

The Age Of Homespun Objects And Stories In The Creation Of An American Myth

"I am not living upon my friends or doing housework for my board but am a factory girl," asserted Anna Mason in the early 1850s. Although many young women who worked in the textile mills found that the industrial revolution brought greater independence to their lives, most working women in nineteenth-century New England did not, according to Thomas Dublin. Sketching engaging portraits of women's experience in cottage industries, factories, domestic service, and village schools, Dublin demonstrates that the autonomy of working women actually diminished as growing numbers lived with their families and contributed their earnings to the household. From diaries, letters, account books, and censuses, Dublin reconstructs employment patterns across the century as he shows how wage work increasingly came to serve the needs of families, rather than of individual women. He first examines the case of rural women engaged in the cottage industries of weaving and palm-leaf hatmaking between 1820 and 1850. Next, he compares the employment experiences of women in the textile mills of Lowell and the shoe factories of Lynn. Following a discussion of Boston working women in the middle decades of the century—particularly domestic servants and garment workers—Dublin turns his attention to the lives of women teachers in three New Hampshire towns.

From the author of *A Midwife's Tale*, winner of the Pulitzer Prize and the Bancroft Prize for History, and *The Age of Homespun*--a revelatory, nuanced, and deeply intimate look at the world of early Mormon women whose seemingly ordinary lives belied an astonishingly revolutionary spirit, drive, and determination. A stunning and sure-to-be controversial book that pieces together, through more than two dozen nineteenth-century diaries, letters, albums, minute-books, and quilts left by first-generation Latter-day Saints, or Mormons, the never-before-told story of the earliest days of the women of Mormon "plural marriage," whose right to vote in the state of Utah was given to them by a Mormon-dominated legislature as an outgrowth of polygamy in 1870, fifty years ahead of the vote nationally ratified by Congress, and who became political actors in spite of, or because of, their marital arrangements. Laurel Thatcher Ulrich, writing of this small group of Mormon women who've previously been seen as mere names and dates, has brilliantly reconstructed these textured, complex lives to give us a fulsome portrait of who these women were and of their "sex radicalism"--the idea that a woman should choose when and with whom to bear children.

EIGHT STARRED REVIEWS! The reassuring book kids and families need right now. "An absolute original . . . a story that kids will love." --R. J. Palacio, bestselling author of *Wonder* At a time when everything is changing for Bea and her family, the important things will always stay the same. A soon-to-be classic by the Newbery Award-winning author of *When You Reach Me*. After her parents' divorce, Bea's life became different in many ways. But she can always look back at the list she keeps in her green notebook to remember the things that will stay the same. The first and most important: Mom and Dad will always love Bea, and each other. When Dad tells Bea that he and his boyfriend, Jesse, are getting married, Bea is thrilled. Bea loves Jesse, and when he and Dad get married, she'll finally (finally!) have what she's always wanted--a sister. Even though she's never met Jesse's daughter, Sonia, Bea is sure that they'll be "just like sisters anywhere." As the wedding day approaches, Bea will learn that making a new family brings questions, surprises, and joy, and readers will discover why the *New York Times* called Rebecca Stead a "writer of great feeling." "An undeniably beautiful book." --*The New York Times* "No author writing today observes young lives with more clarity, tenderness, and grace." --Newbery Medalist Katherine Applegate, author of *The One and Only Ivan* "Stead truly understands the inner life of kids." --Newbery Medalist Erin Entrada Kelly, author of *Hello, Universe* and *You Go First*

Seventy years on, the Partition of India fades from memory. Can it be restored?

"An epic tale of a stubborn sheep farmer named Bjartur of Summerhouses who decides to spit in the direction of his country's pagan traditions, and its landowners, making his way alone."--

Fans of DIY projects and crafts will conquer their fear of failure and create their own masterpieces using this fun and inspiring handbook. *Get Crafty. Make Great Stuff. Be Creative!* The number one fear of all creative types—crafters, DIYers, makers, artists—is that failure lurks right around the corner. Crafty blogger and creativity guru Kim Piper Werker urges everyone to pick up their pen or paintbrush or scissors and make something mighty ugly: get that “failure” out of the way. This friendly book offers up a multi-pronged approach to overcoming creative fears through inspiring essays and anecdotes, interviews, exercises and prompts, and sage advice from all over the creative spectrum to help individuals slay their creative demons.

"A fascinating history of...[a craft] that preceded and made possible civilization itself." —*New York Times Book Review* New discoveries about the textile arts reveal women's unexpectedly influential role in ancient societies. Twenty thousand years ago, women were making and wearing the first clothing created from spun fibers. In fact, right up to the Industrial Revolution the fiber arts were an enormous economic force, belonging primarily to women. Despite the great toil required in making cloth and clothing, most books on ancient history and economics have no information on them. Much of this gap results from the extreme perishability of what women produced, but it seems clear that until now descriptions of prehistoric and early historic cultures have omitted virtually half the picture. Elizabeth Wayland Barber has drawn from data gathered by the most sophisticated new archaeological methods—methods she herself helped to fashion. In a "brilliantly original book" (*Katha Pollitt, Washington Post Book World*), she argues that women were a powerful economic force in the ancient world, with their own industry: fabric.

NATIONAL BOOK AWARD FINALIST • KIRKUS PRIZE FINALIST • A renowned historian traces the life of a single object handed down through three generations of Black women to craft an extraordinary testament to people who are left out of the archives. "Deeply layered and insightful . . . [a] bold reflection on American history, African American resilience, and the human capacity for love and perseverance in the face of soul-crushing madness."—*The Washington Post* "A history told with brilliance and tenderness and fearlessness."—Jill Lepore, author of *These Truths: A History of the United States* In 1850s South Carolina, an enslaved woman named Rose faced a crisis, the imminent sale of her daughter Ashley. Thinking quickly, she packed a cotton bag with a few precious items as a token of love and to try to ensure Ashley's survival. Soon after, the nine-year-old girl was separated from her mother and sold. Decades later, Ashley's granddaughter Ruth embroidered this family history on the bag in spare yet haunting language— including Rose's wish that "It be filled with my Love always." Ruth's sewn words, the reason we remember Ashley's sack today, evoke a sweeping family story of loss and of love passed down through generations. Now, in this illuminating, deeply moving new book inspired by Rose's gift to Ashley, historian Tiya Miles carefully unearths these women's faint presence in archival records to follow the paths of their lives—and the lives of so many women like them—to write a singular and revelatory history of the experience of slavery, and the uncertain freedom afterward, in the United States. The search to uncover this history is part of the story itself. For where the historical record falls short of capturing Rose's, Ashley's, and Ruth's full lives, Miles turns to objects and to art as equally important sources, assembling a chorus of women's and families' stories and critiquing the scant archives that for decades have overlooked so many. The contents of Ashley's sack— a tattered dress, handfuls of pecans, a braid of hair, "my Love always"—are eloquent evidence of the lives these women lived. As she follows Ashley's journey, Miles metaphorically unpacks the bag, deepening its emotional resonance and exploring the meanings and significance of everything it contained. *All That She Carried* is a poignant story of resilience and of love passed down through generations of women against steep odds. It honors the creativity and fierce resourcefulness of people who preserved family ties even when official systems refused to do so, and it serves as a visionary illustration of how to reconstruct and recount their stories today.

A portrait of early industrialization in America chronicles the production of cloth and its influence on the cultural, economic, social, and political world of early America.

Offers an honest, often startling portrait of Plymouth Colony, including the legal system, religion, agriculture, family life, women's roles, alcohol use, sexual misconduct, domestic violence, suspicious deaths, and violent crimes. Reprint. 12,500 first printing.

In a world obsessed with the virtual, tangible things are once again making history. Tangible Things invites readers to look closely at the things around them, ordinary things like the food on their plate and extraordinary things like the transit of planets across the sky. It argues that almost any material thing, when examined closely, can be a link between present and past. The authors of this book pulled an astonishing array of materials out of storage--from a pencil manufactured by Henry David Thoreau to a bracelet made from iridescent beetles--in a wide range of Harvard University collections to mount an innovative exhibition alongside a new general education course. The exhibition challenged the rigid distinctions between history, anthropology, science, and the arts. It showed that object-centered inquiry inevitably leads to a questioning of categories within and beyond history. Tangible Things is both an introduction to the range and scope of Harvard's remarkable collections and an invitation to reassess collections of all sorts, including those that reside in the bottom drawers or attics of people's houses. It interrogates the nineteenth-century categories that still divide art museums from science museums and historical collections from anthropological displays and that assume history is made only from written documents. Although it builds on a larger discussion among specialists, it makes its arguments through case studies, hoping to simultaneously entertain and inspire. The twenty case studies take us from the Galapagos Islands to India and from a third-century Egyptian papyrus fragment to a board game based on the twentieth-century comic strip "Dagwood and Blondie." A companion website catalogs the more than two hundred objects in the original exhibition and suggests ways in which the principles outlined in the book might change the way people understand the tangible things that surround them.

This enthralling work of scholarship strips away abstractions to reveal the hidden--and not always stoic--face of the "goodwives" of colonial America. In these pages we encounter the awesome burdens--and the considerable power--of a New England housewife's domestic life and witness her occasional forays into the world of men. We see her borrowing from her neighbors, loving her husband, raising--and, all too often, mourning--her children, and even attaining fame as a heroine of frontier conflicts or notoriety as a murderess. Painstakingly researched, lively with scandal and homely detail, Good Wives is history at its best.

Fans around the world adore the bestselling No. 1 Ladies' Detective Agency series and its proprietor, Precious Ramotswe, Botswana's premier lady detective. In this charming series, Mma Ramotswe—with help from her loyal associate, Grace Makutsi—navigates her cases and her personal life with wisdom, good humor, and the occasional cup of tea. Precious Ramotswe is the eminently sensible and cunning proprietor of the only ladies' detective agency in Botswana. In Tears of the Giraffe she tracks a wayward wife, uncovers an unscrupulous maid, and searches for an American man who disappeared into the plains many years ago. In the midst of resolving uncertainties, pondering her impending marriage to a good, kind man, Mr. J. L. B. Matekoni, and the promotion of her talented secretary (a graduate of the Botswana Secretarial College, with a mark of 97 per cent), she also finds her family suddenly and unexpectedly increased by two.

Four Wabanaki women from four centuries of tribal history recall the long, tragic history of initial European contact and subsequent disease, warfare, and displacement.

Rorabaugh has written a well thought out and intriguing social history of America's great alcoholic binge that occurred between 1790 and 1830, what he terms a key formative period in our history....A pioneering work that illuminates a part of our heritage that can no longer be neglected in future studies of America's social fabric. A bold and frequently illuminating attempt to investigate the relationship of a single social custom to the central features of our historical experience....A book which always asks interesting questions and provides many provocative answers.

The story of how one man cut down a single tree to see how many things could be made from it. Out of all the trees in the world, the ash is most closely bound up with who we are: the tree we have made the greatest and most varied use of over the course of human history. One frigid winter morning, Robert Penn lovingly selected an ash tree and cut it down. He wanted to see how many beautiful, handmade objects could be made from it. Thus begins an adventure of craftsmanship and discovery. Penn visits the shops of modern-day woodworkers—whose expertise has been handed down through generations—and finds that ancient woodworking techniques are far from dead. He introduces artisans who create a flawless axe handle, a rugged and true wagon wheel, a deadly bow and arrow, an Olympic-grade toboggan, and many other handmade objects using their knowledge of ash's unique properties. Penn connects our daily lives back to the natural woodlands that once dominated our landscapes. Throughout his travels—from his home in Wales, across Europe, and America—Penn makes a case for the continued and better use of the ash tree as a sustainable resource and reveals some of the dire threats to our ash trees. The emerald ash borer, a voracious and destructive beetle, has killed tens of millions of ash trees across North America since 2002. Unless we are prepared to act now and better value our trees, Penn argues, the ash tree and its many magnificent contributions to mankind will become a thing of the past. This exuberant tale of nature, human ingenuity, and the pleasure of making things by hand chronicles how the urge to understand and appreciate trees still runs through us all like grain through wood.

Recent years have seen not just a revival, but a rebirth of the analogue record. More than merely a nostalgic craze, vinyl has become a cultural icon. As music consumption migrated to digital and online, this seemingly obsolete medium became the fastest-growing format in music sales. Whilst vinyl never ceased to be the favorite amongst many music lovers and DJs, from the late 1980s the recording industry regarded it as an outdated relic, consigned to dusty domestic corners and obscure record shops. So why is vinyl now experiencing a 'rebirth of its cool'? Dominik Bartmanski and Ian Woodward explore this question by combining a cultural sociological approach with insights from material culture studies. Presenting vinyl as a multifaceted cultural object, they investigate the reasons behind its persistence within our technologically accelerated culture. Informed by media analysis, urban ethnography and the authors' interviews with musicians, DJs, sound engineers, record store owners, collectors and cutting-edge label chiefs from a range of metropolitan centres renowned for thriving music scenes including London, New York, Tokyo, Melbourne, and especially Berlin, what emerges is a story of a modern icon.

The Age of Homespun Objects and Stories in the Creation of an American Myth Vintage

Who were the first Britons, and what sort of world did they occupy? In *A History of Ancient Britain*, much-loved historian Neil Oliver turns a spotlight on the very beginnings of the story of Britain; on the first people to occupy these islands and their battle for survival. There has been human habitation in Britain, regularly interrupted by Ice Ages, for the best part of a million years. The last retreat of the glaciers 12,000 years ago brought a new and warmer age and with it, one of the greatest tsunamis recorded on Earth which struck the north-east of Britain, devastating the population and flooding the low-lying plains of what is now the North Sea. The resulting island became, in time, home to a diverse range of cultures and peoples who have left behind them some of the most extraordinary and enigmatic monuments in the world. Through what is revealed by the artefacts of the past, Neil Oliver weaves the epic story - half a million years of human history up to the departure of the Roman Empire in the Fifth Century AD. It was a period which accounts for more than ninety-nine per cent of humankind's presence on these islands. It is the real story of Britain and of her people.

How is slavery presented at the public and private plantation museums in the American South, almost 150 years after the Civil War? Jennifer L. Eichstedt and Stephen Small investigated this question in Virginia, Georgia, and Louisiana by touring more than one hundred plantation museums; twenty locations organized and run by African Americans; and eighty general history sites. Their findings indicate that the experience and legacy of slavery is still inadequately presented within the larger discourse surrounding race, racism, and national identity. The vast majority of slavery sites construct narratives of history that valorize a white elite of the pre-emancipation South and trivialize the experience of slavery for both enslaved people and their enslavers. Through systematic analysis of richly textured data, the authors of *Representations of Slavery* have developed a typology of primary representational/discursive strategies used to discuss slavery and the enslaved. They clearly demonstrate how these strategies are linked to representations and practices in the larger social and political arenas. Eichstedt and Small found counter narratives at sites organized and staffed by African Americans, and a small number of white-organized sites have made efforts to incorporate African American experiences of slavery as part of their presentations. But the predominant framework of the "white-centric exhibition narrative" persists, and the authors draw from contemporary literature on racialization, museums, cultural studies, and collective memory to make a case for public debate and intervention.

In what is widely considered the most influential book ever written by Walter Lippmann, the late journalist and social critic provides a fundamental treatise on the nature of human information and communication. The work is divided into eight parts, covering such varied issues as stereotypes, image making, and organized intelligence. The study begins with an analysis of "the world outside and the pictures in our heads", a leitmotif that starts with issues of censorship and privacy, speed, words, and clarity, and ends with a careful survey of the modern newspaper. Lippmann's conclusions are as meaningful in a world of television and computers as in the earlier period when newspapers were dominant. *Public Opinion* is of enduring significance for communications scholars, historians, sociologists, and political scientists. Copyright © Libri GmbH. All rights reserved.

A selection from the admired history *Well-Behaved Women Seldom Make History*, the story of how one of feminism's most popular slogans came to life. In the opening paragraph of an obscure 1976 scholarly article investigating the prim and proper women celebrated in Puritan funeral sermons, Harvard professor Laurel Thatcher Ulrich penned the phrase, "Well-behaved women seldom make history." Since then, Ulrich's slogan has been put on bumper stickers, T-shirts, and tote bags, in greeting cards and political speeches, entering the cultural consciousness in all sorts of unexpected ways. In "The Slogan," Ulrich gives a brief history of her much-quoted words, and sketches out a primer on feminism today and the way it continues to make history. An eBook short.

Uncommon Threads celebrates the textile arts of the Wabanakis, the indigenous people living between the Gulf of St. Lawrence and the Gulf of Maine. Known geographically as the Maritime Peninsula, the region falls in both the United States and Canada. For millennia, textiles have played a vital role as Native communities have expressed and maintained their identity. This large and distinctive body of Wabanaki artifacts challenges stereotypes about Native textiles and clothing that are based on more familiar styles from better known regions of North America. For Wabanakis, textiles have long been a rich and important medium. They record how, beginning in the seventeenth century, an indigenous people coped with a rapidly expanding alien culture that surrounded them. The Wabanakis defined their view of this new world through their clothing and costume. For all cultures, important occasions and life events demand special clothes that communicate messages to the viewer. By examining Wabanaki costume, including specific styles and decorative ornament, one can find information that illuminates the history of the Wabanakis, their means of communication, and the ways they coped with a rapidly changing world.

In this critical darling Vermeer's captivating and enigmatic paintings become windows that reveal how daily life and thought--from Delft to Beijing--were transformed in the 17th century, when the world first became global. A Vermeer painting shows a military officer in a Dutch sitting room, talking to a laughing girl. In another canvas, fruit spills from a blue-and-white porcelain bowl. Familiar images that captivate us with their beauty--but as Timothy Brook shows us, these intimate pictures actually give us a remarkable view of an expanding world. The officer's dashing hat is made of beaver fur from North America, and it was beaver pelts from America that financed the voyages of explorers seeking routes to China--prized for the porcelains so often shown in Dutch paintings of this time, including Vermeer's. In this dazzling history, Timothy Brook uses Vermeer's works, and other contemporary images from Europe, Asia, and the Americas to trace the rapidly growing web of global trade, and the explosive, transforming, and sometimes destructive changes it wrought in the age when globalization really began.

The memoir of Shen, age 12 at the start of the Cultural Revolution in 1966, recounts being complicit in arduous Red Guard activities that directly or indirectly led to several gruesome deaths of political "enemies"--And later falling in love with and marrying the daughter of a man brutally tortured and killed by one of his fellow Red Guards.

A monumental, genre-defying novel that David Mitchell calls "Michel Faber's second masterpiece," *The Book of Strange New Things* is a masterwork from a writer in full command of his many talents. It begins with Peter, a devoted man of faith, as he is called to the mission of a lifetime, one that takes him galaxies away from his wife, Bea. Peter becomes immersed in the mysteries of an astonishing new environment, overseen by an enigmatic corporation known only as USIC. His work introduces him to a seemingly friendly native population struggling with a dangerous illness and hungry for Peter's teachings—his Bible is their "book of strange new things." But Peter is rattled when Bea's letters from home become increasingly desperate: typhoons and earthquakes are devastating whole countries, and governments are crumbling. Bea's faith, once the guiding light of their lives, begins to falter. Suddenly, a separation measured by an otherworldly distance, and defined both by one newly discovered world and another in a state of collapse, is threatened by an ever-widening gulf that is much less quantifiable. While Peter is reconciling the needs of his congregation with the desires of his strange employer, Bea is struggling for survival. Their trials lay bare a profound meditation on faith, love tested beyond endurance, and our responsibility to those closest to us. Marked by the same bravura storytelling and precise language that made *The Crimson Petal and the White* such an international success, *The Book of Strange New Things* is extraordinary, mesmerizing, and replete with emotional complexity and genuine pathos.

Winner of the 1921 Pulitzer Prize, *The Age of Innocence* is an elegant, masterful portrait of desire and betrayal in old New York—now with a new introduction from acclaimed author Colm Tóibín for the novel's centennial. With vivid power, Wharton evokes a time of gaslit streets, formal dances held in the ballrooms of stately brownstones, and society people "who dreaded scandal more than disease." This is Newland Archer's world as he prepares to marry the docile May Welland. Then, suddenly, the mysterious, intensely nonconformist Countess Ellen Olenska returns to New York after a long absence, turning Archer's world upside down. This classic Wharton tale of thwarted love is an exuberantly comic and profoundly moving look at the passions of the human heart, as well as a literary achievement of the highest order.

They began their existence as everyday objects, but in the hands of award-winning historian Laurel Thatcher Ulrich, fourteen domestic items from preindustrial America—ranging from a linen tablecloth to an unfinished sock—relinquish their stories and offer profound insights into our history. In an age when even meals are rarely made from scratch, homespun easily acquires the glow of nostalgia. The objects Ulrich investigates unravel those simplified illusions, revealing important clues to the culture and people who made them. Ulrich uses an Indian basket to explore the uneasy coexistence of native and colonial Americans. A piece of silk embroidery reveals racial and class distinctions, and two old spinning wheels illuminate the connections between colonial cloth-making and war. Pulling these divergent threads together, Ulrich demonstrates how early Americans made, used, sold, and saved textiles in order to assert their identities, shape relationships, and create history.

WINNER OF THE PULITZER PRIZE Drawing on the diaries of one woman in eighteenth-century Maine, this intimate history illuminates the medical practices, household economies, religious rivalries, and sexual mores of the New England frontier. Between 1785 and 1812 a midwife and healer named Martha Ballard kept a diary that recorded her arduous work (in 27 years she attended 816 births) as well as her domestic life in Hallowell, Maine. On the basis of that diary, Laurel Thatcher Ulrich gives us an intimate and densely imagined portrait, not only of the industrious and reticent Martha Ballard but of her society. At once lively and impeccably scholarly, *A Midwife's Tale* is a triumph of history on a human scale.

Indian, European, and African women of seventeenth and eighteenth-century America were defenders of their native land, pioneers on the frontier, willing immigrants, and courageous slaves. They were also - as traditional scholarship tends to omit - as important as men in shaping American culture and history. This remarkable work is a gripping portrait that gives early-American women their proper place in history.

History is recorded in many ways. According to author James Deetz, the past can be seen most fully by studying the small things so often forgotten. Objects such as doorways, gravestones, musical instruments, and even shards of pottery fill in the cracks between large historical events and depict the intricacies of daily life. In his completely revised and expanded edition of *In Small Things Forgotten*, Deetz has added new sections that more fully acknowledge the presence of women and African Americans in Colonial America. New interpretations of archaeological finds detail how minorities influenced and were affected by the development of the Anglo-American tradition in the years following the settlers' arrival in Plymouth, Massachusetts in 1620. Among Deetz's observations: Subtle changes in building long before the Revolutionary War hinted at the growing independence of the American colonies and their desire to be less like the British. Records of estate auctions show that many households in Colonial America contained only one chair--underscoring the patriarchal nature of the early American family. All other members of the household sat on stools or the floor. The excavation of a tiny community of freed slaves in Massachusetts reveals evidence of the transplantation of African culture to North America. Simultaneously a study of American life and an explanation of how American life is studied, *In Small Things Forgotten*, through the everyday details of ordinary living, colorfully depicts a world hundreds of years in the past.

Disguising herself as a boy to compete for the position of imperial tailor, Maia must somehow complete the impossible task of sewing three magic gowns for the emperor's bride-to-be from the sun's laughter, the moon's tears, and the blood of stars.

A thought-provoking look at New England's Black heritage

How scientists through the ages have conducted thought experiments using imaginary entities—demons—to test the laws of nature and push the frontiers of what is possible Science may be known for banishing the demons of superstition from the modern world. Yet just as the demon-haunted world was being exorcized by the enlightening power of reason, a new kind of demon mischievously materialized in the scientific imagination itself. Scientists began to employ hypothetical beings to perform certain roles in thought experiments—experiments that can only be done in the imagination—and these impish assistants helped scientists achieve major breakthroughs that pushed forward the frontiers of science and technology. Spanning four centuries of discovery—from René Descartes, whose demon could hijack sensorial reality, to James Clerk Maxwell, whose molecular-sized demon deftly broke the second law of thermodynamics, to Darwin, Einstein, Feynman, and beyond—Jimena Canales tells a shadow history of science and the demons that bedevil it. She reveals how the greatest scientific thinkers used demons to explore problems, test the limits of what is possible, and better understand nature. Their imaginary familiars helped unlock the secrets of entropy, heredity, relativity, quantum mechanics, and other scientific wonders—and continue to inspire breakthroughs in the realms of computer science, artificial intelligence, and economics today. The world may no longer be haunted as it once was, but the demons of the scientific imagination are alive and well, continuing to play a vital role in scientists' efforts to explore the unknown and make the impossible real.

Highlighted by two hundred full-color photographs, a celebration of American crafts and decorative arts and the artists who create them showcases masterpieces of furniture, wood, ceramics,

glass, fiber, jewelry, metal, and basketry from the past two centuries, along with a look at how craft has shaped American history, arts, vitality, and identity. 25,000 first printing.

Examines three key works by women--the fifteenth-century "Book of the City of Ladies" by Christine de Pizan, Elizabeth Cady Stanton's memoirs, and Virginia Woolf's "A Room of One's Own," to explore the making of history from a woman's perspective.

Spell Crafts Take a look at your hands. See them as wondrous vehicles of power. Feel the energy that flows through everything you do. Tap into that power! Carve a symbol, dip a candle, mix fragrant herbs, sculpt clay, and make your life all that you want it to be. When crafts are used to create objects intended for ritual or to symbolize the divine, the connection between the craftsperson and divinity grows more intense. This second edition of Spell Crafts, the much-loved and oft-read guide to magical handwork, features new illustrations and a new preface by David Harrington. Learn how to create and use all of the following: - magical simmering potpourris - a beaded psychic mandala - clay pentacles, plaques, and runic dice - a shaman's arrow - sand paintings - Corn Mother - a magical spell broom - protective hex sign - Witch bottles - flower garlands - spell banner - magic mirror - prosperity trivet - wheat weaving

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.

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