting state of race in America, considering these stark realities as well as the election of the country's first black president, a growing African American middle class, and the black authors and artists significantly contributing to America's cultural output. Divided into six sections, (The African American Criminal in Culture and Media; Slave Voices and Bodies in Poetry and Plays; Representing African American Gender and Sexuality in Pop-Culture and Society; Black Cultural Production in Music and Dance; Obama and the Politics of Race; and Ongoing Realities and the Meaning of 'Blackness') this book is an engaging collection of chapters, varied in critical content and theoretical standpoints, linked by their intellectual stimulation and fascination with African American life, and questioning how and to what extent American culture and society is 'past' race. The chapters are united by an intertwined sense of progression and regression which addresses the diverse dynamics of continuity and change that have defined shifts in the African American experience over the past twenty years.

The Slumbering Volcano Maggie Montesinos Sale 1997 Mapping the ways in which unequally empowered groups claimed and transformed statements associated with the discourse of national identity, Sale succeeds in recovering a historically informed sense of the discursive and activist options available to people of another era.

If We Must Die Eric Robert Taylor 2009-03-01 If We Must Die examines nearly five hundred shipboard rebellions that occurred over the course of the entire slave trade, directly challenging the prevailing thesis that such resistance was infrequent or insignificant. As Eric Robert Taylor shows, though most revolts were crushed quickly, others raged on for hours, days, or weeks, and, occasionally, the Africans captured the vessel and returned themselves to freedom. In recounting these rebellions, Taylor suggests that certain factors like geographic location, the involvement of women and children, and the timing of a shipboard revolt, determined the difference between success and failure. Taylor also explores issues like aid from other ships, punishment of slave rebels, and treatment of sailors captured by the Africans. If We Must Die expands the historical view of slave resistance, revealing a continuum of rebellions that spanned the Atlantic as well as the centuries. These uprisings, Taylor argues, ultimately helped limit and end the traffic in enslaved Africans and also served as crucial predecessors to the many revolts that occurred subsequently on plantations throughout the Americas.

The suppression of the Atlantic slave trade Robert Burroughs 2017-03-01 The suppression of the Atlantic slave trade has puzzled nineteenth-century contemporaries and historians since, as the British Empire turned naval power and moral outrage against a branch of commerce it had done so much to promote. The assembled authors bridge the gap between ship and shore to reveal the motives, effects, and legacies of this campaign. As the first academic history of Britain's campaign to suppress the Atlantic slave trade in more than thirty years, the book gathers experts in history, literature, historical geography, museum studies, and the history of medicine to analyse naval suppression in light of recent work on slavery and empire. Three sections reveal the policies, experiences and representations of slave-trade suppression from the perspectives of metropolitan Britons, liberated Africans, black sailors, colonialists, and naval officers.

The Slave's Rebellion Adéléké Adéèkó 2005-07-21 Episodes of slave rebellions such as Nat Turner's are central to speculations on the trajectory of black history and the goal of black spiritual struggles. Using fiction, history, and oral poetry drawn from the United States, the Caribbean, and Africa, this book analyzes how writers reinterpret episodes of historical slave rebellion to conceptualize their understanding of an ideal "master-less" future. The texts range from Frederick Douglass's *The Heroic Slave* and Alejo Carpentier's *The Kingdom of this World* to Yoruba praise poetry and novels by Nigerian writers Adebayo Faleti and Akinwumi Isola. Each text reflects different "national" attitudes toward the historicity of slave rebellions that shape the ways the texts are read. This is an absorbing book about the grip of slavery and rebellion on modern black thought.

Rebellion, Repression, Reinvention Jane Hathaway 2001 Challenges standard definitions of mutiny while revealing the patterns mutiny takes and the manner in which it affects a society.

The Creole Rebellion Bruce Chadwick 2022-03-01 The Creole Rebellion tells the suspenseful story of a successful mutiny on board the slave ship *Creole*. En route for a New Orleans slave-auction block in November 1841, nineteen captives mutinied, killing one man and injuring several others. After taking control of the vessel, mutineer Madison Washington forced the crewmen to sail to the Bahamas. Despite much local hysteria upon their arrival, all of the 135 slaves aboard the ship won their freedom there. The revolt significantly fueled and amplified the slave debate within a divided nation that was already hurtling toward a Civil War. While this is a book about the United States confronting the ugly and tumultuous issue of slavery, it is also about the 135 enslaved men and women who were unwilling to take their oppression any longer and rose up to free themselves in a bloody fight. Part history, part adventure, and part legal drama, Bruce Chadwick chronicles the most successful slave revolt in the pages of American history.

Gender and Race in Antebellum Popular Culture Sarah N. Roth 2014-07-21 In the decades leading to the Civil War, popular conceptions of African American men shifted dramatically. The savage slave featured in 1830s' novels and stories gave way by the 1850s to the less-threatening humble black martyr. This radical reshaping of black masculinity in American culture occurred at the same time that the reading and writing of popular narratives were emerging as largely feminine enterprises. In a society where women wielded little official power, white female authors exalted white femininity, using narrative forms such as autobiographies, novels, short stories, visual images, and plays, by stressing differences that made white women appear superior to male slaves. This book argues that white women, as creators and consumers of popular culture media, played a pivotal role in the demasculinization of black men during the antebellum period, and consequently had a vital impact on the political landscape of antebellum and Civil War-era America through

their powerful influence on popular culture.

Archives of American Time Lloyd Pratt 2011-07-07 American historians have typically argued that a shared experience of time worked to bind the antebellum nation together. Trains, technology, and expanding market forces catapulted the United States into the future on a straight line of progressive time. The nation's exceedingly diverse population could cluster around this common temporality as one forward-looking people. In a bold revision of this narrative, *Archives of American Time* examines American literature's figures and forms to disclose the competing temporalities that in fact defined the antebellum period. Through discussions that link literature's essential qualities to social theories of modernity, Lloyd Pratt asserts that the competition between these varied temporalities forestalled the consolidation of national and racial identity. Paying close attention to the relationship between literary genre and theories of nationalism, race, and regionalism, *Archives of American Time* shows how the fine details of literary genres tell against the notion that they helped to create national, racial, or regional communities. Its chapters focus on images of invasive forms of print culture, the American historical romance, African American life writing, and Southwestern humor. Each in turn revises our sense of how these images and genres work in such a way as to reconnect them to a broad literary and social history of modernity. At precisely the moment when American authors began self-consciously to quest after a future in which national and racial identity would reign triumphant over all, their writing turned out to restructure time in a way that began foreclosing on that particular future.

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