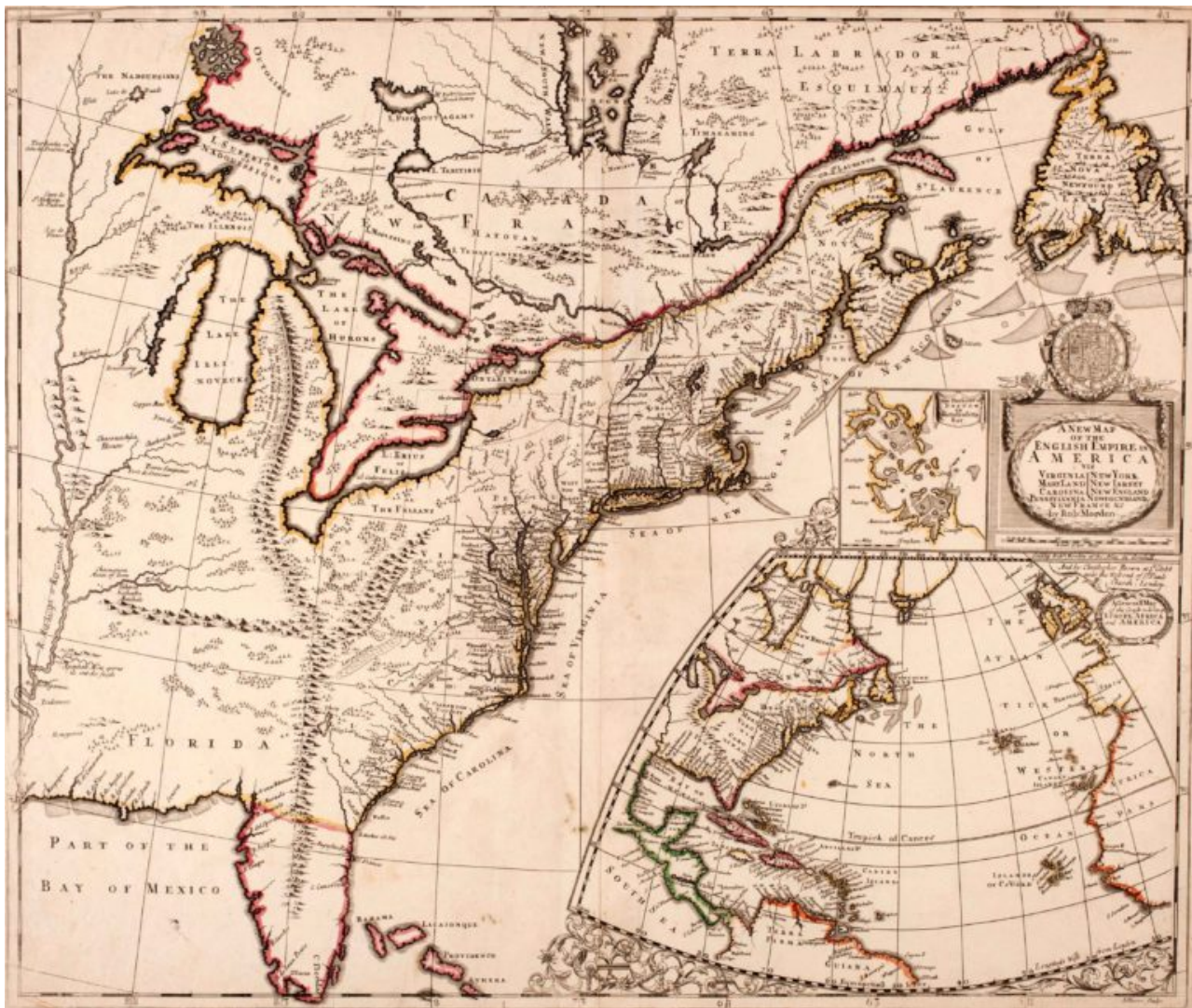


# The Global History of the Seven Years' War



Crucible of War begins with hints toward the possibility of a universal history with a cosmopolitan intent (to steal a phrase from Kant), but ends firmly within the paradigm of American history.

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Sans Souci



A generation away from the Sans Souci, we try to talk about what we see at museums, historic sites, and monuments.

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## [From Minnesota to Barbados, Jamaica, Virginia, and Alabama](#)



In the 1970s a number of excellent books, using the same kinds of sources and responding to the same social movements in contemporary American society, began to open up the study of slave life in the British West Indies. The new literature on slave life in the thirteen mainland British colonies and in the antebellum South was even larger and livelier. Did I really have anything fresh to contribute?

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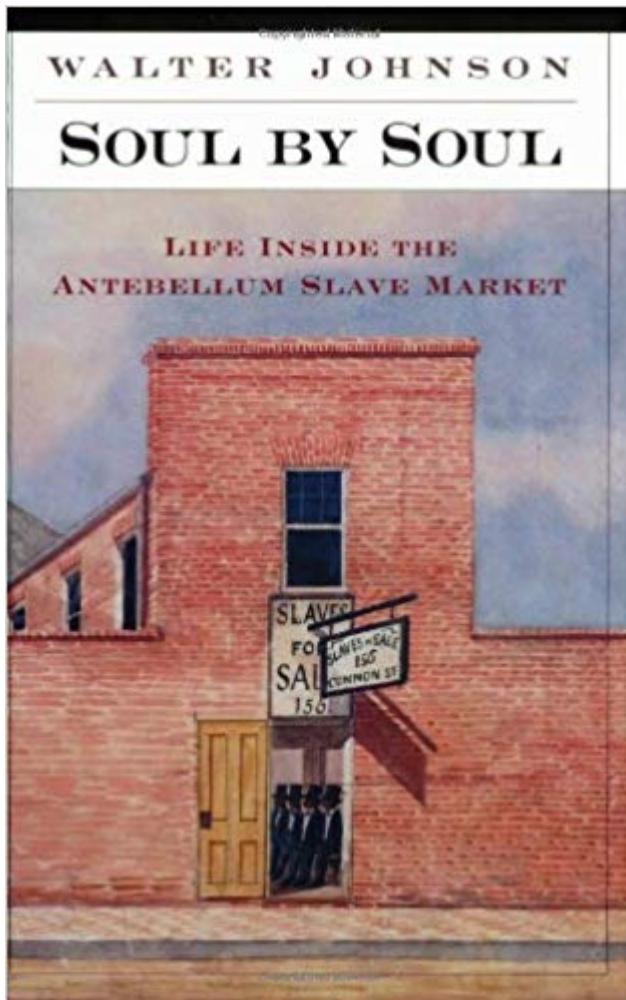
## [The Journey of Miles Brewton's Bottle](#)



Perhaps the bottle traveled to the swamp full, part of a social gathering of African people, rather than empty, as part of a haul of refuse. The bottle could have been a pilfered item, or one reused after Brewton discarded it.

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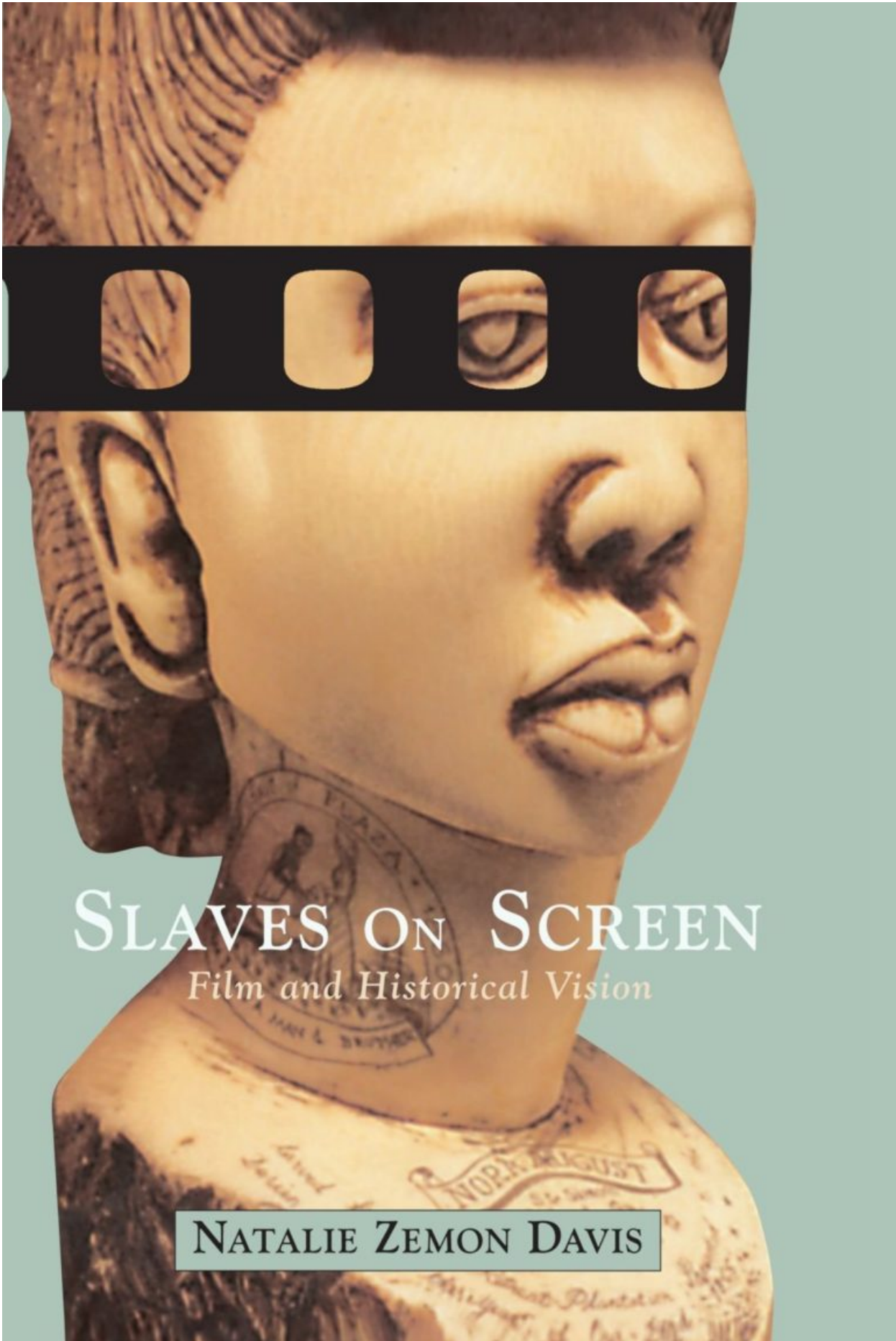
## [Searching for Identities in the New Orleans Slave Market](#)



The evocative writing style pulls the reader into the book, creating word-pictures about the wharves of New Orleans, the slave pens where deals were struck, or the desperation of slave families confronted with the loss of loved ones, often forever.

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## [Slaves You Have Never Seen](#)



# SLAVES ON SCREEN

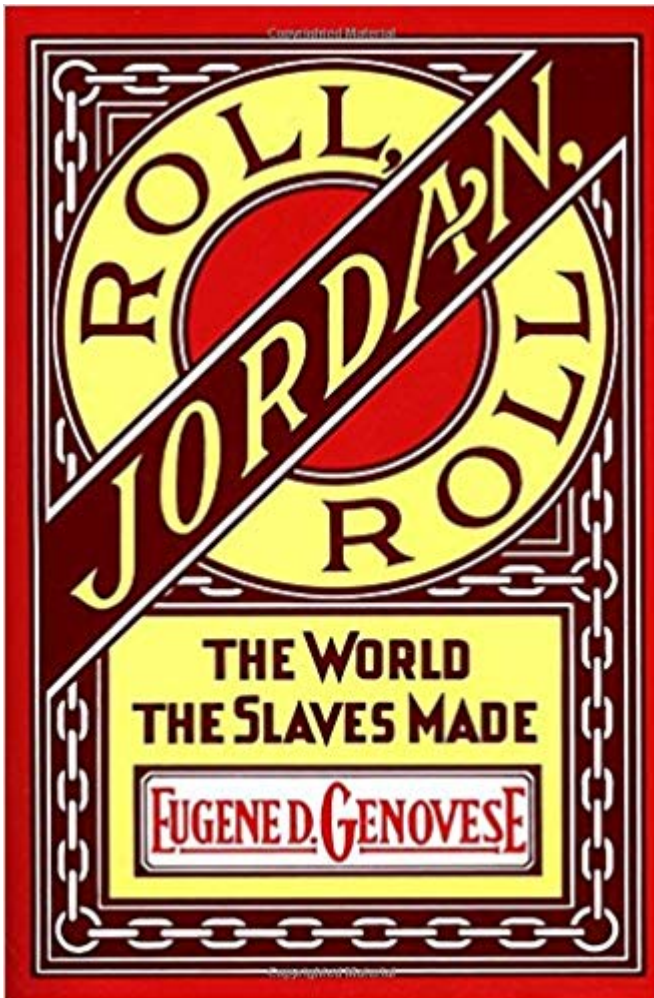
*Film and Historical Vision*

NATALIE ZEMON DAVIS

While Davis's erstwhile contention about the potential symbiosis between history and film is one that most of us can share conceptually, the history of the documentation of slavery as a subject for film is a sad and sorry one . . .

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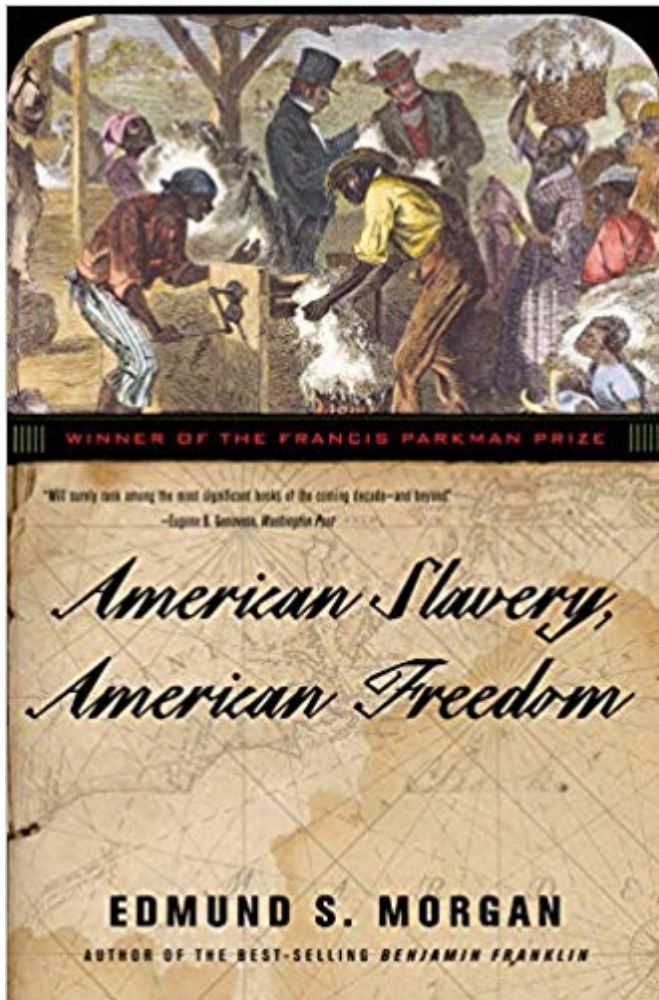
## [A Nettlesome Classic Turns Twenty-Five](#)



Roll, Jordan, Roll is the locus classicus for some of the most powerful and important ideas that have shaped the discussion of slavery for the last quarter century.

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## Americans on the James



As rendered by Morgan, English-style freedom was naive, arrogant, and ethnocentric, qualities that readers in the post-Vietnam United States might have recognized with shame.

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## Confronting Slavery Face-to-face: A twenty-first century interpreter's perspective on eighteenth-century slavery



And yet, for all that, I am still troubled by the issue: why was a white person teaching about black history?

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**Seeing Slavery: How paintings make words look different**



Why is there not a more detailed visual record of slavery and even slave life in early America?