

afro atlantic histories dc

Afro Atlantic Histories DC: A Comprehensive Guide

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Summary: This guide explores the multifaceted "afro atlantic histories dc," examining the city's crucial role in the transatlantic slave trade, its impact on the development of Black communities, and the ongoing legacies of slavery and racism. It highlights best practices for researching and interpreting these histories, while also cautioning against common pitfalls such as essentialism and a singular narrative. The guide offers valuable resources and methodologies for scholars, educators, and anyone interested in a more nuanced understanding of Washington, D.C.'s rich and complex past.

Understanding Afro Atlantic Histories DC: A Multifaceted Narrative

Washington, D.C., despite its image as a symbol of American power, holds a deeply complex and often obscured history deeply entangled within the broader "afro atlantic histories dc" narrative. The city's foundation and growth were inextricably linked to the transatlantic slave trade and the institution of slavery. Understanding "afro atlantic histories dc" requires acknowledging this uncomfortable truth and delving into the lives and experiences of the enslaved people who built the city, as well as the subsequent generations who struggled for freedom and equality.

Best Practices for Researching Afro Atlantic Histories DC:

1. **Prioritize Primary Sources:** Utilize archival materials such as slave narratives, personal letters, legal documents, and church records to uncover firsthand accounts and experiences. The National Archives, the Library of Congress, and local historical societies hold invaluable

collections relevant to "afro atlantic histories dc."

1. **Embrace Interdisciplinarity:** Draw upon insights from various disciplines, including history, sociology, anthropology, and archaeology, to gain a holistic understanding. Analyzing material culture, oral histories, and genealogical research can offer crucial context.
1. **Engage with Multiple Perspectives:** Avoid monolithic narratives. Consider the perspectives of enslaved people, free Black communities, white landowners, and policymakers to understand the multifaceted nature of "afro atlantic histories dc."
1. **Contextualize within the Broader Afro-Atlantic World:** Recognize the connections between Washington, D.C., and other sites within the Atlantic world. The city's history is part of a larger story of migration, resistance, and cultural exchange.
1. **Acknowledge the Ongoing Legacies:** Understand how the past continues to shape the present. Examine the effects of historical injustices on contemporary social and political realities in Washington, D.C.

Common Pitfalls to Avoid:

1. **Essentialism:** Avoid generalizations about the experiences of African Americans in Washington, D.C. Recognize diversity in race, class, gender, and other social categories.
1. **Eurocentric Bias:** Challenge narratives that prioritize European perspectives and marginalize the experiences of Black communities.
1. **Ahistorical Narratives:** Avoid simplistic or ahistorical interpretations that fail to consider the complex historical context.

1. Ignoring Resistance and Agency: Recognize and highlight the active resistance and agency of enslaved and free Black people in shaping their own lives and the city's history.

1. Neglecting the Material Culture: The physical remains of the past – buildings, landscapes, and objects – offer crucial insights into "afro atlantic histories dc," and their study should not be overlooked.

Resources for Studying Afro Atlantic Histories DC:

The National Museum of African American History and Culture: Offers extensive exhibits, collections, and educational programs.

The Library of Congress: Houses vast archives of primary and secondary sources.

The National Archives: Holds government records that shed light on slavery, emancipation, and civil rights in Washington, D.C.

Howard University: A Historically Black University with significant archival holdings relevant to "afro atlantic histories dc."

DC Public Library: Offers local history collections and resources.

Conclusion

Studying "afro atlantic histories dc" is essential for a complete understanding of the city's past and present. By employing best practices, avoiding common pitfalls, and utilizing available resources, we can create more accurate, nuanced, and impactful narratives that honor the experiences of all those who have shaped Washington, D.C.'s rich and complex history.

FAQs

1. What role did Washington, D.C., play in the transatlantic slave trade? D.C. served as a major hub for the internal slave trade, with enslaved people bought and sold within the city and transported to other parts of the country.

1. How did slavery shape the development of Washington, D.C.? Enslaved labor was crucial to the city's construction and economic growth, contributing significantly to its infrastructure and wealth.

1. What were the experiences of free Black communities in Washington, D.C.? Free Black communities faced discrimination and limitations but also developed rich cultural and social lives, engaging in activism and self-improvement.

1. What was the impact of emancipation in Washington, D.C.? Emancipation brought about significant changes but also new challenges, including economic hardship and ongoing racial discrimination.

1. How did the civil rights movement affect Washington, D.C.? D.C. served as a central location for civil rights activism, with significant protests and demonstrations taking place.

1. What are some lesser-known aspects of Afro-Atlantic histories in DC? The role of women in resistance, the experiences of specific marginalized groups within the Black community, and the city's hidden historical sites.

1. Where can I find primary sources related to Afro-Atlantic histories in DC? The National Archives, Library of Congress, Howard University archives, and various local historical societies.

1. How can I contribute to the ongoing research and preservation of Afro-Atlantic histories in DC? By supporting relevant organizations, participating in community initiatives, and engaging in respectful and informed discussions.

1. What are some ethical considerations when researching sensitive topics like slavery and its legacy? Respecting the dignity of individuals whose stories are being shared, avoiding sensationalism, and ensuring that research serves the interests of the community.

Related Articles:

1. "The Untold Stories of Enslaved Labor in the Construction of Washington, D.C." - This article explores the significant but often overlooked contributions of enslaved people to the city's infrastructure.

1. "Free Black Communities in Washington, D.C.: Resilience and Resistance in the Face of

Adversity." - This piece examines the lives and experiences of free Black communities, highlighting their strength and agency.

1. "Emancipation and its Aftermath in Washington, D.C.: A Study of Transition and Transformation." - This article analyzes the period after emancipation and its lasting impact on the city.
1. "The Civil Rights Movement in Washington, D.C.: A Hub of Activism and Change." - This work focuses on the city's role as a key location for civil rights demonstrations and activism.
1. "African American Cultural Contributions to Washington, D.C.: A Legacy of Art, Music, and Literature." - This article explores the significant artistic and cultural contributions of African Americans to the city.
1. "Mapping the Afro-Atlantic Diaspora in Washington, D.C.: Tracing Connections Across the Atlantic." - This piece examines the global connections and migration patterns that shaped the city's Black communities.
1. "The Legacy of Slavery in Contemporary Washington, D.C.: Addressing Historical Injustice." - This article addresses the ongoing consequences of slavery and the need for continued reconciliation and social justice.
1. "Hidden Histories of Black Washington: Unearthing Forgotten Stories and Places." - This work explores lesser-known aspects of the city's Black history and culture.
1. "Oral Histories of the Black Experience in Washington, D.C.: Preserving Voices and Memories." - This piece highlights the importance of oral histories in understanding the diverse experiences of Black residents.

afro atlantic histories dc: *Afro-Atlantic Histories* Adriano Pedrosa, Tomás Toledo, 2021-10 A colossal, panoramic, much-needed appraisal of the visual cultures of Afro-Atlantic territories across six centuries *Afro-Atlantic Histories* brings together a selection of more than 400 works and documents by more than 200 artists from the 16th to the 21st centuries that express and analyze the ebbs and flows between Africa, the Americas, the Caribbean and Europe. The book is motivated by the desire and need to draw parallels, frictions and dialogues around the visual cultures of Afro-Atlantic territories--their experiences, creations, worshiping and philosophy. The so-called Black Atlantic, to use the term coined by Paul Gilroy, is geography lacking precise borders, a fluid field where African experiences invade and occupy other nations, territories and cultures. The plural and polyphonic quality of histórias is also of note; unlike the English histories, the word in Portuguese carries a double meaning that encompasses both fiction and nonfiction, personal, political, economic and cultural, as well as mythological narratives. The book features more than 400 works from Africa, the Americas and the Caribbean, as well as Europe, from the 16th to the 21st century. These are organized in eight thematic groupings: Maps and Margins; Emancipations; Everyday Lives; Rites and Rhythms; Routes and Trances; Portraits; Afro Atlantic Modernisms; Resistances and Activism. Artists include: Nina Chanel Abney, Emma Amos, Benny Andrews, Emanuel Araujo, Maria Auxiliadora, Romare Bearden, John Biggers, Paul Cézanne, Victoria Santa Cruz, Beauford Delaney, Aaron Douglas, Melvin Edwards, Ibrahim El-Salahi, Ben Enwonwu, Ellen Gallagher, Theodore Géricault, Barkley Hendricks, William Henry Jones, Lois Mailou Jones, Titus Kaphar, Wifredo Lam, Norman Lewis, Ibrahim Mahama, Edna Manley, Archibald Motley, Abdias Nascimento, Gilberto de la Nuez, Toyin Ojih Odutola, Dalton Paula, Rosana Paulino, Howardena Pindell, Heitor dos Prazeres, Joshua Reynolds, Faith Ringgold, Gerard Sekoto, Alma Thomas, Hank Willis Thomas, Rubem Valentim, Kara Walker and Lynette Yiadom-Boakye.

afro atlantic histories dc: Coming of Age in Jim Crow DC Paula C. Austin, 2019-12-10 The fullest account to date of African American young people in a segregated city *Coming of Age in Jim Crow DC* offers a complex narrative of the everyday lives of black young people in a racially, spatially, economically, and politically restricted Washington, DC, during the 1930s. In contrast to the ways in which young people have been portrayed by researchers, policy makers, law enforcement, and the media, Paula C. Austin draws on previously unstudied archival material to present black poor and working class young people as thinkers, theorists, critics, and commentators as they reckon with the boundaries imposed on them in a Jim Crow city that was also the American emblem of equality. The narratives at the center of this book provide a different understanding of black urban life in the early twentieth century, showing that ordinary people were expert at navigating around the limitations imposed by the District of Columbia's racially segregated politics. *Coming of Age in Jim Crow DC* is a fresh take on the New Negro movement, and a vital contribution to the history of race in America.

afro atlantic histories dc: America's National Gallery of Art Philip Kopper, 1991 This handsome tribute to the National Gallery of Art in Washington, D.C. traces the history of the museum from conception to construction on the occasion of its fiftieth anniversary. Opened with great fanfare, the National Gallery was the richest single gift from any individual to any nation ever. That individual was financier Andrew Mellon. Kopper's succinct biography covers Mellon's personal and political life as well as his passion for collecting the paintings of old masters. Mellon's bequest stipulated the museum's name, location, and details of governance, ensuring continued high standards and a vital future. Kopper includes profiles of the architect and various museum directors, including Mellon's son Paul, as well as illustrations that document some of the collection's highlights. ISBN 0-8109-3658-5: \$60.00 (For use only in the library)

afro atlantic histories dc: Between the World and Me Ta-Nehisi Coates, 2015-07-14 #1 NEW YORK TIMES BESTSELLER • NATIONAL BOOK AWARD WINNER • NAMED ONE OF TIME'S TEN BEST NONFICTION BOOKS OF THE DECADE • PULITZER PRIZE FINALIST • NATIONAL BOOK CRITICS CIRCLE AWARD FINALIST • ONE OF OPRAH'S "BOOKS THAT HELP ME THROUGH" • NOW AN HBO ORIGINAL SPECIAL EVENT Hailed by Toni Morrison as "required

reading," a bold and personal literary exploration of America's racial history by "the most important essayist in a generation and a writer who changed the national political conversation about race" (Rolling Stone) NAMED ONE OF THE MOST INFLUENTIAL BOOKS OF THE DECADE BY CNN • NAMED ONE OF PASTE'S BEST MEMOIRS OF THE DECADE • NAMED ONE OF THE TEN BEST BOOKS OF THE YEAR BY The New York Times Book Review • O: The Oprah Magazine • The Washington Post • People • Entertainment Weekly • Vogue • Los Angeles Times • San Francisco Chronicle • Chicago Tribune • New York • Newsday • Library Journal • Publishers Weekly In a profound work that pivots from the biggest questions about American history and ideals to the most intimate concerns of a father for his son, Ta-Nehisi Coates offers a powerful new framework for understanding our nation's history and current crisis. Americans have built an empire on the idea of "race," a falsehood that damages us all but falls most heavily on the bodies of black women and men—bodies exploited through slavery and segregation, and, today, threatened, locked up, and murdered out of all proportion. What is it like to inhabit a black body and find a way to live within it? And how can we all honestly reckon with this fraught history and free ourselves from its burden? Between the World and Me is Ta-Nehisi Coates's attempt to answer these questions in a letter to his adolescent son. Coates shares with his son—and readers—the story of his awakening to the truth about his place in the world through a series of revelatory experiences, from Howard University to Civil War battlefields, from the South Side of Chicago to Paris, from his childhood home to the living rooms of mothers whose children's lives were taken as American plunder. Beautifully woven from personal narrative, reimagined history, and fresh, emotionally charged reportage, Between the World and Me clearly illuminates the past, bravely confronts our present, and offers a transcendent vision for a way forward.

afro atlantic histories dc: *Undercurrents of Power* Kevin Dawson, 2021-05-07 Kevin Dawson considers how enslaved Africans carried aquatic skills—swimming, diving, boat making, even surfing—to the Americas. *Undercurrents of Power* not only chronicles the experiences of enslaved maritime workers, but also traverses the waters of the Atlantic repeatedly to trace and untangle cultural and social traditions.

afro atlantic histories dc: Black Broadway in Washington, DC Briana A. Thomas , 2021 Before chain coffeeshops and luxury high-rises, before even the beginning of desegregation and the 1968 riots, Washington's Greater U Street was known as Black Broadway. From the early 1900s into the 1950s, African Americans plagued by Jim Crow laws in other parts of town were free to own businesses here and built what was often described as a city within a city. Local author and journalist Briana A. Thomas narrates U Street's rich and unique history, from the early triumph of emancipation to the days of civil rights pioneer Mary Church Terrell and music giant Duke Ellington, through the recent struggle of gentrification --

afro atlantic histories dc: Flash of the Spirit Robert Farris Thompson, 2010-05-26 This landmark book shows how five African civilizations—Yoruba, Kongo, Ejagham, Mande and Cross River—have informed and are reflected in the aesthetic, social and metaphysical traditions (music, sculpture, textiles, architecture, religion, idiogrammatic writing) of black people in the United States, Cuba, Haiti, Trinidad, Mexico, Brazil and other places in the New World.

afro atlantic histories dc: Romare Bearden Romare Bearden, 2011 One of the undisputed masters of American collage, Romare Bearden (1911-1988) once described collage-making as improvisation, likening it to the creative spontaneity of jazz and blues. Highlighting this approach, *Idea to Realization* features a rare group of works that blend paint, photographic images and abstracted cut-paper elements. Created as maquettes for murals, mosaics, book jackets and other projects, most of these works have never before been reproduced. The publication includes the striking maquette for *Pittsburgh Recollections*, a bold modernist panorama tracing the city's development that was realized in 1984 as the famed 60-foot-long mosaic of ceramic tiles in downtown Pittsburgh. Bearden frequently collaborated with fellow artists, writers, musicians and choreographers, creating artworks for books and designing book covers, posters, costumes and stage sets, and *Idea to Realization* also draws attention to the important role of collaboration in

Bearden's practice.

afro atlantic histories dc: African American Art Smithsonian American Art Museum, Richard J. Powell, Virginia McCord Mecklenburg, 2012 Drawn entirely from the Smithsonian American Art Museum's rich collection of African American art, the works include paintings by Benny Andrews, Jacob Lawrence, Thornton Dial Sr., Romare Bearden, Alma Thomas, and Lois Mailou Jones, and photographs by Roy DeCarava, Gordon Parks, Roland Freeman, Marilyn Nance, and James Van Der Zee. More than half of the artworks in the exhibition are being shown for the first time--Publisher's website.

afro atlantic histories dc: Tradition and the Black Atlantic Henry Louis Gates Jr, 2010-08-24 Henry Louis Gates, Jr.'s *Tradition and the Black Atlantic* is both a vibrant romp down the rabbit hole of cultural studies and an examination of the discipline's roots and role in contemporary thought. In this conversational tour through the halls of theory, Gates leaps from Richard Wright to Spike Lee, from Pat Buchanan to Frantz Fanon, and ultimately to the source of anticolonialist thought: the unlikely figure of Edmund Burke. Throughout *Tradition and the Black Atlantic*, Gates shows that the culture wars have presented us with a surfeit of either/ors -- tradition versus modernity; Eurocentrism versus Afrocentricism. Pointing us away from these facile dichotomies, Gates deftly combines rigorous scholarship with humor, looking back to the roots of cultural studies in order to map out its future course.

afro atlantic histories dc: Koshersoul Michael W. Twitty, 2022-08-09 "Twitty makes the case that Blackness and Judaism coexist in beautiful harmony, and this is manifested in the foods and traditions from both cultures that Black Jews incorporate into their daily lives...Twitty wishes to start a conversation where people celebrate their differences and embrace commonalities. By drawing on personal narratives, his own and others', and exploring different cultures, Twitty's book offers important insight into the journeys of Black Jews."—Library Journal "A fascinating, cross-cultural smorgasbord grounded in the deep emotional role food plays in two influential American communities."—Booklist The James Beard award-winning author of the acclaimed *The Cooking Gene* explores the cultural crossroads of Jewish and African diaspora cuisine and issues of memory, identity, and food. In *Koshersoul*, Michael W. Twitty considers the marriage of two of the most distinctive culinary cultures in the world today: the foods and traditions of the African Atlantic and the global Jewish diaspora. To Twitty, the creation of African-Jewish cooking is a conversation of migrations and a dialogue of diasporas offering a rich background for inventive recipes and the people who create them. The question that most intrigues him is not just who makes the food, but how the food makes the people. Jews of Color are not outliers, Twitty contends, but significant and meaningful cultural creators in both Black and Jewish civilizations. *Koshersoul* also explores how food has shaped the journeys of numerous cooks, including Twitty's own passage to and within Judaism. As intimate, thought-provoking, and profound as *The Cooking Gene*, this remarkable book teases the senses as it offers sustenance for the soul. *Koshersoul* includes 48-50 recipes.

afro atlantic histories dc: Afro-Dog Bénédicte Boisseron, 2018-08-14 The animal-rights organization PETA asked "Are Animals the New Slaves?" in a controversial 2005 fundraising campaign; that same year, after the Humane Society rescued pets in the aftermath of Hurricane Katrina while black residents were neglected, some declared that white America cares more about pets than black people. These are but two recent examples of a centuries-long history in which black life has been pitted against animal life. Does comparing human and animal suffering trivialize black pain, or might the intersections of racialization and animalization shed light on interlinked forms of oppression? In *Afro-Dog*, Bénédicte Boisseron investigates the relationship between race and the animal in the history and culture of the Americas and the black Atlantic, exposing a hegemonic system that compulsively links and opposes blackness and animality to measure the value of life. She analyzes the association between black civil disobedience and canine repression, a history that spans the era of slavery through the use of police dogs against protesters during the civil rights movement of the 1960s to today in places like Ferguson, Missouri. She also traces the lineage of blackness and the animal in Caribbean literature and struggles over minorities' right to pet

ownership alongside nuanced readings of Derrida and other French theorists. Drawing on recent debates on black lives and animal welfare, Afro-Dog reframes the fast-growing interest in human-animal relationships by positioning blackness as a focus of animal inquiry, opening new possibilities for animal studies and black studies to think side by side.

afro atlantic histories dc: Histórias afro-atlânticas Adriano Pedrosa, Tomás Toledo, 2018 Afro-Atlantic Stories presents a selection of 450 works by 214 artists, from the 16th to the 21st century, around the ebb and flow between Africa, the Americas, the Caribbean, and also Europe, to use the famous expression of the ethnologist, French-Bahian photographer and babalao Pierre Verger. Brazil is a central territory in Afro-Atlantic history, as it received approximately 46% of the approximately 11 million Africans who disembarked compulsorily on this side of the Atlantic, over more than 300 years. It was also the last country to abolish commercial slavery with the Lei Áurea of 1888, which perversely did not foresee a project of social integration, perpetuating economic, political and racial inequalities to this day. On the other hand, the Brazilian protagonism in these stories led to the development of a rich and profound presence of African cultures here... -- From MASP website masp.org.br (English) accessed 09.11.2021.

afro atlantic histories dc: Activating the Past Andrew Apter, Lauren Derby, 2009-12-14 Activating the Past explores critical historical events and transformations associated with embodied memories in the Black Atlantic world. The assembled case-studies disclose hidden historical references to local and regional encounters with Atlantic modernity, focusing on religious festivals that represent political and economic relationships in “fetishized” forms of power and value. Although memories of the slave trade are rarely acknowledged in West Africa and the Americas, they have retreated, so to speak, within ritual associations as restricted, repressed, even secret histories that are activated during public festivals and through different styles of spirit possession. In West Africa, our focus on selected port cities along the coast extends into the hinterlands, where slave raiding occurred but is poorly documented and rarely acknowledged. In the Caribbean, regional contrasts between coastal and hinterland communities relate figures of the jíbaro, the indio and the caboclo to their ritual representations in Santería, Vodou, and Candomblé. Highlighting the spatial association of memories with shrines and the ritual “condensation” of regional geographies, we locate local spirits and domestic terrains within co-extensive Atlantic horizons. The volume brings together leading scholars of the African Diaspora who not only explore these ritual archives for significant echoes of the past, but also illuminate a subaltern historiography embedded within Atlantic cultural systems.

afro atlantic histories dc: African American Foodways Anne Bower, 2009 Moving beyond catfish and collard greens to the soul of African American cooking

afro atlantic histories dc: The Black Republic Brandon R. Byrd, 2019-10-11 In The Black Republic, Brandon R. Byrd explores the ambivalent attitudes that African American leaders in the post-Civil War era held toward Haiti, the first and only black republic in the Western Hemisphere. Following emancipation, African American leaders of all kinds—politicians, journalists, ministers, writers, educators, artists, and diplomats—identified new and urgent connections with Haiti, a nation long understood as an example of black self-determination. They celebrated not only its diplomatic recognition by the United States but also the renewed relevance of the Haitian Revolution. While a number of African American leaders defended the sovereignty of a black republic whose fate they saw as intertwined with their own, others expressed concern over Haiti's fitness as a model black republic, scrutinizing whether the nation truly reflected the civilized progress of the black race. Influenced by the imperialist rhetoric of their day, many African Americans across the political spectrum espoused a politics of racial uplift, taking responsibility for the improvement of Haitian education, politics, culture, and society. They considered Haiti an uncertain experiment in black self-governance: it might succeed and vindicate the capabilities of African Americans demanding their own right to self-determination or it might fail and condemn the black diasporic population to second-class status for the foreseeable future. When the United States military occupied Haiti in 1915, it created a crisis for W. E. B. Du Bois and other black activists and

intellectuals who had long grappled with the meaning of Haitian independence. The resulting demand for and idea of a liberated Haiti became a cornerstone of the anticapitalist, anticolonial, and antiracist radical black internationalism that flourished between World War I and World War II. Spanning the Reconstruction, post-Reconstruction, and Jim Crow eras, *The Black Republic* recovers a crucial and overlooked chapter of African American internationalism and political thought.

afro atlantic histories dc: *Lorna Simpson Collages* Lorna Simpson, 2018-06-05 Black women's heads of hair are galaxies unto themselves, solar systems, moonscapes, volcanic interiors.

—Elizabeth Alexander, from the Introduction Using advertising photographs of black women (and men) drawn from vintage issues of *Ebony* and *Jet* magazines, the exquisite and thought-provoking collages of world-renowned artist Lorna Simpson explore the richly nuanced language of hair. Surreal coiffures made from colorful ink washes, striking geological formations from old textbooks, and other unexpected forms and objects adorn the models to mesmerizingly beautiful effect. Featuring 160 artworks, an artist's statement, and an introduction by poet, author, and scholar Elizabeth Alexander, this volume celebrates the irresistible power of Simpson's visual vernacular.

afro atlantic histories dc: *All That She Carried* Tiya Miles, 2021-06-08 NATIONAL BOOK AWARD WINNER • NEW YORK TIMES BESTSELLER • A renowned historian traces the life of a single object handed down through three generations of Black women to craft a “deeply layered and insightful” (*The Washington Post*) testament to people who are left out of the archives. WINNER: Frederick Douglass Book Prize, Harriet Tubman Prize, PEN/John Kenneth Galbraith Award, Anisfield-Wolf Book Award, Ralph Waldo Emerson Prize, Lawrence W. Levine Award, Darlene Clark Hine Award, Cundill History Prize, Joan Kelly Memorial Prize, Massachusetts Book Award ONE OF THE TEN BEST BOOKS OF THE YEAR: *The Washington Post*, *Slate*, *Vulture*, *Publishers Weekly* “A history told with brilliance and tenderness and fearlessness.”—Jill Lepore, author of *These Truths: A History of the United States* In 1850s South Carolina, an enslaved woman named Rose faced a crisis: the imminent sale of her daughter Ashley. Thinking quickly, she packed a cotton bag for her with a few items, and, soon after, the nine-year-old girl was separated from her mother and sold. Decades later, Ashley's granddaughter Ruth embroidered this family history on the sack in spare, haunting language. Historian Tiya Miles carefully traces these women's faint presence in archival records, and, where archives fall short, she turns to objects, art, and the environment to write a singular history of the experience of slavery, and the uncertain freedom afterward, in the United States. *All That She Carried* is a poignant story of resilience and love passed down against steep odds. It honors the creativity and resourcefulness of people who preserved family ties when official systems refused to do so, and it serves as a visionary illustration of how to reconstruct and recount their stories today FINALIST: MAAH Stone Book Award, Kirkus Prize, Mark Lynton History Prize, Chataqua Prize ONE OF THE BEST BOOKS OF THE YEAR: *The New York Times*, *NPR*, *Time*, *The Boston Globe*, *The Atlantic*, *The Atlanta Journal-Constitution*, *Smithsonian Magazine*, *St. Louis Post-Dispatch*, *Ms. magazine*, *Book Riot*, *Library Journal*, *Kirkus Reviews*, *Booklist*

afro atlantic histories dc: *To Make Our World Anew Volume 2* Robin D. G. Kelley, Earl Lewis, 2005-04-28 Written by the most prominent of the new generation of historians, this superb volume offers the most up-to-date and authoritative account available of African-American history, ranging from the first Africans brought as slaves into the Americas, to today's black filmmakers and politicians. Here is a panoramic view of African American life, rich in gripping first-person accounts and short character sketches that invite readers to relive history as African Americans experienced it. We begin in Africa, with the growth of the slave trade, and follow the forced migration of what is estimated to be between ten and twenty million people, witnessing the terrible human cost of slavery in the colonies of England and Spain. We read of the Haitian Revolution, which ended victoriously in 1804 with the birth of the first independent black nation in the New World, and of slave rebellions and resistance in the United States in the years leading up to the Civil War. There are vivid accounts of the Civil War and Reconstruction years, the backlash of notorious Jim Crow laws and mob lynchings, and the founding of key black educational institutions. The contributors also trace the migration of blacks to the major cities, the birth of the Harlem Renaissance, the hardships of the

Great Depression and the service of African Americans in World War II, the struggle for Civil Rights in the 1950s and '60s, and the emergence of today's black middle class. From Harriet Tubman and Frederick Douglass to Martin Luther King, Jr., and Louis Farrakhan, *To Make Our World Anew* is an unforgettable portrait of a people.

afro atlantic histories dc: *Sweet Home Café Cookbook* NMAAHC, Jessica B. Harris, Albert Lukas, Jerome Grant, 2018-10-23 A celebration of African American cooking with 109 recipes from the National Museum of African American History and Culture's Sweet Home Café Since the 2016 opening of the National Museum of African American History and Culture, its Sweet Home Café has become a destination in its own right. Showcasing African American contributions to American cuisine, the café offers favorite dishes made with locally sourced ingredients, adding modern flavors and contemporary twists on classics. Now both readers and home cooks can partake of the café's bounty: drawing upon traditions of family and fellowship strengthened by shared meals, *Sweet Home Café Cookbook* celebrates African American cooking through recipes served by the café itself and dishes inspired by foods from African American culture. With 109 recipes, the sumptuous *Sweet Home Café Cookbook* takes readers on a deliciously unique journey. Presented here are the salads, sides, soups, snacks, sauces, main dishes, breads, and sweets that emerged in America as African, Caribbean, and European influences blended together. Featured recipes include Pea Tendril Salad, Fried Green Tomatoes, Hoppin' John, Sénégalaise Peanut Soup, Maryland Crab Cakes, Jamaican Grilled Jerk Chicken, Shrimp & Grits, Fried Chicken and Waffles, Pan Roasted Rainbow Trout, Hickory Smoked Pork Shoulder, Chow Chow, Banana Pudding, Chocolate Chess Pie, and many others. More than a collection of inviting recipes, this book illustrates the pivotal--and often overlooked--role that African Americans have played in creating and re-creating American foodways. Offering a deliciously new perspective on African American food and culinary culture, *Sweet Home Café Cookbook* is an absolute must-have.

afro atlantic histories dc: *Christian Slavery* Katharine Gerbner, 2018-02-07 Could slaves become Christian? If so, did their conversion lead to freedom? If not, then how could perpetual enslavement be justified? In *Christian Slavery*, Katharine Gerbner contends that religion was fundamental to the development of both slavery and race in the Protestant Atlantic world. Slave owners in the Caribbean and elsewhere established governments and legal codes based on an ideology of Protestant Supremacy, which excluded the majority of enslaved men and women from Christian communities. For slaveholders, Christianity was a sign of freedom, and most believed that slaves should not be eligible for conversion. When Protestant missionaries arrived in the plantation colonies intending to convert enslaved Africans to Christianity in the 1670s, they were appalled that most slave owners rejected the prospect of slave conversion. Slaveholders regularly attacked missionaries, both verbally and physically, and blamed the evangelizing newcomers for slave rebellions. In response, Quaker, Anglican, and Moravian missionaries articulated a vision of Christian Slavery, arguing that Christianity would make slaves hardworking and loyal. Over time, missionaries increasingly used the language of race to support their arguments for slave conversion. Enslaved Christians, meanwhile, developed an alternate vision of Protestantism that linked religious conversion to literacy and freedom. *Christian Slavery* shows how the contentions between slave owners, enslaved people, and missionaries transformed the practice of Protestantism and the language of race in the early modern Atlantic world.

afro atlantic histories dc: *The Hill We Climb* Amanda Gorman, 2021-03-30 The instant #1 New York Times bestseller and #1 USA Today bestseller Amanda Gorman's electrifying and historic poem "The Hill We Climb," read at President Joe Biden's inauguration, is now available as a collectible gift edition. "Stunning." —CNN "Dynamic." —NPR "Deeply rousing and uplifting." —Vogue On January 20, 2021, Amanda Gorman became the sixth and youngest poet to deliver a poetry reading at a presidential inauguration. Taking the stage after the 46th president of the United States, Joe Biden, Gorman captivated the nation and brought hope to viewers around the globe with her call for unity and healing. Her poem "The Hill We Climb: An Inaugural Poem for the Country" can now be cherished in this special gift edition, perfect for any reader looking for some

inspiration. Including an enduring foreword by Oprah Winfrey, this remarkable keepsake celebrates the promise of America and affirms the power of poetry.

afro atlantic histories dc: African Or American? Leslie M. Alexander, 2012 The struggle for black identity in antebellum New York

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afro atlantic histories dc: Searching for Black Confederates Kevin M. Levin, 2019-08-09 More than 150 years after the end of the Civil War, scores of websites, articles, and organizations repeat claims that anywhere between 500 and 100,000 free and enslaved African Americans fought willingly as soldiers in the Confederate army. But as Kevin M. Levin argues in this carefully researched book, such claims would have shocked anyone who served in the army during the war itself. Levin explains that imprecise contemporary accounts, poorly understood primary-source material, and other misrepresentations helped fuel the rise of the black Confederate myth. Moreover, Levin shows that belief in the existence of black Confederate soldiers largely originated in the 1970s, a period that witnessed both a significant shift in how Americans remembered the Civil War and a rising backlash against African Americans' gains in civil rights and other realms. Levin also investigates the roles that African Americans actually performed in the Confederate army, including personal body servants and forced laborers. He demonstrates that regardless of the dangers these men faced in camp, on the march, and on the battlefield, their legal status remained unchanged. Even long after the guns fell silent, Confederate veterans and other writers remembered these men as former slaves and not as soldiers, an important reminder that how the war is remembered often runs counter to history.

afro atlantic histories dc: Riffs and Relations Adrienne L. Childs, 2020-03-03 A timely consideration of African-American artists' rich engagement with the history of art from the twentieth century, this book is the winner of the James A. Porter and David C. Driskell Book Award for African American Art History. *Riffs and Relations: African American Artists and the European Modernist Tradition* presents works by African American artists of the twentieth and twenty-first centuries together with works by the early-twentieth-century European artists with whom they engaged. Black artists have investigated, interrogated, invaded, entangled, annihilated, or immersed themselves in the aesthetics, symbolism, and ethos of European art for more than a century. The powerful push and pull of this relationship constitutes a distinct tradition for many African American artists who source the master narratives of art history to critique, embrace, or claim their own space. This groundbreaking catalog--accompanying a major exhibition at the Phillips Collection in Washington, D.C.--explores the connections and frictions around modernism in the works of artists such as Romare Bearden, Pablo Picasso, Faith Ringgold, Renee Cox, Robert Colescott, Norman Lewis, Hank Willis Thomas, Carrie Mae Weems and Henri Matisse. The volume explores how blackness has often been conceived from the standpoint of these international and intergenerational connections and presents the divergent and complex works born of these important dialogues.

afro atlantic histories dc: The Cooking Gene Michael W. Twitty, 2018-07-31 2018 James Beard Foundation Book of the Year | 2018 James Beard Foundation Book Award Winner in Writing | Nominee for the 2018 Hurston/Wright Legacy Award in Nonfiction | #75 on The Root 100 2018 A renowned culinary historian offers a fresh perspective on our most divisive cultural issue, race, in this illuminating memoir of Southern cuisine and food culture that traces his ancestry—both black and white—through food, from Africa to America and slavery to freedom. Southern food is integral to the American culinary tradition, yet the question of who owns it is one of the most provocative touch points in our ongoing struggles over race. In this unique memoir, culinary historian Michael W. Twitty takes readers to the white-hot center of this fight, tracing the roots of his own family and the

charged politics surrounding the origins of soul food, barbecue, and all Southern cuisine. From the tobacco and rice farms of colonial times to plantation kitchens and backbreaking cotton fields, Twitty tells his family story through the foods that enabled his ancestors' survival across three centuries. He sifts through stories, recipes, genetic tests, and historical documents, and travels from Civil War battlefields in Virginia to synagogues in Alabama to Black-owned organic farms in Georgia. As he takes us through his ancestral culinary history, Twitty suggests that healing may come from embracing the discomfort of the Southern past. Along the way, he reveals a truth that is more than skin deep—the power that food has to bring the kin of the enslaved and their former slaveholders to the table, where they can discover the real America together. Illustrations by Stephen Crotts

afro atlantic histories dc: *South Side Girls* Marcia Chatelain, 2015-03-26 In *South Side Girls* Marcia Chatelain recasts Chicago's Great Migration through the lens of black girls. Focusing on the years between 1910 and 1940, when Chicago's black population quintupled, Chatelain describes how Chicago's black social scientists, urban reformers, journalists and activists formulated a vulnerable image of urban black girlhood that needed protecting. She argues that the construction and meaning of black girlhood shifted in response to major economic, social, and cultural changes and crises, and that it reflected parents' and community leaders' anxieties about urbanization and its meaning for racial progress. Girls shouldered much of the burden of black aspiration, as adults often scrutinized their choices and behavior, and their well-being symbolized the community's moral health. Yet these adults were not alone in thinking about the Great Migration, as girls expressed their views as well. Referencing girls' letters and interviews, Chatelain uses their powerful stories of hope, anticipation and disappointment to highlight their feelings and thoughts, and in so doing, she helps restore the experiences of an understudied population to the Great Migration's complex narrative.

afro atlantic histories dc: *Exhibiting Blackness* Bridget R. Cooks, 2011 In *Exhibiting Blackness*, art historian Bridget R. Cooks analyzes the curatorial strategies, challenges, and critical receptions of the most significant museum exhibitions of African American art. Tracing two dominant methodologies used to exhibit art by African Americans—an ethnographic approach that focuses more on artists than their art, and a recovery narrative aimed at correcting past omissions—Cooks exposes the issues involved in exhibiting cultural difference that continue to challenge art history, historiography, and American museum exhibition practices. By further examining the unequal and often contested relationship between African American artists, curators, and visitors, she provides insight into the complex role of art museums and their accountability to the cultures they represent.--

afro atlantic histories dc: *F.B. Eyes* William J. Maxwell, 2015-01-04 How FBI surveillance influenced African American writing Few institutions seem more opposed than African American literature and J. Edgar Hoover's white-bread Federal Bureau of Investigation. But behind the scenes the FBI's hostility to black protest was energized by fear of and respect for black writing. Drawing on nearly 14,000 pages of newly released FBI files, F.B. Eyes exposes the Bureau's intimate policing of five decades of African American poems, plays, essays, and novels. Starting in 1919, year one of Harlem's renaissance and Hoover's career at the Bureau, secretive FBI ghostreaders monitored the latest developments in African American letters. By the time of Hoover's death in 1972, these ghostreaders knew enough to simulate a sinister black literature of their own. The official aim behind the Bureau's close reading was to anticipate political unrest. Yet, as William J. Maxwell reveals, FBI surveillance came to influence the creation and public reception of African American literature in the heart of the twentieth century. Taking his title from Richard Wright's poem *The FB Eye Blues*, Maxwell details how the FBI threatened the international travels of African American writers and prepared to jail dozens of them in times of national emergency. All the same, he shows that the Bureau's paranoid style could prompt insightful criticism from Hoover's ghostreaders and creative replies from their literary targets. For authors such as Claude McKay, James Baldwin, and Sonia Sanchez, the suspicion that government spy-critics tracked their every word inspired rewarding stylistic experiments as well as disabling self-censorship. Illuminating both the serious

harms of state surveillance and the ways in which imaginative writing can withstand and exploit it, *F.B. Eyes* is a groundbreaking account of a long-hidden dimension of African American literature.

afro atlantic histories dc: *Black Man on the Titanic* Serge Bile, 2019-11-19 The true story of one of the black passengers on the Titanic, for history readers and fans of *Hidden Figures* and *The Immortal Life of Henrietta Lacks*. Joseph Laroche was an anomaly among the passengers of the Titanic. He was exceptionally well-educated in a time when few black men had access to an education—and when even fewer were able to travel on a luxurious ship in first or second class. So, who was Joseph Laroche? And where was he going? This biography recounts the life of Joseph Laroche, his part in the history of Haiti, and how he, as a 24-year-old father of two (soon to be three) children, ended up on the last ship of that era of glamorous travel. He was a direct descendant of the father of Haitian independence and related to two Haitian presidents. As an engineer, Laroche contributed to the construction of the Parisian railway and had a promising future ahead of him. Ivorian-French writer Serge Bilé offers a fresh perspective on the tragedy that still fascinates millions and has inspired dozens of books and films. With thorough research in Haiti and France, Bilé unearths the story of the intriguing figure of Joseph Laroche. This is an account of multi-cultural black history and of the political and natural forces that converged on one man. Praise for *Black Man on the Titanic* “A revelation.”—Mitchell Kaplan, founder of Books & Books “An absorbing and rewarding read.”—Leonard Carpenter, author of *Lusitania Lost* and *Conan the Savage*

afro atlantic histories dc: *Corcoran Gallery of Art* Corcoran Gallery of Art, Sarah Cash, Emily Dana Shapiro, Jennifer Carson, 2011 This authoritative catalogue of the Corcoran Gallery of Art's renowned collection of pre-1945 American paintings will greatly enhance scholarly and public understanding of one of the finest and most important collections of historic American art in the world. Composed of more than 600 objects dating from 1740 to 1945.

afro atlantic histories dc: *How to Be a (Young) Antiracist* Ibram X. Kendi, Nic Stone, 2023-09-12 The #1 New York Times bestseller that sparked international dialogue is now a book for young adults! Based on the adult bestseller by Ibram X. Kendi, and co-authored by bestselling author Nic Stone, *How to be a (Young) Antiracist* will serve as a guide for teens seeking a way forward in acknowledging, identifying, and dismantling racism and injustice. The New York Times bestseller *How to be an Antiracist* by Ibram X. Kendi is shaping the way a generation thinks about race and racism. *How to be a (Young) Antiracist* is a dynamic reframing of the concepts shared in the adult book, with young adulthood front and center. Aimed at readers 12 and up, and co-authored by award-winning children's book author Nic Stone, *How to be a (Young) Antiracist* empowers teen readers to help create a more just society. Antiracism is a journey--and now young adults will have a map to carve their own path. Kendi and Stone have revised this work to provide anecdotes and data that speaks directly to the experiences and concerns of younger readers, encouraging them to think critically and build a more equitable world in doing so.

afro atlantic histories dc: *The Power to Die* Terri L. Snyder, 2015-08-28 “[A] well-written exploration of the cultural and legal meanings of slave suicide in British North America . . . far-reaching, compelling, and relevant.” —Choice The history of slavery in early America is a history of suicide. On ships crossing the Atlantic, enslaved men and women refused to eat or leaped into the ocean. They strangled or hanged themselves. They tore open their own throats. In America, they jumped into rivers or out of windows, or even ran into burning buildings. Faced with the reality of enslavement, countless Africans chose death instead. In *The Power to Die*, Terri L. Snyder excavates the history of slave suicide, returning it to its central place in early American history. How did people—traders, plantation owners, and, most importantly, enslaved men and women themselves—view and understand these deaths, and how did they affect understandings of the institution of slavery then and now? Snyder draws on an array of sources, including ships’ logs, surgeons’ journals, judicial and legislative records, newspaper accounts, abolitionist propaganda and slave narratives to detail the ways in which suicide exposed the contradictions of slavery, serving as a powerful indictment that resonated throughout the Anglo-Atlantic world and continues to speak to historians today.

afro atlantic histories dc: Rhythms of the Afro-Atlantic World Mamadou Diouf, Ifeoma Kiddoe Nwankwo, 2010-11-03 Collected essays exploring the origins and evolution of music and dance in Afro-Atlantic culture

afro atlantic histories dc: *The Wanderer* Erik Calonijs, 2008-02-05 On Nov. 28, 1858, a ship called the Wanderer slipped silently into a coastal channel and unloaded a cargo of over 400 African slaves onto Jekyll Island, Georgia, fifty years after the African slave trade had been made illegal. It was the last ship ever to bring a cargo of African slaves to American soil. The Wanderer began life as a luxury racing yacht, but within a year was secretly converted into a slave ship, and--using the pennant of the New York Yacht Club as a diversion--sailed off to Africa. More than a slaving venture, her journey defied the federal government and hurried the nation's descent into civil war. The New York Times first reported the story as a hoax; as groups of Africans began to appear in the small towns surrounding Savannah, however, the story of the Wanderer began to leak out, igniting a fire of protest and debate that made headlines throughout the nation and across the Atlantic. As the story shifts from New York City to Charleston, to the Congo River, Jekyll Island and finally Savannah, the Wanderer's tale is played out in the slave markets of Africa, the offices of the New York Times, heated Southern courtrooms, The White House, and some of the most charming homes Southern royalty had to offer. In a gripping account of the high seas and the high life in New York and Savannah, Erik Calonijs brings to light one of the most important and little remembered stories of the Civil War period.

afro atlantic histories dc: Mouths of Rain Briona Simone Jones, 2021-02-23 Winner, Lambda Literary Award in LGBTQ Anthology Winner, Judy Grahn Award for Lesbian Nonfiction, Publishing Triangle Awards A Ms. magazine, Refinery29, and Lambda Literary Most Anticipated Read of 2021 A groundbreaking collection tracing the history of intellectual thought by Black Lesbian writers, in the tradition of The New Press's perennial seller Words of Fire African American lesbian writers and theorists have made extraordinary contributions to feminist theory, activism, and writing. Mouths of Rain, the companion anthology to Beverly Guy-Sheftall's classic Words of Fire, traces the long history of intellectual thought produced by Black Lesbian writers, spanning the nineteenth century through the twenty-first century. Using "Black Lesbian" as a capacious signifier, Mouths of Rain includes writing by Black women who have shared intimate and loving relationships with other women, as well as Black women who see bonding as mutual, Black women who have self-identified as lesbian, Black women who have written about Black Lesbians, and Black women who theorize about and see the word lesbian as a political descriptor that disrupts and critiques capitalism, heterosexism, and heteropatriarchy. Taking its title from a poem by Audre Lorde, Mouths of Rain addresses pervasive issues such as misogynoir and anti-blackness while also attending to love, romance, "coming out," and the erotic. Contributors include: Barbara Smith Beverly Smith Bettina Love Dionne Brand Cheryl Clarke Cathy J. Cohen Angelina Weld Grimke Alexis Pauline Gumbs Audre Lorde Dawn Lundy Martin Pauli Murray Michelle Parkerson Mecca Jamilah Sullivan Alice Walker Jewelle Gomez

afro atlantic histories dc: Toward an Intellectual History of Black Women Mia E. Bay, Farah J. Griffin, Martha S. Jones, Barbara D. Savage, 2015-04-13 Despite recent advances in the study of black thought, black women intellectuals remain often neglected. This collection of essays by fifteen scholars of history and literature establishes black women's places in intellectual history by engaging the work of writers, educators, activists, religious leaders, and social reformers in the United States, Africa, and the Caribbean. Dedicated to recovering the contributions of thinkers marginalized by both their race and their gender, these essays uncover the work of unconventional intellectuals, both formally educated and self-taught, and explore the broad community of ideas in which their work participated. The end result is a field-defining and innovative volume that addresses topics ranging from religion and slavery to the politicized and gendered reappraisal of the black female body in contemporary culture. Contributors are Mia E. Bay, Judith Byfield, Alexandra Cornelius, Thadious Davis, Corinne T. Field, Arlette Frund, Kaiama L. Glover, Farah J. Griffin, Martha S. Jones, Natasha Lightfoot, Sherie Randolph, Barbara D. Savage, Jon Sensbach, Maboula

Soumahoro, and Cheryl Wall.

afro atlantic histories dc: Afro-Atlantic Catholics Jeroen Dewulf, 2022-08-15 This volume examines the influence of African Catholics on the historical development of Black Christianity in America during the seventeenth century. Black Christianity in America has long been studied as a blend of indigenous African and Protestant elements. Jeroen Dewulf redirects the conversation by focusing on the enduring legacy of seventeenth-century Afro-Atlantic Catholics in the broader history of African American Christianity. With homelands in parts of Africa that had historically strong Portuguese influence, such as the Cape Verde Islands, São Tomé, and Kongo, these Africans embraced variants of early modern Portuguese Catholicism that they would take with them to the Americas as part of the forced migration that was the transatlantic slave trade. Their impact upon the development of Black religious, social, and political activity in North America would be felt from the southern states as far north as what would become New York. Dewulf's analysis focuses on the historical documentation of Afro-Atlantic Catholic rituals, devotions, and social structures. Of particular importance are brotherhood practices, which were critical in the dissemination of Afro-Atlantic Catholic culture among Black communities, a culture that was pre-Tridentine in nature and wary of external influences. These fraternal Black mutual-aid and burial society structures were critically important to the development and resilience of Black Christianity in America through periods of changing social conditions. Afro-Atlantic Catholics shows how a sizable minority of enslaved Africans actively transformed the American Christian landscape and would lay a distinctly Afro-Catholic foundation for African American religious traditions today. This book will appeal to scholars in the history of Christianity, African American and African diaspora studies, and Iberian studies.

afro atlantic histories dc: A History of African Americans of Delaware and Maryland's Eastern Shore Carole C. Marks, 1998

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