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**The author of 1 Timothy, 2 Timothy, and Titus argues in favor of a “traditional” Greco-Roman gender ideology: that because men and women are biologically different, they ought to behave differently in the family and society. His gender-specific beliefs carry over into his teachings for the house churches, where only free married men are eligible to serve as leaders, teachers, and preachers, while women are expected to take up the subordinate female domestic roles of wife, mother, and household manager. This volume encourages a deeper engagement with the difficult issues—gender, race, and power—raised by these letters. By**

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**studying the Pastoral Letters with our minds sharpened and our hearts turned toward a generous freedom, we can struggle most productively with the influences of their teachings, past and present, and we can create a future church and a future world that are more just, truly inclusive, and indelibly marked by God's grace. From the Wisdom Commentary series Feminist biblical interpretation has reached a level of maturity that now makes possible a commentary series on every book of the Bible. It is our hope that Wisdom Commentary, by making the best of current feminist biblical scholarship available in an accessible format to ministers, preachers, teachers, scholars, and students, will aid all readers in their advancement toward God's vision of dignity, equality, and justice for all. The aim of this commentary is to provide feminist interpretation of**

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**Scripture in serious, scholarly engagement with the whole text, not only those texts that explicitly mention women. A central concern is the world in front of the text, that is, how the text is heard and appropriated by women. At the same time, this commentary aims to be faithful to the ancient text, to explicate the world behind the text, where appropriate, and not impose contemporary questions onto the ancient texts. The commentary addresses not only issues of gender (which are primary in this project) but also those of power, authority, ethnicity, racism, and classism, which all intersect. Each volume incorporates diverse voices and differing interpretations from different parts of the world, showing the importance of social location in the process of interpretation and that there is no single definitive feminist interpretation of a text.**

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**Twenty-one oral histories of former North Carolina slaves. With contributions by: Ted Atkinson, Robert Bray, Patsy J. Daniels, David A. Davis, Taylor Hagood, Lisa Hinrichsen, Suzanne Marrs, Greg OBrien, Ted Ownby, Ed Piacentino, Claude Pruitt, Thomas J. Richardson, Donald M. Shaffer, Theresa M. Towner, Terrence T. Tucker, Daniel Cross Turner, Lorie Watkins, and Ellen Weinauer** Mississippi is a study in contradictions. One of the richest states when the Civil War began, it emerged as possibly the poorest and remains so today. Geographically diverse, the state encompasses ten distinct landform regions. As people traverse these, they discover varying accents and divergent outlooks. They find pockets of inexhaustible wealth within widespread, grinding poverty. Yet the most illiterate, disadvantaged state has produced arguably

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**the nations richest literary legacy. Why Mississippi? What does it mean to write in a state of such extremes? To write of racial and economic relations so contradictory and fraught as to defy any logic? Willie Morris often quoted William Faulkner as saying, To understand the world, you must first understand a place like Mississippi. What Faulkner (or more likely Morris) posits is that Mississippi is not separate from the world. The countrys fascination with Mississippi persists because the place embodies the very conflicts that plague the nation. This volume examines indigenous literature, Southwest humor, slave narratives, and the literature of the Civil War. Essays on modern and contemporary writers and the states changing role in southern studies look at more recent literary trends, while essays on key individual authors offer more information**

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**on luminaries including Faulkner, Eudora Welty, Richard Wright, Tennessee Williams, and Margaret Walker. Finally, essays on autobiography, poetry, drama, and history span the creative breadth of Mississippi literature. Written by literary scholars closely connected to the state, the volume offers a history suitable for all readers interested in learning more about Mississippi great literary tradition.**

**Here is a book as joyous and painful, as mysterious and memorable, as childhood itself. I Know Why the Caged Bird Sings captures the longing of lonely children, the brute insult of bigotry, and the wonder of words that can make the world right. Maya Angelou's debut memoir is a modern American classic beloved worldwide. Sent by their mother to live with their devout, self-sufficient grandmother in a small Southern**

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**town, Maya and her brother, Bailey, endure the ache of abandonment and the prejudice of the local “powhitetrash.” At eight years old and back at her mother’s side in St. Louis, Maya is attacked by a man many times her age—and has to live with the consequences for a lifetime. Years later, in San Francisco, Maya learns that love for herself, the kindness of others, her own strong spirit, and the ideas of great authors (“I met and fell in love with William Shakespeare”) will allow her to be free instead of imprisoned. Poetic and powerful, *I Know Why the Caged Bird Sings* will touch hearts and change minds for as long as people read. “*I Know Why the Caged Bird Sings* liberates the reader into life simply because Maya Angelou confronts her own life with such a moving wonder, such a luminous dignity.”—James Baldwin From the Paperback**

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edition.

**The Negro in Virginia**

**The True Story of Emily Edmonson's Flight from Slavery**

**The Book of Lost Friends**

**The Capture and Execution of John Brown**

**The Narrative of William W. Brown, a Fugitive Slave**

**Twenty-seven Oral Histories of Former South Carolina Slaves**

*Firsthand accounts of escapes from slavery in the American South include narratives by Frederick Douglass, Sojourner Truth, and Harriet Tubman as well as lesser-known travelers of the Underground Railroad.*



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*First published in 1867, Slave Songs of the United States represents the work of its three editors, all of whom collected and annotated these songs while working in the Sea Islands of South Carolina during the Civil War, and also of other collectors who transcribed songs sung by former slaves in other parts of the country. The transcriptions are preceded by an introduction written by William Francis Allen, the chief editor of the*

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*collection, who provides his own explanation of the origin of the songs and the circumstances under which they were sung. One critic has noted that, like the editors' introductions to slave narratives, Allen's introduction seeks to lend to slave expressions the honor of white authority and approval. Gathered during and after the Civil War, the songs, most of which are religious, reflect the time of slavery, and their collectors worried that they*

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*were beginning to disappear. Allen declares the editors' purpose to be to preserve, "while it is still possible ... these relics of a state of society which has passed away."*

*Musaicum Books presents to you this carefully created volume of "THE VOICES FROM THE MARGINS: Authentic Recorded Life Stories by Former Slaves from 17 American States". This ebook has been designed and formatted to the highest digital standards and adjusted for*

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*readability on all devices. Step back in time and meet everyday people from another era: This edition brings to you the complete collection of hundreds of life stories, incredible vivid testimonies of former slaves from 17 U.S. southern states, including photos of the people being interviewed and their extraordinary narratives. After the end of Civil War in 1865, more than four million slaves were set free. There were several efforts to record*

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*the remembrances of the former slaves. The Federal Writers' Project was one such project by the United States federal government to support writers during the Great Depression by asking them to interview and record the myriad stories and experiences of slavery of former slaves. The resulting collection preserved hundreds of life stories from 17 U.S. states that would otherwise have been lost in din of modernity and America's eagerness to deliberately*

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*forget the blot on its recent past.*

*Contents: Alabama Arkansas Florida*

*Georgia Indiana Kansas Kentucky*

*Maryland Mississippi Missouri North*

*Carolina Ohio Oklahoma South Carolina*

*Tennessee Texas Virginia*

*This book argues that influential historians have been unable to offer a complete account of ante-bellum-era American slavery because of their preoccupation with humanizing the slaveholders. Neal skillfully weaves*

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*together candid first-hand accounts of  
courageous ex-slaves, permitting  
readers to see slavery in the United  
States from their point of view.*

*Global Memories of Environmental  
Injustice*

*Chinese Indentured Laborers and African  
Slaves in Cuba*

*The Oxford Handbook of the African  
American Slave Narrative*

*A Tale of Martyrdom*

*Recollections of Slavery*

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## ***Slave Ships and Slaving***

This volume takes up the challenge of linking the focused campaigns and insights from African American campaigns for environmental justice with the perspectives of this global group of environmentally marginalized groups. The editorial team has drawn on Washington's work, on Paul Rosier's study of Native American environmentalism, and on Heather Goodall's work with Indigenous Australians to seek out wider perspectives on the relationships between memories of injustice and demands for environmental justice in the global arena. This collection contributes to environmental historiography by providing "bottom up" environmental histories in a field which so far has mostly emphasized a "top down" perspective, in which the voices of the most heavily burdened by environmental degradation are often



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ignored.

An influential force in the abolition movement and a lasting testimonial to the injustice of slavery, Brown's Narrative was an instant bestseller upon its 1847 publication and remains essential reading. It offers a sincere and moving account of the author's experiences during the first 20 years of his life as a slave in Missouri.

"A Sarah Mills Hodge Fund publication"--Title page verso.

Witness for Freedom: African American Voices on Race, Slavery, and Emancipation

The True Story of the Slave Torture House, Charleston, South Carolina

Written by Himself

African Americans Talk About Their Personal Experiences of

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Slavery and Emancipation

Reclaiming Intimate Histories in the Americas

The Racial Politics of Music and Dance in North American  
Slavery

Remembering Slavery

**AN INSTANT NEW YORK TIMES BESTSELLER A READ  
WITH JENNA TODAY SHOW BOOK CLUB PICK! “Brave,  
fresh . . . unforgettable.”—The New York Times Book  
Review “A celebration of girls who dare to  
dream.”—Imbolo Mbue, author of Behold the Dreamers  
(Oprah’s Book Club pick) Shortlisted for the Desmond  
Elliott Prize and recommended by The New York Times,  
Marie Claire, Vogue, Essence, PopSugar, Daily Mail,  
Electric Literature, Red, Stylist, Daily Kos, Library**

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**Journal, The Everygirl, and Read It Forward! The unforgettable, inspiring story of a teenage girl growing up in a rural Nigerian village who longs to get an education so that she can find her “louding voice” and speak up for herself, The Girl with the Louding Voice is a simultaneously heartbreaking and triumphant tale about the power of fighting for your dreams. Despite the seemingly insurmountable obstacles in her path, Adunni never loses sight of her goal of escaping the life of poverty she was born into so that she can build the future she chooses for herself – and help other girls like her do the same. Her spirited determination to find joy and hope in even the most difficult circumstances imaginable will “break your heart and then put it back**

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**together again” (Jenna Bush Hager on The Today Show) even as Adunni shows us how one courageous young girl can inspire us all to reach for our dreams...and maybe even change the world.**

**Based on true events, a story of courage, forgiveness, love, and freedom in precolonial Ghana, told through the eyes of two women born to vastly different fates. Aminah lives an idyllic life until she is brutally separated from her home and forced on a journey that transforms her from a daydreamer into a resilient woman. Wurche, the willful daughter of a chief, is desperate to play an important role in her father's court. These two women's lives converge as infighting among Wurche's people threatens the region, during the height of the slave trade**

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**at the end of the nineteenth century. Through the experiences of Aminah and Wurche, The Hundred Wells of Salaga offers a remarkable view of slavery and how the scramble for Africa affected the lives of everyday people.**

**Interviews with former slaves document the experience of slavery and the adjustments and challenges of freedom**

**The moving testimonies of five African-American women comprise this unflinching account of slavery in the pre-Civil War American South. Covering a wide range of narrative styles, the voices provide authentic recollections of hardship, frustration, and hope — from Mary Prince's groundbreaking account of a lone**

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**woman's tribulations and courage, the spiritual awakening of "Old Elizabeth," and Mattie Jackson's record of personal achievements, to the memoirs of Kate Drumgoold and Annie L. Burton. A compelling, authentic portrayal of women held as slaves in the antebellum South, these remarkable stories of courage and perseverance will be required reading for students of literature, history, and African-American studies.**

**Twenty-one Oral Histories of Former North Carolina Slaves**

**Women's Slave Narratives**

**Slave Insurrections in the United States, 1800-1865**

**The Cambridge Companion to Slavery in American Literature**

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### **Before Freedom, when I Just Can Remember When I Was a Slave**

*In this ambitious project, historian Katrina Thompson examines the conceptualization and staging of race through the performance, sometimes coerced, of black dance from the slave ship to the minstrel stage. Drawing on a rich variety of sources, Thompson explicates how black musical performance was used by white Europeans and Americans to justify enslavement, perpetuate the existing racial hierarchy, and mask the brutality of the domestic slave trade. Whether on slave ships, at the auction block, or on*

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*plantations, whites often used coerced performances to oppress and demean the enslaved. As Thompson shows, however, blacks' "backstage" use of musical performance often served quite a different purpose. Through creolization and other means, enslaved people preserved some native musical and dance traditions and invented or adopted new traditions that built community and even aided rebellion. Thompson shows how these traditions evolved into nineteenth-century minstrelsy and, ultimately, raises the question of whether today's mass media performances and depictions of African*



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*Americans are so very far removed from their troublesome roots.*

*The ten works collected in this volume demonstrate how a diverse group of writers challenged the conscience of a nation and laid the foundations of the African American literary tradition by expressing their in anger, pain, sorrow, and courage. Included in the volume: Narrative of the Most Remarkable Particulars in the Life of James Albert Ukawsaw Gronniosaw; Interesting Narrative of the Life of Olaudah Equiano; The Confessions of Nat Turner; Narrative of the Life of Frederick Douglass; Narrative of William W.*

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*Brown; Narrative of the Life and Adventures of Henry Bibb; Narrative of Sojourner Truth; Ellen and William Craft's Running a Thousand Miles for Freedom; Harriet Jacobs' Incidents in the Life of a Slave Girl and Narrative of the Life of J. D.Green. LIBRARY OF AMERICA is an independent nonprofit cultural organization founded in 1979 to preserve our nation's literary heritage by publishing, and keeping permanently in print, America's best and most significant writing. The Library of America series includes more than 300 volumes to date, authoritative editions that average 1,000 pages in length, feature cloth covers,*

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*sewn bindings, and ribbon markers, and are printed on premium acid-free paper that will last for centuries.*

*See the difference, read #1 bestselling author Jane Smiley in Large Print \* About Large Print All Random House Large Print editions are published in a 16-point typeface Six years after her Pulitzer Prize-winning best-seller, A Thousand Acres, and three years after her witty, acclaimed, and best-selling novel of academe, Moo, Jane Smiley once again demonstrates her extraordinary range and brilliance. Her new novel, set in the 1850s, speaks to us in a splendidly*

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*quirky voice--the strong, wry, no-nonsense voice of Lidie Harkness of Quincy, Illinois, a young woman of courage, good sense, and good heart. It carries us into an America so violently torn apart by the question of slavery that it makes our current political battlegrounds seem a peaceable kingdom. Lidie is hard to scare. She is almost shockingly alive--a tall, plain girl who rides and shoots and speaks her mind, and whose straightforward ways paradoxically amount to a kind of glamour. We see her at twenty, making a good marriage--to Thomas Newton, a steady, sweet-tempered Yankee who passes*

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*through her hometown on a dangerous mission. He belongs to a group of rashly brave New England abolitionists who dedicate themselves to settling the Kansas Territory with like-minded folk to ensure its entering the Union as a Free State. Lidie packs up and goes with him. And the novel races alongside them into the Territory, into the maelstrom of "Bloody Kansas," where slaveholding Missourians constantly and viciously clash with Free Staters, where wandering youths kill you as soon as look at you--where Lidie becomes even more fervently abolitionist than her husband as the young couple again and again barely*

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*escape entrapment in webs of atrocity on both sides of the great question. And when, suddenly, cold-blooded murder invades her own intimate circle, Lidie doesn't falter. She cuts off her hair, disguises herself as a boy, and rides into Missouri in search of the killers--a woman in a fiercely male world, an abolitionist spy in slave territory. On the run, her life threatened, her wits sharpened, she takes on yet another identity--and, in the very midst of her masquerade, discovers herself. Lidie grows increasingly important to us as we follow her travels and adventures on the feverish eve of the War Between the*

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*States. With its crackling portrayal of a totally individual and wonderfully articulate woman, its storytelling drive, and its powerful recapturing of an almost forgotten part of the American story, this is Jane Smiley at her enthralling and enriching best. If movies and books like Belle, Twelve Years a Slave, The Butler, The Help, A Time to Kill, and Amistad have moved you, you'll love A Complicated Legacy, a novel by Baltimore writer Robert H. Stucky based on the true story of Elijah Willis, a white South Carolina planter, and Amy- the love of his life, the mother of his children, and his*

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*slave. Taking place in the decade leading up to the Civil War, it is written with a cinematic eye for atmosphere and setting, a linguist's ear for dialogue, and a historian's grasp of the powerful social forces and momentous events of the time. It is a riveting tale of personal transformation in facing the tide of sweeping social change. Elijah Willis fought family opposition, public opinion, and the law to free his family of choice and leave them his entire inheritance. In so doing, his and Amy's story becomes a microcosm of the human struggles that made the Civil War and the Abolition of*



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*Slavery both necessary and inevitable. Set in rural South Carolina, Baltimore, and Cincinnati, this vivid saga weaves history and humanity in a compelling testimony to the power of relationships to shape our destinies, even a century and a half later.*

*Witness for Freedom*

*True Life Stories from Hundreds of African Americans in South about Their Life in Slavery and after the Liberation*

*Ukawsaw Gronniosaw / Olaudah Equiano / Nat Turner / Frederick Douglass / William Wells Brown / Henry Bibb / Sojourner Truth / William & Ellen Craft / Harriet Ja*

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*A Folk History of Slavery*

*My Folks Don't Want Me to Talk about Slavery*

*This volume approaches the history of slave testimony in three ways: by prioritising the broad tradition over individual authors; by representing inter-disciplinary approaches to slave narratives; and by highlighting emerging scholarship on slave narratives, concerning both established debates over concerns of authorship and agency, for example, and developing concerns like eco-critical readings of slave narratives.*

*Grim commentaries by ships' doctors and captains about slave "factories," living conditions aboard ships,*

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*mutinies and their suppression, and more. 54 period illustrations. Unabridged reprint of the classic 1927 edition.*

***NOW IN PAPERBACK! The page-turning, heart-wrenching true story of one young woman willing to risk her safety and even her life for a chance at freedom in the largest slave escape attempt in American history. In 1848, thirteen-year-old Emily Edmonson, five of her siblings, and seventy other enslaved people boarded the Pearl under cover of night in Washington, D.C., hoping to sail north to freedom. Within a day, the schooner was captured, and the Edmonsons were sent to New Orleans to***

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*be sold into even crueller conditions. Through Emily Edmonson's journey from enslaved person to teacher at a school for African American young women, Conkling illuminates the daily lives of enslaved people, the often changing laws affecting them, and the high cost of a failed escape. "Clearly written, well-documented, and chock full of maps, sidebars, and reproductions of photographs and engravings, the fascinating volume covers a lot of history in a short space. Conkling uses the tools of a novelist to immerse readers in Emily's experiences. A fine and harrowing true story." —Kirkus Reviews "[Passenger on the Pearl] covers information*

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*about slavery that is often not found in other volumes . . .*

*Conkling's work is intricate and detailed . . . A strong and well-sourced resource.” —School Library Journal*

*“Conkling is a fine narrator . . . Readers familiar with the trials of Solomon Northup will find this equally involving.” —The Bulletin of the Center for Children's Books*

*“Edmondson's life story is compelling and inspiring. It provides the perfect hook for readers into the horrors of slavery.” —VOYA A Junior Library Guild Selection*

*What is slavery? It seems a simple enough question.*

*Despite the long history of the institution and its*

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*widespread use around the globe, many people still largely associate slavery, outside of the biblical references in the Old Testament, to the enslavement of Africans in America, particularly the United States. Slavery proved to be essential to the creation of the young nation's agricultural and industrial economies and profoundly shaped its political and cultural landscapes, even until today. What Is Slavery? focuses on the experience of enslaved black people in the United States from its early colonial period to the dawn of that destructive war that was as much about slavery as anything else. The book begins with a survey of slavery*

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*across time and place, from the ancient world to the beginning of the Atlantic slave trade and then describes the commerce in black laborers that ushered in market globalization and brought more than 12 million Africans to the Americas, before finally examining slavery in law and practice. For those who are looking for a concise and comprehensive treatment of such topics as slave labor, culture, resistance, family and gender relations, the domestic slave trade, the regionalization of the institution in the expanding southern and southwestern frontiers, and escalating abolitionist and proslavery advocacies, this book will be essential reading.*

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*A Novel*

*Slave Narratives (LOA #114)*

*A Black People's Collective Account of America's Ante-  
Bellum South and the Aftermath*

*1-2 Timothy, Titus*

*The Interesting Narrative of the Life of Olaudah  
Equiano*

*Memoirs from the Slave Narrative Collection*

Vivid descriptions of the horrors of slave auctions, and many other unforgettable and sometimes unrepeatable details of slave life. Accompanied by 32 starkly compelling



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photographs.

In 1619, Dutch traders sold twenty Africans to English settlers for the purposes of slave labor. By the late seventeenth century, enslaved Africans would become the primary source of labor in America, especially in the South. While the North relied more on technology after the Industrial Revolution, the Southern economy was based on agriculture. Despite the aversion of many Northerners to slavery after the American Revolution, the demand for cotton and tobacco in the North

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kept slavery, on which the antebellum Southern economy was based, alive. Students will read accounts about the lives of those enslaved laborers. Through primary sources, they'll also learn about the laws designed to protect the institution of slavery and how the institution was dismantled.

More than 2,000 former slaves provide first-person accounts in blunt, simple language about their lives in bondage. Illuminating, often startling information about southern life before, during, and

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after the Civil War. /div

The Cambridge Companion to Slavery in American Literature brings together leading scholars to examine the significance of slavery in American literature from the eighteenth century to the present day. In addition to stressing how central slavery has been to the study of American culture, this Companion provides students with a broad introduction to an impressive range of authors including Olaudah Equiano, Frederick Douglass, Harriet Beecher Stowe

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and Toni Morrison. Accessible to students and academics alike, this Companion surveys the critical landscape of a major field and lays the foundations for future studies.

**The Time of Slavery**

**Slave Songs of the United States**

**Unburdened by Conscience**

**A Literary History of Mississippi**

**Slave Narratives of the Underground**

**Railroad**

**Echoes from the Poisoned Well**

The Interesting Narrative of the Life of

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Olaudah Equiano, written in 1789, details its writer's life in slavery, his time spent serving on galleys, the eventual attainment of his own freedom and later success in business. Including a look at how slavery stood in West Africa, the book received favorable reviews and was one of the first slave narratives to be read widely.

Shares personal accounts of what it was like to live under slavery

The idea of interviewing slaves about their experiences dates to the 1760s, when

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abolitionists first began to publish slave narratives as a way to educate the public to the horrors of slavery. From 1929 to 1932, the social sciences department at Fisk University in Nashville, Tennessee, sponsored a project to gather more interviews. In 1934, one of the Fisk project workers suggested the federal government hire unemployed white-collar blacks to undertake similar projects in Indiana and Kentucky. Two years later, the Works Progress Administration directed the Federal Writers' Project teams in four

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more states to begin interviewing former slaves living in their states. The project soon expanded to cover fourteen states. By the time the WPA project ended in 1938, some 2,000 interviews, representing about two percent of the ex-slave population in the United States at the time had been completed and transcribed. The editors of the volumes listed on this page combed through the transcriptions to find the most interesting of the narratives from each particular state.

Recollections of Slavery By A Runaway

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Slave The True Story of Sugar House,  
Charleston, South Carolina The Slave  
Torture House A Slave Narrative Serialized  
in The Emancipator in 1838 .....and then  
carried me to the Sugar House in  
Charleston. As soon as we got there they  
made me strip off all my clothes, and  
searched me to see if I had anything hid.  
They found nothing but a knife. After that  
they drove me into the yard where I staid  
till night. As soon as master's father,  
Mordecai Cohen, heard that I was caught,  
he sent word to his son, and the next



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morning master came. He said "well, you staid in the woods as long as you could, now which will you do,--stay here, or go home?" I told him I did'nt know. Then he said if I would not go home willingly I might stay there two or three months. He said "Mr. Wolf, give this fellow fifty lashes and put him on the tread mill. I'm going North, and shall not be back till July, and you may keep him till that time." When they had got me fixed in the rope good, and the cap on my face, they called Mr. Jim Wolf, and told him they had

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me ready. He came and stood till they had done whipping me. One drew me up tight by the rope and the other whipped, and Wolf felt of my skin to tell when it was tight enough. They whipped till he stamped. Then they rubbed brine in, and put on my old clothes which were torn into rags while I was in the swamp, and put me into a cell. The cells are little narrow rooms about five feet wide, with a little hole up high to let in air. I was kept in the cell till next day, when they put me on the tread mill, and kept me there three days, and

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then back in the cell for three days. And then I was whipped and put on the tread mill again, and they did so with me for a fortnight, just as Cohen had directed. He told them to whip me twice a week till they had given me two hundred lashes. My back, when they went to whip me, would be full of scabs, and they whipped them off till I bled so that my clothes were all wet. Many a night I have laid up there in the Sugar House and scratched them off by the handful. There was a little girl, named Margaret, that one day did not work

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to suit the overseer, and he lashed her with his cow-skin. She was about seven years old. As soon as he had gone she ran away to go to her mother, who was at work on the turnpike road, digging ditches and filling up ruts made by the wagons. She had to go through a swamp, and tried to cross the creek in the middle of the swamp, the way she saw her mother go every night. It had rained a great deal for several days, and the creek was 15 or 16 feet wide, and deep enough for horses to swim it. When night came she did not come

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back, and her mother had not seen her. The overseer cared very little about it, for she was only a child and not worth a great deal. Her mother and the rest of the hands hunted after her that night with pine torches, and the next night after they had done work, and every night for a week, and two Sundays all day. They would not let us hunt in the day time any other day. Her mother mourned a good deal about her, when she was in the camp among the people, but dared not let the overseer know it, because he would whip her. In about two

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weeks the water had dried up a good deal, and then a white man came in and said that "somebody's little nigger was dead down in the brook." We thought it must be Margaret, and afterwards went down and found her. She had fallen from the log-bridge into the water. Something had eat all her flesh off, and the only way we knew her was by her dress.

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