Read Online Killers Of The Dream Lillian E Smith

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Killers of the Dream-Lillian Eugenia Smith 1994 A documentary of the destructive powers of segregation and apathy as written from the experiences and insights of a Southerner

Killers of the Dream-Lillian Eugenia Smith 1961 Published to wide controversy, it became the source (acknowledged or unacknowledged) of much of our thinking about race relations and was for many a catalyst for the civil rights movement. It remains the most courageous, insightful, and eloquent critique of the pre-1960s South. "I began to see racism and its rituals of segregation as a symptom of a grave illness," Smith wrote. "When people think more of their skin color than of their souls, something has happened to them." Today, readers are rediscovering in Smith's writings a forceful analysis of the dynamics of racism, as well as her prophetic understanding of the connections between racial and sexual oppression.

Strange Fruit-Lillian Eugenia Smith 1992 Prelude and aftermath of a lynching in Georgia, depicting the South's unsolved racial problem

How Am I to Be Heard?-Margaret Rose Gladney 2018-06-15 This compelling volume offers the first full portrait of the life and work of writer Lillian Smith (1897-1966), the foremost southern white liberal of the mid-twentieth century. Smith devoted her life to lifting the veil of southern self-deception about race, class, gender, and sexuality. Her books, essays, and especially her letters explored the ways in which the South's attitudes and institutions perpetuated a dehumanizing experience for all its people--white and black, male and female, rich and poor. Her best-known books are Strange Fruit (1944), a riveting interracial love story that brought her international acclaim; and Killers of the Dream (1949), an autobiographical critique of southern race relations that angered many southerners, including powerful moderates. Subsequently, Smith was effectively silenced as a writer. Rose Gladney has selected 145 of Smith's 1500 extant letters for this volume. Arranged chronologically and annotated, they present a complete picture of Smith as a committed artist and reveal the burden of her struggles as a woman, including her lesbian relationship with Paula Snelling. Gladney argues that this triple isolation—an activist, lesbian, and artist—from mainstream southern culture permitted Smith to see and to expose southern prejudices with absolute clarity.

A Lillian Smith Reader-Lillian Eugenia Smith 2016 Published in association with Piedmont College and the Estate of Lillian Smith.

Strange Fruit-Lillian Eugenia Smith 1944

The Fourth Ghost-Robert H. Brinkmeyer 2009 In the 1949 classic Killers of the Dream, Lillian Smith described three racial “ghosts” haunting the mind of the white South: the black woman with whom the white man often had sexual relations, the rejected child from a mixed-race coupling, and the black mammy whom the white southern child first loves but then must reject. In this groundbreaking work, Robert H. Brinkmeyer, Jr., extends Smith's work by adding a fourth “ghost” lurking in the psyche of the white South— the specter of European Fascism. He explores how southern writers of the 1930s and 1940s responded to Fascism, and most tellingly to the suggestion that the racial politics of Nazi Germany had a special, problematic relevance to the South and its segregated social system. As Brinkmeyer shows, nearly all white southern writers in these decades felt impelled to deal with this specter and with the implications for southern identity of the issues raised by Nazism and Fascism. Their responses varied widely, ranging from repression and denial to the repulsion of self-recognition. With penetrating insight, Brinkmeyer examines the work of writers who contemplated the connection between the authoritarianism and racial politics of Nazi Germany and southern culture. He shows how white southern writers— both those writing cultural criticism and those writing imaginative literature -- turned to Fascist Europe for images, analogies, and metaphors for representing and understanding the conflict between traditional and modern cultures that they were witnessing in Dixie. Brinkmeyer considers the works of a wide range of authors of varying political stripes: the Nashville Agrarians, W. J. Cash, Lillian Smith, William Alexander Percy, Thomas Wolfe, William Faulkner, Katherine Anne Porter, Carson McCullers, Robert Penn Warren, and Lillian Hellman. He argues persuasively that by engaging in their works the vital contemporary debates about totalitarianism and democracy, these writers reconfigured their understanding not only of the South but also of themselves as southerners, and of the nature and significance of their art. The magnum opus of a distinguished scholar, The Fourth Ghost offers a stunning reassessment of the cultural and political orientation of southern literature by examining a major and heretofore unexplored influence on its development.

Design for Dying-Renee Patrick 2016-04-19 Los Angeles, 1937. Lillian Frost has traded dreams of stardom for security as a department store salesgirl . . . until she discovers she’s a suspect in the murder of her former roommate, Ruby Carroll. Party girl Ruby died wearing a gown she stole from the wardrobe department at Paramount Pictures, domain of Edith Head. Edith has yet to win the first of her eight Academy Awards; right now she barely hanging on to her job, and a scandal is the last thing she needs.

To clear Lillian's name and save Edith’s career, the two women join forces. Unraveling the mystery pits them against a Hungarian princess on the lam, a hotshot director on the make, and a private investigator who’s not on the level. All they have going for them are dogged determination, assists from the likes of Bob Hope and Barbara Stanwyck, and a killer sense of style. In show business, that just might be enough. The first in a series of riveting behind-the-scenes mysteries, Renee Patrick's Design for Dying is a delightful romp through Hollywood's Golden Age. At the Publisher’s request, this title is being sold without Digital Rights Management Software (DRM) applied.

Killers of the Dream-Lillian Smith 1963

The Innocent Man-John Grisham 2010-03-16 #1 NEW YORK TIMES BESTSELLER • John Grisham's first work of nonfiction: a true crime story that will terrify anyone who believes in the presumption of innocence. NOW A NETFLIX ORIGINAL DOCUMENTARY SERIES “Both an American tragedy and [Grisham’s] strongest legal thriller yet, all the more gripping because it happens to be true.”—Entertainment Weekly In the town of Ada, Oklahoma, Ron Williamson was going to be the next Mickey Mantle. But on his way to the Big Leagues, Ron stumbled, his dreams broken by drinking, drugs, and women. Then, on a winter night in 1982, not far from Ron’s home, a young cocktail waitress named Debra Sue Carter was savagely murdered. The investigation led nowhere. Until, on the filmiest evidence, it led to Ron Williamson. The washed-up small-town hero was charged, tried, and sentenced to death—in a trial littered with lying witnesses and tainted evidence that would shatter a man’s already broken life, and let a true killer go free. Impeccably researched, grippingly told, filled with eleventh-hour evidence that would shatter a man’s already broken life, and let a true killer go free. Impeccably researched, grippingly told, filled with eleventh-hour drama, The Innocent Man reads like a page-turning legal thriller. It is a book no American can afford to miss. Praise for The Innocent Man “Grisham has crafted a legal thriller every bit as suspenseful and fast-paced as his bestselling fiction.”—The Boston Globe “A gritty, harrowing true-crime story.”—Time “A triumph.”—The Seattle Times BONUS: This edition includes an excerpt from John Grisham’s The Litigators.

Memory of a Large Christmas-Lillian Smith 1996-10-01 The author recounts her many happy Christmases spent with eight brothers and sisters, including one Christmas when the family hosted a church gang and their guards
The Family Tree

KAREN BRANAN 2016-01-05 In the tradition of 12 Years a Slave and Lee Daniels’ The Butler, the provocative true account of the hanging of four black people by a white lynch mob in 1912—written by the great-granddaughter of the Sheriff charged with protecting them. Hamilton County, Georgia, 1911. It is the belief of the town that Sheriff, is shot dead on the porch of a black woman. Days after the Sheriff is sworn into office, he oversees the lynching of a pregnant woman and three men, all African American. Now, in a personal account like no other, the great-granddaughter of that Sheriff, Karen Branam, digs deep into the past to deliver a shattering historical memoir a century after that gruesome day. In researching her family’s history, Branam tells the nearly two-hundred-two-year town of Peachtree Corners, Georgia, 1912. A white man, the beloved nephew of the county sheriff, is hanged from a tree. With him are three black men, the killers of the town. Sheriff Lillian Smith 1999-04-01 The term “conversion narrative” usually refers to a particular form of expression that arose in Puritan New England in the seventeenth century. In that sense—the purely religious—the conversion narrative belongs to a rather remote history. But in this lucid, pathbreaking work, Fred Hobson uses the expression in another sense—in the realm of the secular—to describe a much more recent phenomenon, one originating in the American South and marking a new mode of southern self-expression spanning the decades from the 1940s to the 1980s. Hobson looks at some of its most prominent representatives and offers a “social conversion narrative” to several autobiographies or works of highly personal social commentary by Lillian Smith, James McBride Dabbs, Katharine Du Pre Lumpkin, Sarah Patton Boyle, Will Campbell, Larry L. King, Willie Morris, Pat Watters, and other southerners, books written between the 1940s, in which the authors present the full products of and willing participants in a harsh, segregated society—confess racial wrongdoings and are “converted,” in varying degrees, from racism to something approaching racial enlightenment. Indeed, the language of many of these works is, Hobson points out, the language of religious conversion—“sin,” “guilt,” “blindness,” “seeing the light,” “repentance,” “redemption,” and so forth. Hobson also looks at recent autobiographical volumes by Ellen Douglas, Elizabeth Spencer, and Rick Bragg to show how the medium persists, if in a somewhat different form, even at the very end of the twentieth century. But Now I See is a study both of this particular variety of the southern impulse to self-examination and of those who seem to have retained the habit of seeking redemption, even if of a secular variety. Departing from the old vertical southern religion—salvation-centered with heaven as its goal—these racial converts embrace a horizontal religion which holds that getting right with man is at least as important as getting right with God. A refreshingly original treatment of racial change in the South, Hobson’s provocative work introduces a new subfield in the field of southern literature. Anyone interested in the history and literature of the American South will be fascinated by this searching volume.

The Winner Names the Age
Lillian Smith 1982 This collection of speeches and essays demonstrates the intensity of the author’s vision as she struggled to achieve oneness in a world fragmented by racism and sexism. Ely-Ely Green 1990 Ely Green was born in Sewanee, Tennessee, in 1893. His father was a member of the white gentry, the son of a former Confederate officer. His mother was a housemaid, the daughter of a former slave. In this small Episcopal community—home to the University of the South—Ely lived his early childhood oblivious to the implications of his illegitimacy and his parentage. He was nearly nine years old before he realized that being different from his white playmates was of any real significance. An incident at a local drugstore marked the beginning of what would be a painful rite of childhood through a tormented adolescence as Ely struggled to understand why he could not wholly belong to either his father’s world or his mother’s. “I was having a struggle within,” he writes, “...learning to hate white people after I had been taught that they were all God’s children and we are to love everybody.” At age eighteen, still wary of reconciling one part of himself with the other, he fled the mountaintop Tennessee—anda-brewing lynch mob—for the plains of Texas and a new beginning. Straightforwardly recounting his early life, rising above bitterness and pain, Ely Green gives his readers an astoundingly honest and poignant portrait of a young man trying to come to terms with race relations in the early twentieth-century South.

Toward the Meeting of the Waters
Winfred B. Moore 2008 Toward the Meeting of the Waters brings together voices of leading historians alongside recollections from central participants to provide the first comprehensive history of the civil rights movement as experienced by black and white Southerners. Moore assesses the transition of South Carolina leaders from defiance to moderate enforcement of federally mandated integration and includes commentary by former governor and U.S. senator Ernest F. Hollings and former governor John C. West. The next sections recall defining moments of white-on-black violence and aggression to set the context for understanding the efforts of reformers such as Levi G. Byrd and Septima Poinsette Clark and for interpreting key episodes of white resistance. The next section forms an oral history of the era as it was experienced by a mixture of locally and nationally recognized participants, including historians such as John Hope Franklin and Tony Badger as well as civil rights activists Joseph A. De Laine Jr., Beatrice Brown Rivers, Charles McDew, Constance Curry, and the Reverend J. Perry Jr., Harvey B. Gantt, and Cleveland Sellers Jr. The volume concludes with essays by historians who bring this story to the present day.

But Now I See
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all without sacrificing either good taste or a "G" rating" – NPR “One of the year’s most engrossing and suspenseful novels...a love affair, a shocking murder, and a flawless sleepless for three nights straight and leave you grappling for another book that can sustain that high.” — Entertainment Weekly (A rating) “Volcanically sexy, sizzingly smart, perfectly bloody and just plain irresistible.” — USA Today (4 stars) It is 1922, and London is tense. Ex-servicemen are disillusioned; the out-of-work and the hungry are demanding change. And in South London, in a genteel Camberwell villa called "The Birdcage," chief servants, butlers, and even servants—life is about to be transformed as impoverished widow Mrs. Wray and her spinster daughter, Frances, are obliged to take in lodgers. With the arrival of Lilian and Leonard Barber, a modern young couple of the "clerk class," the routines of the house will be shaken up in unexpected ways. Little do the Wrays know just how profoundly their new tenants will alter the course of Frances’s life—or of the passions mount and frustration gathers, how far-reaching, and how devastating, the disturbances will be. Short-listed for the Man Booker Prize three times, Sarah Waters has earned a reputation as one of our greatest writers of historical fiction, and here she has delivered again. A love story, a tension-filled crime story, and a beautifully atmospheric portrait of a fascinating time and place, The Paying Guests is Sarah Waters’s finest achievement yet.

How to Make a Slave and Other Essays: Jerald Walker 2020 Personal essays exploring identity, work, family, and community through the prism of race and black culture.

The Truth about Belle Gunness—Lillian de la Torre 2017-06-06 Edgar Award Finalist: The true story of the female Norwegian immigrant who led a secret life as a serial killer in the early twentieth-century Midwest. On the morning of April 27, 1908, the farmhand of the Poulsdatter property on LaPorte, Indiana, woke to the smell of smoke. He tried to rouse the lady of the house, the towering Belle Poulsdatter Sorenson Gunness, and he called the names of her three children—but they didn’t answer, and the farmhand barely escaped alive. The house burned to the foundation, and in the rubble, firemen found the bodies of Belle, her two daughters, and her son. The discovery raised two chilling questions: Who started the fire, and who cut off Belle’s head? As investigators searched the property, they uncovered something astonishing: The remains of a dozen or more men and children who had been murdered with poison or cleaver were buried beneath the bog pen. It turned out Belle Gunness was one of the most prolific serial killers in American history. And when the investigation revealed that the body found in the fire might not have been hers, the people of LaPorte were forced to confront the terrifying realization that Belle might have gotten out alive. Nominated for an Edgar Award for best factual crime story, The Truth about Belle Gunness is based on extensive interviews with witnesses and residents of LaPorte who knew Belle and her family. Perfect for fans of Cold Blood or The Devil in the White City, it is a "magnificent [and] brilliantly written" exploration of a highly unusual murderer (The New York Times).

Now is the Time—Lillian Eugenia Smith 1955 This impassioned plea for tolerance, desegregation, and civil rights advocacy was written by one of the South’s leading activists and writers. Originally it was published in 1955, a year after the Supreme Court’s landmark Brown v. Board of Education decision outlawing segregation. Reprinted on the fiftieth anniversary of this case, Now Is The Time addresses issues that continue to resonate in today’s world. Lillian Smith’s writing is at the same time lyrical and deeply infused with polemics. She was no stranger to controversy, for both her nonfiction and her novels were passionately charged. She freely admitted that she used literature as a means for challenging southern cultural norms, particularly in regard to race. She is the author of Killers of the Dream and of two novels, One Hour and The Devil in American History. When and where the investigation revealed that the body found in the fire might not have been hers, the people of LaPorte were forced to confront the terrifying realization that Belle might have gotten out alive. Nominated for an Edgar Award for best factual crime story, The Truth about Belle Gunness is based on extensive interviews with witnesses and residents of LaPorte who knew Belle and her family. Perfect for fans of Cold Blood or The Devil in the White City, it is a "magnificent [and] brilliantly written" exploration of a highly unusual murderer (The New York Times).

Mississippi.

Now is the Time—Lillian Eugenia Smith 1955

Her Darkest Nightmare—Brenda Novak 2016-08-30 Her Darkest Nightmare, first in an electrifying new series from the New York Times bestselling author Brenda Novak! THE HUNT FOR A SERIAL KILLER Evelyn Talbot knows that a psychopath can look perfectly normal. She was only sixteen when her own boyfriend Jasper imprisoned and tortured her—and left her for dead. Now an eminent psychiatrist who specializes in the criminal mind, Evelyn is the force behind Hanover House, a maximum-security facility located in a small Alaskan town. Her job puts her at odds with Sergeant Amarok, who is convinced that Hanover is a threat to his community...even as his attraction to beautiful Evelyn threatens to tear his world apart. BEGINS WITH AN ESCAPE FROM HER PAST Then, just as the bitter Alaskan winter cuts both town and prison off from the outside world, the mutilated body of a local woman turns up. For Amarok, this is the final proof he needs: Hanover has to go. Evelyn, though, has reason to fear that the crime is a personal message to her—the first sign that the killer who haunts her dreams has found her again...and that the life she has so carefully built will never be the same...“Brenda Novak’s seamless plotting, emotional intensity, and true-to-life characters...make her books completely satisfying.”— New York Times bestselling author Allison Brennan

Black Like Me—John Howard Griffin 2006-04-01 This American classic has been corrected from the original manuscripts and indexed, featuring historic photographs and an extensive biographical afterward.

The Myth of Race—Robert Wald Sussman 2014-10-06 Although eugenics is now widely discredited, some groups and individuals claim a new scientific basis for old racist assumptions. Pondering the continuing influence of racist research and thought, despite all evidence to the contrary, Robert Sussman explains why—when it comes to race—too many people still mistake bigotry for science.

Your Blues Ain’t Like Mine—Bebe Moore Campbell 1995 Records how a racist beating in a small Mississippi town ripples through generations, changing forever the lives of everyone involved in the incident.

The Dead Girls Club—Damien Angelica Walters 2019-12-10 A supernatural thriller in the vein of A Head Full of Ghosts about two young girls, a scary story that becomes far too real, and the tragic—and terrifying—consequences that follow one of them into adulthood. Red Lady, Red Lady, show us your face... In 1991, Heather Cole and her friends were members of the Dead Girls Club. Obsessed with the macabre, the girls exchanged stories about serial killers and imaginary monsters, like the Red Lady, the spirit of a vengeful witch killed centuries before. Heather knew the stories were just that, until her best friend Becca began insisting the Red Lady was real—and she could prove it. That belief cost Becca her life. It’s been nearly thirty years, but Heather has never told anyone what really happened that night—that Becca was right and the Red Lady was real. She’s done her best to put that fateful summer, Becca, and the Red Lady, behind her. Until a familiar necklace arrives in the mail, a necklace Heather hasn’t seen since the night Becca died. The night Heather killed her. Now, someone else knows what she did...and they’re determined to make Heather pay.

Down Along with That Devil’s Bones—Connor Towne O’Neill 2020-09-29 "We can no longer see ourselves as minor spectators or weary watchers of history after finishing this astonishing work of nonfiction.” —Kasey Laymon, author of Heavy In Down Along With That Devil’s Bones, journalist Connor Towne O’Neill takes a deep dive into American history, exposing the still-raging battles over monuments dedicated to one of the most notorious Confederate generals, Nathan Bedford Forrest. Through the lens of these conflicts, O’Neill examines the legacy of white supremacy in America, in a sobering and fascinating work sure to resonate with readers of Tony Horwitz, Timothy B. Tyson, and Robin DiAngelo. When O’Neill first moved to Alabama, as a white Northerner, he felt somewhat removed from the racist Confederate monuments represented. Then one day in Selma, he stumbled across a group of citizens protecting a monument to Forrest, the officer who became the first Grand Wizard of the Ku Klux Klan and whom William Tecumseh Sherman referred to as “that devil.” O’Neill sets off to visit other disputed memorials to Forrest across the South, talking with men and women who believe they are protecting their heritage, and those who have a different view of the man’s poisonous history. O’Neill’s reporting and thoughtful, deeply personal analysis make it clear that white supremacy is
She's being pushed out of her own life. But she's just being paranoid, right?

Iris feels her life is over and she doesn't know what to do. Ivy promises her a few weeks in almost total silence—the only person she will speak to is Ivy.

The protagonist is an Episcopal minister who chronicles a series of tragic events set in motion when his closest friend, a gifted scientist, is unjustly accused of molesting a young girl. The novel's tensions culminate in an eruption of violence and hate that destroys the community. In a new introduction, Rose Gladney places One Hour in its historical context and highlights its enduring meaning for today's readers.

Killers of the Dream. Revised and Enlarged—Lillian Eugenia Smith 1961

One Hour—Lillian Eugenia Smith 1959 Southern novelist and activist Lillian Smith (1897-1966) considered One Hour her best work of fiction. The novel, originally published in 1959 and long out of print, brilliantly depicts the destructive effects of mass hysteria on the people of a small southern town. The protagonist is an Episcopal minister who chronicles a series of tragic events set in motion when his closest friend, a gifted scientist, is unjustly accused of molesting a young girl. The novel's tensions culminate in an eruption of violence and hate that destroys the community. In a new introduction, Rose Gladney places One Hour in its historical context and highlights its enduring meaning for today's readers.

Like Trees, Walking—Ravi Howard 2013-03-05 Based on the true story of a modern-day lynching in America, Like Trees, Walking vividly portrays the harrowing events set in motion when his closest friend, a gifted scientist, is unjustly accused of molesting a young girl. The novel's tensions culminate in an eruption of violence and hate that destroys the community. In a new introduction, Rose Gladney places One Hour in its historical context and highlights its enduring meaning for today's readers.

The Girl in the Lighthouse—Roxane Tepfer Sanford 2011-12-16 Not since V.C. Andrews' Flowers in the Attic has there been a family saga so dark and disturbing. Author Roxane Tepfer Sanford has captured readers from around the world with her debut Gothic novel The Girl in the Lighthouse.

Throughout the novel, Sanford skillfully weaves together real-life events into an engrossing tale while inventing a heroine as capable of both kindness and cruelty. In this climate of furious activity, Sanford effortlessly weaves together real-life events into an engrossing tale while inventing a heroine as capable of both kindness and cruelty.

The Way of All Flesh—Herman Melville 1853 Lysander Spooner was a 19th-century radical who believed that the true meaning of the Constitution was that the people were sovereign. In his novel The Way of All Flesh, Spooner constructs an alternative reality in which the people, not the government, are in control.

Mississippi Witness—James T. Campbell 2019-02-15 In June 1964, Neshoba County, Mississippi, provided the setting for one of the most notorious crimes of the civil rights era: the Klan-orchestrated murder of three young voting-rights workers, James Chaney, Michael Schwerner, and Andrew Goodman. Captured on the road between the towns of Philadelphia and Meridian, the three were driven to a remote country crossroads, shot, and buried in an earthen dam, from which their bodies were recovered after a forty-four-day search. The crime transfixed the nation. As federal investigators and an aroused national press corps descended on Neshoba County, white Mississippians closed ranks, dismissing the men's disappearance as a “hoax” perpetrated by civil rights activists to pave the way for a federal “invasion” of the state. In this climate of patrician conformity, only a handful of white Mississippians spoke out. Few did so more openly or courageously than Florence Merriweather Price. Born and raised in a rural community Neshoba, Mars braved anesthetization and threats of violence to denounce the murders and decry the climate of fear and intimidation that had overtaken her community. She later recounted her experiences in Witness in Philadelphia, one of the classic memoirs of the civil rights era. Though few remember today, Mars was also a photographer. Shocked by the ferocity of white Mississippians’ reaction to the Supreme Court’s 1954 ruling against racial segregation, she bought a camera, built a homemade darkroom, and began to take pictures, determined to document a racial order she knew was dying. Mississippi Witness features over one hundred of these photographs, most taken in the decade between 1954 and 1964, almost all published here for the first time. While a few depict public events—Masses photographed the murder of the young Clay McAninch, a white lampoon of black and white Mississippians in the final days of Jim Crow. Powerful and evocative, the photographs in Mississippi Witness testify to the abiding dignity of human life even in conditions of cruelty and deprivation, as well as to the singular vision of one of Mississippi’s—and the nation’s—most extraordinary photographers.

Real Murders—Charlaine Harris 2017-10-31 "Harris draws the guilty and the innocent into an engrossing tale while inventing a heroine as capable and ferocious as any man."—James Sallis, Los Angeles Times Book Review

The original title of this novel was Real Murders. This is the second print edition.