

THE INSTITUTE FOR HISTORICAL STUDY

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NEWSLETTER

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THE INSTITUTE is affiliated with the National Coalition of Independent Scholars (NCIS) the American Historical Association (AHA), and the National Coalition for History (NCH).

The NEWSLETTER is sent to all Institute members, as well as colleges and university libraries and other interested scholars. The Institute appreciates all tax-deductible contributions made by non-members who wish to remain on its mailing list.

PRESIDENT'S MESSAGE

The Annual Dinner held on November 11 was a great success. Our thanks to **Jackie Pels**, who talked about her publishing efforts and her own research project. She has interviewed many of the now elderly people who lived as children in a home for Alaskan natives. She has found that the stories differ widely, depending on the viewpoint of the storyteller. Thanks too to **Joanne Lafler** and **Monica Clyde**, who organized the dinner, and to **Marian Kassovic**, who arranged for the use of the room.

Congratulations to the three Institute members who received mini-grants. Details can be found inside this Newsletter. Thanks to **Edee Piness** and her committee members, **Jules Becker** and **Monica Clyde**, who made the selections of the grant recipients.

A reminder: one of the services which the Institute offers to members is sponsorship of grants. Most foundations require an institutional sponsor when they make grants; they will not make grants directly to individuals. The Institute can be that institution and will do so at a very low cost to the grantee. The fee depends on how much work is required for reporting and bookkeeping.

We will be meeting Saturday, February 24, 2007, for our Annual Meeting. The business meeting will include reports of the year's activities and election of board members. The program will be presented by **Jules Becker** and **Malcolm Barker**, who will fill us in on what happened in San Francisco after the well-known earthquake and fire in April, 1906. Details including location and time of the meeting will be sent to you in January.

Ellen Huppert

WORK-IN-PROGRESS – Bonda Lewis

*Thursday's Children:
The story of siblings Jenny and Will Markov
who travel as Orphan Train Children
to Nebraska in 1912 as told through the eyes of
thirteen-year-old Jenny*

On September 24, **Bonda Lewis** shared her current project, a novel entitled *Thursday's Children*, with an audience gathered at the home of **Jeanne Farr McDonnell** in Palo Alto. Institute members may be more familiar with Bonda's presentations on the history of women, women writers, and her affiliation with "Performances Off The Shelf."

This project came to her by way of Louisa May Alcott's writings. The seeds were planted when she read a letter that Louisa had written to her nephews in 1879 matter-of-factly describing a boarding house for newsboys. For five cents, the boarding house provided homeless newsboys a warm meal, a bath, overnight accommodations, and breakfast the next morning. Several years later, Bonda came upon Marilyn Ervin Holt's "The Orphan Trains," with its stark black-and-white photographs of the children of the streets of New York City. It was these photographs, as well as others she found on the internet, that compelled Bonda to write about this period, these people, and their stories.

To bring her audience up to speed on the topic, Bonda related how the first orphanages were very political. In New York City, the founding hospital was Catholic, so adoptions had to be to families of Catholic faith. In another instance, a Methodist minister's calling was not within the traditional confines of a church, but instead he ministered to children on the street. From about 1854 to 1932, it is believed that between 150,000 and 200,000 orphaned and homeless children were processed through the loosely organized orphanage, adoption and Orphan Train system. At first, western Pennsylvania and Ohio were considered the "out west" where New York City's unwanted children were sent. Following the Civil War, the Reconstruction era largely precluded wide scale success for Orphan Trains into the Deep South. As the United States grew, the Indian territories that

became Nebraska, Oklahoma and New Mexico, as well as Texas, all received Orphan Train children.

Many recent factors have impacted how we all perceive the world, forcing us to focus on what's important—our family, friends and loved ones, and taking time to enjoy simple pleasures. Wanting to target the Young Adult market with this writing, Bonda knew that now was the right time for telling this story.

Bonda felt that a biographical writing style would best relate these Orphan Train children's story. New to the genre, she joined the Institute's Biography Writers. In her self-effacing style, Bonda gratefully acknowledged the group. "Thank goodness for the Biography Writers group. They are priceless for writing." Fellow Biography Writer group member **Ellen Huppert** commented that Bonda had done remarkably well in a short time, writing in a fictionalized biographical style.

Bonda's concern with realism took her to the Sacramento Train Museum to get the physical details of the train cars just right. Her own grandmother had raised her children in a "soddie" in Nebraska, hence, the setting for Bonda's novel. Her theatrical background provided the proper clothing details for the orphanage staff and their charges. All of these elements come together to create the "you are there" realism of Bonda's writings, rarely found in scholarly accounts of these events.

Bonda chose thirteen-year-old Jenny Markov and her younger brother Will on their 1912 trek in an Orphan Train to Nebraska as the focal point of her story, which is told through Jenny's eyes. Bonda has done her homework. She knows her market, and as the audience at her Work-in-Progress will attest, she has a diamond-in-the-rough that, with polishing, has the potential to become an heirloom jewel. We all look forward to reading the completed version. Can a screenplay adaptation be far behind?

Linda Larson-Boston

Richard Perruso -- WORK-IN-PROGRESS

The Use of Oaths as a Means of Challenging Judges for Partiality in Medieval and Early Modern Europe

On October 15, at Nancy Zinn's home, **Richard Perruso** gave a fascinating talk on the use of a medieval oath known as the "Juramentum Perhorrescentiae" or "Oath of Dreading." During the fourteenth to sixteenth centuries, the oath could be used by a party to a lawsuit in the ecclesiastical courts of continental Europe to remove a case from the local ecclesiastical court to the court of the Papal Curia, the Roman Rota, without any proof of the judge's bias.

The original purpose of the oath was set forth in a decretal ("Statutum quod") of Pope Boniface VIII in 1298 as part of his reform of the papal judiciary. The intent of the oath provided for in the decretal was to allow for removal of a case from a local court when one of the litigants was "not daring to enter the same city or justly fearing the power of his adversary." At that time frequent wars and the consolidation of power by warring families made it risky to file suit in the city where a powerful adversary could intimidate the judiciary or use violence against the opposing litigant.

The concerned party did not have to prove anything to have the case removed to another diocese. Instead, he could merely file an Oath of Dreading because of the likelihood of danger or unfairness. Once the party filed the oath stating that they "dreaded" the power of the opposing party, or did not dare to enter their home town, the case would then be moved to another diocese.

In the fourteenth century, during the "Babylonian Captivity" when there were two Popes, one in Rome and one in Avignon, the purpose of the oath was expanded by the papacy in Avignon. The Avignon papacy established the Rota Romana, a high court, and cases could be removed there. The establishment of the Rota Romana was essentially a means for the Avignon papacy to expand its power by centralizing its authority over legal disputes. The papacy now reinterpreted "Statutum quod" to permit a case to be removed to the Rota in Avignon,

not just to the next diocese, and even after the judge had been assigned.

This development essentially established a means by which a party to a lawsuit could disqualify his local judge if he suspected him of bias, without having to prove that bias, as was the previous rule in canon law. Now the party merely had to take the Oath of Dreading, swearing that he believed he could not get a fair trial from the judge in his province.

As is so often the case with the law, however, the original intent of the oath drifted into being used to "forum shop" and/or to intimidate a less affluent adversary who could not afford to litigate at long distance.

The end of the Oath of Dreading in canon law was due in part to its remarkable "success"; in other words, too many cases were being removed to the Rota, overwhelming the system. The use of the oath was discontinued in the sixteenth Century. However, versions of the oath to challenge a judge for bias without any evidence were adopted by secular courts in the German principates, and continued to be used there until finally revoked by Chancellor Otto von Bismarck after the unification of Germany in the nineteenth century.

Interestingly, a similar procedure exists under California law. Under the California Code of Civil Procedure, a party can file one "Affidavit of Prejudice" against any one judge to whom the case is assigned, without any evidence of bias. The case is then reassigned to another judge, whom the party must accept.

Richard's talk gave us a rare look into the historical basis for certain current legal procedures and the times in which they evolved.

Dolores Cordell

WORK-IN-PROGRESS –Mary Emma Harris

Buckminster Fuller and John Cage: Breakfast Conversations at Black Mountain College

At a meeting hosted by **Georgia Wright**, guest speaker and art historian **Mary Emma Harris** discussed her current work on Black Mountain College in North Carolina. Visiting the Bay Area in November, Harris, a longtime member of the National Coalition of Independent Scholars (NCIS), took time from a busy schedule (which included an appearance at the opening of the de Young Museum exhibit of the work of sculptor Ruth Asawa) to meet with us.

Black Mountain College was founded in 1933 as an institution owned and operated by its faculty and dedicated to a non-authoritarian, hands-on approach to teaching. In some ways, throughout its history, the college resembled a utopian commune. The number of students was kept small and the line between students and teachers was blurred. They lived off the land, growing their own produce and raising dairy cattle. Everyone was expected to contribute to this work. Originally located in rented buildings near the village of Black Mountain in the Blue Ridge Mountains, the college moved across the valley to its own property in 1941—a 700-acre former summer resort—where new buildings were erected. Although the curriculum offered a wide range of courses, including science and mathematics, its most famous students—including Ruth Asawa—have been in the fields of literature, architecture and the arts. In 1944, the college began offering summer sessions, attended by visiting faculty and students as well as students and faculty from the regular program.

Harris's current work, an article to be published in *College Art Journal*, is concerned with the "luminous" summer session of 1948, when two remarkable creative spirits met for the first time: composer John Cage and designer Buckminster Fuller. The chemistry between these two men, and the presence of dancer-choreographer Merce Cunningham, resulted in extraordinary performances and a famous, if unsuccessful, experiment. Although some of Cage's work was beginning to be known, he was still a "struggling

artist" at this time, and Fuller's eminence was yet to come. In fact, Fuller was called in only at the last minute, when the architect originally invited to teach was forced to cancel. Arriving a little late, with his geometrical models, he gave an electrifying three-hour lecture. But his attempt to erect his first geodesic dome, constructed out of strips of Venetian blinds, was a failure. Harris noted that it became known as the "supine dome."

During that summer, Cage espoused the work of the French composer Erik Satie, whom he held superior to Beethoven. He thereby ruffled the feathers of many of the regular faculty, a great number of whom were German-Jewish and German refugees—including the eminent artist Josef Albers, former Bauhaus teacher and artist. A mock duel was held between supporters of Beethoven (armed with wiener schnitzel) and Satie (armed with crêpes Suzettes). But there was a more serious undertaking—a performance of Satie's surrealist play, *The Ruse of Medusa*, to which choreographer Merce Cunningham also contributed.

Another notable visitor, as yet not famous, was Willem de Kooning, hired to teach art. All faculty were expected to pursue their own work as well as teach, and de Kooning produced a much-admired painting, "Asheville." Harris read some passages from Elaine de Kooning's affectionate memoir of a very special time, experienced by students and faculty alike. (Like so many utopian projects, the college had a relatively short life-span, closing its doors in 1957. Anyone wishing to learn more about its history, faculty and students, can look at Harris's excellent website, www.bmcproject.org.)

After her presentation Harris was peppered with questions about the earlier and later history of the college. From an initial standpoint of ignorance, this writer came away greatly enlightened about an important educational experiment whose ramifications extend far beyond its twenty-four-year existence.

Joanne Lafler

GROUP REPORTS

HISTORY-PLAY READERS

In September the History-Play Readers group read *After Darwin* by Timberlake Wertenbaker, perhaps best known for her play *Our Country's Good* about the transportation of prisoners to Australia, for which she won the 1988 Olivier award. *After Darwin* was first performed a decade later in London in 1998. It is essentially a play within a play, concerned with naturalist Charles Darwin and the God-fearing Captain of the Beagle, Robert Fitzroy. Darwin joined Fitzroy on his expedition to the Galapagos Islands, which provided him with the basis for his work, *The Origin of Species*. The play also focuses on the present day tensions and travails endured by the stage actors playing these two men and their director and writer, all of whom are engaged in their own struggle for survival. The play links past and present through these characters.

Our group then made a leap from science to music, from Darwin to Mozart. Before beginning Peter Shaffer's *Amadeus*, we read a short play by the Russian romantic writer, Alexander Pushkin, entitled *Mozart and Salieri*. The play, written in 1831, a few years after the death of composer Antonio Salieri, was inspired by rumors that Salieri had poisoned Mozart. In the Pushkin play, Salieri actually kills Mozart, intending to take his own life as well but is thwarted when Mozart drinks the entire glass of poisoned wine and goes home to his death bed. Peter Shaffer's *Amadeus* opened to acclaim at the national Theatre in London in 1979 and made its American debut in 1980, winning a number of Tonys. The 1984 movie, written by Shaffer for director Miles Forman, garnered a record number of Oscars. The play explores the rivalry between Mozart and the Austrian Court Composer Salieri. Shaffer contends that he never intended to write a documentary biography of Mozart in either the play or the film, but rather wrote it as a story, not a history. The group began reading the play at its last meeting and will continue at its next play reading session in December. All interested persons are welcome to attend.

Edee Piness

BIOGRAPHY WRITERS

Ethel Herr and her collaborator, Ellen Friedenbergh Cohen, talked about the progress toward finding a publisher for their book, *Conversations from the Rim of the Box*. Ethel modeled the lovely costume she wears for readings of her biography for young people, *Dr. Oma: The Healing Wisdom of Countess Juliana von Stolberg*.

Ann Harlow asked for comments on the middle part of her article, "The Beginnings of San Francisco's Art Museums." The article is a spin-off from the dual biography which is Ann's major project.

Joanne Lafler presented a problem with her most recent work—namely, that she has too much primary material for this particular section and must decide what to use, what to leave out, in order not to unbalance the chapter. When Lafler's third wife, Mary, studied dance at Ruth St. Denis's school in the summer of 1917, she described her experiences in over thirty letters to Lafler. Much of what she wrote will interest dance historians, but Joanne needs to focus on the parts that reflect upon Mary's character and on her relationship with Lafler. She also needs to tell her readers something about St. Denis. The group was encouraging and helpful.

Ellen Huppert presented Barton Taylor's "The Harmony Between Science and Religion." In this address, he argued that revelation and science can always be harmonized because they deal with different aspects of reality. The group agreed that the edited version of Barton's text needed some further explanation. The group's comments were, as always, very helpful.

Ellen Huppert

Note; The report of the September meeting of the CALIFORNIA HISTORY ROUND TABLE will be published in the next NEWSLETTER.

GROUP REPORTS

READERS OF MEDIEVAL HISTORY

Due to vacations and other commitments, the Medieval History study group has only one meeting to report. In September, at the home of **Nancy Zinn, Lorrie** and **Bob O'Dell** presented an overview of the Domesday Book, the "census" of English lands ordered by William I twenty years after his famous conquest in 1066. Having inherited an efficient Anglo-Saxon administration, he distributed these land holdings to his followers following the Norman feudal system

Fearing a French invasion, William needed money and wanted to know if more taxes could be collected from the lands he now controlled. In December 1085, William ordered a complete accounting of the country, organized as seven main circuits (groups of shires). Word was sent to all tenants-in-chief and shire reeves to arrange courts consisting of local juries to collect the following information: what land was in the possession of the king; what land was in the possession of the church; how many hides (English measure) or carucates (Danish measure); the amount of ploughland, woods, and meadow; the number of mills; the number of taxable heads-of-households, freemen, villeins, serfs or slaves; and the number of cattle, pigs and other livestock. Commissioners were then sent to hold special courts to verify the accuracy of the information provided. The most important finding was if more tax revenue could be raised.

The findings were then written, in Latin, in regional returns called "circuit summaries." The information was recorded by hierarchy of ownership starting with the king. Although it was intended to be a single volume, there are actually two extant books. Great Domesday contains most of the summaries; Little Domesday contains those from Essex, Norfolk and Suffolk. Together, the books are called *The Book of King William's Great Description of England*. See the books at the National Archives: www.nationalarchives.gov.uk/domesday/.

Lorrie O'Dell

(In October, **Georgia Wright** participated in a Symposium in Honor of the Fiftieth Anniversary of the International Center of Medieval Art, in connection with her work with the Limestone Sculpture Provenance Project. This is her report from the scene in New York City.)

I found my way to the Hotel Wales, where the Metropolitan Museum put up the speakers for its symposium on the exhibit "Set in Stone: The Face in Medieval Sculpture." When I visited the exhibit on Friday, the first object I saw, framed in an arch and brightly lit, was "my" head from Notre-Dame in Paris, which I had catalogued for the exhibit in the section devoted to works identified through neutron activation analysis (NAA). In an article on scientific advances in art, the *New York Times* featured it, using all the photos from the catalogue entry.

At the exhibit, I heard a very familiar tune on a recorder coming from a side gallery and then my own voice! I'd forgotten that my video "Medieval Sculpture and Nuclear Science" (1996) would be playing!

My talk on Saturday, October 14, "Neutron Activation Analysis: from Sarlat to Jumièges," got all the laughs I had planned! (So much art history, so few laughs!) Of the 400 or so in the audience, a good proportion were art-history groupies and some (including some of us art historians!) must have resented one scholar's Latin citations. Over two days, there were eleven papers, two introductory comments and two discussions, with all aspects of the face, portrait, Veronica's napkin (Christ's *vera icon*) and John the Baptist's head laid out to an audience I would praise for its patience! But the exhibition was glorious and on the following Friday, I led some 25 members of the National Coalition of Independent Scholars (NCIS) and others through the show, doing pretty well as I had had the chance to read the catalogue!

Georgia Wright

INSTITUTE MINI-GRANTS AWARDED

The Mini-Grant Committee, **Jules Becker**, **Monica Clyde**, and **Edee Piness**, awarded three grants, subsequently approved by the Board of Directors.

Joanne Lafler was awarded \$200 to continue her work on Henry Anderson Lafler and have research done at the Herbert Hoover Presidential Library in Iowa.

Maria Sakovich was awarded \$500 to support her work on post-Bolshevik Revolution refugees who arrived in California in the 1920s.

Bonda Lewis was awarded \$700 to help in gathering stories about World War II nurses. She is planning to meet with several of these nurses in Nashville, Tennessee and Atlanta, Georgia.

MINI-GRANT REPORT

Last year I was grateful to receive a \$500 grant from the Institute to help with the editing of my history of Livermore. The book, with the working title of *Historical Livermore, California: An Encyclopedia*, is estimated at 560 pages and required more than \$500 for editing, so I was appreciative of your help with the costs. **Jackie Pels**, now a member of the Institute, is my excellent editor.

I have been working on the project for five years. It required not only research in Livermore itself, but in a variety of places for old documents. I also interviewed many people as well as having access to oral histories saved by local history societies. In our talk for the Institute at the annual membership meeting last February, Maria Sakovich and I talked about the importance of local history and where to find information. Earlier I gave a Work-in-Progress at the home of Autumn Stanley. I also gave a program for the California Round Table.

The book is progressing nicely. We recently finished choosing all the illustrations from the array

of photographs, advertisements, programs and other ephemera that I had collected. Then I wrote the captions, a long process, since the production crew was very generous in choosing illustrations. David R. Johnson, the book designer for Hardscratch Press, is placing the illustrations in the text. I was pleased to have received blurbs for the book from Kevin Starr, Mary Morganti (Director of Library and Archives for the California Historical Society), and Philip Manwell (Dean of Academic Services at our local community college, Las Positas). There is still much left to do—proofreading, indexing, cover design, printing, binding—but we hope to have the finished product before the end of the year.

Again, thanks for your encouragement and the monetary help.

Anne Homan

MEMBERSHIP NEWS

Francesca Miller was the keynote speaker for "The Challenge of Women's Movements in the Americas Today" for the University of California, Davis, Hemispheric Institute of the Americas (HIA) Symposium, in November. Also, her chapter, "Latin American Women and the Search for Social, Political and Economic Transformation," is forthcoming in *Capital, Power, and Inequality in Latin America and the Caribbean* (Westview Press, 2007).

Judith Strong Albert reports she's having an easier time getting published for writing reviews than for finishing a working typescript of her novel. So far, the *Women's Studies Interdisciplinary Journal* (Philadelphia, PA) has accepted and printed four of her in-depth reviews. The fifth is a review of Barbara Boxer's novel, *A Time to Run*. For this, she interviewed Senator Boxer (by phone) and co-author Mary-Rose Hayes (in person).

Tom Snyder reports that he has spearheaded the foundation of The Society for the History of Navy Medicine (SNHM). The Society was launched by five interested individuals at May's meeting of the

MEMBERSHIP NEWS

American Association for the History of Medicine (AAHM) in Halifax, Nova Scotia. It is an internet-only organization at this point, and claims 45 international members, including active and retired military, active and retired medical practitioners, professors, graduate students and a professional historian or two. The mission of the Society is "mutual support for people interested in the research, study and publication of the history of any aspect of medicine in the maritime environment." The newsletter, *The Grog Ration*, is edited and published by Andre Sobocinski, the junior historian at the Navy's Bureau of Medicine and Surgery. The First Annual Meeting and Papers Session will be held at next year's AAHM meeting in Montreal, Canada.

Also, Tom is presently working on, or has recently completed, three projects. The first is the history of the Mare Island navy hospital, the first on the west coast. The chapters are being published, in skeletal form, in *The Solano Historian*. Eventually these chapters will be reworked and contextualized for a book. Tom regularly does presentations on this topic around Vallejo, and anticipates doing a lecture for the faculty at Touru University at Mare Island in the near future, with the hope of launching a program in the history of medicine at the School of Osteopathy there. Among his other projects are a piece on the care of Navy and Marine Corps insane in 19th century California, as well as an article, "The Navy's World War II Convalescent Hospitals in California," submitted some months ago to *California History*. Three of the five of these temporary hospitals were in resort hotels: the Ahwahnee Lodge in Yosemite, the Arrowhead Springs Resort in southern California, and the Hotel del Rey in Santa Cruz. Tom is still waiting for word as to publication.

Lucia Birnbaum reports that her work, a confluence of matricentric and afrocentric perspectives, has been presented to a variety of feminist and afrocentrist conferences recently. Afrocentrist-conference-invited papers include University of Toulouse, France, December 2005, Menaibuc conference in Paris July 2006, and Cheikh Anta Diop conference in Philadelphia

October 2006. Her book, *dark mother. african origins and godmothers* (New York, iUniverse, 2001) has been published in Italy as *La Madre Oscura* (Cosenza, Italia, Media Mediterranea, 2004) and will be published in December 2006 in a French edition as *La Mere Noire* with distribution in Europe, Africa, and the Caribbean. Her book in progress, *the future has an ancient heart. transformational legacy of african migrations everywhere: cases of Italy, France, and Spain*, is the basis of a paper she hopes to give to the World Social Forum in Nairobi, Africa, January 20-25, 2007.

BOARD OF DIRECTORS NOMINATIONS

The Institute's Nominating Committee is in the process of looking for members to serve on the 2007 Board of Directors. The Board meets four times a year, currently on the first Saturday of January, April, July and October. Its functions as the legal administration of the Institute, a California non-profit corporation. In that role, Board members are responsible for adopting a budget each year and for overseeing the financial situation, accepting the budget (proposed by the Treasurer) and reviewing quarterly financial reports. Also, members of the Board take responsibility for overseeing and planning the calendar of Institute events such as the Annual Membership Meeting, (legally required under the bylaws and held the last Saturday in February), public events in keeping with our status as a public benefit corporation, work-in progress presentations and social events such as the membership pot-luck dinner and the annual dinner meeting.

Being a member of the Board is not an onerous task, and it is hoped that if you are approached to serve, that you will consider this service to our community of historians.

***Multiethnic Australia: Its History and Future*
by Celeste MacLeod (McFarland Co., 2006).**

By coincidence, I had just returned from a trip to Australia when I was asked to review Celeste MacLeod's new book: *Multiethnic Australia: Its History and Future*. I had no way of knowing then what a treat I was in for! The book is a concise yet highly detailed social history of Australia from the early days as a British penal colony to the present day, when Australia sees its future as connected with its Asian neighbors.

I've had the good fortune to have visited Australia over a period of many years, starting in 1970. I have observed vast changes, especially in the ethnic mix of the people and the social changes resulting from that mix. Celeste relates, in crisp prose liberally sprinkled with quotes from leading figures of the day, the dynamic story of this ethnic change. "At least a third of its citizens," she says, "now have ancestries other than British or Irish. . . . Australia absorbed this new population and did it so peacefully and uneventfully that people in some parts of the world are unaware that it happened." An instructive observation, since many people still imagine a nation of tanned Anglo-Saxons with amusing accents who spend their time surfing, drinking beer and barbequeing.

The original settlers of the British penal colony set up in Botany Bay (Sydney) in 1788 were mostly Anglo-Saxon. But gold was discovered in Australia in 1851, which encouraged a massive influx of peoples from around the world. Celeste traces the origin of some distinctly Australian traits back to those early days, especially the concept of a "fair go" society, where everyone was to be given a chance. Australia was an early leader in the realm of social welfare as well as in extending the vote to women.

In 1901, however, the Australian provinces were united under a federal government. Social benefits were retained by the central government, but only for whites. Indigenous peoples and others, especially Chinese, were excluded. The restrictive "White Australia" policy dates from this time. In

the first decades of the twentieth century, an effort was made to attract young migrants from Britain. However, the great need for labor also attracted impoverished peasants from Southern and Eastern Europe. In the first years after World War II, to meet both industrial and military needs, Australia took in a quarter of all of those who left war-torn Europe. In 1954, Australia signed the United Nations Convention on Refugees. The number of refugees accepted under the Convention expanded after 1970, when the doors were finally opened to Asians and other non-Europeans.

In the late 1960s, the concept of cultural pluralism rather than assimilation began to take root. The Labor Party, victorious in 1972 after years out of power, ran on a platform which renounced discrimination against immigrants based on race and nationality. The end of "White Australia" also marked the rise of a national consciousness. The progress of multiculturalism was not entirely smooth or uninterrupted, however. In the 1990s, there was a cut in services to immigrants and Aborigines. Revelations about the Aborigines who had been taken from their parents over several generations, to wean them from their culture, disturbed the nation.

Celeste maintains that the bipartisan support for the policy of cultural pluralism was the result of its cultural heritage, plus the fact that the old policies had become an embarrassment and an economic liability. She is impressed that the country reversed itself on such a basic matter in less than forty years. Celeste MacLeod has done us a wonderful service, dispelling lingering public images of a homogeneous Australia. She is clearly impressed with Australia's success, moving with only temporary setbacks from a country that for decades barred people of color, then not only accepted them, but provided them with services. "Other countries might benefit from knowing how Australia absorbed five million people from over two hundred countries without violent upheavals."

Edee Piness

CALENDAR

January 14 Work-in-Progress -- Celeste Macleod
January 20 California History Round Table
February 11 Work-in-Progress -- Tom Snyder
February 24 Annual Membership Meeting

Members are encouraged to let us know all their news – a paper being given at a conference; a new job or position; the awarding of a grant or fellowship. Please send all material for the NEWSLETTER either by e-mail to lorrie@galleyslaves.com or to the Institute's postal address given below. Also, we welcome the opportunity to review members' newly published books. Contact **Autumn Stanley** at autumn2_dave@compuserve.com. The deadline for the next NEWSLETTER is **February 28, 2007**.

The NEWSLETTER is the official publication of the Institute for Historical Study, a scholarly organization designed to promote the research, writing, and public discussion of history. Membership in the Institute is open to independent and academically affiliated scholars who are in agreement with its aims and who have a commitment to historical study. Membership inquiries should be sent to the Institute address.

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