



CCWH

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The Confidence Game

Rachel Fuchs

“Fraud! Fraud! She’s a fraud!” How many of us feared, or still fear, that accusation coming from students, or worse yet from colleagues? More than thirty years ago, when I first taught a course on the French Revolution, I thought that I would have succeeded getting through the semester if no student stood up in the back of the room, pointed his finger at me and yelled that accusation of fraud. Who did I think I was to teach that course when I had never even taken such a course during my entire educational career? Was it an act of hubris? Chutzpah? Supreme self-confidence? Or just some crazy belief that I could do it at a minimally acceptable level with sufficient dogged determination and preparation? Or just simply that refusing to teach it would have been too humiliating? To this day I don’t know the answer to those questions. I am a modern European historian, after all, with a specialty in modern France; I was expected to teach that course, and so naturally I did. I don’t think I ever worked harder in course preparation, or enjoyed it more, than I did that semester. I continued to teach that course with great pleasure and enthusiasm almost every year for some twenty or so more years, until I gave it up so younger colleagues equally expert in the field could teach it.

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“‘Fraud! Fraud! She’s a fraud!’ How many of us feared, or still fear, that accusation coming from students, or worse yet from colleagues?”

What brings that experience to memory now are two things: First, and most important, are some recent discussions with a younger scholar who felt that more senior scholars would consider her a fraud, so she hesitated to present a paper at a professional meeting. I tried to reassure her by saying that so many of us feared accusations of fraud. I considered that one of my goals as one of her mentors was to help her build her self-confidence. In doing this, I remembered the words of my own dissertation director who always said, “I have great self-confidence in you,” and who saw his role as developing my own self-confidence; some might now say

that he succeeded all too well. Second, in searching for a light and breezy topic for this summer column when it's 110 degrees in Phoenix and most serious thoughts fry as soon as they reach consciousness, I watched a rerun of a Stephen Colbert program where he interviewed two confident and successful women authors, Katty Kay and Claire Shipman, who were shilling their new book, *The Confidence Code: The Science and Art of Self-Assurance – What Women Should Know*. Now, I usually pay no attention to such books, never having taken the time away from course and article preparation to read Sheryl Sandberg's advice book, *Lean In*, but the summer heat and a case of bronchitis justified an indulgence in reading *The Confidence Code*.

Book reviews are a genre that I tend to eschew, so this is not a book review, per se, nor a recommendation that people read or avoid this book. Rather, what follows is my "take away" on a hot summer's day. The authors have a major theme and offer advice: "When in doubt, act." Take risks. Risk failing because in failing we learn and gain confidence for the next time when we will succeed in mastering that endeavor. Confidence, to these authors, is achievement based. It is "linked to doing." They continue: "*Confidence is the stuff that turns thoughts into action.*" (Italics in original. pp. 48 and 49 of my tablet edition). Confidence comes from mastery. It could be mastery over a subject, task, or skill; but mastery does not mean perfection. As women, and if I may add, as women academics, to buttress our confidence we tend to overcompensate by over-preparation to prove our competence and demonstrate that we are not frauds. We mistakenly, however, strive for perfection. Pursuing perfection is pointless. We have all heard, and even repeated, these two clichés: "Perfection is not of this world," and "There are two types of dissertations (books/articles)—perfect ones and completed ones." The authors thankfully do not repeat these clichés, although their book is replete with others, but they probably would agree to the truthfulness of both. They stress that confidence does not come from perfection, but simply from mastery in doing something. As historians, it could be mastery over an archive, over a body of literature, over our area of study or of research.

After defining confidence, the authors explore whether it is genetic. This is one of the weakest areas of the book. They talk to scientists, but their footnotes, methodology, number of cases, and data are slim at best. Although they do not suggest one "confidence gene" (if they had, I'd have stopped reading immediately), they do suggest a genetic component to confidence and state that confidence could be influenced by a large number of genes. Without the data, that says little, but they go on basically to ignore that "genetic" component until the very end and explain how nurture can rewire us and change nature. Extolling the plasticity of the brain, they give pointers on how we can change to be more confident. The key is mastery, not perfection, and not being afraid to take risks—such as asking questions and making appropriate statements or interventions at professional meetings. Yes, they say to sit "powerfully" and straight, taking a seat at the table; and they might even enjoin us to "lean in." They also advise us to be authentic and not to "fake it till we make it."

Kay and Shipman have much to say about women's language and speaking style, warning us not to engage in self-abnegation or self-deprecation. We tend to say "I've been incredibly fortunate" or "I've been very lucky," as if our successes were not of our own making. They ascribe this to an issue of confidence. I think, rather, that it really represents a female language issue more than a confidence one. (This book is short on analysis of language, which is odd since the authors are both journalists.) How many of us have said how "lucky" we

were to get a job or a fellowship as a way of deflecting praise or making others who didn't get that job or fellowship feel better? Guilty as charged here! In accepting an award recently that was important to me, I stated that "I've been extremely fortunate in my career." I avoided using the word "lucky," but also I know that in addition to luck whatever success I have achieved was also a result of help from family, friends, mentors, colleagues and students; equally significant, I also know that it was a result of a lot of damn hard work on my part! Mastery through hard work, to use the language of these authors!

To me, being a historian is itself an act of confidence. History combines many of the disciplines in the humanities and social sciences: literature, philosophy, anthropology, sociology, and political science. Our scope is global.

What other discipline has the confidence, or chutzpah, to do all that? Moreover, our methodology of critical thinking and sustained inquiry and our humanistic values, along, of course, with our confidence, enables us to say that teaching and research in history contributes to our national well-being. All that confidence in our discipline may be taking this column a bit too far. To bring it back home, toward the end of their book Kay and Shipman write that former Secretary of State "Madeleine Albright has a saying that there's a special place in hell for women who don't help other women" (p. 182 tablet edition). No member of the CCWH will wind up in that special place in hell; of that I'm confident.

Executive Director Notes

Sandra Trudgen Dawson

Dear Members, I hope you have had a good and productive summer! The weeks since graduation seem to have flown by. This summer I have been catching up with friends, writing, and preparing for the start of another academic year.

As we gear up for the beginning of the semester, I am excited to introduce two new CCWH Board members. The first is our new newsletter coordinator, Amy Long, a Ph.D. candidate at Arizona State University. Amy comes to us with experience as the editorial assistant of *French Historical Studies*. Please remember to send Amy any member news or items you would like included in the next newsletter (November) at newsletter@theccwh.org. Welcome Amy! The second is our new graduate student representative, Erin McCullugh, a doctoral student at the University of Chicago. Erin joins Beth Hessel in this position and will be writing some of the Graduate Corner columns. Welcome Erin!

We have been in the process of revising the by-laws for our awards to conform to the new online application. Please take time to look at the revisions to the Catherine Prelinger Memorial Award and send any comments or questions to me at execdir@theccwh.org.

We have also made some changes to the website. Please take a look at the 45th anniversary tab and the new CCWH Presidents page. If you have any good pictures for us to use or links to websites, please contact me at execdir@theccwh.org.

I am also pleased to tell you all that Barbara Winslow is our keynote speaker for CCWH's annual Awards Luncheon at the AHA in New York. Barbara writes extensively on the subject of women in politics. Her first book, *Sylvia Pankhurst: Sexual Politics and Political Activism*, tells the story of "the other" Pankhurst sister who was a British socialist and suffragette who opposed war, fascism, and colonialism. Winslow is currently working on a project exploring the history of the women's liberation movement in Seattle, and co-authoring and editing *Clio in the Classroom: Teaching U.S. Women's History*. We are very excited to have Barbara Winslow as our keynote speaker in January. Please come to the awards luncheon and encourage your graduate students too!

I wanted to take this opportunity to remind you of the deadline for all the CCWH awards. It is 15 September 2014. Please apply or encourage your colleagues and graduate students to consider applying for these generous awards.

CCWH Nupur Chaudhuri First Article Award 2014

The Coordinating Council for Women in History Nupur Chaudhuri First Article Award is an annual \$1000 prize that recognizes the best first article published in the field of history by a CCWH member. Named to honor Nupur Chaudhuri, long-time CCWH board member, former executive director and co-president from 1995–1998, the winning article for 2014 must have been published in a refereed journal in either 2012 or 2013. An article may only be submitted once. All fields of history will be considered, and articles must be submitted with full scholarly apparatus. The deadline for the award is 15 September 2014. Please go to www.theccwh.org for membership and online application details.

CCWH/Berks Graduate Student Fellowship 2014

The Coordinating Council for Women in History and the Berkshire Conference of Women's History Graduate Student Fellowship is a \$1000 award to a graduate student completing a dissertation in a history department. The award is intended to support either a crucial stage of research or the final year of writing. The applicant must be a CCWH member; must be a graduate student in a history department in a U.S. institution; must have passed to A.B.D. status by the time of application; may specialize in any field of history; may hold this award and others simultaneously; and need not attend the award ceremony to receive the award. The deadline for the award is 15 September 2014. Please go to www.theccwh.org for membership and online application details.

CCWH Ida B. Wells Graduate Student Fellowship 2014

The Coordinating Council for Women in History Ida B. Wells Graduate Student Fellowship is an annual award of \$1000 given to a graduate student working on a historical dissertation that interrogates race and gender, not necessarily in a history department. The award is intended to support either a crucial stage of research or the final year of writing. The applicant must be a CCWH member; must be a graduate student in any depart-

ment of a U.S. institution; must have passed to A.B.D. status by the time of application; may hold this award and others simultaneously; and need not attend the award ceremony to receive the award. The deadline for the award is 15 September 2014. Please go to www.theccwh.org for membership and online application details.

CCWH Catherine Prelinger Memorial Award 2014

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. The deadline for the award is 15 September 2014. Please go to www.theccwh.org for membership and online application details.

New CCWH Newsletter Coordinator:

My name is Amy Long and I am a Ph.D. candidate in public history and European history at Arizona State University. My research examines new patterns of urban sociability, popular culture, and gender in late-nineteenth- and early-twentieth-century London. I am particularly interested in exploring how women's increased presence in recreational urban spaces (the restaurant, beer hall, music hall, and department store) intersected with conflicting feelings about cosmopolitanism and national degeneration in the cultural imagination. I am a graduate of ASU's Scholarly Publishing certificate program and, while working my way towards graduation, I have participated in the development of the university's various digital history initiatives and work as a freelance copyeditor, proofreader, and public historian. I have sincerely appreciated the warm welcome I have received from the CCWH and look forward to working with all of you.

New Graduate Student Board Member:

My name is Erin McCullugh and I am a third-year doctoral student in the Department of History at the University of Chicago. I received my BA in History, with a minor in Spanish from Eastern Oregon University, and received my MA from Portland State University. My primary research interests are Africans and their descendants throughout the Atlantic World. My current project is concentrated on African women in the Spanish and Lusophone Atlantic in the eighteenth century. This project charts the political, social, and cultural developments stemming from intimacy between African women and European men and also examines the influence of métis people in the Atlantic World. Other intellectual interests also include comparative race and slavery in the Caribbean, North America, and Brazil; urban history; and Creolization. I'm so very excited to get to know you all and to serve as a graduate representative for the CCWH.

Member News

Mary Ann Villareal has accepted a position as the Director, Strategic Initiatives and University Projects, Office of the President, Cal State Fullerton.

Rochelle Goldberg Ruthchild served on the Planning Committee for the “A Revolutionary Moment” conference on second wave feminism, at Boston University March 27–29, 2014, and screened the film on which she is working as a producer, “Left on Pearl: Women Take Over 888 Memorial Drive, Cambridge.” She also published two blog posts (“The History of Russian Sex,” January 23, 2014, <http://www.wcwoonline.org/Women---Books-Blog/russiansex>, and “Free Pussy Riot!” December 4, 2013, <http://www.wcwoonline.org/Women---Books-Blog/pussy>) and a book review on Agnessa Ivanovna Mironova-Koroli’s *Agnessa: From Paradise to Purgatory: A Voice From Stalin’s Russia* in *Women’s Review of Books*, vol. 31, no. 3 (May/June 2014), 27–28.

Courtney Campbell has been selected for the Past & Present Postdoctoral Fellowship at the Institute of Historical Research in the School of Advanced Studies of the University of London, starting in October 2014. Congratulations, Courtney!

Sandra Trudgen Dawson has been invited to participate in the transdisciplinary international workshop, “Taking the Pulse of Our Times: Media, Therapy and Emotions,” at the University of Navarra in Pamplona, Spain, November 20–22 2014. The international workshop is hosted by the project Emotional Culture and Identity at the Institute for Culture and Society. Dawson will present on “The Big Vacation: Holidays in the 20th Century.”

Affiliate News

Call for Papers, Chairs, and Commentators for the Annual Conference of the Western Association of Women Historians to be held in Sacramento, California, May 14–16, 2015.

Deadline for submissions is Friday, October 3, 2014.

The WAWH invites proposals for panels, single papers, roundtables, posters, and workshops from scholars at all career stages and in ALL fields, regions, and periods of history. The program committee especially invites proposals with gender, generational, geographic, racial, and institutional diversity represented in topics and/or panel composition. We welcome panels on public history, academic publishing, and alternative career paths for historians. Submission guidelines and required forms for paper presenters, chairs, commentators, and prize candidates can be found at www.wawh.org.

INTCESS15- International Conference on Education and Social Sciences

2, 3, and 4 February 2015, Istanbul, Turkey

Call For Papers:

You are invited to participate in INTCESS15- International Conference on Education and Social Sciences that will be held in Istanbul, Turkey on the 2, 3, and 4 February 2015.

INTCESS15 is a multidisciplinary and interdisciplinary international conference that provides the ideal opportu-

nity to bring together professors, researchers, and higher education students of different disciplines; discuss new issues; and discover the most recent research in all fields of education and social sciences in a multicultural atmosphere.

An International Event:

You will be able to share all your experiences with other experts in a truly international atmosphere. This conference will be held at an international level. Plenty of participants from more than 70 different countries all over the world are expected to attend.

The Conference Topics:

Include, but are not limited to, all areas of Education; communication, accounting, finance, economics, management, business, marketing, education, sociology, psychology, political science, law and all other areas of social sciences; also all areas of humanities including anthropology, archaeology, architecture, art, ethics, folklore studies, history, language studies, literature, methodological studies, music, philosophy, poetry, theater and others.

Important Dates for Papers:

- Abstract Submission Deadline: November 10th, 2014
- Final Paper Submission Deadline: December 15th, 2014
- Registration Deadline for Authors: December 15th, 2014
- Conference Dates: 2, 3, and 4 of February, 2015, Istanbul, Turkey

Publication:

All the accepted full papers in English are going to be published by OCERINT in the Abstracts & Proceedings CD (e-book) with an ISBN number. Also INTCESS15 Publications will be included in Google Scholar and sent to be reviewed for their inclusion in the ISI Conference Proceedings Citation Index.

Venue:

Istanbul, Turkey, is one of the most impressive cities in the world; it is unique for its culture, historical, and artistic richness, cultural and musical events of all kinds, lovely weather in winter and tasty gastronomy. Istanbul is one of the world's great cities famous for its historical monuments and magnificent scenic beauties. It is the only city in the world that spreads over two continents: It lies at a point where Asia and Europe are separated by a narrow strait—the Bosphorus. Istanbul has a history of more than 2,500 years, and ever since its establishment on this strategic junction of land and sea, the city has been a crucial trade center. We look forward to seeing you in Istanbul.

Sincerely,

INTCESS15 Organizing Committee

Conference website: <http://www.intcess15.org/>

Enquiries: intcess15@hotmail.com or intoffice@ocerint.org.

Perspectives on Women's Museum Projects from a Historian of Women

(Or, been there, done that, and some lessons learned)

Karen Offen

First, why am I, as a historian of European women and comparative feminism, on this panel?

Although I am not a certified historian of US women in particular, I have done some work in that field and am a charter member of the NWHM. I do think a museum dedicated to the history of women in the United States is a worthy enterprise, even though I would like it even better if it aspired to develop leaky borders, appropriate for a country populated by immigrants. But that's another story.

My credentials for speaking today are as follows: From 1999 to 2011, I was a member of the working Board of the International Museum of Women, a private initiative based in San Francisco. I played a key role in the launch of what is now a "virtual" museum at www.imow.org, which since March of this year has partnered with the equally innovative Global Fund for Women.

Coming to the project—and to the board—as a scholar-historian in 1999, I received a crash course in museum building, museum culture, and museum costs. I chaired the crucial exhibition and programs committee for many years (until we hired a vice-president who took over those duties and brought in curators and educators). Between 1999 and 2011, I worked closely with our founder and president Elizabeth Colton on every aspect of IMOW's development—from concept definition to site location, to fund-raising, to working with (and guiding and educating) exhibition content developers, to interviewing architects and exhibit development firms, and to crafting the interpretative plan for the potential bricks-and-mortar museum project.

After our chosen site (on a pier in the San Francisco Bay administered by the Port Authority) turned out to require too much of an investment by our donors (est. \$20 M) merely to retrofit its substructure, I participated in re-strategizing our project as an Internet museum. The "due diligence" effectively killed our building project, but sent us in an important new direction as a virtual museum, one that has since won honors from the museum community. Elizabeth Colton and I have co-published a handful of articles about our project internationally, including in the UNESCO publication *Museum International*, and in Spain and Italy. Our staff has developed worldwide networks and has been co-producing events with partners on the ground all over the world.

As a Ph.D. historian and published author in the field of women's history (and a co-founder of the International Federation for Research in Women's History), I have also confronted the joys and difficulties of incorporating,

for a lay audience, sophisticated concepts (such as gender analysis) that have developed during the last 40-plus-years-worth of international women's history scholarship. I have wrestled with how to convey, not always satisfactorily, deep scholarship as "soundbites" or short paragraphs, and how to make content "entertaining" as well as educational. I helped establish an international women's history advisory board for IMOW, in parallel with its Global Council of women world leaders. I gave mini-seminars to the Board and, more rarely, to the museum staff. I quickly learned, though, that what we really needed were several full time women's history experts in the office, working hand in glove with administrative and curatorial staff and with interns to embed a historical consciousness, to inform and integrate the most interesting and pertinent findings of women's history, and —not least—to teach fact-checking and double-sourcing to young people who would rather consult Wikipedia on the Internet than read the books by scholars. Without historians on-site, our project relentlessly morphed toward a contemporary social action project targeted primarily at young adult women. This was not a bad thing, per se, but because there were no women's historians on staff, IMOW did not become the women's history museum that it might have become, and that Elizabeth Colton and I wanted it to become. In this story lie some lessons to be pondered by the NWHM.

What I say now about IMOW is that our path-breaking online exhibits are "making history" for contemporary women around the world (it has hundreds of thousands of visitors annually). The material archived on the site is spectacular and it will, in its turn, become a historical resource. Check out the past virtual exhibits: "Imagining Ourselves," "Women, Power, and Politics," and "Economica"—they remain available on the site—as well as the most recent exhibitions "Mama" and "Muslima."

My small but continuing contribution to the "women's history" aspect is linked to IMOW's blog "Her Blueprint," where since 2007 I have published a periodic blog, "Clio Talks Back," (this phrase indicates the desperate impatience of the so-called Muse of History with being—for centuries —merely an inspiration for the male-centered creations of male historians and who decides to speak for herself). My blog can be consulted at imowblog.blogspot.com as part of "Her Blueprint," and the backfiles are available on the museum's website. It is pithy and full of historical documents, beginning with one that identifies the French writer Olympe de Gouges, author of the "Declaration of the Rights of Woman," as the first female blogger.

I want to convey this message to the NWHM: it is ESSENTIAL to your credibility to engage with and involve the scholars in women's history—NOW—and not put them "on hold" for some later date. It is they who know the material and who have important ideas about what concepts and stories to convey and can work with content developers on how to convey them. It is ESSENTIAL to your success to engage with these colleagues. It is not enough to say: "Let's build the building and then decide what we will put in it, and how. People want to know, especially potential funders, what it will contain, what will it exhibit and how the building itself would relate to the content. They will want to know whether it is based in a forward-looking concept, one that will incorporate gender analysis (e.g., the intertwined development of the feminine and masculine, and the complex interactions between women and men); they will be looking to see whether it will offer a feminist perspective on women's past, and not merely rehearse a catalog of achieving women or the "success story" version of the women's rights campaigns. Granted, a public audience will want to learn about

achieving women as well as the campaigns for women's rights, but that is not enough; it will want to know also about the conditions that blocked achievement, the conditions that permitted achievement; it will want to know about how women challenged and struggled against the patriarchal status quo, how they confronted the politics of knowledge, how they engaged with the major issues of their days and of ours. They will also want to know about women who were content with the way things were, and why. In short, the offerings of a NWHM must be context rich and provocative.

A museum that simply "celebrates" women, that is not analytical, that provides only a showcase for "the hat worn by Ms. So and So when she did Such and Such," will not satisfy either museum funders or prospective museum audiences. It is admittedly fun to look at the "stuff" of famous women, taking some examples of women's exhibitions and museums outside the United States—at Princess Diana's ballgowns or her going away outfit at Kensington Palace, or at Eva Peron's dresses in her museum in Buenos Aires, for example—or in the United States, at the Inaugural gowns of the First Ladies at the Smithsonian. But this will not produce a stream of returning visitors.

The real challenge will be to present context-rich glimpses into American women's ideas and actions. Will the NWHM choose to focus on women's "stuff"—or on how women have struggled to meet various historical challenges? It does not go without saying that FOCUSING ON WOMEN'S HISTORY NECESSARILY DOES REWRITE HISTORY—the old boy's history whose earlier monopoly on historical knowledge we are trying to shatter. At the National Museum of American History some years ago, my colleague Edith Mayo did a superb job of recontextualizing the President's wives inaugural gowns in a thought-provoking, social historical way, but after she retired from the Smithsonian that exhibition was dismantled and returned to its earlier focus. And the powers-that-be at NMAH decided that they had "done" women—and that was that. A huge step backwards!!! It is not possible to "do" women's history, the history of the country's majority, as a one-shot affair.

The NWHM project has some hard choices to make. And they cannot wait. Speaking for myself, I dearly hope that the Commission that has just been endorsed by the House will take seriously the question of insisting on the presence of those who have done the research and can share their knowledge—these ARE the hundreds of Ph.D. historians of women who have done such outstanding work during the last 40-50 years. To build this museum without integrating them and their knowledge base at the outset is to throw away an incredible opportunity. To say after sixteen long years that the scholars of women's history are unnecessary at this point but will be included "When we get to the point of discussing context. . ." (I am quoting Joan Wages) is surely a bad joke!!!

Let me conclude by quoting from an editorial by Roger Rosenblatt, which appeared in Time Magazine, 25 May 2002 (his thoughts about a possible memorial to the 9/11 bombing of the World Trade Center):

When the Sterling Library was going up at Yale in the 1930s, there was a big to-do over the building because it was one of the more impressive modern edifices of its kind in the world. Some wag who had his values straight proposed posting a sign outside

the entrance when the building opened that read: “This is not the library. The library is inside.”

We need to get clear about—and certainly the NWHM officers and staff, the congressional sponsors, and the hopefully forthcoming Congressional Committee will need to ponder—what will be “inside” this edifice. They will need to remember that it’s the content, not the building, that really counts. The building is merely the receptacle, though certainly it should reflect the concept. The concept and content, the exhibitions and their ability to challenge viewers, to make us think and reflect, and to learn from women’s past the lessons that will serve us in the present and the future—these are the important things. With all due respect to the efforts that have been made to date, I am certain that without the active participation of those who have dug out the documents and have rendered American women’s history visible in exciting and imaginative ways—the scholar-historians of women’s history—these important aspects will be compromised.

Museum audiences these days need to be challenged. The NWHM project has the potential to challenge its visitors—through its concept and content, developed in tandem with the experts—to SEE women in the American experience as they have never been seen before. Let’s do it right!

Book Reviews

Mapping the Nation: History and Cartography in Nineteenth-Century America. Schulten, Susan. Chicago: University of Chicago Press, 2012. 246 pp. \$30.00 ISBN 978-0-226-10396-9.

Kristi Johnson, Western Governors University

In *Mapping the Nation: History and Cartography in Nineteenth-Century America*, Susan Schulten argues that thematic maps, or maps that showed “hypotheses, problems, or themes” rather than waterways and topographical features, show important shifts in American culture and thought. Instead of merely showing physical features, cartographers, analysts, physicians, and even teachers developed maps that showed the concentration of slavery, the movement of communicable diseases, and the settlement of immigrant populations. Each of these maps told a story, and shaped an image of the United States for better or worse. Not only could the images tell viewers where the US had been, reformers could use the map’s narrative to persuade the American public of an impending menace or health crisis. For Schulten, the thematic map is an ideal source for charting America’s path towards modernity; modern mapping data collected by GIS and smart technology that is used for marketing, planning, governing, tracking, and security clearly has its roots in the nineteenth century.

Schulten’s argument is bolstered by her exhaustive research and carefully chosen historical characters. She begins Part One with a thoughtful analysis of the pedagogical goals of Emma Willard. Celebrated educator

and textbook author, Willard whole-heartedly embraced illustrations, graphs, and cartography to make her textbooks stand out among her competitors. Willard used maps to give young American students in the nineteenth century a concrete visual of Manifest Destiny pushing towards the Pacific Ocean; Schulten argues that, by including a drawing of the outline of the United States in textbooks, Willard was using “the map as an icon of political unity” (39). According to Willard, the map, as a visual medium, could convey complex ideas to students in ways that texts alone could not, for “maps *placed* history” (19). Schulten argues that Willard was well aware of her role in shaping nationalism and reinforcing the unity of the United States as the nation began to move towards civil war. Her goal was to establish legitimacy for this vast nation and emphasize its permanence (39).

In Part Two of *Mapping the Nation*, Schulten traces how American cartographers exposed the spread of diseases, climate patterns, and the concentration of slavery through thematic maps. Schulten spends some time here explaining the influence of German cartographer/geographer Alexander von Humboldt to American cartography. It is hard to find a nineteenth-century geographer who was not influenced by Humboldt (Emma Willard was a Humboldt adherent). Humboldt had a holistic approach to geography. He believed that a truly accurate map took account of all of nature—plant, animal, climate, etc. (81). As such, because physicians believed disease to be more of a product of environment, researchers took to the thematic map to trace the routes of cholera and other epidemics and place disease and population density together. In this case, the visual map became a tool that sanitation and medical officials could use to crack the code of cholera’s transmission (90). As a result, “medical geography” became an important facet of efforts to control and prevent disease.

According to Schulten, the US Coast Survey’s census map designating areas of slave concentration was perhaps the most significant development in cartography because it represented a major shift towards more sophisticated statistical cartography (120). This slave map quickly became part of the political discourse as a key reference point for politicians—it was a favorite of Lincoln. These simple black and white maps equated Southern secession with slavery, and Schulten argues, buttressed “Unionist arguments about emancipation” (140). Further, Schulten astutely points out that these unadorned, simple maps elevated cartography to an efficient tool to disseminate statistical information that could then be used for political and social needs. In short, the pictorial map took statistical census data and transformed it into a quickly understood visual form.

Schulten easily transitions into the use of thematic mapping later in the century to document concentrations of foreigners, African Americans, and native-born whites. This information was used to find relationships between ethnic density and wealth, poverty, health, disease, crime, and other questions of “social hygiene” (178). Schulten’s research here is quite fascinating, and readers may find themselves wanting more. *Mapping the Nation* culminates in the work of Francis Walker, who developed an intricate category system for population maps and whose work was the foundation for geographic information system (GIS) technology in the twentieth century. (173) Based on his importance alone, readers may wish that the author had more room to delve into Walker even further.

Not only is *Mapping the Nation* well-researched, but it is also an enjoyable read, with sufficient illustrations to keep the narrative flowing while at the same time sharing Schulten's many visual sources. Her analysis of the evolution of thematic mapping in the United States is thoughtfully argued, without jargon. This book makes a significant contribution to the history of American thought and would be a wonderful choice for graduate seminars on the nineteenth century.

Biography and the Black Atlantic. Lindsay, Lisa A. and John Wood Sweet, eds. Philadelphia: University of Philadelphia Press, 2013. 384 pp. \$55.00 ISBN 978-0-8122-4546-2.

Chloe Northrop, University of North Texas

In *Biography and the Black Atlantic* a group of authors illuminate the lives of individuals who transcended the bonds of slavery and challenged the hierarchical racialized structure of the Atlantic World. Online resources, such as the Transatlantic Slavery Database, quantitative statistics, and other resources regarding the Atlantic Slave Trade are readily available to researchers and students. However, the "lived experience" still seems just past the grasp of scholars. Utilizing painstaking archival research, the contributors to this collection of essays demonstrate the effectiveness of non-traditional sources and methodology in recreating the lives of Africans who experienced enslavement. Eschewing the biographical turn that has given more pages to the "great men" of history, these essays display more of Linda Colley's "small stories of small people" that more accurately populate the Atlantic World. These microhistories develop our knowledge of empire and expand the traditional narrative of the eighteenth-century imperial experience. These authors also take into account gender, race, and transnational identity in the "Black Atlantic." Furthermore, the trans-regional methodology challenges existing structures and places the individual as the key character for illuminating the Atlantic World experience.

The introduction, expertly executed by Lisa A. Lindsay and John Wood Sweet, familiarizes the reader with the state of the field for Black Atlantic studies. These authors contend that the Black Atlantic is both a "space and an argument" (1). Rather than stating the importance of Africans for European expansion in the Western Hemisphere and then placidly ignoring their life stories, this work integrates the lived experience of the enslaved population with the history of the Atlantic. These stories tell of the loss of liberty, obstacles overcome, and the importance of historical memory, loss, betrayal, and even liberation. By centering on the three themes of "mobility, self-fashioning, and politics," the book repopulates the Atlantic World with compelling case studies.

Part 1 sets the stage methodologically for the inclusion of biographies in the "Black Atlantic" historiography. Joseph C. Miller and Martin Klein build a solid foundation while introducing their audience to the state of the field and to the range of sources available for this study. As an emerging sub-topic in both imperial and Atlantic World studies, these chapters ground this subject admirably in these various competing and overlapping discourses. One might wonder at the inclusion of the "Robinson Charley" entry by Sheryl Kroen, as it had more to do with the governmental creation of a fictional, propagandist character, rather than a lived

experience of a person or family who experienced slavery. Although an interesting case study it lacked the emotional depth of the other examples.

Throughout Part 2, the authors take the reader on a whirlwind tour of both the New and Old Worlds by crossing time and space, while illuminating case studies from various locations in the Atlantic World. Jon Sensbach's "Black Pearls: Writing Black Atlantic Women's Biography," introduces the reader to Rebecca Freudlich Prothen and proves the effectiveness that can emerge from creativity with sources and the use of non-traditional archives. Cassandra Pybus recounts a remarkable journey of a black Loyalist family, who despite hailing from a plantation in Virginia, found freedom in Canada and Sierra Leone following the American War for Independence. Their story of agency transcended their bonds of slavery. The last story in this section tells of Manoel Joaquim Ricardo whose story of social mobility took him from Africa as a slave to his death as a wealthy slave owner in Brazil. Joao Jose Reis weaves together this story that illuminates the pan-African nature of the creolization process of Brazil. These stories demonstrate how traditional rhetoric of the voicelessness of the enslaved does not always prove true. Through laborious archival research and relentless pursuit of sources, their lives are revealed.

The third part of the book, "Self-Fashioning," introduces the reader to the long journeys of self-discovery and the importance of memory. Lloyd S. Kramer's "David Dorr's Journey toward Selfhood in Europe" describes the formation of selfhood through transnational travel in pre-Civil War America. Dorr, who traveled throughout Europe and later escaped slavery to write a travel narrative, crafted his own identity as a mixed-race American through his international encounters. "Remembering His Country Marks" by Lisa A. Lindsay traces a family history between Nigeria and the United States through cultural memory and oral history. Lindsay contends that although bonds might be constructed, they are no less important in the crafting of ties and the solidification of self. Finally, Vincent Carretta exhibits the hazards of revisionist publications based on new data that can emerge from a beloved character, such as Olaudah Equiano. Carretta presents the criticism his work has faced and his ongoing pursuit of the truth of this fascinating character. The "Self-Fashioning" section exhibits the importance of travel and the acquisition of knowledge in the ongoing pursuit of freedom and the creation of individuality.

The final section, "Politics," illuminates the hazardous terrain for the enslaved population during times of war and rebellion. In "The Atlantic Transformation of Francisco Menendez" by Jane Landers, Menendez experienced enslavement by the English, Yamsee, and Spanish, and regained his lost liberty. Roquinaldo Ferreira presents the story of Francisco Ferrerira Gomes, who attempted to ally the city of Benguela, Angola to the newly independent Brazil. This story shows the networks between these colonial outposts and the merchant ties that emerged from such dealings. Finally Rebecca J. Scott and Jean M. Hebrard take us on the journey of Rosalie and her family through the fraught stage of the Haitian Revolution and its aftermath in the Atlantic. Rosalie determinedly protected her family throughout the shifting balance of power in the sugar plantation islands of the Caribbean. These stories demonstrate the uncertain nature of the political scene during times of revolutions and wars for independence. This greatly affected the prospects for the enslaved population and, in some cases, provided opportunities for a change in status.

Ranging from Germany, the Ottoman Empire, England, Africa, Haiti, the United States, and Brazil, these case studies demonstrate the rippling effects of the slave trade throughout a large scope. Furthermore, this collection is not bound by temporal or geographical specificity, illuminating the depth and breadth of the African Diaspora. Methodologically, *Biography and the Black Atlantic* provides an insight into the approaches of authors to the making of biographies of underrepresented members of the Atlantic World. For students of history, these introductions will doubtless prove essential for future studies. The biographies prove fascinating for fleshing out the lives of relatively obscure and some more well-known individuals. Although these characters faced severe persecution and bondage, they managed to transcend their bonds and left their historical mark in creative and innovative ways. As James T. Campbell's "Afterword" was careful to point out, these case studies did not represent the whole, as many slaves died without an opportunity to leave a trace of their experience. However, their "footprints" still remain. These case studies prove that more research can uncover additional stories that will help fill the gap in this field and reveal the experience of the "Black Atlantic."

A Small Price to Pay: Consumer Culture on the Canadian Home Front, 1939-45. Broad, Graham. Vancouver: University of British Columbia Press, 2013. 275 pp. \$35.95. ISBN 978-0-7748-2364-7

Sandra Trudgen Dawson, Northern Illinois University

The generally accepted memory of the Canadian home front during the Second World War is one of "penurious patriotism," sacrifice, and citizens pulling together for the war effort. The home front is remembered as a place of rationed pleasures, consumer deprivation, and delayed gratification. In *A Small Price to Pay: Consumer Culture on the Canadian Home Front, 1939-45*, Graham Broad challenges this assessment and argues that the war years saw an increase in consumption as the economy recovered dramatically from the long years of economic depression. It was business as usual for the first three years of the war. In this highly readable examination of wartime consumer culture, Broad maintains there were few shortages of consumer goods until late 1941. Rationing didn't begin until 1942 and, in many cases, ended before the war did. The wartime government's policies aimed to prevent inflation rather than curtail spending. Remembering the inflation and economic depression that followed the First World War, the government in Ottawa responded to Britain's wartime needs but only introduced rationing after the fall of France. Using a variety of sources including data collected by the Dominion Bureau of Statistics, the Wartime Prices and Trade Board, the Department of Munitions and Supply, corporate records, trade journals, newspaper and magazine articles, letters, diaries, and unpublished memoirs, *A Small Price to Pay* is about wartime consumer culture and the way buyers, merchants, and advertisers "attempted to negotiate the tensions between satiating consumer desires and meeting the increasing demands for greater sacrifice that emanated from the government and scores of voluntary associations" (10).

A Small Price to Pay is divided into six chapters with a conclusion and an appendix. The first chapter examines the wartime relationship between women consumers and the state. Unlike other studies that focus on Canadian women entering war, Broad maintains the majority of Canadian women were encouraged to be home-makers. Women's organizations like the National Council of Women, the Federated Women's Institutes,

and others, encouraged women to fulfill their duties as wives and mothers and to engage in what Broad terms, "patriotic consumerism." Dubbed "Mrs. Consumer," women were encouraged to "Buy British" (and later to "Buy Canadian") and, once the Wartime Prices and Trade Board (WPTB) introduced regulations to prevent hoarding and inflation, women consumers were mobilized to police them. While some women broke the rules or circumvented them, most welcomed rationing as a way to prevent hoarding and allow everyone the chance to buy goods. Unlike rations in Britain that commenced with the outbreak of war, Canadian rations were generous and Canada had been at war for three years before they were introduced.

The next two chapters explore the world of advertising and the way advertisers justified their existence by writing copy that supported the war effort. Except for the change in language and images that reminded consumers that Canada was at war, manufacturers, advertisers, and consumers continued business as usual until the attack on Pearl Harbor. By 1942 the Canadian government began to pressure Canadians to buy only essential commodities. Advertisers immediately developed new tactics to make every consumer good essential. Chapter four analyzes the way ad-makers refracted the war creatively through a lens that retained a patriotic image and continued to sell goods. Production of almost every consumer good continued throughout the war and consumer spending increased whether as the result of powerful advertising, wage increases, or an unwillingness to delay gratification. Even when encouraging restraint, advertisers crafted their message by presenting a secure future and a superior culture founded on a "democracy of goods" (122).

Shortages began in Canada when the U.S. entered the war and immediately stopped producing consumer durables. This had a big impact on big ticket items in Canada, such as passenger cars that relied on parts from the U.S. The most dramatic impact was on the availability of rubber tires for passenger cars. Sales of new cars, washing machines, gas stoves, and refrigerators continued though until stocks were gone. Advertisers responded by promising the cars of the future at the end of the war as well as kitchens and appliances for every home.

The final chapter looks at leisure, particularly dancing, drinking and movie-going, all of which increased during the war years and polarized public discourse. The temperance movement supported a policy that rationed beer and wine, and some even urged prohibition. Those on the other side maintained that drinking moderately and dancing in public improved morale among civilians and troops in a time of war. Broad argues that movie-going also heightened the interwar fear of Americanization as Hollywood movies played at the cinemas and more Canadians spent their money on movie-going. Cinemas responded to criticism by arguing that they screened war newsreels and participated in drives for Victory Bonds, thus supporting the war effort.

A Small Price to Pay is a fascinating read and a welcome addition to the literature on the Canadian home front, consumption studies, the history of advertising, and the literature on WWII. The study is peppered throughout with a superb array of illustrations from the war years that complement Broad's perceptive and persuasive analysis of consumer culture. One of the great strengths of this study is its accessibility—to undergraduate and graduate students as well as its more general appeal to a wider readership.

Graduate Corner

Mentors and Mentees: The Mentoring Relationship Explored

Beth Hessel, Graduate Student Representative

Recently, I asked a colleague about her experience with mentoring during graduate school. She responded that she had not had a mentor, and didn't really understand what a good mentor would do. She is not unique in her experience. W. Brad Johnson and Jennifer M. Huwe note in *Getting Mentored in Graduate School* that roughly half of today's graduate students receive mentoring; those that do not tend to be equally successful in their careers as those who do, although Johnson and Huwe's study found a strong correlation between mentoring and success.¹ However, whether graduate students have mentors may be based on personality needs as much as circumstances or awareness. My own experience during several rounds of graduate school and in the corporate and non-profit world has been shaped by the feminist assertion that "sisterhood is powerful" and by a personality that seeks out guidance, support, and advice from those with more experience than me. Helping and mentoring other women to success is a fundamental principle of the CCWH. Intrigued by my colleague's response, I queried other women graduate students about their knowledge and experience of mentoring and received a variety of responses with some recurring themes. Most of the students have several mentors who serve different roles, most have intentionally sought out mentor relationships, many of these women appreciate male mentors but find a different sort of relationship with female mentors, and all spoke of the need to define roles, expectations, obligations, and boundaries in the mentor-mentee relationship.

Mentors fill numerous needs for graduate students. As Johnson and Huwe note, the mentor "acts as a guide, role model, teacher, and sponsor" of the less experienced graduate student and provides "knowledge, advice, challenge, counsel, and support" as the student pursues a professional academic career.² Monica Casper expands on this definition. She sees the role of mentor as a "weird, beautiful, shape-shifting blend of parent, friend, colleague, expert, and generic authority figure" based on the "fundamental building blocks" of the three E's and the three I's: mentors offer their experience, encouragement, and expertise, while knowing that they are informing, inspiring, and influencing their mentees.³ Not all faculty are equally equipped to fill all of these roles. Sometimes students and advisors find what one woman defined as the alignment of both work/research and personality. Most of the women I spoke with admitted that their faculty advisors have helped them become better researchers and writers and supported them in the job search process, or what several termed the "practical" areas of academic life. This guidance is crucial. One colleague admits that her desire for good professional mentorship influenced her choice of graduate programs. Yet correlating research interests do not guarantee a good personality fit, or the desire or ability of faculty to help their advisees with other areas of concern.

1. W. Brad Johnson and Jennifer M. Huwe, *Getting Mentored in Graduate School* (Washington, D. C.: American Psychological Association, 2003), 4.

2. Johnson and Huwe, 6.

3. Monica J. Casper, "The Intimacy of Mentoring," *thefeministwire*, 23 December 2011, <http://thefeministwire.com/2011/12/the-intimacy-of-mentoring>.

The students I surveyed seek out other faculty, and even more advanced graduate students for the more intimate but equally challenging questions of life/work balance that confront us in graduate school. As one said, she has different mentors for different needs: “One acts more as a cheerleader while another focuses on offering practical advice.” The general consensus is that we graduate students are enriched by the different perspectives and different strengths of multiple mentors.

Gender plays a role in mentoring relationships. One recently launched Ph.D. felt that relationships with male mentors can be fruitful, but that she would always seek out female mentors and try to mentor other women as well. She addressed a theme underlying most of the responses I received, that female faculty may be more attuned to the issues peculiar to female students. Other women agreed that some issues can be easier to address with female mentors than male mentors: safety concerns when traveling for research, dealing with male faculty and students who even still are not keen on women in the academy, or making family-planning decisions. While I am lucky to have a sensitive, challenging, excellent mentor in my male dissertation advisor, I sought out a faculty mentor at another institution who had successfully navigated the labyrinth I face as a mid-career graduate student with school-aged children because, in the words of one graduate student, her real life example “gives me hope that I can survive the program and become a productive, highly regarded academic too.”

The gender difference points to Casper’s own argument for a feminist form of mentoring that challenges the traditional “apprenticeship” model of the mentor-mentee relationship. She views mentorship as “embodied” and intimate, “infused with warmth, connection, and even love alongside expertise and experience.”⁴ A good mentoring relationship moves beyond the impersonal and takes risks in which both actors in the relationship reveal what one student appreciated from her “work/life balance” mentor, her humanity. Such a form of “intimate mentoring” recognizes the power imbalance between the mentor and mentee, and does not degenerate into a parental or therapeutic relationship.

Casper’s definition fits with the responses I received from my colleagues. I asked the women I surveyed what they expected from their mentor, how they understood their own obligations, and what defined a successful relationship. They each stated that a successful relationship depends on clearly defined boundaries. One said that an early conversation with her advisor about expectations and boundaries was the most pivotal and important conversation they had. Another appreciated the brutal honesty of one mentor, which although at times painful, clarified expectations. Recognizing the many commitments of faculty, including other mentees, these women expressed their own obligation to respect the boundaries and time of their mentors, to make the effort to maintain contact with their mentors, to be a good and honest communicator, active listener, and deadline meeter. Perhaps an answer to my friend who remains unsure about what a mentor does would be this answer from another colleague: It is a relationship of mutual respect and obligation with a person who is a “cross between a colleague, a friend, and a knowledgeable coach or trainer” that maintains the standards of professionalism.

4. Ibid.

By-Law Revisions

The CCWH Catherine Prelinger Award Bylaws
(revisions for adoption August 2014)

1. The Catherine Prelinger Award is an annual award to a scholar who is A.B.D. or who has a Ph.D., and who has not followed a traditional academic path of continuous secondary, undergraduate, and graduate education leading to a tenure-track faculty position.
2. Applicants to the Catherine Prelinger Award do not have to have degrees in History but the recipient's work should clearly be historical in nature. In accordance with the mission of CCWH, the award is intended to support the applicant in improving the status of women in the historical profession, enhancing the roles and image of women in modern society, encouraging and developing the teaching of the history of women, or promoting the study of women's history.
3. Funds received may be used to advance the recipient's scholarship goals and purposes. The funds are to cover a scholar's expenses related to his/her research. All recipients will be required to submit a final report to the CCWH summarizing the scholarly work completed. The award will be given in U.S. dollars.
4. Applicants to the Prelinger Award must be current members of the CCWH when they submit their application. Current CCWH Executive Board members or prize committee members are not eligible to apply. Applicants for the award may apply more than once, but may win only once.
5. Applicants may only apply for one CCWH award, prize, or fellowship each year.
6. Applicants to the Catherine Prelinger Award must submit their completed application materials to Prelingeraward@theccwh.org as ONE e-mail attachment with the name of the applicant in the subject line:
 - a. A scanned completed application form and the signature (on the application form) of a representative of the applicant's department verifying that qualifying exams have been passed or that A.B.D. status has been achieved in some other way. If this is not possible, one letter of recommendation should state that the applicant has achieved A.B.D. status.
 - b. A copy of a current curriculum vitae

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- c. A personal statement of the applicant's non-traditional career path, challenges faced, contributions to women in the profession, and activism on behalf of women. (1 page, single-spaced, 1 inch margins, 12 pt font)
 - d. the project statement (limited to 3 pages, single-spaced, 1 inch margins, 12 pt font) which:
 - i. establishes the work the applicant intends to complete with this award
 - ii. outlines the schedule the applicant has developed to complete this work
 - iii. states the sources the applicant intends to use to complete this work
 - iv. demonstrates the contribution the applicant's work will make to women in
 - v. history
 - e. A statement, which grants or denies the CCWH permission to add the application to the official CCWH archives at the Schlesinger. Please note: a decision not to grant this permission will in no way prejudice the application.
 - f. Applicants who are A.B.D. are requested to submit a writing sample, preferably a chapter of the dissertation or the dissertation prospectus (entitled "Writing Sample <applicant's name>").
 - g. Two confidential letters of recommendation, sent by referees to Prelingeraward@theccwh.org by deadline.
 - h. Applicants who do not meet the deadline for submission or include all the required materials will not be considered.
7. The award committee members shall:
- a. Be appointed by the co-presidents with approval of the Executive Board for a three-year term. In the case of an incomplete term of service, an appointment shall be made by the co-presidents to complete the term of service.
 - b. Have five members. The members will ideally serve staggered terms with no more than two new members in a year.
 - c. Ideally represent different geographical and temporal areas of expertise.
8. The Award Committee chair shall:
- a. Be confirmed by the co-presidents at the start of each award cycle.
 - b. Usually be the senior-most member of the committee, but ideally have at least one year of experience on the particular committee prior to taking over the position of chair.

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- c. Be responsible in overseeing the work of the committee, including receipt and distribution of applications to committee members, timely determination of prize recipient, and notification of the decision to those applicants selected and not selected as well as the Executive Director.
 - d. Present, or appoint someone to present, the prize at the CCWH awards luncheon at the annual meeting of the American Historical Association.
 - e. Make a summary report to the Board at the annual meeting.
 9. Each member of the committee shall review and rate each application for the Catherine Prelinger Award. From their individual ratings, committee members shall reach a consensus on the recipient.
 10. The committee shall use the following criteria in selecting recipients:
 - a. Quality of the proposal, including significance of the research as a contribution to historical knowledge and interpretation.
 - b. Degree to which applicant has not followed a traditional academic path of continuous secondary, undergraduate, and graduate education leading to a tenure-track faculty position.
 - c. Service to women.
 11. The prize winner shall be determined by the Catherine Prelinger Prize Committee subject to funding availability and the prize pool. In the event that no entry is judged worthy of the award, no award will be given that year.
 12. Should questions of eligibility arise during the evaluation and application period, the chair, in consultation with the co-presidents make a decision on the applicant's eligibility.
 13. The Catherine Prelinger Award recipient shall be announced at the annual CCWH awards luncheon at the annual meeting of the American Historical Association.

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