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Barber Of Natchez

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GIOVANNA MELANY

Occupied Women LSU Press
 "Paul Theroux has spent fifty years crossing the globe, adventuring in the exotic, seeking the rich history and folklore of the far away. Now, for the first time, in his tenth travel book, Theroux explores a piece of America--the Deep South. He finds there a paradoxical place, full of incomparable music, unparalleled cuisine, and yet also some of the nation's worst schools, housing, and unemployment rates. It's these parts of the South, so often ignored, that have caught Theroux's keen traveler's eye."--
A Man Called Destruction LSU Press
 In the South, one notion of "being ugly" implies inappropriate or coarse behavior

that transgresses social norms of courtesy. While popular stereotypes of the region often highlight southern belles as the epitome of feminine power, women writers from the South frequently stray from this convention and invest their fiction with female protagonists described as ugly or chastised for behaving that way. Through this divergence, "ugly" can be a force for challenging the strictures of normative southern gender roles and marriage economies. In *Being Ugly: Southern Women Writers and Social Rebellion*, Monica Carol Miller reveals how authors from Margaret Mitchell to Monique Truong employ "ugly" characters to upend the expectations of patriarchy and open up more possibilities for southern female identity. Previous scholarship often conflates ugliness with such categories as the grotesque, plain, or abject, but Miller

disassociates these negative descriptors from a group of characters created by southern women writers. Focusing on how such characters appear prone to rebellious and socially inappropriate behavior, Miller argues that ugliness subverts assumptions about gender by identifying those who are unsuitable for the expected roles of marriage and motherhood. As opposed to familiar courtship and marriage plots, Miller locates in fiction by southern women writers an alternative genealogy, the ugly plot. This narrative tradition highlights female characters whose rebellion offers a space for re-imagining alternative lives and households in opposition to the status quo. Reading works by canonical writers like Zora Neale Hurston, Flannery O'Connor, and Eudora Welty, along with recent texts by contemporary authors like Helen Ellis, Lee Smith, and Jesmyn Ward,

Being Ugly offers an important new perspective on how southern women writers confront regressive ideologies that insist upon limited roles for women. *Knights of the Razor* Rowman & Littlefield Black barbers, reflected a freed slave who barbered in antebellum St. Louis, may have been the only men in their community who enjoyed, at all times, the privilege of free speech. The reason lay in their temporary—but absolute—power over a client. With a flick of the wrist, they could have slit the throats of the white men they shaved. In *Knights of the Razor*, Douglas Walter Bristol, Jr., explores this extraordinary relationship in the largely untold story of African American barbers, North and South, from the American Revolution to the First World War. In addition to establishing the modern-day barbershop, these barbers used their skilled trade to navigate the many pitfalls that racism created for ambitious black men. Successful barbers assumed leadership roles in their localities, helping to form a black middle class despite pervasive racial segregation. They advocated economic independence from whites and founded insurance companies that became some of the largest black-owned corporations.

Deep South LSU Press

Scholarly essays on the achievements of female artists working in and inspired by the American South Looking back at her lengthy career just four years before her death, modernist painter Nell Blaine said, "Art is central to my life. Not being able to make or see art would be a major deprivation." The Virginia native's creative path began early, and, during the course of her life, she overcame significant barriers in her quest to make and even see art, including serious vision problems, polio, and paralysis. And then there was her gender. In 1957 Blaine was hailed by *Life* magazine as someone to watch, profiled alongside four other emerging painters whom the journalist praised "not as notable women artists but as notable artists who happen to be women." In *Central to Their Lives*, twenty-six noted art historians offer scholarly insight into the achievements of female artists working in and inspired by the American South. Spanning the decades between the late 1890s and early 1960s, this volume examines the complex challenges these artists faced in a traditionally conservative region during a period in which women's social, cultural, and political roles were being redefined and reinterpreted. The presentation—and its companion exhibition—features artists from all of the Southern states, including Dusti Bongé,

Anne Goldthwaite, Anna Hyatt Huntington, Ida Kohlmeyer, Lois Mailou Jones, Alma Thomas, and Helen Turner. These essays examine how the variables of historical gender norms, educational barriers, race, regionalism, sisterhood, suffrage, and modernism mitigated and motivated these women who were seeking expression on canvas or in clay. Whether working from studio space, in spare rooms at home, or on the world stage, these artists made remarkable contributions to the art world while fostering future generations of artists through instruction, incorporating new aesthetics into the fine arts, and challenging the status quo. Sylvia Yount, the Lawrence A. Fleischman Curator in Charge of the American Wing at the Metropolitan Museum of Art, provides a foreword to the volume. Contributors: Sara C. Arnold Daniel Belasco Lynne Blackman Carolyn J. Brown Erin R. Corrales-Diaz John A. Cuthbert Juilee Decker Nancy M. Doll Jane W. Faquin Elizabeth C. Hamilton Elizabeth S. Hawley Maia Jalenak Karen Towers Klacsmann Sandy McCain Dwight McInvaill Courtney A. McNeil Christopher C. Oliver Julie Pierotti Deborah C. Pollack Robin R. Salmon Mary Louise Soldo Schultz Martha R. Severens Evie Torrono Stephen C. Wicks Kristen Miller Zohn

This Is My South LSU Press

In this groundbreaking study, Kathaleen E. Amende considers the works and lives of late-twentieth-century southern women writers to explore how conservative Christian ideals of femininity shaped notions of religion, sexuality, and power in the South. Drawing from the work of authors like Rosemary Daniell and Connie May Fowler, whose characters—like the authors themselves—grow up believing that Jesus should be a girl's first "boyfriend," Amende demonstrates many ways in which these writers commingled the sexual and the sacred. Amende also looks at the writings of Lee Smith, Sheri Reynolds, Dorothy Allison, and Valerie Martin and discusses how southern women authors and their characters grappled with opposing cultural expectations. Often in their work, characters mingle spiritual devotion and carnal love, allowing for salvation despite rejecting traditional roles or behaviors. In Martin's *A Recent Martyr*, novitiate Claire disavows southern norms of femininity—courtship, marriage, and motherhood—but submits to Jesus as she would to a husband. In Reynolds's *Rapture of Canaan*, teenage protagonist Ninah Huff imagines that her out-of-wedlock child is the offspring of Christ because of her conviction that Jesus was present during the sexual act that produced him. This tie between sexuality and religion afforded

women movement between the two, but any attempt to separate them into compartmentalized spaces, as Amende shows, produces negative consequences—from pain and mental illness to an inability to connect with others. Ultimately, women have to find a way to unite the realms of the body and of faith in order to achieve spiritual and romantic fulfillment. As in Dorothy Allison's *Bastard Out of Carolina*, where, for the protagonist, gospel music includes both the intensity of violent fantasies along with a spiritual yearning, it is only when the erotic and the spiritual coexist that women achieve full self-realization. Grounded in southern cultural and gender studies and informed by historical, religious, and devotional literature, Amende's timely and accessible book offers one the first studies to view the intersection of sexuality and Christianity in southern contexts.

Desire and the Divine John Wiley & Sons

You may think you know the South for its food, its people, its past, and its stories, but if there's one thing that's certain, it's that the region tells far more than one tale. It is ever-evolving, open to interpretation, steeped in history and tradition, yet defined differently based on who you ask. *This Is My South* inspires the reader to explore the Southern States—Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Virginia—like never before. No other guide pulls together these states into one book in quite this way with a fresh perspective on can't-miss landmarks, off the beaten path gems, tours for every interest, unique places to sleep, and classic restaurants. So come see for yourself and create your own experiences along the way!

Precious Perversions Penguin

In the spring of 1861, tens of thousands of young men formed military companies and offered to fight for their country. Near the end of the Civil War, nearly half of the adult male population of the North and a staggering 90 percent of eligible white males in the South had joined the military. With their husbands, sons, and fathers away, legions of women took on additional duties formerly handled by males, and many also faced the ordeal of having their homes occupied by enemy troops. With occupation, the home front and the battlefield merged to create an unanticipated second front where civilians—mainly women—resisted what they perceived as unjust domination. In *Occupied Women*, twelve distinguished historians consider how women's reactions to occupation affected both the strategies

of military leaders and ultimately even the outcome of the Civil War. Alecia P. Long, Lisa Tendrich Frank, E. Susan Barber, and Charles F. Ritter explore occupation as an incubator of military policies that reflected occupied women's activism. Margaret Creighton, Kristen L. Streater, LeeAnn Whites, and Cita Cook examine specific locations where citizens both enforced and evaded these military policies. Leslie A. Schwalm, Victoria E. Bynum, and Joan E. Cashin look at the occupation as part of complex and overlapping differences in race, class, and culture. An epilogue by Judith Giesberg emphasizes these themes. Some essays reinterpret legendary encounters between military men and occupied women, such as those prompted by General Butler's infamous "Woman Order" and Sherman's March to the Sea. Others explore new areas such as the development of military policy with regard to sexual justice. Throughout, the contributors examine the common experiences of occupied women and address the unique situations faced by women, whether Union, Confederate, or freed. Civil War historians have traditionally depicted Confederate women as rendered inert by occupying armies, but these essays demonstrate that women came together to form a strong, localized resistance to military invasion. Guerrilla activity, for example, occurred with the support and active participation of women on the home front. Women ran the domestic supply line of food, shelter, and information that proved critical to guerrilla tactics. By broadening the discussion of the Civil War to include what LeeAnn Whites calls the "relational field of battle," this pioneering collection helps reconfigure the location of conflict and the chronology of the American Civil War.

[The World Is a Book, Indeed](#) LSU Press

"Barbershops are synonymous with great memories, and nostalgic by the smells and feeling of a fresh cut or shave.

Barbershops of America is the product of a 7-year journey by Rob Hammer, who traveled to all 50 states of the USA, documenting the disappearing old-school barbershop and the men who were staples of their community. Photographs and stories chronicle the barbershops of old, but also capture the stark contrast that is the "next generation" of traditional barbers. These new-school barbers may look like the polar opposite of what a traditional barber would look like, yet despite the obvious difference in the way these professionals carry themselves, their purpose is consistent: to carry on the tradition that they love."--Back cover
[Barber of Natchez, wherein a slave is freed](#)

[and rises to a very high](#) Arcadia Publishing
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.

The Barber of Natchez, Wherein a Slave is Freed and Rises to a Very High Standing LSU Press

Since prehistory, the bluffs of Natchez have called to the bold, the cruel and the quietly determined. The diverse opportunists who heeded that call have left behind more than three hundred years of colorful and tragic stories. The Natchez Indians, who inhabited the bluffs at the time of European contact, made a calculated but ultimately catastrophic decision to massacre the French who had settled nearby. William Johnson, a Black man who occupied a tenuous position between two worlds, found wealth and status in antebellum Natchez. In the wake of Union occupation, thousands of the formerly enslaved became the city's protective garrison. Join authors Ryan Starrett and Josh Foreman and rediscover the people who toiled and bled to make Natchez one of the most unique and interesting cities in America.

[Critical Appropriations](#) LSU Press

Hop in the car and set off on an adventure along the Natchez Trace Parkway, from the country music capital to the birthplace of jazz. Inside Moon Nashville to New Orleans Road Trip you'll find: Maps and Driving Tools: Over 20 easy-to-use maps keep you oriented on and off the parkway, along with site-to-site mileage, driving times, and detailed directions for the entire route Get to Know the Music of the South: Catch up-and-coming musicians play at quaint cafes, and hit the Country Music Hall of Fame in Nashville. Bask in the sounds of blues on Beale Street, and pay homage to "The King" at Graceland. Listen to a soulful live jazz group, or learn

about the South's musical legacy on the Mississippi Blues Trail Savor Southern Food: Enjoy authentic hot chicken, get your barbecue fix in Memphis, and indulge in Creole cuisine and fresh beignets in New Orleans Itineraries for Every Traveler: Drive the entire two-week route or follow suggestions for spending time in and around Nashville, Memphis, and New Orleans. Take an introspective moment at influential Civil Rights Movement sites, hike past dramatic waterfalls, spend a peaceful morning fishing, or bike along the Mississippi River Local Expertise: Nashville local Margaret Littman shares her love for the Natchez Trace Planning Your Trip: Know when and where to get gas, how to avoid traffic, and tips for driving in different road and weather conditions, plus essential advice for biking the route and suggestions for LGBTQ+ travelers, families, seniors, and visitors with disabilities With Moon Nashville to New Orleans' practical tips, detailed itineraries, and insider's view, you're ready to fill up the tank and hit the road. Looking to explore more of America on wheels? Try Moon Blue Ridge Parkway Road Trip. For more quintessential South, check out Moon Tennessee or Moon Asheville & the Great Smoky Mountains. About Moon Travel Guides: Moon was founded in 1973 to empower independent, active, and conscious travel. We prioritize local businesses, outdoor recreation, and traveling strategically and sustainably. Moon Travel Guides are written by local, expert authors with great stories to tell—and they can't wait to share their favorite places with you. For more inspiration, follow @moonguides on social media.

[Between Preachers](#) LSU Press

In *The Barber of Natchez*, Edwin Adams Davis and William Ransom Hogan tell the remarkable story of William Johnson, a slave who rose to freedom, business success, and high community standing in the heart of the South—all before 1850. Emancipated as a young boy in 1820, Johnson became a barber's apprentice and later opened several profitable barber shops of his own. As his wealth grew, he expanded into real estate and acquired large tracts of nearby farm and timber land. The authors explore in detail Johnson's family, work, and social life, including his friendships with people of both races. They also examine his wanton murder and the resulting trial of the man accused of shooting him. More than the story of one individual, the narrative also offers compelling insight into the southern code of honor, the apprentice system, and the ownership of slaves by free blacks.

Based on Johnson's two-thousand-page diary, letters, and business records, this extraordinary biography reveals the complicated life of a freedman in Mississippi and a new perspective on antebellum Natchez.

Black Litigants in the Antebellum American South Houghton Mifflin Harcourt
Bridging the Mississippi: Spans across the Father of Waters portrays in words and stunning photographs the manmade structures that cross the nation's most important and, during the mid-nineteenth century, most daunting natural waterway. Philip Gould spent three years photographing Mississippi River bridges, from the Crescent City Connection in New Orleans to the span of boulders at the river's headwaters in Lake Itasca, Minnesota. This book features seventy-five of the river's more than 130 spans, progressing from south to north, in rural, small-town, and metropolitan settings. In every season and from numerous angles, Gould captured images of historical, architectural, and engineering significance as well as dramatic natural beauty. In addition, his photos reflect the many perspectives of people whose lives intersect with the bridges, including riverboat captains, construction workers, pedestrians, drivers, cyclists, wedding parties, recreational boaters and fishers, business owners, and train engineers. Margot Hasha offers a fascinating overview of bridge construction on the Mississippi, starting with the waterway's geology and the earliest-known settlement along the banks of Misi-ziibi, what Native Americans called the "father of waters." She discusses the impact of steel production on the expansion of railroad bridges, hazards encountered by river pilots today, the preservation of vintage structures, and the latest bridge designs. Hasha and Gould profile select crossings in eleven cities and towns, explaining each one's unique story and importance to its riverside community. Architectural and engineering feats; focal points for urban renewal; essential links in the nation's transportation and commerce; aesthetic frames for parks, riverwalks, and levee trails—the Mississippi River's bridges come into full focus in this visual tribute.

History of Newton County, Mississippi University of Georgia Press

In *The Shattered Cross*, Linda Carol Jones explores the lives and work of five priests of the Séminaire de Québec, the first French Catholic missionaries to serve along the Mississippi River between 1698 and 1725. Using an array of archival holdings in Québec and France, Jones provides deep insight into the experiences

of these pioneer priests and their interactions with regional Native peoples and cultures. Encounters between early French Catholic missionaries and Native peoples were always complex, often misunderstood, and typically fraught with an array of challenges. As Jones demonstrates, these priests faced a combination of environmental, personal, economic, and leadership difficulties that, along with cultural misunderstandings and poorly designed strategies, made their missionary work arduous. Nevertheless, their efforts led, in some instances, to assimilation of select Christian elements into Native cultures, albeit through creative, mutual adaptation, not solely through Catholic efforts. In describing the challenges the Séminaire priests faced in their Christianization efforts, Jones reveals patches of middle ground that served to transform both missionary and Native cultures when least expected. She relates the story of Father Marc Bergier, who took the openness and compassion he felt for the Native peoples he encountered in Québec with him as he descended the Mississippi River and worked among the Tamarois. Bergier revealed a willingness to reject certain aspects of Catholic teaching in order to accept various Native traditions. Jones also investigates the case of Father Jean-François Buisson de Saint-Cosme, strongly suspected by church leaders of having an inappropriate interest in women while serving as a priest in Acadie, several years before his departure down the Mississippi. Jones suggests that Father Saint-Cosme's subsequent sexual relations with the sister of the Great Sun of the Natchez may have been an attempt to step into a middle ground with her so as to end the Natchez tradition of human sacrifice upon the death of a Great Sun. Expectations of Séminaire leaders in Québec and Paris meant that those with the best chance for success on the Mississippi were internally driven, acknowledged a sense of calling to be a part of the overarching mission of the seminary, and adhered to the advice of its leadership. The missionary experiences of these five men—their varied encounters with Native peoples, Jesuit missionaries, and French coureurs de bois—align and diverge in unexpected ways, presenting a mosaic that adds to our understanding of both the tribulations French Catholic missionaries faced and the consequences of their efforts along the Mississippi River in the early eighteenth century.

Narrative of William Hayden Yale University Press

Founded in the summer of 1972 by a few friends as a modest celebration, the

Southern Decadence festival has since grown into one of New Orleans's largest annual tourist events. The multiday extravaganza features street parties, drag contests, dancing, drinking, and bead tosses, culminating with a boisterous parade through the French Quarter. With over 200,000 participants—predominantly LGBT+—these unbridled, pre-Labor Day festivities now generate millions of dollars in revenue. Howard Philips Smith and Frank Perez's *Southern Decadence in New Orleans* brings together an astounding array of materials to provide the first comprehensive, historical look at Southern Decadence. In an engaging account spanning five decades, the authors combine a trove of rare memorabilia from the event's founders, early photographs and film stills, newspaper and magazine articles, interviews with longtime participants, a list of all the parades and grand marshals, as well as reproductions of early Southern Decadence invitations. Throughout, the authors explore the pivotal moments and public perceptions related to the festival—including the myths and conjecture that often inaccurately characterized it—and provide an in-depth narrative detailing how a small party in the Faubourg Tremé grew into a worldwide destination predominantly for gay men. Lauded by city leaders as the second-most profitable festival in New Orleans (outshone only by Mardi Gras), *Southern Decadence* emanates an air of frivolity that masks its enormous impact on the culture and economy of the Crescent City. But with such growth comes the challenge of maintaining the original spirit of camaraderie while managing expanding administrative and logistical responsibilities. *Southern Decadence in New Orleans* serves as a historical record that helps ensure the future of the celebration remains forever linked to the joyous impulse of its humble beginnings.

Southern Decadence in New Orleans LSU Press
 The first biography of the artist who "essentially invented indie and alternative rock" (Spin) A brilliant and influential songwriter, vocalist, and guitarist, the charismatic Alex Chilton was more than a rock star—he was a true cult icon. Award-winning music writer Holly George-Warren's *A Man Called Destruction* is the first biography of this enigmatic artist, who died in 2010. Covering Chilton's life from his early work with the chart-topping Box Tops and the seminal power-pop band Big Star to his experiments with punk and roots music and his sprawling solo career, *A Man Called Destruction* is the story of a musical icon and a richly detailed

chronicle of pop music's evolution, from the mid-1960s through today's indie rock. *African American Historic Places* LSU Press

The tragic sentiment of Southern literature and its heteronormative perspective are foundational attributes generally accepted by both popular and scholarly audiences. Yet a pantheon of great authors ranging from like Tennessee Williams, Carson McCullers, and Truman Capote to present-day voices of Alice Walker, John Waters, and David Sedaris, collectively attest to both the vibrancy of queer experience and the prevalence of humor found in this rich regional cannon. In *Precious Perversions: Humor, Homosexuality, and the Southern Literary Canon*, Tison Pugh challenges the premises that elevate William Faulkner and diminish Florence King, that esteem Walker Percy yet marginalize David Sedaris, by arguing for the inclusion of gay comic authors as long-standing, defining voices in the field. By redefining the tenets of Southern literature Pugh reveals long-overlooked or discounted aspects of gay humor within the South's literary realm. Noting, for example, that Tennessee Williams is revered as a dramatist who probes the heart of the human condition rather than for his submerged camp humor, and Truman Capote's comic cinema and literature never eclipsed serious works, Pugh establishes a history of mainstream and academic critique that ignored queer humor. Likewise, Florence King and Rita Mae Brown wrote defining narratives of Southern lesbian experience in, respectively, *Confessions of a Failed Southern Lady* and *Rubyfruit Jungle*, yet, according to Pugh, they are almost entirely neglected in accounts of the literary South. More recently, the author shows, the critical reception of Dorothy Allison's *Bastard Out of Carolina* testifies to an overarching interest in the traumatic

aspects of her poetry and fiction rather than in her humor and its cathartic power. Pugh also asserts that David Sedaris, as a writer of the "post-Southern South," who appears to fall beyond the parameters of regional literature for many readers, creates a new, humorous vision of the region that recognizes both its pained history and its grudging accession to modernity. Drawing from works of key southern writers Pugh sets forth a new vision of Southern literature emerges -- one illuminated by the humor of gay voices no longer at the margins. *The Shattered Cross* LSU Press

Winner of the Jules and Frances Landry Award Historians have long considered the diary of William Johnson, a wealthy free Black barber in Natchez, Mississippi, to be among the most significant sources on free African Americans living in the antebellum South. Timothy R. Buckner's *The Barber of Natchez Reconsidered* reexamines Johnson's life using recent scholarship on Black masculinity as an essential lens, demonstrating a complexity to Johnson previously overlooked in academic studies. While Johnson's profession as a barber helped him gain acceptance and respectability, it also required his subservience to the needs of his all-white clientele. Buckner's research counters earlier assumptions that suggested Johnson held himself apart from Natchez's Black population, revealing instead a man balanced between deep connections to the broader African American community and the necessity to cater to white patrons for economic and social survival. Buckner also highlights Johnson's participation in the southern performance of manliness to a degree rarely seen in recent studies of Black masculinity. Like many other free Black men, Johnson asserted his manhood in

ways beyond simply rebelling against slavery; he also competed with other men, white and Black, free and enslaved, in various masculine pursuits, including gambling, hunting, and fishing. Buckner's long-overdue reevaluation of the contents of Johnson's diary serves as a corrective to earlier works and a fascinating new account of a free African American business owner residing in the prewar South.

Barbershops of America NYU Press

Chained to the Rock of Adversity offers valuable insight into the lives of the Old South's free women of color, using personal letters and a diary to tell an extraordinary story. The letters, from family members and friends, were written between 1844 and 1899 to Ann Battles Johnson, wife of prominent Natchez businessman William T. Johnson, and her daughter Anna, while Ann's daughter Catharine wrote the diary. A freed slave herself, Ann Johnson became the head of her family and a slaveholder before the Civil War. Her days were filled with the often tedious and sometimes overwhelming duties assigned to slaveholding women, but her race separated her from most other women of this class. The writings depict a tight-knit network of family and friends and show a family well aware of its precarious position in society, feared by most whites and resented by other blacks. Editor Virginia Meacham Gould provides an extensive introduction, a cast of characters, identifying notes, and a brief afterword tracing the Johnson family to the present day.

Desegregating Private Higher Education in the South Univ of South Carolina Press

An early history of African Americans by an African American woman.