

The Slavery Ghosts

[#slavery ghosts](#) [#haunted plantations](#) [#ghosts of slavery](#) [#paranormal slavery history](#) [#african American ghost stories](#)

Explore the chilling phenomena of slavery ghosts, spirits said to linger in historical plantations and sites across the American South. These spectral presences often recount the tragic and brutal history of slavery, manifesting as unexplained phenomena or apparitions. Delve into the profound and often disturbing stories of residual energy and the restless souls of those who endured unimaginable suffering, revealing the enduring paranormal legacy of a dark chapter in history.

Our commitment to free knowledge ensures that everyone can learn without limits.

Welcome, and thank you for your visit.

We provide the document Ghosts Of Slavery Past you have been searching for. It is available to download easily and free of charge.

This document is widely searched in online digital libraries.

You are privileged to discover it on our website.

We deliver the complete version Ghosts Of Slavery Past to you for free.

The Slavery Ghosts

Jake, thirteen, and his sister, twelve, live at Tapalya Hill, a Mississippi mansion built before the Civil War. In their garden they meet Sarantha, a ghost who'll do anything to free her daughter, Darcy, from the evil beneath the house. Jake and Livy pass through a timegate to attempt the rescue. They will bring back a far better grasp of their own family and culture than they could have imagined.

Slave Ghost Stories

A compilation of stories borrowed from former slaves of North Carolina, South Carolina and Georgia. These tales were gathered by the WPA in the years 1935-1939. The slaves were asked questions about their family history and the widespread belief in spirits of various sorts. According to these stories, the five main creatures that "walked the night" were hags, hants, boo-daddies, plat-eyes and ghosts. All had separate characteristics. Hags disguised themselves as regular people, but at midnight they would shed their skin and torment their enemies, draining them of their energy. Hants lived in trees and would torture their victims day and night. Boo-daddies were reincarnations of witch doctors. Plat-eyes could take the form of an animal, sometimes changing from one animal to another. Ghosts were seen coming out of graveyards at night. This book relates the stories of these spirits based upon eyewitness accounts of former slaves.

Haunted Plantations

Chilling stories of the antebellum era, ranging from Savannah, Georgia to the Carolina coast, with photos included. Members of a shackled West African tribe drag themselves off a slave ship while singing, drowning in a Georgia creek to avoid being sold. Mysterious letters from a long-ruined church near Mepkin Abbey solicit a man to join the faith. A French teacher disappears from a school after marking final exams in blood. An Egyptian mummy triggers a heart attack in a city museum. These stories and more are wrenched from the gravest parts of America's past—real lives of people on plantations from Savannah to Charleston and the coast of the Carolinas. Richly illustrated with both historic and contemporary images, most deal with the hub of the East Coast slave trade, Charleston, South Carolina. Sifting through folklore, legends, and emotionally raw history, these stories relate encounters with the supernatural—and reminds us that what actually happened here doesn't always need a ghost to be disquieting.

Feeding the Ghosts

'The sea is slavery.' Inspired by a true story, this suspenseful and moving book chronicles an incident of courage and rebellion that took place aboard a disease-riddled slave ship, the Zong, returning from

Africa. When illness threatens to infect all on board, the ship's captain orders his crew to seize the sick slaves - men, women and children - and throw them into the sea. But one female slave, Mintah, survives drowning and secretly climbs back onto the ship. From her hiding place, she attempts to rouse the remaining captives to rebel against the killings, becoming a dangerous force on the ship. A trial is held upon the ship's arrival to determine liability for the 131 missing slaves. The crew is nearly absolved of responsibility until Mintah's journal is produced, which directly contradicts the crew's accounts. The final words belong to Mintah, whose first-person account of her life after the Zong is troubling and dramatic. D'Aguiar's spare prose starkly reveals the inner lives of First Mate Kelsall, Mintah and the crew members as they face the moral weight of this atrocity. D'Aguiar's imagery is haunting, his characters' thoughts complex and the mood is darkly compelling.

Ghosts of Slavery

In this book Tiya Miles explores the popular yet troubling phenomenon of "ghost tours," frequently promoted and experienced at plantations, urban manor homes, and cemeteries throughout the South. As a staple of the tours, guides entertain paying customers by routinely relying on stories of enslaved black specters. But who are these ghosts? Examining popular sites and stories from these tours, Miles shows that haunted tales routinely appropriate and skew African American history to produce representations of slavery for commercial gain. "Dark tourism" often highlights the most sensationalist and macabre aspects of slavery, from salacious sexual ties between white masters and black women slaves to the physical abuse and torture of black bodies to the supposedly exotic nature of African spiritual practices. Because the realities of slavery are largely absent from these tours, Miles reveals how they continue to feed problematic "Old South" narratives and erase the hard truths of the Civil War era. In an incisive and engaging work, Miles uses these troubling cases to shine light on how we feel about the Civil War and race, and how the ghosts of the past are still with us.

Tales from the Haunted South

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.

Black Ghost of Empire

At the heart of America's slave system was the legal definition of people as property. While property ownership is a cornerstone of the American dream, the status of enslaved people supplies a contrasting American nightmare. Sarah Gilbreath Ford considers how writers in works from nineteenth-century slave narratives to twenty-first-century poetry employ gothic tools, such as ghosts and haunted houses, to portray the horrors of this nightmare. *Haunted Property: Slavery and the Gothic* thus reimagines the southern gothic, which has too often been simply equated with the macabre or grotesque and then

dismissed as regional. Although literary critics have argued that the American gothic is driven by the nation's history of racial injustice, what is missing in this critical conversation is the key role of property. Ford argues that out of all of slavery's perils, the definition of people as property is the central impetus for haunting because it allows the perpetration of all other terrors. Property becomes the engine for the white accumulation of wealth and power fueled by the destruction of black personhood. Specters often linger, however, to claim title, and Ford argues that haunting can be a bid for property ownership. Through examining works by Harriet Jacobs, Hannah Crafts, Mark Twain, Herman Melville, Sherley Anne Williams, William Faulkner, Eudora Welty, Toni Morrison, Octavia Butler, and Natasha Trethewey, Ford reveals how writers can use the gothic to combat legal possession with spectral possession.

Theatre and Slavery

When he moves from Los Angeles to Providence, Rhode Island, Kenny discovers that his new house is haunted by the spirit of a black slave boy who asks Kenny to return with him to the early nineteenth century and prevent his murder by slave traders.

Haunted Property

President Abraham Lincoln freed millions of slaves in the South in 1863, rescuing them, as history tells us, from a brutal and inhuman existence and making the promise of freedom and equal rights. This is a moment to celebrate and honor, to be sure, but what of the darker, more troubling side of this story? *Slavery's Ghost* explores the dire, debilitating, sometimes crushing effects of slavery on race relations in American history. In three conceptually wide-ranging and provocative essays, the authors assess the meaning of freedom for enslaved and free Americans in the decades before and after the Civil War. They ask important and challenging questions: How did slaves and freedpeople respond to the promise and reality of emancipation? How committed were white southerners to the principle of racial subjugation? And in what ways can we best interpret the actions of enslaved and free Americans during slavery and Reconstruction? Collectively, these essays offer fresh approaches to questions of local political power, the determinants of individual choices, and the discourse that shaped and defined the history of black freedom. Written by three prominent historians of the period, *Slavery's Ghost* forces readers to think critically about the way we study the past, the depth of racial prejudice, and how African Americans won and lost their freedom in nineteenth-century America.

Something Upstairs

Winner of a 2021 South Central Modern Language Association Book Prize At the heart of America's slave system was the legal definition of people as property. While property ownership is a cornerstone of the American dream, the status of enslaved people supplies a contrasting American nightmare. Sarah Gilbreath Ford considers how writers in works from nineteenth-century slave narratives to twenty-first-century poetry employ gothic tools, such as ghosts and haunted houses, to portray the horrors of this nightmare. *Haunted Property: Slavery and the Gothic* thus reimagines the southern gothic, which has too often been simply equated with the macabre or grotesque and then dismissed as regional. Although literary critics have argued that the American gothic is driven by the nation's history of racial injustice, what is missing in this critical conversation is the key role of property. Ford argues that out of all of slavery's perils, the definition of people as property is the central impetus for haunting because it allows the perpetration of all other terrors. Property becomes the engine for the white accumulation of wealth and power fueled by the destruction of black personhood. Specters often linger, however, to claim title, and Ford argues that haunting can be a bid for property ownership. Through examining works by Harriet Jacobs, Hannah Crafts, Mark Twain, Herman Melville, Sherley Anne Williams, William Faulkner, Eudora Welty, Toni Morrison, Octavia Butler, and Natasha Trethewey, Ford reveals how writers can use the gothic to combat legal possession with spectral possession.

Slavery's Ghost

Seminar paper from the year 2007 in the subject English Language and Literature Studies - Literature, grade: 1,0, University of Hannover (Englisches Seminar), course: HS Caribbean Literature and Culture, language: English, abstract: (...) The novel belongs to the genre of the Caribbean novels, and, as a historical fiction about the slave trade, provocatively combines historical and imaginative elements. Thus, it can be subsumed under the term "revisionist historical novel"

Haunted Property

Stories of the runaway slaves who left their spirits behind. “An easy read and an odd collection of tales of murders, mayhem, madness, and sadness.” —Folklore Before the Civil War, a network of secret routes and safe houses crisscrossed the Midwest to help African Americans travel north to escape slavery. Although many slaves were able to escape to the safety of Canada, others met untimely deaths on the treacherous journey—and some of these unfortunates still linger, unable to rest in peace. In *Hauntings of the Underground Railroad: Ghosts of the Midwest*, Jane Simon Ammeson investigates unforgettable and chilling tales of these restless ghosts that still walk the night. This unique collection includes true and gruesome stories, like the story of a lost toddler who wanders the woods near the Story Inn, eternally searching for the mother torn from him by slave hunters, or the tale of the Hannah House, where an overturned oil lamp sparked a fire that trapped slaves hiding in the basement and burned them alive. Brave visitors who visit the house, which is now a bed and breakfast, claim they can still hear voices moaning and crying from the basement. Ammeson also includes incredible true stories of daring escapes and close calls on the Underground Railroad. A fascinating and spine-tingling glimpse into our past, *Hauntings of the Underground Railroad* will keep you up all night.

The Imagery of Sea and Land in Fred D'Aguiar's *Feeding the Ghosts*

A stirring memoir by Gwendolyn Midlo Hall: historian of slavery, veteran political activist, and widow of Black Bolshevik author Harry Haywood.

Hauntings of the Underground Railroad

Seminar paper from the year 2007 in the subject English Language and Literature Studies - Literature, grade: 1,0, University of Hannover (Englisches Seminar), course: HS Caribbean Literature and Culture, language: English, abstract: (...) The novel belongs to the genre of the Caribbean novels, and, as a historical fiction about the slave trade, provocatively combines historical and imaginative elements. Thus, it can be subsumed under the term “revisionist historical novel”, which, according to Ansgar Nünning, denotes novels that maintain a positive tension between their status as literature and their status as history (cf. Thieme, 1121; Pichler, 6, 11). *Feeding the Ghosts* is based on the infamous “Zong Massacre” which took place in 1781. It was an incident in which 133 slaves were thrown overboard an English slave ship, leading to a civil action in the same year by the ship's owners, who sued their insurers for compensation for the dead slaves. The publicity about the law suit and the concluding verdict, which confirmed the legal status of slaves as cargo, fostered abolitionist support and made them a landmark of the battle against British slave trade in the 18th century. Due to growing public indignation a parliamentary act was finally passed in 1790, which ruled out insurance claims resulting from slave mortality or the jettison of slaves on any account (cf. Low, 106 et seq.; Pichler, 6; Philp, 245; Baucom, 61 et seq., Frias 421, Schatteman, 234; James, 327). In order to recreate the trauma of the Middle Passage D' Aguiar's fictionalised treatment of the Zong Massacre and of the subsequent trial mainly focuses on the reconstruction of the events from a slave girl's point of view, (cf. Schatteman, 234, Phil, 245; Carr, Pichler, 11). Since the most prominent feature of D' Aguiar's fiction is his poetic style, which is an object of acclaim as well as of critical reprimand (cf. Steward, 68; Figueredo, 211; Frias, 418; James, 327; Bovenschen; Low, 110; Schatteman, 234; Carr), the paper at hand chooses the novel's imagery as its subject-matter and examines the principal dichotomy of sea and land. By elucidating their meanings the analysis will show that these images are multilayered metaphors which mutually influence each other, and explain other imagery they are connected to. Subsequently, sea and land will be analysed in the light of the concept of writing back in Postcolonial Criticism in order to point out that they are part of a distinctive, reconciling approach, which aims at understanding history by personality and at recompense by remembrance.

Haunted by Slavery

Winner of the Pulitzer Prize, Toni Morrison's *Beloved* is a spellbinding and dazzlingly innovative portrait of a woman haunted by the past. Sethe was born a slave and escaped to Ohio, but eighteen years later she is still not free. She has borne the unthinkable and not gone mad, yet she is still held captive by memories of Sweet Home, the beautiful farm where so many hideous things happened. Meanwhile Sethe's house has long been troubled by the angry, destructive ghost of her baby, who died nameless and whose tombstone is engraved with a single word: *Beloved*. Sethe works at beating back the past, but it makes itself heard and felt incessantly in her memory and in the lives of those around her. When a mysterious teenage girl arrives, calling herself *Beloved*, Sethe's terrible secret explodes into the

present. Combining the visionary power of legend with the unassailable truth of history, Morrison's unforgettable novel is one of the great and enduring works of American literature.

The Imagery of Sea and Land in Fred D'Aguiar's *Feeding the Ghosts*

Winner of the Duff Cooper Prize, *King Leopold's Ghost* is the true and haunting account of Leopold's brutal regime and its lasting effect on a ruined nation. With an introduction by award-winning novelist Barbara Kingsolver. In the late nineteenth century, when the great powers in Europe were tearing Africa apart and seizing ownership of land for themselves, King Leopold of Belgium took hold of the vast and mostly unexplored territory surrounding the Congo River. In his devastatingly barbarous colonization of this area, Leopold stole its rubber and ivory, pummelled its people and set up a ruthless regime that would reduce the population by half. While he did all this, he carefully constructed an image of himself as a deeply feeling humanitarian. *King Leopold's Ghost* is the inspiring and deeply moving account of a handful of missionaries and other idealists who travelled to Africa and unwittingly found themselves in the middle of a gruesome holocaust. Instead of turning away, these brave few chose to stand up against Leopold. Adam Hochschild brings life to this largely untold story and, crucially, casts blame on those responsible for this atrocity. 'All the tension and drama that one would expect in a good novel' - Robert Harris, author of *Fatherland*

Beloved

Explores the prominent role of Highland Scots in the slavery industry of the cotton, sugar and coffee plantations of the 18th and 19th centuries

King Leopold's Ghost

The author offers an account of the slave ship *Henrietta Marie* and its role in his ancestors' history.

Slaves and Highlanders

Rooted in place, slipping between worlds - a rich collection of unnerving ghosts and sinister histories. 'An impressive line-up of established and emerging names.' The Sunday Times 'These eerie, unsettling stories are guaranteed to send shivers down your spine.' Daily Express Eight authors were given the freedom of their chosen English Heritage site, from medieval castles to a Cold War nuclear bunker. Immersed in the past and chilled by rumours of hauntings, they channelled their darker imaginings into a series of extraordinary new ghost stories. 'Subtly evocative of human relations loss, grief, or the fear of loneliness.' TLS 'A satisfying and spooky read.' Sun Also includes a gazetteer of English Heritage properties which are said to be haunted.

The Wreck of the Henrietta Marie

Discusses the political, economic, educational, and social reasons the United States is not a "post-racial" society and argues that legal reform can successfully create a "post-racial" America.

History's Ghosts

The Church is very good at saying all the right things about racial equality. But the reality is that the institution has utterly failed to back up these good intentions with demonstrable efforts to reform. It is a long way from being a place of black flourishing. Through conversation with clergy, lay people and campaigners in the Church of England, A.D.A France-Williams issues a stark warning to the church, demonstrating how black and brown ministers are left to drown in a sea of complacency and collusion. While sticking plaster remedies abound, France-Williams argues that what is needed is a wholesale change in structure and mindset. Unflinching in its critique of the church, *Ghost Ship* explores the harrowing stories of institutional racism experienced then and now, within the Church of England. Far from being an issue which can be solved by simply recruiting more black and brown clergy, says France-Williams, structural racism requires a wholesale dismantling and reassembling of the ship - before it is too late.

Eight Ghosts

One of the Best Science Fiction and Fantasy Books of the past decade, selected by NPR One of the 50 Best Sci-Fi Books of All Time, selected by Esquire One of the 100 Most Influential Queer

Books of All Time, selected by Booklist A Best Book of 2017: NPR, The Guardian, Publishers Weekly, Library Journal, Bustle, Bookish, Barnes & Noble, Chicago Public Library, Book Scrolling. CLMP Firecracker Award Winner A Stonewall Book Award Honor Book Finalist for the 2018 Locus Award, John W. Campbell Award for Best New Writer, and the Lambda Literary Award. Nominated for the 2018 Hurston/Wright Legacy Award for Debut Novel "What Solomon achieves with this debut--the sharpness, the depth, the precision--puts me in mind of a syringe full of stars. I want to say about this book, its only imperfection is that it ended. But that might give the wrong impression: that it is a happy book, a book that makes a body feel good. It is not a happy book. I love it like I love food, I love it for what it did to me, I love it for having made me feel stronger and more sure in a nightmare world, but it is not a happy book. It is an antidote to poison. It is inoculation against pervasive, enduring disease. Like a vaccine, it is briefly painful, leaves a lingering soreness, but armors you from the inside out." --NPR "In Rivers Solomon's highly imaginative sci-fi novel *An Unkindness of Ghosts*, eccentric Aster was born into slavery on--and is trying to escape from--a brutally segregated spaceship that for generations has been trying to escort the last humans from a dying planet to a Promised Land. When she discovers clues about the circumstances of her mother's death, she also comes closer to disturbing truths about the ship and its journey." --BuzzFeed "What Solomon does brilliantly in this novel is in the creation of a society in which dichotomies loom over certain aspects of the narrative, and are eschewed by others...Harkening back to the past in visions of the future can hold a number of narrative purposes...The past offers us countless nightmares and cautionary tales; so too, I'm afraid, can the array of possible futures lurking up ahead." --Tor.com "This book is a clear descendent of Octavia Butler's Black science fiction legacy, but grounded in more explicit queerness and neuroatypicality." --AutoStraddle "Ghosts are 'the past refusing to be forgot,' says a character in this assured science-fiction debut. That's certainly the case aboard the HSS Matilda, a massive spacecraft arranged along the cruel racial divides of pre-Civil War America." --Toronto Star Aster has little to offer folks in the way of rebuttal when they call her ogre and freak. She's used to the names; she only wishes there was more truth to them. If she were truly a monster, she'd be powerful enough to tear down the walls around her until nothing remains of her world. Aster lives in the lowdeck slums of the HSS Matilda, a space vessel organized much like the antebellum South. For generations, Matilda has ferried the last of humanity to a mythical Promised Land. On its way, the ship's leaders have imposed harsh moral restrictions and deep indignities on dark-skinned sharecroppers like Aster. Embroiled in a grudge with a brutal overseer, Aster learns there may be a way to improve her lot--if she's willing to sow the seeds of civil war.

Ghosts of Jim Crow

In her latest book of supernatural, true-life mystery, Linda Alice Dewey is contacted by a ghost named Jacobs. Jacobs is a runaway slave who was brutally murdered during the Civil War. Using Jacobs's own words, Dewey tells Jacobs's gripping story of being a slave, a fugitive, a vagrant in nineteenth-century America--and his "life" as *The Ghost Who Would Not Die*. After Jacobs is murdered, his ghost congregates with other ghosts, plays tricks on people, and wanders aimlessly through middle America. Eventually, he begins to help the living by telepathically influencing their thoughts and, ultimately, attaching himself to Dewey and her son. Dewey helps Jacobs to "cross over" and find the peace and freedom that was denied him in life and during the first hundred years after his death. *The Ghost Who Would Not Die* is a gripping, Civil War--era tale, as well as a well-told, true ghost story that is sure to appeal to readers interested in the supernatural and life after death.

Ghost Ship

Seminar paper from the year 2010 in the subject English Language and Literature Studies - Literature, grade: 1,7, University of Wuppertal, course: The Representation of Slavery from Aphra Behn to Bernadine Evaristo, language: English, abstract: Regarding his third novel, *Feeding the Ghosts*, the British-Guyanese poet, playwright and novelist Fred D'Aguiar states in an interview for the "Caribbean Studies Journal" that "it was a piece of history that then grew out of an absence of facts about it" (Hyppolite). Apparently the author does not intend to convey a coherent, continuous historical account of the infamous 'Zong-Massacre', which took place in 1781, but rather the ruins of history in a manner of an "as-if-testimony" (Bröck 29). Thus, the novel belongs to the genre of historical fiction which combines in a postcolonial context imaginative elements and historical facts with regard to the historiographical document of the death of 131 Africans "at the hands of profit-hungry British slave traders and investors on board the slave ship *Zong*" (Pichler 7). Sailing from the west coast of Africa to Jamaica, the slave ship carried 442 slaves, more than it could safely transport and was therefore overloaded and lacked sufficient provisions for its 'cargo'. Together with malnutrition and disease, this overcrowding led to

Captain Luke Collingwood's decision to throw the sick overboard in order to claim money from the insurers, who covered £39 compensation a head, as long as the action was taken to safeguard the ship's safety. The resulting court trial caused much attention as the case of the Zong outnumbered the known fashion and consequently lead to abolitionist support as the legal status of slaves as 'cargo' was confirmed by the concluding verdict. Finally, in 1790 a preliminary bill was passed which ruled out "insurances claims resulting from slave mortality through natural death or ill treatment, or against loss by throwing overboard of slaves on any account whatsoever" (Walvin 20). Even though "those deaths [...] cannot be undone" (D'Aguiar 230) D'Aguiar succeeds at creating a "counter-memory to Britain's official memory" (Pichler 1) by recreating this traumatic incident in the history of the Middle Passage and the subsequent trial from the perspective of his heroine Mintah, a Fetu slave woman.

An Unkindness of Ghosts

Groundbreaking look at slaves as commodities through every phase of life, from birth to death and beyond, in early America In life and in death, slaves were commodities, their monetary value assigned based on their age, gender, health, and the demands of the market. *The Price for Their Pound of Flesh* is the first book to explore the economic value of enslaved people through every phase of their lives—including preconception, infancy, childhood, adolescence, adulthood, the senior years, and death—in the early American domestic slave trade. Covering the full "life cycle," historian Daina Ramey Berry shows the lengths to which enslavers would go to maximize profits and protect their investments. Illuminating "ghost values" or the prices placed on dead enslaved people, Berry explores the little-known domestic cadaver trade and traces the illicit sales of dead bodies to medical schools. This book is the culmination of more than ten years of Berry's exhaustive research on enslaved values, drawing on data unearthed from sources such as slave-trading records, insurance policies, cemetery records, and life insurance policies. Writing with sensitivity and depth, she resurrects the voices of the enslaved and provides a rare window into enslaved peoples' experiences and thoughts, revealing how enslaved people recalled and responded to being appraised, bartered, and sold throughout the course of their lives. Reaching out from these pages, they compel the reader to bear witness to their stories, to see them as human beings, not merely commodities. A profoundly humane look at an inhumane institution, *The Price for Their Pound of Flesh* will have a major impact how we think about slavery, reparations, capitalism, nineteenth-century medical education, and the value of life and death. Winner of the 2018 Hamilton Book Award – from the University Coop (Austin, TX) Winner of the 2018 Society for Historians of the Early American Republic Book Prize (SHEAR) Winner of the 2018 Phillis Wheatley Literary Award, from the Sons and Daughters of the US Middle Passage Finalist for the 2018 Frederick Douglass Book Prize from Yale University's Gilder Lehrman Center for the Study of Slavery, Resistance, and Abolition

The Ghost Who Would Not Die

First Published in 1999. Routledge is an imprint of Taylor & Francis, an informa company.

Feeding the Ghosts as a Revisionist Historical Novel

Eighteenth-century Jamaica, Britain's largest and most valuable slave-owning colony, relied on a brutal system of slave management to maintain its tenuous social order. Trevor Burnard provides unparalleled insight into Jamaica's vibrant but harsh African and European cultures with a comprehensive examination of the extraordinary diary of plantation owner Thomas Thistlewood. Thistlewood's diary, kept over the course of forty years, describes in graphic detail how white rule over slaves was predicated on the infliction of terror on the bodies and minds of slaves. Thistlewood treated his slaves cruelly even while he relied on them for his livelihood. Along with careful notes on sugar production, Thistlewood maintained detailed records of a sexual life that fully expressed the society's rampant sexual exploitation of slaves. In Burnard's hands, Thistlewood's diary reveals a great deal not only about the man and his slaves but also about the structure and enforcement of power, changing understandings of human rights and freedom, and connections among social class, race, and gender, as well as sex and sexuality, in the plantation system.

The Price for Their Pound of Flesh

PEN/Hemingway Award For Debut Novel Finalist Shortlisted for the 2020 Center for Fiction First Novel Prize A "rich, ambitious debut novel" (The New York Times Book Review) that reveals the ways in which a Jamaican family forms and fractures over generations, in the tradition of *Homegoing* by Yaa Gyasi.

Stanford Solomon's shocking, thirty-year-old secret is about to change the lives of everyone around him. Stanford has done something no one could ever imagine. He is a man who faked his own death and stole the identity of his best friend. Stanford Solomon is actually Abel Paisley. And now, nearing the end of his life, Stanford is about to meet his firstborn daughter, Irene Paisley, a home health aide who has unwittingly shown up for her first day of work to tend to the father she thought was dead. *These Ghosts Are Family* revolves around the consequences of Abel's decision and tells the story of the Paisley family from colonial Jamaica to present-day Harlem. There is Vera, whose widowhood forced her into the role of a single mother. There are two daughters and a granddaughter who have never known they are related. And there are others, like the houseboy who loved Vera, whose lives might have taken different courses if not for Abel Paisley's actions. This "rich and layered story" (Kirkus Reviews) explores the ways each character wrestles with their ghosts and struggles to forge independent identities outside of the family and their trauma. The result is a "beguiling...vividly drawn, and compelling" (BookPage, starred review) portrait of a family and individuals caught in the sweep of history, slavery, migration, and the more personal dramas of infidelity, lost love, and regret.

Unyielding Spirits

This book is a groundbreaking attempt to rethink the landscapes of the social world and historical practice by theorising 'social haunting': the ways in which the social forms, figures, phantasms and ghosts of the past become present to us time and time again. Examining the relationship between historical practices such as archaeology and archival work in order to think about how the social landscape is reinvented with reference to the ghosts of the past, the author explores the literary and historical status and accounts of the ghost, not for what they might tell us about these figures, but for their significance for our, constantly re-invented, re-vivified, re-ghosted social world. With chapters on haunted houses and castles, slave ghosts, the haunting airs of music, the prehistoric origin of spirits, Marxist spectres, Freudian revenants, and the ghosts in the machine, *Ghosts, Landscapes and Social Memory* adopts multi-disciplinary methods for understanding the past, the dead and social ghosts and the landscapes they appear in. A sociology of haunting that illustrates how social landscapes have their genesis and perpetuation in haunting and the past, this volume will appeal to sociologists and social theorists with interests in memory, haunting and culture.

Mastery, Tyranny, and Desire

Ghosts and Goosebumps is a rich collection of folktales and superstitions that capture the oral traditions of central and southeastern Alabama. In its pages one can glimpse the long-lost horse-and-buggy times, when people sat up all night with the dead and dying, hoed and handpicked cotton, drew water from wells, and met the devil rather regularly. The book is divided into three parts--tales, superstitions, and slave narratives. The spirits of treasure-keepers, poltergeists, murderers and the murdered, wicked men and good-men-and-true float through the book's first section. Sue Peacock, for example, recalls seeing the ghost of her brother, and E.C. Nevin describes a mysterious light in a swamp. In other tales, reports of supernatural experiences are proved to be rationally explicable--Lee Wilson's devil in the cemetery turns out to be a cow and chains rattling near New Tabernacle Church in Coffee County belong not to specters but to hogs. The superstitions are arranged according to subject and include such topics as love and marriage, weather and the seasons, wish making, bad luck, signs, and portents. Anonymous tellers confide that it is bad luck to carry ashes out after dark, to let a locust holler in your hand, to rock an empty rocking chair, to let your fishing pole cross someone else's, or to have a two-dollar bill (unless one corner has been removed). The slave narratives, selected from the Works Progress Administration Folklore Collection, are substantial and yield a fascinating view of nineteenth century African-American folk life, replete with sillies and lazy men, preachers and witches, brave little boys, and reluctant bridegrooms. Although the times and places have changed, the spirit of the folk is unaltered. Taken together, these folktales are marvelously diverse--by turns fearsome, fantastical, witty, ribald, charmingly innocent--showing people from all backgrounds, their endless vices and occasional virtues, their hopes, fears, and loves.

These Ghosts Are Family

Most times left solely within the confine of plantation narratives, slavery was far from a land-based phenomenon. This book reveals for the first time how it took critical shape at sea. Expanding the gaze even more widely, the book centers on how the oceanic transport of human cargoes--known as the infamous Middle Passage--comprised a violently regulated process foundational to the institution of

bondage. Sowande' Mustakeem's groundbreaking study goes inside the Atlantic slave trade to explore the social conditions and human costs embedded in the world of maritime slavery. Mining ship logs, records and personal documents, Mustakeem teases out the social histories produced between those on traveling ships: slaves, captains, sailors, and surgeons. As she shows, crewmen manufactured captives through enforced dependency, relentless cycles of physical, psychological terror, and pain that led to the making--and unmaking--of enslaved Africans held and transported onboard slave ships. Mustakeem relates how this process, and related power struggles, played out not just for adult men, but also for women, children, teens, infants, nursing mothers, the elderly, diseased, ailing, and dying. As she does so, she offers provocative new insights into how gender, health, age, illness, and medical treatment intersected with trauma and violence transformed human beings into the most commercially sought commodity for over four centuries.

Ghosts, Landscapes and Social Memory

A wise African woman once said, "if one is not careful, facts can obscure the truth." Facts speak to details, but the truth speaks to how those details unfolded. This book reveals the almost nonexistent public history of the African Americans who served in the Georgia Legislature in the 1800s. Fresh from the clutches of slavery to the highest offices in the state, these intentional men fused their voting power to impact legislation that delivered many things; among them, a county named Douglass. Tracy reveals the connection between the infamous expulsion of black legislators from office in 1868 to the eventual creation of what is now known as "Douglas" County, Georgia. She motions her readers to walk with her through the end of slavery and then directly through Reconstruction's door. Once inside, she puts forth compelling evidence that definitively ties the name Douglass (two s's) to the county created by Governor Rufus B. Bullock on October 17, 1870. After a series of twists and turns, she uncovers constitutional breaches that will have legal scholars across the nation debating whether some counties, to this day, are legally formed. *The Ghosts of Douglass County* is the intriguing untold story of murder, politics, betrayal, and the genius of African American survival in the midst of a nation's transformation.

Ghosts and Goosebumps

Shackled Sentiments: Slaves, Spirits, and Memories in the African Diaspora is the first comprehensive ethnographic and historical study of slavery and its outcomes in numerous geographic contexts. The contributors to this collection traverse region, theme, and time to construct a book of great scale and scope.

Slavery at Sea

This comparative study uncovers the differences and similarities in the experiences of Black women enslaved in colonial Canada and Jamaica, and demonstrates how differences in the exploitation of women's productive and reproductive labor caused slavery to falter in Canada and excel in the Caribbean. The research suggests that while the majority of Black women enslaved in early Canada were domestics, the majority of Jamaican women were field laborers, often performing some of the most labor-intensive work on the sugar plantations. While the efforts of the planter class to increase the number of children born to Jamaican women were not completely successful, reproduction seems to have been less of a concern in Canada where many Black women were often sold or freed because there was no use for them. The Canadian slave context seems to have allowed a broader range of material comfort as well. Despite obvious labor differences, Black women in Canada and Jamaica rejected their chattel status and condition, and resisted slavery similarly. This study is unique in its desire and ability to place Black Canadian slave women at the center of research, and then contextualize it with a Caribbean model.

The Ghosts of Douglass County

Early in his life, Hardin knew he was born a free person of color, and by the time he was twenty, he knew he had a more comprehensive education than most of the white men of his age. In the West, he actually looked French or Spanish, but he still was proud that he was of one-eighth African descent. In 1850 Hardin was twenty, when the Fugitive Slave Law created a terrible threat to a free person of color, as slave-catchers then roamed the northern states, seeking people they could seize, process through the poor enforcement of the law, and resell southward. He soon moved to Canada, as a safer place to live, but "didn't like" that country, and returned to Wisconsin (a part of the old Northwest Territory, where slavery was illegal). Then in 1857, the Supreme Court said that people of African descent were

"inferior," whether slave or free. In Colorado in 1863, Hardin was a barber, that favorite occupation of African American men, who associated with the upper classes of white men, and if personable--as Hardin was--made valuable friends. Soon he was speaking to "overflow" crowds, even though he was telling the story of a Haitian slave's successful revolt against the French. He even got a job with the Denver mint. But although he had never been a slave, the ghost of slavery still lurked behind him, and an editor, writing about the mint job, said that Hardin had an "ugly black mug."

Shackled Sentiments

This fast-paced tale set mostly in the last weeks of the American Civil War tells of a soldier and his sweetheart and their efforts to reunite. Inman, the soldier, is wounded, and as he slowly walks away from the ravages of war he travels through a devastated land. He does meet his sweetheart, Ada, but their lives have been forever transformed. 1997.

Unyielding Spirits

Inside the "Most Haunted" House in New Orleans The legend of Madame Delphine Lalaurie, a wealthy society matron, has haunted the city of New Orleans for nearly two hundred years. When fire destroyed part of her home in 1834, the public was outraged to learn that behind closed doors Lalaurie routinely bound, starved, and tortured her slaves. Forced to flee the city, her guilt was unquestioned, and tales of her actions have become increasingly fanciful and grotesque over the decades. Even today, the Lalaurie house is described as the city's "most haunted" during ghost tours. Carolyn Long, a meticulous researcher of New Orleans history, disentangles the threads of fact and legend that have intertwined over the decades. Was Madame Lalaurie a sadistic abuser? Mentally ill? Or merely the victim of an unfair and sensationalist press? Using carefully documented eyewitness testimony, archival documents, and family letters, Long recounts Lalaurie's life from legal troubles before the fire and scandal through her exile to France and death in Paris in 1849. Themes of mental illness, wealth, power, and questions of morality in a society that condoned the purchase and ownership of other human beings pervade the book, lending it an appeal to anyone interested in antebellum history. Long's ability to tease the truth from the knots of sensationalism is uncanny as she draws the facts from the legend of Madame Lalaurie's haunted house.

William Jefferson Hardin and the Ghost of Slavery

Feeding the Ghosts