



INSIGHTS

NOTES FROM THE CCWH

52:2 • SUMMER 2021



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NOTES FROM THE EXECUTIVE DIRECTOR

BY ELIZABETH EVERTON

Dear CCWH Members,

Another academic year has drawn to a close, and the summer is well underway. For many historians, the summer is a time to shift gears and focus primarily on research and other projects instead of the day-to-day work of teaching and administrative work. But for historians working outside of the academy, there may be little difference between work patterns in the summer and at any other time of year. This is just one of the many differences between the experiences of historians in non-academic careers and those of their counterparts with academic appointments. In April, I was fortunate to be a part of a virtual roundtable hosted by the CCWH, “Careers for Historians beyond Academia.” I had the opportunity to learn from our wonderful panelists, Nell Painter, Joe Stubenrauch, and Kathleen Sheldon, and to offer my own experience as a historian working in a non-academic environment. For this quarter’s column, I’d like to share my presentation with all

members. If you have any questions about transitioning from an academic to a non-academic environment, please always feel free to email me at execdir@theccwh.org. I'm always happy to talk.

All the best,
Liz

My name is Elizabeth Everton, and I am the Executive Director of the CCWH. I'm a historian of modern France, with a concentration on women and gender in the late 19th century. I'm also a systems trainer and instructional designer at a large procurement and foodservice company. I recently received an email from another French historian who had a research question. During the email exchange, she asked me what exactly I do. Basically, I write and deliver training modules. These could be in person, online over Webex or Microsoft Teams, or in the form of e-Learnings—on-demand training modules, which many of us have probably experienced in the form of mandatory HR training activities. Thus, I apply many of the skills I learned when teaching history—planning and writing lessons, delivering them, creating material for online course platforms, grading (happily, way less grading). But now, I'm teaching my coworkers how to use online systems, tools, and applications to feel more competent in their jobs.



I must admit that this is not what I expected to do as a history Ph.D. When I finished my degree, I went on the job market for a few years, and I had the opportunity to interview for great positions. The further out I got, though, I found that I wanted to try something different. So, I looked into administrative jobs in higher education when my partner suggested I reach out to a recruiter at his company. So, I did and was surprised and excited when she sent me a job she thought would match my skills. I'll admit that I got really lucky: the person currently in the position had a similar path to mine--the only difference was that she had her degree in English.

Changing career paths is challenging, and I was lucky to have my coworker. She had been in the position for a year and a half. So she was able to teach me all the jargon (i.e., for “students,” say “learners”; for “teacher,” say “facilitator,” or “trainer”). I realized that my background in history prepared me more than I expected. Transferable skills are, of course, a huge buzzword right now, but there's something to it. The biggest challenge is learning how to “translate” the skills we have for a different context.

Many of us have probably at some point delivered a lecture or led a discussion class. When we do this, we exercise many skills that we may not even know we have: collecting data and transforming it into clear communication, speaking to groups of people, responding on the fly to questions or comments, and encouraging people to speak up and share ideas. When we carry

out a research project, we break it down into steps, communicate with key contacts, collect information, analyze it, and present our findings. These are skills that I used in graduate school and while teaching and researching after completing my degree, and these are skills I use now in my job. When I interview, I sometimes still use examples from my time as a teacher, even though I'm in a different place in my career, because the skills are the same.

More than that, I believe that the study of history makes us particularly suited for taking on new challenges. About a year after I started my first job outside of history, I was tasked with writing training material on MRI safety for MRI technicians. This is a specialized role, with a specialized knowledge base, about which I knew nothing. As I was reviewing the documents that my subject-matter experts had given me and was doing my research—which I'll confess involved watching many videos of metal chairs and carts getting sucked into MRIs—I had a flashback of when I was starting my dissertation research. I was in France, in the National Library, and it was big and confusing, and everything was in a different language, and I didn't know what was going on. I looked back at the MRI documents and thought to myself, "I can do this. I've done it before." Being a historian involves getting used to the unfamiliar, not just people and events, but unfamiliar ways of seeing and making sense of the world. Let's embrace our comfort with the unfamiliar and recognize it for the asset that it is.

Even as I grew into my new career, I still struggled with my identity as a historian. I knew I wanted to continue participating in the

profession, but I didn't know what that would look like or how I could do it. On this front, I found historical and scholarly organizations to be a lifesaver. The CCWH has a long history of supporting "non-traditional" scholars and scholarship. One of our annual prizes, the Catherine Prelinger Award, recognizes and supports the work of scholars who have not followed the traditional path of uninterrupted study. The Rachel Fuchs Memorial Award rewards service and mentorship within history, not necessarily in the context of an academic department. And, of course, both of our article awards are open to all members, regardless of academic rank or status.

In addition to our awards, the CCWH has a robust mentorship program with multiple offerings. Speakers present and offer advice on a range of topics in our e-mentorship sessions. Also, the mentorship program connects members with peer mentors in different career paths and hosts a weekly virtual writing group, among other offerings. For more information, I encourage you to connect with our Membership Coordinator, Einav Rabinovitch-Fox.

In addition to the CCWH, the AHA offers resources to historians working outside the academy, such as their Career Diversity for Historians initiative. I'd like to recognize, too, the National Coalition for Independent Scholars (NCIS), which offers community and support (including financial aid) for scholars outside tenured academia, including independent scholars and scholars teaching in non-tenure-track positions. One of the first things I did when I accepted my non-academic position was to join the NCIS, and I'm so glad to be a part of the organization.

Time to Give Students "the Memo"

Ilaria Scaglia Connections Coordinator

Since embarking on my academic path, I have often wished I had received “the memo” and known earlier what I found out much too late. For this reason, I have long advocated for increased mentorship at all stages of one’s career. I believe that my life—and perhaps other people’s—would have been easier had I been aware of all available opportunities and acted accordingly. With the acceleration of program cuts on both sides of the Atlantic Ocean, I have realized the urgency of giving students all the information they need to make sensible, timely choices to make a difference. “Students vote with their feet,” I have often heard in administrative meetings; very true, if only they had known that before choosing their majors. Universities should present to all prospective students the many opportunities offered by humanities degrees. Equally important, students should be aware that their very presence in the humanities casts a vote not only for the survival of entire departments and disciplines but also for the health of our democratic societies.



Similarly, instructors and university officials should inform students of the broader implications of their decisions and critiques. Students should know “student numbers” feature centrally in administrative deliberations; their responses in questionnaires are used to devise and justify institutional policies; their praises are writ large in tenure and promotion files; and their silence unwittingly endorses underpaid instructors, temporary contracts, together with the gutting of the humanities with the societal consequences this implies.

To be clear, this is not to blame students for the current situation, nor to suggest they hold a magic wand to stem the tide. Instead, I simply aim to make students aware of the power of their voice, one that—often unbeknownst to them—carries a weight much greater than that of their academic faculty. Indeed, both individually and collectively, students can deliberate, write, speak, and tweet with greater effect than most; the press is eager to hear from them, and few lawmakers can afford to ignore them. If all students exercised their power to a greater extent, the wholesale cuts and myopia ravaging academic institutions could be stopped.

We must place faith in students at this dangerous time and openly discuss with them all that we have learned since we were at their stage of our shared journey. Of course, this is easier said than done, especially for people whose jobs are at risk. But we must devise and implement a civic education program within academia, in our classrooms, through professional organizations, and by the wondrous technological means of our time. Using all tools at our disposal, we must strive to give students “the memo” as best we can, or at least to discuss what we see straightforwardly. Crucially, we must entrust them to help us out of the woods. They must be told, sooner rather than later, that it is possible to work towards a brighter future.

Membership Committee

Chair

Einav Rabinovitch-Fox

Dear members,

As the summer kicks in, this is often a time when many of us are taking a break. While some of us are still teaching during the summer, and some are busy doing course preparations, in general, the summer is a time to concentrate on your research, writing, or to rest.

But many of us are just trying to catch a breath as we emerge from this global pandemic. We all need this rest. I took my last “real” break in July 2019, and I’m sure that my experience is not unique. We need to step away, relax, and with vaccinations – maybe also to take a vacation.

However, for those who are also using the summer months for writing projects, we in the CCWH are here to help. Following the success of our virtual writing group, we’ve decided to make it a permanent feature of the mentorship program, and you can now join by filling out this form https://docs.google.com/forms/d/1O-MTdz-1KIrTAOJKrOqiCEIeNX3Vqu0_HEtZBxbvuQ1I/edit?ts=60a28fdf

Writing doesn’t need to be a lonely endeavor, and the writing group is just the place for you to go and find the community you need.

As historians, especially now, when the learning of history is under attack by conservatives, we must make our voice heard and our presence in public seen. This is the time to put ourselves out there and to engage with the public through our writing. So I urge all of you to use this summer to write an op-ed, a journalistic essay, or even a short letter to the editor that uses your academic research.



We recently had a mentorship session that dealt with writing for a public audience, which will hopefully inspire you to begin the path toward public writing. Cynthia Greenlee, an independent scholar and an award-winning journalist gave great advice on pitching articles and getting published beyond academic circles. We also had a session on public history, where our Public History Coordinator Elyssa Ford gave great advice on how to begin your path. You can get these sessions notes from mentorship@theccwh.org

I truly believe that we have a duty to engage with the public, but even beyond that, writing for the public makes you a better writer, a better academic, and a better scholar. It makes you see your research differently and sometimes even provides the necessary distance to discover new things.

So, whether you choose to spend the summer resting and recharging or catching up with writing and overdue assignments, I hope that you will have a lovely summer. This was a difficult year for many of us; let’s take the summer to breathe a little.

New year, time to renew!
Don’t forget to renew your membership for 2021.

Renewing allows you to continue to be part of this vibrant community and enjoy the initiative and programs we are offering.

Renew your membership at <http://theccwh.org/membership/>. If you have questions, please contact membership@theccwh.org.

As always, spread the word to friends, colleagues, and students who may be interested in our organization and its mission.

Public History

Coordinator

Elyssa B. Ford



Insights from the Field with
Maggie Mayhan, M.A.

Maggie Mayhan completed her M.A. in English at Truman State University (Missouri) and is the Assistant Director of Community Engagement at the State Historical Society of Missouri (SHSMO) at the Center for Missouri Studies, where she has worked for almost ten years. She reflects on the changes, difficulties, and opportunities that emerged due to the COVID pandemic.

[How has COVID-19 impacted your job and your organization?](#)

As things shut down in 2020 and we realized that people couldn't come to us, we knew we needed to meet them where they were—online—and so we launched virtual programming in April 2020. A year in, we have hosted 50+ programs, multiple virtual tours, a conference, and a contest. While we are looking forward to gathering in larger groups again and hosting signature events at the Center for Missouri Studies, SHSMO's virtual programs and events will definitely continue, and we're also moving into hosting some hybrid events. COVID-19 spurred cultural organizations to look at how we were connecting with constituents and explore possibilities for how we could connect—through virtual events, increased digital content, and social media. While focusing on online connections has been in the works for a while for organizations, COVID-19 pushed that priority.

[What has been an exciting development or opportunity during this pivot, and what has been the most challenging?](#)

The most exciting opportunity during this pivot was not being limited by geographical boundaries. Not only have we been able to connect with Missourians across the state through our virtual programs, but we've also had people join us from across the country (Philadelphia, Chicago, Virginia)

and internationally (Australia, France, England). Challenges include reduced staff, not being able to gather for certain events, and building community among colleagues while being remote last year. I think the adage "necessity is the mother of invention" was certainly applicable during this past year.

[SHSMO is the state sponsor for National History Day in Missouri. How has COVID-19 impacted NHD?](#)

Along with other large events, the National History Day contests—at all levels—moved to a virtual format for 2021. We know that students, teachers, and judges missed the live interview component, so that was something lost. However, we were pleased to offer a variety of virtual events for state contest participants, families, and teachers, so that was a gain. Additionally, students could take part in NHD from across the state without having to line up transportation or other travel details for participation.

Do you see the NHD competition as fitting within the realm of public history?

National History Day is a unique opportunity for students in grades 6 to 12 to explore the past in a creative, hands-on way while producing a documentary, exhibit, paper, performance, or website. Students learn how using the media of their choice impacts the opportunities and challenges of sharing history, and that's certainly something that public historians explore.

Do you see yourself as a public historian?

I see myself as a connector—whether that's building partnerships or putting together programs for varied audiences or working with campus departments to host student interns as part of our outreach team. Currently, we are working with interns from a wide range of departments, including business, hospitality management, history, and education.



STATE HISTORICAL SOCIETY OF MISSOURI (SHSMO)

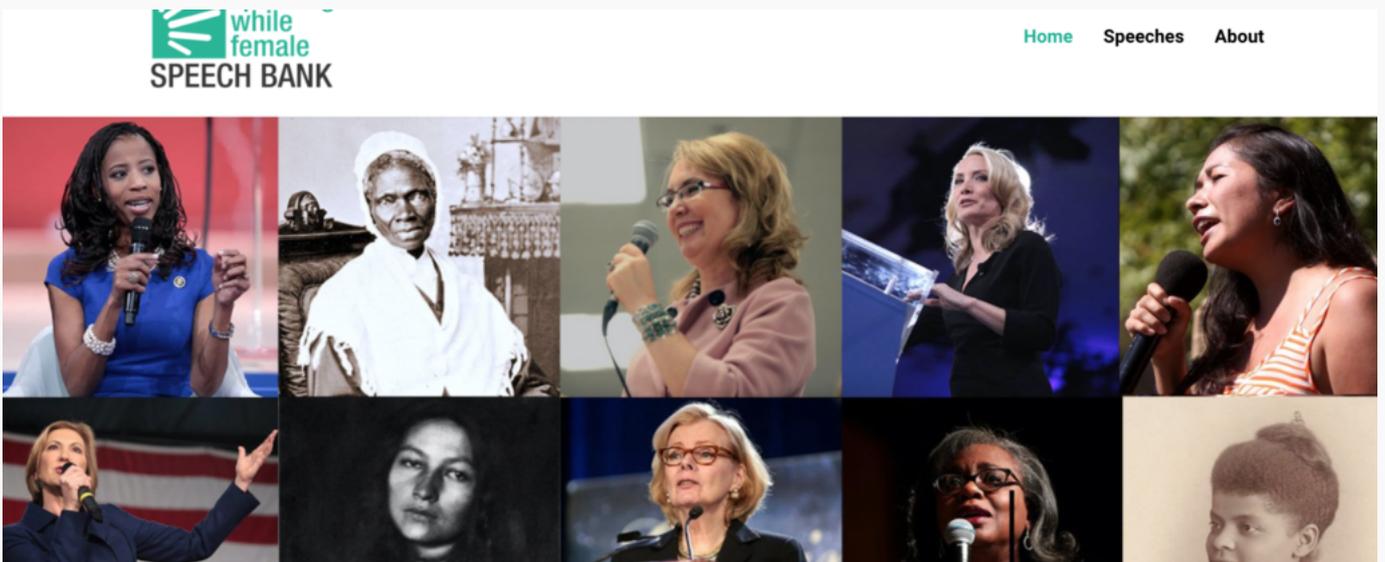
Announcements

SPEAKING WHILE FEMALE: AN OPEN ACCESS WOMEN'S SPEECH ARCHIVE

Dana Rubin created a resource that should interest all historians: the [SpeakingWhileFemale.co](https://speakingwhilefemale.co) women's speech archive.

It's the largest existing collection of women's speeches from around the world and across time. Rubin created this resource out of frustration when she realized the extent to which the history of speech has completely ignored women's voices.

Hopefully, students and scholars, teachers, debate coaches, and women's groups will make free use of this digital archive — and create a greater appreciation of what women have contributed to history through their voices. Please share information about this resource.



SOUNDBITE HISTORY

Ula Taylor, Professor of African American Studies at University of California, Berkeley, and WAWH President

Dear members,

We have started a new guest column in which we feature posts by leaders (past and present) of various women's history organizations in the U.S. and beyond, such as the Western Association of Women Historians (WAWH). We are pleased to feature the below column by Dr. Ula Taylor, 2019-2021 WAWH President.

Jacqueline-Bethel Mougoué, Newsletter Editor

The Chauvin verdict, the Tulsa race massacre, Juneteenth, Voter suppression, and COVID-19 vaccinations, have recently had an onslaught of media coverage. News outlets have called upon historians of African American life and culture to comment, explain, contextualize, and essentially have a robust analysis of such complicated topics in a soundbite. Whether being interviewed by a journalist for radio, print media, or cable television, our colleagues are being asked to teach a politically divided nation about Black lives, why they matter, and what is at stake if we refuse to acknowledge (and do something about) structural racism.

Some colleagues accept these soundbite invitations because they are scholar-activists who seize every opportunity to move the needle toward empowerment and justice. Yet, some colleagues are fearful that if they decline the request, a less informed academic might misrepresent the topic and send a wrong message. But some colleagues believe the invitation is a stepping stone to becoming an influential media talking-head. One cannot underestimate the seduction of being seen and heard outside of the "ivory tower." Accepting the invitation, regardless of one's reason for doing so, brings additional work to an already packed academic life.

The circulation of historical soundbites has taken on new meaning with the advent of social media. Soundbites shift into catch-phrases and meme's quicker than a melting ice cream cone in the desert heat. This can be good when the repackaging of knowledge inspires historical interest. Imagine spending your professional life invested in narrating the complexity of a single historical happening, and now the nation has finally caught up with you! Even if it's for a fleeting moment, we are excited when others seem to care about our subjects. Perhaps some folks outside of the academy will actually read your book!

Not surprisingly, there can also be a negative dimension to the soundbites of history. Snapshot analyses are ripe for misinterpretation and misrepresentation. This is why many scholars refuse to participate, on any level, with public requests to teach historical truths. Not to mention the battle scars produced when the occasional listener, reader, or viewer who disagrees with the assessment retaliates with hate mail and violent threats. The academic streets can be tough!

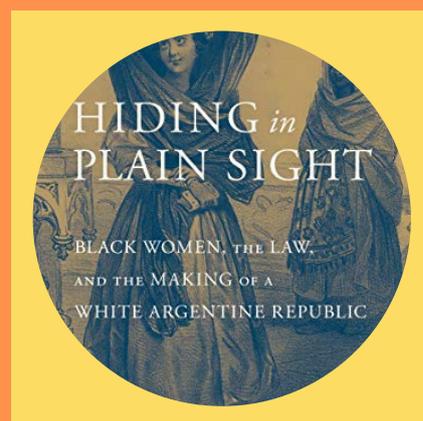
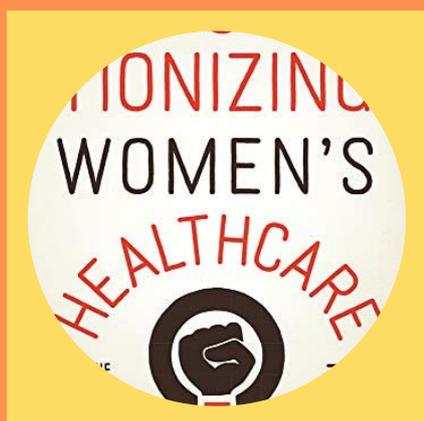
Critical historians always resist a binary, but I've just created one. A double-edged sword of soundbite history: positive possibilities to inspire transformative change or a negative abyss that also smothers like quicksand. Indeed there is a middle-ground, a sweet spot, or at least a way to ensure not being embarrassed or harassed. Print media is the easiest to control; one can ask to approve the quote before publication. However, radio and television are usually real-time conversations, and it can be challenging to correct and clarify soundbites without appearing incompetent. So, what is the historian to do? Particularly for those who want to be relevant both inside and outside of the formal classroom. I don't have sage advice, but I can share that some of my most interesting intellectual encounters have involved taking a risk. I want to underscore an informed risk, that is, evaluating the possibilities (for example, who is requesting the interview and the news outlet's record). Thus, we can effectively participate in public-facing iterations of historical analysis. In fact, as scholars and teachers, it behooves us not to miss out on historical movements.

**THE WESTERN ASSOCIATION OF WOMEN HISTORIANS OFFERS
EIGHT ANNUAL AWARDS AND PRIZES.
SEE MORE HERE: [HTTPS://WAWH.ORG/AWARDS/](https://wawh.org/awards/)**

Congratulations to the 2021 WAWH Awards & Prize Winners

- The Founders' Dissertation Fellowship: **Justine Modica**, Stanford University, "Who Cares?: Constructing the Child Care Workforce, 1970–2000"
- Peggy Renner Award for Teaching and Curricular Innovation: **Justine Modica**, Stanford University, History 253L: "Caring Labor in the United States," Stanford University
- The Mary Elizabeth "Betsy" Perry Conference Poster Prize: **Emily Hawk**, Columbia University, "Civic Discourse Embodied: New York City's Dancemobile Program, 1967–1988"
- The Judith Lee Ridge Prize (best article in the field of history): **Diane M. T. North**, University of Maryland Global Campus, "California and the 1918-1920 Influenza Pandemic," *California History*, Vol. 97, no. 3 (Fall 2020).
- Frances Richardson Keller-Sierra Prize (best monograph in the field of history): **Hannah Dudley-Shotwell**, Longwood University, *Revolutionizing Women's Healthcare: The Feminist Self-help Movement in America* (Rutgers University Press, 2020)
- The Barbara "Penny" Kanner Award (publication which illustrates the use of a specific set of primary sources): **Erika Edwards**, UNC Charlotte, *Hiding in Plain Sight: Black Women, the Law, and the Making of a White Argentine Republic* (University Alabama Press, 2020).
- The Gita Chaudhuri Prize (best monograph about the history of women in rural environments): **Laura J. Arata**, Oklahoma State University, *Race and the Wild West: Sarah Bickford, The Montana Vigilantes, and the Tourism of Decline, 1870-1930* (University of Oklahoma Press, 2020)

**Note: The WAWH did not solicit applications for, nor award, the Carol Gold Graduate Student Conference Paper Prize due to the virtual format of the 2021 conference.*



Research Travel on a Graduate Student Budget: Where to Save & Spend to Cut Costs Safely

Graduate Student Representative Julie A. Johnson

You glimpse the subject line of the message, peeking out from under the crush of thirty-six other emails that have accumulated in your inbox since you last compulsively checked it ten minutes ago. “The World is Opening Up!” it proclaims. It’s from your mother-in-law. It’s from your boss. It’s from your faculty supervisor. It’s from that luggage company that you shouldn’t have given your email address to, but you really did need that 10% off coupon. Instead of the pure, unbridled enthusiasm that they want from you, that you want for yourself, you feel something more complex. There’s a hesitant hope for the world in its fight against a pandemic that is far from over, a swell of anticipation for the people and things you’ve missed, and a surge of anxiety.

If this is you, you are probably a perfectionist, a skeptic, or an introvert masquerading as an extrovert to meet others’ expectations—all conditions common amongst historians. You might also be an underfunded graduate student. Perhaps, like so many of us, your research has been on hold for a year and a half. You desperately need to travel to your archives as soon as possible. Your travel grant offers fell through because of the pandemic. You’re struggling as it is to make ends meet on your scrawny TA income and the handful of side hustles that get you by. Your archive only allows researchers to reserve a few hours a week, so you’ll need to double the length of your stay. The last time you traveled for research, you had to book the cheapest room available anywhere, in a location that made you feel unsafe. As a woman traveling alone, you can’t afford to compromise safety for affordability ever again.

Here are five game-changing tips I’ve learned in my own bargain-hunting as a graduate student traveler. But, of course, some of these tips will help non-graduate student bargain-hunters, too!

“

**FIVE GAME-CHANGING TIPS I'VE
LEARNED IN MY OWN BARGAIN-
HUNTING AS A GRADUATE
STUDENT TRAVELER.**

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1. Purchase an International Student Identity Card (ISIC). Recognized across more than 130 countries, an ISIC verifies full-time student status. This card gives you access to thousands of discounts on airfare, accommodations, dining, and museums. The user-friendly application can also get you great deals on Dell and Apple products, Amtrak rides, and free online education courses. An ISIC will cost you \$25 and an hour of legwork gathering and submitting proof of enrollment, either online or at a nearby ISIC-authorized issuing outlet. Some university registrar offices provide this service in-house. I recommend making the ISIC your first step in planning any research trip. It can take up to 4 weeks to receive your physical card, and having an ISIC is a prerequisite for accessing some of the best deals out there on big-ticket travel expenses you'll book in advance. If you're not a full-time student and under 30, consider the International Youth Travel Card (IYTC), or the International Teacher Identity Card (ITIC) if you've been employed at a recognized school for at least 18 hours a week for one year.

2. Book shockingly discounted flights through Student Universe. This website requires verification of student status through ISIC. Once you're in, you can get lower international and domestic airfare prices than anywhere else on the internet. I once paid \$119 for a one-way aisle seat ticket on a direct flight from LAX to Heathrow. The woman sitting in the middle seat was thrilled to have only paid \$875 for her ticket through Expedia. I highly recommend Student Universe as your first (and likely last) stop on your search for an inexpensive flight. Other great resources for saving on airfare regardless of student status include Skyscanner and Google Flights. Student Universe also provides deals on tours, hotels, and hostels, but flights are their standout offering.

3. Save on long-term housing through Airbnb. Many of us are already familiar with Airbnb as a go-to for booking short-term stays or weekend getaways. What you may not know is that Airbnb is particularly cost-efficient for long-term stays. Many Airbnb hosts offer a 5-10% discount for week-long reservations, but the best value

for money compared to other booking sites is in Airbnb's monthly stays. Booking 28 or more consecutive nights can get you 20-45% off your room or home base price. Airbnb doesn't just show private residences for rent anymore; hotel managers now use it to advertise rooms for long-term rental, too. Airbnb tends to offer the lowest cost on these rooms anywhere, sometimes at about half the price of the same space booked through Expedia. Other resources for finding reasonable accommodations include Hostelworld, Booking.com, and Agoda.

4. There's no such thing as a free breakfast. I love hotel breakfast. There's something luxurious about indulging in a big lazy breakfast and a slightly weak but deliciously complimentary cup of coffee before heading out to the archives. The reality, though, is that this breakfast isn't actually free. The average hotel builds an extra \$20 per night for breakfast into the base price for your stay. This might be a wise investment if you're the kind of person who piles your plate with crab legs at buffets to get your money's worth, if you don't mind stocking up and skipping lunch, or if you're just really into eggs. If not, consider trading in the hotel room with breakfast for an apartment or residential room with kitchen access. The latter is often cheaper in up-front rental costs and can save you significant money over time if you cook many of your meals. Consider COVID, too. Many hotels have replaced hot breakfast buffets with to-go paper bag meals. More importantly, if for some reason an unforeseen lockdown goes into effect while you're traveling and local restaurants close, accessing your own kitchen will be essential.



5. Be ready for anything. Book flexible wherever possible and consider travel insurance. Low-cost insurance plans are available from World Nomads, Medjet, or SafetyWing.



ALICE MAIN, CCWH MEMBER

INTERVIEW WITH KATIE JARVIS

POLITICS IN THE MARKETPLACE

*Work, Gender, and Citizenship
in Revolutionary France*



KATIE JARVIS

Katie Jarvis is a historian of early and late modern France. Her research focuses on popular politics during the French Revolution. In addition to being a longstanding CCWH member, Jarvis is an Associate Professor of History at the University of Notre Dame. Below is an interview with Katie Jarvis by Alice Main about the research findings from her recently published book, *Politics in the Marketplace: Work, Gender, and Citizenship in Revolutionary France* (Oxford University Press, 2019). The book was named Finalist for the Berkshire Conference of Women Historians Award for Best First Book on the History of Women, Gender, and/or Sexuality. Additionally, it won the 2020 Louis A. Gottschalk Prize from the American Society for Eighteenth-Century Studies for the best scholarly book on an eighteenth-century subject in any discipline.

How did you arrive at this project? How did you first encounter the Dames des Halles, and what drew you to them?

I first encountered the Dames des Halles, like many people do, as the market women who marched on Versailles during the October Days

of the French Revolution. Despite the Dames' centrality to this pivotal event, their crucial role as retailers in the Parisian food trade, and the existence of an entire literary genre which impersonated them, I discovered that not much was known about the Dames during the revolutionary period. Both the French revolutionaries and historians thereafter had tended to superficially gesture to the Dames as proof that the popular classes or women had participated in any given event. I wanted to cast aside this narrative sprinkling and recover the actual faces of individual market women. I wanted to hear their collective voice. And I wanted to understand how they understood politics and citizenship through their everyday lives.

Your book encourages readers to look beyond the “primacy of formal politics” (page 232) and “challenges narrow definitions that reduce citizenship to voting rights” (page 9). How does expanding the definition of citizenship beyond suffrage allow you to get at a women’s political history that might otherwise be overlooked?

When scholars discuss citizenship during the Revolution, they tend to do so with a teleological lens. This is understandable since the French Revolution is widely considered the starting block of modern citizenship in Europe. However, scholars tend to prematurely take the endpoint of how citizenship ultimately came to be defined (including formal institutionalized components like the right to vote) as its full-fledged start point. In reality, millions of French women and men had no working definition of citizenship at the start of the Revolution. Instead, they strove to invent and integrate democratic politics through the lens of their daily life. If we understand embryonic citizenship in this light, we can start to see how women and men articulated visions of civic membership through their economic exchanges, gendered roles, judicial interactions, and demands they made on the state.

My work interweaves the Dames' political activism and economic practices to reveal how marketplace actors shaped the nature of nascent democracy and capitalism through daily commerce. Parisians struggled to overhaul the marketplace and reconcile egalitarian social aspirations with free market principles. I argue that, while haggling over new price controls, fair taxes, and acceptable currency, the Dames and their clients negotiated economic and social contracts in tandem. The market women conceptualized a type of economic citizenship in which individuals' activities such as buying goods, selling food, or paying taxes positioned them within the collective social body and enabled them to make claims on the state. They insisted that their commerce served society and demanded that the state pass favorable regulations to reciprocate. My research also reveals how the Dames drew on their patriotic work as activists and their gendered

work as republican mothers to compel the state to provide practical currency and assist indigent families. Thus, the Dames' notion of citizenship portrayed useful work, rather than gender, as the cornerstone of civic legitimacy. Consequently, my findings challenge the interpretation that the Revolution launched an inherently masculine trajectory for citizenship.

When you were working on the research for this project, what challenges did you encounter? What surprises? How did the project shift over time?

At first, I was surprised how difficult it was to find sources on the market women. Collectively, the Dames held tremendous political and economic importance, and there were about 1000 of them. Yet, individually, they were mostly poor, illiterate women, who did not sell large quantities of food. Consequently, they did not generate many notarial contracts, leave wills, individually engage in large legal suits, or have a guild or corporate regulatory structure. For their part, the police were more concerned with monitoring food supplies and prices than surveilling individual retailers. In other words, the Dames lacked the records that are the usual bread and butter of social history. No archival holding could guarantee robust information on them. To reconstruct the Dames' world, I assembled evidence from a wide variety of sources including justice of the peace records, police reports, tax records, subsistence committees, domain records, marketplace surveys, legislative debates, petitions, engravings, newspapers, pamphlets, and even songs. Although finding and weaving together these scattered sources was very challenging, their diversity encouraged me to see politics in a new light and ask new questions of the historical record. My initial obstacles became one of the book's greatest strengths.

Book Reviews

Karla Strand

Book Review Editor

Please visit the CCWH website for a list of books we have for review.

Jane Marcus, *Nancy Cunard: Perfect Stranger*. Edited with an introduction and afterword by Jean Mills. Clemson University Press, 2020. 256 pp.

Sandi E. Cooper

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One lasting impact of the social and cultural upheavals of the 1960s has been the dramatic expansion of what history, literature, and other disciplines consider worthy of exploration. Much of that transformation came from younger women scholars who stubbornly unearthed the missing and the silenced. Jane Marcus (1938-2015), distinguished professor at the City University of New York, was among the most gifted of those pathbreakers. She confronted and overturned the accepted canon with her work on Virginia Woolf, her discovery of women modernists and political radicals of the interwar decades, and her remarkable presentation of the maverick English heiress, Nancy Cunard (1896-1965). Marcus died before her Cunard study was polished for publication – a task completed by her former student and now established literary scholar, Jean Mills, Professor of English at John Jay College-CUNY. Mills uncovered notes, computer files, scribbles, and hints left by Marcus to assemble this unusual presentation of Nancy Cunard's stunning bohemian creativity.

Marcus did not intend a chronological biography but rather a critical dissection of Cunard's widely variegated cultural products. She begins with Cunard's confrontation with the prevailing post-World War I male modernists, notably T.S. Eliot and Ezra Pound – both right-wingers. (Pound's support of Italian Fascism earned him a US prison term after the Second World War.) Along the way,

Cunard broke with her mother, who was a patron of arts, opera, and eminent London names. After leaving England for Paris, Cunard learned the French language and in 1928 she set up her own press, the Hours, for which she taught herself typesetting. She discovered the writer Samuel Beckett and was the first to publish his works. Cunard enjoyed a long list of lovers including the surrealist Louis Aragon; adored jazz and fell deeply in love with everything and anything African – from the arts of the continent to the culture imported from Black America to Paris. Her politics moved farther and farther left; she became a journalist and eventually covered the Spanish Civil War. As a journalist, Cunard broke conventions (as does Jane Marcus) writing in the first person and asserting herself; the “I” becomes a legitimate authority, an honest assertion of belief replacing the presumed neutral third person singular.

Cunard's gut hatred of England and of the Catholicism in which she was raised led her to reject all conventions – literary, cultural, sexual. Paris was fertile ground to nurture American jazz, Black musicians, jitterbug dancing, and Henry Crowder, who became her lover and she, perhaps, his muse. In her large property in Normandy, the rooms were filled with African art – many of the works destroyed by Nazi occupiers who viewed that genre as degenerate. (She escaped before they arrived.) Cunard was famous for wearing an arm full of African bracelets in gold, silver, and ivory. Mills includes a wonderful photo taken by Man Ray, highlighting the bracelets.

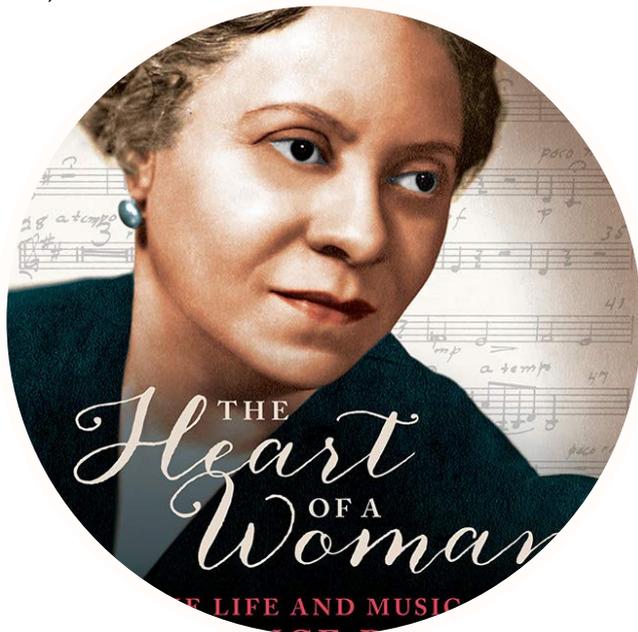
Perhaps her most significant, long-lasting gift to the generations was *Negro Anthology*. In this huge volume, Cunard assembled and published works from all sites of Black production – from across Africa, as well as the West Indies, Harlem, France, and parts of South America. Poetry, prose, music, history, art, and sculpture were all presented in this magnum opus to demonstrate the genius of African-based creators. Before she died, Marcus repeatedly talked about finding some way to reprint this extraordinary work that truly belongs as part of the canon.

This is not a biography of Cunard. Editor Jean Mills points to works by Anne Chisholm and Hugh Ford for a chronological presentation of Cunard's life. Instead, Marcus' contribution clarifies the significance of Cunard's seemingly chaotic life and work to both modernism and Black culture

Kendra Preston Leonard
Silent Film Sound and Music Archive

Rae Linda Brown, *The Heart of a Woman: the Life and Music of Florence B. Price*. Edited and with a foreword by Guthrie P. Ramsey, Jr. Afterword by Carlene J. Brown. University of Illinois Press, 2020. 295 pp.

There has been an enormous explosion of interest in Black American composer Florence Price (1887-1953) over the last several years. While Price was



celebrated for her works, which were frequently performed during her lifetime, many of her scores were lost after her death, and orchestras, being bastions of white supremacy and promoters of male superiority, largely stopped playing her music. In 2009, a cache of her works was found in Chicago, and since then, as editors have made the music available, performers and scholars alike have begun promoting and studying Price's music again.

A number of outstanding recordings of Price's work made by violinist Er-Gene Kahng and pianist

Samantha Ege have been released over the last three years, happily coinciding with the publication, at long last, of Rae Linda Brown's biography of Price, *The Heart of a Woman: The Life and Music of Florence B. Price*, which Guthrie P. Ramsey, Jr. edited after Brown's death in 2017.

Brown spent much of her research career dedicated to finding information on Price and putting it into context with the social conditions that surrounded the composer and her family, from Reconstruction through the Harlem and Chicago Renaissances and into the Civil Rights Movement. The result is a solid and well-written introduction to Price's life and works. The book is primarily a biography of Price with a bit of music analysis. Non-musicians can easily skip over the short, more technical sections and still understand Price's music and the context in which it was written. As with most biographies, this one is linear in design and comprised of two parts: "Southern Roots," in which Brown explores Price's family history and life up to her move to Chicago in 1928; and "The 'Dean' of Negro Composers of the Midwest," focusing on Price's rise through the classical music world. In the first section, Brown carefully details the Price family's professional and social status, the education Price received, the performances she gave, the colleagues and friends she developed, and the cultural climate at her early teaching appointments at Shorter College in Little Rock, Arkansas, and later at Clark University in Atlanta. Here Brown demonstrates the kind of traditional classical music curricula Price studied and taught and the philosophies of and attitudes towards the creation of Black classical music in America. The section ends with the analysis of several of Price's early works, including her first surviving art song, "To My Little Son," which dates to around 1912.

The second and more robust section of the book centers around the musical life of Chicago during the Great Migration and Price's place within it. By the late 1920s, with her children in school, Price focused on composing most of the time. She wrote numerous short piano pieces for children, popular songs (under the pseudonym "Vee Jay") in the ubiquitous Tin Pan Alley style of the time, and arrangements of spirituals. These last works were performed by Marian Anderson and Leontyne Price (no relation), boosting the composer's reputation.

As Price's works become more complex, Brown provides more explanation and analysis of them, including musical examples. Brown's brief description and explication of the *Fantasia Negre*, composed in 1932, provides an excellent example of her clarity of writing about music for general audiences:

In the variations, the melody is tossed between the hands, but it is never disguised. There are several changes in texture. In variations one, two, and four, the melody is accompanied by a contrapuntal line that becomes increasingly more chromatic. In variation 3, Price's fondness for chromatic accompaniment provides a highly energized foil for the chordal melody in the left hand. (107)

Brown devotes an entire chapter to Price's Symphony No. 1 in E minor from 1933, sussing out Price's uses of Black American vernacular and religious musical elements, including call-and-response, polyrhythms, and traditional dances. She also provides discussions of Price's piano sonata in E minor; *Dances in the Canebreaks*, a piano suite; the *Piano Concerto in One Movement*; Symphony no. 3; and a handful of art songs and organ pieces. As a music scholar, I would like to have had somewhat more of a focus on the music itself. Brown tends to speculate as to why Price made the musical choices she did, rather than offering insight into the works as they are.

In writing about the Piano Concerto in One Movement, for example, there is a long passage about why Price might have decided not to include a recapitulation of the primary theme of the piece. This kind of speculation is an idle pastime that doesn't help the reader or potential performers understand the piece more deeply or add meaningfully to the analysis of Price's compositional process. *The Heart of a Woman* serves its purpose as a resource for general readers interested in Price and her works.

Brown's contribution to the understanding of African American composers in the twentieth century cannot be overstated, and I hope that this book will serve as a point from which readers will dive into the more recent research on Price and the many new and excellent recordings of her works.

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Announcements

Calls for Papers, 2022 Business History Conference

The 2022 Business History Conference CFP for its annual meeting in Mexico City is available here: <https://thebhc.org/cfp2022>. The deadline to submit proposals is October 1st, 2021. General questions regarding the BHC's 2022 annual meeting may be sent to conference coordinator Roger Horowitz, rh@udel.edu.

Prizes

The K. Austin Kerr Prize will be awarded for the best first paper delivered by a new scholar at the annual meeting.

The Herman E. Krooss Prize will be awarded the best English-language dissertation in business history by a recent Ph.D. in history, economics, business administration, history of science and technology, sociology, law, communications, and related fields.

The Martha Moore Trescott Award is awarded to the best paper at the intersection of business history and the history of technology presented at the Business History Conference's annual meeting.

Doctoral Colloquium in Business History

The Doctoral Colloquium in Business History will be held in conjunction with the BHC annual meeting. Cambridge University Press funds this prestigious workshop. Typically limited to ten students, the colloquium is open to early-stage doctoral candidates pursuing dissertation research within the broad field of business history, from any relevant discipline. Topics (see <https://thebhc.org/doctoral-colloquia> for past examples) may range from the early modern era to the present and explore societies across the globe.

Applications for the doctoral colloquium are due by Monday, November 15, 2021, via email to Carol Lockman (clockman@Hagley.org). More information here: <https://thebhc.org/cfp2022>

Call for Papers, 2022 Women and the History of International Thought: An Interdisciplinary Conference

The 2022 Women and the History of International Thought CFP is available here: <https://whit.web.ox.ac.uk/event/conference-2022>. The deadline to submit proposals is May 21, 2021. The Leverhulme Trust Research Project organized this interdisciplinary conference. The conference will take place May 6-7, 2022

Keynote Speakers

Glenda Sluga (EUI/Sydney), "Women in International Thought, A Love Story"

Professor Barbara Savage (University of Pennsylvania), "Merze Tate's Anti-Racist Geopolitics"

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Email execdir@theccwh.org to have your announcement published in the newsletter, on the CCWH website, or on our social media.

Announcements

Employment Opportunity, Department of History at the UW-Madison

Position Summary:

The Department of History at the UW-Madison invites applications for two full-time, tenure-track Assistant Professor positions beginning August 2022, one in African History and one in Early Modern European History.

Principal Duties:

Position 1: West or Central African history. Research interests may be in any sub-field, specialization, or time period. The successful applicant will be expected to teach undergraduate and graduate courses in African history and to work closely with the UW-Madison's Title VI National Resource Center in African Studies.

Position 2: Early Modern Europe, 1450-1800; thematic field and geographical specialization open. The successful applicant will be expected to teach undergraduate and graduate courses in Early Modern European history.

For full consideration, all materials (application letter, CV, teaching statement and writing sample) must be received no later than midnight, Wednesday, September 8, 2021. Applications will be accepted until position is filled. Learn more here: <https://jobs.hr.wisc.edu/en-us/job/508885/assistant-professor-of-history>

Call for Papers, *Metropolitan Museum Journal*

The Editorial Board of the peer-reviewed *Metropolitan Museum Journal* invites submissions of original research on works of art in the Museum's collection. There are two sections: Articles and Research Notes. Articles contribute extensive and thoroughly argued scholarship. Research Notes typically present a concise, neatly bounded aspect of ongoing investigation, such as a new acquisition or attribution, or a specific, resonant finding from technical analysis. All texts must take works of art in the collection as the point of departure.

The deadline for submissions for Volume 57 (2022) is September 15, 2021. Please send materials to: journalsubmissions@metmuseum.org

Learn more here: <https://theccwh.org/call-for-submissions-metropolitan-museum-journal-2/>

NOTE FROM THE NEWSLETTER EDITOR

Enjoy this second issue of the year! You can reach me at newsletter@theccwh.org

Jacqueline-Bethel Mougoué



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If you wish to submit material for inclusion in the newsletter, please send material to the Newsletter Editor or Executive Director no later than two weeks prior to publication (e.g., for the Spring issue, no later than February 15). Material should be sent to newsletter@theccwh.org or execdir@theccwh.org. If you have any questions about whether material is appropriate for the newsletter please contact the Newsletter Editor or the CCWH Executive Director.