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Titolo	Slave songs of the United States [[electronic resource] /] / edited by William Francis Allen, Charles Pickard Ware, Lucy McKim Garrison
Pubbl/distr/stampa	Chapel Hill, : University of North Carolina at Chapel Hill Library, : distributed by University of North Carolina Press, 2011
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Edizione	[DocSouth Books ed.]
Descrizione fisica	1 online resource (286 p.)
Altri autori (Persone)	AllenWilliam Francis <1830-1889.> WareCharles Pickard <1840-1921.> GarrisonLucy McKim <1842-1877.>
Disciplina	781.6261
Soggetti	African Americans Folk music - United States Folk songs, English - United States Spirituals (Songs) - United States Slaves - United States Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Prepared using the transcribed electronic text used in the "Documenting the American South" (DocSouth) Project. Originally published: New York : A. Simpson, 1867.
Nota di contenuto	Cover Page; Title Page; Copyright Page; About This Edition; SLAVE SONGS OF THE UNITED STATES; CONTENTS; DIRECTIONS FOR SINGING; Slave Songs of the United States; I. SOUTH-EASTERN SLAVE STATES: INCLUDING SOUTH CAROLINA, GEORGIA, AND THE SEA ISLANDS.; II. NORTHERN SEABOARD SLAVE STATES: INCLUDING DELAWARE, MARYLAND, VIRGINIA, AND NORTH CAROLINA.; III. INLAND SLAVE STATES: INCLUDING TENNESSEE, ARKANSAS, AND THE MISSISSIPPI RIVER.; IV. GULF STATES, INCLUDING FLORIDA AND LOUISIANA: MISCELLANEOUS.; EDITORS' NOTE
Sommario/riassunto	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 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 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."

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