

# The CCWH Newsletter

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www.theccwh.org

The Newsletter for the Coordinating Council for Women in History

## MESSAGE FROM CO-PRESIDENT: EILEEN BORIS

The CCWH will be busy at the AHA this year. Not only do we have our usual activities—the graduate student drop in room, the joint session with the AHA on interviewing for the job market, our Friday reception and Saturday luncheon—but we also have a full program on women’s and gender history and professional issues. These highlight our dual mission: the promotion of women’s history and women as historians. Some sessions, most of them joint with the AHA, illuminate cutting edge questions within the field: the relation of women’s rights to human rights and both to public history, the

usefulness of the waves metaphor in writing about the women’s movement in the United States, feminine identity in the medieval world, and maternal narratives of race and ethnicity in the United States. I’d like to especially point out two of our joint offerings: in the first on Saturday morning, we join with the AHA Professional Division and the Committee on Lesbian and Gay History to revisit “the chilly climate.” The second on Sunday morning is a joint session with the AHA, the Peace History Society, the Society for Historians of American Foreign Relations, and the Soci-

ety for Historians of the Gilded Age and Progressive Era on the centennial of Jane Addams’ *Newer Ideals of Peace*. Also you will not want to miss our reception celebration of Women Make Movies, an organization which has done much for advancing the viewing of women’s history through their promotion of documentary films. Nor will you want to pass up our luncheon speaker, Mrinalini Sinha from Pennsylvania State University on “Specters of Mother India: History, Memory, and Event.” There

*(Continued on page 5)*

## A FEMINIST’S WORK IS NEVER DONE

BY DR. ROSA MARÍA PEGUEROS

Periodically the mainstream media trots out a tired story on the end of feminism. The Right Wing was doing this five minutes after the movement started: Denial is one of the ways it deals with threats. Recently, some “Third Wave” feminists have been talking about the *failure* of the Second Wave of the movement. I can ignore the conservatives but the latter require a response.

Women now perform almost every kind of work instead of being funneled into teaching, nursing and library science—surely we deserve some credit for that. What about the

fact that women now make 79 cents for every dollar a man makes? When I was first in the movement, it was 59 cents.

That lesbians can walk hand in hand in most major cities of this country? That until it was seriously threatened by the present administration, a woman could get a safe abortion in America? What about the women’s studies departments and programs all over America and in many other countries? That there are girls playing in little leagues? That there are more women in law school than there are men? That the top woman tennis player, Maria Sharapova, earned \$23

million this year! I doubt that Billie Jean King made that much in her entire career.

After six decades of featuring the names of 87 male composers on the Hatch Memorial Shell in Boston, where the Boston Pops performs every July 4, Mrs. Amy Beach’s name was added in 2000. Women conductors now head major orchestras here and abroad. We have had women in the position of U.S. Secretary of State for two consecutive administrations. Sally Ride and many women astronauts have flown into space. We accomplished all of these things.

When I went to college from 1968 to 1974, only one of my professors, Alina Wiersbianska (may she rest in peace) was a woman; and in law school (1976-80), only three women graced the faculty; only one was my teacher. Most young women could not imagine going to a college or university that had only male professors. Part of this success has been gained by our stubborn refusal to let go of affirmative action and by our deep desire to make our children’s lives better than ours, to push well beyond affirmative action.

*(Continued on page 9)*

## RETHINKING THE WAVES METAPHOR IN WRITING THE HISTORY OF THE WOMEN'S MOVEMENT IN THE UNITED STATES

BY JENNIFER EDWARDS

The metaphor of waves of feminist activism has been useful in understanding the preconditions that gave rise to social movements for women's rights, when women banded together from the margins to claim a central place in public life. Histories of first and second wave feminism document the consciously gendered collective behavior of feminists, when women and men pursued opportunities to advance the collective status of women. However, a distinctive and significant body of scholarship has documented and analyzed the collective experiences of women within mainstream institutions, such as unions,

political parties, government agencies, religious groups, and civic organizations, especially during the interregnum between waves one and two, 1945 to the 1960s. In doing so, scholars have raised important questions about feminist activism, specifically querying if women could be identified as feminists only if they named themselves as such and organized in a social movement with a singular purpose to achieve equality (or parity) with men? Scholars have identified various adjectives to describe feminist activism—Dorothy Sue Cobble's "labor feminism," for example.

But methodological ques-

tions about the "waves" metaphor still remain. How do we write about women who, because of the locations of time, place, and identity did not ride the familiar wave of social change but whose activism is decidedly feminist? Will reconsidering the wave metaphor allow us to do more than bridge activism from one decade to another? Will abandoning the notion of waves of social change encourage scholars to contribute to scholarship that already refocuses attention on the social activism of women of color, working women, and religious women? Will we be able to include a larger variety of women under the umbrella

of feminist activism and history? Taking multiplicity of identity and the politics of history seriously, we will interrogate the ramifications of this goal.

This discussion, then, will critically evaluate current definitions of who is a feminist and what is the shape of feminist activism both inside and outside of a social movement. We will explore the complicated process of writing histories of modern feminism that identifies a significant revolution in our national history while capturing the diversity of tactics and goals influenced by the politics of identity and place.

## JANE ADDAMS' NEWER IDEALS OF PEACE: A CENTENNIAL APPRAISAL

BY BERENICE CARROLL

This session is to honor the hundredth anniversary of Jane Addams's *Newer Ideal of Peace*, which was first published in 1906 (prior to its larger printing and usually cited date of 1907). This is a work of great importance and has much to say to

readers today. It is being reissued by the University of Illinois Press in its recent collection of the works of Jane Addams. Addams is well known as a leading peace activist and Nobel Peace Prize winner, but less so as an intellectual and

theorist. *Newer Ideals of Peace*, her most important theoretical contribution in this arena, has been subject to vicissitudes of praise, neglect, misrepresentation, admiration, or vilification over its hundred-year history, but has recently attracted re-

newed attention and reprinting in several editions as well as online. The hundredth anniversary would be an ideal time to re-assess its long term significance, impact, and intellectual value.

## THE CCWH AT THE AHA

**Thursday, January 5**  
5:00-7:00 p.m. Marriott, Room 306. **CCWH Board Meeting**

**Friday, January 6**  
7:30 A.M.–1:00 P.M. Marriott, Room 502. **Graduate Student Drop-In Room for graduates on the job market.**

9:30-11:30 Loews, Regency Ballroom Section B. Joint with the AHA Professional Division and AHA Committee for Graduate Stu-

dents: *Interviewing in the Job Market in the Twenty-First Century*

9:30- 11:30. Loews, Regency Ballroom Section C1. Joint with the AHA: *Human Rights, Public History, and the Creation of National Identities*

2:30-4:30. Loews, Commonwealth Hall Section C. Joint with the AHA: *Rethinking the Waves Metaphor in Writing the History of the Modern Women's Movement*

5:30-7:30 Marriott, Room 404: **CCWH Reception.**

**Saturday, January 7**  
9:30-11:30 Marriott, Grand Ballroom Salon 1. Joint with the AHA: *Shaping Feminine Identity and Medieval Community*

12:15-1:45 Marriott, Grand Ballroom Salon L. **CCWH Awards and 35<sup>th</sup> Anniversary Luncheon**

2:30 to 4:30, Marriott, Room 302: *Birthing a Nation: Maternal Narratives of Race and Ethnicity in Twentieth-Century America*

**Sunday, January 8**  
8:30-10:30, Loews, Commonwealth Hall Section B. Joint session with AHA: *Jane Addams' Newer Ideals of Peace: A Centennial Appraisal, Roundtable*

## BIRTHING A NATION: MATERNAL NARRATIVES OF RACE AND ETHNICITY IN TWENTIETH-CENTURY AMERICA

BY EDWARD SLAVISHAK

In the early the twentieth century, the rhetorical power of motherhood as a visible public role was central to women's ability to gain access to the workforce, institutional activity, and political power. The papers on this panel consider women in diverse contexts, yet they share a focus on the ability of motherhood to shape regional and national communities amid shifting definitions of race and ethnicity. The panel's goal is to

examine the role of motherhood in creating associational, economic, and medical links between local communities and the nation from 1900 to 1945.

First, Maureen Elgersman Lee studies black women's organizational work in Maine as a product of their roles as mothers. A crucial aspect of women's activism was their ability to use motherhood to bridge their private and public lives. Secondly, Ed Slavishak

analyzes eugenicists' views of the reproductive patterns of immigrants in Pittsburgh. The local eugenics movement emerged in the context of industrial demands for an international, inexhaustible labor supply. Finally, Karol Weaver considers how neighborhood women used domestic medicine to extend their maternal roles beyond the confines of their own homes and into their neighbor's homes in Pennsyl-

vania's anthracite coal region. As maternal roles changed over the course of the twentieth century, the medical work once completed by neighborhood women came to be done by family doctors. Commentator Nancy Gabin, who has written on the history of women and the labor movement, and chair Kirsten Swinth, a scholar of women's history and the Progressive Era, will bring additional perspectives to the panel.

## SHAPING FEMININE IDENTITY AND MEDIEVAL COMMUNITY

BY BARBARA H. ROSENWEIN

Theologians in medieval Christianity and ancient Islam used ideal types of religious women to mark communities as orthodox, powerful, and pure, drawing on these potent symbols to set up female exemplars on the one hand, and

to mark the boundaries of orderly society through feminine images on the other. Clerics, in turn, rhetorically connected femininity with pollution and used that rhetoric both to code women as dangerous and to gender deviant communities

feminine. These idealized and demonized images carried material implications for the religious men and women creating or using them, as well as for the communities so defined. The papers in this session examine the potency of female imagery

for defining medieval communities (east and west), the social and material effects of such gendered imagery on identity, and the extent to which these definitions were understood, adopted, or resisted by non-clerics and, especially, by women.

## OUT THERE OR IN HERE? THE CHILLY CLIMATE REVISITED

BY JENNIFER R. SCANLON

Harvard University president Lawrence Summer's webpage features, prominently, a letter to the Harvard Community addressing his recent, ill-phrased, and internationally publicized statements concerning women's roles and abilities in the sciences. "I deeply regret," he writes, in an attempt to quell the firestorm of criticism his remarks generated, "the impact of my comments and apologize for not having weighed them more carefully."

Those of us concerned with what often feels like a backlash against women and lesbian, gay, bisexual, transgender, and transsexual people in the academy, find in his letter both an acknowledgement that reactionary ideas about biology as destiny prosper and a reaffirmation that discriminatory practice results from something equally noteworthy: the profound impact of unexamined stereotypes in contemporary scholarship and professional practice.

Participants in this roundtable will present both data and anecdotal information about the nature and frequency of chilly climate issues in contemporary academia. Our argument is that forms of discrimination on the basis of sexuality, and gender, as well as a combination of these markers of identity, has not lessened with increasing representation of underrepresented groups in higher education. It has not lessened

with more clear and supportive professional standards on the part of our scholarly societies. It lingers in ways both subtle and obvious. The goal of our roundtable is to explore, with the AHA Professional Division, the nature of the problem as well as ways in which the AHA can work more successfully to help foster equitable work environments for all its members.

## HUMAN RIGHTS, PUBLIC HISTORY, AND THE CREATION OF NATIONAL HISTORIES

BY NICOLE DOMBROWSKI RISSER

This panel focuses on photographic exhibits as a form of public history with a unique potential to document human rights violations and facilitate

the creation of new national histories in the aftermath of dictatorship and war. Exhibits on the "disappeared" of Chile and the July 2005 ten year

commemoration of the Srebrenica massacre visually narrate the campaigns for truth and justice led by women survivors, highlight-

ing the enduring legacy of U.S. foreign policy in Latin America in the 1970's and in the former Yugoslavia in the 1990's.

## CCWH-PRELINGER AWARDED TO DR. CATHERINE FOSL

The Coordinating Council for Women in History is pleased to announce that Catherine Fosl has been awarded the eighth annual CCWH-Prelinger Scholarship Award of \$20,000. Dr. Fosl is currently an Assistant Professor of Communication and Women's-Gender Studies, at the University of Louisville, Kentucky. Dr. Fosl is the author of *Women for All Seasons: The Story of the Women's International League for Peace and Freedom* (University of Georgia Press, 1989) and *Subversive Southerner: Anne Braden and the Struggle for Racial Justice in the Cold War South* (Palgrave Macmillan, 2002). She will use the award to work on her latest project on the "Fairness Campaign," centered in Louisville, Kentucky.

The Fairness Campaign is a local gay rights movement, founded in the 1960's by activ-

ists in the southern civil rights movement and second wave feminism. Fosl sees this work as "a case study of one local sexuality rights movement that contains important connections to racial, gender, and economic justice movements regionally and nationally, both historically and contemporarily." The awards committee was impressed with the nuances and layers of Fosl's study. Not just an institutional history of the Fairness Campaign, this project will study the "intersectionality" of southern history, the civil rights movement, women's history and gender studies. Based on both oral histories of participants in the movement and archival research, Fosl seeks to extend research on women's activism beyond the feminist movement and to place it within a multi-generational framework within

the social reforms of the twentieth century.

In keeping with the guidelines of the Prelinger Award, Dr. Fosl's career path has not been traditional. She grew up in rural Georgia, reared mostly by grandparents, only one of whom had gone to high school. After graduating from Georgia State, she worked two years as a newspaper reporter and then returned to school for a master's in social work. It was during this period that Fosl started working with the Women's International League for Peace and Freedom (WILPF), whose history she was later to chronicle, supporting herself now with a series of part-time jobs. At the age of thirty-three, a single mother with a four year old son, Fosl entered Emory University's doctoral program in history. Ten years later, in 2000, at the age of forty-three,

she received her Ph.D.

In addition to acting as the associate legislative director for the WILPF, Fosl also worked for the National Association of Social Workers on legislative affairs dealing with women's, peace and justice issues. She also worked on the creation of Women's Studies Programs at Hollins University, Roanoke, VA, and at the University of Louisville.

**FOR INFORMATION  
ON THE CCWH-  
PRELINGER SCHOL-  
ARSHIP, PLEASE  
CONTACT CAROL  
GOLD,  
FFCG@UAF.EDU.**

## REMEMBERING SUSAN PORTER BENSON

BY JEAN ALLMAN

On June 20, 2005, Susan Porter Benson died at home in Manchester, Connecticut after a lengthy battle with ovarian cancer. She was sixty-two. A long time member of CCWH, Benson was a pioneering scholar in the fields of women's and gender history, public history, and labor history. She was a community-builder, an activist, a valued colleague, a mentor, and the truest of friends.

After graduating from Simmons College (1964) and earning an MA from Brown (1968), Benson began her teaching career at Bristol Community College. She completed her PhD at Boston University in 1983 and later taught at the University of Warwick (1984), the University of Missouri – Columbia (1986-1993), Yale University (1998) and the University of Connecticut (1993-2005).

Published three years after she completed her PhD, Benson's prize-winning *Counter Cultures: Saleswomen, Managers, and Customers in American Department Stores* was a truly path-breaking book – the first to place service work and gender at the heart of historical inquiry. It remains a "must read" across numerous disciplines a decade later. As scholar and longtime friend Sharon Hartman Strom recently remarked, "Benson's insistence on combining labor and women's history produced a gendered perspective in U.S. history that will be of enduring importance to future historians." At the time of her passing, Benson was continuing her work on consumers and cultures of consumption with an innovative project on family economy in the interwar years (*Household Accounts*). Her friends are completing editorial work on the project and expect it to be published

next year.

In an academic work culture that appears only to value and reward individual effort and singular achievement, Benson was a tireless collaborator who gave selflessly to many a collective endeavor – from her work on public history with the Radical History Review Collective, to the Berkshire Conference of Women's Historians, to her NEH-sponsored efforts to bring the humanities to textile workers, to her editorial work on the Temple book series, "Critical Perspectives on the Past," as well as on numerous journals, including most recently, the *Journal of Women's History*.

One word has appeared repeatedly in the many tributes, celebrations and memorials that have marked Benson's passing over the past months – *generosity*. Sue Benson had a generosity of spirit that knew no bounds, especially when it came to students

and junior colleagues. She seemed never too busy to read a draft paper, write a letter of recommendation, confer on a class assignment, help sort through readers' reports, or just listen to a rant about the perplexities of a hard day. Indeed, there are many, many people in our profession – students, former students, colleagues, former colleagues – who, when in a pinch, when faced with a difficult decision, or with more demands on too-scarce-time. . . pause, take a deep breath and ask themselves, "What would Sue do?" For many of us, she will remain the standard by which we measure dedication, passion, generosity and sharpness of wit.

Susan Porter Benson is survived by her partner, Ed Benson, their daughter, Kate, her mother, Loraine Porter and by countless friends who share their loss.

## PRELINGER AWARD UPDATE: PAMELA STEWART

As the 2001 recipient of the Coordinating Council of Women in History Catherine Prelinger Award, I was asked to submit a few paragraphs to the newsletter. In brief, this award changed my life. I had managed to find my way along a non-traditional path to a B.A. from University of North Texas, then an M.A. and subsequent ABD status at University of Arizona, but was unsure how I would surmount numerous hurdles disallowing European archival research. The Prelinger Award cleared the path and I defended my dissertation, "Invisible Revolutions: Women's Participation in the 1871 Paris Commune," this past August. I supported myself and honed my teaching skills in Barrett Honors College at Arizona State University for three years while writing, and this year, am teaching in the History Department at ASU.

When submitting my application for the Prelinger, I included my personal statement incorporating my views about why Women's History remains crucial. I had seen its necessity in my own academic development, which changed my life. I had also seen how much my changes influenced the outlook

of my daughters, contributing to their strength in countering their own marginalization, experienced as teenagers. My research subjects and mentors encourage me to invest in a margins-to-center approach in teaching and research that fleshes out the complexities of living as part of the marginal majority that is women. And then there are the students.

Always incorporating women's voices in my teaching, I had not taught Women's History, as such, until this semester. Past students have informed me that they discover a great deal in my courses, but students taking Women's History courses astound me with their willingness to participate in discussion – even in larger lecture halls – their engagement with the assigned material, and their constant notice of the relevancy of "this kind of history," as one student put it. From what students have volunteered in office hours and such, this engagement stretches across ages, racial categories, and socio-economic backgrounds. The experience of teaching Women's History – even in these initial weeks of the semester – has refined my understanding of how important this

very broad field is to women – and most of the students are women.

Young men – of which there are a few in each class – continue to see a course title with the word, "women," in it, as secondary. More than one male student has told me he would not take women's history courses except for the requirement to do so. However, another told me that he is daily challenged by the depth of analysis women students bring to the discussions; they see things in the readings that initially pass his notice. During an early discussion, one male student suggested that every history class he attends includes information about women, to which a female student immediately responded that she had been in some of those same classes and that the attention paid to women often fit into a 50-minute lecture or one required reading.

Perhaps someday it will go without saying that History-capital-H will mean the history of women and men and people of all sorts of skin tones and experiences. In the meantime, I am discovering the forums created by courses in "Women's" History, in which the global



**Pamela Stewart, Arizona State University**

and diverse experiences of women receive more than passing glances, raise my own level of analysis and that of students. Most importantly, whether the women are grad students, history majors, or just passing through a course, exposure to women in history empowers women who, like me, discovered themselves in discovering history. I owe an eternal debt to the Prelinger Award founder and committee who enabled my research in Europe, allowing me to create change in my own life and evidently, in the lives of others.

## MESSAGE FROM CO-PRESIDENT, CONT.

*(Continued from page 1)*

we also will give out our graduate awards and the Catherine Prelinger Scholarship for a non-traditional historian. Look for details on these events elsewhere in the newsletter and in the front section of the AHA program.

I want to thank all of the historians who have given their time on selection committees and who dedicate themselves to advancing our cause through the CCWH and other women's

history organizations. Last June, over 1200 people came to Southern California for the Berkshire Conference, with the topic of balancing work and family as popular as those on transnational feminism. Regional conferences of Western and Southern women's historians are flourishing. More specialized conferences, as the one on Labouring Feminisms in North America and Beyond at the University of Toronto, are reconfiguring gender and women's history.

We've elected our own to the presidencies of major organizations. More women are now chairing departments. Our journals are exciting, representing the new directions in historical research. Yet still old dilemmas persist: biological clocks and tenure clocks; the search for mentors; and the vagaries of the job market. While some of us have come in, others remain outside, in the cold. Backlashes are real, from threats to tenure to right wing attacks on area studies

and labor studies as well as on sexualities studies and women/gender studies. That is why it remains crucial for each cohort of graduate students, as well as new PhDs and assistant professors, to join together to make their voices heard. Let the CCWH be your vehicle for networking, connection, and action. Join us, become us. See you in Philadelphia!

## PUBLIC HISTORY AT THE AHA ANNUAL MEETING

BY BRIANN GREENFEILD

In January 2004, the AHA Task Force on Public History finalized its recommendations. Charged with making the association both relevant and accessible to public history practitioners, the task force cited the annual meeting for its crucial role in shaping the profession and urged organizers to start "mainstreaming" public historians at the conference. With this charge in mind, I freed my annual meeting program from its mailing package and began to read. I can't say that I was overwhelmed by evidence of public historians' participation. The number of panels specifically dedicated to public historians' professional concerns number around five or six, and presenters identifying themselves with a public history institution affiliation are conspicuously absent from the new poster session. However, what I did find is that public history panels--and I am constructing this category broadly to include not only those associated with professional concerns and common methodologies such as material culture studies and oral history, but also panels addressing the interpretation of history for public audiences -- what I found was that public history sessions promise to be among the most creative and engaging offered.

To begin, there is the session organized by Lisa DiCaprio for CCWH, "Human Rights, Public History, and the Creation of National Histories." Using photography as a form of public history, Lisa and her co-

panelist, photographer Paula Allen, will make visual presentations exploring human rights problems in Srebrenica and Chile. The session promises to engage critical issues and demonstrate the power of public history as a tool to raise social consciousness.

Moving from photography to the spoken word, there are several panels that engage oral history theory and practice. Linda Shopes of the Pennsylvania Historical and Museum Commission will chair a roundtable discussion on the process of approving oral history projects with institutional review boards. While oral history was excluded from institutional review board oversight by the U.S. Office for Human Research Protection (OHRP) in 2003, confusion persists at many places (my own university included) about how to administer oral history projects. A second panel sponsored by the AHA Research Division will focus on the future of oral history. As a discipline committed to collecting human memories before they fade away, oral history provides a barometer for the profession. What will be the new direction in contemporary history studies? This panel promises to provide an answer. Finally, "Between Memory and History: Eyewitness Accounts as a Historical Source" will explore the nature of memory and its relationship to historical narrative. Presenters will tackle inherited memory, Holocaust survivor testimony, and Yid-

dish oral histories in Eastern Europe.

With panels on "blogging" and Hollywood movie productions, popular culture representations of the past are also well-represented at the annual meeting. As a compulsive PBS watcher, I am particularly anxious to attend the New England Historical Association's roundtable discussion of *Colonial House*, PBS's latest attempt to recreate history for television audiences. The National Council on Public History is also co-sponsoring a panel on history on the web, while those who prefer museum experiences will find a session on incorporating public history in the K-16 classroom. Additional sessions target scholars of material culture including an off-site session at Bartram's Garden focusing on the practice of landscape reconstruction and its ability to contribute to the historical record. I, too, will participate in a panel tied to material culture scholarship. "Art, National Identity and History in Twentieth-Century United States, British India, Mexico, and Japan" will examine the relationship between the production of art objects and the construction of national identity.

One of the most exciting and innovative events at the AHA this year is a session designed to connect public history site administrators and their staff with other scholars specializing in their field. Entitled, "Exchange of Views: Doing American History at Historic Sites," this multi-part session is part of the

AHA's initiative to rethink the annual meeting by discouraging formal paper reading and cultivating discussion and exchange. The session involves twelve Philadelphia-area public history sites including the Stenton Museum, the Wyck Association, the Mill at Anselma, the Awbury Arboretum, the Betsy Ross House, Elfreth's Alley, the Atwater Kent Museum, the Rosenbach Museum and Library, St. Joseph's Church, the Civil War and Underground Railroad Museum, Mother Bethel AME Church, and the Christ Church Preservation Trust. Each site will host a group of conference participants, selected in advance based on their research experience and public history interests. After a morning orientation session, participants will conduct a visit at their chosen venue, meet with administrators, and discuss challenges specific to the site. After the meeting, the visiting scholars will submit their comments in written form and receive a small honorarium. How I wish I were available to join the group! Such intensive site visits are an excellent opportunity for scholars to become involved in public history and to cultivate relationships across their field. I hope many scholars will take advantage of this unique opportunity and I hope to see many of you in Philadelphia!

## DEAN'S FELLOWSHIP IN THE HISTORY OF HOME ECONOMICS AND HUMAN NUTRITION

The College of Human Ecology, Cornell University, is seeking applications for the 2006 Dean's Fellowship in the History of Home Economics and Human Nutrition. Preference will be given to scholars

in more advanced stages of a research project but Ph.D. candidates are encouraged to apply. One award of \$6,000 is available for a summer or sabbatical residency of six continuous weeks to utilize the resources available

from the College and the Cornell Library System in pursuit of scholarly research into the history of home economics and its impact on American society. Deadline: March 1.

See <http://www.human.cornell.edu/che/Fellowship/index.cfm> for details.

*COORDINATING COUNCIL FOR WOMEN IN HISTORY*  
*Advocates for Women in the Profession and Practice of History*

**APPLICATION FORM**  
**THE CCWH CATHERINE PRELINGER AWARD**

The CCWH will award \$20,000 to a scholar, with a Ph.D. or A.B.D., who has not followed a traditional academic path of uninterrupted and completed secondary, undergraduate, and graduate degrees leading to a tenure-track faculty position. Although the recipient's degrees do not have to be in history, the recipient's work should clearly be historical in nature. In accordance with the general goals of CCWH, the award is intended to recognize or to enhance the ability of the recipient to contribute significantly to women in history, whether in the profession in the present or in the study of women in the past. It is not intended that there be any significant restrictions placed on how a given recipient shall spend the award as long as it advances the recipient's scholarship goals and purposes. All recipients will be required to submit a final paper to CCWH on how the award was expended and summarizing the scholarly work completed.

Name: \_\_\_\_\_

Mailing Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Home telephone: \_\_\_\_\_ Message Telephone: \_\_\_\_\_

Academic Status: A.B.D. \_\_\_\_\_, or Ph.D. \_\_\_\_\_

If Ph.D. has been received, institution and date: \_\_\_\_\_

If A.B.D., give date of receiving and signature of departmental representative to verify:

Signature: \_\_\_\_\_ Date: \_\_\_\_\_  
(Departmental Representative)

Applicant certifies to being a member in good standing of the Coordinating Council for Women in History, that this application is complete and includes the materials listed.

Signature: \_\_\_\_\_ Date: \_\_\_\_\_  
(applicant)

**DEADLINE for receipt of applications: March 13, 2006**

**Send applications to: Carol Gold, Department of History, University of Alaska Fairbanks, PO Box 756460, Fairbanks, AK 99775-6460. Telephone: 907-474-6509.**

**E-mail: [ffcg@uaf.edu](mailto:ffcg@uaf.edu) (for information only; e-mailed submissions will not be accepted).**

**For membership information, contact Julie Gallagher, Dept. of History, Philosophy & Religious Studies, Antioch College, 795 Livermore St., Yellow Springs, OH 45387.**

**E-mail: [jgallagher@antioch-college.edu](mailto:jgallagher@antioch-college.edu).**

### ELIGIBILITY for the CCWH Catherine Prelinger Award:

#### The applicant:

1. must be a member in good standing of the Coordinating Council for Women in History.  
For membership information contact Julie Gallagher.
2. must hold either A.B.D. status or the Ph.D. at the time of application.
3. shall be actively engaged in scholarship that is historical in nature, although the degree may be in related fields.
4. shall have already contributed or show potential for contributing significantly to women in history, whether in the profession in the present or in the study of women in the past.
5. has not followed a traditional academic path of uninterrupted and completed secondary, undergraduate, and graduate degrees leading to a tenure-track faculty position.

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### APPLICATION PROCEDURE for the CCWH Catherine Prelinger Award:

The applicant must submit, in hard copy format only:

1. 5 copies of the completed application form.
2. signature of an appropriate departmental or institutional official to verify that A.B.D. status has been achieved, if applicant has not yet completed the Ph.D.
3. 5 copies of the curriculum vita (limited to 4 pages).
4. 5 copies of a personal statement of the applicant's non-traditional career path and contributions to women in the profession. (Statement limited to one page.)
5. 5 copies of the project statement which
  - a. establishes the work the applicant intends to complete with this award
  - b. outlines the schedule the applicant has developed to complete this work
  - c. states the sources the applicant intends to use to complete this work
  - d. demonstrates the contribution the applicant's work will make to women in history.
 (Statement limited to 3 pages.)
6. Applicants who are ABD are requested to submit 5 copies of a writing sample, preferably a chapter of the dissertation or the dissertation prospectus.
7. 2 letters of recommendation in separate and sealed envelopes which are signed across the back. Each envelope should contain 5 copies of each letter of recommendation.
8. a self-addressed, stamped envelope.
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10. 1 copy of a statement, which grants or denies the CCWH permission to add the application to the official CCWH archives at the Schlesinger Library. Please note: a decision not to grant this permission will be known only by the chair and NOT by the committee members and will in no way prejudice the application.

**March 13, 2006:** deadline for receipt of applications  
**July 1, 2006:** winner is announced and check mailed  
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The CCWH Newsletter will now be published twice a year—in June and December.

The Coordinating Council for Women in History now advertises job announcements (\$25.00 per ad) on its website. Please send ad copy to [weaverk@susqu.edu](mailto:weaverk@susqu.edu).

## FEMINIST'S WORK, CONT.

(Continued from page 1)

My daughter graduated from an prestigious eastern university in 2002. She was courted by a very prominent insurance company and started there immediately after graduation. She wondered why, in her cohort of 66 new college grads, there was only one other woman. Then she noticed that all the men, older established employees as well as the new recruits went out to dinner and out to play golf but the women were never included. She looked at the top tier of management and realized that there were only two women who had survived to that level. When one of her cohort invited her on a date, she declined because she was already in a

committed relationship. Her co-worked started harassing her on the job and telling the others that she was a stuck-up "bitch." The feminism she grew up with ceased to be theory and became reality. She quit and went to work with a company where she has opportunities equal to those of anyone else.

I was saddened though not surprised that she came face to face with the same discrimination I had faced as a young woman; surprised that even after so much opposition, sex discrimination and harassment are practiced as shamelessly as ever. We must keep in mind that feminism has inspired a violent and sustained backlash starting with the early efforts to reverse Roe vs. Wade, to their

attempts to impeach and disband women's studies programs.

Many of us in the second wave viewed traditional choices with disdain; each generation responds to its particular challenges. It is a pity, however, that in rising to meet their generation's challenges, Third Wavers would problematize the women on whose shoulders they stand. No member of my generation of feminists will claim that all the frontiers have been settled or that all the problems have been solved, but incomplete works-in-progress are not that same as failure. Things may look bleak to the "Third Wave," but they simply cannot imagine what it was like to curb one's dreams and limit one's desires because most public spaces were denied to women. There are still stag-

gering injustices but many have been rectified by our efforts graced with our blood, sweat and tears. This is not a contest between different generations of feminists. It is more like a relay race where the victory depends on those who go before as well as those who pick up the baton and make it to the finish line. That finish line is still beyond the horizon. Onward!

Rosa Maria Pegueros is an Associate Professor of Latin American History and Women's Studies at the University of Rhode Island. Professor Pegueros welcomes email from her readers at [pegueros@uri.edu](mailto:pegueros@uri.edu).

## CCWH RECEPTION CELEBRATES WOMEN MAKE MOVIES

BY REBECCA NEDOSTUP

Perhaps you have read the reviews of Women Make Movies documentaries that have been appearing in the CCWH newsletter, but haven't yet had the chance to see the original films for yourself. Or you

know that more treasures wait in WMM's catalog of over 500 productions by and about women. This year's CCWH reception at the AHA will give attendees a chance to explore how our co-sponsor Women

Make Movies has used the tool of the camera to contribute to our understanding of women's history and women in history. Come watch and discuss clips and short films from among those we have reviewed – in-

cluding stories of Guyanese revolution, social change in Niger and China, and postwar reckoning in Germany – as well as preview documentaries relating to this year's sponsored panels and roundtables.

## THE FILMING OF EVERYDAY LIFE

BY DAVID IMHOOF

The field of *Alltagsgeschichte* or the "history of everyday life" has provided insight into past experiences large and small for over twenty years. This perspective has nevertheless been accused of minimizing dramatic political events that violently altered some daily lives while barely impacting others. Germany's six different regimes in the 20<sup>th</sup> century – each with a distinct relationship with its citizens – make the "history of everyday life" a potent means of understanding the impact of political upheaval on average Germans. The three films under review here collectively illustrate the values and drawbacks for such an approach in documentary film making. *Shadows of Memories* (2000) investigates the past, while *Germans and their Men* (1989) and *Countdown* (1990) themselves are historical artifacts.

Alemann's German title, *War einst ein wilder Wassermann*, references the mis-en-scène fairy tale told by the filmmaker's mother to the filmmaker's daughter at the outset. Alemann allows these two women to draw out a tight, thoughtful, gradual revelation that, like the water sprite story, underscores grandmother Ludmilla's sacrifices for her children and her regret at failing to shape events around her. Ludmilla grew up a minor aristocrat, yet her family valued independence and difference. She explains that she and her husband, who came from an old military family, both found appealing the Nazis' promotion

of equality. Their "very nationalist" upbringing made them suspicious of "foreign" working-class parties and more interested in the equality as Germans that Hitler's party offered. The granddaughter's probing drives the film to reveal more and more about Ludmilla's past. Forthright and frank, the grandmother discusses her support for Hitler and laments her own naive refusal to take seriously stories she heard about atrocities. The granddaughter cries that final night, confessing that she wished her grandmother had been a resistance fighter. Alemann admits that the film was difficult to complete but reports that her mother found the experience liberating. This deft study of *Vergangenheitsbewältigung* (coming to terms with the past) makes clear the rich material in people's daily lives for such a project.

While the aim of *The Germans and Their Men* requires less patience to discover, the film often wanders and itself requires some patience to stick with it to the end. Part investigative journalism and part mockumentary, Sander's film centers around an Austrian actresses' faux trip to Bonn in 1989 to find a husband. In her search Elizabeth Müller investigates prostitution, neckties, sexual mores, politics, and rape, among other things. Müller repeatedly asks men (on the street, in theaters, at parties, in political meetings, in kitchens) if they have ever been ashamed to be a man. Of the wide selection of German men

asked, only a couple confess to such shame, though many more will admit to having felt shame at being a German. Müller's aggressive yet open-ended questioning elicits some fascinating responses and telling squirming. But the film's most interesting scene comes when the filmmaker asks this question of fellow leftists in a political meeting. That conversation ranges much more broadly and draws connections between the oppression of women and that of other minorities in Germany and elsewhere. Still, these activists are no more willing than the cooks in the following scene to feel shame for the actions of other men. Overall *The Germans and Their Men* would have benefited from cuts to highlight such ideas better.

Unlike Alemann and Sander's films, Ulrike Ottinger's *Countdown* springs not from a question but from the desire simply to document. This movie supposes that footage of daily life shot a few days before German economic reunification in 1990 is itself intrinsically valuable. Much of this three-hour collage was shot in Berlin but is not likely to inspire even fans of that city (which includes this author). *Countdown* offers few references to the pending monetary union and the larger issues of reunification. It reveals a teeming and diverse world but fails to offer a framework or any basic ideas through which the viewer can study these 10 days. This film illustrates that, without an analytical or narrative focus, the

"history of everyday life" can be just plain mundane.

Well-known German feature films – *The Marriage of Maria Braun*; *Germany, Pale Mother*; *Nasty Girl*; and more recently *Rosenstrasse* and even *Run, Lola, Run* – have used women's experiences effectively to convey messages about women and about Germans. *The Germans and Their Men* and especially *Shadows of Memory* indicate that documentary filmmakers are using women's experiences just as effectively.

### Film Information

*Shadows of Memory*. Directed by Claudia von Alemann. 2000, Germany, 43 minutes, color, VHS. German with English subtitles.

*The Germans and their Men: Report from Bonn*. Directed by Helke Sander. 1989, Germany, 105 minutes, color, VHS. German with English subtitles.

*Countdown*. Directed by Ulrike Ottinger. 1991, Germany, 189 minutes, color, VHS. German with English subtitles.

**David Imhoof, Assistant Professor of History at Susquehanna University, writes on the relationship between culture and politics in Germany between the world wars. He is completing a book manuscript entitled "Beyond Weimar: Culture and the Rise of Nazism in Göttingen, 1919-1939."**

## WOMEN FILMMAKERS FROM AFRICA AND THE DIASPORA

BY CATHERINE CYMONE FOURSHEY

Cinema in colonial Africa was used as a tool to shape development while simultaneously reinforcing colonial and patriarchal relationships. As a means of socializing colonized people, and not least women, Africans were typically portrayed as Europeans wanted to see them: subordinate, irrational, traditional, and superstitious victims of their own ignorance. In contrast, late twentieth and early twenty-first century films by African women challenge stereotypes of victimhood while simultaneously documenting experiences of African women through self-representations. Women from every corner of the continent are making films based on their experiences as women with aspirations, hopes, dreams, and even disappointments. Although many women in Africa contend with poor health care systems, infectious disease, war, and economic responsibility with few resources at their disposal, filmic representations like *Sisters of the Screen* (2002) and *Al'Lèèsi...An African Actress* (2004) illustrate that life struggle and fulfillment are not mutually exclusive and that there are a wide diversity of identities and experiences among women across Africa and the African Diaspora.

Betti Ellerson's documentary, *Sisters of the Screen*, is an extension of research she conducted on the cultural politics of African women filmmakers, actresses, and directors published in book format (Africa World Press, 2000). *Sisters* is a combination of short interviews, with twenty women who work in visual media, and clips from films made by these women. Interfering little in the women's monologues, Ellerson lets her interviewees tell their own stories. The short clips of interviews provide the explanations and examples for understanding the diverse experiences among African women. The

unifying idea in the interviews is that each woman sees herself bringing about social change among her audiences. While portrayals of women as educators, mothers, and nurturers may be viewed as stereotypical, Lucy Gebre remarks that African women cannot disengage domestic life, as mothers and wives, from working life. If private and public spheres continually overlap, the primary means women have to achieve their goals and avoid becoming victims of imposed societal limits is to intertwine the domestic and the professional.

In *Sisters of the Screen* Ellerson draws on some of the very techniques that her interviewees (actresses, producers, and filmmakers) emphasize as important elements in film genres of Africa. Stories are meant to address social tensions and conflicts and film is just another mode of storytelling, that these women use to orally and visually recite real life events, surreal events, oral traditions, and the non-real, sometimes simultaneously. Ngozi Onwurah captures this concept eloquently when she states that the sensibility of story telling and film within Africa tends to "blend the real and the non-real." Rather than using voice-over to express characters' thoughts, actors perform those thoughts, blending the spiritual world with the real world on screen.

In the course of the interviews, several women speak about an incident at the 1997 FESPACO Conference. A meeting was called for African women. What became clear at the moment the women arrived was that the meeting was intended for women born in Africa and living in Africa. This event sets off debate on what it means to be an African woman. It is moments such as the FESPACO event, captured in these oral interviews from the perspectives of African women from French and English speak-

ing Africa as well as women of the Americas, which makes this documentary so valuable and effective. Women globally may face oppression, but all have not contended with the same historical, social, political, or economic challenges. While the diversity of experience between African and Afro-Diasporan women is well articulated in this documentary, the diversity of experiences between different regions and communities within Africa is subtler but should not be overlooked by viewers.

The film clips Ellerson intersperses with interviews are thought provoking. One example is footage of two girls being circumcised. While this footage may perpetuate notions of backwardness and oppression of women, Ellerson's open-ended approach pushes viewers to ask questions and seek answers rather than rush to conclusions. Interviewees speak about circumcision and excision as a cultural practice they are politically opposed to, yet the footage reminds us that this is a social occasion perpetuated and practiced by women, among women, on young women.

*Sisters of the Screen* offers us the new generation of filmmakers from Africa and the diaspora. They are behind the camera as well as in front of it. In contrast, *Al'Lèèsi...An African Actress* a documentary by Rahmatou Keita reminds us that women were primarily in front of the camera just three decades ago. Keita's film provides an oral history of Zalika Souley's career as one of the first women of African cinema in the 1960s. Although Souley, a Muslim woman from Niger, performed stereotyped roles in the 1960s, she also played unconventional roles in African westerns. The western is typically seen as an American genre, yet *Al'Lèèsi* challenges this view. Niger's 1960s filmmakers and actors

saw that they had reconceived the western making it African. Horse chases and shoot-outs took place with giraffes and the landscape of Niger's Sahel as the backdrop.

Much like Sundiata, the famed thirteenth century founder of the Mali Empire remembered through oral traditions, Souley is a legend. She was sent as cultural ambassador to represent her country in Russia, and in 1990 she was sent to Tunisia to receive an award for artistic contributions to cinema. Souley left Niger to work as a maid in 2000, one can only hope that this is not the last we hear or see of this remarkable actress and storyteller. For historians of film studies and students who are looking for a broad overview of the film industries across Africa and the diaspora, *Al'Lèèsi* and *Sisters* together provide excellent background. *Al'Lèèsi* presents a focused look at West African films in the 1960s. *Sisters of the Screen* gives a global view of women filmmakers, actresses, and producers. The filmmakers speaking about their philosophies and how they choose themes opens up various questions worth pursuing in further research on particular filmmakers, actresses, and producers. While *Al'Lèèsi...An African Actress* ultimately presents a sad story about the decline of Niger's film industry, *Sisters of the Screen* offers a hopeful future for filmmaking among African women.

### Film Information

*Sisters of the Screen: African Women in the Cinema A Film* by Betty Ellerson. 2002. 61 min.  
*Al'Lèèsi...An African Actress*. A film by Rahmatou Keita. 2004. 69 min.

**Catherine Cymone Fourshey is an assistant professor of history at Susquehanna University. Her specialization is East African History.**



Karen Kossie-Chernyshev

"What do I really Want?"

Among the twenty items Lillian Bertha Horace listed under the aforementioned heading in her diary "not in order-just jottings," number fourteen was key: "I desire more than any tangible thing to write a book worth reading by an intelligent person-not necessarily my friend."

I could not have been more reverent as I touched the tattered pages of Horace's sixty-three-year-old diary than if I were sitting in her living room in Fort Worth, TX, preparing an interview for the piece I now write. Certain of the manuscript's historical value, I cradled it gently in my hands like a natural pearl from an uncharted

## TO WRITE 'THE' BOOK-WILL THIS EVER COME TRUE?: THE PUBLICATION ASPIRATIONS OF LILLIAN BERTHA HORACE (1886-1965) AND MINE

wellspring.

Robust and self-aware, Horace came to life as I admired my reflection in her familiar thoughts reborn. Her busy handwriting and attention to organization bespoke a methodical woman on the move, task oriented and committed to completion -a woman who commands respect.

Her private desire to publish a book became a public reality, not with one book but three, though in ways she had not intended. In 1916, she self-published her first work, *Five Generations Hence*, with Dotson-Jones Printing Company, which Horace, then "Jones" by her first marriage, co-owned with James I. Dotson.

*Five Generations Hence* was not 'the' book Horace envisioned, but history now honors it as the earliest novel on record by a black woman from Texas and the only utopian novel by a black woman before 1950. Its back-to-Africa theme predates the movement Jamaican-born

Marcus Garvey launched in New York in the 1920s, and highlights the therapeutic role Africa played in many African-American minds from the Jim Crow era to the Black Power Movement.

Still committed to writing, around 1941 Horace attempted to publish *Crowned with Glory and Honor*, a definitive 357-page biography of Lacey Kirk Williams, a popular president of the predominantly black National Baptist Convention (NBC). But her work was "blocked" by politics and denied the chance of ever being 'the' one. Yet, it was ideal for L. Venchael Booth, leader of the Progressive National Baptist Convention (PNBC), which attracted young leaders like Dr. Martin Luther King with its commitment to civil rights. Booth published it eleven years after Horace's death to establish an historical framework for the new organization.

Horace also authored a 400-

page coming-of-age novel titled *Angie Brown*, for which she had great expectations as well. Under a list of "Supreme Moments" she offered a prayer about her twelfth and final wish: "The crowning of all these will be when I can say Book accepted! O God Please!" Again matters did not turn out as planned. Her 1949 query to Lemuel Foster remained unanswered and prompted her to wonder if "'the' book would ever come true."

Horace never authored her perfect book, which might have been the autobiography she was "warming up to." Her collection nonetheless contains the perfect books for me, fresh material for the opus I hope to pen. Given her story and my aim, I humbly close with her passionate prayer: "O God Please!"

## CONFERENCE ANNOUNCEMENTS

### 38th Annual Conference of the Western Association of Women Historians

The Western Association of Women Historians (WAWH) will have its annual conference May 5-7, 2006, at the Asilomar Conference Center in Pacific Grove, California. All 2006 WAWH award and prize applications are due January 15, 2006. Conference program and registration information will be mailed to current members and posted online in early February 2006. For more information, visit <http://www.wawh.org> or you can

email Amy Essington at [aessington@verizon.net](mailto:aessington@verizon.net).

**The 2<sup>nd</sup> Biennial WGHOM Conference** will be held Friday, June 2 and Saturday, June 3, 2006 at Maryville University in St. Louis. The conference theme is "At the Crossroads of Women's and Gender History."

### Call for Papers

Proposals for individual papers or panels on any aspect of Illinois' history, culture, politics, geography, literature, and archaeology are requested for the **Conference on Illinois History (October 12-13, 2006)**.

Each proposal should include a summary of the topic and a one-page resume of the participant. The summary should specify the major primary and secondary sources used in the research. Proposals should be for formal, footnoted papers. **Deadline: March 10, 2006.** Send to:

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## NEWS FROM MEMBERS

**Mary Beth Norton**, Cornell University, has been named Pitt Professor of American History and Institutions at the University of Cambridge for the 2005-2006 academic year. She is only the fourth woman to hold this post, established shortly after WWII.

## CONFERENCE REPORT: CONSECRATED WOMEN

The Consecrated Women conference, devoted to the research of women religious in Britain and Ireland met at Cambridge University's Divinity Faculty through the sponsorship of the Margaret Beaufort Institute for its fourth annual meeting on September 16 and 17. Sixty-five scholars and archivists attending this year's conference - coming from all parts of the world from Ghana, Australia, North America, Europe and of course Britain and Ireland. Presentations included two keynote addresses, one by Barbara Mann Wall of Purdue University on the uses of textual analysis and the other by Ann Matthews of the National University of Ireland, Maynooth on the history of the work of the Sisters of the Sacred Heart with unwed mothers and their babies. The rest of the papers spanned a wide range of eras and disciplines covering the period of the Middle Ages through to the twentieth century and treating women religious of the Catholic, Anglican, and Church of Scotland traditions through historical, literary, or sociological frameworks. Throughout the conference the presenters, making excellent use of visual materials, integrated the analysis of

particular case studies with discussions of different methodologies useful for the study of women religious.

In the first panel on material culture, presentations focused on the ways we can glimpse the daily lives of nuns by studying items central to their lives and worship including the convents in which they lived and the books of hours with which they prayed. Through marginal notes, added prayers, or even recipes for remedies for various illnesses, medieval books of hours reveal much about the world in which the sisters who used them lived. They can illustrate the convent's experience of drought, political turmoil, and relationship with Church authorities. Similarly, studying the location and floor plan of early London convents allows us to understand something of the practical details of establishing a new religious community with its need for adequate drainage and source of clean water, as well as the benefits of being near a major thoroughfare likely to be used by pilgrims. Convent fixtures such as coverings for floors, walls, and beds met both the needs for warmth and privacy, but through their embroidery, became aids to prayer. The

second panel on material culture focused on art in early modern convents in Portugal and Spain as used to reflect spirituality and perceptions of women, particularly Mary Magdalene and La Divina Pastora. The final presentation in this panel addressed questions of visual representation of the painted life-cycle of Mary Ward. These papers lead to lively discussions of art and iconography as an enhancement of written and oral sources.

Several presentations explored the question of nuns' authorial voice. Analyzing letters, biographies of founders, nuns' literary works and accounts of life on the missions is another way of understanding the flesh and blood women behind the images of submissive nuns. Sisters' writings reveal the complexities in relationships with bishops, as well as their ability to carve out a space to do their work as they saw fit despite official Church prescriptions. Sisters on the periphery, away from Rome or diocesan authorities delivered babies, and performed manual labor such as chopping wood despite official prescriptions against these. The session on

oral history explored both methodological questions such as the uses of various technologies, preservation of the oral histories and the kinds of questions likely to elicit useful responses as well as illustrating the ways that oral history reveals the daily lives of Sisters inaccessible in other sources.

At its general meeting, the group discussed both this year's conference as a whole, but also brainstormed about important issues in the study of women religious. One crucial issue is access to archives, and the group discussed how researchers and archivists can work together to insure that the stories of various communities are accurately told. In addition, participants suggested important themes for next year's conference including a study of hidden voices, the further exploration of nuns as missionaries, and the ongoing discussions of the importance of including nuns more fully in the field of women's history. Next year's conference will be held at the National University of Ireland, Maynooth in Dublin, Ireland on 15-16 September 2006!

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