

### Arnt I A Woman Female Slaves In The Plantation South By Deborah Gray White Book

Ar'n't I a Woman?Female Slaves in the Plantation SouthW. W. Norton & Company

Looks at how the pattern was set for Black female activism in working for abolitionism while confronting both sexism and racism

An updated edition of the Sunday Times Bestseller Britain's best-known classicist Mary Beard, is also a committed and vocal feminist. With wry wit, she revisits the gender agenda and shows how history has treated powerful women. Her examples range from the classical world to the modern day, from Medusa and Athena to Theresa May underpinnings of misogyny, considering the public voice of women, our cultural assumptions about women's relationship with power, and how powerful women resist being packaged into a male template. A year on since the advent of #metoo, Beard looks at how the discussions have moved on during this time, and how that intersects with themselves to support their actions. In trademark Beardian style, using examples ancient and modern, Beard argues, 'it's time for change - and now!' From the author of international bestseller SPQR: A History of Ancient Rome.

Profiles the life of Sojourner Truth, born a slave and later freed, who dedicated her life to fighting for equal rights for African Americans and women.

The Story of the American Maroons

Homegrown

Ar'n't I A Woman?

Female Slaves in the Plantation South

Black Women and Feminism

Words of Fire

Ain't I a Woman?

*Twenty-three essays ponder such topics as psychological trauma among African Americans, black anti-Semitism, and friendships between black women and white women. Reprint. 25,000 first printing. \$20,000 ad/promo.*

*A classic work of feminist scholarship, Ain't I a Woman has become a must-read for all those interested in the nature of black womanhood. Examining the impact of sexism on black women during slavery, the devaluation of black womanhood, black male sexism, racism among feminists, and the black woman's involvement with feminism, hooks attempts to move us beyond racist and sexist assumptions. The result is nothing short of groundbreaking, giving this book a critical place on every feminist scholar's bookshelf.*

*Traces the history of emancipation and its impact on the Civil War, discussing how Lincoln and the Republicans fought primarily for freeing slaves throughout the war, not just as a secondary objective in an effort to restore the union. 30,000 first printing.*

*What is feminism? In this short, accessible primer, bell hooks explores the nature of feminism and its positive promise to eliminate sexism, sexist exploitation, and oppression. With her characteristic clarity and directness, hooks encourages readers to see how feminism can touch and change their lives—to see that feminism is for everybody.*

*Black Women's Studies*

*A Black Feminist Discovers Her Superpower*

*Sisters of the Yam*

*The Destruction of Slavery in the United States, 1861-1865*

*Too Heavy a Load*

*Women & Power*

*Ain't I a Woman!*

Originally published in 1982, All the Women Are White, All the Blacks Are Men, But Some of Us Are Brave: Black Women's Studies is the first comprehensive collection of black feminist scholarship. Featuring contributions from Alice Walker and the Combahee River Collective, this book is vital to today's conversation on race and gender in America. With an afterword from Salon columnist Brittney Cooper. Coeditors Akasha (Gloria T.) Hull, Patricia Bell-Scott, and Barbara Smith are authors and former women's studies professors. Brittney Cooper is an assistant professor of women and gender studies and Africana studies at Rutgers University and a co-founder of the Crunk Feminist Collective.

Exploration of the assumed roles within families and the community and the burdens placed on slave women.

Poems from ancient Greece to modern South Africa deal with love, injustice, motherhood, loss, and oppression

"In this pathbreaking collection of articles, Dr. Beverly Guy-Sheftall has taken us from the early 1830s to contemporary times. Only since the seventies have black women used the term "feminism." And yet, it is that concept that she uses to bring into the same frame the ideas and analyses of Maria Stewart, Sojourner Truth, and Frances W.E. Harper of the early nineteenth century, and the work of women such as the late Audre Lorde, Barbara Smith, and bell hooks who stand on the threshold of the twenty-first century.. She has refused to cut off contemporary African American women from the long line of sisters who have righteously struggled for the liberation of African American women from the dual oppressions of racism and sexism." —From the epilogue by Johnnetta B. Cole, President, Spelman College "The indefatigable Beverly Guy-Sheftall has put together a breathtaking sweep of African American feminist thought in one indispensable volume."

—Elizabeth Spelman, Professor of Philosophy, Smith College

Freedom National: The Destruction of Slavery in the United States, 1861-1865

Black Women and Self-Recovery

Notes from the Women That a Movement Forgot

Masterful Women

Hood Feminism

Slaveholding Widows from the American Revolution through the Civil War

Sojourner Truth

**A monumental biography of one of the most important black women of the nineteenth century. Sojourner Truth first gained prominence at an 1851 Akron, Ohio, women's rights conference, saying, "Dat man over dar say dat woman needs to be helped into carriages, and lifted over ditches. . . . Nobody eber helps me into carriages, or ober mud-puddles . . . and ar'n't I a woman?"** Sojourner Truth: ex-slave and fiery abolitionist, figure of imposing physique, riveting preacher and spellbinding singer who dazzled listeners with her wit and originality. Straight-talking and unsentimental, Truth became a national symbol for strong black women—indeed, for all strong women. Like Harriet Tubman and Frederick Douglass, she is regarded as a radical of immense and enduring influence; yet, unlike them, what is remembered of her consists more of myth than of personality. Now, in a masterful blend of scholarship and sympathetic understanding, eminent black historian Nell Irvin Painter goes beyond the myths, words, and photographs to uncover the life of a complex woman who was born into slavery and died a legend. Inspired by religion, Truth transformed herself from a domestic servant named Isabella into an itinerant pentecostal preacher; her words of empowerment have inspired black women and poor people the world over to this day. As an abolitionist and a feminist, Truth defied the notion that slaves were male and women were white, expounding a fact that still bears repeating: among blacks there are women; among women, there are blacks. No one who heard her speak ever forgot Sojourner Truth, the power and pathos of her voice, and the intelligence of her message. No one who reads Painter's groundbreaking biography will forget this landmark figure and the story of her courageous life.

**“Elegantly argued . . . convincingly shows the centrality of enslaved men and women to the transformation of the coastal upper South’s commercial life.”** —TheJournal of Southern History Once a sleepy plantation society, the region from the Chesapeake Bay to coastal North Carolina modernized and diversified its economy in the years before the Civil War. Central to this industrializing process was slave labor. Money over Mastery, Family over Freedom tells the story of how slaves seized opportunities in these conditions to protect their family members from the auction block. Calvin Schermerhorn argues that the African American family provided the key to economic growth in the antebellum Chesapeake. To maximize profits in the burgeoning regional industries, slaveholders needed to employ or hire out a healthy supply of strong slaves, which tended to scatter family members. From each generation, they also selected the young, fit, and fertile for sale or removal to the cotton South. Conscious of this pattern, the enslaved were sometimes able to negotiate mutually beneficial labor terms—to save their families despite that new economy. Money over Mastery, Family over Freedom proposes a new way of understanding the role of American slaves in the antebellum marketplace. Rather than work against it, as one might suppose, enslaved people engaged with the market somewhat as did free Americans. Slaves focused their energy and attention, however, not on making money, as slaveholders increasingly did, but on keeping their kin out of the human coffles of the slave trade. **“Displays exhaustive research, a well-crafted argument, and is a valuable addition to antebellum slave historiography.”** —H-CivWar, H-Net Reviews

From one of our most important scholars and civil rights activist icon, a powerful study of the women’s liberation movement and the tangled knot of oppression facing Black women. **“Angela Davis is herself a woman of undeniable courage. She should be heard.”**—The New York Times Angela Davis provides a powerful history of the social and political influence of whiteness and elitism in feminism, from abolitionist days to the present, and demonstrates how the racist and classist biases of its leaders inevitably hampered any collective ambitions. While Black women were aided by some activists like Sarah and Angelina Grimke and the suffrage cause found unwavering support in Frederick Douglass, many women played on the fears of white supremacists for political gain rather than take an intersectional approach to liberation. Here, Davis not only contextualizes the legacy and pitfalls of civil and women’s rights activists, but also discusses Communist women, the murder of Emmitt Till, and Margaret Sanger’s racism. Davis shows readers how the inequalities between Black and white women influence the contemporary issues of rape, reproductive freedom, housework and child care in this bold and indispensable work.

Many early-nineteenth-century slaveholders considered themselves "masters" not only over slaves, but also over the institutions of marriage and family. According to many historians, the privilege of mastery was reserved for white males. But as many as one in ten slaveholders--sometimes more--was a widow, and as Kirsten E. Wood demonstrates, slaveholding widows between the American Revolution and the Civil War developed their own version of mastery. Because their husbands' wills and dower law often gave women authority over entire households, widowhood expanded both their domestic mandate and their public profile. They wielded direct power not only over slaves and children but also over white men--particularly sons, overseers, and debtors. After the Revolution, southern white men frequently regarded powerful widows as direct threats to their manhood and thus to the social order. By the antebellum decades, however, these women found support among male slaveholders who resisted the popular claim that all white men were by nature equal, regardless of wealth. Slaveholding widows enjoyed material, legal, and cultural resources to which most other southerners could only aspire. The ways in which they did--and did not--translate those resources into social, political, and economic power shed new light on the evolution of slaveholding society.

Ain't I a Beauty Queen?

Alice Paul and the American Suffrage Campaign

A Book of Women's Poetry from Around the World

Telling Histories

Eloquent Rage

Female Slaves in the Antebellum South

*The field of black women's history gained recognition as a legitimate field of study only late in the twentieth century. Collecting stories that are both deeply personal and powerfully political, Telling Histories compiles seventeen personal narratives by leading black women historians at various stages in their careers. Their essays illuminate how--first as graduate students and then as professional historians--they entered and navigated the realm of higher education, a world concerned with and dominated by whites and men. In distinct voices and from different vantage points, the personal histories revealed here also tell the story of the struggle to establish a new scholarly field. Black women, alleged by affirmative-action supporters and opponents to be "twofers," recount how they have confronted racism, sexism, and homophobia on college campuses. They explore how the personal and the political intersect in historical research and writing and in the academy. Organized by the years the contributors earned their Ph.D.'s, these essays follow the black women who entered the field of history during and after the civil rights and black power movements, endured the turbulent 1970s, and opened up the field of black women's history in the 1980s. By comparing the experiences of older and younger generations, this collection makes visible the benefits and drawbacks of the institutionalization of African American and African American women's history. Telling Histories captures the voices of these pioneers, intimately and publicly. Contributors: Elsa Barkley Brown, University of Maryland Mia Bay, Rutgers University Leslie Brown, Washington University in St. Louis Crystal N. Feimster, University of North Carolina at Chapel Hill Sharon Harley, University of Maryland Wanda A. Hendricks, University of South Carolina Darlene Clark Hine, Northwestern University Chana Kai Lee, University of Georgia Jennifer L. Morgan, New York University Nell Irvin Painter, Newark, New Jersey Merline Pitre, Texas Southern University Barbara Ransby, University of Illinois at Chicago Julie Saville, University of Chicago Brenda Elaine Stevenson, University of California, Los Angeles Ula Taylor, University of California, Berkeley Rosalyn Terborg-Penn, Morgan State University Deborah Gray White, Rutgers University*

*Female "circumcision" or, more precisely, female genital cutting (FGC), remains an important cultural practice in many African countries, often serving as a coming-of-age ritual. It is also a practice that has generated international dispute and continues to be at the center of debates over women's rights, the limits of cultural pluralism, the balance of power between local cultures, international human rights, and feminist activism. In our increasingly globalized world, these practices have also begun immigrating to other nations, where transnational complexities vex debates about how to resolve the issue. Bringing together thirteen essays, Transcultural Bodies provides an ethnographically rich exploration of FGC among African diasporas in the United Kingdom, Europe, and Australia. Contributors analyze changes in ideologies of gender and sexuality in immigrant communities, the frequent marginalization of African women's voices in debates over FGC, and controversies over legislation restricting the practice in immigrant populations.*

*In Sisters of the Yam, bell hooks reflects on the ways in which the emotional health of black women has been and continues to be impacted by sexism and racism. Desiring to create a context where black females could both work on their individual efforts for self-actualization while remaining connected to a larger world of collective struggle, hooks articulates the link between self-recovery and political resistance. Both an expression of the joy of self-healing and the need to be ever vigilant in the struggle for equality, Sisters of the Yam continues to speak to the experience of black womanhood.*

*Explores the contributions made by enslaved women to the family's economy and suggests they achieved a greater degree of equality with their men than white women*

*The Plantation Mistress*

*Women, Race, & Class*

*Slavery's Exiles*

*Transcultural Bodies*

*Slavery in the Antebellum Upper South*

*Ain't I a Woman*

*Killing Rage*

Over more than two centuries men, women, and children escaped from slavery to make the Southern wilderness their home. They hid in the mountains of Virginia and the low swamps of South Carolina; they stayed in the neighborhood or paddled their way to secluded places; they buried themselves underground or built comfortable settlements. Known as maroons, they lived on their own or set up communities in swamps or other areas where they were not likely to be discovered. Although well-known, feared, celebrated or demonized at the time, the maroons whose stories are the subject of this book have been forgotten, overlooked by academic research that has focused on the Caribbean and Latin America. Who the American maroons were, what led them to choose this way of life over alternatives, what forms of marronage they created, what their individual and collective lives were like, how they organized themselves to survive, and how their particular story fits into the larger narrative of slave resistance are questions that this book seeks to answer. To survive, the American maroons reinvented themselves, defied slave society, enforced their own definition of freedom and dared create their own alternative to what the country had delineated as being black men and women's proper place. Audacious, self-confident, autonomous, sometimes self-sufficient, always self-governing; their very existence was a repudiation of the basic tenets of slavery.

Past biographies, histories, and government documents have ignored Alice Paul's contribution to the women's suffrage movement, but this groundbreaking study scrupulously fills the gap in the historical record. Masterfully framed by an analysis of Paul's nonviolent and visual rhetorical strategies, Alice Paul and the American Suffrage Campaign narrates the remarkable story of the first person to picket the White House, the first to attempt a national political boycott, the first to burn the president in effigy, and the first to lead a successful campaign of nonviolence. Katherine H. Adams and Michael L. Keene also chronicle other dramatic techniques that Paul deftly used to gain publicity for the suffrage movement. Stunningly woven into the narrative are accounts of many instances in which women were in physical danger. Rather than avoid discussion of Paul's

imprisonment, hunger strikes, and forced feeding, the authors divulge the strategies she employed in her campaign. Paul’s controversial approach, the authors assert, was essential in changing American attitudes toward suffrage.

An Emma Watson "Our Shared Shelf" Selection for November/December 2018 • NAMED A BEST BOOK OF 2018 BY: The New York Public Library • Mashable • The Atlantic • Bustle • The Root • NPR • Fast Company ("10 Best Books for Battling Your Sexist Workplace") Rebecca Solnit, The New Republic: "Funny, wrenching, pithy, and pointed." Roxane Gay: "I encourage you to check out Eloquent Rage out now." Joy Reid, Cosmopolitan: "A dissertation on black women’s pain and possibility." America Ferrera: "Razor sharp and hilarious. There is so much about her analysis that I relate to and grapple with on a daily basis as a Latina feminist." Damon Young: "Like watching the world’s best Baptist preacher but with sermons about intersectionality and Beyonc é instead of Ecclesiastes." Melissa Harris Perry: "I was waiting for an author who wouldn’t forget, ignore, or erase us black girls...I was waiting and she has come in Brittney Cooper." Michael Eric Dyson: "Cooper may be the boldest young feminist writing today...and she will make you laugh out loud." So what if it’s true that Black women are mad as hell? They have the right to be. In the Black feminist tradition of Audre Lorde, Brittney Cooper reminds us that anger is a powerful source of energy that can give us the strength to keep on fighting. Far too often, Black women’s anger has been caricatured into an ugly and destructive force that threatens the civility and social fabric of American democracy. But Cooper shows us that there is more to the story than that. Black women’s eloquent rage is what makes Serena Williams such a powerful tennis player. It’s what makes Beyonc é’s girl power anthems resonate so hard. It’s what makes Michelle Obama an icon. Eloquent rage keeps us all honest and accountable. It reminds women that they don’t have to settle for less. When Cooper learned of her grandmother’s eloquent rage about love, sex, and marriage in an epic and hilarious front-porch confrontation, her life was changed. And it took another intervention, this time staged by one of her homegirls, to turn Brittney into the fierce feminist she is today. In Brittney Cooper’s world, neither mean girls nor fuckboys ever win. But homegirls emerge as heroes. This book argues that ultimately feminism, friendship, and faith in one’s own superpowers are all we really need to turn things right side up again. A BEST/MOST ANTICIPATED BOOK OF 2018 BY: Glamour • Chicago Reader • Bustle • Autostraddle

" Ain't I a Woman : Black Women and Feminism is among America's most influential works. Prolific, outspoken, and fearless."- The Village Voice
À "This book is a classic. It . . . should be read by anyone who takes feminism seriously."- Sojourner
À "[ Ain't I a Woman ] should be widely read, thoughtfully considered, discussed, and finally acclaimed for the real enlightenment it offers for social change."- Library Journal
À "One of the twenty most influential women's books of the last twenty years."- Publishers Weekly
À "I met a young sister who was a feminist, and she gave me a book called Ain't I a Woman by a talented, beautiful sister named bell hooks-and it changed my life. It changed my whole perspective of myself as a woman."-Jada Pinkett-Smith
À At nineteen, bell hooks began writing the book that forever changed the course of feminist thought. Ain't I a Woman remains a classic analysis of the impact of sexism on black women during slavery, the historic devaluation of black womanhood, black male sexism, racism within the women's movement, and black women's involvement with feminism.
À bell hooks is the author of numerous critically acclaimed and influential books on the politics of race, gender, class, and culture. The Atlantic Monthly celebrates her as one of our nation's leading public intellectuals.

A Study in Activism, 1828-1860

Ain't I A Woman?

Female Genital Cutting in Global Context

Communion

African Americans 1804-1860

Woman's World in the Old South

Money over Mastery, Family over Freedom

**"When truth teller and careful writer bell hooks offers a book, I like to be standing at the bookshop when it opens."** -Maya Angelou
Renowned visionary bell hooks explored the meaning of love in American culture with the critically acclaimed bestseller **All About Love: New Visions. She continued her national dialogue with the bestselling Salvation: Black People and Love.**

**Now hooks culminates her triumphant trilogy of love with Communion: The Female Search for Love. Intimate, revealing, provocative, Communion challenges every woman to courageously claim the search for love as the heroic journey we must all choose to be truly free. In her trademark commanding and lucid language, hooks explores the ways ideas about women and love were changed by the feminist movement, by women's full participation in the workforce, and by the culture of self-help, and reveals how women of all ages can bring love into every aspect of their lives, for all the years of their lives. Communion is the heart-to-heart talk every woman -- mother, daughter, friend, and lover -- needs to have.**

**Chronicles one hundred years in the struggle of African American women to attain equality and to establish a resistance to persistent racism and negative stereotyping**

**'I am a woman's rights. I have plowed and reaped and husked and chopped and mowed, and can any man do more than that? I am as strong as any man that is now' A former slave and one of the most powerful orators of her time, Sojourner Truth fought for the equal rights of Black women throughout her life. This selection of her impassioned speeches is accompanied by the words of other inspiring African-American female campaigners from the nineteenth century. One of twenty new books in the bestselling Penguin Great Ideas series. This new selection showcases a diverse list of thinkers who have helped shape our world today, from anarchists to stoics, feminists to prophets, satirists to Zen Buddhists.**

**In Homegrown, cultural critics bell hooks and Amalia Mesa-Bains reflect on the innate solidarity between Black and Latino culture. Riffing on everything from home and family to multiculturalism and the mass media, hooks and Mesa-Bains invite readers to re-examine and confront the polarizing mainstream discourse about Black-Latino relationships that is too often negative in its emphasis on political splits between people of color. A work of activism through dialogue, Homegrown is a declaration of solidarity that rings true even ten years after its first publication. This new edition includes a new afterword, in which Mesa-Bains reflects on the changes, conflicts, and criticisms of the last decade.**

**A Voice for Freedom**

**The Peculiar Sisterhood in American Literature**

**Emancipating Perspectives on the American Past**

**Ending Racism**

**The Female Search for Love**

**Let My People Go**

**Discovering the Women in Slavery**

A NEW YORK TIMES BESTSELLER *“The fights against hunger, homelessness, poverty, health disparities, poor schools, homophobia, transphobia, and domestic violence are feminist fights. Kendall offers a feminism rooted in the livelihood of everyday women.”* —Ibram X. Kendi, #1 New York Times–bestselling author of *How to Be an Antiracist*, in *The Atlantic* *“One of the most important books of the current moment.”*—*Time* *“A rousing call to action... It should be required reading for everyone.”*—*Gabrielle Union*, author of *We’re Going to Need More Wine* A potent and electrifying critique of today’s feminist movement announcing a fresh new voice in black feminism Today’s feminist movement has a glaring blind spot, and paradoxically, it is women. Mainstream feminists rarely talk about meeting basic needs as a feminist issue, argues Mikki Kendall, but food insecurity, access to quality education, safe neighborhoods, a living wage, and medical care are all feminist issues. All too often, however, the focus is not on basic survival for the many, but on increasing privilege for the few. That feminists refuse to prioritize these issues has only exacerbated the age-old problem of both internecine discord and women who rebuff at carrying the title. Moreover, prominent white feminists broadly suffer from their own myopia with regard to how things like race, class, sexual orientation, and ability intersect with gender. How can we stand in solidarity as a movement, Kendall asks, when there is the distinct likelihood that some women are oppressing others? In her searing collection of essays, Mikki Kendall takes aim at the legitimacy of the modern feminist movement, arguing that it has chronically failed to address the needs of all but a few women. Drawing on her own experiences with hunger, violence, and hypersexualization, along with incisive commentary on reproductive rights, politics, pop culture, the stigma of mental health, and more, Hood Feminism delivers an irrefutable indictment of a movement in flux. An unforgettable debut, Kendall has written a ferocious clarion call to all would-be feminists to live out the true mandate of the movement in thought and in deed.

As Patricia Morton notes in her historiographical introduction, *Discovering the Women in Slavery* continues the advances made, especially over the last decade, in understanding how women experienced slavery and shaped slavery history. In addition, the collection illuminates some emancipating new perspectives and methodologies. Throughout, the contributors pay close attention – over time and place – to variations, differences, and diversity regarding issues of gender and sex, race and ethnicity, and class. They draw on such qualitative sources as letters, novels, oral histories, court records, and local histories as well as quantitative sources like census data and parish records

"Black is Beautiful!" The words were the exuberant rallying cry of a generation of black women who threw away their straightening combs and adopted a proud new style they called the Afro. The Afro, as worn most famously by Angela Davis, became a veritable icon of the Sixties. Although the new beauty standards seemed to arise overnight, they actually had deep roots within black communities. Tracing her story to 1891, when a black newspaper launched a contest to find the most beautiful woman of the race, Maxine Leeds Craig documents how black women have negotiated the intersection of race, class, politics, and personal appearance in their lives. Craig takes the reader from beauty parlors in the 1940s to late night political meetings in the 1960s to demonstrate the powerful influence of social movements on the experience of daily life. With sources ranging from oral histories of Civil Rights and Black Power Movement activists and men and women who stood on the sidelines to black popular magazines and the black movement press, *Ain't I a Beauty Queen?* will fascinate those interested in beauty culture, gender, class, and the dynamics of race and social movements.

In 1800, black voices began to rise against slavery. People like Gabriel Prosser and Nat Turner, attempted to launch slave rebellions against the system. Others, such as Maria Stewart and Frederick Douglass wrote books, pamphlets, and speeches calling for the abolition of slavery in the "land of the free." The voices of abolitionists, both black and white, helped end slavery in the Northern states during the early 19th century. But Southern plantation owners were unwilling to yield easily. The industrial revolution made the market for cotton better than ever. Inventor Eli Whitney's cotton gin could easily remove the seeds from cotton bolls a slow and tedious chore slaves had to do by hand and plantation owners were able to grow even more cotton with fewer hands. They were not about to give up their slaves without a fight. So--African Americans struggled to be free and remain free as slaveholders fought to keep the system alive and profitable. *Let My People Go* explores what slavery was like for men, women, and children in white homes and plantations, but it also shows how slaves created communities under bondage, how they fought back, and how they contributed to the system's decline. Even in rare "free" communities, the central goal of free African Americans, beyond their very survival as a people, was to fight for the complete abolition of slavery. This sense of brotherhood, of community, speeded slavery's demise and still guides African American history today. *Let My People Go* is a testament to the commitment and courage of those early communities.

Engaged Cultural Criticism

A Manifesto

Ar'n't I a Woman?: Female Slaves in the Plantation South (Revised Edition)

Black Women Historians in the Ivory Tower

An Anthology of African-AmericanFeminist Thought

Passionate Politics

Black and White Women of the Old South

A collection of Sojourner Truth's iconic words, including her famous speech at the 1851 Women's Rights Convention in Akron, Ohio A former slave and one of the most powerful orators of her time, Sojourner Truth fought for the equal rights of black women throughout her life. This selection of her impassioned speeches is accompanied by the words of other inspiring African-American female campaigners from the nineteenth century. Throughout history, some books have changed the world. They have transformed the way we see ourselves - and each other. They have inspired debate, dissent, war and revolution. They have enlightened, outraged, provoked and comforted. They have enriched lives--and upended them. Now Penguin brings you a new set of the acclaimed *Great Ideas*, a curated library of selections from the works of the great thinkers, pioneers, radicals and visionaries whose ideas shook civilization and helped make us who we are.

*Examines the place of women in the daily life of the Southern plantations before the Civil War and analyzes the women's relationship with slaves and their masters*

*A study of the impact of sexism on black women during slavery, the historic devaluation of black womanhood, sexism among black men, racism within the women's movement and the black woman's involvement with feminism.*

*"This is one of those rare books that quickly became the standard work in its field. Professor White has done justice to the complexity of her subject."*—Anne Firor Scott, *Duke University*
*Living with the dual burdens of racism and sexism, slave women in the plantation South assumed roles within the family and community that contrasted sharply with traditional female roles in the larger American society. This new edition of Ar'n't I a Woman? reviews and updates the scholarship on slave women and the slave family, exploring new ways of understanding the intersection of race and gender and comparing the myths that stereotyped female slaves with the realities of their lives. Above all, this groundbreaking study shows us how black women experienced freedom in the Reconstruction South —their heroic struggle to gain their rights, hold their families together, resist economic and sexual oppression, and maintain their sense of womanhood against all odds.*

*Feminism Is for Everybody*

*But Some of Us Are Brave*

*Black Women, Beauty, and the Politics of Race*

*Ar'n't I a Woman?*

*Black Women in Defense of Themselves, 1894-1994*

*Sojourner Truth: A Life, A Symbol*

*Black Women Abolitionists*