

The newsmagazine of the American Historical Association

PERSPECTIVES ON HISTORY

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ON THE COVER

This issue, focused as it is on both public history and digital history, prompts much reflection on how historical work and historical ideas circulate. In “Research-Led Digitization” by Ellen Feingold and Leigh Gardner, the question of circulation is both literal and metaphorical. These cowrie shells, held in the National Numismatic Collection at the National Museum of American History, are just one example of the West African currency they have digitized. The authors describe the processes by which they digitized this collection and intentionally built relationships with educators to ensure the use of these digital records.

Courtesy of National Numismatic Collection, National Museum of American History, Smithsonian Institution

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ASHLEY E. BOWEN

TOWNHOUSE NOTES

New Angles on Digital History

I've been thinking about squares and rectangles. In geometry class, I learned that all squares are rectangles but not all rectangles are squares. Similarly, is it fair to say that all digital history work uses some kind of digital distribution method, but that not all digitally distributed historical work is digital history? My sense is that conflating digital distribution, like blogs or online exhibitions, with digital methods, like data mining or machine learning, has made digital history into a catch-all category. In practice, I fear that this equates publishing an edited essay on a blog, a vitally important but hardly radical shift in academic publishing, with the work of scholars who undertake massive text mining projects impossible to even imagine a few years ago.

As in the geometry analogy, the distinction I draw here between digital history projects and projects that use digital distribution tools is more than merely semantic. It relates to the nature of the work. Often, we receive pitches describing projects as new, exciting digital history projects when, in practice, they are putting excellent scholarship online in relatively traditional formats: exhibitions, essays, videos. During editorial board meetings we often find ourselves asking if such projects have made use of digital tools and epistemologies to generate a different kind of history.

Historians working in this way have embraced the widespread distribution potential of the web. Blogs like *Nursing Clio* (hosted on WordPress), resource collections like 19th-Century Disability: Cultures & Contexts (powered by Omeka), The Chicago Sports History Driving Tour (run on Clio), or interactive timelines like *Food in the West: A Timeline* (created using Timeline.js) have all leveraged technology to build compelling distribution platforms for the kind of work that historians have always done: writing for both specialist and public audiences, collecting and annotating sources, building exhibits and tours, and explaining change over time. These projects have, undoubtedly, had an important impact on the public nature of historical work in recent years. However, they do

not ask new kinds of questions or bring new kinds of evidence to bear on historical questions.

In contrast, fewer historians have integrated digital methods into their scholarship. When embraced as a methodology, digital history enables historians to work with new materials and ask different kinds of questions. There are many tools available to support this kind of work, many of them developed by colleagues working in data analysis. Historians might find themselves using AntConc or Mallet to analyze digital collections in ways that were nearly impossible, and certainly profoundly labor intensive, a generation ago. Most of these tools require at least basic programming skills, which historians can pick up in classes, using online tutorials, or by hiring an expert (if grant funding or institutional support is available). Approaching digital history in this way also requires a degree of comfort with new kinds of data sets and new approaches to old data sets.

Everything has a history, even the necessary but ambiguous pairing of distribution and methodology in explanations of digital history. Over a decade ago, in a May 2009 *Perspectives on History* article titled "What Is Digital History?," Douglas Seefeldt (Clemson Univ.) and William G. Thomas (Univ. of Nebraska–Lincoln) characterized digital history as "an approach to examining and representing the past that works with the new communication technologies of the computer, the internet network, and software systems." The field has matured since Seefeldt and Thomas wrote this, and historians now have access to many more digital distribution platforms that require minimal technical knowledge. We might be better served by thinking about digital history in a way that acknowledges the considerable overlap between examining, interpreting, and representing, while honoring the important advances made by those who study history using digital methods. **P**

Ashley E. Bowen is editor of Perspectives on History. She tweets @AEBowenPhD.





TO THE EDITOR

James Grossman's thoughtfully restrained comments regarding Trump administration rhetoric and interventions against public dissent (not to mention voting rights), written by his own account back in late July and printed in the September issue of *Perspectives*, are by now out of date. Having spent a lifetime working in journalism and academia, living in Italy and the United States, warning students and citizens not to use the "F" word "creeping into our political processes," as Grossman rightly puts it, I've concluded that our current situation, with all its idiosyncrasies, is indeed like Weimar Germany. But unlike Germany, our imperfect exceptionalist democracy will have hopefully lasted much longer. I wonder when

"proto-fascism" (as Roger Cohen has called Trumpism in the *New York Times*) becomes the real thing, and when speaking against these policies and tactics constitutes being labeled a "premature anti-fascist," a term used after World War II against Lillian Hellman and others.

And of course, by the time this letter is printed in the November issue, this may too be out of date.

TY GELTMAKER
Los Angeles

Recently Published Online in *Perspectives Daily*



Jon Kim / The Daily Cardinal, 1970.
Used with permission.

Graduate Worker Organizing

Alan Parkes

The University of Wisconsin-Madison's Teaching Assistant Association established a precedent for graduate worker organizing that remains vibrant 50 years on.

Fearing a Fear of Germs

Heather Murray

During the HIV/AIDS epidemic the surgical mask was a sign of homophobia; COVID-19 may transform it into a gesture of communal solidarity.

Middle Schoolers Take on Columbus

Alex Pinelli

Teacher Alex Pinelli shares how he teaches about Christopher Columbus in a private Christian middle school.

Plus Member Spotlights, Grants of the Week, and more!

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LETTER IN SUPPORT OF WOMEN'S HISTORY MUSEUM

The AHA sent the following letter to Senator Susan Collins (R-ME) expressing support of S.959, the Smithsonian Women's Museum Act, which would authorize the creation of a National Women's History Museum as part of the Smithsonian Institution in Washington, DC. The bill is cosponsored by Senator Dianne Feinstein (D-CA).

September 17, 2020

The Honorable Susan Collins
United States Senate

Dear Senator Collins:

The American Historical Association enthusiastically supports S.959, the Smithsonian Women's Museum Act, which would authorize the creation of a National Women's History Museum to be located in Washington, DC.

We are pleased that the proposed legislation establishes this new museum as a unit of the Smithsonian Institution, funded by the Congress as part of the Smithsonian budget on the same basis as other components of the Institution. Although the very establishment and existence of the museum would commemorate and honor the contributions and achievements of American women, it should go beyond mere celebration to document and interpret the full and complex histories of American women. We trust that the existence and the work of a museum dedicated to the histories of American women will not detract from the responsibility of all Smithsonian museums to treat women and men on an equal basis in their collecting, exhibits, and educational programs.

We also trust that in its staffing, governance, and broader consultation the museum will draw upon the vast scholarship on American women, which has expanded substantially over the last half-century. We're eager to help;

we express some concern that neither the AHA nor any other professional association of historians was consulted in the preparation of this legislation. The American Historical Association was founded in 1884 and incorporated by Congress five years later, for the purposes of promoting historical studies and disseminating historical research. Historians of American women have played major leadership roles in the Association in recent years, and our membership includes scholars with expertise in any subject that the museum will seek to explore.

We trust that in its staffing,
governance, and broader
consultation the museum will
draw upon the vast scholarship
on American women.

It would be most fitting to authorize a national women's museum during this centennial year of the 19th Amendment to the Constitution, an important reminder of the centrality of voting rights to full citizenship. This history of American women is, in part, a history of incomplete citizenship, a reminder of how the impairment of any citizen's rights impoverishes the very essence of democracy. The AHA is proud to support this bill, and in the process affirm the central role women have played in the shaping of American history. **P**

Sincerely,

James Grossman
Executive Director

Mary Lindemann
President, 2020

STATEMENT ON THE RECENT “WHITE HOUSE CONFERENCE ON AMERICAN HISTORY”

On September 17, the White House announced, “In commemoration of Constitution Day, President Trump will travel to the National Archives to participate in a discussion on the liberal indoctrination of America’s youth through the 1619 Project, Critical Race Theory, and other misleading, radical ideologies with a diverse group of professors, historians, and scholars. The President will deliver remarks on his Administration’s efforts to promote a more balanced, accurate, and patriotic curricula in America’s schools.”


This hastily assembled “White House Conference on American History” took place in the Rotunda of the National Archives, although the National Archives and Records Administration had no role in organizing the program. The organizers of the event neither informed nor consulted associations of professional historians.

This political theater stokes culture wars that are meant to distract Americans from other, more pressing current issues.

The American Historical Association addresses this “conference” and the president’s ill-informed observations about American history and history education reluctantly and with dismay. The event was clearly a campaign stunt, deploying the legitimating backdrop of the Rotunda, home of the nation’s founding documents, to draw distinctions between the two political parties on education policy, tie one party to civil disorder, and enable the president to explicitly attack his opponent. Like the president’s claim at Mount Rushmore two months ago that “our children are taught in school to hate their own country,” this political theater stokes culture wars that are meant to distract Americans from other, more pressing current issues. The AHA only reluctantly gives air to such distraction; we are not interested

in inflating a brouhaha that is a mere sideshow to the many perils facing our nation at this moment.

Past generations of historians participated in promoting a mythical view of the United States. Missing from this conventional narrative were essential themes that we now recognize as central to a complete understanding of our nation’s past. As scholars, we locate and evaluate evidence, which we use to craft stories about the past that are inclusive and able to withstand critical scrutiny. In the process, we engage in lively and at times heated conversations with each other about the meaning of evidence and ways to interpret it. As teachers, we encourage our students to question conventional wisdom as well as their own assumptions, but always with an emphasis on evidence. It is not appropriate for us to censor ourselves or our students when it comes to discussing past events and developments. To purge history of its unsavory elements and full complexity would be a disservice to history as a discipline and the nation, and in the process would render a rich, fascinating story dull and uninspiring.

The AHA deplores the use of history and history education at all grade levels and other contexts to divide the American people, rather than use our discipline to heal the divisions that are central to our heritage. Healing those divisions requires an understanding of history and an appreciation for the persistent struggles of Americans to hold the nation accountable for falling short of its lofty ideals. To learn from our history we must confront it, understand it in all its messy complexity, and take responsibility as much for our failures as our accomplishments. 

Approved by AHA Council on September 23, 2020. For a full list of signatories, please see the online version of this statement.

MARY LINDEMANN

PARTNERS IN SCHOLARSHIP

A Historian's View of Trends in Scholarly Publishing



Writing can be agonizing, but it can also be deeply rewarding. Historians get immense satisfaction when an idea finally crystallizes into a book. Although publication proves essential to many academic careers, much more is at stake. Publishing new work, whether as a book or its digital equivalent, is one way historians make a contribution to scholarship and participate in intellectual debate. COVID-19 has made us rethink our teaching, our research, and even our daily household routines. We can anticipate that the pandemic will similarly disrupt publishing. Because university presses and scholarly publishing remain critical parts of academic life, and because publishing a first (and second) book remains critical to the advancement of many academic historians' careers, these uncertainties are extremely worrying.

I am not sure that my experiences with publishers were or are typical. I never had, for instance, an advance contract, nor, for that matter, did I have an advocate or mentor who introduced me to a press. With the exception of a commissioned volume, I never really worked with a press or an editor in the crafting of a manuscript, and even then the contact was relatively slight. So despite having published five books, I am neither hooked into the publishing world nor able to draw on close relationships with editors and agents. Over the past few months, I have found myself wondering how the pandemic will influence this industry that is so deeply enmeshed with my own career. What does the future of academic publishing look like for historians? What consequences will these changes have for historians just starting their careers?

Changes to scholarly publishing are not unique to this era or only the result of COVID-19. Scholarly publishing is an industry, and like many industries, it went through a tremendous period of growth and transformation from the 1960s to the 1980s. I have no personal experience of what it was like to publish academic work in the 1960s or 1970s,

though I understand from my senior colleagues that the era was characterized by the recognition that one would publish a book *sometime*, even if not before tenure, and therefore the pressure to publish was less. In the 1980s, when I began my academic career, there existed an expectation that a newly minted PhD would publish a book, and many presses seemed willing (if not exactly eager) to publish first books, even in fields without an obvious public or classroom audience. During that same period, press closures or vast reductions in the support of universities for their presses had important consequences for the field. Fewer presses publishing fewer scholars meant that anxiety levels about publication rose considerably. Some, like Robert Coover writing in the *New York Times*, even predicted the “end of the book.”

Changes to scholarly publishing
are not unique to this era or only
the result of COVID-19.

Presses continued to publish, of course, but by the 1990s and the early part of the 21st century, presses seemed to become more worried about their bottom line, more aggressive about tilting toward books that had “a broad readership,” and less willing to consider books that came in over the transom. At the same time, the admonition to “publish or perish” pressed on all academic historians, even at institutions where a historian's primary responsibility (and time commitment) focused on teaching. And it has remained so.

A decade into the 21st century, some historians and librarians celebrated the arrival of the e-book and the online journal as a solution to this supposed crisis, and university presses have vigorously expanded electronic offerings. Certainly, the lower cost for readers (though not always for libraries) and the availability of vast numbers of

texts in electronic forms present undeniable advantages. The widespread adoption of e-books, however, has failed to change the prestige awarded to physical books. Books published only electronically, while slowly gaining respectability among academics, unfortunately are still rarely considered equivalent to physical books in assessing credentials for hiring, tenure, and promotion. However, as the AHA has argued in the *Guidelines for the Professional Evaluation of Digital Scholarship by Historians*, “digital publication can be very nearly indistinguishable from print publication in every respect but its medium.” The electronic form does not create an inferior intellectual product.

Presses are businesses with bottom lines, even when associated with nonprofit or not-for-profit institutions.

Reports of the death of university presses or the rise of the e-book as a permanent alternative to the physical book are, as Mark Twain famously quipped, “greatly exaggerated.” The website of the Association of University Presses lists more than 150 members around the world (including the AHA) and notes that, contrary to widespread mythology, in each of the past five years, these presses have consistently produced between 13,000 and 14,000 titles. Moreover, a senior editor at one of these presses mentioned to me in conversation that these numbers represent “overwhelmingly books in the humanities and the social sciences.” Even more striking is a significant *jump* in numbers over the past 50 years: in 1970, there were 2,300 new books; in 2000, some 9,000 books; and 2018, about 13,400 books. This may suggest vigor rather than a patient on life support.

While there are reasons to feel that the future is not grim, all is not rosy. Although the number of books being published has increased, print runs have dwindled quite strikingly. The same senior editor explained that while once a typical print run averaged between 1,000 and 1,500 copies, today 300 appears to be far more common. Acquisition editors seem to prefer short books as cheaper to produce and easier to market. I suspect that a manuscript of 100,000 to 110,000 words, especially if written by a first-time author or in a field considered not to have a substantial market, stands a better chance than one of 150,000 to 200,000 words.

Financial realities also have had an impact on the industry. Presses have to survive; they are businesses with bottom lines, even when associated with nonprofit or not-for-profit institutions. This fact is made especially salient in conversations about pricing. Many of us bemoan the prices for academic press books. With some notable exceptions, university press books cost much more than their trade press counterparts, in part to account for the fact that for presses to recoup their costs, they must charge more per unit. Financial considerations also lead many presses to publish more books in some fields (like the American Civil War, modern US, or contemporary European history) than in others. Even still, most university presses lose money on academic monographs.

First-time authors, early career scholars, and those working outside higher education feel the publishing squeeze most painfully. But presses remain deeply, genuinely committed to scholarship and do not merely run after the topic *en vogue*. An author may get smaller print runs, less effective marketing, fewer illustrations, and a price that takes your breath away, but these presses are still interested in furthering scholarly conversations. Presses have also become more proactive in seeking new authors. A fair number of them now have launched series that aim to publish first books, and many have instituted series catering to less-popular fields.

In the end, however, few things give scholars working in academia as much satisfaction as seeing their work in print. The real rewards are measured not only in terms of acquiring a job or a promotion, but in the sense of being part of an intellectual community and having done well the job you set for yourself. **P**

Mary Lindemann is president of the AHA.

JAMES GROSSMAN

HISTORY, DELIBERATION, AND CIVIC CULTURE



Teaching this horrible doctrine to our children is a form of child abuse in the true sense of those words.”

This is how the President of the United States characterized “critical race theory” when he capped September’s “White House Conference on American History” with a tirade against “decades of left-wing indoctrination in our schools.” The explicit pathway and destination of the conference and his speech were straightforward. “We must clear away the twisted web of lies in our schools and classrooms and teach our children the magnificent truth about our country.” The proposed mechanism for redemption? A “national commission to promote patriotic education.”

The president’s diatribe would hardly have surprised anyone paying attention to the preceding presentations—admittedly, not a way I’d advise aspiring students of history to spend their time. The content of the “conference” itself was largely an attack on the oft-alleged left-wing takeover of history education in the nation’s schools. The motley crew gathered in the Rotunda of the National Archives included a handful of historians, along with others whose expertise in this area was apparent from neither their biographies nor their commentary. Other than the historian who calmly plugged his recent book, the speakers competed with one another for a kind of prize that scholarly societies don’t award: who could launch the wildest attack on the teaching of American history. Their task was made easier by a penchant for caricature and an aptitude for hyperbole, notable in references to the dangers of “deconstructionist cherry-picking histories” or “absurdly simplistic explanations like class struggle and systemic racism.”

The AHA issued a statement within a week of this spectacle, deploring “the use of history and history education . . . to divide the American people, rather than use our discipline to heal the divisions that are central to our heritage.” (This statement is printed in full on page 6 of

this issue.) Good history exposes divisions, searches for their origins, and traces their evolution, impact, and implications. Historical exploration in the classroom and beyond can indeed engender and exacerbate conflict, as people learn who has done what to whom, and how persistent modes of subordination have perpetuated inequality. But such exposure is essential for any true movement toward national unity. Wounds kept hidden will not heal. We hire civil engineers to find cracks in our infrastructure and investigate their causes, not to hide both causes and cracks. Yes, we must (as the president decrees) teach the “truth about our country.” Unity and common purpose require sound infrastructure; neither will stand on a cotton-candy web of celebratory myth.

We work hard to build arguments
on contextualized evidence and
recognizable patterns.

Whether we look to critical race theory—which obsessively occupied the president’s Twitter feed before his stay at Walter Reed National Military Medical Center abruptly diverted his attention—or to another conceptual framework that allows us to dig into our common past and locate cracks in the concrete, equating a mode of inquiry with a heinous crime should induce not only a private shudder but a public disavowal. No reasonable definition of patriotism can accommodate this despicable metaphor.

As those who know me will testify, I’m happy to argue with anyone about the assumptions, ideas, priorities, and theories that are supposedly “being deployed to rip apart friends, neighbors, and family.” That’s what historians do (argue, not rip apart families, despite the problems we sometimes cause at the dinner table). Still, we work quite hard to build our arguments on contextualized evidence and recognizable patterns, not wild accusations that wield

a single brush to depict—or conceal—a vast and diverse landscape.

Two weeks after this event, an executive order escalated the attack on honest history by targeting employers across the United States attempting to heal divisions through learning. The order prohibits the broaching of “divisive concepts” in employee training sessions carried out within the federal government or by federal contractors and grantees. A memo issued by the Office of Management and Budget (OMB) later that week had a helpful suggestion for federal agencies: that they comb through training materials using “keyword searches” for particular terms, from “unconscious bias” and “intersectionality” all the way to “systemic racism.” Thoughtful people can disagree about these ideas, and about the merits of the various training sessions and federal grants targeted by the executive order and the OMB’s memo. Still, I suspect that few providers of diversity training consider the United States “an irredeemably racist and sexist country.” The very purpose of these sessions is to enable and encourage *change*—surely an impossible ask of an irredeemable (hence immutable) people.

We are in the midst of a set of interlocking national crises.

The assumptions articulated in the executive order are clear: like history classrooms, diversity training is a site of anti-American indoctrination. No doubt there are classrooms, training sessions, and other educational venues that discourage disagreement. I am not defending and will not defend these, whatever their location on a political spectrum. But to single out a particular set of “divisive concepts” reveals that the issue at hand is content, not principle. This is not about encouraging the kind of anguished but civil deliberation essential to civic culture. Faced with the idea that racism and white supremacy might be embedded in the infrastructures of the nation itself, the White House and its ideological brethren would foreclose conversation and stifle informed and rational debate on the very idea of division, while at the same time stoking it by mobilizing history education as fuel for a renewed culture war. The roots and branches of racism are to them largely a regrettable aspect of an unfortunate, if exceptionally virtuous, past.

I write this in early October, as a contagious, sometimes fatal disease spreads through the same White House that sponsored this conference and issued the executive order. It

is possible that by the time this is published, the disease will have had an impact that renders this critique inappropriate or in poor taste. I hope that is not the case. But we are in the midst of a set of interlocking national crises that make it difficult to separate a pandemic from racial injustice, an economic crisis, threats to democratic processes, even wildfires.

The work of historians has made it abundantly clear that denying the pervasive impact of well-documented, systemic racism in the United States has been and continues to be detrimental to the health of the body politic. And though I am reluctant to invoke the kind of medical imagery that my (wonderful) editors tend to cut, the pandemic makes it difficult not to see these issues in terms of national health. At the risk of combining (and muddying) metaphors: it doesn’t matter how much one loves a relative who suffers from cancer. That person will not thrive until the cancer’s etiology is understood and documented. How did it get there? How does it survive and spread? Put in terms of the public sphere, these painful and usually private matters become *historical* questions. Teaching students, visitors to historic sites, and the millions of Americans who otherwise engage with history to love our country by celebrating its “greatness” will not help them to understand—much less commit to curing—the cancer of racism. Nor will it reveal the cracks hidden inside even the most beautiful and superficially functional infrastructure.

We cannot cure a disease by pretending it does not exist, any more than we would rebuild our country’s infrastructure by pretending not to see its cracks. **P**

James Grossman is executive director of the AHA. He tweets @JimGrossmanAHA.

Portions of this essay are adapted with permission from his article “Trump Is Afraid of Honest History” (New York Daily News online, October 1, 2020).

ALEXANDRA F. LEVY

DECLASSIFICATION SLOWDOWN

Mixed Messages in State Department HAC Report

The State Department's Office of the Historian's (OH's) *Foreign Relations of the United States (FRUS)* series, which presents the official documentary record for major United States foreign policy decisions, provides a solid foundation for students of American history. Since the series began in 1861, countless students and scholars have churned through the volumes and integrated the documents and their revelations into their work.

The OH aims to publish eight *FRUS* volumes per year, but in 2019 succeeded in producing only two volumes, the lowest number in over a decade. This diminished level of output occurred in spite of several positive moves for the OH. It is now under the auspices of the Foreign Service Institute (FSI), a better fit for the office than its previous home in the Bureau of Public Affairs. Likewise, recent staffing changes should streamline the OH's operations. During 2018, the OH's position of historian (office director) was vacant; the position was filled in 2019 with the appointment of Adam Howard, previously *FRUS* general editor, and Kathleen Rasmussen was selected as the new general editor.

The publication drop provoked dismay among the Advisory Committee on Historical Diplomatic Documentation (HAC), which monitors the OH's

progress on the *FRUS* series as well as the State Department's declassification procedures and guidelines. The HAC is composed of representatives from several scholarly societies, including the AHA, as well as a few at-large members. Its members have significant experience with declassification policies and are well qualified to flag problems with the current processes.

In 2019, the OH faced challenges on multiple fronts. In their concerning annual report—another in a line of alarming reports—the HAC heavily

criticized the Department of Defense (DoD) for its slow pace of declassification review, which stymied the review process of the *FRUS* series. The HAC also remains troubled over the capacity of an already-strained National Archives and Records Administration (NARA) to keep up with the forthcoming deluge of electronic records.

FRUS encapsulates the declassification pacing problem. The State Department must release a classified document no later than 30 years after it was written, provided that, upon review, it is deemed



Publication of new volumes in the ongoing *Foreign Relations of the United States* series continues to be slow.

Mandy Chalou, Office of the Historian, US State Department

to no longer contain sensitive information. The Foreign Relations Statute “requires publishing a ‘thorough, accurate, and reliable’ documentary record of US foreign relations no later than 30 years after the events that they document.”

A few persistent issues explain the decrease in the number of volumes published, with declassification woes among the most serious. An increasing number of documents selected by the OH for the *FRUS* series include sensitive intelligence information. Frequently, several departments hold “equity” in the records and “are entitled to approve or deny their release in part or full.” For many agencies, the same declassification offices handle *FRUS* reviews and time-sensitive Freedom of Information Act and Mandatory Declassification Review requests, which take priority. Due to this protracted interagency process, the declassification progress can be glacial.

DoD has continued to cause problems for the *FRUS* process.

Despite these concerns, the report sees some bright spots in the process. The HAC praises the declassification efforts and the *FRUS* series volume review of the State Department’s Office of Information Programs and Services (IPS), which “should serve as a model for other agencies and departments.” The report also lauds *FRUS* review and declassification work completed by the Central Intelligence Agency and the National Security Council’s (NSC’s) Office of Records and Information Security Management.

In contrast, the DoD has continued to cause serious problems for the OH’s *FRUS* series process. Indeed, the report states, “the NSC was pivotal to resolving

a seemingly intractable dispute between the OH and DoD over one particular volume when National Security Advisor John Bolton intervened directly to support the OH’s request to refer the volume to the Interagency Security Classification Appeals Panel.”

Both the 2018 and 2019 reports condemn the DoD for “egregiously” violating the deadlines set out by the Foreign Relations Statute for a declassification review of a *FRUS* compilation (120 days) and responding to appeals of the first review (60 days). In 2019, the DoD “responded to less than one-third of the volumes that the OH submitted for its review, it took more than four times longer than the mandated timeline when it did respond, and its few responses were of poor quality.” The report concludes, “OH’s inability to publish more than two volumes in 2019 can be attributed largely if not exclusively to DoD’s failure to provide timely and quality responses.”

The HAC sees some reason for hope, however, explaining, “The Defense Office of Prepublication and Security Review, which coordinates *FRUS* declassification reviews within DoD, came under new leadership in 2019. Far more frequently than in past years, this new leadership attended HAC meetings, providing fuller briefings, and pledging to do whatever was within its limited authority to improve.” But the report notes that for DoD to successfully get “OH back on the path of meeting the statutory timeline for publishing *FRUS* volumes,” it will need the sustained “commitment and direction of high-level DoD officials.” The report warns, “The progress OH has made toward reaching the mandated 30-year timeline has stalled. Indeed, the gap is likely to begin to widen again.”

The OH has received strong support from the FSI, and FSI’s efforts to engage the DoD on these issues comes in for

praise. The HAC recommends that senior State Department and DoD officials work together to establish a centralized *FRUS* declassification coordination team. Such a team would be instrumental in meeting DoD’s declassification mandate.

Thanks to successful collaboration by the HAC and the US Armed Services Committee staff, the National Defense Authorization Act of 2019 included a provision requiring “the Secretary of Defense to submit a report to Congress on the ‘progress and objectives of the Secretary with respect to the release of documents for publication in the *Foreign Relations of the United States* series or to facilitate the public accessibility of such documents at the National Archives, presidential libraries, or both.” Compiling such a report, the HAC explains, should encourage greater transparency by DoD on its declassification delays and other performance issues, “an important step in precipitating improvements.”

In other good news, the OH made significant strides in digitization. Over a 10-year period, the OH digitized all 512 previously published *FRUS* volumes, completing this effort in 2018. The *FRUS* digital archive, freely accessible online, now total 307,105 documents, drawing from 538 volumes published between 1861 and 2019. The digital archive is searchable by full text or date, and individual volumes can be downloaded as e-books. In 2019, the OH embarked upon a project digitizing the microfiche supplements released between 1993 and 1998 of documents from the Dwight D. Eisenhower and John F. Kennedy *FRUS* subseries, completing work on the supplements on arms control, national security policy, and foreign economic policy during the Kennedy administration.

In addition to overseeing the OH’s work on the *FRUS* series, the HAC monitors

the State Department's review and transfer of records to NARA, and NARA's progress accessioning and processing the documents. Similar to its comments on the *FRUS* series, the HAC report identifies mixed progress for the State Department's record-keeping and declassification process.

The 2019 report reiterates concerns the HAC raised in 2018 about the impact of budget-driven staff reductions on the quality and speed of NARA's work accessioning and processing State Department records. In fact, this year the committee notes that these concerns "have if anything become more acute." As the report explains, these problems will only intensify given a 2019 memorandum issued jointly by NARA and the Office of Management and Budget that "directs all agencies to manage *in their entirety* their permanent records electronically by December 31, 2022." Beginning in 2023, NARA will no longer accept paper records, leading to what the HAC anticipates will be "an explosion of electronic records" that will further strain the capacity of both the State Department and NARA.

Beginning in 2023, NARA will no longer accept paper records, which will further strain the capacity of both the State Department and NARA.

The HAC explains, "This policy confronts each agency with an unfunded mandate that, in an era of constrained budgets, staff shortages, and an urgent need to purchase advanced technologies, imposes a cost that creates a severe



The US Department of State is headquartered in the Harry S. Truman Building in Washington, DC.

AgnosticPreachersKid/Wikimedia Commons/CC BY-SA 3.0

burden on them." The IPS shared with the HAC its paper on the modernization program, praising NARA for developing benchmarks toward a fully digitized records-management system. But the HAC notes with concern that the IPS paper ignored the hefty costs the modernization program will entail, and the potential risks of rapidly transitioning from paper to fully electronic records management.

The IPS has promised to hold full briefings on the modernization program in 2020, and the HAC plans to raise questions about the costs and risks at these briefings. In addition, the HAC recommends that NARA and the IPS solicit public comment on the plans.

Finally, the report notes that the Presidential Library System has been negatively impacted by budgetary and staff shortages as well, leading to delays with the processing and classification review of emails from the Reagan and George H. W. Bush administrations. The report warns, "Solving these problems is

central to the future research needs of *FRUS* compilers and the public at large."

The *FRUS* series and the State Department's records remain vital to fulfilling the federal government's commitment to transparency and an informed public. By continuing to sound the alarm over declassification and records-management problems in its reports, the HAC provides a crucial service. These documentary records bring to light the twists and turns of the history of American foreign policy that would otherwise remain shrouded from the public. **P**

Alexandra F. Levy is web and social media coordinator at the AHA. She tweets @AlexandraFL21.

LAURA ANSLEY

EXPANDING THE GENRE

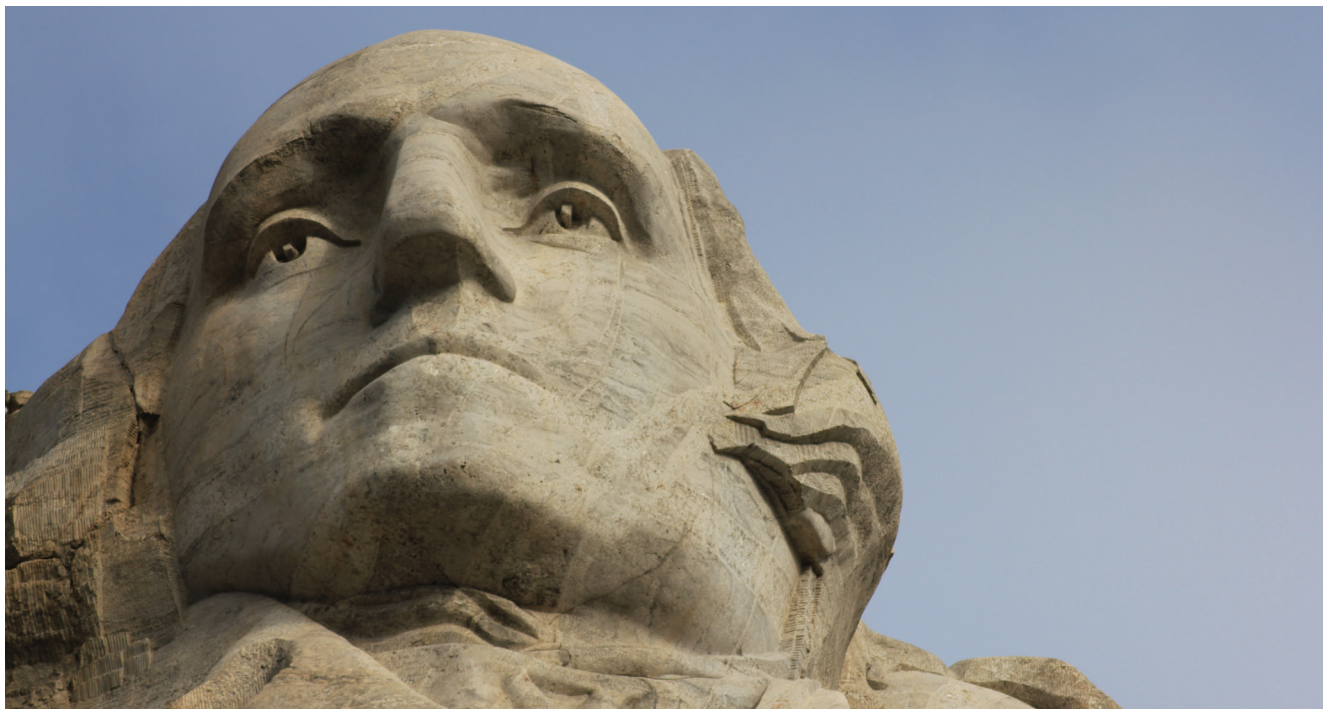
Alexis Coe Writes an Accessible Washington Biography

There aren't many "old boys' clubs" left in the historical discipline. Women work as professional historians studying all time periods, all places, and in all kinds of professional capacities. And yet with the publication of *You Never Forget Your First* (Viking, 2020), Alexis Coe became the first woman historian to publish a biography of George Washington in about a century, and the first woman of any profession to do so in nearly 40 years.

Does it matter that George Washington studies in particular, and presidential history more broadly, remains a very male arena? Coe received quite a bit of attention for answering this question with a decisive yes, dubbing many of her predecessors "the Thigh Men of Dad History" in the book's introduction. She noticed that these male authors were obsessed with Washington's body, emphasizing the power of his thighs as he sat on a horse or how he clenched his jaw. Coe told *Perspectives* in an interview this June that Washington studies has been "overwhelmingly

dominated by white men, in a way that you don't see even for other presidents." With this volume, Coe said, "I set out to write a book that was true, and different, and that added *any* kind of diversity in approach, perspective, and, of course, author. I set out to take a giant leap away from hagiography and great man history—and really mean it."

Coe has taken a wandering path on her way to becoming an expert on America's first president. While enrolled in a PhD program at Sarah Lawrence College, she



To Alexis Coe, George Washington biographies are a monolith. She sought to make her own more accessible.
Navin75/Flickr/CC BY-SA 2.0

found herself interested in pursuing a non-academic career. She lived across the street from the Brooklyn Historical Society (BHS) and walked over one day to offer her services. This was in 2008, when such institutions were just starting to experience the long-term financial devastation of the Great Recession, and BHS was eager to take on an unpaid staffer. Coe became a graduate student intern in the oral history department. She quickly went all-in on public history, eventually leaving her graduate program in favor of public work. Coe said, “I felt for the first time like I could be both in the archives and out in the world, engaging with people.” Her BHS supervisor, Sady Sullivan, encouraged Coe to take a look at job postings at various kinds of historical organizations around New York City.

One listing in particular caught Coe’s eye—research curator in the New York Public Library’s (NYPL’s) exhibitions department. To Coe, “it sounded like a dream, but also the end of my academic career.” But after starting this job, Coe proceeded to get what she termed “a series of master’s degrees,” in addition to the actual MA she’d already earned. The exhibitions were on a two-year cycle, so she could spend months in the archives working on various projects. As she related, “Any given day, I could be handling Virginia Woolf’s walking stick and her diaries in the morning, and looking through cuneiforms in the afternoon, and reading New York City guidebooks from the ’40s and ’50s in the late afternoon.” Her experience at NYPL culminated in work for the library’s 2011 centennial exhibition.

After that job ended, Coe moved to California to care for the grandparents who raised her. While there, she turned to a project that had been percolating in her mind for a while: the 1892 case of Alice Mitchell and Freda Ward, a pair of teenage girls in Memphis, Tennessee. Mitchell and Ward planned to run away together to live as a married couple. When Ward got cold feet, Mitchell killed her,

and the trial became a 19th-century newspaper sensation. Coe first encountered the story during grad school and kept coming back to it. During this year in California, she started work on the book project that became *Alice + Freda Forever: A Murder in Memphis* (Pulp Books, 2014). At the same time, Coe started writing freelance articles for outlets like *The Atlantic* and *The New Republic*.

Her writing success led her to branch out into other formats. Coe began co-hosting a podcast for Audible called *Presidents Are People Too!* along with former *Daily Show* head writer Elliott Kalan. In 2016, Audible was pouring money into their original content, so Coe and Kalan were given nearly carte blanche to make their show. “Anything I was interested in or curious about, I could really go out into the world and experience,” Coe said, “in a way that I think is often neglected when it comes to the intersection of public history and history.” When making an episode on Jimmy Carter, for example, she traveled to sit in on Carter’s Sunday School class in Plains, Georgia. Coe and Kalan had the opportunity to visit archives around the country and speak with experts. And, of course, during the research process, she would pick up three to four biographies on each president. Coe would find points of agreement and disagreement between them and pick out enough to fill a half-hour show. As she said, “That process worked, almost always. Except when it came to George Washington.”

In Washington biographies, Coe found a strong consensus. As she told *Perspectives*, “It’s monolithic.” Coe went on, “To me, these books are unappealing to new readers.” In writing her own book on Washington, Coe wanted to “write a book that would interest women and people of color, and others who have felt as if this very traditional genre has left them out or left them behind.”

Some of Coe’s choices in *You Never Forget Your First* were guided by that expanded

readership. The book is slim, just 304 pages, and published by a popular press. While other biographies have attempted a comprehensive narrative, Coe wrote with the assumption that the readers “don’t need to hear everything you know.” A reader trusts that the author has read and researched widely in the archives; they don’t need to see that on the page. Coe explained, “I think about my reader as if it’s someone I’m meeting at a party who I want to take something away. It doesn’t have to be every date and every example. It simply has to be the main point.”

Coe went all-in on public history, eventually leaving her graduate program in favor of public work.

Humor is something that has held a place in much of Coe’s work. In writing *Alice + Freda*, Coe’s early readers noted how the book was “darkly funny.” After that, Coe said, “I didn’t try to [be funny], I just stopped stopping myself from not doing it, and decided I would just be myself.” *You Never Forget Your First* started as a working title, something that would grab her agent’s and editors’ attention more than “new Washington biography” in emails. When the title was read aloud as part of her biography at events, it always drew audience laughter. Only later did she realize that what she’d been thinking of as temporary, the press had always planned to use. Like the title, the phrase “Thigh Men of Dad History,” which she returns to throughout the book, is humorous but is also a strong critique of the kind of presidential scholarship that’s come before. Coe’s humor is just one more way to bring in new readers and to make serious history accessible to those who would not usually gravitate to such books.

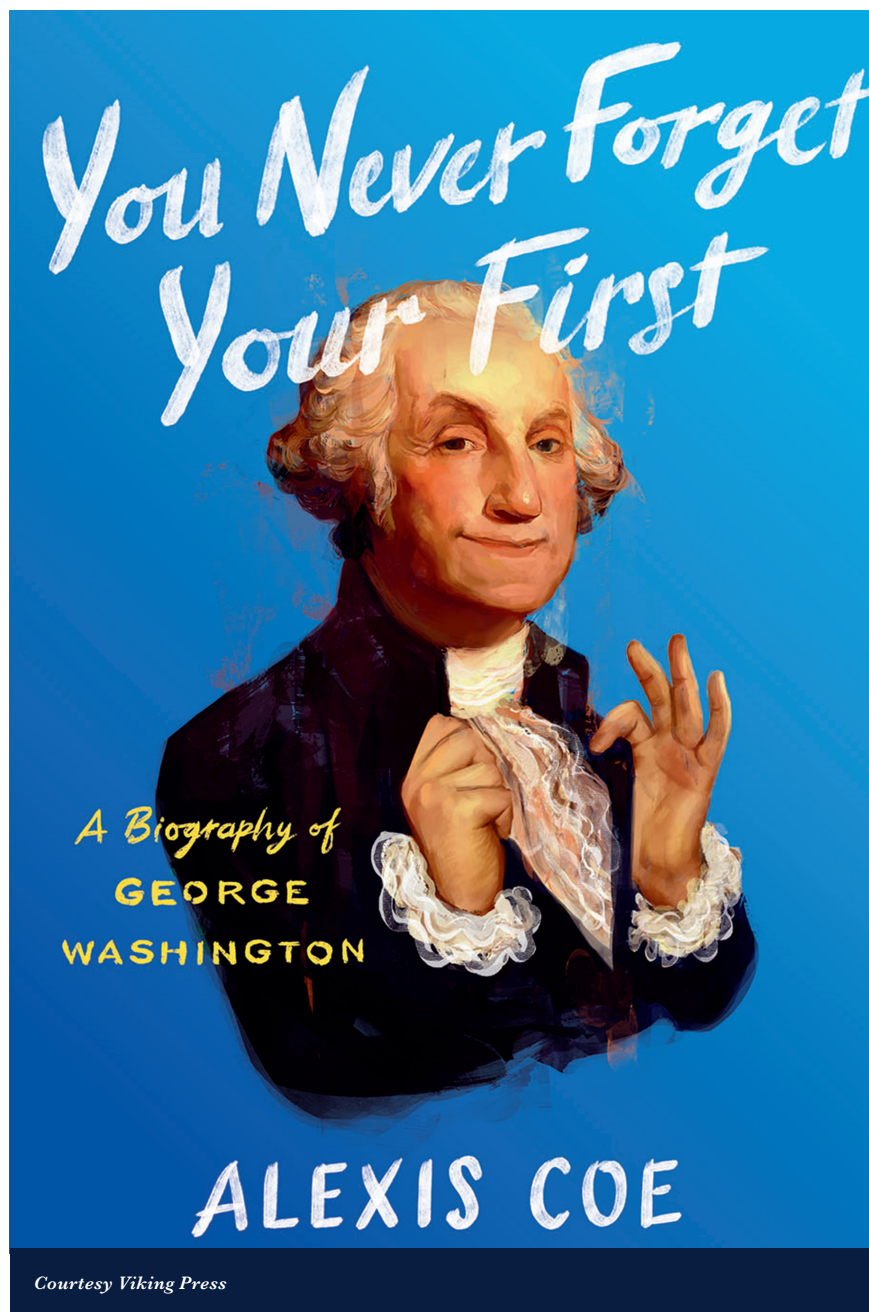
The success of *You Never Forget Your First* demonstrates that there is an audience for

this style of history; it quickly became a *New York Times* best seller. In the brief period between the book's release in February and the abrupt end to her book tour in March (necessitated by the pandemic), Coe spoke to audiences around the country about her take on Washington. At Mount Vernon, hundreds of people attended her talk. "The people who show up at Mount Vernon often have memberships, they go to all the talks, they own all the books," Coe said, "and they were also pretty excited for something new and different. If the idea is to make sure that George Washington is relevant to new generations and that we are constantly considering him and his contributions, his conflicts, and his contradictions in our world and our country," she feels like the book has been a success.

Coe wrote with the assumption that the readers "don't need to hear everything you know."

The book was also timed to be released alongside another project, the History Channel's new documentary series *Washington*, for which Coe was a producer and appeared on camera. This project was Coe's first on the other side of the camera, and she juggled work on the series with finishing the book and two other jobs—hosting the women's history podcast *No Man's Land* and curating the ACLU centennial exhibition.

What's next for Coe? Amazon Studios is making a film of *Alexa + Freda Forever*, though production has been delayed due to the pandemic. Coe is also thinking about how to amplify the voices of other women historians. For several TV networks and publications, she has become "the default youngish woman right now



to have on your television show and in your documentary and to interview for articles," as she put it. "But I would like it to feel less lonely." Coe has been working with several women historians, both graduate students and tenure-track faculty, in a mentoring role. She's thinking about how to formalize this mentorship and to share her success. She has put together a roster of women historians who she could point the media toward. When we spoke in June, she was focused on

making a list of Black women, because of the Black Lives Matter protests. Now that Alexis Coe has broken into the "old boys' club" of presidential history, she'll be fighting to keep the doors open for other women. **P**

Laura Ansley is managing editor of the AHA. She tweets @lmansley.

GABRIELLA VIRGINIA FOLSOM

ADVOCACY BRIEFS

AHA Advocates for Historians and Importance of Humanities in a Divisive Climate

In a time when academia is under increasing scrutiny, the AHA continues to advocate for historians and the crucial work they do by defending those preserving our history, supporting endeavors to uplift marginalized voices, and reinforcing the importance of the humanities. As a discipline, history should be used to unite and heal rather than to divide, and the AHA praises the invaluable efforts of historians to do such work.

ACLS Joint Statement on the Key Role of the Humanities

On August 12, the AHA signed a joint statement authored by the American Council of Learned Societies (ACLS) on the key role of the humanities during the COVID-19 crisis. Offering “an urgent reminder of the vital contribution made by the humanities and social sciences to the public good,” the statement, signed by many societies as well as the leaders of academic organizations, libraries, and research centers across the country, urges universities to avoid making devastating cuts to humanities programs. It calls on leaders of all institutions of higher education to, instead, “uphold the central importance of the humanities and the social sciences as you make important decisions that will shape the institutions under your stewardship for years and perhaps generations to come.”

Letter Registering Concern over Séminaire de Saint-Sulpice

On September 8, the AHA sent a letter to the Québec Ministry of Culture regarding the Séminaire de Saint-Sulpice archive and library in Montréal. The AHA expressed “grave concern for the future preservation, maintenance, and accessibility” of the historically significant archives and collections at Saint-Sulpice following the recent firing of the professional staff charged with overseeing these collections.

Letter in Support of Women's History Museum

On September 17, the AHA sent a letter to Senator Susan Collins (R-ME) expressing support of S.959, the Smithsonian Women's Museum Act, which would authorize the creation of a National Women's History Museum as part of the Smithsonian Institution in Washington, DC. “The AHA is proud to support this bill,” the letter states, “and in the process affirm the central role women have played in the shaping of American history.” See page 5 for the full text of the letter.

Statement on the Recent “White House Conference on American History”

On September 23, the AHA issued a statement on the “White House Conference on American History” that deplores

the tendentious use of history and history education to stoke politically motivated culture wars. As of October 14, 46 organizations have signed on to the statement. See page 6 for the full text of the letter.

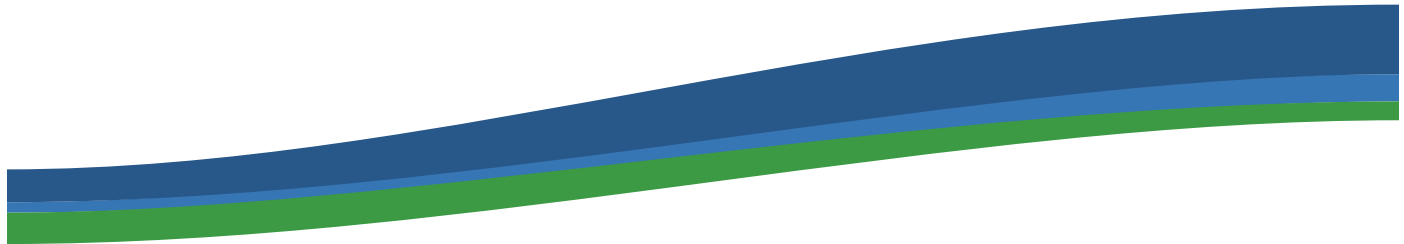
Comments Opposing DHS/CBP Proposals Permitting Records Destruction

On September 30, the AHA signed onto two comments posted to the National Archives and Records Administration website in response to a proposed records schedule that would classify a set of Customs and Border Patrol (CBP) records as “temporary,” which would allow their destruction in as quickly as four years. As proposed, the Department of Homeland Security (DHS) would be permitted to destroy “records developed to track and monitor complaints that are or will be investigated by DHS Civil Rights and Civil Liberties regarding alleged violations of civil rights and civil liberties.” The proposal also includes only 25-year retention for additional records that include documents related to sexual assaults in prison. These records are comparable to the schedules identified in a lawsuit filed in March by the AHA along with the Citizens for Responsibility and Ethics in Washington and the Society for Historians of American Foreign Relations. **P**

Gabriella Virginia Folsom is the communications and operations assistant at the AHA.



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EVAN FAULKENBURY

PRACTICING HISTORY

Why SUNY Cortland Requires Public History

I began my undergraduate Introduction to Public History class last autumn with a tongue-in-cheek question: "So, why are all of you in this class?" Silence. Finally, one student spoke up with the correct answer. "Because it's required." "Yes!" I practically shouted in response. "So, does anyone know why this course is required for all history majors?" More silence. No one responded.

Typically, departments offer public history courses as electives but rarely

require them to graduate. In contrast, all history departments require some version of an introductory methods class where students learn the basics of history: how to research, interpret sources, engage historiography, write, and defend an argument. Public history teaches these skills too, but it takes a different approach.

Because public history demands that students practice history in collaboration with a wider community of people, it develops additional skills

that history majors should master. Skills at the core of public history practice—teamwork, storytelling, simplifying complex data, problem solving, empathy, and demonstrating the relevance of history to everyday lives—can be applied to any number of vocations. By requiring that all of our history majors take public history, SUNY Cortland better equips graduates for the vast number of careers available to them and better prepares them to weather an unsteady job market.



History majors at SUNY Cortland are required to spend time in public history's "big tent," learning skills as well as different ways to think about their professional futures.

Laura Louise Grimsley/Unsplash

At the beginning of the semester, the term “public history” confuses my students. They are not alone. For decades, public history has lacked an agreed-upon definition. In 2018, Jennifer Dickey (Kennesaw State Univ.) published an article in *The Public Historian* that outlined a “big tent” theory of public history. Rather than try to define the discipline, she wrote, we should embrace its diversity. Under that tent, we find a number of different formats, everything from classic museum exhibitions to oral histories, blogs, roadside markers, ghost tours, and more. Regardless of the format, public history projects involve sharing authority. Best practice requires that public historians collaborate with community partners to interpret history for a general audience through one or more of these mediums.

Skills at the core of public history practice can be applied to any number of vocations.

Before I arrived at SUNY Cortland in 2016, my department had spent a few years discussing a public history requirement. Many faculty members already participated in public history projects and had formed positive relationships with local museums and organizations across central New York. Over time, they came to understand how public history could serve as a means for students to fine-tune their skills in settings beyond academia. Despite evidence of its value, adding a new requirement to an already full curriculum can be tricky. Would students feel overloaded? Would faculty feel that this requirement complicated advising? What of faculty workload?

Despite these concerns, my colleagues decided that public history would be worthwhile because of its potential to attract new students, retain majors, and empower them with confidence that their history degree would be valuable and versatile. Adding this requirement meant the course would need to be offered every semester, a rationale that gave my colleagues a chance to make a convincing case to our dean for a new tenure line specializing in public history.

The public history requirement solved a problem specific to our department as well. In addition to the traditional BA in history, we offer a dual degree in history and adolescent education. Students who go this route earn their teaching certification alongside their degree. This can be a demanding program, and students sometimes drop the adolescent education component or decide they no longer want to be teachers. My colleagues felt that making public history a requirement would demonstrate to all our undergrads early on that their history degree offers more employment options than a career in K–12 education.

Four years ago, starting in fall 2016, all SUNY Cortland history majors had to take Introduction to Public History. We numbered it History 280, signaling its close relationship to our historical methods course, History 290, and capped enrollment at 30 to 35 students. It’s almost always full. Each semester, we survey topics under public history’s big tent, explore case studies, and, most importantly, conduct a group project in collaboration with a local organization.

Community projects form the backbone of the course. Through these projects, students put their historical training to use for the community, and by doing so, sharpen skills they can

transfer to various careers. This past semester, we partnered with the Cortland County Historical Society and our county’s tourism bureau, Experience Cortland, to locate and map 50 roadside markers onto the digital history platform Clio. At the start of these projects, students experience a range of emotions. Some report feeling nervous and out of their comfort zones because they will have to work in groups and interact with people off campus. After completing their projects and having a chance to reflect on their accomplishments, they understand how public history pushed them to use their historical training in new ways, such as conducting oral history for a new exhibit or interpreting archival evidence into a user-friendly digital app.

Adding a public history requirement has paid off in five specific ways—both for our department and for individual students.

First, public history helped our department improve recruitment and retention. In 2016, we had 160 majors. Two years later, we had 218. Public history cannot take all the credit for this trend, but it has helped. Students have responded positively to the public history requirement in course evaluations, class discussions, final reflection essays, and informal conversations. Even their parents are coming around. Twice a semester, our university hosts an open house for potential students and their families to visit and ask questions. Now, when we discuss career options with skeptical parents, we describe how our public history requirement prepares graduates for a versatile future. We share specific stories of our graduates going on to careers in education, museums, nonprofit work, and the National Park Service. Public history helps us market the utility of a history degree.

Second, our mandatory public history class has strengthened bonds between Cortland and the university, as well as among students themselves. By doing sustained historical work with organizations throughout the county, our department has trained students to serve their communities. The ongoing nature of this work means that the department has built lasting connections with organizations outside the university system. As an instructor, it is rewarding to watch my students develop close relationships with each other through this class because of the demand for intense, cooperative work. According to research summarized by Carnegie Mellon University's Eberly Center, these kinds of personal connections between students help form social bonds that, in turn, contribute to retention in our department.



Students at SUNY Cortland worked with the Cortland County Historical Society and Experience Cortland, the county's tourism bureau, to locate and map 50 roadside markers onto the digital history platform Clio.

Courtesy Cortland County Historical Society

Third, the course emphasizes career diversity—and not just in public history. Museum and other public humanities jobs have been competitive for years, and the COVID-19 crisis will only make them scarcer. The purpose of this course, however, is not to train students for specific public history jobs but to use public history as a vehicle through which students can practice historical skills in diverse settings. Though we talk about it throughout the semester, I structure the final class sessions around skills that students have honed in class, as well as how they can position those skills when they apply for jobs. For most students, this comes as a revelation. By articulating how their work in this class prepared them for numerous vocational options, students grasp the full range of their history degree. I remind them that public history is not a panacea to the jobs crisis, but by learning the skills of public history, undergrads visualize the accessibility of multiple career paths.

Fourth, public history develops two critical skills: collaboration and the ability to simplify complex research for a general audience. In the process, our students improve their digital literacy, communication, collaborative ability, and intellectual self-confidence—four of the five skills for career diversity the AHA promotes for graduate students. For example, on the Clio project (digital literacy), students worked in teams (collaborative ability) to figure out why those locations and short blurbs on roadside markers matter for today (intellectual self-confidence), and they translated their research for a general audience (communication). And by working on a community-based group project where unanticipated problems almost always happen, students have overcome significant challenges. I tell my students that when they are asked about a challenge they have faced in a

future job interview, instead of offering a general or vague answer, they can detail their group project.

Finally, by requiring public history, my department has molded undergrads into better historians. Public history is the other side of the historical methods coin—it asks students to take history further by thinking beyond in-class assignments and toward public-facing projects. By raising the stakes, we push students to demonstrate why history matters in the world today.

By requiring
public history,
my department has
molded undergrads
into better historians.

After a semester of learning about public history's big tent and working on a collaborative project, I revisited my opening question on the last day of class. "So, do you all now understand why this course is required for all history majors?" This time, instead of silence, students enthusiastically spoke up about how the course improved their historical skill set and helped them think about their future. They have become better historians, and our department has grown stronger. **P**

Evan Faulkenbury is associate professor of history at SUNY Cortland. He tweets @evanfaulkenbury.

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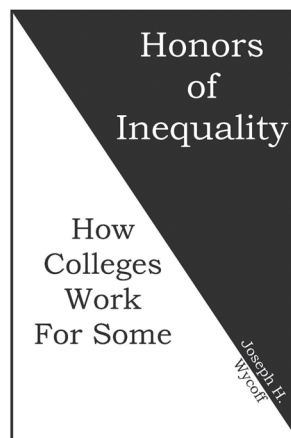


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**Midwest Book Review
Education Shelf
March 2020**

From the Author: *Honors of Inequality* is a critical
history of higher education as a field of study—first
organized in the 1970s—that reveals the anti-
intellectual and conservative ideological tradition that
shaped 20th-century policy analysis. The study offers
significant insight into the class interests and
financial mechanisms that make colleges, by design,
powerful agents for social and economic inequality in
America today—and for the foreseeable future.

Review editor? Request a review copy: contact@historiaresearch.com.

BONNIE J. MORRIS

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Gwen Avery
Pat Parker

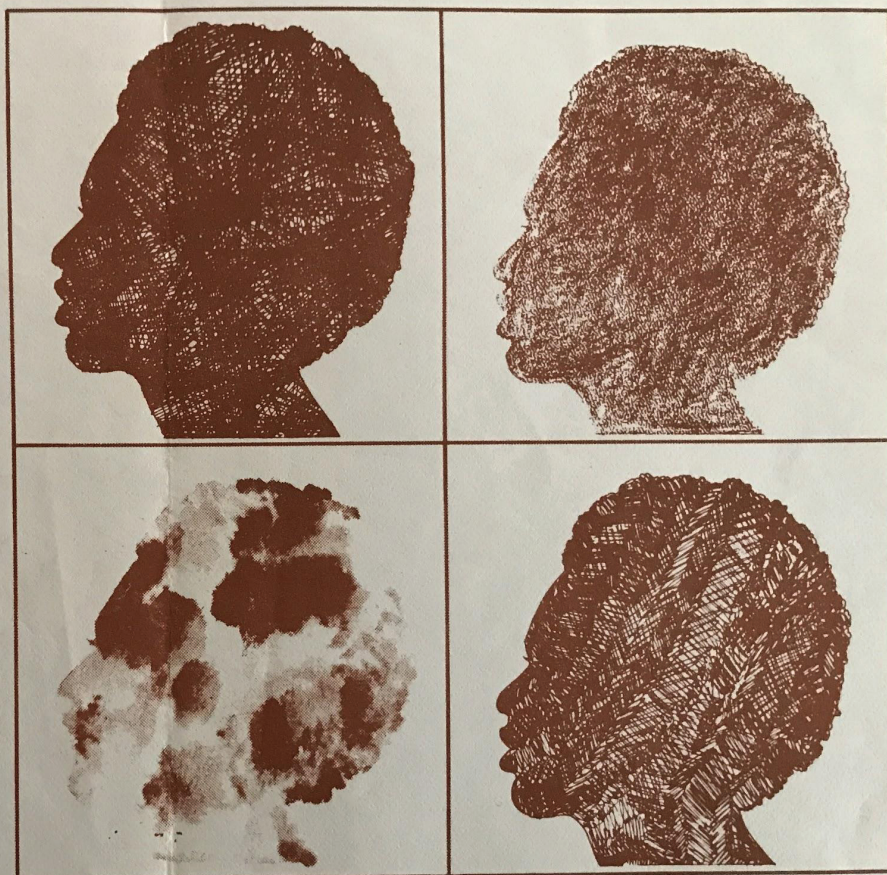
Presented by Olivia Records
 Coordinated by Roadwork

Produced by Roadwork, Inc.

Monday November 6, 1978
 Ontario Theatre
 1700 Columbia Road, N.W.

Childcare provided free —
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 or
 546-7292

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 546-7292



Tickets: \$5.00 Available at: Lammas
 Bread & Roses
 Ontario Theatre
 Recordsphere

The women's music movement was an intersectional, woman-loving genre made by a diverse field of musicians.
Courtesy Roadwork

WOMEN'S HISTORY SCHOLARS, along with older feminist activists, watched the recent television series *Mrs. America* with critical interest. As the Hulu series revisited Phyllis Schlafly's conservative campaign against second-wave feminism, it paid subtle homage to lesbian activists of the 1970s by using Cris Williamson's anthem "Song of the Soul" during the eighth episode. That choice sparked exciting discussion on the use of historic sources from a still-active women's music movement.

A beloved selection from Williamson's iconic 1975 Olivia Records album *The Changer and the Changed*, "Song of the Soul" represents (to those who were there) empowered gatherings of lesbians at women-only concerts and festivals. *Changer* became the best-selling release of Olivia Records, a company formed in 1973 as a radical collective of five lesbians in Washington, DC, dedicated to producing music by women, for women. From the early 1970s to the 21st century, women's music audiences linked arms to sing along with Cris Williamson and other independent recording artists. Hundreds of albums from a diverse field of musicians fostered an intersectional, woman-loving genre, popularized in pre-internet America by word of mouth, the direct-mail services Ladyslipper and Goldenrod, and a year-round calendar of festivals. Those nights of community ingathering, packed with songs validating women's lives and relationships, serenaded the push for lesbian rights.

Both drawing on and differing from other genres of protest music, women's music offered truth-telling about women's lived experiences unheard in any other media. Concert nights were simultaneously artistic, political, and romantic, radicalizing audiences with competent women in charge of sound and light production. Taken home on vinyl or cassettes to replay over and over, the music was a precious affirmation for lesbians through times of rampant homophobia. As women's music radio hosts promoted new artists over college airwaves, songs entered the homes and cars of still-closeted listeners.

Mrs. America is the third time in 2020 that television programming has offered authentic, relevant material from the women's music movement, following the PBS *American Masters* special on singer Holly Near and the documentary *Rise Up! Songs of the Women's Liberation Movement*. This year also marks the debut of two documentary films, TJ Parsell's *Invisible: Gay Women in Southern Music* and Jen Rainin's *Ahead of the Curve* (*Curve* magazine popularized many lesbian artists in the 1990s). The sudden attention and visibility can feel overwhelming to those who spent four decades building a closely guarded, vibrant subculture. Having achieved steady gains in lesbian civil rights over long, difficult years, former activists are amused to watch "our" underground music movement gain historical value.

Olivia Records will celebrate its 50th anniversary in 2023, and the original albums and performers are attracting long-overdue scholarly interest from graduate students, the *New York Times*, the Library of Congress, and archives. Mainstream and independent projects alike increasingly feature women's music materials as sources useful to historians, ethnomusicologists, journalists, and LGBT community librarians.

This is my own work as a writer and historian: I archive women's music documents and storylines, promote their inclusion in the LGBTQ history canon, and situate *women's music activism* as a specific historical wave of lesbian performance culture and networking in the 1970s, '80s, and '90s. An extended community of performers, producers, promoters, and publishers is dedicated to preserving this legacy. What *was* the women's music movement, and how will historians interpret it once the original participants are gone? For original, still-active fans, there is concern in seeing today's generation dismiss women-only productions as essentialist or transphobic. However, the present collapsing (into "queer") and expansion (into LGBTQIAA+) of sexual minority identities blurs important historical distinctions. In the post-Stonewall era, lesbians were not always welcome or at home in gay male performance culture, bars, and cruising spaces. Different ideals and practices shaped lesbian subcultures in the 1970s, creating a grassroots network of stages, land retreats, and woman-identified recordings. By 1972, "women's music" served as a euphemism for lesbian music, identity, and social organizing. Small clubs, touring, and house concerts helped talented artists build a songbook of lesbian-affirming material as an antidote to mainstream radio's homophobia and misogyny.

Hundreds of albums fostered an intersectional genre, popularized by word of mouth, direct-mail services, and festivals.

This alternative soundtrack of female storylines in every style of music created a new lesbian consumer demographic. From the mid 1970s on, album releases by independent recording companies Olivia and Redwood, a calendar of artist concerts (many produced by the company Roadwork), and a buffet of music festivals energized formerly isolated women. Fans traveled across the country to mass gatherings, such as the Michigan Womyn's Music Festival (1976–2015), where audience sizes could top 9,000. Attendees experienced evening music performances that complemented daytime workshops on every feminist issue from racism to breast

cancer. Onstage and off, artists mobilized new fans into active political participation; before the age of social media, concert events offered information and feminist resources. Festivals and concerts, as alternatives to bar culture, also revolutionized formerly alcohol-centered, over-21 limits around lesbian social events. Intentional inclusion of deaf and physically disabled women introduced new practices: sign-language interpreters onstage, accessible seating up front. For thousands of women who participated in women's music as artists, activists, or production staff, summers meant working at festivals scheduled in 25 different states; a few, held at public sites, allowed men in concert audiences, thus enlightening my own father. Two long-established Midwestern productions continue today: the National Women's Music Festival and the Ohio Lesbian Festival. However, audiences and artists are now in their 60s and 70s, some opting for cruises instead of campsites. In 1989, Olivia Records began expanding into today's successful Olivia Travel company (which, in 2020, has temporarily migrated artists and audiences to online concerts).

This is an ideal time for oral histories and funding for archives, in preparation for donations of material by movement elders.

With so many original women's music activists alive and writing memoirs, this is an ideal time for interviews, oral histories, and funding for LGBTQ archives, in preparation for massive donations of material by movement elders. As Olivia's archivist, I receive poignant emails every week from aging lesbians who ask: "Will anyone remember the concerts and festivals we produced? What should I do with my women's music collection?"

Regional and academic archives are indeed acquiring donations of women's music and lesbian culture. New visitors and potential donors will find that research protocols, finding aids, and holdings vary widely, as discussed in the anthology *Out of the Closet, Into the Archives*. The beautifully stuffed shelves and file cabinets of the Lesbian Herstory Archives house in Park Slope, Brooklyn, New York, replete with cassettes, albums, flyers, books, and mementoes, are best experienced in person, but much is available online. Likewise, the June L. Mazer Archives in Los Angeles offers delicious rummaging through framed concert posters, photos, and performers' touring ephemera. University institutions with women's music archives include Michigan State University, where Special Collections recently acquired the records of the Michigan Womyn's Music Festival and Goldenrod Music.

On the east coast, one finds the papers of artists Holly Near, Alix Dobkin, and Rhiannon in the Schlesinger Library, and an entire women's music section of the Sophia Smith Collection at Smith College, featuring works by the late Kay Gardner and Ronnie Gilbert and the papers of sound engineer Boden Sandstrom. Ladyslipper Records' catalogs and artist files are at Duke University, but duplicate music recordings also went to the Southern Folklife Collection at the University of North Carolina at Chapel Hill, bridging two traditionally rival schools.

From home, any interested scholar or fan may review women's music journalism in *HOT WIRE: The Journal of Women's Music and Culture*, which covered concerts and festivals from 1984 to 1994. It's been digitized thanks to the ongoing efforts of publisher Toni Armstrong Jr. *HOT WIRE*'s legacy has been an ongoing feature at Chicago's Gerber/Hart Library and Archives. The production history of Olivia Records is evident in all of the aforementioned collections; Olivia's present-day offices also house an archive of albums, cassettes, CDs, VHS tapes, company notes, artists' publicity kits, and rare recordings.

Last summer's 50th anniversary of the 1969 Stonewall Inn uprising prompted a full year of commemoration by historians, including published anthologies, panel discussions at conferences, and a groundbreaking LGBTQ history display case at the entrance to the Smithsonian's National Museum of American History. These efforts in both public and academic life granted further visibility and credibility to the established LGBTQ history field. However, primary attention went to the contributions and experiences of gay men and trans activists at Stonewall. Lesbian-specific narratives on the cultural uprisings of the 1970s were buried, muted, or excluded. That can be rectified as we approach the 50-year anniversaries of the women's music movement, which deserves equivalent inscription as an activism with female experiences—and oppression—as its focus. Albums such as Olivia's 1977 release *Lesbian Concentrate* pair well with other social-justice documents in a history classroom. The music offers a map of the changing America in which women gathered to unlearn racism, demand sexual freedom, and expose misogyny in popular culture—an activist movement with a soundtrack that reached far beyond its dedication to uplifting lesbian lives. **P**

Bonnie J. Morris is a lecturer in the history department at University of California, Berkeley, the archivist for Olivia Records, and the author of 17 books.

ELLEN FEINGOLD AND LEIGH GARDNER

RESEARCH-LED DIGITIZATION

Inverting the Usual Way of Thinking about Digitization



Cowrie shells were important objects of exchange in West Africa from the 15th to the 20th centuries. They circulated alongside other forms of money, such as coins, and were a central currency of the Atlantic slave trade.

Courtesy of National Numismatic Collection, National Museum of American History, Smithsonian Institution

TINY COWRIE SHELLS have a long history of circulating around the globe—as money, ornamentation, and keepsakes from trips to the beach. One destination they have not often reached is the classroom. Over the past two years, using a diverse collection of currency objects like cowrie shells from the Smithsonian Institution, we have piloted a new way for academics and museum curators to work together on digitization projects. These projects simultaneously open up museum collections and historical research to new audiences and provide teachers and students greater access to primary sources enriched by cutting-edge research. We call this research-led digitization.

Research-led digitization inverts the usual way of thinking about digitization in museums, which often puts images online in the hope that they will become the subject of research. Instead, research questions shape the digitization process from the beginning. Scholars partner with museum curators to create new digital collections with records and supplementary materials based on current scholarship. These new digital collections can then be used in K–12 classrooms, helping promote the wider use of the research that inspired the project.

We began our research-led digitization project, “Money and Exchange in West Africa,” in 2018. It uses the history of coins, notes, and other objects employed as currency in West Africa to offer a new perspective on the economic, political, and social histories of the region. It is not unusual for historians and curators to collaborate, or for new research discoveries to motivate the digitization of objects in museums. It is unusual, however, for such activities to generate new educational resources that help to simultaneously expand access to both the objects and the research.

Like many partnerships between museums and historians, this one began when Leigh Gardner (London School of Economics, LSE) reached out to Ellen Feingold (Smithsonian Institution) to explore using the National Numismatic Collection (NNC) in her book project on Liberia’s economic and financial history. The NNC’s Liberian collection includes iron kissi pennies used before African American migrants arrived in the 1820s, early dollar coins issued to mark Liberia’s declaration of independence in 1847, and the foreign currencies—the British shilling and the US dollar—that became legal tender when the Liberian dollar began to lose its value. Together, they helped tell a history of political and economic change across two centuries.

Leigh initially intended to pay for digitizing a few objects so that she could include images in her book. But in con-

versations about the objects, we agreed that many people outside the narrow field of African monetary history could benefit from seeing the collection. So we joined forces to digitize the collection and then use our research and the Smithsonian’s interactive educational platform to create new online teaching modules, called “Learning Labs,” on African history.

The approximately 880 West African objects in the NNC provide a visual journey through the social, political, and economic histories of West Africa since the early modern period. The collection ranges from crescent-shaped manilas and tiny cowrie shells, key currencies of the Atlantic slave trade, to colonial coins and notes with images of British monarchs and post-independence currencies with African nationalist leaders. They are good teaching tools because they take both familiar and unfamiliar forms and have a variety of material clues that students can use to explore the history of the region.

Research-led digitization inverts the usual way of thinking about digitization in museums.

Our first challenge was funding. Since this wasn’t a traditional research project, but rather a way of disseminating research, we first sought funding from the LSE through their Knowledge Exchange and Impact Fund. We received a grant of £39,000 (approximately \$50,000) which covered the cost of hiring NNC Collections and Outreach Officer Jennifer Gloede to photograph and catalog the 880 monetary objects. Her work readied the collection for processing by the museum’s Digital Programs Office, which manages the museum’s databases and digital collections. Relying on existing scholarship and our own research, we updated and expanded the catalog records with object descriptions explaining who used these objects and how.

This process distinguishes our project from other large-scale digitization efforts, which try to make as much of the collection available online as quickly as possible. This gives the public access to objects previously hidden to all but a small number of researchers. Because mass digitization tends to prioritize larger collections, this approach can miss small but historically important collections like the NNC’s West Africa collection. In addition, the digital collections created by rapid-capture methods often provide limited information about the objects and can be difficult for non-specialists to use.

Research-led digitization creates more comprehensive records and better finding aids by making use of subject-area experts in the creation of metadata. In our case, we were able to remove dated and often offensive object descriptions. For example, in our project, historic catalog records often refer to currency objects indigenous to Africa—like the iron bars from Liberia—as “primitive” or “curious.” In a mass digitization project, these descriptions might have been absorbed into the online catalog and reinforced. A key part of our work involved changing this language to reflect current understanding of the monetary systems that existed before colonial rule. In this way, research-led digitization projects can help museums decolonize their collections’ descriptions.

Building a web presence is
not the same thing as
cultivating an audience.

As Josh Hardo, managing director of the IIF Consortium (which provides a framework for standardizing images and related metadata on the web), explained in a New York Public Library blog post, it is one thing to put up an image of an object, but another to make it easier for people to find and use it. After identifying a valuable, underutilized collection and correcting the metadata, we had to find a user-friendly interface. We relied on the Smithsonian’s Learning Lab platform to showcase highlights from the collection. This teaching module was intended to introduce teachers to the project and used the objects and our own research to give a brief history of West African money and its links to economic and political change. A subset of items featuring some of the Liberian objects became part of both a physical display for *The Value of Money* exhibition at the National Museum of American History (NMAH) and a Learning Lab.

Building a web presence is not the same thing as cultivating an audience. We wanted to be sure that our resources met teacher and student needs. After digitization was complete and the first Learning Lab launched in November 2019, we began working with the NMAH K–12 education team and their network of teachers in Loudoun County, Virginia. Together, we created Learning Lab teaching collections featuring West African currency objects related to topics in their World History II curriculum for 10th graders (15- to 16-year-olds). These included colonial rule, decolonization and state-building, and the global impact of World War II. As an example, the colonialism collection included coins and colorful banknotes issued by imperial powers and

indigenous currencies like cowrie shells that Africans continued to use even under colonial rule. In the collection on decolonization, we showed how new African states used images of national leaders and cultural heritage on their currencies, such as the image of a cowrie shell on Ghana’s cedi coin.

These tailored Learning Labs launched in February 2020, just before the COVID-19 pandemic closed schools and museums. The pressure on teachers during the pandemic has shown that online learning resources must be accessible, flexible, and easy to use. In addition to collections curated by experts, the Learning Lab platform allows users to create their own collections, offering the potential for asynchronous projects that students can do on their own or in virtual groups while learning remotely. We look forward to seeing the innovative and creative ways that teachers and students use these objects, not just in history and social studies but also in economics and other subjects.

We are also excited about the potential of the research-led model to include African scholars and institutions, so that people from the region have a voice in the ways these objects are presented online. After a panel on digital history at the 2020 AHA annual meeting, we began discussing such a partnership with Johan Fourie (Stellenbosch Univ.), who is running a digital project called *Biography of an Uncharted People*. We subsequently received an additional grant from the LSE to extend our work to include a partnership with Stellenbosch University in South Africa. We will digitize the NNC’s 714 South African objects and create Learning Labs and other materials based on the South African national history curriculum. Stellenbosch graduate students will participate in this process and then use these materials to teach classes in local secondary schools.

Research-led digitization complements current rapid digitization practices by providing another method for smaller collections to have greater impact. From our experience, it creates a mutually beneficial partnership between academic historians and curators. We hope that more historians, curators, and archivists will work together to develop new audiences for their work online, in museums, and in classrooms. **P**

Ellen Feingold is the curator of the National Numismatic Collection at the Smithsonian Institution’s National Museum of American History. Leigh Gardner is an associate professor of economic history at the London School of Economics and research associate in African economic history at Stellenbosch University.

ANNE SARAH RUBIN

ACCURACY AND AUTHENTICITY IN A DIGITAL CITY

Slave Streets, Free Streets *and the Landscape of Early Baltimore*

Stories

2

3

4

1

Don Carlos Hall,
Black Businessman

Hall, Henry, grocer, 46 n. Liberty
Wm. superintendant of chimney sweeps,
Forrest lane near Couewago st.
Isabella, widow, n. Charles st. opposite
St. Paul's Church
W. & R. saddlers, 127 Baltimore
Dr. Richard W. 16 Church
William W. attorney at law, office 1 Chat-
ham
Doctor Thomas P. 1 Chatham
James, carpenter, Short alley
†James brickmaker, German near Cove
†Don Carlos, shoe black, 124 Baltimore
†Ann, laundress, Inloe's al.
Hallot, Joseph, carpenter, Pitt near Harford run o t
Haltzell, Ann, grocer, Hill near Goodman

Hall's listing in the 1819 Baltimore City Directory.

Don Carlos Hall exemplified the ways that an enterprising free black person could get ahead in Early Baltimore, through hard work, and perhaps some luck. Don Carlos Hall had been born enslaved but was freed upon the death of his owner. A boot-black, Hall was able to acquire property in the city and social status among the free black community through his leadership in the African Methodist Episcopal Church.

This view from *Slave Streets, Free Streets* shows Don Carlos Hall's route from his shop on Baltimore Street to his manufactory, to his home, and then to Bethel AME Church.

Courtesy Lee Boot

IMAGINE STROLLING THROUGH Baltimore 200 years ago. The narrow, unpaved streets lead you past public markets and taverns, grand mansions, and tiny alley houses. The Federal Hill observatory towers over the harbor, its shipyards, and its wharves. As you leave the tightly packed streets near the water, the houses become farther apart, interspersed with the jail, a hospital, a seminary, an alms-house, long ropewalks. You pass fields and gardens, patches of forest and orchards. The virtual landscape in which you are immersed—because, of course, you have not traveled back in time—is beautifully textured and lavishly detailed, a Google Street View for the past.

This is the digital world created between 2012 and 2014 by *Visualizing Early Baltimore*. A collaboration between the Maryland Historical Society and the Imaging Research Center (IRC) at the University of Maryland, Baltimore County (UMBC), led by Dan Bailey, the project combines historical research with cutting-edge modeling and mapping technologies to build an accurate 3D model of the city and its terrain, land use, and buildings circa 1820. *The BEARINGS of Baltimore* (as this first phase is called) is a 2.5-billion-pixel bird's-eye view of early Baltimore. IRC computer programmers have made this scene navigable online and by touch screen, allowing users to zoom into the details of the city. Developers built the scene on accurate topography, drawing on historic maps, architectural histories, historic documents, and period art, as well as consultations with urban and architectural historians. Extant and known buildings were modeled and textured, the landscape filled out with representative buildings placed carefully. The streets are carefully aligned according to period maps and descriptions. The team believes that this visualization is as accurate a recreation as can be made. It draws viewers into the past, allowing them to make easy connections with the present (for example, many of Baltimore's public markets remain at the same locations).

I became involved in the project in 2014, when Dan Bailey showed it to me, and I was so enchanted that I insisted he include me in future collaborations. What I saw was, in Dan's words, "a beautiful stage set." But there were no people on the streets, no context describing early-Republic Baltimore in all its vibrant, problematic complexity, as described by historians like Martha Jones, Christopher Phillips, and Seth Rockman. There was no sign of the new immigrants from Europe and relocated country folk pouring into the city. The enslaved people who worked alongside free blacks and whites in the city's shipyards and construction sites were similarly absent.

We decided to focus our expansion of *BEARINGS* on the lives of Baltimore's free blacks and enslaved workers in a

project called *Slave Streets, Free Streets: Visualizing the Landscape of Early Baltimore*. By highlighting the embedded landscape in which approximately 4,300 enslaved and 10,300 free African Americans lived and worked, users see how slavery was enmeshed in the world of early Baltimore, even though the city appears far more integrated than it is today. It reminds us of the degree to which racial slavery and early capitalism combined to limit opportunities for African Americans. Finally, it allows us to put faces and names to the largely anonymous ordinary people of the past. On a methodological level, we are making an argument about the power of visualization as a storytelling medium, to show how mapping can spatially illuminate relationships of power and place.

The virtual landscape is beautifully textured and lavishly detailed, a Google Street View for the past.

In this project, we look at three interrelated groups of people represented in different map layers: free blacks, enslaved workers, and fugitive slaves, as well as the sites and workings of the slave trade. Drawing on city directories, tax and census records, newspapers, and other historical documents, we have placed people—both free and enslaved—around the city, tying them by name to specific addresses. We have identified dozens of places where Baltimoreans were engaged in the slave trade, showing the degree to which it was enmeshed in the world of the city. We have also told the stories of fugitives from slavery by drawing on runaway slave advertisements and slave narratives.

Doing this kind of detailed reconstructive work raises questions about privileging the accuracy of small details at the expense of portraying larger historical themes. Does it matter that the bricks are laid in the correct pattern if our historical interpretations are unsound? Can we use the beauty of our reconstructed landscape to tell the ugly stories of slavery and racial discrimination? We believe that we can.

Don Carlos Hall has such a story, one that benefits from a spatial interpretation. Hall was best known as one of the founding members of Bethel AME Church, Baltimore's most important African American house of worship. The church was founded in 1816 and met in Hall's home until it moved into its own building. As Ethel Russaw notes in *Call the Roll*, Hall was appointed the church's first book steward and was a member of the committee that wrote the church's 1820 hymnal. He was born enslaved but was freed upon the death of his owner. Hall worked as a bootblack but was able

to acquire property in the city and social status among the free black community.

Unlike many of the free black people whose names elusively appear once or twice in our sources, Hall appeared in multiple documents, and we can imagine his movements around the city. He owned a house on Salisbury Street, near Exeter Street, surrounded by white and black neighbors, including white carpenters, sea captains, widows, and a town watchman, as well as free black laborers, waiters, and laundresses. Seven people lived in the Hall household in 1820: Hall and an adult woman, probably his wife, and five free black boys under the age of 14, perhaps his sons or a combination of family and young apprentices. But Hall also had a daughter who was enslaved in Louisiana, and according to his will, he died without being able to purchase her freedom.

Our representations are historical asymptotes, approaching reality but never actually reaching it.

Hall had a bootblackening stand (essentially a shoe-shine stand) in the basement of 124 Baltimore Street, below Marmaduke Wyvill's merchant tailor shop. Shoe and bootblackening were occupations dominated by free black men; there are no white practitioners of these trades listed in the 1816 city directory. We can imagine Baltimore's merchants and gentlemen stopping in the shop to have their new clothes fitted and then get their shoes polished, perhaps sharing news and gossip while they waited.

In addition to his home on Salisbury Street, Hall owned a two-acre parcel of land farther out from downtown on New Harford Road where he manufactured his polishes and varnishes. He appears to have purchased the plot from Philip Rogers, who sold land to two other African American men, gardener Mordecai Chalk and carpenter Joseph Gale.

On any given day, Hall would have walked from his home to his shop, and then perhaps out to his manufactory or over to Bethel AME Church. Baltimore Street, where Hall's shop was located, was the heart of early Baltimore's commercial district. It was lined with merchant houses, dry goods stores, confectioners and millinery shops, silversmiths, and booksellers. If Baltimoreans wanted to buy food and luxury goods from all over the world, Baltimore Street was where they shopped. Baltimore Street was also inextricably linked to the institution of slavery. In 1818, 123 enslaved people, owned by 54 different whites, lived and worked on Baltimore Street.

And, because the city did not have a central slave market, Baltimore Street was also a site of the slave trade. Between 1815 and 1820, scores of men, women, and children were bought and sold—singly and in large groups—in Baltimore Street taverns and merchant houses. Hall would have seen all of this.

Our team has created a series of visualizations showing Hall's likely movements around the city, highlighting each place he would have visited. The visuals counter the idea that early Baltimore was rigidly segregated spatially, instead graphically illuminating the ways in which the city was a place of fluidity and movement. Our beautiful stage set can come alive.

Yet there are limits to our visualization. While we use the metaphor of adding people to our reconstructed city, we can only represent them abstractly. In part, this is because creating realistic human avatars is still a very labor-intensive, and consequently expensive, process. But we also don't want to pretend that we know what people looked like 200 years ago. We worry that our project gives an illusion of greater certainty and fixedness than we really have, and images of actual, physical people would contribute to that in an unhelpful way. Instead, we use colored dots. Our representations are historical asymptotes, approaching reality but never actually reaching it. We have decided, for example, that we will put people without a detailed address on the streets themselves, as though they were walking to and from work or home, representing them in their neighborhood worlds. In this way, we believe we can best balance the known and the unknown, not being afraid to admit that there are, and will always be, gaps in our knowledge of the past.

Gaps notwithstanding, immersion into this deep visualization will remind users that the issues of the past still resonate in the present, and that ordinary people shaped their own lives, spaces, and legacies. We hope, too, that the project inspires related work, using our stage set to tell a variety of stories. **P**

Anne Sarah Rubin is professor of history at the University of Maryland, Baltimore County. She tweets @AnneSarahRubin.

LEADERSHIP, ADVOCACY, AND COMMUNITY IN CHALLENGING TIMES

Leadership for the Historical Discipline

Supporting Historians through the Challenges of COVID-19

- Issued statements on [historical research during COVID-19](#) and on [history department closures and faculty firings](#)
- Published an [Online Teaching Resources](#) series and a [Remote Reflections](#) series in *Perspectives Daily* to help historians adapt to the challenges of remote instruction
- Produced [graduation videos](#) featuring the AHA president and Smithsonian secretary
- Received a major grant from the National Endowment for the Humanities for “[Confronting a Pandemic: Historians and COVID-19](#),” to create [resources for remote teaching](#), recognize [historians’ responses to the global crisis](#), and host virtual professional development for faculty, [teachers](#), and [early career historians](#)

Reimagining History Education

- Launched virtual programming and resources for [History Gateways](#), an initiative to revise introductory college history courses to better serve students from all backgrounds, and helped partner institutions pivot to teaching remote courses
- Sponsored the fifth annual [Texas Conference on Introductory History Courses](#), bringing together high school and college teachers to explore goals and approaches, share teaching experiences, and discuss state policy contexts

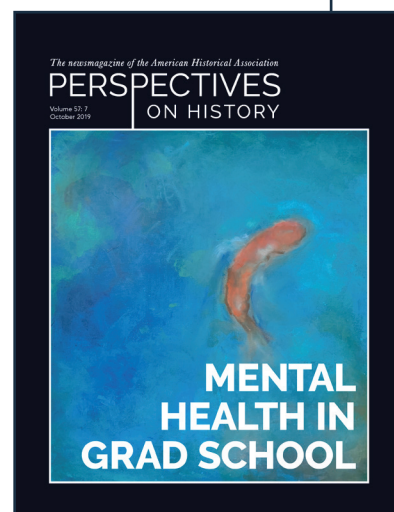
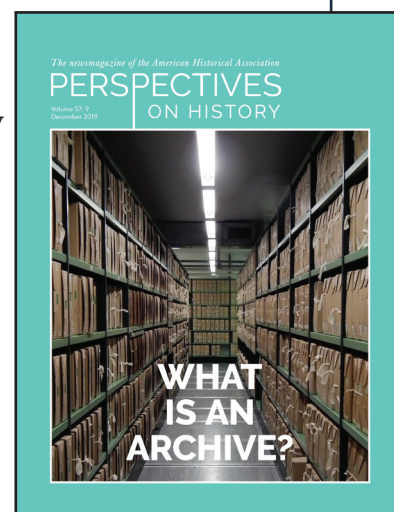
Publishing Historical Research

- Released [European Emigration to the Americas, 1492 to Independence](#), a new booklet by Eric Hinderaker and Rebecca Horn
- Published award-winning *American Historical Review* content such as “[The Walrus and the Bureaucrat](#),” which earned two article prizes from historical societies

Advocacy for Historians and Historical Thinking

Defending the Work of Historians

- Adopted a [resolution supporting non-tenure-track scholars](#), [opposed a federal rule change](#) that would weaken graduate student labor organizing, and endorsed a [statement on the use of teaching evaluations](#) in faculty hiring and promotion
- Joined in a [lawsuit](#), as plaintiffs, challenging the right of Immigration and Customs Enforcement (ICE) to destroy records documenting mistreatment of detainees
- Issued a [resolution](#) regarding affiliations between ICE and higher education
- Sent letters to administrators at the [University System of Georgia](#), [Gordon College](#), and the [US Department of Education](#) defending history programs and curricula
- Created a [department advocacy toolkit](#) to help faculty, administrators, academic advisors, and students articulate the value of studying and majoring in history





Protecting Historical Resources and Access to Materials

- Defended historians' rights in [India](#) and [Turkey](#) and archival access in [France](#)
- Issued a statement [condemning the use of historical sites in warfare](#)
- Signed an [amicus brief](#) supporting the release of grand jury records in the 1946 Moore's Ford Lynching case
- Created an [ad hoc committee](#) to monitor conditions at the National Archives and Records Administration and provide appropriate consultation and support

Promoting Historical Thinking about Current Events

- Published a statement, co-signed by 95 scholarly organizations, on [the history of racist violence in the United States](#), and co-sponsored a [webinar](#) with the National Council for the Social Studies on its classroom use
- Hosted a well-attended webinar on the [history of Confederate monuments](#)
- Published a statement on [domestic terrorism, bigotry, and history](#)
- Signed an [amicus brief](#) offering historical context for the decision to end DACA
- Endorsed a congressional resolution on the [Tulsa Race Massacre centennial](#)
- Through the AHA's [National History Center](#), convened five [congressional briefings](#) by expert historians on topics central to current policy debates, and co-sponsored weekly [Washington History Seminar](#) events
- Played key leadership roles in the [National Humanities Alliance](#) and the [National Coalition for History](#)

Cultivating the Community of Historians

Supporting Professional Development for Historians

- Awarded 144 research, travel, and other [grants and fellowships](#)
- Gained approval from the Mellon Foundation to continue the work of the [Career Diversity for Historians](#) initiative, including an update to Where Historians Work and the Survey of Graduate Education
- Expanded the [Career Contacts](#) pool of senior contacts to 300 and provided matches to 100 junior contacts
- Offered a record number of annual meeting [professional development sessions](#)
- Issued [recommendations for history departments](#) for improving the status of non-tenure-track faculty

Building Historical Community

- Made the annual meeting more welcoming and accessible by [eliminating job interviews](#), [expanding travel grants](#) to underemployed and non-tenure-track faculty, and providing a complimentary headshot booth
- Held a successful [Second Annual Chairs Workshop](#) for department leaders to share resources and exchange ideas, and began work on a series of [virtual seminars for department chairs](#)
- Hosted a [vibrant online community](#) for members
- Offered new support for history graduate student associations, including a dedicated online community and gatherings at the annual meeting



The AHA completed renovations on its headquarters in Washington, DC, making much-needed repairs and creating an accessible front entrance.



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Virtual | AHA

The American Historical Association announces **Virtual AHA**, a series of online opportunities to bring together communities of historians, build professional relationships, discuss scholarship, and engage in professional and career development. A service to our members as they navigate the current emergency, Virtual AHA provides a forum for discussing common issues, building research networks, and broadening and maintaining our professional community in dire circumstances. It also provides resources for online teaching and other professional and career development. We are creating various kinds of content to help historians connect, while helping us learn more about what our members want and need.

Virtual AHA will run through June 2021. Virtual AHA incorporates the AHA Colloquium, our name for content drawn from the canceled 2021 annual meeting. It also includes an online teaching forum, career development workshops, a series of History Behind the Headlines webinars, National History Center programming, and more. These programs are free, and AHA membership is not required to register. Many of the webinars will be available for later viewing on the AHA's YouTube channel.

See historians.org/VirtualAHA for details. Download the Virtual AHA app at guidebook.com/g/virtualaha for the latest schedule updates and links.

Virtual Exhibit Hall

The AHA Virtual Exhibit Hall will be available online through June 2021. The Virtual Exhibit Hall provides an opportunity to learn about the latest historical scholarship, take advantage of publisher discounts, and network with editors and press staff. If you normally look forward to the exhibits at the annual meeting, the Virtual Exhibit Hall offers a similar experience from the comfort of your home. Best of all, no name badge is necessary: the Exhibit Hall is free and open to the public. Check it out at historians.org/ExhibitHall.

Programming Content Streams

- **AHA Colloquium:** Bringing together communities of historians who ordinarily meet face-to-face at our annual meeting through web-based programming.
- **History Behind the Headlines:** Featuring prominent historians discussing the histories behind current events and the importance of history and historical thinking to public policy and culture.
- **Online Teaching Forum:** Helping historians plan for teaching in online and hybrid environments.
- **Virtual Career Development:** Emphasizing career exploration and skill development for graduate students and early career historians.
- **Virtual Seminars for Department Chairs:** Supporting department chairs through the transitions and uncertainties resulting from COVID-19. Webinars will be small-group discussions (capped at 10 participants) and facilitated by an experienced department chair.
- **National History Center Congressional Briefings:** Briefings by leading historians on past events and policies that shape the issues facing Congress today.
- **Washington History Seminar:** Facilitating understanding of contemporary affairs in light of historical knowledge from a variety of perspectives. A joint venture of the National History Center of the AHA and the History and Public Policy Program of the Woodrow Wilson International Center for Scholars.

Upcoming Events

Visit historians.org/VirtualAHA for details on these and other events.

November 2	Washington History Seminar— <i>The Woman's Fight: The Civil War's Battles for Home, Freedom, and Nation</i>
November 9	Washington History Seminar— <i>Post Wall, Post Square: Rebuilding the World after 1989</i>
November 12	Washington History Seminar— <i>Soviet Judgment at Nuremberg: A New History of the International Military Tribunal after World War II</i>
November 16	Washington History Seminar— <i>Making the Woman Worker: Precarious Labor and the Fight for Global Standards, 1919–2019</i>
November 17	Virtual Career Development—Insight into Meaningful Work: A Professional Development Workshop with Chris Golde
November 19	Online Teaching Forum—Deep Thoughts: Metacognition and Teaching History
November 23	Washington History Seminar— <i>Ruling the Savage Periphery: Frontier Governance and the Making of the Modern State</i>
November 30	Washington History Seminar— <i>What Remains: Bringing America's Missing Home from the Vietnam War</i>

In Case You Missed It

The following recordings are available on the AHA's YouTube channel:

Online Teaching Forum

- Teaching World History in the New World with Trevor Getz, Steve Harris, Xiaolin Duan, and Andrew Hardy
- Middle Ages for Educators: Online Resources and Strategies for Teaching the Pre-Modern with Merle Eisenberg, Sara McDougall, and Laura Morreale
- Engaging Students Online: Using Digital Sources and Assignments in Virtual Classrooms with Steven Mintz and Laura McEnaney
- From High School Social Studies to the College Survey: A Conversation with Teachers and Students
- Teaching History This Fall: Strategies and Tools for Learning and Equity
- Dual and Concurrent Enrollment in History: Strengthening Programs and Learning
- History Gateways: "Many Thousands Failed" in 2020: A Conversation with Drew Koch

Career Development

- What Is Grad School Really Like?
- Careers for Historians in the Tech Industry
- Making the Most of Your Postdoc

History Behind the Headlines

- Presidential Debates in Historical Perspective

Texas Conference on Introductory History Courses

- Texas Higher Education and COVID-19 Response and Recovery with Harrison Keller, Commissioner of Higher Education for the State of Texas
- Teaching History in This of All Years: Uncertainty Revisited with Anne Hyde

Washington History Seminar

- Recordings are available on the National History Center's YouTube channel.

Further Information about the AHA Colloquium for Those Accepted for the 2021 Program

People originally scheduled to be on the 2021 program will have a variety of options for sharing their work. We are looking forward to working with participants on creative new ways to share their work. Keep an eye on **historians.org/VirtualAHA** for regular updates.

A PDF program, documenting all sessions accepted by the AHA Program Committee and the affiliated societies, will be posted on the AHA website in early November so that participants can validate their expected participation for their CVs. Anyone who was expecting to deliver a prepared presentation will have the opportunity to post written remarks on the AHA website. **P**

Now Available

Careers for History Majors

A new publication from the American Historical Association

We must “uphold at every possible turn the inherent value of studying history.”

Elizabeth Lehfelddt, former Vice President, AHA Teaching Division, *Perspectives*

Careers for History Majors conveys the value of the undergraduate study of history through clear graphs and informal prose. Readers will find hard data, practical advice, and answers to common questions for students and their parents.

Contributors explore the breadth of career options available to history majors and provide tools to help students get the most out of their degree.

The booklet also includes the personal stories of history majors who work in a range of occupations, including data analysis, finance, and the law. You'll find out what employers want and learn about the personal transformations that many history majors experience.

Contributors

Loren Collins • John Fea • Anne Hyde • Sarah Olzawski • Johann Neem • Claire Potter • John Rowe • Sarah Shurts • Paul Sturtevant • Frank Valadez

Reinforcing the value and utility of a history BA, *Careers for History Majors* is perfect for directors of undergraduate studies, career center advisers, prospective majors, and their parents.

To order copies, visit historians.org/booklets.
For additional resources, visit historians.org/whystudyhistory.

AMERICAN
HISTORICAL
ASSOCIATION

JEREMY C. YOUNG

THE AHA VIRTUAL EXHIBIT HALL

A New Way to Cultivate the Community of Historians

If you're like me, the Exhibit Hall is one of your favorite parts of the AHA annual meeting. Always a whirlwind of activity, the Exhibit Hall offers unparalleled opportunities to network with editors and authors, peruse the latest scholarship, and take advantage of conference discounts—especially on Sunday mornings!—to stock up on books. The smell of freshly printed books, the rapidly expanding tote bags filling with purchases and giveaways, and most importantly, the impromptu conversations with colleagues and press staff combine each year to create an unforgettable experience. Nowhere, for me, does the gathering of historians feel more like a community than in the hustle and bustle of the Exhibit Hall.

The cancellation of the 2021 annual meeting means that there will be no physical exhibit hall this year. But the change in our meeting plans has also created new and exciting opportunities to connect with one another from a distance. Nowhere is this more evident than in the AHA Virtual Exhibit Hall, which went live on October 1.

Navigate to the homepage (historians.org/ExhibitHall), and you'll find storefronts for a variety of publishers and other vendors. Scroll for an overview of available content, then click on the booths to see what each exhibitor has to offer. Most feature exclusive discounts and announcements of new books, hot off the presses. Some include videos, press catalogs, links to special publisher websites exclusively for AHA visitors, and access to networking opportunities and other content. Behind each virtual page is an editorial team that is excited to interact with you and learn about your work and your interests.

In some ways, the Virtual Exhibit Hall is very different from its physical predecessor. The smell of new books, the sound of simultaneous conversations, and the feeling of being physically surrounded by colleagues simply can't be replicated in a virtual environment. But what the new format lacks in sensory fulfillment, it richly makes up for with greater accessibility. Unlike the physical exhibit space, the Virtual Exhibit Hall is free and open to everyone, regardless of one's ability to travel to the

The screenshot displays the AHA Virtual Exhibit Hall website. At the top, the American Historical Association logo is visible alongside navigation links for Home, Exhibits, AHA Communities, My AHA, Cookies and Privacy Policy, and a search bar. Below the header, the main content area is titled 'Virtual Exhibit Hall'. On the left, there's a sidebar with 'In This Section' (Virtual AHA Calendar, Virtual Exhibit Hall, Past Virtual AHA Events, Virtual AHA FAQ, Resources & Guides, AHA Colloquium, Sign up for Updates on Virtual AHA) and 'Our Sponsors' (Platinum Sponsors: National Endowment for the Humanities, Stanton Foundation; Gold Sponsors: Oxford University Press, Cambridge University Press; Bronze Sponsors: Gale, Cambridge University Press). The main area lists exhibitors: Cambridge University Press (Gold Exhibitor), Bedford/St. Martin's Macmillan Learning (Gold Exhibitor), Macmillan Publishers (Gold Exhibitor), and Oxford University Press (Gold Exhibitor). Each exhibitor has a booth with their logo, name, and a brief description of their offerings. There are also links to 'View Exhibit Booth' for each. The footer contains 'AHA SITE MAP', 'GET INVOLVED' (Why should I join? The AHA?, How can I support? The AHA?), 'CONNECT' (Facebook, Twitter, LinkedIn, YouTube), and 'CONTACT' (Phone: 800.841.2022, Email: info@historians.org, 410 Avenue of the Americas, New York, NY 10013, Fax: 212.875.4198, Copyright © 2020 American Historical Association).

annual meeting or AHA membership. What's more, the booths will be open not for four days, but for nine months—from October until June 30, 2021. Make sure to check back often to take advantage of new discounts and new exhibitors.

If you've never had the AHA Exhibit Hall experience, make this your first time. If you're an Exhibit Hall veteran like me, welcome back. For better or worse, this may not look or feel like the space you remember—but rest assured, the community of historians is the same. **P**

Jeremy C. Young is communications and marketing manager at the AHA. He tweets @jeremeyoung.

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MARY LINDEMANN

ABSTRACT OF THE 2020 PRESIDENTIAL ADDRESS

“Slow History”

All historians realize how much COVID-19 has interfered with our scholarship and teaching. Everything has slowed down, from preparing for classes, to doing research, to completing the simplest tasks of everyday life. Yet in the upheaval we are currently experiencing, and as we struggle to remain productive, perhaps we should also seize the opportunity to think more deeply about the “doing” of history and to isolate what really matters in research, writing, and instruction. Scholars in other

disciplines have been doing so for several years, and some have even issued manifestos, like the one advocating for “slow science.” Should we follow their lead? “Is going slow good for historians as well?” **P**

The presidential address will be available on the AHA’s YouTube channel starting January 8, 2021.

Mary Lindemann is president of the AHA.



Archives are just one topic AHA president Mary Lindemann will discuss in her 2020 presidential address.
Catarina Carvalho/Unsplash



Bernard Bailyn

1922–2020

Historian of Early America; AHA 50-Year Member

Bernard Bailyn, historian of early America and the Atlantic world, died of congestive heart failure at age 97 on August 7, 2020, at his home in Belmont, Massachusetts. He was Adams University Professor Emeritus and James Duncan Phillips Professor of Early American History Emeritus at Harvard University and served as AHA president in 1981.

Bailyn, widely known as Bud since his childhood, was born in Hartford, Connecticut, in 1922. He attended Williams College before serving in World War II. After the war, he studied for a PhD in history at Harvard, having already identified the themes that would guide his inquiries throughout his career: the intersection of “a distant past and an emerging modernity” during the early modern period in the West; the connections of ideas and reality; and the connections of America and Europe. After earning his degree in 1953, he began his teaching career at Harvard in the School of Education, an experience that led to his path-breaking essay *Education in the Forming of American Society* (Univ. of North Carolina Press, 1960), which ventured innovatively into family history. His first book, *The New England Merchants in the Seventeenth Century* (Harvard Univ. Press, 1955), was followed by *Massachusetts Shipping, 1697–1714: A Statistical Study* (Harvard Univ. Press, 1959), written collaboratively with his wife, Lotte Lazarsfeld Bailyn, a management professor now retired from Massachusetts Institute of Technology.

That such pioneering works of economic and quantitative analysis were followed by his most influential book, *The Ideological Origins of the American Revolution* (Harvard Univ. Press, 1967), revealed the range of his interests, later confirmed by his biography of Thomas Hutchinson, the last colonial governor of Massachusetts, and by his *Peopling of British North America* project (Vintage Books), of which the introduction (1988) and two volumes appeared: *Voyagers to the West* (1986), focusing on migrants from England and Scotland to the American colonies in the 1770s, and *The Barbarous Years* (2012), on the 17th-century English colonies. These books won awards in abundance: the Pulitzer Prize in

History for both *Ideological Origins* and *Voyagers*, the Bancroft Prize for *Ideological Origins*, and the National Book Award for *The Ordeal of Thomas Hutchinson* (Harvard Univ. Press, 1974). The National Endowment for the Humanities recognized his work with his selection to deliver the Jefferson Lecture in 1998 and the National Humanities Medal in 2010. He published his final book a few months before his death. *Illuminating History: A Retrospective of Seven Decades* (W. W. Norton, 2020) is an unusual and creative memoir, linking episodes in his life with subjects that intrigued him, such as the will of the wealthy 17th-century merchant Robert Keayne and the idiosyncratic newspaper index created by the middling 18th-century shopkeeper Harbottle Dorr.

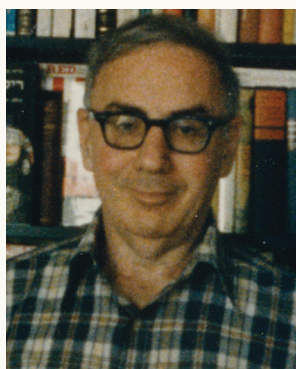
After his retirement from teaching in 1993, Bailyn founded the International Seminar on the History of the Atlantic World in 1995. Over the next 15 years, the seminar brought early career scholars to Harvard each August. The seminar helped to encourage the development of Atlantic history, an approach that in many ways has now come to dominate the early American field.

Bernard Bailyn’s influence on the profession and on the practice of history has been profound. In the Harvard history department, he was known for what a colleague termed his “limitless curiosity.” He offered incisive reflections on history and historians in numerous books and essays, including his AHA presidential address, “The Challenge of Modern Historiography.” He was a brilliant and inspiring lecturer to undergraduates and a demanding and generous teacher of graduate students, including myself. His (in)famous questions—“What’s the news?” and “So what?”—pushed us to think beyond the immediate matters that puzzled us to the broader contexts. His comments on his students’ works-in-progress were notable for their succinct, insightful character; one former student whose early chapter draft included laments about his distressing findings was told, “Let the facts speak for themselves,” an admonition that guides him to this day. Long after they finished their degrees, many students continued to turn to him for his helpful advice on professional topics.

Bernard Bailyn is survived by his wife, Lotte, and two sons, Charles, an astrophysicist at Yale University, and John, a linguist at Stony Brook University.

Mary Beth Norton
Cornell University (emerita)

Photo courtesy Harvard University



Moses Rischin

1925–2020

Historian of Jews in the United States; AHA 50-Year Member

Moses Rischin, professor emeritus at San Francisco State University (SFSU) and a pioneer in the professionalization of the study of American Jewish history, died on August 17, 2020, from COVID-19. A native of Brooklyn, New York, Rischin earned a bachelor's degree from Brooklyn College before entering the history graduate program at Harvard University. There he earned his PhD in 1957 under the direction of Oscar Handlin, a path-breaking historian of American immigration. Before beginning his distinguished career at SFSU, Rischin taught at Brandeis University and the University of California, Los Angeles.

While still a graduate student, Rischin wrote a provocative critique of those who had written filiopietistic and apologetic annals of American Jewry. These works had undermined the field's acceptance within the academy. In the pamphlet *An Inventory of American Jewish History* (Harvard Univ. Press, 1954), he wrote, "While the resources in American Jewish history are abundant, much remains to be done to exploit them. The task of assimilating these materials into a coherent body of knowledge awaits the dedicated effort of the trained historian. With few exceptions, study and research in American Jewish history have been left to the amateur, the antiquarian, the necrologist, and the undaunted sentimentalist." Having thrown down this intellectual gauntlet, Rischin picked up that challenge when he wrote *The Promised City: New York's Jews, 1870–1914* (Harvard Univ. Press, 1962). Through unimpeachable research and accessible prose, he told the story of immigrant Jewish life on the Lower East Side during the high point of that group's settling and adjusting to America. Subsequent scholars of that largest Jewish community in the diaspora turned to Rischin's book as a starting point for their research and teaching. *The Promised City* appears on many syllabi as the field that he championed has moved successfully into the mainstream of the academy.

Abraham Cahan, editor of the *Jewish Daily Forward* and the foremost Jewish immigrant journalist of the period, was a

central figure in *The Promised City*. Fascinated with Cahan's activities and influence upon the downtown community, Rischin spent many more years thinking, teaching, and writing about him. In 1985, he published *Grandma Never Lived in America: The New Journalism of Abraham Cahan* (Indiana Univ. Press, 1985), an edited volume of Cahan's articles that appeared in the *Commercial Advertiser* from 1897 to 1902, concomitant with Cahan's early years at the helm of the *Forward*. In proudly "recovering" what he called "an unknown stratum of [Cahan's] writings that indisputably places him at the vortex of twentieth-century American literary and journalistic culture," Rischin was sure to emphasize how these pieces introduced Jewish life in the ghetto to a wide audience.

Although Rischin was the author or editor of seven other books, and developed a strong interest in the history of Jews in the West, he remained focused on Cahan. The scholarly community eagerly awaited the publication of his definitive biography. Sadly, his second magnum opus was never completed.

My professional association with Moses began in 1983 when I compiled *American Jewish History: A Bibliographical Guide* (Anti-Defamation League of B'nai B'rith). Three decades after he published *An Inventory*, it was time to take stock of the field's development. I was honored that Rischin wrote the foreword to that volume. I was thrilled that when my book appeared, this kindly senior professor sent me a copy of *An Inventory* with the inscription, "a memento of shared labors." In 1995, I was privileged to co-edit, with Professor Marc Lee Raphael—one of Rischin's foremost disciples—a festschrift aptly entitled *An Inventory of Promises: Essays on American Jewish History in Honor of Moses Rischin* (Carlson Publishing).

Moses Rischin is survived by his wife of 61 years, Dr. Ruth Rischin, a sister, three daughters, and five grandchildren.

Jeffrey S. Gurock
Yeshiva University

Photo courtesy The Jacob Rader Marcus Center of the American Jewish Archives, Cincinnati, Ohio



Jenny Tone-Pah-Hote

1980–2020

Kiowa Historian of
Indigenous People and
Material Culture

Jenny Tone-Pah-Hote was a beautiful, remarkable individual, loved by many, but she was not an open book. She might have preferred that we begin telling her story with the people she loved. As she wrote in her 2019 book, *Crafting an Indigenous Nation: Kiowa Expressive Culture in the Progressive Era* (Univ. of North Carolina Press), “Families became a path through which ideas about the Kiowa as a people were transmitted.” She was invaluable as both a relative and a messenger of Kiowa ideas.

Her son, Steven, age four, has brown eyes every bit as bright and deep as his mother’s. Their eyes hold a light within that emanates confidently toward all of us lucky enough to gaze into them. Steven’s boldness is her doing, while his wry sense of humor is matched only by that of his father and Jenny’s beloved husband, Keith Richotte. Keith is an associate professor of American Studies at the University of North Carolina at Chapel Hill, where Jenny also earned tenure and taught courses on 20th-century American Indian history, American Indian art, and material and expressive culture. The joy Steven and Keith brought to Jenny’s life was often on her lips in the long months of 2020, as she spent time in treatment for the leukemia that claimed her life on August 8.

At our last conversation, Jenny spoke of marigold seeds she had saved from Missouri. She grew up with her parents, Preston and Debbie, in the town of Orrick, Missouri, outside of Kansas City. She belonged to the intertribal Native community of Kansas City and to the Kiowa Nation located in southwestern Oklahoma.

Jenny’s grandparents and great-grandparents participated in the profound changes experienced by the Kiowa Nation during the Progressive Era that Jenny examined in her scholarship. As she wrote of her great-grandparents, “Sam and Tah-do Ahtone lived in a world where many forms of cultural expression coexisted.” Those included the rise of the Native American Church, the revitalization of Kiowa

military societies, and the emergence of powwows—all important forms of cultural and material transformation that Jenny documented. The Ahtones and Tone-Pah-Hotes also used their exquisite artistic skills in silver and beadwork to nurture Kiowa nationhood through the dispossession of their lands, the settlement of outsiders, and Oklahoma statehood. The silverwork of her grandfather, Murray Tone-Pah-Hote, rests in the Smithsonian Institution’s National Museum of Natural History. Her great-grandmother Tah-do Ahtone made beaded cradleboards for her grandchildren, some of which are now held by private collectors and museums, including the Denver Museum of Art and the Nelson-Atkins Museum of Art in Kansas City.

Whatever value these items might hold for those who now own them, in Jenny’s hands, these works of art are evidence of the powerful role American Indians have played in nurturing their societies and shaping their history. Kiowa cultural production is a form of intellectual property where designs belong to specific individuals, especially women, who transmit them in order to seal family ties into networks of relationships. In Jenny’s hands, those extraordinary items of everyday life are the substance of an American Indian nationhood that rests in family, bound through elements of expressive culture that articulate a shared identity. Her voice as an author is simultaneously fresh, warm, authentic, and utterly authoritative. Respect and reciprocity are the foundation of her work. Her methodology shows exchange between tribal communities and American society, making her scholarship transformative.

Jenny received her BA in history in 2001 from the University of Missouri, where she was a McNair Scholar. She earned her PhD in history from the University of Minnesota in 2009. She received fellowships from the University of Minnesota and Dartmouth College. She came to UNC-Chapel Hill as a postdoctoral fellow in 2009 and advanced to the assistant and associate professor ranks between 2011 and 2019 in the Department of American Studies. Among other honors, in 2017, she was named the Cherrng Distinguished Visiting Scholar at the University of Missouri. Her contributions to historical scholarship, undergraduate teaching, and graduate mentorship will be remembered, and deeply missed, by all who knew her.

Malinda Maynor Lowery

University of North Carolina at Chapel Hill

*Photo courtesy Department of American Studies,
University of North Carolina at Chapel Hill*

AHA CAREER CENTER

Positions are listed alphabetically: first by country, then state/province, city, institution, and field.

Find more job ads at careers.historians.org.



TEXAS A&M UNIVERSITY-COMMERCE

Commerce, TX

Ancient/Early Modern Mediterranean World. The History Department at Texas A&M University-Commerce invites applications for the tenure-track position of assistant professor of history, with a specialization in ancient history or the early modern Mediterranean world, pending approval of funding, to begin August 2021. Candidates must have completed all requirements for a PhD in history with specialization in ancient and/or early modern Mediterranean world by August 2021. The department particularly invites applicants specializing in the history of science or medicine, whose research interests complement and enhance departmental and college programmatic priorities (such as the college's interdisciplinary programs and the department's Public History program), including outreach and engagement. The successful candidate will teach undergraduate major and graduate courses in ancient/early modern Europe, upper-level and graduate courses in their specialty, and other courses as needed by the department, as well as contributing to teaching in the core curriculum (US Survey and other core courses). Candidates are expected to engage in publication and professional activities at a level appropriate to an R2 institution, and in service to the department, college, university, and profession. Teach upper-level undergraduate and

graduate courses in ancient and/or early Mediterranean world and other areas of candidate's expertise that complement departmental programmatic needs. Teach HIST 1301 and/or HIST 1302 and core history electives, as needed. Prepare syllabi, updating course materials, and developing curriculum. Deliver instruction both online and on any of the university campuses. Instructional duties may include teaching during the day, in the evening, or on Saturday. Remain consistently active in research, scholarship, and/or professional creative activity. Work collaboratively with faculty and staff to implement departmental programs. Contribute service to the department, college, university, profession, and community. Remain active in appropriate professional organizations. Continually undertake professional development activities to stay current with research and best practices in teaching and administration. Attend meetings and orientations as required. Other duties and responsibilities as required. All positions are security-sensitive. Applicants are subject to a criminal history investigation, and employment is contingent upon the institution's verification of credentials and/or other information required by the institution's procedures, including the completion of the criminal history check. Complete applications will include cover letter, resume/CV, two sample syllabi, writing sample, three letters of recommendation (sent directly to the department head, Dr. Sharon Kowalsky, at Sharon.Kowalsky@tamuc.edu), and transcripts (unofficial). Applications received by Texas A&M University-Commerce must have all job application data entered. Failure to provide all job application data could

result in an invalid submission and a rejected application. Full consideration will be given to completed applications received by November 15, 2020. To apply, visit https://tamus.wd1.myworkdayjobs.com/en-US/TAMUC_External/job/Commerce-TAMUC/Assistant-Professor-of-Early-Mediterranean-World-History---P-126429-_R-032339. Questions should be directed to Dr. Sharon Kowalsky, History Department Head, Sharon.Kowalsky@tamuc.edu. AA/veterans/disability/EOE. Employer committed to diversity.

AD POLICY STATEMENT

Most job discrimination is illegal, and open hiring on the basis of merit depends on fair practice in recruitment, thereby ensuring that all professionally qualified persons may obtain appropriate opportunities. The AHA will not accept a job listing that (1) contains wording that either directly or indirectly links race, color, national origin, sex, gender, gender expression, gender identity, sexual orientation, marital status, ideology, political affiliation, age, or disability to a specific job offer; or (2) contains wording requiring applicants to submit special materials for the sole purpose of identifying the applicant's race, color, national origin, sex, gender, gender expression, gender identity, sexual orientation, marital status, ideology, political affiliation, veteran status, age, or disability.

The AHA does make an exception to these criteria in three unique cases: (1) open listings for minority vita banks that are clearly not linked with specific jobs, fields, or specializations; (2) ads that require religious identification or affiliation for consideration for the position, a preference that is allowed to religious institutions under federal law; and (3) fellowship advertisements.

The AHA retains the right to refuse or edit all discriminatory statements from copy submitted to the Association that is not consistent with these guidelines or with the principles of Title VII of the Civil Rights Act of 1964. The AHA accepts advertisements from academic institutions whose administrations are under censure by the American Association of University Professors (AAUP), but requires that this fact be clearly stated. Refer to www.aaup.org/our-programs/academic-freedom/censure-list for more information.

For further details on best practices in hiring and academic employment, see the AHA's Statement on Standards of Professional Conduct, www.historians.org/standards; Guidelines for the Hiring Process, www.historians.org/hiring; and Policy on Advertisements, www.historians.org/adpolicy.

ELISABETH BERRY DRAGO

PORCELAIN PIGMENTS

My grandmother was a painter. Tall and elegant and self-possessed, she wore a silk scarf around her neck like Grace Kelly and smelled of turpentine and strong soap. Her work was far from avant-garde: she mainly painted nostalgic scenes from her childhood in a poor corner of South Carolina. To me she was a figure of glamour, independence, and creativity. As a child, there was nowhere I liked more than her studio, the bright room where she staged still lifes of flowers and figurines, where she kept color-smeared easels and tackle boxes of paint tubes.

When I first came across this small set of porcelain pigments at the Science History Institute, I felt that same childhood delight at the riotous colors and the orderliness of the case. I am fascinated by the *how* of art, the messy bits of making behind any finished work. But beyond its materiality, this set contains a fascinating—and gendered—history of engagement with the arts.

Women have historically struggled to gain acceptance and recognition as artists. In the 18th century, French painter and critic Charles-Paul Landon argued that studying to paint from nature (and the nude) would “infallibly tarnish” the “delicate, modest, and peaceful sex.” While the Pennsylvania Academy of the Arts began accepting women to certain classes in 1844, it took another 50 years for it to welcome its first woman instructor, virtuosic portraitist Cecilia Beaux. The present-day art world is only marginally more accepting: women constitute only 13.7 percent of the living artists currently represented by European and North American galleries.

Certain modes of art were more acceptable for women than others. Porcelain painting was among them: as a “decorative” art, it married aesthetics to domesticity. An American obsession with porcelain painting was ignited by displays of



imported porcelain at the 1876 Centennial Exposition in Philadelphia. Eager hobbyists purchased “blanks,” or unpatterned pieces, and painted them at home using sets like this one. Highly skilled women could find work at porcelain factories; certain art schools, including the Philadelphia School of Design for Women, even began offering porcelain painting courses. (This set may have in fact belonged to a professional, since the labels have numbers rather than names—porcelain factories used paint-by-number designs to ensure consistency.)

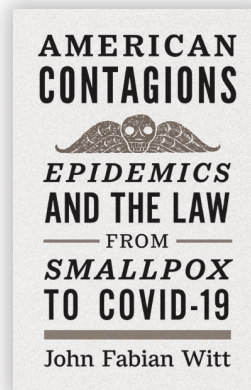
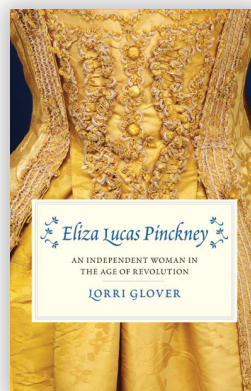
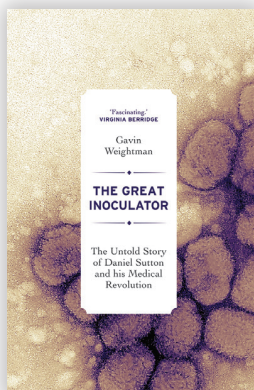
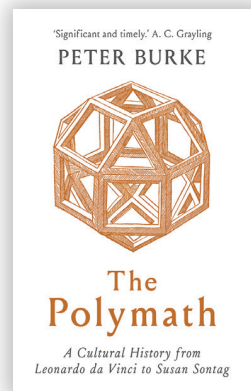
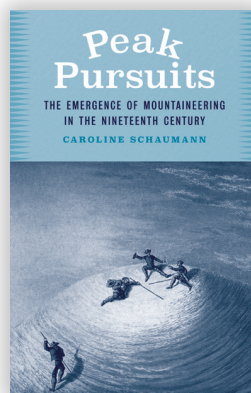
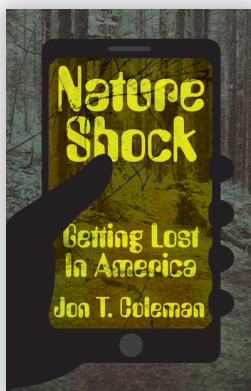
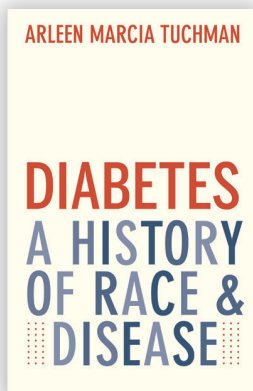
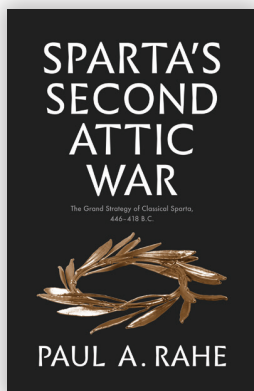
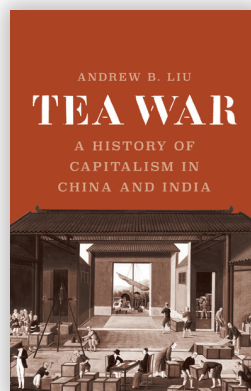
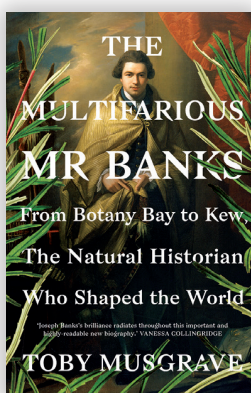
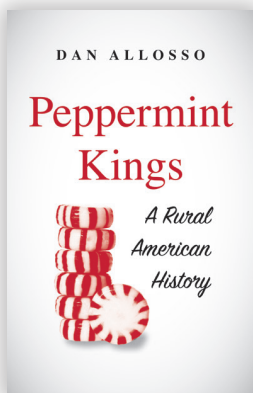
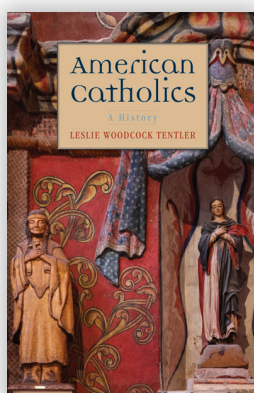
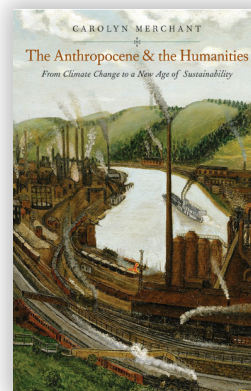
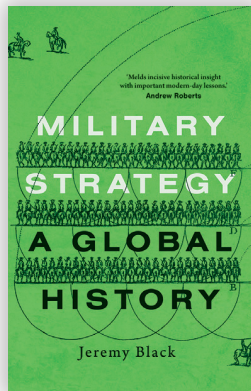
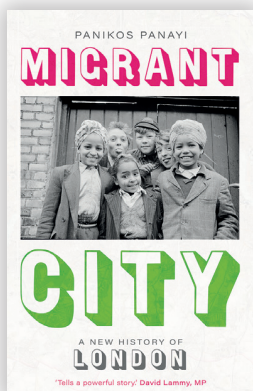
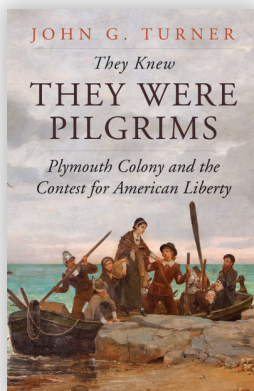
Porcelain pigments are unlike those used in traditional oil painting. The metallic oxides that provide color are mixed with finely powdered silica. When painted on unfinished porcelain and fired in the kiln, they act as a type of flux, bonding permanently to the surface. Highly opaque and viscous, porcelain paint is used in tiny amounts—meaning a set like this could last quite a while. The bright colors were ideal for scenes of flowers and birds, but skilled painters could try any subject: even the famed Cecilia Beaux produced portraits on serving plates.

Despite its respectability, porcelain painting’s popularity with women still exposed it to satire. The painter Earl Shinn (aka the art critic Edward Strahan) complained that porcelain mania led “the loveliest and purest maidens in the land to smell of turpentine.” As a painter’s granddaughter, I can confirm that the smell is potent and astringent. But to me, it’s the smell of discovery and possibility, even freedom. I can only wonder if the person who once owned this set—the woman, even—may have felt the same way. **P**

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Photo courtesy of Science History Institute

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Call for Proposals for the 135th Annual Meeting of the American Historical Association

**The AHA's annual meeting is the
largest yearly gathering of historians
in the United States.**

All historians are welcome and encouraged to submit proposals. The AHA also invites historically focused proposals from colleagues in related disciplines and from AHA affiliated societies. The Program Committee will consider all proposals that advance the study, teaching, and public presentation of history.

The Association seeks submissions on the histories of all places, periods, people, and topics; on the uses of diverse sources and methods, including digital history; and on theory and the uses of history itself in a wide variety of venues.

**We invite proposals for sessions in a variety
of formats and encourage lively interaction
among presenters and with the audience.**

Session Proposals

Sessions last for 90 minutes. Most sessions will be limited to four speakers plus a chair. The Program Committee will accept proposals for complete sessions only. We encourage organizers to build panels that bring together diverse perspectives.

Poster Proposals

The meeting will feature a poster session to allow historians to share their research through visual materials. Proposals for single, individual presentations may be submitted as posters.

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The Program Committee welcomes proposals from all historians, whatever their institutional affiliation or status, and historians working outside the United States. With the exception of foreign scholars and those from other disciplines, all persons appearing on the program must be members of the AHA, although membership is not required to submit a proposal. All participants must register for the meeting when registration opens. The Association aspires to represent the full diversity of its membership at the annual meeting.

Electronic submission only, by midnight PST on February 15, 2021

Before applying, please review the annual meeting guidelines
and more information at historians.org/proposals.

Questions about policies, modes of presentation, and the electronic submission process?

Contact annualmeeting@historians.org.

Questions about the content of proposals?

Contact Program Committee chair Mark Ravina, University of Texas, Austin (ravinaaha2022@gmail.com)
and co-chair Margaret Salazar-Porzio, National Museum of American History (salazar-porzio@si.edu).