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~~Revolutionary Women: A Book of Stencils Queen of the ...~~

~~this book, originally a zine, is made up of concise descriptions of revolutionary women. Some are unionists, while others are eco-feminists, anti fascists, education activists, guerillas, authors, anarchists, socialists, and a mixture of many more. the point of the book is to show a global representation of, not perfect women but, women who fought and pioneered for universal rights.~~

~~Revolutionary Women: A Book of Stencils by Queen of the ...~~

~~A radical feminist history and street art resource for inspired readers! This book combines short biographies with striking and usable stencil images of thirty women-activists, anarchists, feminists, freedom-fighters and visionaries. It offers a subversive portrait history which refuses to belittle the military prowess and revolutionary drive of women, whose violent resolves often shatter ...~~

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It is a well-written and strongly-referenced book that tells the story of women in the American Revolution—all women—Loyalist or Patriot, rich or poor, Native American or White or African-American. It shows that women played a major role in the founding of our nation, no matter on what side of the conflict they found themselves.

~~Review of Revolutionary Mothers by Carol Berkin — Free ...~~

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Combining short biographies with striking and usable stencil images of 30 female activists, Anarchists, feminists, freedom-fighters and visionaries, this is an invaluable, genre-crossing resource guaranteed to educate and inspire. Drawing on backgrounds as disparate as zine-making, art, activism and academia, New Zealand's all-female Queen of the Neighbourhood Collective has combined forces to create its first book, a subversive portrait history of women who have spent their lives fighting, often violently, for what they believe in.

Much ink has been spilled over the men of the Mexican Revolution, but far less has been written about its women. Kathy Sosa, Ellen Riojas Clark, and Jennifer Speed set out to right this wrong in *Revolutionary Women of Texas and Mexico*, which celebrates the women of early Texas and Mexico who refused to walk a traditional path. The anthology embraces an expansive definition of the word revolutionary by looking at female role models from decades ago and subversives who continue to stand up for their visions and ideals. Eighteen portraits introduce readers to these rebels by providing glimpses into their lives and places in history. At the heart of the portraits are the women of the Mexican Revolution (1910-1920)?—women like the soldaderas who shadowed the Mexican armies, tasked with caring for and treating the wounded troops. Filling in the gaps are iconic godmothers? like the Virgin of Guadalupe and La Malinche whose stories are seamlessly woven into the collective history of Texas and Mexico. Portraits of artists Frida Kahlo and Nahui Olin and activists Emma Tenayuca and Genoveva Morales take readers from postrevolutionary Mexico into the present. Portraits include a biography, an original pen-and-ink illustration, and a historical or literary piece by a contemporary writer who was inspired by their subject's legacy. Sandra Cisneros, Laura Esquivel, Elena Poniatowska, Carmen Tafolla, and other contributors bring their experience to bear in their pieces, and historian Jennifer Speed's introduction contextualizes each woman in her cultural-historical moment. A foreword by civil rights activist Dolores Huerta and an afterword by scholar Norma Elia Cantú bookend this powerful celebration of women who revolutionized their worlds.

Revolutionary Women in Postrevolutionary Mexico is an empirically rich history of women's political organizing during a critical stage of regime consolidation. Rebutting the image of Mexican women as conservative and antirevolutionary, Jocelyn Olcott shows women activists challenging prevailing beliefs about the masculine foundations of citizenship. Piecing together material from national and regional archives, popular journalism, and oral histories, Olcott examines how women inhabited the conventionally manly role of citizen by weaving together its quotidian and formal traditions, drawing strategies from local political struggles and competing gender ideologies. Olcott demonstrates an extraordinary grasp of the complexity of postrevolutionary Mexican politics, exploring the goals and outcomes of women's organizing in Mexico City and the port city of Acapulco as well as in three rural locations: the southeastern state of Yucatán, the central state of Michoacán, and the northern region of the Comarca Lagunera. Combining the strengths of national and regional approaches, this comparative perspective sets in relief the specificities of citizenship as a lived experience.

The American Revolution was a home-front war that brought scarcity, bloodshed, and danger into the life of every American. In this groundbreaking history, Carol Berkin shows us how women played a vital role throughout the conflict. The women of the Revolution were most active at home, organizing boycotts of British goods, raising funds for the fledgling nation, and managing the family business while struggling to maintain a modicum of normalcy as husbands, brothers and fathers died. Yet Berkin also reveals that it was not just the men who fought on the front lines, as in the story of Margaret Corbin, who was crippled for life when she took her husband's place beside a cannon at Fort Monmouth. This incisive and comprehensive history illuminates a fascinating and unknown side of the struggle for American independence.

Journalist Rebecca Traister's New York Times bestselling exploration of the transformative power of female anger and its ability to transcend into a political movement is "a hopeful, maddening compendium of righteous feminine anger, and the good it can do when wielded efficiently—and collectively" (*Vanity Fair*). Long before *Pantsuit Nation*, before the Women's March, and before the #MeToo movement, women's anger was not only politically catalytic—but politically problematic. The story of female fury and its cultural significance demonstrates its crucial role in women's slow rise to

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political power in America, as well as the ways that anger is received when it comes from women as opposed to when it comes from men. "Urgent, enlightened...realistic and compelling...Traister eloquently highlights the challenge of blaming not just forces and systems, but individuals" (The Washington Post). In *Good and Mad*, Traister tracks the history of female anger as political fuel—from suffragettes marching on the White House to office workers vacating their buildings after Clarence Thomas was confirmed to the Supreme Court. Traister explores women's anger at both men and other women; anger between ideological allies and foes; the varied ways anger is received based on who's expressing it; and the way women's collective fury has become transformative political fuel. She deconstructs society's (and the media's) condemnation of female emotion (especially rage) and the impact of their resulting repercussions. Highlighting a double standard perpetuated against women by all sexes, and its disastrous, stultifying effect, *Good and Mad* is "perfectly timed and inspiring" (People, Book of the Week). This "admirably rousing narrative" (The Atlantic) offers a glimpse into the galvanizing force of women's collective anger, which, when harnessed, can change history.

Women of the Republic views the American Revolution through women's eyes. Previous histories have rarely recognized that the battle for independence was also a woman's war. The "women of the army" toiled in army hospitals, kitchens, and laundries. Civilian women were spies, fund raisers, innkeepers, suppliers of food and clothing. Recruiters, whether patriot or tory, found men more willing to join the army when their wives and daughters could be counted on to keep the farms in operation and to resist encroachment from squatters. "I have Don as much to Carrey on the warr as maney that Sett Now at the healm of government," wrote one impoverished woman, and she was right. *Women of the Republic* is the result of a seven-year search for women's diaries, letters, and legal records. Achieving a remarkable comprehensiveness, it describes women's participation in the war, evaluates changes in their education in the late eighteenth century, describes the novels and histories women read and wrote, and analyzes their status in law and society. The rhetoric of the Revolution, full of insistence on rights and freedom in opposition to dictatorial masters, posed questions about the position of women in marriage as well as in the polity, but few of the implications of this rhetoric were recognized. How much liberty and equality for women? How much pursuit of happiness? How much justice? When American political theory failed to define a program for the participation of women in the public arena, women themselves had to develop an ideology of female patriotism. They promoted the notion that women could guarantee the continuing health of the republic by nurturing public-spirited sons and husbands. This limited ideology of "Republican Motherhood" is a measure of the political and social conservatism of the Revolution. The subsequent history of women in America is the story of women's efforts to accomplish for themselves what the Revolution did not.

Historical events of the last three centuries come alive through these women's singular correspondences—often their only form of public expression. In 1775, Rachel Revere tries to send financial aid to her husband, Paul, in a note that is confiscated by the British; First Lady Dolley Madison tells her sister about rescuing George Washington's portrait during the War of 1812; one week after JFK's assassination, Jacqueline Kennedy pens a heartfelt letter to Nikita Khrushchev; and on September 12, 2001, a schoolgirl writes a note of thanks to a New York City firefighter, asking him, "Were you afraid?" The letters gathered here also offer fresh insight into the personal milestones in women's lives. Here is a mid-nineteenth-century missionary describing a mastectomy performed without anesthesia; Marilyn Monroe asking her doctor to spare her ovaries in a handwritten note she taped to her stomach before appendix surgery; an eighteen-year-old telling her mother about her decision to have an abortion the year after *Roe v. Wade*; and a woman writing to her parents and in-laws about adopting a Chinese baby. With more than 400 letters and over 100 stunning photographs, *Women's Letters* is a work of astonishing breadth and scope, and a remarkable testament to the women who lived—and made—history. From the Hardcover edition.

The Seneca Falls Convention is typically seen as the beginning of the first women's rights movement in the United States. *Revolutionary Backlash* argues otherwise. According to Rosemarie Zagarri, the debate over women's rights began not in the decades prior to 1848 but during the American Revolution itself. Integrating the approaches of women's historians and political historians, this book explores changes in women's status that occurred from the time of the American Revolution until the election of Andrew Jackson. Although the period after the Revolution produced no collective movement for women's rights, women built on precedents established during the Revolution and gained an informal foothold in party politics and male electoral activities. Federalists and Jeffersonians vied for women's allegiance and sought their support in times of national crisis. Women, in turn, attended rallies, organized political activities, and voiced their opinions on the issues of the day. After the publication of Mary Wollstonecraft's *A Vindication of the Rights of Woman*, a widespread debate about the nature of women's rights ensued. The state of New Jersey attempted a bold experiment: for a brief time, women there voted on the same terms as men. Yet as Rosemarie Zagarri argues in *Revolutionary Backlash*, this opening for women soon closed. By 1828, women's politicization was seen more as a liability than as a strength, contributing to a divisive political climate that repeatedly brought the country to the brink of civil war. The increasing sophistication of party organizations and triumph of universal suffrage for white males marginalized those who could not vote, especially women. Yet all was not lost. Women had already begun to participate in charitable movements, benevolent societies, and social reform organizations. Through these organizations, women found another way to practice politics.

The 25 January 2011 uprising and the unprecedented dissent and discord to which it gave rise shattered the notion of homogeneity that had characterized

state representations of Egypt and Egyptians since 1952. It allowed for the eruption of identities along multiple lines, including class, ideology, culture, and religion, long suppressed by state control. Concomitantly a profusion of women's voices arose to further challenge the state-managed feminism that had sought to define and carefully circumscribe women's social and civic roles in Egypt. *Women in Revolutionary Egypt* takes the uprising as the point of departure for an exploration of how gender in post-Mubarak Egypt came to be rethought, reimagined, and contested. It examines key areas of tension between national and gender identities, including gender empowerment through art and literature, particularly graffiti and poetry, the disciplining of the body, and the politics of history and memory. Shereen Abouelnaga argues that this new cartography of women's struggle has to be read in a context that takes into consideration the micropolitics of everyday life as well as the larger processes that work to separate the personal from the political. She shows how a new generation of women is resisting, both discursively and visually, the notion of a fixed or 'authentic' notion of Egyptian womanhood in spite of prevailing social structures and in face of all gendered politics of imagined nation.

In the Age of Revolution, how did American women conceive their lives and marital obligations? By examining the attitudes and behaviors surrounding the contentious issues of family, contraception, abortion, sexuality, beauty, and identity, Susan E. Klepp demonstrates that many women--rural and urban, free and enslaved--began to radically redefine motherhood. They asserted, or attempted to assert, control over their bodies, their marriages, and their daughters' opportunities. Late-eighteenth-century American women were among the first in the world to disavow the continual childbearing and large families that had long been considered ideal. Liberty, equality, and heartfelt religion led to new conceptions of virtuous, rational womanhood and responsible parenthood. These changes can be seen in falling birthrates, in advice to friends and kin, in portraits, and in a gradual, even reluctant, shift in men's opinions. Revolutionary-era women redefined femininity, fertility, family, and their futures by limiting births. Women might not have won the vote in the new Republic, they might not have gained formal rights in other spheres, but, Klepp argues, there was a women's revolution nonetheless.

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