

The newsmagazine of the American Historical Association

PERSPECTIVES ON HISTORY

Volume 60: 9
December 2022

IMAGINED HISTORIES



Call for Proposals for the 137th 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 sessions 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, 2023

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 Amy B. Stanley, Northwestern University (a-stanley@northwestern.edu) and co-chair A. K. Sandoval-Strausz, Penn State University (sandoval@psu.edu).

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ON THE COVER

Science fiction and fantasy provide their adherents with imagined histories of future or alternate worlds. These stories are shaped by the present circumstances of their composition, among them the real histories of this world. This second *Perspectives* issue on fiction, like its predecessor in December 2021, celebrates and explores the connections between history, imagination, and reality that sci-fi and fantasy present. From the shifting historical memory of the American Revolution to video games and icosahedrons, everything has a history—even the future.

Emanuel Leutze, *Washington Crossing the Delaware*, Metropolitan Museum of Art, public domain; NASA/ESA Hubble Space Telescope, *The Pillars of Creation*, CC BY 4.0.

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LELAND RENATO GRIGOLI

TOWNHOUSE NOTES

It's Always Gritty in Philadelphia

C'est quoi Gritty?" (What the heck's a Gritty?) asked a reader of *Le Monde* in November 2020. "[Un] icône de l'extrême gauche américaine" (an icon of the American Far Left / of extreme American bad taste), replied the French paper. In the run-up to the 2020 presidential election, the fuzzy, wild-eyed orange mascot of the Philadelphia Flyers had taken over leftist memes on Twitter and other online spaces. There, he operated guillotines, seized the means of production, awakened chaos gods, and smashed fascists. All this was quite the publicity coup for the hockey team, albeit a politically polarizing one. Gritty was everywhere; he had always been there, maybe, an odd mascot waiting for the right moment for viral internet glory.

Not so. Gritty premiered in September 2018, emerging, marketing materials claimed, from his secret lair after the noise from construction at the Flyers' arena disturbed him and "forced him to show his face publicly for the first time." For most of this century, the Flyers were one of only two National Hockey League teams to want for a mascot. They had not had one since "Slapshot" was hastily created and just as quickly abandoned in the 1970s.

If Gritty feels more than four years old to you—he certainly does to me—he is, in a way. Monsters who appear suddenly after having been disturbed by revelry and noise are hardly new, particularly if they come with a two-syllable name starting with *gr*.

Then a powerful demon, a prowler in the dark
Nursed a hard grievance. It harrowed him
To hear the din of the loud banquet
Everyday in the hall, the harp being struck
And the clear song of a skilled poet . . .
Grendel was the name of this grim demon
Haunting the marches, marauding round the heath.

It's not exactly a revelation that we like to tell ourselves stories with the same shape again and again—though those

familiar with hockey fans might raise an eyebrow at *Beowulf* characters suddenly appearing in their midst. But there is an interface between the fictions we tell ourselves and the realities in which we live. In fact, I'm often unsure that there's much separation, or at the very least a strong one, between the two.

"Nothing," it has been said, "dates harder and faster and more strangely than the future." The possible futures we imagine are strongly tied to the point in time at which we imagined them. Science fiction is not just about the future, but an expression of the concerns of the present. And history, of course, is a concern of the present. Does the shape of the histories we tell limit the worlds we are able to imagine? It certainly seems so, as Carl Abbott and Diego Javier Luis discuss in these pages. Speculative fiction has become more brutal and less hopeful in the last half century, spawning the neologism *grimdark*. Mirroring the eschatological mood of the 21st century, in these stories there are no clear heroes, there is no true moral high ground, and there is no end in sight.

But if this is the case, does it therefore follow that the inverse is true? Do the worlds that we can imagine determine the shape of the histories we might tell? After all, well-written histories are story shaped: they begin at the beginning, and go on till they come to the end, and then stop. They understand and respond to audience expectations. Fiction determines our experience of reality, and as this issue shows, "We are what we pretend to be, so we must be very careful what we pretend to be." **P**

Leland Renato Grigoli is editor of Perspectives on History. He tweets @mapper_mundi.





TO THE EDITOR

James Grossman's announcement that the National History Center is to be absorbed into the American Historical Association ("The National History Center and the AHA," October 2022) is a discouraging turn of events to everyone who nurtured and supported the Center, despite the credible reasons he cites for the action. Originally an AHA "initiative," the Center was an addition to the existing strengths of the discipline as well as a supplement to those of the AHA, and the Center's original purposes remain sound. They constitute examples of what the AHA can still achieve—if it puts itself to trying to do so.


The Center had three aims: to provide for sustained historical inquiry, to expand the application of historical knowledge to public affairs, and to strengthen the place of history in the nation's schools and colleges.

In regard to inquiry, its summer institute on decolonization was an extraordinary success in helping define, strengthen, and advance a young field of inquiry. It set an example that the AHA would be foolish not to try to repeat.

In relation to the application of historical knowledge to public affairs, the Center had its most visible success with its congressional briefings. With the aim of introducing the world to relevant historical knowledge, the Center also co-founded and hosted the hugely successful weekly Washington History Seminar, a presentation to the larger public of some of the most recent developments in historical thinking. The Center should have ventured into offering workshop training to historians in writing and framing historical knowledge in both traditional and new media. That ought to be tried at future AHA annual meetings. Moreover, the Center never solved the challenge of linking journalists with academic scholars and other expert practitioners of our craft. That, too, should be pursued.

Finally, as to strengthening history teaching: Here, what little the Center did undertake points beyond what the AHA has already accomplished through the Tuning the History Discipline initiative. One of the Center's earliest achievements was to convene a gathering of the many organizations whose missions relate to precollegiate history teaching. The meeting's purpose was to discuss cooperation among the organizations represented and was the first such collective gathering of its kind that anyone could recall. Astonishingly (as well as troublingly), at least half its participants had never

met one another. Given the then-infant Center's proven capacity to convene the principal figures in one sector of history's many fields of endeavor, shouldn't doing so in other sectors become a general effort of the AHA? In fact, why can't the AHA function as the convener of all history-related organizations to discuss and try to address, much as the American Council of Learned Societies does, the challenges that the discipline of history faces? To do so as well as all else originally envisaged by the Center would be a fitting tribute to the potentialities that it possessed.

 JAMES M. BANNER, JR.
Washington, DC



TO THE EDITOR

Leland Renato Grigoli's "Townhouse Notes: Boo" (October 2022) is worthy of the *New Yorker's* "Shouts & Murmurs." Nothing this smart has ever appeared in any AHA presentation.

 TY GELTMAKER
Los Angeles



TO THE EDITOR

In her smart and cleverly written examination of race (and its absence) in the Regency period drama *Bridgerton* ("Two Separate Societies, Divided by Color": Race, Colonialism, and *Bridgerton*," September 2022), Trishula Patel gives a qualified endorsement of the acknowledgment of racism in *The Gilded Age*, another high-profile television series. Her comment made me think about how *The Gilded Age*, written and produced by Julian Fellowes and set in late 19th-century New York City, fails miserably in its depiction of the working class for reasons similar to how Patel saw *Bridgerton* failing in depicting race.

Fellowes, who famously created and wrote *Downton Abbey*, has basically transposed the (supposed) class relations of that English country manor to an American metropolis of two million people. In place of the landed gentry, we see old money New Yorkers and the new financial and industrial elite (bankers and railroad tycoons), but the workers on-screen are still almost all household employees: maids, kitchen staff, messengers, carriage drivers. Fellowes at least attempts to convey the immigrant and ethnic origins of such workers, with a nod toward their Irish, German, and British backgrounds.

But in a drama set in 1880s New York City, we get no hint of the fact that Henry George, backed by trade unions that formed the United Labor Party, won 31 percent of the vote in

the 1886 mayoral election, polling ahead of Republican Party candidate Theodore Roosevelt. The Central Labor Union boasted some 50,000 members and, in conjunction with the Knights of Labor, conducted numerous strikes for higher pay and fairer working conditions among streetcar drivers, brewery workers, cigar makers, telegraph operators, and many more. (For an overview of such activities, see the Pulitzer Prize-winning *Gotham: A History of New York City to 1898* by Edwin G. Burrows and Mike Wallace.) While the leading “new money” man in *The Gilded Age* is a railroad operator modeled partly after Jay Gould, there is no mention of labor strife in that industry, which by no means ended with the crushing of the 1877 railroad workers’ strike. (Even *Bridgerton*, in its second season, included a subplot highlighting artisan radicalism and its attendant repression by the state.)

That the producers of *The Gilded Age* engaged a historical consultant (Erica Armstrong Dunbar of Rutgers University) to help portray the racial diversity and racial discrimination of 1880s New York is to their credit, and I am sure that this consultant greatly improved the show’s writing and story lines.

But a historical drama that seeks to more accurately explore issues of race and gender should make some effort to portray class relations beyond the outworn “upstairs-downstairs” formula. Moreover, in our examinations of middlebrow productions such as *Bridgerton* and *The Gilded Age*, historians should be just as attentive to representations of working-class people as we are to depictions of race and gender.

ROBERT SHAFFER
Shippensburg University (emeritus)

CORRECTION

In “Art as Historical Method: In the September Issue of the *American Historical Review*” (November 2022), Stuart McManus’s “Decolonizing Renaissance Humanism” discusses “the revival of letters in 13th-century Italy,” not “the revival of letter writing,” as was originally printed.

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JAMES H. SWEET

REMEMBERING AIDAN

Grief, Goodness, and History



On the morning of August 21, 2020, my 17-year-old son, Aidan, died from an accidental fentanyl overdose. He had been struggling with depression and anxiety for several years. His mother and I were going through a difficult divorce. One of his close childhood friends had recently passed away. As a mixed-race teenager in Wisconsin, Aidan had been the subject of frequent police harassment. At the time of his death, the ACLU was defending him in a police profiling case. Finally, the isolation and uncertainties of COVID-19 preyed on Aidan's happiness. No teenager deserved the stresses he faced.

Like many teenage boys, Aidan masked his vulnerability with a fearless self-confidence. He traveled to more than 20 countries. He was as at ease with academics and politicians as he was with his high school friends. And he exhibited a devotion to high fashion that defied my utilitarian, working-class sensibilities. His death shattered the pieces of me that lived vicariously through his bravado. His suppressed anxieties became mine. I questioned everything.

My son was as at ease with academics and politicians as he was with his high school friends.

The days after Aidan's passing were the darkest I've ever faced. We had to choose a funeral home, a casket, and a burial plot. Conversations with police, doctors, and the medical examiner were excruciating. I hated myself for contributing to Aidan's sadness. I blamed myself for not protecting him. My chest hurt; I felt like I could never quite catch my breath. The rest of me was just numb.

Sleep was no refuge. When it came, Aidan was everywhere in my dreams—joking with his sister, Aly; playing football with his friends; coming home late at night, happy and hungry. For the first few weeks, the same dream jolted me from my

sleep every night: I'm standing in the hospital watching the doctors and nurses try to resuscitate his lifeless body. I was in the trauma room when the doctor pronounced him dead, but in my dreams, I always thought Aidan would come back.

Because of COVID-19 restrictions, I couldn't find a therapist in Madison who would see me in person. I leaned heavily on friends and family to hold me together. And they did. But I also received an outpouring of support from University of Wisconsin administrators, colleagues, former students, and alums. Just hours after Aidan passed, my provost sent a deeply personal and heartfelt email that still brings me to tears. My associate dean phoned me immediately and played an active role in helping us with Aidan's funeral. That's just who she is. My departmental colleagues rallied around me in ways that epitomize human goodness. Cards and flowers rolled in. Colleagues organized a food train, cooking delicious meals for me every night for nearly a month. One knitted and mailed me a winter hat. Another sent me a journal to record my thoughts. As news spread beyond Madison, others from across the historical discipline also offered emails, cards, and flowers of condolence.

I could never repay the debt I owe my colleagues. In the midst of so much misery and grief, they stepped up one by one to perform acts of individual kindness on my behalf. This selflessness, during a time of wider-spread trauma and anxiety, humbled me beyond words. There were many days I felt like I was drowning, but members of my professional community saved me. I will forever be grateful.

If colleagues provided a life raft from my sadness, research and writing offered a different sort of respite from the pain. Fortunately, I was on leave in the fall of 2020, so I didn't have to perform my grief in front of students and colleagues. I was in the process of writing a book manuscript focused on a mutiny on board an 18th-century British slave ship. The research for the book was mostly complete. I just needed time to sit down and unspool the story. Even in the immediate days

after Aidan's passing, I tried as much as possible to stick to my normal writing routine, rising every morning and writing for four or five hours before moving on to other things.

Strangely, writing came easily. I usually arose anxious and sleep deprived, but once I sat down and transported myself to the past, things calmed, if only temporarily. The first two chapters of the book are set in 18th-century Bristol. One morning, I was in a merchant's countinghouse. The next day, I was in a rowdy Marsh Street pub. Another day, I found myself in the middle of an angry throng of striking sailors on Bristol's docks. Traveling to alien places and times was a welcome balm against my own sadness and anxiety. "Being" in 18th-century Bristol was a relief. The more I immersed myself in the worlds of my subjects, the lighter my burdens seemed. Yet there was no way to fully escape my anguish. Aidan sat heavily with me as I wrote.

Good historians are driven by curiosity and imagination, both of which emanate from our inner dialogues in the present. As I was gathering the evidentiary materials to write my third chapter on the politics of the sea, I came across a reference to sailors' complaints about the swarms of mosquitoes that plagued them as they tried to sleep on the top decks of slave ships on the West African coast. In order to help numb the stinging, itching bites and ease sleep, ship captains prescribed crew members small doses of laudanum. I stopped in my tracks. Scholars have long known that ship captains provided frequent rations of alcohol to shipboard laborers, but opiates? I needed to know more.

As I dug further, I learned that doctors on board slave ships frequently carried laudanum in their arsenal of medicines. As the most common painkiller of the era, it made sense that ailing and injured sailors would receive small doses. Yet I also discovered more sinister uses. One British ship captain secretly spiked an African trader's brandy with laudanum. When the trader fell unconscious, the captain seized the man and stole him away into slavery. Other British slave ship captains used laudanum to overdose and kill Africans who suffered from smallpox, dysentery, or other contagious diseases, lest they infect the healthy human cargo. In short, the British sometimes weaponized opiates as a tool to enslave and kill Africans.

Aidan pushed me toward these revelations. Without him, I never would have looked beyond the fact that laudanum helped ease the pains of British sailors. The day I sat down to write this one-paragraph section of the chapter, I sobbed. I ached for Aidan. I ached for his two friends who died of overdoses after him. I ached for his three other friends who still struggle with opioid addiction to this day. I'm still sobbing.

The brief section of my manuscript that focuses on opiates sits pregnant with meaning for me personally. It also has tragic political resonances in the present. As I write this, British activists have just succeeded in removing the Sackler family name from London's Victoria and Albert Museum, following on similar efforts at the National Gallery, the National Portrait Gallery, and the British Museum. The Sacklers, founders of Purdue Pharmaceutical, brazenly promoted the widespread use of OxyContin as safe, even as thousands died from overdoses. The revelation that British slavers profited from opiates in similar exploitative fashion doesn't solve the problems of the Sacklers or fentanyl or medical racism, but it adds surprising new historical insight on these contemporary issues. I think Aidan would be proud.

Trauma has punctuated many of our lives in recent years. We each deal with our pain in unique ways; there is no fixed road map for grieving. Carrying Aidan with me in my research and writing helps me honor his memory and keep him alive. Readers will never see in my book Aidan's struggles or his defiance or his compassion; nor will they see him laughing, dancing, cracking jokes, and giving huge gentle bear hugs. Yet they are all there, on every page, in every word. I am deeply honored that the historian's craft offers me the opportunity to share Aidan's legacy and continue to endow that legacy with new meaning, even as it remains hidden from plain view.

Carrying Aidan with me in my
work helps me honor his memory
and keep him alive.

Grabbing on to history provided something safe, something I could trust in the aftermath of Aidan's death. My departmental colleagues and my university stood up for me and supported me at my weakest moment. The solitude of research and writing also offered me the space to process, grieve, and eventually discover fragments of meaning in Aidan's passing. There is a goodness in our work and the people who perform it, and I am full of gratitude. The grief still arrives intermittently, unannounced, but it is tempered by a resolve to live and work in Aidan's best image—fearlessly, compassionately, and vulnerably. These traits not only make me a better historian; they offer Aidan new life. **P**

James H. Sweet is president of the AHA.

JAMES GROSSMAN

AHA ADVOCACY AND THE VALUE OF MEMBERSHIP



Photo: Sophia Germer

A standard query in the world of association leadership is “What’s the value proposition?” In other words, why should anyone join your organization? A half century ago, the answer most common at the AHA and its peer scholarly associations was not complicated: a subscription to the journal (not only to read but to display prominently along bookshelves as confirmation of identity), participation in the annual meeting, and access to academic job advertisements. Perhaps it was just something that one did to mark professionalism, though I somehow doubt this was calculated in an explicit value proposition.

The calculus of the AHA’s value proposition has changed. Historians with access to a research library no longer need to be AHA members to read the *American Historical Review* in the comfort of their own homes, or even while traveling. Instead of reaching to one’s shelves for back issues, one merely taps a keyboard. The annual meeting remains a draw, but unlike many peer organizations, the AHA does not require membership to submit a proposal. Nor do we sock nonmembers with the registration equivalent of out-of-state tuition. Even the publication you are reading now is “open access,” a euphemism for “free of charge.”

One caveat bears noting: not all historians have access to a research library. For our colleagues who lack this essential resource, the AHA can and should endeavor to provide that direct material benefit. Access to the extraordinarily rich corpus of the *AHR* is only a start. We were involved in the negotiations that led to half-price subscriptions to JSTOR for members of scholarly associations. We continue to search for solutions to this problem of scholarly equity and will maintain the quest in collaboration with other members of the American Council of Learned Societies.

The current menu of individual member benefits, while sufficiently impressive that none of our staff could enumerate them without extensive notes, is not likely to elicit an aha moment, a realization that “I must be a member of the AHA if I’m

going to be a historian.” Members of the search committee that hired me a dozen years ago might recall my fantasy in that regard: a membership site that combined the features of LinkedIn, Facebook, Ancestry.com, and Amazon – imagine “teachers who assigned this article also assigned . . .” I hoped to make AHA membership a necessary component of every historian’s teaching and research tool kits through access to a particular combination not only of shared information (e.g., syllabi) but also of shared networks, communities, and resources.

Someday perhaps. And even without an elegant database, we are aware that information, networks, communities, and resources are important benefits of AHA membership. These services have value, and our staff work hard to maximize their accessibility and quality. But it is undoubtedly possible to practice as a historian – and do it well – without membership in the AHA.

Information, networks,
communities, and resources are
important benefits of AHA
membership.

So why pay dues – even dues that are, in the context of comparable organizations, both low and income scaled? It’s possible that our considerable list of publication discounts and access draw some members into the fold. Increasingly, we have been creating and improving a robust set of professional development programs, both online and in person. Our annual meeting is no longer dominated by many people reading papers while many others anxiously interview for jobs; instead, we emphasize conversation, professional development, community building, and a general orientation toward the many ways of being a historian.

This is what you’ll find on our website: a wide and deep set of resources built on the premise that there are many ways to be

a historian. But we are aware that these are incentives, not imperatives for individual historians. Some of these resources are available elsewhere, even if not all in one place, and many historians require only a narrow slice of what we can provide in order to do their work.

All of this still rests on a quid pro quo. You pay your dues, and you get some things. Maybe not a tote bag, but all sorts of other stuff that has value to you as a historian. But what happens if we step back from an individual orientation altogether? What happens when we suggest that the value proposition cannot be assessed without attending to the value of your AHA membership to some broader community or aspect of public culture?

Over the last five years, the AHA has expanded its role in public life and culture, dramatically increasing its advocacy efforts, as well as the visibility of that work—work we cannot do without members: not only your dues but also your volunteer energy and ideas, and our ability to invoke our membership numbers in conversation with public officials.

We avoid partisan politics, but we do not shy away from controversy.

I offer only a selection of recent AHA initiatives that have this broad reach and depend on membership support in some fashion:

- Teaching History with Integrity, an initiative that promotes the principles and practices of historical work in the face of challenges from state legislators and ideologically driven activists hostile to history curricula that are consistent with mainstream American historiography. Through this initiative, we support evidence-based professional history by providing the research necessary to understand what is actually being taught in American classrooms, short videos addressing controversies over teaching histories of American racism, and informational materials for legislators and school boards. AHA staff have testified before the Texas State Board of Education and been interviewed about curriculum development in South Dakota. We have been asked quietly in other states to participate in standards revision, and we are prepared to defend the professional integrity of our discipline and teachers across the United States and internationally, especially at the request of members.
- Participation in lawsuits ranging from preventing the shuttering of a vital National Archives facility in the

Pacific Northwest (plaintiff) to retaining records relating to law enforcement along our borders, to maintaining standards of historical scholarship in the adjudication of such issues as abortion rights and Native American sovereignty. Our co-plaintiffs and collaborators have included state attorneys general, Native tribes and community organizations, other history associations, and public watchdog nonprofits.

- Letters to colleges and universities and on behalf of history departments threatened with elimination or consolidation into larger entities that would diminish the institutional influence of the department chair and faculty as well as the overall presence of history in the curriculum. We have found that sending copies of these letters to local media enhances the effectiveness of these efforts.

As the largest organization of its kind in the world, chartered by the United States Congress, the AHA is uniquely situated as the nation's primary advocate for our discipline. Everything has a history, and we encourage the presence of historians and historical thinking in all aspects of public life and policy. We avoid partisan politics; our advocacy is driven by the interests of our discipline rather than any political position. But we do not shy away from controversy. In 2021, for example, we opposed the misguided attempt of the San Francisco school board to rename 44 public schools; nearly all other organizations kept their distance. The breadth and depth of this advocacy is unique to the AHA among history organizations.

For members reading this in print or through an AHA digital portal, thank you for your continuing support. For the many online readers who are not members, I hope you'll consider joining this diverse community of historians, a community whose value proposition cannot be reduced to a quid pro quo. **P**

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

KATHLEEN HILLIARD

DEEP IN THE HEART OF TEACHING

The 2022 Texas Conference on Introductory History Courses

Remember that first class you taught? Mine was an evening US survey course I taught as a graduate student to a group of mostly nontraditional students at the University of South Carolina. New and nervous, I spent my first 75-minute lecture racing through Reconstruction, both eager and anxious to convey all that the textbook told about the welter of plans, people, and strategies of the postwar period.

It did not go well. The students were shell-shocked, I was exhausted, and though I managed to unfold every point of Lincoln's 10 percent plan, few could possibly have understood its meaning. I had arrived at that miserable, memorable moment armed with the finest of professional and professorial models. I understood pedagogy in theory, but I still had much to learn about real-world teaching, confidence, and finding my own voice in the classroom.

Nearly 20 years into my teaching career, the excitement of education persists, and most of that newbie nervousness is gone. I've refined and reworked my introductory class—now inquiry oriented, textbook-free, and stuffed with primary sources—a dozen times. I know the material cold. The course is on rails.

Or so I thought. Two days spent in San Antonio, Texas, this past September have me rethinking everything once again. Organized by AHA staff members Julia Brookins and Rachel Wheatley in coordination with Bill Bush (Texas A&M Univ.—San Antonio), the 2022 Texas Conference on Introductory History Courses brought together educators from across the state and beyond to discuss the place, purpose, and mechanics of introductory history courses in the college curriculum. After meeting online in 2020 and 2021, historians and teachers were happy to gather in person at Texas A&M University—San Antonio. The event provided a wonderfully collegial, curious, and good-natured discussion of achievements, challenges, and opportunities in the postpandemic classroom.

The AHA has long recognized the importance of introductory courses. Held annually since 2015, when it was originated by then Teaching Division Council member Trinidad Gonzales (South Texas Coll.), the Texas Conference attracts historians teaching in private and public institutions, community colleges, liberal arts colleges, regional publics, research universities, high schools, and more. The insights shared by attendees have transformed Texas classrooms, spurred broader conversations, and informed much of the work that the AHA's Teaching Division does to promote the discipline.

Two days spent in San Antonio, Texas, this September have me rethinking everything once again.

Such discussions take on greater significance given findings by the John N. Gardner Institute for Excellence in Undergraduate Education, which reveal the make-or-break stakes of what we do. Negative outcomes in gateway courses such as introductory history courses—including low grades, incompletes, and withdrawals—disproportionately affect first-generation students and students of color. Worse, students who perform poorly in these classes drop out from higher education altogether at higher rates than their peers. The AHA has worked to address these inequities through the History Gateways initiative, created in 2017 in conjunction with the Gardner Institute. Here, history faculty from around the United States have worked with institutional research teams, Gardner mentors, and AHA staff to develop classroom strategies for improving the learning experience and outcomes for students and teachers alike.

In San Antonio, our discussions centered on understanding those stakes and practicing that commitment. More than one hundred educators took part in the two-day conference, enough bright minds to promote both a wide range of viewpoints and an intimacy that carried conversations over from

presentations to meals to breakout groups. With attendees bringing insights from our own courses, conducted amid the clamor of state and national battles over the future of history and social studies education, the agenda was full.

This is a fraught time for history and for Texas teachers in particular. Just two weeks before we met, the Texas State Board of Education voted to postpone revision of the state's K–12 social studies standards in light of controversies stemming from the state's 2021 legislation banning critical race theory in schools. The freedom to learn remains under threat, all of us in attendance understood, and the conference sessions discussed these contests and strategies at the national and state levels. Valuable presentations on workforce education, local and public history resources, learning communities, and oral history rounded out the panel portion of the conference. These sessions demonstrated both innovation and commitment to classroom achievement and concerns that best practices and professional excellence are under attack.

Exciting as these presentations were, the Texas Conference's distinguishing activity remains its intensive breakout discussions, modeling the engagement, debate, and creative thinking we wish to see in our own classrooms. By our third hour,

attendees had separated into groups, charged with identifying goals and purposes for our courses and challenged to consider how those matched up with student needs and aims. Graduate students, K–12 teachers, and college faculty put their heads together to consider questions common to all of our classrooms: What do students want? What do instructors want? How can we align these goals and achieve them together? How can instructors balance content mastery and skills practice? How might we address students' struggles and play to their strengths?

The Texas Conference's distinguishing activity remains its intensive breakout discussions.

Those same questions necessarily animated the afternoon's topical breakouts, where discussants considered such diverse issues as student assessment, online teaching, and the use of GIS methods. Content-based sessions focused on Mexican American history, gender, African American history, US history, Texas history, and world and Western civilization. There, too, thoughtful conversation and debate arose. How might instructors embed Mexican American history in the



Marisa B. Pérez-Díaz, the District 3 State Board of Education member, discussing "The State of History and Social Studies Education in Texas" with Michael Boucher (Texas A&M Univ.-San Antonio) and Walter Buenger (Texas State Historical Association and Univ. of Texas at Austin).

LeeAnn Gardner



Small-group discussions like this one facilitated by Daniel McInerney (Utah State Univ.) are at the heart of the Texas Conference on Introductory History Courses.

LeeAnn Gardner

American history curriculum? What does innovation — flipped classrooms, collaborative projects, digital methods — in the history classroom actually look like? And how might it practically and realistically address student needs in our courses? Finally, the conference featured an assignment charrette, an extraordinary opportunity for colleagues to share constructive feedback on new and old assignments. Here, teachers submitted assignments for precirculation and review and then gathered in small groups to discuss, critique, and offer suggestions for improvement. Participating this time as a facilitator, I had the chance to consider role-playing the American Revolution, book reviews, and autobiography; offer my insights; and, more importantly, take these ideas back home for potential incorporation into my own courses. (Those curious about the charrette format can find two of them, on assignments and grading writing, at the 2023 AHA annual meeting in Philadelphia.)

These sessions encapsulated the Texas Conference experience for me: refreshingly honest conversations about how to narrow the gap between pedagogy in theory and the reality we encounter when we walk into the classroom or log in to online courses each day. I came away thankful for the chance to talk in good faith with colleagues of diverse backgrounds and experiences who shared a common desire to make the

introductory course a gateway, not a dead end. This was the best sort of being in deep.

As for my own introductory US history course, for the fall of 2023, I'm all in for flipped and project focused. How could I do otherwise? The risks of going wrong lurk always, but the rewards of seeing students light up with questions, insights, counterarguments, or collegial understanding can't be matched. **P**

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CARL ABBOTT

THE AGE OF PLANETARY REVOLUTION

Remembering the Future in Science Fiction



How historians envision the past often affects how fiction writers imagine the future.

Emanuel Leutze, Washington Crossing the Delaware, Metropolitan Museum of Art, public domain; NASA/ESA Hubble Space Telescope, The Pillars of Creation, CC BY 4.0.

THE YEAR IS 2350. The solar system maintains a fragile political balance, with Earth's Martian colony now an independent republic locked in an armed standoff with its former overlord. The scattered mining settlements of the asteroid belt are still struggling under the thumbs of both inner planets. This is the starting point for *The Expanse* (2011–22), a series of novels (and now a TV show) by Daniel Abraham and Ty Franck, writing together as James S. A. Corey. It is also part of a long-standing science fiction tradition in which writers have set stories in a common framework of future solar system history.

That shared future begins with an age of exploration. The first decades of perilous voyages from Earth open the way for settler colonies on the moon, Mars, Venus, large asteroids, and moons of the outer planets. Cultural divergence and economic tensions follow, and then there are successful rebellions against imperial Earth that define a distinct period of interplanetary politics.

Writers often draw on specific historical events and interpretations and write them forward.

These science fiction futures depend on the ways that their creators understand the past. As British writer Ken MacLeod put it, “History is the trade secret of science fiction, and theories of history are its invisible engine.” Writers often draw on specific historical events and interpretations and write them forward. Isaac Asimov reimaged the decline of the Roman Empire, Ada Palmer structured four novels around the political ideas of the Enlightenment, and AnnaLinden Weller (writing as Arkady Martine) reinscribed the Byzantine frontier on galactic imperialism. The national independence movements that first swept the Americas, then parts of Europe, and then the European empires in Asia and Africa provide one of the most popular of such templates. When I was studying for PhD exams in the late 1960s, a go-to reference was R. R. Palmer's *The Age of the Democratic Revolution: A Political History of Europe and America, 1760–1800* (1959, 1964). Looking at the world of science fiction, a historian of the future might be similarly inspired to write *The Age of the Planetary Revolution: A Political History of the Solar System, 2075–2350*.

This Age of Planetary Revolution is a consensus future drawn from history, one that writers of science fiction have used and modified in dialogue with their predecessors. Some delve deeply into the independence movements themselves. Others

assume that their well-read readers, familiar with this shared future, will nod knowingly at passing references to an earlier planetary independence movement. The Age of Planetary Revolution has been a usable future history for writers whose politics range from hard conservative to confirmed socialist. It is a story that reaches a rough end point when the independence struggles have succeeded and the mother planet and former colonies enter a new period of solar-system-wide diplomacy and war. This future has its own history.

Writing in the technology-oriented “golden age” of American science fiction in the 1940s, 1950s, and early 1960s, Robert Heinlein espoused a sort of “don't tread on me” patriotism that resonated with Cold War Americanism as well as his personal libertarian bent. In his novel *The Moon Is a Harsh Mistress* (1966), the former penal colony on the moon is in its third generation. Three million Loonies are fed up with the heavy-handed Lunar Authority and the onerous terms it imposes on trade with the Federated Nations of Earth. They want to throw off the colonial yoke, protesting, organizing, and declaring independence . . . on July 4, 2076. They win their revolution by bombarding Earth with carefully targeted rocks, and Luna Free State can shape its own future.

Heinlein explicitly used the American Revolution as the default model for planetary rebellions not only in *The Moon Is a Harsh Mistress* but also in *Between Planets* (1951), a young adult novel that features a teenage hero who is stranded on Venus when that planet rebels against Earth. Here, Heinlein even interrupts the action to allow a Venusian officer to lecture young Don Harvey about the rebel strategy that followed from interpretations of history common among Heinlein's contemporaries. The 13 American colonies won independence because Britain was busy with European rivals, the officer says, not because the colonists had enough military capacity on their own. In the same way, Venus will rely on internal conflicts to undermine Earth's willingness to fight for a distant poverty-stricken colony. Meanwhile, Earth forces may seize the few Venusian cities—the equivalents of Philadelphia and New York—but never the countryside, and Venusians can wait them out.

The next generation of authors, like Greg Bear, Pamela Sargent, and Kim Stanley Robinson, had their interpretations of the Age of Planetary Revolution shaped by the Cold and Vietnam Wars, the social and political activism of the 1960s and 1970s, and the new frustrations of postcolonial democracy. Heinlein's books were science fiction thrillers in which readers expect the future American good guys to win. In contrast, these younger writers imagined planetary independence struggles as more nuanced and complex. Revolutions can fail.

Those that succeed require patient politics to forge a stable new nation.

Bear wrote *Moving Mars* (1993) “to go against some of the conclusions in *The Moon Is a Harsh Mistress*.” To do so, he expands the temporal bounds of Heinlein’s history. Trouble builds when Earth tries to reassert control over semiautonomous Martian settlers, echoing British efforts to tax and control its colonies after 1763. The core of the novel is the internal politics of an independence movement led by a young woman with a passion for government, as opposed to Heinlein’s focus on Europe. Growing economic pressure from Earth and failed compromises lead to a declaration of independence and a constitutional convention in which the youthful protagonist helps to craft a Federal Republic of Mars.

Political life is also at the heart of Kim Stanley Robinson’s sweeping trilogy about settling and terraforming Mars, this time supplemented by postcolonial realities. *Red Mars* (1992) pivots on political revolutions not against governments but against multiplanetary corporations backed by the military power of Earth. Robinson uses two structuring narratives from 19th- and 20th-century history to talk about the failures of utopias both capitalist and socialist. This history of the future is messier than Bear’s or Heinlein’s, more aware that history is not a story of progress. A first Martian revolution is briefly successful in 2061 but then collapses before more powerful Earth forces. A second attempt succeeds in 2127 when Earth is distracted by climate catastrophe. In *Green Mars* (1994) and *Blue Mars* (1996), the heroes are the state makers and architects of a viable government who try to learn from the past. A constitutional convention sets the tone for *Blue Mars* and functions as the intellectual climax of the trilogy, bringing issues of political economy together with environmental and scientific choices raised by the physical transformation of the planet. The debates, where women play key roles as dealmakers, allow Robinson to highlight the merits of democratic political interchange over feats of derring-do, just as historians had moved from a focus on military to political history.

Around the same time, Pamela Sargent addressed a similar struggle with less optimism. There is no successful constitutional convention in her multigenerational story of the future of Venus. The idealistic colonists who are working to terraform the planet in *Venus of Dreams* (1986) and *Venus of Shadows* (1988) discover that autonomy from Earth is impossible. An effort to force independence through a Heinlein-style coup fails because the Venus colonists are divided and deeply dependent on supplies and technology from Earth. They achieve concessions but remain colonials.

The television series *Babylon 5* (1993–98) likewise complicates the independence narrative with moral ambiguity. A subplot involves a Martian rebellion against a repressive Earth in the 2260s, but the rebels are not Heinlein’s clean-cut founding fathers. They’re morally compromised people who use desperate tactics in a dirty war, clear effects of the Vietnam era on the writers’ understanding of warfare, resistance, and rebellion.

The idea that the Age of Planetary Revolution will lead to a tense new era of interplanetary rivalry is now a logical extension of the consensus future.

And so we arrive back at *The Expanse*. This future explicitly spans the transition from the era of independence movements to the following era of solar system diplomacy. Mars has successfully rebelled against Earth, but Belters are still fighting for independence (and among themselves); the Mars–Earth standoff dominates interplanetary politics. The clean-cut American Revolution has given way to a new era of great power politics, with Earth and Mars locked in their own cold war and scheming for influence in the “third world” of the Belt. And with this third world comes terrorism. Echoing Heinlein but with the lens of Sargent and others, rogue Belters ram asteroids into Earth with vastly more devastating effects than the surgical strikes in *The Moon Is a Harsh Mistress*.

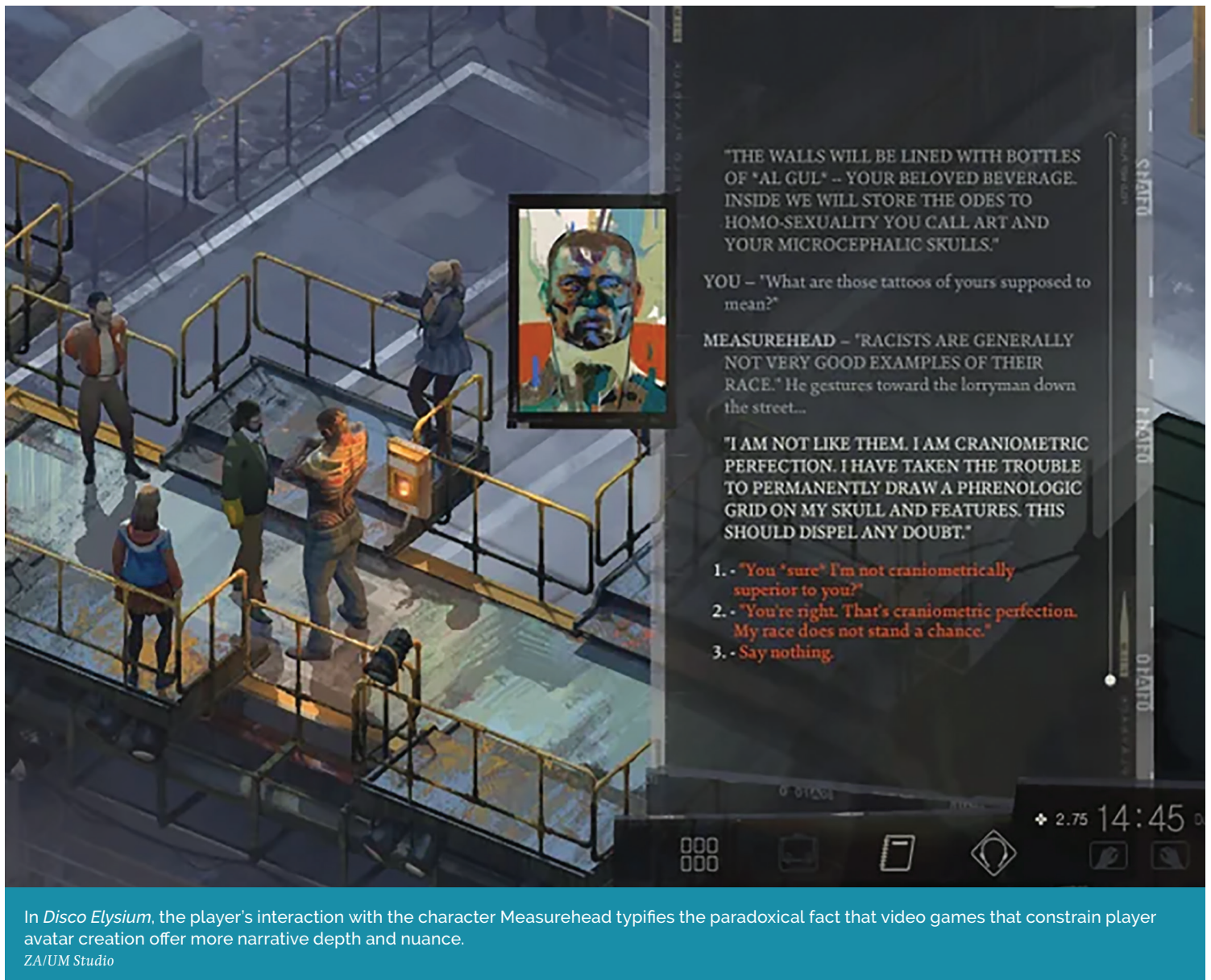
As *The Expanse* suggests, the idea that the Age of Planetary Revolution will lead to a tense new era of interplanetary rivalry is now a logical extension of the consensus future. Perhaps it will be analyzed by a future version of A. J. P. Taylor’s *The Struggle for Mastery in Europe*. *The Struggle for Mastery in the Solar System* will be assigned reading, and patterns from our past will continue to recur in the history of the future. **P**

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DIEGO JAVIER LUIS

RACING GAMES

Choice and History in Video Games



In *Disco Elysium*, the player's interaction with the character Measurehead typifies the paradoxical fact that video games that constrain player avatar creation offer more narrative depth and nuance.

ZA/UM Studio

A COP RECOVERING from a hangover approaches a tattooed Black man and commands him to remove a body from a tree. This simple scene conjures violent meaning centered on histories of race and police brutality. The tattooed man eyes the cop and remarks, “Your body betrays your degeneracy. . . . Occidental haplogroup B4 is done giving orders around here. The influence of the ham sandwich race is waning.” And so begins one of the most enigmatic exchanges in video game history.

Disco Elysium (2019), the role-playing game (RPG) in which this scene occurs, is set in a world trapped between recovery from a violent war and the “disco” bliss of the 1980s. Nearly every character is the worst version of themselves: a socialist is fat from exploiting his constituents; a fascist is an old racist soldier; the cop, the protagonist and player avatar, is a drunk and drug addict; and the tattooed Black man is a homophobic phrenologist and a eugenicist appropriately named Measurehead.

The exchange between the player and Measurehead exemplifies how *Disco Elysium* explores player agency, inclusivity, histories of race, and the capacity of games to represent postcolonial legacies. Widely regarded as one of the best video games of all time, *Disco Elysium* owes its success to a paradoxical aspect of game design. Removing the player’s ability to customize their own avatar makes for better stories because protagonists with predetermined identities and histories tend to be better integrated into the narratives and the worlds they inhabit. Thus, games with a set player avatar maximize the potential of their medium to tell a meaningful story. Over the last two decades, the presence or absence of avatar customization has been emblematic of two dominant approaches to RPG design, approaches that are of utmost importance to historians invested in postcolonial studies and the digital humanities.

Protagonists with predetermined identities are better integrated into the worlds they inhabit.

Video games have had a complicated relationship with the academy. Long held responsible for decaying attention spans, antisocial behavior, and even mass shootings, they have only recently become a legitimate medium in the public eye. Consequently, they are impossible to ignore in the classroom and research. Part of this shift is generational, as many who grew up with video games are now in a position to legitimate them. Game developers have pushed the possibilities of interactivity and narrative well beyond the first genre-defining experiments.

Anyone who has played a game like *Age of Empires* (1997–) can attest that games deliver historical content and narrative. Scholars of historical game studies have long acknowledged that games engender historical thinking, albeit not exactly in a way academics encourage. Souvik Mukherjee and Emil Lundedal Hammar’s 2018 observation still holds weight today: “The treatment of colonialism in video games . . . is marked by a Western, and, specifically, late 19th-century imperialist bias.” Mukherjee and Hammar refer primarily to the grand strategy genre and the “Explore, Expand, Exploit, Exterminate” (4X) subgenre, in which players reenact the logic of empire in interactive structures that reward adherence to its most violent precepts. Although players might unwittingly acquire a basic familiarity with historical figures, works of art, and city names around the world, these games’ overall estimation of “civilization” and “progress” undoubtedly mislead more often than they inform.

In recent years, developers have sought to redress the flawed thinking behind their earlier games by issuing apologies and creating new iterations in conjunction with cultural consultants. For example, *Age of Empires III: Definitive Edition* (2020) featured a “Note” on the menu screen explaining, “The original release of *Age of Empires III* [2005] took liberties with the depiction of Indigenous civilizations. . . . we collaborated with Native American and First Nations consultants to correct these errors. . . . We have replaced inaccurate or stereotypical depictions, created new voiceovers using authentic speakers, and addressed problematic and harmful mechanics and storylines.” While an admirable reexamination of an earlier game, the base mechanics of the genre continue to encourage play that is often at odds with this aspiration of “authenticity” regarding Indigenous peoples and stories.

Thus, not only do games participate in historical, counterfactual, and revisionist imaginaries, but they are also cultural artifacts that convey contemporary racial visions. Game developers struggle to find accurate ways of incorporating the stories of people of color in order to reach diverse player bases. The games at the center of these issues of representation and power are often RPGs because of their tight focus on character development and story, and speculative and science fiction games have emerged as the most inventive in this regard.

Allowing a player to create their own avatar seemingly resolves the issue of representation in games with a catalog of diverse skin colors, hair styles, body shapes and sizes, and, more recently, gender expressions. Avatar customization began relatively early. *Knights of the Old Republic* (2003), a Star Wars game, boasts an array of preset options that determine appearance. Several games by the same developer, BioWare

(including *Mass Effect* [2007] and *Dragon Age: Origins* [2009]), allow the modification of all physical features. The result affords players a truly customizable appearance, and although the possibilities are near limitless, many players tend to recreate an identical, aspirational, or oppositional version of themselves for their protagonists.

Although this approach objectively makes these games relatable to a broader audience and therefore popular, the result is that race becomes a meaningless category. That is, the protagonist's dialogue, history, and in-game experiences do not usually differ in any way as a result of these physical modifications during character creation. Race is cosmetic only. When taken as a production of these science fiction universes, the effect can initially feel liberating, like an ahistorical reality without colorism. *Mass Effect* foregrounds conflicts, stereotypes, and discrimination among alien species in ways that resemble historical empire and modern racialization, but it also implies that, by the year 2148, humanity has unified and resolved its internal disputes, racialization included, and everybody speaks English. The result actualizes the myths of cultural pluralism and colorblind meritocracy – long-standing cultural and political aspirations in the United States. Diversity is embraced so long as all have assimilated into the dominant culture.

By the release of *Mass Effect 3* (2012), I wanted the history of racial formation to matter in a futuristic or speculative vision of humanity. Imagining a human society that has eradicated racial discrimination in just over 100 years requires a suspension of disbelief beyond that demanded by the appearance of aliens and the achievement of faster-than-light travel. It implies an alteration to the very nature of humanity. I did not want race to matter in that I desired to see protagonists with non-European features othered; I wanted difference to manifest in ways that are undeniably human: as culture, as cosmology, in language, in historical memory.

Thus, games like *Disco Elysium* that have eschewed character creation in favor of a predetermined protagonist have proven far more capable than their counterparts in offering compelling commentary on postcolonial realities and racial discourse. Though less inclusive in the formal sense, eliminating player character creation means that the characters' histories, identities, and actions matter to the narrative in ways that are impossible to achieve in the alternative format. Mukherjee calls these characters "hybrid" for their in-betweenness, their entanglements with past and present.

In *Disco Elysium*, Measurehead's dialogue is the epitome of Mukherjee's hybrid archetype, playing off the real-world

dynamics of a Black man talking to a white cop. Measurehead activates a historical lexicon of race that inverts power between two presupposed, unequal poles. In addressing the protagonist-cop (an "Occidental"), he laments, "You were once a noble and powerful race. You gave the world eugenics, electricity, and powerful weapons of war. . . . You made great gains in metallurgy, race theory, and statecraft. You dominated lesser cultures . . . but now your ascent to the genetic summit has halted. You are obsessed with sadness and with frivolous pop culture." Measurehead's impromptu counter-ethnography throws racial ideology back into the face of the protagonist, who is unable to respond in kind. Instead, the player can choose to assimilate this racial logic into their character's "Thought Cabinet" of ideologies as "Advanced Race Theory" by becoming Measurehead's disciple.

A human society that has
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Disco Elysium further invites the player to speculate as to the displacements, both conceptual and physical, that must have occurred to produce Measurehead. For example, we later learn that he is actually from the same country as the protagonist, having only heard of his homeland (which he sees in his "genetic dreams") from the radio. His contradictions produce a postcolonial fever dream that subverts power and tears down entrenched categories. The confrontation between Measurehead and the protagonist thus offers a more serious intervention into questions of representation, postcolonial identity, and racial discourse than games with more representative character creation options.

Crucially, Black artists designed and produced Measurehead. As technological advances allow more developers around the world to publish their creations, games like *Disco Elysium* will only continue to push the possibilities of digital interaction with topics of immediate interest to historians. I encourage historians to take video games and their enactments of historical discourse seriously, to consider science fiction and fantasy as replete with racial analogies, and to invite those who have not tried a choice-based RPG to take a chance on something new. **P**

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MARC STEIN

OUT ON CAMPUS

A Collaborative Project on Pennsylvania LGBTQ+ History

In 1968, approximately two hundred students at Bucks County Community College (BCCC) in Pennsylvania, most of whom were probably straight, gathered in the college's main courtyard. They were there to protest the college president's decision to cancel a student-organized and student-funded lecture by a leading gay rights activist from New York. This was one of the largest demonstrations in support of LGBTQ+ rights before the 1969 Stonewall rebellion in New York City and one of only two known pre-Stonewall LGBTQ+ protests on a college campus. In 2021, the same year that the 1968 protest was rediscovered, BCCC appointed its first African American, second female, and first gay president. These are among the many historically significant stories featured in a new traveling exhibit sponsored by the Pennsylvania LGBT History Network.

In January 2023, *Out on Campus: A History of LGBTQ+ Activism at Pennsylvania Colleges and Universities* will be on display at the William Way LGBT Community Center in Philadelphia. Produced by an 11-person collaborative research team, the exhibit will be just a short walk from the AHA annual meeting headquarters. *Out on Campus* provides excellent opportunities for learning about LGBTQ+ history, thinking about public history partnerships, and reflecting on higher education's roles and responsibilities in social justice struggles.

In the last several decades, LGBTQ+ historians have launched a large number of projects on the queer histories of colleges and universities. In the 1970s and 1980s, women's historians such as Leila J. Rupp, Nancy Sahli, Carroll Smith-Rosenberg, and Martha Vicinus published work on the history of same-sex intimacies at women's colleges; this was followed by case studies of Stanford University by Gerard Koskovich, Cornell University by Genny Beemyn, Columbia University by David Eisenbach, and the University of Kansas by Beth Bailey. Building on these works, more recent scholarship, including regional studies by Jess Clawson (Florida), Patrick Dilley (Midwest), and David Reichard (California), has concentrated on repressive and liberatory policies and practices, support for

and opposition to student and faculty organizing, and oppressive and emancipatory knowledge production.

Out on Campus is the third major traveling exhibit produced by the Pennsylvania LGBT History Network. The network was founded in 2016 by Barry Loveland, who worked for three decades as the Pennsylvania Historical and Museum Commission's chief of architecture and historic preservation. The network also has submitted nominations to the commission for state historical markers and encouraged nominations to the National Park Service for listings on the National Register of Historic Places; conducted an LGBTQ+ history workshop for educators; and created Pennsylvania's first annual statewide LGBTQ+ History Prize for National History Day in 2022.

The network's first exhibit, *The Long Road to LGBTQ+ Equality in Pennsylvania*, commemorated the 50th anniversary of New York City's Stonewall riots in 2019. The second, *With Open Heart and Open Arms: LGBTQ+ Cuban Refugees and the LGBTQ+ Community's Response to the Mariel Boatlift of 1980*, was curated by John Anderies, archivist of the John J. Wilcox, Jr. Archives at the William Way LGBT Community Center. These exhibits have been displayed at more than 60 locations and are available digitally. *Out on Campus* premiered at the Historic Harrisburg Resource Center in August and is scheduled for visits to nine Pennsylvania college and university campuses, along with the William Way LGBT Community Center.

One noteworthy aspect is the exhibit's production by a diverse and interdisciplinary team.

One noteworthy aspect is the exhibit's production by a diverse and interdisciplinary research team that included faculty, librarians, administrators, staff, students, alumni, and public historians affiliated with eight institutions and organizations. (I served as a historical consultant, wrote the

introduction, and produced the text for BCCC, which was based on my 2021 essay for the OutHistory website.) Another accomplishment is the diversity of institutions included in the exhibit, which features colleges and universities that were and are urban, suburban, and rural; public and private; religious and secular; single sex and coeducational; and historically Black and predominantly white. It covers the western, central, and eastern parts of the state and encompasses two-year community colleges, four-year undergraduate institutions, and universities that offered undergraduate, graduate, and professional degrees.

My introduction sets the stage by arguing that “Pennsylvania was at the forefront of LGBTQ+ activism in the 1960s—home to the most widely circulating homophile movement magazine (*Drum*), site of multiple LGBTQ+ rights demonstrations at Independence Hall and Dewey’s restaurant, and generator of influential groups such as the Janus Society, Homosexual Law Reform Society, and Homophile Action League.” This leadership tradition continued in the 1970s, “when the state contributed greatly to the rise of gay liberation, lesbian feminism, bisexual activism, and transgender organizing.” In 1975, Pennsylvania governor Milton Shapp issued a groundbreaking executive order that committed his administration “to work towards ending discrimination against persons

solely because of their affectional or sexual preference.” Shapp also banned discrimination based on sexual orientation in state employment, which applied to 14 public universities in the Pennsylvania State System of Higher Education (PASSHE); Pennsylvania was the first state to take this step. In another first, Shapp established the Pennsylvania Council for Sexual Minorities in 1976. Two years later, the council extended the ban on discrimination based on sexual orientation to include PASSHE students, the first state university system in the nation to do so. Across the 1970s, students and faculty at multiple state colleges and universities fought to have newly established LGBTQ+ campus organizations recognized and funded by their institutions. They also fought to improve the handling of LGBTQ+ topics in classes and programs; support LGBTQ+ studies research and teaching; and reduce anti-LGBTQ+ abuse, harassment, and violence.

After two introductory panels, the exhibit explores one women’s college (Bryn Mawr) and two historically Black universities (Lincoln and Cheyney). The Bryn Mawr panel discusses the college’s controversial late 19th- and early 20th-century president M. Carey Thomas before turning to the formation of the Gay People’s Alliance in 1975. The panel on Lincoln and Cheyney introduces early 20th-century students Langston Hughes and Bayard Rustin before focusing on the rise of



The Nittany Lion Shrine, draped with an LGBTQ+ rainbow flag, on the University Park campus of Penn State University.
Courtesy Penn State University

LGBTQ+ activism on these campuses in the early 21st century. The next two panels, covering Lafayette College (hyperbolically labeled the most homophobic campus in America by the *Princeton Review* in the 1990s) and BCCC, begin with repressive developments in the 1960s but conclude with more hopeful stories. The Lafayette panel highlights the experiences of a closeted African American gay student, while the BCCC one focuses on the 1968 protest. The Lafayette student later became the first openly gay member of the college's board of trustees; BCCC's new president and her wife joined the campus community in 2021.

The seventh and eighth panels focus on the University of Pennsylvania and Pennsylvania State University, where LGBTQ+ student and faculty organizing began in 1970 and 1971. Penn State initially declined to recognize Homophiles of Penn State but relented after students filed a lawsuit. The University of Pennsylvania, where Japanese American gay liberationist Kiyoshi Kuromiya was an early gay student leader, later established one of the earliest and best-funded LGBTQ+ college or university centers, which was recently named for its longtime director Robert Schoenberg. The University of Pittsburgh and Lehigh University, where LGBTQ+ student and faculty organizing began in 1972, are highlighted in the next two panels. The exhibit concludes with panels on Shippensburg University, where LGBTQ+ organizing began in 1974, and Harrisburg Area Community College, whose students elected (as far as current research has been able to determine) the country's first out trans student body president in 2002.

The exhibit is careful to emphasize the ongoing nature of LGBTQ+ struggles.

In some respects, *Out on Campus* presents a conventional progress narrative, emphasizing the repressive dimensions of Pennsylvania colleges and universities in the more distant past and the successes of LGBTQ+ activism in more recent decades. The exhibit, however, is careful to convey the ongoing nature of LGBTQ+ struggles. As the exhibit introduction explains, "Today, Pennsylvania's colleges and universities have much more to do to strengthen their commitments to education, equity, and empowerment for LGBTQ+ students. There would be no better way to do this than to support initiatives like this one that explore, examine, and excavate the history of LGBTQ+ struggles in higher education."

Out on Campus implicitly asks all of us who are affiliated with colleges and universities to reflect more deeply on the roles our institutions have played in supporting and undermining the growth and development of our LGBTQ+ students, faculty, administrators, and staff. This is especially important at a moment when many states and many educational institutions are adopting anti-LGBTQ+ policies and supporting gender and sexual censorship. In recent years, some postsecondary institutions have engaged in important work that has explored and exposed their historical relationships to African American slavery, Native American genocide, and unethical scientific research on people of color, poor people, incarcerated people, and people with disabilities. As this work continues, colleges and universities should consider sponsoring and supporting research and reconciliation projects on higher education's queer and antiquesque histories. *Out on Campus* provides a useful model for those that are interested in doing so. **P**

Marc Stein is the Jamie and Phyllis Pasker Professor of History at San Francisco State University.

AHA annual meeting attendees can learn more and visit the exhibit at a session titled "Out on Campus: A History of LGBTQ+ Activism at Pennsylvania Colleges and Universities" on Friday, January 6, 2023, from 3:30 to 5:00 p.m. at the William Way LGBT Community Center (1315 Spruce Street). The exhibit will also be available for viewing at the center on Friday and Saturday, January 5 to 6, from 12:00 to 5:00 p.m.

REBECCA L. WEST

AWARDS, PRIZES, AND HONORS TO BE CONFERRED AT THE 136TH ANNUAL MEETING

The following is a list of recipients of the various awards, prizes, and honors that will be presented during the 136th annual meeting of the American Historical Association on Thursday, January 5, 2023, in the Regency Ballroom B of the Loews Philadelphia Hotel.

2022 AWARDS FOR SCHOLARLY AND PROFESSIONAL DISTINCTION

AWARDS FOR SCHOLARLY DISTINCTION

Gwendolyn Midlo Hall, Rutgers, The State University of New Jersey



Gwendolyn Midlo Hall was professor emerita at Rutgers University. Hall was a pioneering scholar of the African diaspora and the slave trade and the author of six books and dozens of scholarly articles. For 40 years, she established herself as the preeminent expert on the history of African slavery in Louisiana. In addition, she was an innovator in digital humanities, building the first online database of enslaved people, a database that became the inspiration for similar projects, including the Trans-Atlantic Slave Trade Database.

Hall's best-known book, *Africans in Colonial Louisiana: The Development of Afro-Creole Culture in the Eighteenth Century* (1992), uses multiple parish archives from the French and Spanish colonial periods in Louisiana to detail the African backgrounds of the enslaved. Hall was one of the first scholars to demonstrate how African languages and cultures persisted in colonial North America, eventually contributing to Louisiana's distinct creole culture. *Africans in Colonial Louisiana* won nine prizes, including from the American Studies Association and the Organization of American Historians.

Hall made extraordinary and enduring contributions to digital scholarship. In 1999, she published a searchable database

of more than 100,000 enslaved people identified in Louisiana's historical records. The database was novel in its ability to sort by categories crucial to social and cultural historians, including fields such as enslaved name, age, sex, African ethnicity, and occupational skill. Hall developed methods that are used widely today to code and to standardize this information, allowing searches across data fields for quantitative analysis. Hall shared her data and methods, collaborating with dozens of scholars around the world to broaden and expand her approach. She also trained genealogists and members of the public how to use her database to recover African American family histories.

For her remarkable scholarly contributions, as well as her fearless civil rights activism, Hall was honored by the Guggenheim Foundation, National Endowment for the Humanities, French and Spanish Ministries of Culture, NAACP, and Whitney Plantation. In 2020, students and faculty at Tulane University removed the name of a segregationist from a campus building and renamed it the Gwendolyn Midlo Hall Building. Hall passed away on August 29, 2022.

Joe William Trotter, Carnegie Mellon University



Joe William Trotter, Giant Eagle University Professor of History and Social Justice at Carnegie Mellon University, is a distinguished, prolific scholar of African American history, with a specialty in urban labor. Beginning with his first monograph, *Black Milwaukee: The Making of an Industrial Proletariat, 1915–45* (1985), his work has challenged that of scholars who interpret Black urban history through the narrow lens of the ghetto. Instead, he focuses on labor relations between Blacks and whites, on the working-class dimension of the Black urban experience, and on the larger political economy in which Black workers were embedded. His work has been

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instrumental in shaping historians' views of Black urban life in all its complexity. Trotter's many publications are notable for their cutting-edge scholarship and for their wide variety, bringing the results of his extensive archival research to audiences inside and outside the academy.

Trotter has compiled an outstanding record of contributions to the historical profession. At Carnegie Mellon, he founded the Center for Africanamerican Urban Studies and the Economy. He has also served as a leader, executive board member, and editorial board member of a number of scholarly associations. He is currently president of the Urban History Association and past president of the Labor and Working-Class History Association. He has been active in the Organization of American Historians and the American Historical Association. He has also been an elected officer of the Southern Historical Association, the Immigration Historical Society, and the Oral History Association—all honors that testify to his scholarly achievements and his excellent leadership abilities, as well as to the respect of his peers representing an impressive number and range of history subfields.

Judith Tucker, Georgetown University



Before Judith Tucker's work, there hardly was a field of women's and gender history of the Middle East and North Africa. She has been the brilliant guide to the field through a cluster of six influential books that have traced how both lay Muslims and jurists negotiated

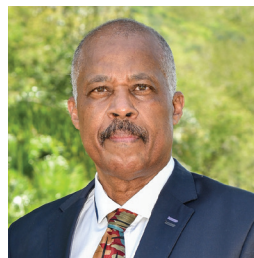
their way through Islamic legal doctrines and how women used sharia courts to give themselves a voice. She has trained some of the most influential PhDs in her field and served as the president of the Middle East Studies Association from 2017 to 2019.

With an initial focus on 19th-century Egypt, she subsequently broadened her geographic horizons to Syria and Palestine and temporal orientation to the Ottoman period. Using the changing doctrines and practices of Islamic law as her primary sources, she has shown how sharia law, which to outsiders has often seemed intractable, has had a certain plasticity that allowed it to be remolded in accord with the social transformations of the family and gender relations. From her first book, *Women in Nineteenth-Century Egypt* (1985), to her five years as editor of the *International Journal of Middle East Studies*, she has made a transformative intervention in the study of gender, which has now, thanks largely to her, found a home in Middle Eastern academic culture. In her studies, women relied on the law to protect their interests not just as wives and mothers

but in their broader economic activities as property holders and as workers. Five of her six books have been translated into Arabic, giving her academic work direct relevance for legal reforms that offer justice to women. Far more than most academic historians, she had made a difference for the good.

HONORARY FOREIGN MEMBER

Sir Hilary Beckles, University of the West Indies, Jamaica



Sir Hilary Beckles is professor of economic and social history and vice chancellor of the University of the West Indies (UWI). One of the world's foremost historians of slavery and the slave trade in the Caribbean, Beckles is the author of nearly three dozen books. He is

also widely recognized as the most authoritative living historian of West Indian cricket. He has written and staged eight plays on historical topics ranging from antislavery rebellions to political biographies. Over the last 20 years, he has also become one of the most forward-facing advocates for reparations for Caribbean slavery, representing the region on various United Nations committees and councils worldwide.

In addition to his superb scholarship, activism, and administrative work at UWI, Beckles has been a selfless supporter of scholars from around the world, including the United States. He has served as a council member for the Omohundro Institute of Early American History and Culture and as international editor for the *Journal of American History*. He has also consulted with various scholars, activists, and municipalities in the United States in their consideration of various forms of reparatory justice for slavery. In his administrative capacity at UWI, Beckles has helped organize and underwrite conferences for American organizations in Barbados and Jamaica. Over the course of his career, he has offered personal support to US professors and graduate students conducting research in the Caribbean.

JOHN LEWIS AWARD FOR HISTORY AND SOCIAL JUSTICE

Trinidad Gonzales, South Texas College



Trinidad Gonzales, instructor and assistant chair of the Department of History at South Texas College, has made many and varied contributions to social justice through public history work on the Texas borderlands, with a reach and significance for national conversations.

A deeply committed public historian, Gonzales is a scholar, teacher, and community activist who does frontline work with students who are often undocumented “dreamers” and who are overwhelmingly low income and Pell Grant eligible. He has been a driving force in Refusing to Forget, a project to bring greater public awareness to the state-sanctioned killings of Mexicans and Mexican Americans in the Texas borderlands in the 1910s. In addition, he has helped to shape high school history standards and successfully advocated for Mexican American studies as part of the Texas high school curriculum. Through all his work, Gonzales has contributed meaningfully to public conversations on border issues, civil rights, and immigrant rights, and he is an exemplary model of a historian with a sustained impact on social justice. *Photo courtesy Trinidad Gonzales.*

JOHN LEWIS AWARD FOR PUBLIC SERVICE TO THE DISCIPLINE OF HISTORY

Bryan Stevenson, Equal Justice Initiative



Bryan Stevenson is founder and executive director of the Equal Justice Initiative, a human rights organization headquartered in Montgomery, Alabama. A lawyer by training, Stevenson has dedicated his career to protecting the rights of the vulnerable, the incarcerated, and those condemned to death. Stevenson has won multiple cases before the US Supreme Court, including a ruling that banned mandatory life sentences without parole for children under the age of 17 and a ruling protecting condemned prisoners who suffer from mental illness.

In addition to his legal activism, Stevenson is a champion of public history in the name of social justice. He provided the vision and orchestrated the construction of the National Memorial for Peace and Justice, which honors the memory of more than 4,000 African American lynching victims in the American South between 1877 and 1950. An adjacent museum, the Legacy Museum: From Enslavement to Mass Incarceration, demonstrates how the legacies of slavery and lynching persist in the high rates of African American incarceration and capital punishment. Opened in 2018, the museum and memorial have already received numerous awards and critical acclaim around the country and the world. *Photo courtesy Rog and Bee Walker for EJI.*

EUGENE ASHER DISTINGUISHED TEACHING AWARD

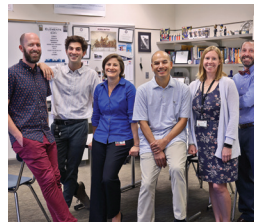
Katie Stringer Clary, Coastal Carolina University



Katie Stringer Clary’s teaching materials demonstrate that she is a creative teacher who is committed to engaging students in public history from an inclusive framework. Her syllabi provide a breadth of resources and activities for students to develop historical thinking skills. The use of the UnEssay Project, for instance, taps into creative responses to a question while still requiring historical research, while Reacting to the Past scenarios help students to develop a historian’s sense of sourcing and perspective.

BEVERIDGE FAMILY TEACHING PRIZE

Mary Institute and Saint Louis Country Day School, History of St. Louis Teaching Team



The Mary Institute and Saint Louis Country Day School’s packet on St. Louis demonstrates the usefulness of cross-curricular project-based learning. This innovative course, as well as the varied methodologies used, embraces innovations in secondary history teaching. Students are invited to engage in research and develop a product (a documentary or a grant proposal) through which they also learn and practice important real-world skills. The activities foster historical inquiry as a means to seek solutions to contemporary issues.

EQUITY AWARD (INDIVIDUAL)

Tiya Miles, Harvard University



Tiya Miles has done much in thinking about minoritized experiences, whether native or Black in the United States. The rigor and care with which she approaches her impressive work in public and academic history, especially the intersection of Black, Indigenous, and women’s histories, extends to the way she works with students, especially those from minoritized backgrounds, providing affirmation for their experiences and inspiring the trust they need to undertake their own important research. *Photo courtesy Stephanie Mitchell.*

EQUITY AWARD (INSTITUTIONAL)

California State University, Los Angeles, Department of History



Through mentoring, professional training opportunities, and resource development designed to address

the unique needs and experiences of Latinx, first-generation, and other students of minoritized backgrounds, the Department of History at California State University, Los Angeles, has dedicated itself to the hard work of recruiting more Latinx students into history programs and the discipline. This dedication is evident through the high percentage of Latinx students enrolled in its MA program, and especially through the success of its graduates of color.

HERBERT FEIS AWARD IN PUBLIC HISTORY

Nicholas Breyfogle, Ohio State University



With capacious vision and collaborative spirit, Nicholas Breyfogle has made a lasting contribution through diverse public history projects. These include *Origins: Current Events in Historical Perspective*; *Picturing Black History*, in partnership with Getty Images; the voter information portal *A Well-Informed People*; as well as essays, three podcast series, a video channel, and teacher resources. While bringing crucial historical context to contemporary issues, he also has provided guidance and venues for students and colleagues seeking to engage the public.

NANCY LYMAN ROELKER MENTORSHIP AWARD

Orli Kleiner, Brooklyn Technical High School



Orli Kleiner is an exceptional teacher who is described by her students and colleagues as a “passionate and motivating” instructor, a “caring mentor,” and an “incomparable role model.” Teaching at a diverse high school primarily dedicated to STEM

fields, she has sparked in her students an extraordinary interest in the past. Equally, her commitment to lifelong learning distinguishes her approach to the study of history and continues to inspire her students years after her exciting presence in the classroom.

2022 AWARDS FOR PUBLICATIONS

HERBERT BAXTER ADAMS PRIZE IN EUROPEAN HISTORY

Dan-el Padilla Peralta, Princeton University

Divine Institutions: Religions and Community in the Middle Roman Republic (Princeton Univ. Press, 2020)

In *Divine Institutions*, Dan-el Padilla Peralta proposes a sweeping reinterpretation of middle-republic Rome. Throughout the fourth and third centuries BCE, Rome diverted resources to temples, theaters, and festivals as ritual sites of civic cohesion and identity. Padilla argues that this transformation, and not war or political institutions, explains the survival of the republican state. Breathtaking in its ambition and strikingly creative in its methodology, *Divine Institutions* sets a new standard in classical studies.

GEORGE LOUIS BEER PRIZE IN EUROPEAN INTERNATIONAL HISTORY

Emily Greble, Vanderbilt University

Muslims and the Making of Modern Europe (Oxford Univ. Press, 2021)

This deeply researched and intellectually exciting book reshapes our understanding of Islam and Muslims’ place in Europe during the 20th century. Rather than consign post-Ottoman European Muslims to the margins—of contemporary political rhetoric as well as of secular nation-states—Emily Greble’s study makes the experiences and, critically, actions of Muslims inseparable from the history of Europe and of Europeanness. A novel and more accurate understanding of the development of modern European society is the result.

JERRY BENTLEY PRIZE IN WORLD HISTORY

Jonathan E. Robins, Michigan Technological University

Oil Palm: A Global History (Univ. of North Carolina Press, 2021)

In this deeply researched, nuanced, and crisply written history, Jonathan E. Robins explains palm oil’s rise to global prominence as a critical source of edible fat worldwide and a preservative in innumerable products. Throughout *Oil Palm*, Robins underscores the significance of contingency and human agency in the spread of *Elaeis guineensis* around the planet, while also emphasizing how the global market for palm oil was shaped by large-scale processes such as colonialism, forced labor, ecological domination, and postcolonial development policies.

ALBERT J. BEVERIDGE AWARD IN AMERICAN HISTORY**Roberto Saba**, Wesleyan University*American Mirror: The United States and Brazil in the Age of Emancipation* (Princeton Univ. Press, 2021)

American Mirror is an elegantly written, deeply researched examination of the relationship between abolition and capitalism in the United States and Brazil. Roberto Saba's narrative moves deftly between humanizing details and emerging transnational structures, across regions and periods. This field-changing book argues that abolition was central to the development of systems of capitalism in both the US and Brazil, and that planters and businessmen in both nations (including southern expatriates in Brazil) engaged deeply with each other on these questions.

PAUL BIRDSALL PRIZE IN EUROPEAN MILITARY HISTORY**Bastiaan Willems**, Lancaster University*Violence in Defeat: The Wehrmacht on German Soil, 1944–1945* (Cambridge Univ. Press, 2021)

Grounded in meticulous and exhaustive research, *Violence in Defeat* analyzes the German army's brutality against Germans at the end of the war. By focusing on the transformation of Königsberg into a "community of violence" in 1945, Bastiaan Willems connects Wehrmacht soldiers' participation in genocide on the Eastern Front to their destructive behavior toward their own society. This important first book by an early career scholar yields fresh insights into the dynamics of total war and mass violence.

JAMES HENRY BREASTED PRIZE IN ANCIENT HISTORY**Brian Lander**, Brown University*The King's Harvest: A Political Ecology of China from the First Farmers to the First Empire* (Yale Univ. Press, 2021)

In this multidisciplinary study of the political ecology of northwest China, Brian Lander vividly describes how, in their search for increasing revenues, early Chinese states destroyed the natural ecosystem, replacing it with an agricultural one. War caused states to enhance their administrative machinery; peace allowed them to use it to transform the ecosystem. The book warns us that, in our endless search for economic growth, we will finish the grim project of destroying our planet's environment.

ALBERT B. COREY PRIZE IN CANADIAN-AMERICAN HISTORY**Benjamin Hoy**, University of Saskatchewan*A Line of Blood and Dirt: Creating the Canada–United States Border across Indigenous Lands* (Oxford Univ. Press, 2021)

Focused on the creation of the Canada–US border, Benjamin Hoy's ambitious study treats the complexities involved in border construction itself. It centers relationships that have previously been relegated to the shadows, such as internal Indigenous politics, as well as issues of immigration, ethnicity, and prohibition. Weaving together individuals and broad trends, Hoy shapes our understandings of the border and the efforts at controlling and patrolling it from both sides.

RAYMOND J. CUNNINGHAM PRIZE FOR UNDERGRADUATE JOURNAL ARTICLE**Tara Madhav**, University of California, Berkeley

"'We Had to Do the Educating Ourselves': Community Control and Desegregation at Ravenswood High School in East Palo Alto, California, 1958–1976," *Clio's Scroll: The Berkeley Undergraduate History Journal* 23, no. 1 (Fall 2021)

Faculty adviser: **Bernadette Jeanne Pérez**, University of California, Berkeley

Tara Madhav explores the process of desegregation in East Palo Alto following the 1954 *Brown v. Board of Education* decision. Moving beyond earlier scholarly views focused on bus-ing and racial balance, Madhav argues that the unequal educational experiences for Black students at Ravenswood High School were founded on the school's inability to create a culturally responsive and empowering education that focused on academic performance and community cultural resonance as the standards of educational justice. This is an important contribution to the historiography on desegregation.

PATRICIA BUCKLEY EBREY PRIZE IN EAST ASIAN HISTORY**Maya K. H. Stiller**, University of Kansas*Carving Status at Kūmgangsan: Elite Graffiti in Premodern Korea* (Univ. of Washington Press, 2021)

Carving Status at Kūmgangsan is a penetrating study of socioeconomic changes among Chosŏn elite through their graffiti at Kūmgangsan. Creatively drawing on archival sources and art history, Maya K. H. Stiller accomplishes something difficult and unusual: she illuminates the inaccessible landscape of Kūmgangsan, an important North Korean mountain for elite inscription carving during the Chosŏn dynasty, while mapping the emergence of a nonaristocratic elite who

asserted themselves socially and politically by putting their names in stone alongside famous predecessors.

JOHN K. FAIRBANK PRIZE IN EAST ASIAN HISTORY

Hwasook Nam, University of Washington

Women in the Sky: Gender and Labor in the Making of Modern Korea (Cornell Univ. Press, 2021)

Hwasook Nam's *Women in the Sky* masterfully argues for the centrality of women industrial workers in the process of Korea's economic and political modernization across the century from the colonial era through today. Nam reconstructs female workers' activism, traces their transformative contributions to the movements for labor rights and democracy, and documents their erasure from the grand narrative of nation building. In making women workers visible, she shows how sexism and gendered power relations worked to perpetuate a deep social conservatism that haunts Korean society, constrains the labor movement, and distorts historical memory today.

MORRIS D. FORKOSCH PRIZE IN BRITISH HISTORY

Paul R. Deslandes, University of Vermont

The Culture of Male Beauty in Britain: From the First Photographs to David Beckham (Univ. of Chicago Press, 2021)

In this deeply researched book, Paul R. Deslandes demonstrates that male beauty has its own rich history. He documents how standards of male beauty have changed over the last century and a half. Ideals about male beauty merged with evaluations of character and accomplishment, which were highly inflected by assumptions about class, race, and sexuality. Drawing on a wide variety of sources, Deslandes links the culture of beauty to topics as varied as consumerism, sports, warfare, and celebrity.

LEO GERSHOY AWARD IN WESTERN EUROPEAN HISTORY

Emma Rothschild, Harvard University

An Infinite History: The Story of a Family in France over Three Centuries (Princeton Univ. Press, 2021)

Emma Rothschild's *An Infinite History* traces the lives of the descendants of one woman across the tumultuous world of 18th- and 19th-century France and the globe. A focus on ordinary lives offers new perspectives on periods of extraordinary change in a novel history of social networks, empire and slavery, the French Revolution, and political and economic transformations. Extraordinarily rich ruminations on the practice of history itself pose fundamental questions about what

historians do with the fragmentary evidence found in the archive.

WILLIAM AND EDWYNA GILBERT AWARD FOR THE BEST ARTICLE ON TEACHING HISTORY

Brigid E. Vance, Lawrence University

"Finding Their Voice: Student Podcasts on the East Asian Collection at Lawrence University's Wriston Galleries," *History Teacher* 54, no. 4 (August 2021)

This article proposes an innovative pedagogical approach for a history course. It takes advantage of the university's Japanese art collection as the research focus and uses the podcast model as the communication medium. It is a fascinating exploration of using a new process to engender student ownership over their learning. The presentation is embedded in the literature on teaching and learning and includes thoughtful explorations of the reasons for using various strategies.

FRIEDRICH KATZ PRIZE IN LATIN AMERICAN HISTORY

Heather F. Roller, Colgate University

Contact Strategies: Histories of Native Autonomy in Brazil (Stanford Univ. Press, 2021)

Engagingly written and sharply argued, *Contact Strategies* reveals how the Mura and the Guaikurú of the colonial Amazon dictated the terms, timetable, and manner of their encounter with Europeans. By juxtaposing documentary silences with close readings of scant archival sources as well as incorporating critical ethnographic evidence, Heather F. Roller dynamically demonstrates how Indigenous people creatively adapted technologies, judicially acquired knowledge, and capably crossed borders based on their own desires, needs, and politics.

JOAN KELLY MEMORIAL PRIZE IN WOMEN'S HISTORY

Tiya Miles, Harvard University

All That She Carried: The Journey of Ashley's Sack, a Black Family Keepsake (Random House, 2021)

An extraordinary analysis of love and sacrifice, Tiya Miles's *All That She Carried* is a deeply researched and brilliantly argued history of Black motherhood. Miles traces the life of Ashley's sack to illuminate enslaved Black women's experience, what they required to survive, and what they valued enough to pass down. *All That She Carried* interweaves feminist theoretical approaches to reveal how a focus on women's lives and material culture challenges accepted periodization and opens new intellectual vistas.

MARTIN A. KLEIN PRIZE IN AFRICAN HISTORY**Judith A. Byfield**, Cornell University*The Great Upheaval: Women and Nation in Postwar Nigeria* (Ohio Univ. Press, 2021)

Through impressively rich research and historiographical engagement, *The Great Upheaval* centers the political work of Abeokuta's women. Judith A. Byfield proves the great extent to which a focus on gender offers us novel interpretations of nationalism, urban life, taxation, resistance, and religion. Moving away from teleological frameworks, Byfield offers us a remarkable and engaging narrative about the complexity of political and economic change in Abeokuta, and in Nigeria more broadly, during the postwar period.

LITTLETON-GRISWOLD PRIZE IN US LEGAL HISTORY**Kate Masur**, Northwestern University*Until Justice Be Done: America's First Civil Rights Movement, from the Revolution to Reconstruction* (W. W. Norton, 2021)

Until Justice Be Done shines a clear and powerful light on the often-overlooked antebellum civil rights movement to reveal the essential role of Black activists and their white allies in shaping the political and legal conditions of possibility for the 14th Amendment and racial equality. Ranging expertly over multiple archives and subfields, Kate Masur shows that the Reconstruction laws were not Congress's hastily improvised response to southern efforts to return freedpeople to the condition of slavery, as most historians have assumed. Rather, they had deep roots in free Black communities' response to the enactment of racist laws in the northern states, decades before the Civil War. As engrossing as it is exigent, *Until Justice Be Done* is a tour de force.

J. RUSSELL MAJOR PRIZE IN FRENCH HISTORY**Sarah C. Dunstan**, University of Glasgow*Race, Rights and Reform: Black Activism in the French Empire and the United States from World War I to the Cold War* (Cambridge Univ. Press, 2021)

Race, Rights and Reform is a deeply researched transnational intellectual and political history that investigates how Black activists on both sides of the Atlantic advanced antiracism in the mid-20th century. Sarah C. Dunstan's careful, perceptive investigation analyzes Black philosophers' and artists' ideological influences and theoretical contributions in their evolving struggles against colonialism, fascism, the world wars, and systemic inequity in France and the United States. It is relevant, insightful, and compelling.

HELEN & HOWARD R. MARRARO PRIZE IN ITALIAN HISTORY**Federica Francesconi**, University at Albany, State University of New York*Invisible Enlighteners: The Jewish Merchants of Modena, from the Renaissance to the Emancipation* (Univ. of Pennsylvania Press, 2021)

Analyzing the transformational roles played by Jewish merchants with the 1598 (re)establishment of the Este dynasty in Modena, *Invisible Enlighteners* reveals a distinctively Italian model of Jewish integration in which cultured merchants (including entrepreneurial and philanthropic women) went from invisible actors to "visible enlighteners" prominent in European-wide debates on Jewish emancipation.

GEORGE L. MOSSE PRIZE IN EUROPEAN INTELLECTUAL AND CULTURAL HISTORY**Kira Thurman**, University of Michigan*Singing Like Germans: Black Musicians in the Land of Bach, Beethoven, and Brahms* (Cornell Univ. Press, 2021)

Covering over a century of modern German and Austrian history, Kira Thurman's transnational study, *Singing Like Germans*, documents the presence, popularity, and impact of Black classical musicians in central Europe and the place of "German" classical music in African American culture. It brilliantly combines close attention to individual performers' lives and careers with penetrating analysis of the limiting and distorting effects of national and racial prejudice on musical culture, tradition, performance, and reception.

JOHN E. O'CONNOR FILM AWARD**Documentary:** *How the Monuments Came Down***Hannah Ayers** and **Lance Warren**, producers and directors (Field Studio, in association with Virginia Public Media, 2021)

Taking the Confederate statues erected on Monument Avenue in Richmond, Virginia, and their removal as its subject, *How the Monuments Came Down* shows how these statues shored up white supremacy and how Black people contested those regimes over almost 160 years. This story emerges compellingly through the voices of historians, activists, descendants, and community members. Rather than a triumphant narrative of justice achieved, the film proposes that the project of racial liberation is an ongoing, unfinished project.

EUGENIA M. PALMEGIANO PRIZE IN THE HISTORY OF JOURNALISM

Kathy Roberts Forde, University of Massachusetts Amherst, and Sid Bedingfield, University of Minnesota

Journalism and Jim Crow: White Supremacy and the Black Struggle for a New America (Univ. of Illinois Press, 2021)

Journalism and Jim Crow, through a series of thematically and theoretically related research essays, illuminates the role of the white southern press as a builder, and not merely a bystander/observer, in the construction of racially segregated institutions and norms. Juxtaposing this view of the white press as a political actor furthering and maintaining systemic racism is rich material demonstrating how the Black press worked to serve the prized American press function as a bulwark of democratic and egalitarian ideals.

JAMES A. RAWLEY PRIZE IN ATLANTIC HISTORY

Tessa Murphy, Syracuse University

The Creole Archipelago: Race and Borders in the Colonial Caribbean (Univ. of Pennsylvania Press, 2021)

The Creole Archipelago is a rich history of the Kalinago, a multiracial, multiethnic people who through interisland maritime networks established autonomous societies in the Lesser Antilles of the eastern Caribbean during the 17th and 18th centuries. Drawing attention to practices of subaltern maritime movement rather than to imperial dominion, Tessa Murphy narrates a new and deeply engaging Atlantic world story of ethnogenesis, of Indigenous and African resistance, and of enslaver negotiation and accommodation.

PREMIO DEL REY IN EARLY SPANISH HISTORY

Dwight F. Reynolds, University of California, Santa Barbara

The Musical Heritage of Al-Andalus (Routledge, 2021)

At once technical and accessible, Dwight F. Reynolds's *The Musical Heritage of Al-Andalus* was the unanimous selection out of a strong field of entries for the 2022 Premio del Rey. Reynolds judiciously teases out the elusive history of music from the time of the Islamic conquest of Iberia through the Morisco era, touching on matters as diverse as instrumentation, theory, lyric, and performance among the traditions of Christians, Muslims, and Jews in Iberia and the Mediterranean world.

JOHN F. RICHARDS PRIZE IN SOUTH ASIAN HISTORY

Shahla Hussain, Saint John's University

Kashmir in the Aftermath of Partition (Cambridge Univ. Press, 2021)

Shahla Hussain's *Kashmir in the Aftermath of Partition* foregrounds key concepts of freedom, self-determination, and Kashmiriyat in presenting a nuanced and innovative history of the region of Jammu and Kashmir in the northern part of the Indian subcontinent. Hussain's work helps us see how important *aazadi* (freedom) and *insaaf* (justice) are as historically situated moral and political concepts in Kashmir, especially since 1947. Hussain centers Kashmiri voices and renders them as active historical and political subjects. This is a meticulously researched and expansive work that promises to open new vistas for research on questions of territory, belonging, faith, resistance, and self-determination.

JAMES HARVEY ROBINSON PRIZE IN THE TEACHING AND LEARNING OF HISTORY

Zachary Schrag, George Mason University

The Princeton Guide to Historical Research (Princeton Univ. Press, 2021)

Zachary Schrag has written an exceptional volume that is as comprehensive as it is engaging. Historians and history instructors at all levels—from high school to those teaching graduate research seminars—will find tremendous value here. At every turn, this guide offers practical advice, surprising wit, and even wisdom. We anticipate it will quickly become the new standard for historical research.

DOROTHY ROSENBERG PRIZE IN HISTORY OF THE JEWISH DIASPORA

Michah Gottlieb, New York University

The Jewish Reformation: Bible Translation and Middle-Class German Judaism as Spiritual Enterprise (Oxford Univ. Press, 2021)

In a riveting work, Michah Gottlieb tells the story of “the Jewish Reformation”—namely, the endeavor to reconstruct a new form of Judaism grounded in German middle-class modernity. Gottlieb both unsettles and reconstitutes the boundaries between Protestantism and Judaism, and redefines, in original ways, such terms as Orthodoxy and Reform. This excellent work raises fascinating questions about how we read religious texts; what is specific about such readings and what is universal about them; and how translation, education, and novel understandings of culture and cultural production generate new exegetical practices.

ROY ROSENZWEIG PRIZE FOR INNOVATION IN DIGITAL HISTORY

Tara Nummedal, Brown University, and **Donna Bilak**, New York University


Furnace and Fugue: A Digital Edition of Michael Maier's Atalanta fugiens (1618) with Scholarly Commentary (Univ. of Virginia Press, 2021)

Furnace and Fugue exemplifies the best in born-digital research with a rich integration of text, sound, and imagery—all of which facilitates a deeper scholarly engagement with the historical document. This elegant, meticulously designed website makes it possible, for the first time, for scholars and students to grasp as a whole the visual, aural, and written elements of a complex 17th-century work. Digital linkages and essays unlock the puzzles that alchemist and author Michael Maier embedded in his multilayered texts and images. Both approachable and deeply researched, *Furnace and Fugue* combines great design with the unique affordances of a digital medium. It brings depth and rigor to a fascinating topic, with evident care for how a user will navigate the site.

WESLEY-LOGAN PRIZE IN AFRICAN DIASPORA HISTORY

Yesenia Barragan, Rutgers, The State University of New Jersey

Freedom's Captives: Slavery and Gradual Emancipation on the Colombian Black Pacific (Cambridge Univ. Press, 2021)

Freedom's Captives presents a stunning narrative of gradual emancipation in the Colombian Black Pacific from 1821 to 1852. With gripping storytelling, Yesenia Barragan centers gender and reproduction in the paradox of liberal freedom. She illustrates Colombia's significance in the history of "free womb" laws in the Americas and shows how free womb children and their kin used the law to maneuver freedom for themselves. This is a compelling book on an understudied area of the Spanish-speaking African diaspora. 

Rebecca L. West is the operations and communications assistant at the AHA. She tweets @rebeckawest.

Grants for AHA members

The AHA is pleased to support the study and exploration of history through our annual research grants program.

Learn more at historians.org/grants.

The deadline for all research grant applications is February 15.

Hotel and Rate Information

	SINGLE	DOUBLE	TRIPLE	QUADRUPLE
1 Philadelphia Marriott Downtown (hdqtrs.) 1201 Market St.	\$169	\$199	\$229	\$259
2 Loews Philadelphia Hotel 1200 Market St.	\$149	\$174	\$199	\$224
3 Notary Hotel, Autograph Collection 21 N. Juniper St.	\$164	\$194	\$224	\$254
4 Marriott Residence Inn Center City 1 E. Penn Sq.	\$169	\$199	N/A	N/A

Rates are subject to hotel occupancy tax and will be honored three days before and three days after the official meeting dates of January 5–8 based on availability. Information on booking a room at the discounted rate is available at historians.org/hotels.





Dates and Deadlines

DECEMBER 13	Last day to make hotel reservations through the housing service. Subsequent reservations taken on a space-available basis at the convention rate.
DECEMBER 15	Last day for preregistration pricing.
DECEMBER 15	Deadline to submit registration refund requests.
JANUARY 5, 2023	Annual meeting opens at 11:00 a.m. at the Philadelphia Marriott Downtown. Exhibit hall opens Friday, January 6, 2023, at 9 a.m. in Franklin Hall at the Marriott.

Meeting Registration

Take advantage of reduced rates by preregistering for the conference. Make sure your membership is up to date so you can enjoy member pricing at each level. Register online at historians.org/myaha.

	MEMBER		NONMEMBER	
	PREREGISTRATION	AFTER DEC. 15	PREREGISTRATION	AFTER DEC. 15
Attendee	\$187	\$224	\$304	\$365
Speaker	\$187	\$224	\$187	\$224
Student	\$86	\$103	\$131	\$158
Un-/Underemployed	\$46	\$57	\$143	\$171
Retired	\$89	\$108	\$152	\$184
K-12 Teacher	\$66	\$80	\$128	\$153
Bring your Graduate/Undergraduate/K-12 student discount	For members only. Add students to your registration for only \$15 each (\$30 onsite). Bring as many high school, undergraduate, and graduate students as you want for only \$15 each!			

Advance registration must be completed by midnight ET on December 15, 2022. Thereafter, onsite rates will apply. Everyone attending the meeting is expected to register. Admission to the Exhibit Hall requires a registration badge. **Special note for speakers:** All US-based historians presenting on AHA sessions must be AHA members, and all participants must register.



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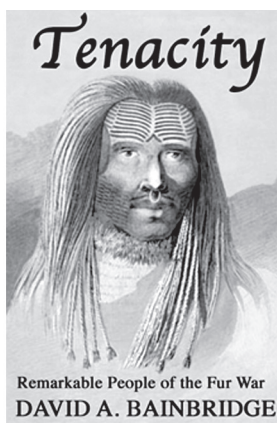
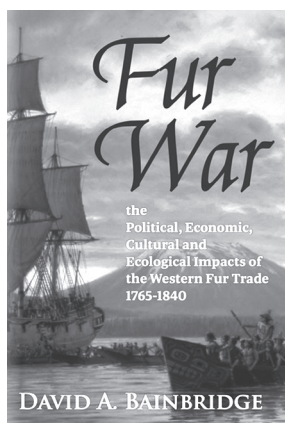
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UC San Diego

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Elizabeth York Enstam

1937–2022

Historian of Women
in Texas and the
South; AHA 50-Year
Member

Elizabeth York Enstam died September 15, 2022, in Dallas, Texas, where she had lived for the past 54 years.

She was born July 1, 1937, in Mount Airy, North Carolina, to Mary Elizabeth York and John Davis York, and she graduated from Mount Airy High School as salutatorian in 1955. She attended Wake Forest University and graduated in 1959 with a BA in history, *magna cum laude* and Phi Beta Kappa. A year later, she earned an MA degree from Emory University.

She married Raymond A. Enstam of New Britain, Connecticut, in 1963, and lived for a time in New York City, where their daughter, Gwendolyn Elizabeth, was born. During this period, she continued her education, earning a PhD from Duke University in 1968 with a dissertation titled “The ‘Khaki’ Election of 1900 in the United Kingdom.” The family moved to Dallas, Texas, the same year.

Enstam taught history at Wake Forest, Brooklyn College of the City University of New York, Brookhaven Community College in Dallas, and Southern Methodist University (SMU). Her teaching wasn’t confined to undergraduate classes, and her interests were wide ranging. For instance, inspired by her maiden name, she taught a noncredit adult class at SMU on Richard III, the last king of the House of York.

Following her move to Dallas, her scholarly research focused on her new hometown and its women, along with women across Texas and the South. In 1979–80, she served as resident humanities scholar in history for the Dallas Public Library. She edited *When Dallas Became a City: Letters of John Milton McCoy, 1870–1881* (Dallas Historical Society, 1982) and contributed scholarly articles to *Hidden Histories of Women in the New South* (Univ. of Missouri Press, 1994) and *Dallas Reconsidered: Essays in Local History* (Three Forks Press, 1995). Her book *Women and the Creation of Urban Life: Dallas, Texas, 1843–1920* (Texas A&M Univ. Press, 1998) won three awards: the Coral Horton Tullis Memorial Award for the best book on Texas history and the Liz Carpenter Award for the best book on Texas

women’s history, both from the Texas State Historical Association (TSHA), and the T. R. Fehrenbach Award from the Texas Historical Commission. The Friends of the Dallas Public Library also gave it the Most Significant Contribution to Knowledge Award. For the *Handbook of Texas Online*, she wrote a major essay on “Women and the Law,” as well as biographical entries on six Dallas pioneers, five of them women. A charter member of the editorial advisory board of *Legacies: A History Journal for Dallas and North Central Texas*, she contributed more than a dozen scholarly articles to that journal between 1989 and 2014, as well as book reviews, the last of which was published in 2022.

Enstam was an AHA member for 57 years, as well as a member of the TSHA and other professional organizations, and she presented numerous scholarly papers at the TSHA annual meeting and the annual *Legacies* Dallas History Conference.

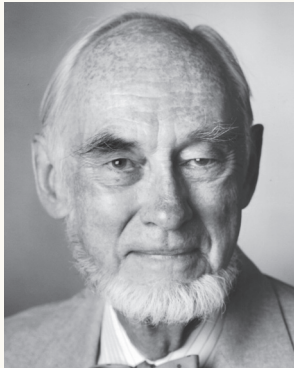
A talented pianist, in her childhood, Enstam studied for five years with Rebecca Pendleton and put her talents to use as the accompanist for her high school’s glee club. After studying piano for four years with Christopher Giles at Wake Forest, she played a senior recital “just because she wanted to.” Maintaining her skill throughout adulthood, she returned to Mount Airy to perform during a class reunion.

Enstam traveled to Canada and to Europe a number of times, and throughout her life, she returned to Mount Airy and the Blue Ridge Mountains at least twice each year. She wrote that the long blue range across the western horizon and the vast deep silence over the ageless rugged slopes never lost their magic for her. She loved the fields and clear streams on her family’s property in springtime and the glory of the hardwood trees in the fall. In the words of Rosanne Cash, “She left but never went away.”

Enstam is survived by her husband, Raymond, and daughter, Gwendolyn, as well as two brothers, several nieces and nephews, and numerous cousins. She was buried with family members in Oakdale Cemetery in Mount Airy.

Michael V. Hazel
Dallas, Texas

Photo courtesy Enstam family



Richard Herr

1922–2022

Historian of Spain

Richard Herr, professor emeritus at the University of California, Berkeley, lived a long, rich life filled with purpose, achievement, and personal and professional reward. He celebrated his 100th birthday weeks before his death on May 29, 2022.

Although Dick was born on April 7, 1922, in the hills above Guanajuato, Mexico, where his father, Irving, was superintendent of the El Cubo silver mine, his roots reached deep into American history. Irving came from Lancaster Mennonites, and Dick's mother, Luella Winship, was descended from Puritans who fled to Boston in 1634. Dick honored their memory in two detailed family histories: *Our Family: The Winships and the Herrs* (2010) and *After the Gold Rushes Ended: The Story of Irving and Luella* (2020), written with his daughter Sarah Herr.

In 1932, the family returned to the United States, and Dick spent his adolescence in Cincinnati. He entered Harvard College in 1939 and compressed his senior year in 1942 to enlist in the army. As part of the Signal Intelligence Service, he was among the first Americans to enter Buchenwald concentration camp after its liberation, and the letters and photographs he sent home became materials for later talks about his experiences. In Paris after the liberation, he met a young refugee from Franco's Spain, Elena Fernández Mel, whom he married in 1946. They had two sons, Charles and Winship. After their divorce, he married Valerie Shaw in 1968, a British-born demographer, with whom he had two daughters, Sarah and Jane.

After a year at the Sorbonne, Dick pursued his PhD at the University of Chicago under Louis Gottschalk and Robert Palmer. His dissertation became his first book, *The Eighteenth-Century Revolution in Spain* (Princeton Univ. Press, 1958). Combining intellectual with religious and political history, it provided a detailed overview of the country's uneven transition to modernity and was praised by John Elliott as "the best general account in English of the condition of eighteenth-century Spain."

Following six years at Yale University, Dick joined the history department at the University of California, Berkeley, in 1960, where he taught until his retirement in 1991. His lively account of *Tocqueville and the Old Regime* (Princeton Univ. Press, 1962) explored the survival of prerevolutionary structures and practices in France after 1789. It was followed by the works that cemented Dick's reputation as one of the most respected students of Iberian history: *An Historical Essay on Modern Spain* (Univ. of California Press, 1974); *Rural Change and Royal Finances in Spain at the End of the Old Regime* (Univ. of California Press, 1989), which won the AHA's Leo Gershoy Award; and several edited volumes in both English and Spanish. In 2016, Dick, well into his 90s, brought out *Separate but Equal?* (Berkeley Public Policy Press), an ambitious synthetic study on the tension between individual and community in Europe and America, which situated the challenges of ethnic migration and women's rights in the struggle for emancipation he had charted since his earliest work on the Enlightenment.

Inexhaustibly curious, Dick added to his studies of Spain with work on the United States, France, Spanish America, and women's history. At Berkeley, he helped create and chaired programs in Spanish and Portuguese studies and Iberian studies. After retiring, he continued to teach world history to hundreds of undergraduates. He was awarded the Berkeley Citation for his service to the university. Other awards included two Guggenheim Foundation Fellowships, election to both the American Academy of Arts and Sciences and the American Philosophical Society, a Bronze Medal from the Collège de France, and election as Comendador of the Order of Isabel la Católica and Encomienda de Número, Orden del Mérito Civil of Spain.

Dick and Valerie spent many summers in Girton, England, near Cambridge University, where Dick was a life member of Clare Hall. During his long retirement, Dick remained intellectually and physically active. He played a decent game of squash well into his 90s, and he and Valerie hosted exhibitions of their impressive collection of contemporary Spanish art in their Berkeley home. His admirable ability to write history on both the macro and micro levels was matched by his living a life at once restlessly cosmopolitan and yet rooted in the localities he loved.

Martin Jay
University of California, Berkeley (emeritus)

Paula Fass
University of California, Berkeley (emerita)

Photo courtesy Margaretta K. Mitchell

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.



ILLINOIS

UNIVERSITY OF CHICAGO

Chicago, IL

Postdoctoral Scholar, Modern Korea. The Department of History of the University of Chicago, with the support of the Center for East Asian Studies and the US Department of Education Title VI Grant, invites applicants for a nonrenewable, three-year appointment as a postdoctoral scholar at the rank of instructor in modern Korean history. We particularly welcome applications from junior scholars whose work situates Korean history in a transregional or transnational perspective and those whose work is thematically or methodologically innovative. The successful applicant will conduct research in their field, teach two undergraduate courses each year on topics chosen in consultation with a faculty mentor, and contribute to the intellectual life of the wider university. In addition to salary and benefits, the successful applicant will also be provided with research funds to pursue their own research, for conference travel, and for planning conferences or other Korea-related events/programming. Candidates must have earned the PhD prior to the start of the appointment. Applicants are required to apply online at the University of Chicago's Interfolio site at <http://apply.interfolio.com/115326>. Applications should include a current CV; a cover letter that describes your research

and teaching profile, as well as your plans for the fellowship period; a research statement addressing current and future plans for research (2–3 pages); a teaching statement addressing teaching experience and philosophy (1-page); a draft syllabus of at least one course to be taught during the fellowship period; writing sample from the candidates' research of approximately 30 pages; and three letters of recommendation. Review of applicants will begin on November 15, 2022, and applications will be reviewed until the position is filled or the search is ended. We seek a diverse pool of applicants who wish to join an academic community that places the highest value on rigorous inquiry and encourages diverse perspectives, experiences, groups of individuals, and ideas to inform and stimulate intellectual challenge, engagement, and exchange. The University's Statements on Diversity are at <https://provost.uchicago.edu/statements-diversity>. The University of Chicago is an AA/disabled/veterans/EOE and does not discriminate on the basis of race, color, religion, sex, sexual orientation, gender identity, national or ethnic origin, age, status as an individual with a disability, protected veteran status, genetic information, or other protected classes under the law. For additional information please see the University's Notice of Nondiscrimination. Job seekers in need of a reasonable accommodation to complete the application process should call 773-834-3988 or email equalopportunity@uchicago.edu with their request.



NEVADA

UNIVERSITY OF NEVADA, LAS VEGAS

Las Vegas, NV

Modern US. The University of Nevada, Las Vegas, invites applications for assistant professor-in-residence in modern US history, College of Liberal Arts [R0133441]. We anticipate that the successful candidate will teach both existing US surveys and 20th-century period courses but also be prepared to propose new courses on broader historical themes and methods in the candidate's area of specialization. We particularly encourage applications from candidates whose interests and experiences prepare them to teach on cultural transformations and change, integrating areas such as transnational or comparative history, labor, popular culture, gender, and race. More information about the Department's programs, faculty and students is available at <http://history.unlv.edu>. This position is a teaching-intensive, non-tenure-track, full-time, career-track appointment and offers an opportunity for a scholar with a primary interest in innovative curriculum development and instruction. The teaching load for this position is typically 12 credit hours per semester, or a 4/4 course load. We seek candidates who can demonstrate evidence of employing advanced pedagogical techniques that foster student learning, active study, and innovative assessments, and cultivate diversity to

enhance the curriculum for both history majors and nonmajors. As a faculty member the candidate will add to the department's existing strengths in training history majors in established and emerging methodologies, as well as the department's core sequence (HIST 251, 351, and 451). The position carries full status as a faculty member in the Department and the opportunity for appointment to the Graduate Faculty and promotion in rank. Promotion standards will prioritize instruction, curriculum development, student advising, and service related to instruction. As a faculty member in residence, the incumbent would typically be assigned to teach 12 credit hours per semester but may receive reassigned time with the approval of the chair and the dean. This position requires PhD in history from an accredited college or university as recognized by the United States Department of Education and/or the Council on Higher Education Accreditation. Candidates who are in ABD status will be considered, though PhD must be obtained prior to employment, which is 7/1/2023. Preferred qualifications include demonstrated preparation for, and experience in, teaching, lower-division and upper-division teaching courses, as described above, at the postsecondary level. The successful candidate will demonstrate support for diversity, equity, and inclusiveness as well as participate in maintaining a respectful, positive work environment. Salary competitive with those at similarly situated institutions. Submit a letter of interest, a detailed resume listing qualifications and experience, a teaching

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.

statement highlighting the candidate's experience and commitment to teaching effectiveness in the discipline of history, and the names, addresses, and telephone numbers of at least three professional references who may be contacted. References will not be contacted until the search chair notifies you in advance. Applicants should fully describe their qualifications and experience, with specific reference to each of the minimum and preferred qualifications because this is the information on which the initial review of materials will be based. Application materials should emphasize how the candidate will approach teaching US history at a minority-serving institution with a high proportion of nontraditional and first-generation college students. Although this position will remain open until filled, review of candidates' materials will begin on December 16, 2022. Materials should be addressed to Dr. Michael Green, Search Committee Chair, and must be submitted through <https://nshe.wd1.myworkdayjobs.com/UNLV-External/job/UNLV1-Maryland-Campus/Assistant-Professor-in-Residence-in-Modern-US-History--History-College-of-Liberal-Arts--R0133441-R0133441>, as we do not accept emailed materials. For assistance with the application process, please contact UNLV Human Resources at (702) 895-3504 or UNLVjobs@unlv.edu. Founded in 1957, UNLV is a doctoral-degree-granting institution of approximately 30,000 students and more than 3,600 faculty and staff. To date, UNLV has conferred more than 152,000 degrees, producing more than 130,000 alumni around the world. UNLV is classified by the Carnegie Foundation for the Advancement of Teaching as an R1 research university with very high research activity. The university is committed to recruiting and retaining top students and faculty, educating the region's diversifying population and workforce, driving economic activity through increased research and community partnerships, and creating an academic health center for Southern Nevada that includes the launch of a new UNLV School of Medicine. UNLV is located on a 332-acre main campus and two satellite campuses in Southern Nevada. Here at UNLV, we have come together and created one of the most affirmative and dynamic academic environments in the country. UNLV sits in the top spot in *US News & World Report's* annual listing of the nation's most diverse universities for undergraduates. The university has

ranked in the top ten since the rankings debuted more than a decade ago. We continue to show our commitment to serving our wonderfully diverse population and building the future for Las Vegas and Nevada. For more information, visit us online at <http://www.unlv.edu>. The University of Nevada-Las Vegas is committed to providing a place of work and learning free of discrimination on the basis of a person's age (40 or older), disability, whether actual or perceived by others (including service-connected disabilities), gender (including pregnancy related conditions), military status or military obligations, sexual orientation, gender identity or expression, genetic information, national origin, race (including hair texture and protected hairstyles such as natural hairstyles, afros, bantu knots, curls, braids, locks and twists), color, or religion (protected classes). Discrimination on the basis of a protected class, including unlawful harassment, which is a form of discrimination, is illegal under federal and state law. Where unlawful discrimination is found to have occurred, UNLV will act to stop the unlawful discrimination, to prevent its recurrence, to remedy its effects, and to discipline those responsible. Information pertaining to the University's grievance procedures and grievance process, including how to report or file a complaint of sex discrimination, how to report or file a formal complaint of sexual harassment, and how the University will respond can be found online at <https://www.unlv.edu/compliance>. UNLV is committed to assisting all members of the UNLV community in providing for their own safety and security.



LEHIGH UNIVERSITY

Bethlehem, PA

20th-/21st-Century US and the World. The Department of History at Lehigh University invites applications for a tenure-track faculty position as assistant professor of history with a specialization in the United States and the world in the 20th and/or 21st centuries, starting August 2023. Candidates must have an earned PhD in history or a related field by the date of hire. Department faculty are expected to teach a 2:2 load of courses at all levels of the curriculum. This individual will help strengthen the Department's profile in research, scholarship, and graduate studies, while

furthering the Department's tradition of excellence in both undergraduate teaching and service to the University and the profession. The successful candidate will either complement existing strengths in the Department or point the way to future areas of distinction in research and teaching. This individual should come prepared to advance diversity, equity, and inclusion, which are central components of academic excellence at Lehigh. The Department of History features a distinctive graduate program focused on transnational history that offers both the MA and PhD degrees. Our faculty pursue interdisciplinary scholarship and we welcome scholars with international backgrounds. The successful candidate in this search will also have the opportunity to participate in the College of Arts and Sciences' interdisciplinary programs and research centers, which include Global Studies, Women, Gender, and Sexuality Studies, Latin American and Latino Studies, Asian Studies, Health, Medicine, and Society, Africana Studies, and Environmental Studies. Founded in 1865, Lehigh University has combined outstanding academic and learning opportunities with leadership in fostering innovative research. Recognized among the nation's highly ranked research universities, Lehigh offers a rigorous academic community for nearly 7,000 students. Lehigh University has some 5,000 undergraduates, 2,000 graduate students, and about 550 full-time faculty members. Lehigh University is located in Bethlehem, PA, a vibrant and historic area. Over 820,000 people live in the Lehigh Valley, which is in close proximity to New York City and Philadelphia. To apply, please submit a cover letter, CV, an article- or chapter-length piece of scholarship (published or unpublished), contact information for three references, and a statement of contributions to diversity, equity, and inclusion to <https://academicjobsonline.org/ajob/jobs/22684>. At a later stage of the search, candidates will be asked to submit letters of recommendation, further evidence of scholarship, a teaching portfolio, and a research statement. Review of applications will begin on October 7, 2022, and continue until the position is filled. The department plans to hold semifinalist interviews via Zoom in late November and on-campus visits for finalists in late January and early February. Questions about the position should be directed to the search committee chair, Professor William J. Bulman

(bulman@lehigh.edu). Lehigh University is an AA/EOE and does not discriminate on the basis of age, color, disability, gender identity or expression, genetic information, marital or familial status, national or ethnic origin, race, religion, sex, sexual orientation, or veteran status. We are committed to increasing the diversity of the campus community. Lehigh University is committed to a culturally and intellectually diverse academic community and is especially interested in candidates who can contribute, through their research, teaching and/or service, to this mission. In 2020, the University President and Board of Trustees Chair publicly committed to making Lehigh an actively anti-racist institution. Lehigh University is the recipient of an Institutional Transformation award for promoting the careers of women in academic sciences and engineering. In 2020 Lehigh was named one of "Best of the Best LG-BTQ-Friendly Colleges & Universities" by Campus Pride, and it is among institutions of higher education recognized for excellence in diversity with the INSIGHT into Diversity HEED Award. Additional information about Lehigh's commitment to diversity and inclusion is available at <https://diversityandinclusion.lehigh.edu/>. Lehigh University provides competitive salaries and comprehensive benefits, including domestic partner benefits.



UNIVERSITY OF HOUSTON

Houston, TX

Medical Humanities/Historian of Medicine. The Honors College at the University of Houston invites applications for the promotion-eligible position of instructional assistant professor to begin fall 2023. Disciplinary expertise is open, however applicants should demonstrate how their teaching and research interests lie within the health and medical humanities, broadly construed. The successful candidate will teach small Honors sections of the Readings in Medicine and Society each semester. This is the foundation course in the interdisciplinary Medicine and Society minor, one of the Honors College's seven interdisciplinary minors. The candidate will also teach an upper-level seminar of their own design that contributes to the minor. In addition to teaching, the successful candidate will serve as the Director of the Medicine and Society

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minor, which enrolls 500 students and includes several co-curricular programs. Experience working with undergraduate students in the pre-health professions and collaborating in co-curricular activities is preferred. Applicants must hold a PhD in a relevant field. As a national leader in curricular and co-curricular education, the Honors College cultivates a community of agile and innovative thinkers, engaged citizens, and life-long learners. Its 2,500 students come

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[section/ex2_uhf/jobdetail.ftl?job=FAC002709](https://uhs.taleo.net/career/section/ex2_uhf/jobdetail.ftl?job=FAC002709) that will include a letter of application, CV, writing sample, and the names and contact information for three letters of recommendation. For full consideration submit your application by December 15, 2022. The University of Houston is an AA/EOE. Minorities, women, veterans, and persons with disabilities are encouraged to apply.

IAN TONAT

THE 20-SIDED DIE



Leland Renato Grigori

Collected by the bagful and emblazoned on T-shirts, the 20-sided die is now ubiquitous as a talisman of geekdom. From its humble origins as gaming equipment to its present mainstream recognition, the history of the 20-sided die reflects the changing place of geek and fantasy media in culture.

Though museums like the Metropolitan Museum of Art and the Louvre house examples of 20-sided dice originating in Ptolemaic Egypt and ancient Rome, the modern version was developed first for the historical wargaming scene and then *Dungeons and Dragons* (D&D), the first and most popular tabletop fantasy role-playing game. In their quest for games that more realistically simulated historical armed conflicts, wargaming hobbyists in the 1970s created rules, which they shared in hobby magazines and newsletters. Often basing their rules on statistics derived from analysis of actual combat, these wargamers needed a means of resolving complicated odds. Fans instructed one another on how to use chits, homemade spinners, or decks of cards to model probabilities. Dice with more (or fewer) than six sides were one such method, but difficult to source until 1972, when an American educational supply company released a set based on the five platonic solids, including the 20-faced icosahedron.

At the same time, many wargaming hobbyists had exhausted the catalog of historical battles. Inspired by fantasy and pulp series like *The Lord of the Rings*, *Conan the Barbarian*, and *Fafhrd and the Gray Mouser*, they developed rules for fighting fantasy battles involving wizards and monsters, and then for playing as individual questing heroes. In 1974, when David Arneson and Gary Gygax revised these homemade rules into a game they could sell—D&D—they relied on the newly available polyhedral dice, though these still had to be purchased separately. D&D billed itself as a framework hobbyists could use to build their own game, and the dice reflected its DIY origins. Cheaply manufactured, the dice molds could fit only a single digit on each face, so rather than being numbered 1–20, they were

numbered 0–9 twice. Players had to color in the numbers themselves, and the poor-quality plastic soon wore down to a sphere.

As D&D became popular in the early 1980s and new role-playing games emerged to compete with it, the publisher sought to make it a more standard commercial product. Subsequent rules revisions gave the 20-sided die an increasingly prominent place. The publisher also purchased and resold polyhedral dice (crayon included) alongside the rules, which gave players a game they could play out of the box and served as a hedge against piracy; written rules were easy to copy, but plastic dice weren't. This process continued through the '80s and '90s, and soon both competing games and dice—now sold with numbers 1–20 already colored in—were widely available from other sellers.

The present mainstream recognition of the 20-sided die and D&D reflects the rise of geek chic. Fantasy series like *The Lord of the Rings* and *Game of Thrones* have spawned media franchises that bust budget records, while online streaming, podcasts, and Netflix's *Stranger Things* have made D&D more popular than ever before. People who have never cracked a *Monster Manual* are now familiar with D&D foes like Demogorgon, Mind Flayers, and Vecna. Dice that were once hard-to-find specialty items are now available in a bewildering variety of colors from myriad sellers. Enthusiasts so inclined can spend over \$100 on a single die made of solid tungsten and weighing nearly a pound, or \$5,850 on the Hermès icosahedron (covered in leather with hot-stamped gold numbers). Like geek and fantasy media, the 20-sided die has risen out of the basement and into the mainstream. **P**

Ian Tonat earned a PhD in history from William & Mary in 2022. He tweets @ietonat.

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