

Marcus Rediker The Slave Ship

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masterly adam hochschild the new york times book review in this widely praised history of an infamous institution award winning scholar marcus rediker shines a light into the darkest

corners of the british and american slave ships of the eighteenth century drawing on thirty years of research in maritime archives court records diaries and firsthand accounts the slave ship is riveting and sobering in its revelations reconstructing in chilling detail a world nearly lost to history the floating dungeons at the forefront of the birth of african american culture

set against the backdrop of the atlantic slave trade this book traces the development exhibition and final disposition of one of j m w turner s greatest and most memorable paintings queen victoria s reign 1837 1901 in great britain produced unprecedented wealth and luxury for artists and writers this period was particularly noteworthy in that it gave them the opportunity to both praise their country and criticize its overreaching ambition at the forefront of these artists and writers were men like j m w turner dickens thackeray tennyson and john ruskin who created some of the most enduring works of art while exposing many of the social evils of their native land the book also analyzes the man behind the painting aloof gruff and mysterious turner resisted success he worked as a solitary artist traveling to europe sketching towns along the way studying nature and transferring his experiences to finished paintings upon his return to london the son of a barber he grew up in london and experienced many of the social issues of the age slavery and freedom poverty in the slums monarchy and democracy stability and anarchy he was a poet of nature and its innumerable mysteries

the author relates the history of this european slave ship and includes a day by day account of how life on the ship in the 1700s may have been color illustrations and b w photos

publisher description

the slave trade domestic and foreign why it exists and how it may be extinguished by henry charles carey first published in 1872 is a rare manuscript the original residing in one of the great libraries of the world this book is a reproduction of that original which has been scanned and cleaned by state of the art publishing tools for better readability and enhanced appreciation restoration editors mission is to bring long out of print manuscripts back to life some smudges annotations or unclear text may still exist due to permanent damage to the original work we believe the literary significance of the text justifies offering this reproduction allowing a new generation to appreciate it

story the 18th century slave trade and of the transporting of the negroes to america

traces slave names the islands and cities into which we are born our musics and rhythms our genetic compositions our stories of our lost utopias and the atrocities inflicted upon our ancestors by our ancestors the social structure of our cities the nature of our diasporas the scars inflicted by history these are all the remnants of the middle passage of the slave ship for those in the multiple diasporas of the globe today whose complex histories were shaped by that journey whatever remnants that once existed in the subjectivities and collectivities upon which slavery was inflicted has long passed but there are hints in material culture genetic and cultural transmissions and objects that shape certain kinds of narratives this is how we know ourselves and how we tell our stories this path breaking book uncovers the significance of the memory of the slave ship for modernity as well as its role in the cultural production of modernity by so doing it examines methods of ethnography for historical events and experiences and offers a sociology and a history from below of the slave experience the arguments in this book show the way for using memory studies to undermine contemporary slavery

doctoral thesis dissertation from the year 2015 in the subject history africa grade 5 university of lagos department of history and strategic studies course economic history language english abstract this study is a comparison of the circumstances which led to the founding operation fall and liquidation of nigerian and ghana's first national carriers they emerged as part of the anti colonial struggles by nationalist leaders in both countries to establish a supportive economic base for the impending flag independence of the heady 1960s in africa the carriers exemplify strong waves of economic nationalism the thesis interrogates the success or otherwise of such policies and aids a pedagogical understanding of typical liquidation processes of failed state owned shipping lines in the continent and elsewhere maritime traders with a focus on west africa or africa as well as students of social change and development would find that the study supplies insightful information to understand a thorny subject enmeshed in the politics of newly independent poverty stricken multi ethnic societies grappling with the problems of mass illiteracy lack of social amenities violent partisan politics and poor human development indices the study presents primary and secondary data inclusive of archival information from london and liverpool maritime repositories the interviews of actors who participated in the real life administration and operation of the carriers until their liquidation bring home the palpable empathy for seafarers master mariners engineers or radio officers who sailed to abidjan lagos port harcourt takoradi tema freetown warri or bioko for over forty years aboard the ships of the two carriers and took care of sailor

families in different locales along the dakar luanda range

how an eighteenth century engraving of a slave ship became a cultural icon of black resistance identity and remembrance one of the most iconic images of slavery is a schematic wood engraving depicting the human cargo hold of a slave ship first published by british abolitionists in 1788 it exposed this widespread commercial practice for what it really was shocking immoral barbaric unimaginable printed as handbills and broadsides the image cheryl finley has termed the slave ship icon was easily reproduced and by the end of the eighteenth century it was circulating by the tens of thousands around the atlantic rim committed to memory provides the first in depth look at how this artifact of the fight against slavery became an enduring symbol of black resistance identity and remembrance finley traces how the slave ship icon became a powerful tool in the hands of british and american abolitionists and how its radical potential was rediscovered in the twentieth century by black artists activists writers filmmakers and curators finley offers provocative new insights into the works of amiri baraka romare bearden betye saar and many others she demonstrates how the icon was transformed into poetry literature visual art sculpture performance and film and became a medium through which diasporic africans have reasserted their common identity and memorialized their ancestors beautifully illustrated committed to memory features works from around the world taking readers from the united states and england to west africa and the caribbean it shows how contemporary black artists and their allies have used this iconic eighteenth century engraving to reflect on the trauma of slavery and come to terms with its legacy

traces the people events and procedures involved in the rise and fall of the slave trade the profitable industry that lasted some 250 years

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