

Insights:

Notes from the CCWH

Summer 2017
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Persisting and Resisting as Historians

Barbara Molony, Co-President, CCWH

As I write this in mid-June, what is going on in the world is so stunning that one would not believe it if it were a novel. Starvation and disease, caused by political and “diplomatic” decisions in a number of countries; revelations of a degree of government malfeasance that would have been unimaginable in the past; the rapid dismantling – behind closed doors – of climate, health, social justice, equality, and other bedrock protections we took for granted; and terrorism inspired by hatred of the Other, from recent ISIS actions in Europe to murders in Portland, Charleston, and Orlando. Each of these events has historical precedents, but there has rarely been such a confluence of horrors as we see today – other than in the late 1930s. *Nevertheless, we must persist.*

The call to persist has a recent instance as well as historical precedence. When Senate Majority Leader Mitch McConnell censured Senator Elizabeth Warren for reading a letter by Coretta Scott King during Jefferson Beauregard Sessions’s confirmation hearings for Attorney General in February 2017, Warren would not give up. “Nevertheless she persisted,” he claimed, as if he were condemning her. What he intended as an insult was, however, the highest form of praise for women with consciousness of the past. “Failure is impossible,” Susan B. Anthony asserted, persisting although she would not live to see the passage of the Nineteenth Amendment. And these must be our lodestars today: persistence and the knowledge that failure to attain justice is ultimately im-

possible even if the arc of the moral universe seems oppressively long.

We can all take actions we deem necessary to persist. Many of these are outside our calling as historians. Some of us march, donate to humanitarian causes, and write letters and op-eds. But as historians, we also find our feminist voices in the process of carrying out our calling. *Coming together as historians is, and has long been, a form of resistance.*

This isn’t the first time that feminist historians have sought a collaborative voice in unsettled times. In the late 1960s, small groups of women historians and their supporters found strength in working together and in developing new categories of historical analysis. The precursors of the CCWH, the Coordinating Committee of

Women Historians in the Profession (founded in 1969) and the Conference Group on Women's History (founded in 1974), which amalgamated in 1995 as today's Coordinating Council for Women in History, addressed women historians' wish for mutual professional support and our desire to develop new fields of historical analysis. The CCWH's predecessors grew from the burgeoning 1960s women's movement, which was deeply imbricated in the anti-war and civil rights movements.

Other organizations of women historians, including the Western Association of Women Historians (1969), the Southern Association for Women Historians (1970), the Association of Black Women Historians (1979), the Committee on Lesbian, Gay, Bisexual and Transgender History (founded as the Committee on Lesbian and Gay History in 1979), and the International Federation for Research in Women's History (1987) blossomed in an atmosphere both of resistance to professional marginalization and of celebration of our exciting new fields of inquiry. The American Historical Association – whose marginalization of women historians and women's history initially propelled the formation of many of the new organizations – created an Ad Hoc Committee on the Status of Women in 1969, and this morphed into the AHA Committee on Women in 1971 and the AHA Committee on Gender Equity in 2017. The Organization of American Historians similarly has effective Commit-

tees on the Status of Women in the Historical Profession and on the Status of LGBTQ Historians and Histories.

The grandmother of all of these was the Berkshire Conference, founded in 1930 as a professional support organization for women historians and growing into a disciplinary organization promoting women's and gender history in 1973 with the founding of the "Big Berks." I came into organized women's history in the early 1980s through the Berks and joined other groups in the following years. While many of us are members of multiple organizations, our organizations' formal institutional collaborations have been fairly limited. To name a few: the CCWH awards luncheon at the AHA meeting, the Committee on LGBT History's annual conference in conjunction with the AHA annual meeting, and the WAWH luncheon at the AHA-Pacific Coast Branch meeting. Each of our groups has sponsored panels at the others' conferences. But we now recognize the need to build even more productive linkages, both because we are conscious of the need to resist together in this unsettled climate and because the resources for humanities and social sciences have been declining, irrespective of political considerations.

What have we begun to do to support one another? Presidents, vice-presidents, and executive directors of our organizations had a very productive meeting during the AHA meeting in January 2017, followed by a meeting of somewhat fewer of



Barbara Molony

us at the WAWH meeting in April. We'll be meeting again at the AHA in Washington, D.C., in January 2018. The CCWH's wonderful Executive Director, Sandra Dawson, is performing the same function for the Berkshire Conference, increasing synergies between our organizations. We are making conscious efforts to increase the number of panels we sponsor at our colleague organizations' meetings, and we are also encouraging integration with scholarly organizations that are not focused specifically on gender and sexuality history. We have made far more conscious efforts – these were hit-or-miss in the past – to bring members of our sister organizations onto prize committees and other types of committees to increase diversity in programming and selections of prize winners.

Two recent conferences – WAWH in San Diego in early April and the Berks at Hofstra in early June – represented uplifting ways for historians to persist in difficult times. Both featured numerous transnational

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Notes from the Executive Director

Sandra Trudgen Dawson
Executive Director, CCWH

Dear Members,

It is with sadness that we say goodbye to two members of the Executive Board, Stephanie Moore and Erin McCullough. Stephanie has served faithfully as Chair of the Prelinger Award for the past five years. I want to say a big thank you on behalf of the CCWH membership and all those who have won the Prelinger Award under Stephanie's leadership! We really appreciate Stephanie's dedication and leadership on the award and her contributions to the board. Thank you again, Stephanie!

I also want to thank Erin McCullough who has also served faithfully in her role as Graduate Student Representative. Erin has provided guidance and leadership through her newsletter columns and through her significant contributions to board discussions. Thank you, Erin!

While we say goodbye to Stephanie and Erin, we also welcome three new board members: Kelly Midori McCormick, LaShawn Harris, and Stephanie McBride-Schreiner. Kelly will serve as our newest Graduate Student Representative, alongside Jasmin. We welcome Kelly and we look forward to working with her over the next three years. You can read more about Kelly in this newsletter.

I also want to extend a warm welcome to LaShawn and Stephanie as they take their position as Co-Chairs of the Prelinger Award Committee. The Prelinger is a life-changing award and we are excited and honored that LaShawn and Stephanie have agreed to co-chair. Thank you both! You can read more about LaShawn and Stephanie in this newsletter.

While we are still many months away, I wanted to share the news that Ula Taylor will be giving the keynote address at the CCWH Annual Awards Luncheon in January, 2018 at the AHA in Washington, D.C. Ula is the incoming president of the Western Association of Women Historians. Ula will speak about her forthcoming book, *The Promise of Patriarchy: Women and the Nation of Islam*. We are thrilled that Ula has accepted our invitation and look forward to her keynote.

I will have more information about the details of the CCWH AHA program in the next newsletter.

Please continue to send in your news for the newsletters and be sure to check out books available for review.

I wish you all a safe and productive summer.

Please contact me with any questions, concerns, or ideas – execdir@theccwh.org.

- Sandra



Sandra Trudgen Dawson

CCWH's New University Representatives Coordinator

CCWH is pleased to announce and introduce our new CCWH University Representatives Coordinator, Dr. Fatemeh Hosseini from Georgetown University.

To date, the University Representatives program has representatives at twenty-one different universities in fourteen states and the District of Columbia. Our University Representatives promote our organization at their respective universities and assist in growing our membership.

CCWH is in the process of "firing up" this program to both increase our organization's visibility and to help as many women in history as possible.

If you are interested in the current list of CCWH University Representatives and/or if you would like to become one, please visit <https://theccwh.org/ccwh-resources/university-representatives/>. You may also email Fatemeh at representatives@theccwh.org.

Graduate News

Kelly Midori McCormick
Graduate Representative

In the fall of 2015, a panel of female faculty members spanning four generations candidly shared their personal experiences of the tenacity necessary for being a woman in a history department in the United States. From reflections on being one of the first women to receive a Ph.D. in history at a prominent institution, to being on the job market just after childbirth, and to strategies for handling discrimination and sexual harassment, the panel generously shared their experiences as a teaching moment for the graduate student audience. In the shadow of a recent and very public sexual harassment case in the department, the panelists suggested tactics for graduate students to have more control over situations in which the balance of power is most often not in their favor. This honest conversation, which was the beginning of many such talks between graduate students and faculty in the department, may have also been the first time that the speakers had publicly reflected on and connected with *each other* over the challenges they faced during their careers.

I organized this panel along with my colleague, Grace Ballor, as part of a luncheon series hosted by the graduate student group we co-founded, called “Women in History.” Since 2013, we have coordinated quarterly events hosted by female faculty members in the

History Department, touching on themes of professionalization, work-life balance, mentoring, and sexual harassment and discrimination. This group has provided an opportunity for graduate students to reach out to female faculty in the department in a safe setting and to ask for advice on a whole range of issues that we face daily but may not often feel comfortable with speaking openly about. As an organizer of these events, I have realized that graduate students and faculty alike need more opportunities to connect with one another, more chances to speak frankly about the challenges that they face during their training and in the many stages of their careers. Being heard and feeling safe to ask questions that are not addressed in seminars or perhaps even faculty meetings is vital to the health of both departments and the profession at large. What is more, women should not be the only participants in this conversation; we encouraged the male members of our cohort and faculty members to attend meetings, stressing that the challenges we face cannot be addressed unless our male colleagues are a part of the conversation and solution.

As Robert Townsend reported in the May 10th issue of the American Historical Association’s *Perspectives*, history departments continue to lag other humanities departments in enrollment of female graduate students. As these statistics have been discussed in various forums and attempts have been made to understand how depart-



Kelly Midori McCormick

ments can better address the needs of female graduate students, I have found myself wondering if perhaps what is needed is the cultivation of a culture of openness around the challenges that we face throughout our careers. For me to witness first-hand a senior faculty member speak about how she noticed she was less quick to request a pay raise than her male colleague and adjusted her behavior or how another faculty member handled the feeling of needing to work twice as hard to show her colleagues that having children did not have an impact on her productivity was inspiring and relieving.

In addition to hosting more forums for graduate students and faculty to relay their experiences, one step toward creating increased openness might be for departments and organizations such as the CCWH and the AHA to gather more information about departmental culture. There is a great need for better-kept statistical records on success rates of women and peo-

Graduate News (cont.)

ple of color in academia. If institutions are training the next generation of scholars, isn't it helpful to know more information about why some graduate students leave graduate school or decide on alternate paths upon graduation? Knowing this information might help departments adjust the training and support they provide. Similar questions should be asked about the experiences and work culture of adjuncts and full-time faculty on a local and national level. Though the AHA has begun this kind of information gathering it has yet to turn a gender-focused lens to the data. As a graduate student just beginning my career in Japanese history these are questions that I hope to address. I am excited for the mentorship opportunities provided by the CCWH and hope to be able to gather further information about the needs of graduate students and faculty.

MEMBER NEWS

We invite CCWH members to keep us updated about their professional activities. New book, award or prize, promotion, new position – whatever it might be, share it with your CCWH colleagues.

Send your news to the Newsletter Editor at newsletter@theccwh.org.

We look forward to hearing from you!

President's Column (cont.)

panels, linking the concerns of historians across the Atlantic and Pacific and the global north and south in very productive and encouraging ways. WAWH featured a keynote speaker Allyson Hobbs, who directly addressed persistence and resistance in her speech on "The Urgent Need for Historians in the Time of Trump." At the Berks, attendees were treated to extensive consideration of women's rising above war and deprivation, both in the past and today; a probing plenary session on directions forward in the areas of gender-, sexuality-, racial-, and economic justice after the electoral losses of 2016; issues of colonialism, capitalism, women's rights, privilege, medicine, revolution, migration, globalization, religion, culture, and violence; gender identities; and historiography and archives. We need to focus on all these issues; *history is not just about the past, but is also our means of persisting through difficult times.*

Next year, we all have the opportunity to continue our collaboration with the meeting of the International Federation for Research in Women's History. CCWH is the US representative to IFRWH, so we'll be supporting them strongly and hope you will too! Conference information and the call for papers, open until July 1st, is at www.ifrwh.com.

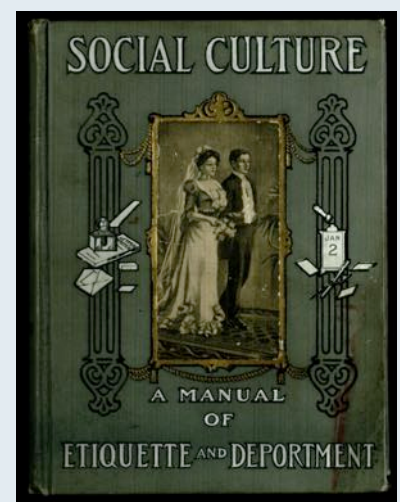
Stronger together!

Public Historian Needed!

Are you a Public Historian who is interested in becoming more involved with the CCWH? We need you!

The Public History Chair on CCWH's Board of Directors is currently vacant. The Public History Chair provides the Board with public history perspectives on issues in the profession and in the organization and works with the Board as a liaison to the public history community. The Public History Chair participates in the Board's conversations and votes. In addition, the Public History Chair updates the Public History section of CCWH's website and organizes the Public History column for each newsletter.

If interested, please contact Sandra Trudgen Dawson, Executive Director of the CCWH (execdir@theccwh.org).



Author's Corner

Editor's Note: As part of a continuing feature for Insights, we are interviewing authors of fiction and non-fiction books of interest to our membership. If you are an author, or would like to nominate an author to be interviewed, contact newsletter@theccwh.org.

*With this issue, Whitney Leeson interviews Jessica Shattuck about her latest work, *The Women in the Castle*.*



The Women in the Castle is a riveting work of historical fiction exploring life in the immediate aftermath of World War II for three German widows whose husbands died in the failed plot to assassinate Adolf Hitler. Here, Shattuck talks about how her own family history inspired her to write about resistance and complicity in Nazi Germany and what contemporary insights we can gain from examining one of history's darkest periods.

How did your own family history and particularly your grandmother's experience inform the story of *The Women in the Castle*?

My mother was German and I grew up visiting my grandparents' farm in Germany. There, I heard stories of the war and, more often, the time after the

war, so early on in my life I developed a consciousness of how that time was experienced by Germans in their everyday lives. As I grew up, I felt compelled to try to understand how a kind, intelligent, and curious woman like my grandmother could have embraced Nazism in its early days.

I understand that for your undergraduate thesis at Harvard, you conducted multiple interviews with your grandmother and that these interviews later served as source material for your new book. If you had the opportunity to turn back the clock and interview your grandmother once again, what would you most want to know?

I would dig deeper on her statement that she "didn't know" about the Nazi extermination camps and mass killings of civilians in the East. I would show her specific examples of Hitler's most anti-Semitic speeches and news articles that appeared in the German press and talk with her about what she thought if and when she heard or saw them.

Structurally, the three widows allow you to triangulate a fuller, more nuanced view of coming to terms with what constitutes political resistance and complicity in the lives of ordinary Germans during the Holocaust. What particular perspectives do Marianne, Benita, and Ania offer that allow for a more complete story to emerge?

I knew I wanted to tell a story that was as much about complicity as it was about resistance and to do that I needed to have characters whose experiences spanned the gamut of "ordinary German" life. Marianne, as the wife of a resistor and an early resistor in her own right, allowed me to imagine a person who recognized the dangers of Nazism early and saw evil as it developed rather than in retrospect. Benita is a much less political character, guided and motivated by her own desires and connections to the people immediately around her. She fails to see the forest for the trees. And the character of Ania allowed me to explore how a sympathetic, well-meaning person could get caught up in the currents of the time and embrace a movement and philosophy that she later recognizes as ab-

Author's Corner (cont.)

horrent. And, also how such a person lives with herself afterwards....

Of the three widows in the castle, with whom do you have more, or less, empathy – Marianne, the true resister whose moral compass never wavers, the beautiful, but naively apolitical Benita, or the determined survivor Ania, whose early enthusiasm for Hitler's rhetoric wanes as the war becomes a lived reality?

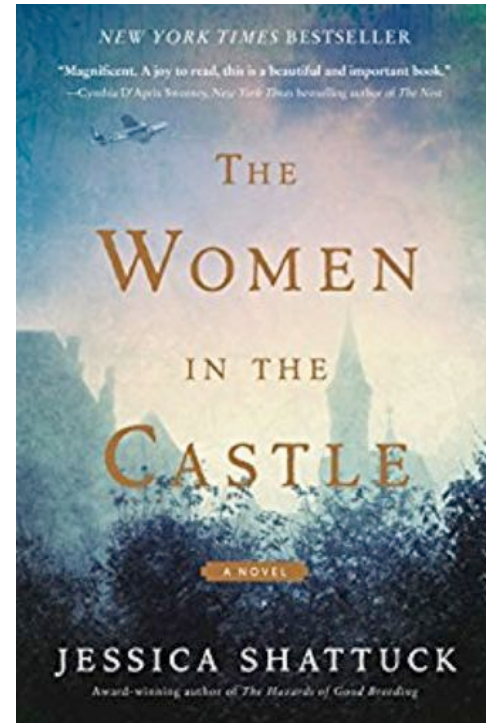
I have empathy for all three of these characters – it would have been hard for me to spend the time it took to write this book inhabiting them (over seven years) if I didn't. The challenge is finding the points of connection, the moments of tenderness and vulnerability, a character's private heartaches as well as her passions. But I like that part of the process; the more difficult the character, the more interesting the discoveries.

As you know, the literature concerning World War II is deep, perhaps because we humans have an abiding fascination with epic struggles of good versus evil. How do you see your work adding to our understanding of life during and immediately after the war for Germans?

I think World War II is a popular subject for good reason: it is Western society's most vivid and horrific cautionary tale. And we still have so much to learn and understand about it – especially about the society that put Hitler and the Nazis in power. Thanks to many moving and important books and survivor testimonies we have begun to comprehend (as much as possible) the suffering and horror experienced by the victims of the Holocaust. But how ordinary, otherwise-upstanding people could have enabled the Holocaust to happen remains opaque. How could they have been enthusiastic about Hitler to begin with, and then – in most cases – passive in the face of his ruthlessness? I hope *The Women in the Castle* can contribute to our consideration of this.

The Women in the Castle is also a book about the aftermath of World War II in Germany, which is a less frequent subject than the war itself. I have al-

ways been fascinated by that time period on account of its physical extremity – the poverty, destroyed infrastructure, disease, and general homelessness (it was about as close as Western Society has come to apocalypse) and its moral demands. It was a time of great reckoning as the ghastly evidence of the Holocaust became widely available. I hope also that *The Women in the Castle* brings this lesser known time to life.



What insights can readers of *The Women in the Castle* take away for understanding the power of rhetoric in our current state of polarizing politics?

That we have to try to see both the forest AND the trees around us, so to speak; ultimately, we are responsible for what we overlook as well as what we recognize. Also that we can never believe something just because a powerful leader tells us it is so. We have to do our own fact-finding and cross examine each others' and our own beliefs. Most of all, we have to be wary of our thirst for easy answers and convenient narratives.

Author's Corner (cont.)

How did the writing process for creating a work of historical fiction differ from that used for your prior novels, *The Hazards of Good Breeding* and *Perfect Life*?

This book involved an enormous amount of research. And when I sat down to write in the morning, I had a longer way to go in my mind. But, ultimately, I loved the journey.

Congratulations! Few historical fiction writers have their first work appear on the *New York Times* Best Seller List for weeks running. Will you continue to explore historical fiction as a creative outlet? Are you partial to a particular place and time in history?

I loved the process of getting to know another time period and exploring its resonance with today. I will definitely continue to draw on history in my writing and have a few other places in time that I am eager to get to know.

For fans of historical fiction, do you have any good reads to recommend?

I am drawn to novels by the author's voice and ability to create a fully imagined world rather than by my own abstract interest in a time or place or set of circumstances. There is that intangible authorial sensibility that rises off the page of every book; either I connect to it or I don't. I'd say nine times out of ten I don't. So, I'm a picky reader (and also very slow). Some recent favorite historical novels I've read are Hillary Mantel's *Wolf Hall*, Kate Atkinson's *A God in Ruins*, Edward Jones's *The Known World*, Francine Prose's *Lovers at the Chameleon Club: Paris 1932...* Also, I don't know if it counts as a historical novel per se, but I love W.G. Sebald's *Austerlitz*.



Upcoming Issue of *Insights*

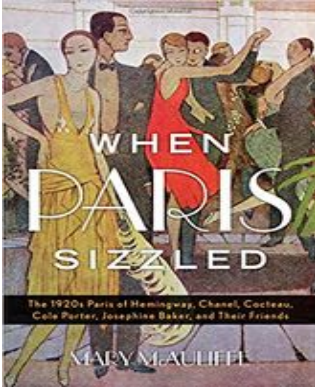
There are plenty of suggestions on how to be a smart and successful graduate student, but how does it work in history? The Winter issue of *Insights* (December 2017) will delve into the various ways of successfully completing graduate school. We want to focus on the “nuts and bolts” advice that has relevance for graduate school and behind. We'll have advice on “How to Put a Conference Proposal Together,” “How to Write a Book Proposal” (Trade/Academic), “How to Submit an Article to a Journal,” etc.

We're looking for members' suggestions about what advice they would have liked to have received in graduate school or advice they received that they found particularly useful. As well, we would welcome any members willing to write a short piece for the newsletter (500-1000 words).

Send suggestions or offers to write an article to newsletter@theccwh.org.



Book Reviews



Mary McAuliffe. *When Paris Sizzled: The 1920s Paris of Hemingway, Chanel, Cocteau, Cole Porter, Josephine Baker, and Their Friends*. Pennsylvania: Rowman and Littlefield, 2016. 329 pp. ISBN 978-1-4422-5332-2. \$29.95.

Sandra Trudgen Dawson
University of Maryland,
Baltimore County

When Paris Sizzled is a remarkable tale of artists, actors, dancers, architects, designers, and cultural leaders of the 1920s. Dubbed the “City of Light,” Paris was home to native Parisians and immigrants from all over the world, but especially Russia and the United States. The ex-pat community was called “the Lost Generation,” yet as the author notes, this was a misnomer – they came to Paris and found themselves. McAuliffe argues that the cultural and artistic center of the city moved from Montmartre to Montparnasse during the 1920s and attracted an eclectic and “bohemian” population of creative entrepre-

neurs and cultural producers. McAuliffe charts the lives, relationships, accomplishments, and disappointments in chapters that correspond to each year between 1919 and 1929. The result is a story of movement and creativity, drama, and defiance that is set against a background of increasingly polarized politics and economic uncertainties.

The book is detailed and fast paced and this style invites the reader to experience the heady years after the First World War when Dadaists and Surrealists experimented with new forms of music, art, and poetry and sought to reinvent a new western civilization to replace that lost by war. Novelists wrote novels that thinly disguised the lives and experiences of those they lived among. The result was that Montparnasse of the 1920s became a tourist attraction.

Paris was a cheap place to visit in the years immediately after the war. Artists could live relatively inexpensively in the city and this was one of the reasons for the growth of the artistic community as writers like Ernest Hemmingway and James Joyce, designers like Coco Chanel, artists like Picasso, performers like Josephine Baker, and architects like Le Corbusier launched their careers in the City of Light. In the mid-1920s, the Franc began to fall in value and the result was inflation, making the parties of the immediate war years unaffordable for many in Montparnasse. Those who could, carried on as before, drinking coffee, making conversation,

and consuming alcohol. Some worked, many did not.

This is a book that really defies definition. It is about Paris and it is also about the community of people who were the creative forces of the time. Their lives and experiences are woven throughout the book and chronicled year by year. There are some themes that thread through the chapters. *When Paris Sizzled* reveals the complex interpersonal relationships – marriages, affairs, friendships, and mentoring – that existed among the residents of Montparnasse. The author also reveals the way Paris is also complicit in the political realm. Charles de Gaulle marries into the Parisian community. De Gaulle, who becomes the leader of the Free French in World War II, is also mentored by Martial Petain and returned to the center of the French military after the relative obscurity of the immediate postwar years. Yet this patronage sours in 1925 and the reader is given a glimpse into the chasm that divides the two men in the 1930s.

Another thread is technological invention. McAuliffe chronicles the development of the French motorcar and the competition between Citroen and Renault as each fought to secure the new mass market. Citroen, whose management ideals replicated those of Henry Ford, visited the United States only to find his American counterpart a rabid anti-Semitic and increasingly demanding (172). Citroen was Jewish and returned to France without ever meeting Ford. The Dreyfus Af-

Book Reviews (cont.)

fair was a not so distant memory and his experience weighed on Citroen. Thus, anti-Semitism is yet another thread that weaves throughout *When Paris Sizzled*. At the same time, the author does not interrogate this further and thus it remains a shadow.

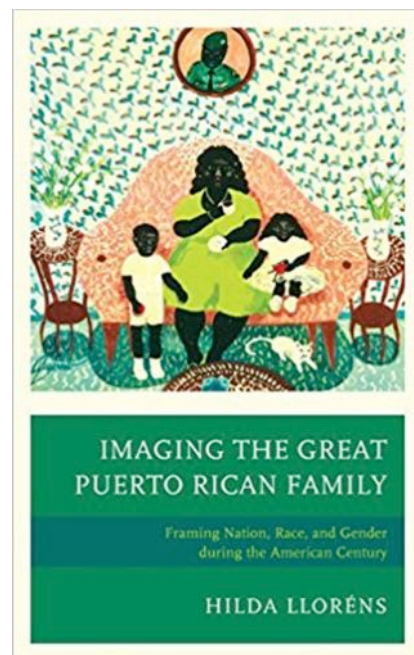
François Coty also emerges as a radical right-wing supporter who helps to finance the downfall of the leftist government. A supporter of the right-wing Action Français, Coty railed against communists and the growing secularism of French society. Thus, McAuliffe brings the reader's attention to the way that cultural producers like Coty influenced the political climate of the 1920s as well as the beauty industry.

Despite the creativity of the Montparnasse community, Parisian culture was permeated with American films and American jazz. The French called it *le jazz hot* (195). Jean Renoir, son of the artist, believed that no one and no nation "could escape the decadence engendered by war" as he saw that Berlin had succumbed to the same influences as Paris (196). By 1926, the creativity of Montparnasse had been commercialized to such an extent that it lost its creative edge, according to contemporaries. Yet many artists made a livelihood from the tourists and their penchant for collections.

Marc Chagall was one beneficiary of wealthy American tourists. Indeed, American money underwrote performances like George Antheil's ballet, *Mecanique*.

The bubble burst in 1929 although, as the author claims, Montparnasse had been "losing its fizz" for a while before the New York Stock Exchange collapse (253). Relationships frayed, artists divided along political lines, and movies became talkies. Great men of an earlier age died – Claude Monet and Georges Clemenceau as well as Sergei Diaghilev. Le Corbusier who had struggled throughout the 1920s for recognition, now had success and acceptance. The same was true of Coco Chanel who now led the Paris fashion scene. Montparnasse changed before it was engulfed by a worldwide economic depression.

This is not a book that works well for teaching. It is a book that demonstrates the incredible capacity for creativity in a city that was divided politically and religiously. It is a story of reinvention and the cultural renegotiation that took place in the decade after the end of a war to replace that which was considered irretrievably destroyed by the First World War.



Hilda Lorens. *Imaging the Great Puerto Rican Family: Framing Nation, Race, and Gender during the American Century*. Lanham, MD: Lexington Books, 2014. 258 pp. ISBN 978-0-7391-8918-4. \$100.00.

Maria de los Ángeles Picone,
Emory University

In a world where taking and sharing photographs is an everyday practice, it is worth dusting family histories not captured with a camera. It is with the absence of family pictures that Hilda Llórens begins her journey into the frame to trace the history of Afro-Puerto Ricans and the figure of the *jibaro*, "the white-Creole subsistence farmer" (17). By examining the representational production of Americans about Puerto Ricans and Puerto Ricans about themselves, the author traces how artists and photographers influenced their respective notions

Book

Reviews (cont.)

of nation, race, and gender. Llórens argues that American representations of Puerto Ricans and Puerto Ricans' representations of themselves are a window into the colonial relationship between the mainland and the island. Particularly, the author focuses on how racial tensions that derived from that colonial bond appeared in visual culture and contributed to the making of Puerto Rican racial identities. She examines paintings, photographs, postcards, and film to "look" into creations about race rather than reading what people said between 1890 and 1990. Llórens weaves the political history of Puerto Rico with social concerns that she pins to spatial binaries: coast/interior, urban/rural, black/non-black, and even mainland/island.

In the first chapter, we learn that scientific-like photographers from the United States and Puerto Rican painters did not necessarily understand the Puerto Rican essence in the same way. While Americans constructed a native from the island as *Taino* and/or African, local artists rendered it as the *jibaro* and the black woman (a servant). Until the 1920s, American photographers attempted to capture the native Puerto Rican by incorporating the people to the wilderness of the landscape resulting in a "peopled landscape" (12).

American interests spurred

development projects in Puerto Rico in an attempt to "rehabilitate" the colony since the 1920s (32). Two hurricanes, in 1928 and 1932, and the backlash of the Great Depression, evidenced the island's dependency on food exports and triggered nationalist movements that demanded modernization. Commissioned by *Life* magazine, Edwin and Louise Rosskam set out to document the nationalistic advance across the island. In Chapter 2, Llórens provides a fresh perspective on the analysis of their production. She goes beyond the content itself – poverty, malnutrition, and disease – to scrutinize the way photographers considered their subject. She concludes that the Rosskam Collection provides an example of photographs as ethnographic tools that could spark social reform, as testimony of the colonial situation, and as reproductions of ethnic and racial stereotypes.

Chapter 3 moves on to Puerto Rican portraiture of local authorship to unveil the presence of Afro-descendants as central subjects. The paintings of Miguel Pou and Oscar Colón Delgado attempted to reach a wider audience, not necessarily an educated one, that would self-identify with the (black) portrayed man. Black male portraiture dismisses the activities carried out by the black woman of earlier paintings and centers on the person being painted. The author furthers this analysis by exploring the black body in portraiture – as athlete and in connection with the land.

The following chapter delves into depictions of Puerto Ricans as mixed-race *jibaros* or Technicolor people, within the context of the Caribbean. Jack Delano's photographs epitomized the prevailing view that photographers could capture and reproduce a truth with their cameras. This claim of truth, argues Llórens, sought to "uphold the efficacy of American democracy and strengthen American colonialism" and was reinforced by a "racialized sight" brought to the island within the context of increasingly tense race relations (79-80). Puerto Rican visual production during the 1940s made blacks more and more visible to such an extent that the Popular Democratic Party used it as part of its identity.

In Chapter 5, Llórens incorporates film to show that state cultural programs did not prevent artistic renderings of blackness from waning. The election of Governor Luis Muñoz Marín (1948), the establishment of the Commonwealth (1952), and the repression of nationalists underscored a new national sentiment among Puerto Ricans. The government sponsored a cultural nationalism symbolized by the *jibaro*. The author demonstrates, however, that the production of blackness did not fade. Artists like Rafael Tufiño, for example, rose to become black references.

In the 1960s and 1970s, Puerto Rican artists reflected on, revisited, and recrafted national culture under the auspices of state agencies (first the Institute of Puerto Rican

Book Reviews (cont.)

Culture and later the Office of Cultural Affairs). Global anti-imperialist forces gained momentum in Puerto Rico as pro-independence groups challenged the government. The foremost theme swirled around migration to the mainland and the resulting transformation of the island's culture: it either faded or became tangled in acculturation. Artists called this out by accentuating African roots as performances of anti-colonial discomfort.

Jack Delano's and Mel Rosenthal's photographs of the 1980s suggest, according to Llórens, that neoliberal practices had been present for a while. In the context of social unrest of the previous decade, the government created a new agency that would promote "universal" culture, as opposed to the "native" Institute of Puerto Rican Culture. American photographers set off to denounce the consequences of neoliberal policies: Delano photographed the same places he had visited nearly forty years earlier and Rosenthal documented the eviction of illegal occupation of *Villa Sin Miedo*. Photographers were now part of the frame – though they were not visible – because they turned their work into criticism of what they saw.

The question of exceptionalism lingers throughout the book. Although Llórens pauses periodically to mention global

forces or the Circum-Caribbean, she does not provide precise remarks about questions of nation, race, and gender in Puerto Rican neighbors. The United States neocolonial influence in other countries, such as Honduras, Costa Rica, or Nicaragua, also reproduced patterns of exercise of power, racial discrimination, and spatial practices. Specific references to this scholarship would have situated this monograph within that literature and would have also addressed the characteristics that made Puerto Rico exceptional within the Caribbean.

Llórens's ambitious monograph contributes with a fresh perspective for analyzing visual culture and provides a starting point for broadening the study of nation, race, and gender in the context of colonialism by the United States.



Children in Utuado, Puerto Rico
Jack Delano



Roberta Gold. *When Tenants Claimed the City: The Struggle for Citizenship in New York City Housing*. Champaign: University of Illinois Press, 2014. 330 pp. ISBN 978-252-03818-1. \$55.00.

Rona L. Holub
Independent Scholar
Former Direct of Sarah Lawrence College Women's History Graduate Program

"You can't save the world. But you can save little pieces of it." Jane Wood, uttered these words late in her career as a tenant activist. Wood was just one of many relentless tenant activists depicted by Roberta Gold in this well-researched, engaging history of the tenant advocacy movement in post-World War II New York City. Gold refutes popular assumptions about mass compliance with a post-war anti-urban/pro-suburban racialized private ownership narrative. She introduces the reader to urban dwellers who demanded protections and decent housing as cit-

Book

Reviews (cont.)

izens of the city.

Gold argues convincingly that housing activists created a strong movement because New York City had a higher rate of tenancy than other cities in the United States and because of an enduring history of left and liberal organizing; she also places great emphasis on the central role of women who always active, by the 1950s, became leaders across city neighborhoods.

The author describes a history of activism that inspired acts of resistance, such as rent strikes, squatter actions, advancement of alternate planning ideas, along with some dramatic gestures such as dumping rats in court, and much more. Her account provides a powerful voice to tenants confronting “urban renewal” proponents who repeatedly used the Title I clause of the Housing Act of 1949 often placing renters in the path of demolition and displacement. She shows, in effect, the city as a battleground between tenants and powerful developers, landlords, government entities, and an array of private and public forces.

The book moves through time and city space. It brings to light the importance of various development projects. Stuyvesant Town, for example, the post-war housing project of Metropolitan Life Insurance Company, blatantly marketed its “whites-only policy,” and

presumably seductive anti-urban rhetoric of the day touting it as a “suburb in the city.” Gold’s tenants responded with an outcry that included an action where three thousand people surrounded the development. This and other actions against the developers, including lawsuits brought by African American veterans, belies the popular narrative of submission to racist segregationist post-war ideologies and tactics. Gold’s detailed accounts of the push against authority in this period significantly disrupts and complicates this narrative.

Particularly strong is the account of the profound anti-colonial struggles waged by the most discriminated against and poorest city residents. The racist underbelly continuously ran through post-war housing developing efforts. Activists tirelessly fought developers and urban renewal ideologues who pushed for demolition of “blighted” areas. Activists referred to slum clearance legislation, touted as “Urban Renewal,” as “Negro Renewal.”

Gold demonstrates how changing ideologies that linked education, healthcare, poverty, and housing replaced earlier integrationist visions. Members of the Black Panther Party, the Young Lords Party, and I Wor Kuen addressed all of these issues within their communities of African American, Puerto Rican, and Chinese American residents. Opining that waiting and asking for bureaucratic solutions was an exercise in futility, the young members of these organizations offered an approach that favored power

from within. This community-oriented approach fought for decent housing, but also addressed immediate survival needs with free breakfast programs and health clinics, community cleanups, and more that energized activism.

Gold puts women very much as that center of these struggles as well as others. She makes a point of showing that the Black Panthers and Young Lords, described from the outside as super masculine and sexist, relatively quickly and directly addressed women’s concerns and wrote them into their platforms. Including this is significant as a counter to a potentially unfair, uncomplicated, and at least subliminally racist narrative about women in these organizations that persisted for a long time.

The women fighting within poor ghetto communities, such as activist Cleo Silvers, who among other actions as she moved through years of struggle, organized tenants living in the most devastated buildings, joined myriad women activists throughout the book. Older women met, worked with, and influenced – and were influenced by – younger women of the Women’s Liberation Movement. Names appear and reappear, such as Francis Goldin, strongly involved in the creation of the Cooper Square Alternate Plan, Marie Runyon, a Morningside Heights leader, and Jane Benedict of Yorkville Save Our Homes. It is to Gold’s credit that she offers these women a place in history. They represent scores of others

Book Reviews (cont.)

who resisted and acted all over the city.

Gold, for the most part, leaves out the inevitable conflicts among people working together that sometimes affect the outcomes and longevity of political struggles. Yet, she includes one situation. In the account of the Cooper Square Committee's creative Alternate Plan, a plan that potentially could have brought together diverse classes of people, an ideological conflict got in the way of incorporating middle-income co-ops that had been proposed by a supportive church group. A far-left camp of the politically diverse committee, led by communist Esther Rand, would not waver because the church's directors included corporate executives. Middle-income residents, who had believed they would be part of the overall plan, felt betrayed. Frances Goldin referred to Rand as "bullheaded" and a "super-revolutionary." Of course, this is not a "tell all" and the relevance of this particular account is that it affected an outcome, but if there were other instances of relevant conflict it could have enlivened a very readable yet dense text.

The book, filled with detailed history of significant moments and activists, shows successfully what "regular" people were up against, such as residents of Morningside Heights,

who faced off with Columbia University, the largest landowner in the city. Columbia and powerful religious institutions declared that they would make Morningside Heights "the spiritual, cultural and intellectual center of the world." Of course, all of this would be at the expense of thousands of displaced persons. The struggles against these centers of power, smaller and large, make this a moving read when one stops to imagine the people in the streets and the energy it took to keep up the fight.

Roberta Gold tells the story of urban people taking ownership of their rights as citizens. This history could be a mini-series, if one imagines the emotion and dramatizes the action. In the meantime, Gold's work stands as a noteworthy addition to New York City, Women's Urban, and African American histories and studies and is highly recommended to anyone with these interests inside and outside of the classroom. Read it through and keep it for reference.



Books Available for Review

Interested in reviewing one of the books below? Contact Whitney Leeson at wleeson@roanoke.edu.

Jomarie Alano. *A Life of Resistance: Ada Prospero Marchesini Gobetti (1902-1968)*. 2016

Edward C. Atwater. *Women Medical Doctors in the United States Before the Civil War: A Biographical Dictionary*. 2016.

Iris Berger. *Women in Twentieth-Century Africa: New Approaches to African History*. 2016.

Benjamin Dabby. *Women as Public Moralists in Britain from the Bluestockings to Virginia Woolf*. 2017.

Karen A. McClintock. *My Father's Closet*. 2017.

Barbara McManus. *The Drunken Duchess of Vassar: Grace Harriet Macurdy Pioneering Feminist Classical Scholar*. 2017.

Courtney Q. Shah. *Sex Ed, Segregated: The Quest for Sexual Knowledge in Progressive-Era America*. 2015.

Nancy Shoemaker, ed. *Living with Whales: Documents and Oral Histories of Native New England Whaling History*. 2014.

Archives of Interest

Editor's Note: As a new feature for Insights, we are looking at archives of interest to our membership. Some archives may be familiar and others may be hidden gems. If you are an archivist, or would like to suggest an archive for us to feature, contact newsletter@theccwh.org.

With this issue, we look at Cornell University's Human Sexuality Collection and Women's Studies Collection.

The Mariposa Education and Research Foundation provides the core of the Human Sexuality Collection. Concerned that gay history was being forgotten and erased, early in the 1970s, Mariposa started saving all kinds of material – periodicals, pamphlets and books, films, art work, unpublished short stories, erotica, legal briefs, private correspondence, and diaries – that shed life on gay life and events in the American gay rights movement since World War II. Bruce Voeller, President of Mariposa, was instrumental in providing a vision to both the Mariposa Collection and the emerging Human Sexuality Collection at Cornell.

Cornell's Human Sexuality Collection focuses on groups that are excluded from mainstream culture. The collection focuses on lesbian and gay history and the politics of pornography, both at the national level. Books date mostly from the mid-1800s onward; manuscripts and periodicals date mostly from the 1950s onward; and audio-visual materials date mostly from the 1970s onward.

A gift in 2010 dramatically expanded the collection's visual resources. This includes a substantial collection of photographs of men. As well, there are AIDS and safe sex posters from around the world, and photographs, albums, artwork, and graphic material.

The papers of H. Lynn Womack, publisher of the Guild Press and affiliated gay-oriented mail order enterprises, document the day-to-day operation of one segment of the pornography business. In addition, there are feminist and other critiques of pornography.



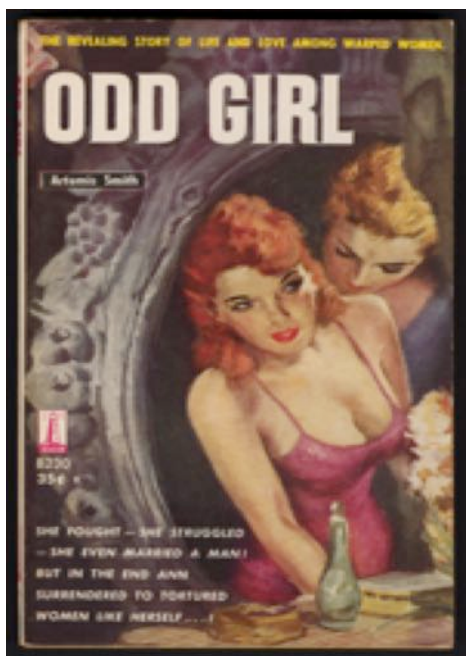
The Johnnies. Postcard, B.B. London
Cornell University

Included in the LGBT book collection are the archives of lesbian feminist press, Firebrand Books. George Fisher donated the entire inventory of his business, Elysian Fields Booksellers, including an abundance of paperback erotic fiction and sensationalized accounts of “deviant” sexuality. The 1950s and 1960s pulp novels from Fisher’s inventory join collections from Gordon Martin, Dorothy Feola, and others to form a diverse collection on lesbian and gay publishing. The papers of Valerie Taylor and Peter Burton are also part of the collection.

The collection also includes lesbian and bisexual women’s oral history projects compiling stories of historically underrepresented women, African-Americans and working class lesbians. Further, influential and long-standing national NGBT rights organizations preserve their records at Cornell. These include: the National Gay and Lesbian Task Force; Parents, Families, and Friends of Lesbians and Gays; Human Rights Campaign; Gay and Lesbian Alliance Against Defamation; National Lesbian and Gay Health Association; and Association of Gay and Lesbian Psychologists.

A number of New York State related records are part of the collection including the Gay Alliance

Archives of Interest (cont.)



Artemis Smith, *Odd Girl*. New York: Beacon/Universal Publishing, c1959. Cornell University

of Genesee Valley, Empire State Pride Agenda, and the PWA Health Group.

Personal papers which have been donated to the collection include diaries, photographs, and correspondence that give voice to the lives and passions of individuals comprising, amongst others, Robert Lynch, an artist and attorney from North Carolina; James M. Foster, one of the early leaders of the gay liberation movement in San Francisco; Brian McNaught, author of books on homophobia in the workplace and other gay issues; Claudia Brenner, a national spokesperson against homophobic violence; Sylvia and Bernie Goldstaub, who share documents relating to the effect on their family when their son, Mark, came out as a gay man; and, Phil Zwickler, who directed and produced award-winning documentaries on gay rights and AIDS.

The study of women and gender is supported through the Rare and Manuscripts Collections at Cornell. This collection has wide and varied materials. These include: The personal and social correspondence in the French Revolution Collec-

tion providing information on marriage and relations between men and women, questions of inheritance and family lineage, and the caring for children; Papers of British and American writers including those of Violet Hunt, Laura (Riding) Jackson, Diane Ackerman, George Bernard Shaw, Rudyard Kipling, and Wyndham Lewis, amongst others, contain relevant materials about women; and the RMC holds the papers of silent film actresses Irene Castle and Mame Hennessy.

Further, the History of Science Collection has an extensive collection of books that provide evidence of the perception of women at various times in mainly European history. As well, women's roles in research and teaching in the sciences are documented by the papers of various ornithologists, embryologists, bacteriologists, nutritionists, and others. The papers of Dr. Joyce Brothers provide substantial documentation on women's roles and women's sexuality. The archival records of the College of Home Economics include much information on women in science at a time when women were limited in where they could teach or do research.

The records of individual physicians, nurses, social workers, and societies allow researchers to explore the development of medicine and health care planning.

As Cornell was coed from its founding, it has its own history of women, found within the official university and departmental records, photographs, and oral history interviews, as well as the papers of women faculty and administrators and the records of the New York State College of Home Economics, university associations, and programs.

Family papers, church records, and other collections on upstate New York history provide information about women's roles, family relationships, child-rearing, and other issues.

Finally, Cornell's Kheel Center for Labor-Management Documentation and Archives also contain important documentation of women in the labor movement and women's work lives.

Cornell's Human Sexuality Collection and Women's Studies Collection offers researchers a wide range of materials to engage with. For more information about the collections and researching at Cornell contact Brenda Marston at bjm4@cornell.edu.

Member News



Anne Gray Fischer

Anne Gray Fischer, a Brown University Ph.D. candidate and a Coordinating Council for Women in History member, has been selected as one of ten Dissertation Fellows in Women's Studies for 2017 by the Woodrow Wilson National Fellowship Foundation.

The Women's Studies Fellowship is the only national program to support doctoral work on women's and gendered issues. Each 2017 Fellow will receive a \$5,000 award to help cover expenses incurred while completing their dissertations.

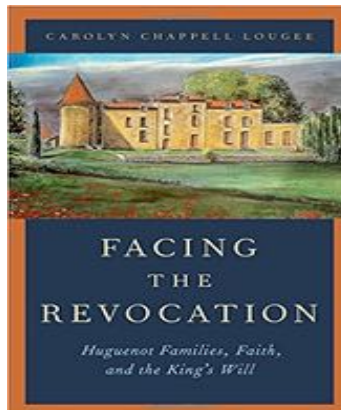
Anne's dissertation, *Arrestable Behavior: Women, Police Power, and the Making of Law-and-Order America, 1930-1980*, examines the morals policing of women as the sexual and racial politics of American cities underwent massive transformation across the twentieth century.

Congratulations, Anne!



Carolyn Lougee Chappell

Congratulations are in order to Carolyn Lougee Chappell who has just won two major book prizes for her new volume entitled *Facing the Revocation: Huguenot Families, Faith, and the King's Will* published by Oxford University Press in 2016. The Society for French Historical Studies has awarded her the David H. Pinkney Prize for "the most distinguished book in French history, published for the first time the preceding year by a citizen of the United States or Canada or by an author with a fulltime appointment at an American or Canadian college or university." Lougee's book has also won the Frances Keller Sierra Prize of the Western Association of Women Historians.



Cassia Roth

Cassia Roth's article, "From Free Womb to Criminalized Woman: Fertility Control in Brazilian Slavery and Freedom" was recently published in *Slavery & Abolition*.

The article explores how the abolition of slavery affected the prosecution of abortion and infanticide in Rio de Janeiro. Analyzing judicial documents, criminal and civil legislation, and travel writings, it demonstrates that the state did not prosecute enslaved women for fertility control due to the contradictory legal status of their bodies as both property and person. After abolition, the state prosecuted all women, but particularly poor women of color, for these crimes. The article argues that as patriarchal control over women's reproductive capabilities moved from the private to the public sphere, fertility control became a central axis on which the state articulated gendered and racialized power.

The link for the article is: <http://www.tandfonline.com/ep rint/sbdhCGt4fM3WsPhsztj7/full>.

Announcements

Call for Proposals “Power Lines” National Council on Public History

Public historians want our work to matter. We use our skills at uncovering, sharing, facilitating, and collaborating to advance a vision of a rich, variegated collective past that contributes to shared interests in the present. For decades, “community” has been our catchphrase and our aspiration. How does our field’s long-standing embrace of the collective stand up in a time of divisiveness? Do our commitments to individual agency, group identity, social justice, and civil engagement reinforce or strain against each other?

In drawing lines between past and present, delineating distinctive communities, and underlining the contributions of overlooked actors, how can public history bring us together and when does it pull us apart?

The National Council on Public History invites proposals for its 2018 conference that address the power of public history to define, cross, and blur boundary lines – work that explores public history’s power in all its complexities, idealism, and, perhaps, unintended consequences.

Proposals are due on July 15, 2017. For more information see <http://bit.ly/ncph2018CFP>.

Call for Papers “1977-2017: The IWY National Women’s Conference in Retrospect”

The IWY National Women’s Conference has issued a CFP for its upcoming conference, November 5-7, 2017, at the University of Houston.

For individual paper proposals, abstracts should be 300 words and should be accompanied by a one-page CV. While the conference organizers do not promise travel support, they ask that applicants should indicate on their proposal if they request such support should it become available. A separate application for these funds will be issued to selected participants should the conference organizers have such funds to distribute. Priority consideration for such funds will be given to graduate students and adjuncts.

The submission deadline is July 15, 2017. For questions about the conference or the CFP, see <http://classweb.uh.edu/iwynatlwomensconf/>.



Turning Point Suffragist Memorial Association

Turning Point Suffragist Memorial Association is building a national memorial to American suffragists. The memorial will commemorate the two million women from every state, creed, race, and nationality who fought seventy-two years (1848-1920) to win ratification of the Nineteenth Amendment to the Constitution – the right for all American women to vote. Without this right of citizenship, women would not have been able to advance in education, employment, wealth, civil rights, business ownership, and parental rights. The memorial and its education stations will be built in Occoquan Regional Park in Fairfax County, Virginia, which is part of the historical District of Columbia prison grounds where scores of suffragists aged 19 to 73 were unjustly imprisoned for picketing the White House in 1917. There, they were humiliated, kept in inhumane conditions, locked in solitary confinement, and brutalized. When word leaked out about this unconscionable treatment, it became a *turning point* in getting President Wilson to ask Congress to consider a constitutional amendment.

For more information about the memorial, volunteer opportunities, and donation information see www.suffragistmemorial.org.

Announcements

AHA Message on the Presidential Budget Request

The National Humanities Alliance has prepared a memo relating to the budget proposal recently submitted to Congress by the Trump Administration. The AHA is an active member of the alliance, in addition to housing the National Coalition for History, which coordinates activity among history organizations. The AHA will keep historians up to date on what is happening in Washington and what it would like historians to do at various stages.

The Trump Administration released its Presidential Budget Request for Fiscal year 2018. This document expands on a budget blueprint released by the administration in March that called for the elimination of funding for most items imperative to the work of historians and our colleagues in other humanities disciplines. As anticipated, this detailed request reiterates the earlier calls for the elimination of the National Endowment for the Humanities, Institute of Museum & Library Services, National Historical Publications and Records Commission, and the area studies programs known as Title VI and Fulbright Hays.

The Administration requests a small amount of funding for the NEH and IMLS for FY 2018 - \$42 million for NEH and \$23

million for IMLS. For NEH, this represents merely the salaries and expenses required to shut down the agency and the amount required to honor pre-existing grant commitments. For IMLS, the money is designated for an “orderly close out.”

The request also calls for the Woodrow Wilson Center to transition to exclusively private funding and requests \$7.5 million in FY 2018 to facilitate that transition.

For the other funding priorities, the budget requests no appropriation for FY 2018.

A complete funding chart compiled by the National Humanities alliance is available on their website, www.nhaliance.org.

Now that the administration has issued its formal request, Congress will set an overall level of discretionary spending through a Congressional Budget Resolution. The Appropriations Committee will then assign spending levels to its twelve subcommittees, and the subcommittees will draft individual bills. This work will probably extend through the summer.

Congress will ultimately make decisions about funding. In recent years, the NEH has received strong bipartisan and bicameral support from the appropriation committees, including the increased funding for FY 2017 announced just three weeks ago. While the overall fiscal constraints that the subcommittees will face are still unclear and the budget is likely to be tighter than last year

this bipartisan support remains encouraging.

As Congress begins its work on FY 2018, it is important for members of Congress to hear from their constituents. The multiple ways that you can advocate for funding for the NEH and other programs are indicated on the National Humanities Alliance Take Action page. The AHA urges its members to visit your representative’s local office. As well, calling a representative’s office, either local or in D.C., is better than email.

The AHA suggests this is likely to be a long battle. The AHA will keep its members informed as the situation develops and let members know about key moments when they can make a difference.



Jomarie Alano’s book *A Life of Resistance*

The University of Rochester Press advises that an electronic version of Jomarie Alano’s book, *A Life of Resistance: Ada Prospero Marchesini Gobetti (1902-1968)* is now available via Boydell and Brewer’s website, Kindle, or Nook.

By the time Turin was liberated in April 1945, writer, teacher, and women’s rights activist Ada Gobetti had been fighting fascism for almost twenty-five years. This biography, the first in English or Italian, frames her wartime activism in the “Resistenza” as a chapter in a lifetime of resistance.

Announcements

Global Status of Women and Girls: Women, Social Change, and Activism: Then and Now

Christopher Newport University's College of Arts and Humanities has issued a call for abstracts for the forthcoming conference on the Global Status of Women and Girls to be held March 22-24, 2018.

The theme of this year's conference is Women, Social Change, and Activism: Then and Now. This interdisciplinary conference seeks to use the tools of the arts, humanities, social sciences, and other fields to address challenges faced by women and girls around the world, both historically and today. They invite scholars from all academic disciplines to submit proposals that explore these topics and shed light on women's efforts to affect social change.

Through the study of the past and present of local and global activism, the conference will engage researchers interested in the artistic, economic, educational, ethical, historical, literary, philosophical, political, psychological, religious, and social dimensions of women's lives and resistance.

Submissions from any academic discipline are welcome, including but not limited to art, history, philosophy, religious studies, sociology, psychology, chemistry, environmental science, medicine, biomedical eth-

ics, economics, political science, gender studies, communication studies, and literature.

Please submit a 350 to 500-word abstract on these topics by September 3, 2017 at www.globalstatusofwomen-conf.org.

Please include with your abstract: your full name and your academic or professional affiliation and rank (graduate student, professor, artist, etc.). All submissions will be peer reviewed, and those accepted will be notified no later than October 3, 2017. Paper presentations will ideally be 15-20 minutes in length. Please direct inquiries about the conference to ahconf@cnu.edu.

Call for Papers Women, Gender, and Families of Color

Women, Gender, and Families of Color (WGFC) invites submissions for upcoming issues. WGFC, available in libraries through Project MUSE and JSTOR, is a multidisciplinary journal that centers the study of Black Latinx, Indigenous, and Asian American women, gender, and/or families. The journal encourages theoretical and empirical research from history, the social and behavioral sciences, and humanities including comparative and transnational research, and analyses of domestic social, cultural, political, and economic policies and practices.

The journal has a rolling submission policy and welcomes manuscripts, proposals for guest-edited special issues, and book reviews at any time. Manuscripts accepted for review receive an editorial decision within an average of 45-60 days. For more information, contact the editors or visit our website: wgfc.ku.edu.

Call for Papers The Work of Tennessee Progressive Era Women

We invite abstracts for an upcoming anthology on the work of Tennessee Progressive Era women, to be published by the University of Tennessee Press in 2019, in time for the 2020 centennial of the ratification of the Nineteenth Amendment. Building on *Tennessee Women in the Progressive Era: Toward a Public Sphere in the New South* (UT Press, 2013), the editors wish to expand and deepen understanding of women's work across Tennessee during the nineteenth and early twentieth centuries.

Proposals should be problem based and centered on movements or endeavors by women or women's groups, emphasizing women as public actors in progressive (and regressive) efforts in Tennessee.

Proposals should be in the form of a 250-500 word abstract with title and bibliography. Send chapter précis by August 1, 2017 to mary.evins@mtsu.edu.

Announcements

International Federation for Research in Women's History 2018 Conference

The 12th Conference of the International Federation for Research on Women's History / Federation Internationale Pour la Recherche en Histoire des Femmes (IFRWH/FIRHF) will be held August 9-12, 2018 at Simon Fraser University, Vancouver, BC, Unceded Coast Salish Territory-Squamish, Tsleil-Waututh, and Musqueam Nations.

The theme, "Transnationalisms, Transgressions, Translations: Conversations and Controversies," probes the meanings of boundaries and frameworks, narratives and epistemologies, analytic terms, and foundational categories, global, national, and local understandings, interactions and power relations across time and space. We are open to proposals for complete panels (chair, commentator, three papers) as well as individual papers, roundtables, conversations, workshops, and non-traditional presentation forms.

The submission link is live (<http://www.femst.ucsb.edu/ifrwh/session>). Originally, proposals were accepted until March 15, 2017. *However, due to the fact that the conference is relocating to Vancouver, the organization is accepting another round of submissions until July 1st, 2017.* Send inquiries to ifrwh18@gmail.com.

New CCWH Board Member



LaShawn Harris

LaShawn Harris joins the CCWH Board as Co-Chair of the Prelinger Award. LaShawn is an Assistant Professor of History at Michigan State University. Her area of expertise is twentieth century African American History. Her scholarly articles have appeared in *Black Women, Gender and Families*, *The Journal of African American History*, *The Journal of Social History*, and *The Journal of Urban History*. She is the author of *Sex Workers, Psychics, and Number Runners: Black Women in New York City's Underground Economy* (University of Illinois Press, 2016). In 2017, *Sex Workers, Psychics, and Number Runners* was awarded the Organization of American Historians Darlene Clark Hine Book Award for best book in African American women's and gender history.

Welcome, LaShawn!

New CCWH Board Member



Stephanie McBride-Schreiner

Stephanie McBride-Schreiner joins the CCWH Board as Co-Chair of the Prelinger Award. Stephanie earned her Ph.D. in History and her Graduate Certificate in Scholarly Publishing from the School of Historical, Philosophical, and Religious Studies at Arizona State University.

Stephanie is the Publications Manager for the Mary Lou Fulton Teachers College at ASU, where she oversees the College's open access scholarly journals of education. Her background is in nineteenth-century European social history, and her primary research interests include the history of childhood, medicine, and social institutions.

Welcome, Stephanie!



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COORDINATING COUNCIL FOR WOMEN IN HISTORY MEMBERSHIP FORM

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Membership in the CCWH runs from 1 January to 31 December each calendar year

Dues	Membership Level	Donation Amount	Donation Designation
\$ ____	\$20 income under \$25,000	\$ ____	CCWH Catherine Prelinger Award
\$ ____	\$30 income \$25-50,000	\$ ____	CCWH Carol Gold Associate Professor Best Article Award
\$ ____	\$50 income \$50-75,000 \$140 three years	\$ ____	CCWH Nupur Chaudhuri First Article Prize
\$ ____	\$75 income \$75-100,000 \$215 three years	\$ ____	CCWH Ida B. Wells Graduate Student Fellowship
\$ ____	\$90 income over \$100,000 \$250 three years	\$ ____	CCWH/Berkshire Conference of Women Historians Graduate Student Fellowship
\$ ____	\$80 institutional membership	\$ ____	Joan Kelly Memorial Prize in Women's History (CCWH Sponsored, AHA administered)
Please make check or money order (in U.S. funds) payable to CCWH. Print and mail to: Dr. Pamela Stewart College of Integrative Sciences and Arts Arizona State University 455 N. 3rd St Suite 380 Phoenix, AZ 85004-1601		\$ ____	Peggy Pascoe Memorial Fund (at the University of Oregon)
		\$ ____	Rachel Fuchs Memorial Award for Service and Mentorship
		\$ ____	Donation where most needed
\$ ____ TOTAL PAYMENT			

Insights: Notes from the CCWH is published four times a year. Our publication dates are Spring (March 1st), Summer (June 1st), Fall (September 1st), and Winter (December 1st).

We invite members of the CCWH to share your professional news with colleagues. Submit announcements about recent awards, appointments, achievements, publications, and other news. If you wish to submit material for inclusion in the newsletter, please send material to the Newsletter Editor no later than two weeks prior to publication (e.g., for the Spring issue, no later than February 15th). Material should be sent to newsletter@theccwh.org. If you have any questions about whether material would be appropriate for the newsletter please email the editor.



“The most common way people give up their power is by thinking they don’t have any.”

- Alice Walker

INSIGHTS: NOTES FROM THE CCWH

6042 Blue Point Court
Clarksville, MD 21209