

they do, changing their class to incorporate technology, getting a better handle on assessment, and extending their teaching to include the AP level.

In future editions, the book should expand its range of vision a bit. A section on the issues raised by students with learning disabilities would be helpful for both novice and experienced teachers, and more examples of best practices from classrooms would round things out. There are also points where the authors could apply some historical and political analysis, such as the politics of history and social studies standards. However, these suggestions of changes are not pointed out as criticisms, but in the spirit of the book, which suggests that history and social studies education will be in a constant state of change and flux for our professional lifetimes.

Wayne Westland County Schools, Wayne County, MI
Eastern Michigan University

Diane Cook
Russell Olwell

Mary Spongberg. *Writing Women's History Since the Renaissance.* New York: Palgrave Macmillan, 2003. Pp. 308. Cloth, \$65.00; ISBN: 0-333-72667-7. Paper, \$21.95; ISBN: 0-333-72668-5.

Over the past several decades the marked increase in attention given to the field of women's and/or gender studies has opened up many new avenues of study, such as women's narrative and queer theory. Mary Spongberg, Senior Lecturer in Modern History at Macquarie University in Sydney, Australia, sets out to complete an ambitious task by chronicling the writing of women's history from "proto-feminism" in the Renaissance to the present. Few studies of this scope have been tackled in the past; Spongberg points to a 1985 *American Historical Review* piece by Bonnie Smith as one of the few to look specifically at women as historical writers. She concedes in the introduction that much of her focus will be on the connection between writing women's history and the development of modern feminism, but she must take the reader through the development of recording women's history in order to make sense of the modern period. To that effect, her first two chapters are devoted to detailing the prevailing view of women and their role in history through the Romantic period. Starting with the Greeks (Aristotle in particular), the author presents standard views of women. This brief overview at times seems a bit perfunctory. She takes some time to explain the concept of books of women worthies through the ages, but completely omits early modern examples of women writing their own stories, such as Laura Cereta, Veronica Franco, and Moderata Fonte. The handful of women with a humanist education who wrote would seem to clearly add to her argument, if only she had made full use of them.

The text becomes stronger as we approach the modern period. Spongberg sees the French Revolution as an important period for women and their view of history, citing Madame de Stael and Mary Wollstonecraft as examples of women putting their own spin on the political activity of the day. She spends the majority of the text examining the Teaching History 29(2). DOI: 10.33043/TH.29.2.93-94. ©2004 Laura Musselwhite

late nineteenth and twentieth centuries, emphasizing in particular the concept of women in the academy and the birth and growth of feminism. The focus on women writing history gets somewhat lost in her discussion of women breaking down academic barriers, and her discussion of feminism is much more in line with a feminist theory text than a work about women as writers of history. Many of the writers she references, such as Betty Freidan, Shulamith Firestone, and Robin Morgan, did not set out to write women's history as such, but Spongberg does cover much ground in a concise text, and includes prominent historians such as Gerda Lerner, Joan Kelly-Gadol, and Joan Wallach Scott.

Despite the fact that her ambitious study could probably have spanned several volumes, Spongberg presents a good, solid introductory text to women's studies and the idea of women in history, perfect for undergraduates or any student new to the topic. It would be ideal for an intro to a women's studies class, or even a course on women's narrative. How to use it in a traditional history survey is slightly problematic, since it covers so many time periods and nations. A better use would be in a women's history course; however, since there is so much material on the modern period, it could be easily adapted to fit the second half of United States history.

Floyd College

Laura Musselwhite

William Stafford. *John Stuart Mill*. New York: St. Martin's Press, 1999. Pp. viii, 155. Cloth, \$45.00; ISBN 0-312-21632-7.

John Stuart Mill, his philosophy, and his politics have always been of interest to intellectual historians, political historians, and even gender historians. Long-term projects of collecting and publishing his papers have been among the most impressive academic achievements of recent decades. Yet Mill suffers from neglect in many college history courses. While his ideas might appear in lectures, and certainly his early and consistent championing of women's rights ensures that he will be mentioned in modern European and Western Civilization contexts, it is rare to find his thought analyzed deeply except in the most specialized courses.

It is with refreshing frankness that William Stafford addresses the question of Mill's place in the curriculum in the very beginning of his introduction. Volumes upon volumes have been written on Mill, so why the need for another one? Further, where does someone like Mill fit into a greatly broadened and diversified history curriculum, with less and less emphasis on "traditional subjects" such as intellectual history and British history? In short, is this a book to assign in your history courses?

Not surprisingly, Stafford argues that a detailed study of Mill has enduring value, given that he wrestled with some of the most important questions of modern society then and now. The author stakes his claim to originality, however, by arguing that Mill has "all too often been assessed anachronistically, ripped out of the context of his time." Stafford places Mill in his nineteenth-century context, with all its attending