

The Institute for Historical Study Newsletter

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Grant Money and Independent Schol

Judging by the interest demonstrated at September's day-long conference, access to research money is one of the most important concerns shared by independent scholars. Almost half the participants chose the afternoon workshop on foundations, only to hear the panelists stress two rather puzzling points. The first was a fact of life: there is very little foundation support available for individuals. The second — as Jillian Steiner Sandrock, Program Officer of the L.J. and Mary C. Skaggs Foundation, emphatically urged again and again — was a strategy: "Work as a group. Join the Institute. Work as a group." (The Skaggs Foundation is quite familiar with IHS, having just agreed to help fund production of the newsletter over the next two years.) If the message underlying these points escapes you, it is probably because you are still thinking of grant money in ways shaped by traditional academia, or because the world of foundations is unfamiliar to you.

Drawing on my own experience in grant writing for non-profit organizations, I would like to explore the connection between these two points. Broadly speaking, there are two basic categories of funding available: support for individuals (usually provided by scholarly associations or government sources), and support for organizations (provided by private and, occasionally, government foundations). There is more likely to be money available in the second category, particularly for non-traditional efforts. But in either case, independent scholars will fare better by working collectively.

Lobbying activities, for instance, can change procedures and priorities used in funding individuals. There is no question that current practices work against independent scholars. For example, in my own field the appropriate funding association is composed of member colleges and universities. In order to coerce institutions to join, an administrative fee of \$750 is charged grantees

from non-member schools. Since the grant funds currency, non-member grant d these fee dollars somewhere from non-member schools or home institutions for this ad-support; independents have no such resources.

The application procedure at NEH provides another useful case in point. To begin with, whether an applicant is designated a "junior" or "senior" scholar is determined by indicators based on the traditional academic career patterns. How the staff fits an independent applicant into that structure can seriously affect his or her competitive position. More important, because the peer review process is performed by mainstream academics, their values often undermine the stated NEH support for nontraditional scholars working on issues of broad public interest. Comments made about the 1982 application of one such scholar (who has published both an "academic"-styled historical study and an award-winning, well-reviewed "popular" history) illustrate this point well. The most supportive reviewer said, in part, "This [project] seems most likely to reach the wider audience and make the significant contributions to the humanities that NEH likes to see...Will it be a real contribution to scholarship?...I'd also like to know the relation of this NEH grant to her full-time employment — will she be able to take a year's leave?" Another commented "She is a successful writer, and this looks like a good seller. Let her get some more publishers' support."

Although we must apply as individuals for grants such as these, we will not be able to affect the criteria used or the decision-making process by complaining individually. Only by bringing pressure to bear as an organized group can we prove effective. But independents who feel strongly about such issues must be willing to provide the necessary labor if the Institute is to become an effective lobby...are there Institute members interested in forming such a committee?

And then we must do more. If foundations are unable to deal with (and therefore fund) individuals, this does not mean that independents

have no access to those resources, although that was the lesson many in the audience seemed to take from the discussion on September 25th. It simply means that we must be more creative — and collaborative — about getting them. If we are to be nontraditional scholars, let us approach the issue untraditionally.

References were made at the Workshop to two examples of this creative approach. The first is a program in Minnesota that provides different incentives and rewards specifically for independent scholars, including recognition and a cash award, cash subsidies to a press for publication, matching funds to a university for an independent's salary to teach a course, and a small grant fund to assist with project expenses. The second model is a California-based project, still evolving, that would set up an organization to administer fellowship support for individual artists. Creating such a structure would make it possible to acquire funds from foundations currently unable to support individuals. The parallel between this nascent arts organization and the Institute is obvious; once foundations accept the principle, it may be possible to acquire similar support for independent humanists as well.

There are other possibilities. For example, Institute members could work together to create collaborative projects. Applying under Institute aegis, these projects could gain access to resources unavailable to individuals. Think for a moment about describing your work without using the traditional labels of parts of the world ("European") or discipline ("art history"). What are the underlying themes, ideas, analytical constructs you employ? Most of us could identify other Institute members who work on material "similar" to our own by using this approach.

There are at least two current opportunities within the Institute structure for finding potential collaborators. The first will be the afternoon thematic sessions planned for the membership meeting on February 25th. By sharing ideas and bibliographies, these sessions could prove an ideal beginning for collaboration. The second is the "Short Course" format recently introduced, where a group of members discuss a coherent reading list. A group who had shared that experience would have an admirable base from which to create future collaborative efforts.

All of these possibilities require a reorientation for scholars accustomed to isolated and individual activity. It will not be enough for independents to demand a larger slice of the traditional pie of individual research support. Instead, we must think about new and creative alternatives — and then work for them. If you are concerned

about access to resources, and have not yet decided to what Institute use you should volunteer your labor, you now know that Jillian Steiner Sandrock was talking to you.

—Sandria B. Freitag

PRESIDENT'S MESSAGE

Since this is the time of year when members of the Board of Directors are elected at the annual meeting, I thought it would be appropriate to outline the duties of the Directors and explain how they are chosen.

The Institute's Board of Directors is legally responsible for all actions officially taken by the organization, and is also informally responsible for overseeing and carrying out its activities. The Board meets monthly, most often on the evening of the second Thursday, at the home of a Board member. These meetings are open to any member wishing to attend. At the meeting, the Board hears reports from standing and *ad hoc* committees and makes policy decisions as necessary.

Candidates for vacancies on the Board are chosen each year by the nominating committee, which is elected by the members at the annual meeting. Candidates are chosen because of their willingness to serve, their ability to commit time and energy to the Institute, and the skills and resources which they offer. Many members begin by serving on committees, which enables them to find out how the Institute operates. From this pool of active members the nominating committee can identify potential Board members.

The Institute is governed by its members, and the Board does not wish to function in a remote or mysterious fashion. All members of the Institute are welcome to become involved. You are needed, whether you have only a few hours or a few days free to spend on Institute business. For information on Board meeting locations, call the Institute number, (415) 441-3759, or (415) 665-1529.

— Ellen Huppert

WORKS-IN-PROGRESS: REPORTS

September, 1983

Jim Silverman's work on the history of children's books published in California is an extension of his longtime interest in children's literature which began with his introduction to the work of Plagel, in his undergraduate days, and devel-

oped further in his graduate work in library science at the University of British Columbia and at Eastern Louisiana State University, where he wrote a master's thesis on southern children's literature. Using primarily book illustrations from his own collection and from rare book collections such as the Bancroft Library, he has developed a slide presentation for libraries and schools, arranged chronologically from 1836, when the first book for California children, a reader in Spanish, was published in Monterey, to the present. In this way, he believes, the history of a subject — children's books — can provide a "window" into social and cultural history.

Beginning by collecting and documenting material, Jim soon discerned a pattern. Except for an early ABC, which spoofed miners' lives in the Gold Rush, the earliest children's books published in California had an international flavor, reflecting the influence of children's literature in general. Regional character developed in the 1860s, with the publication of *The San Francisco Fairy*, *Uncle John's Stories for Good California Children*, and especially *The Fairy Tale Book*, which included a long story about Emperor Norton, a noted eccentric then living in San Francisco, and used California material to weave the various stories together. Most books printed in California, he noted, were meant for local consumption and many of the writers were not nationally known.

A pronounced regionalism, which showed the influence of the Orient and of Spanish culture, as well as the distinctive California landscape, persisted until World War II, when there was a return to a more international character. Even now, however, Jim finds that children's books published in California reflect the character of the state, in their ethnic diversity and in a more personal, individual, "less corporate" quality than books published in New York.

In addition to presenting his slide lecture to parents, teachers, librarians, and California historians, Jim plans to develop a presentation tailored to the fourth grade California history curriculum, for showing in schools. He also wants to develop a computerized catalogue of children's books in California by 1986, the 150th anniversary of publishing for children in California.

October, 1983

Marthe Lovell first came to Bali as a dancer to participate in the making of a film. She soon became interested in Balinese folk art and traditions, especially the *geringsing*, a unique, elaborately woven cloth which is intimately related to village traditions. She is presently preparing a video

presentation on one of these cloths, in which images of daily life, especially patterns of life, as well as architecture and folk customs, will be related to the patterns in the cloth.

The cloth in question, which we were able to examine in all its rich detail, was made in Tenganan, a village which traces its history to the period before the Hindu invasion of Bali and prides itself on the purity of its Balinese traditions. Yet the cloth contains elements of Hinduism and Islam, as well as images of shadow puppets, which are unknown in this village. These were some of the puzzling features which Marthe discussed.

The weaving of the cloth itself — a process called "double ikat" in which the warp and wool are tie-died separately, so that the complex pattern must be visualized fully before the weaving begins — was fascinating to hear about. Also mentioned were some of the village traditions and the rituals in which the *geringsing* is worn — a tooth-filing ceremony, a coming-of-age ceremony, and a ritual fight.

Although one can see clear-cut figures and motifs, an interpretation is read into the cloth as part of a tradition; one "experiences" it in wearing it. The problem of translating the traditions of a culture very different from our own, without sacrificing their vitality, will be a major challenge to Marthe in preparing her video presentation.

November, 1983

Three Institute members who are working as biographers discussed their work in a panel on writing biography, held at the San Jose City Historical Museum on November 20. Theater historian Anne Marie Kolter, whose book, *The Theatre Duke: Georg II of Saxe-Meiningen*, will be published in May by Stanford University Press, said that she was attracted to her subject because he had a dramatic impact on European theater. His court troupe, active between 1874 and 1891, influenced not only German and Austrian theater, but also Russian theater through Stanislavski and English theater through Henry Irving. Georg II improved the level of acting, introducing well-trained ensembles where the star system had prevailed, and he restored play texts from mangled acting versions to their original forms. Rarely has the influence of a single individual been so widely felt. Anne Marie credits both his personal intellectual gifts and his brilliant education for his salutary effect on drama.

Elizabeth Griego's dissertation will be a biography of Clelia Duel Mosher, a physician who headed Stanford's Department of Hygiene from 1910 until the late 1920s. Because of her training in medicine she was able to challenge the notion

that men and women should act in separate spheres defined by differences in their physical and intellectual capacities. She found these spheres circumscribed by the "habit of expectancy," and she devised tests to attempt to correct ideas about women's inferior physical strength and to create a regimen to improve well-being during menstruation. Her study of the sexual lives of married women goes far to correct ideas about the inexpressiveness of women of that era.

Mosher appears to have been totally devoted to her work. Never married, she had no close friends and she wrote, in a letter to an imaginary friend, that she had no time for friendship. But she may have struggled into a male world only to find that there was no one to talk to "after hours."

Emily Leider was drawn to Gertrude Atherton because of the varied roles this colorful and contradictory personality played over her long life (1857-1948). Brash and egotistical, she sought publicity, even notoriety. As an author of some fifty works, she was by turns serious and sensational. She chose publishers for their advertising budgets and she may have joined causes not only because she was a hell-raiser — her term — but because they guaranteed publicity. With an eye on the immediate pay-off, she churned out flawed novels, but it is these novels that offer glimpses into her subconscious.

Both Elizabeth and Emily felt that their subjects revealed themselves in their letters, so that the biographer could feel on rather sure ground when interpreting motives. Georg II, on the other hand, was a public personality whose actions and influence deserve to be the focus of a biography. Anne Marie warned biographers that it was easy to leap from "it may have been this way" to "it must have been," or even to "it happened this way." An editor is often needed to demand proof from an author who has grown to know the subject too well.

—Georgia Wright

December, 1983

Labor history traditionally has looked at institutional life — how a union was formed, how it grew — with emphasis on dominant issues and personalities, and little attention to the lives of workers in a union setting. Harvey Schwartz, as a co-director of a major NEH-funded oral history project for the International Longshoremen's and Warehousemen's Union, is involved in an exciting "new labor history," chronicling working class life and culture and gaining a worker's-eye perspective on institutional history.

The ILWU is popularly associated with the

violent San Francisco water-front strike of 1934 and its controversial leader, Harry Bridges, but its history is varied and complex. In setting up the oral history project, the directors proposed to study five specific bargaining units which represented differing work experiences, ethnic composition and geographical locations: Local 6 of the Northern California Warehouse Division, the Port of San Pedro (Long Beach), the Lanai Unit of pineapple cannery workers in Hawaii, the long-shore port of Coos Bay, Oregon, and the Central Valley cotton compressor workers.

Interviews — generally two to three forty-five minute sessions, sometimes longer sessions with sources whose recollections were especially rich — have been going on for over two years and are nearly completed. Most of the interviewees are men in their sixties and seventies. In addition to work experiences the interviewers were interested in youthful experiences, ethnic background, social and religious life, neighborhood relations, even juvenile gangs. They often gained unexpected insight into events which have been treated very differently in institutional histories. The Port of San Pedro was the only West Coast port to remain open during the General Strike of 1934, but this was not due to lack of commitment on the part of ILWU members, as had been thought. Many interviewees in San Pedro recalled their efforts to close the port, and the violent reprisals by strike breakers. Interviewers also learned that working relationships mattered more than ideology, however intense political differences might be.

Although a final decision on the written form of the history had not been made as of December, 1983, it will probably be monographic by local, for each of the five locals has a unique character and history. Local 6, comprising warehousemen from San Francisco and the East Bay, is ethnically and politically diverse. The Port of San Pedro local has undergone a change over the years from members who were predominantly ethnic white, many of whom had IWW backgrounds and were opposed to Bridges, to a present membership that is more than 50% Chicano. The Filipino and Japanese American workers in the pineapple cannery in Lanai, very tough, loyal union members, included the only women who were interviewed. Despite the smallness of the Coos Bay, Oregon longshore port, local members who were interviewed were widely split on a number of issues, from Harry Bridges to daily work experience. The history of the cotton compressor workers in the Central Valley is part of the history of the migration of black workers from the South in the 1930s. Their unique on-the-job spirit de-

ries from the complexity of the work itself and from the perpetuation of southern traditions such as work songs, some of which the interviewers recorded.

As the "new labor history" touches upon uses and methods of oral history in general, there was considerable discussion about techniques. Harvey talked about the methods used in interviewing and in transcribing and documenting the tapes. Graduate students in history from UC Berkeley and San Francisco State University have been involved in this work as well as in providing background research.

Note: The program committees would like to remind our members that the Institute will sponsor a "work-in-progress" session for any member who wants to present his or her work to other members and guests in an informal setting. If you would like to make such a presentation, please contact Lorie O'Dell at (415) 451-8682, evenings and weekends, to make the arrangements.

AHA MEETING

Institute Panel at the AHA

"Philanthropic Styles in the Age of Industrialism" provided the general theme for the Institute session at the recent AHA meeting in San Francisco. Papers by Judith Robinson, Roberta Wollons, and Georgia Wright, with a comment by Frances Richardson Keller, described a significant shift from philanthropy as the expression of an individual's concerns in the Victorian era to twentieth-century philanthropy as big business managed by boards of trustees, with powerful implications for social change, while the huge concentrations of wealth this represented aroused public suspicion and government hostility. The panel was chaired by Martin Ridge, Senior Research Associate at The Huntington Library.

A highly personal philanthropic style characteristic of the late nineteenth century was displayed by Phoebe Apperson Hearst, according to Judith Robinson, whose paper was entitled, "The Adventurous Philanthropy of Phoebe Apperson Hearst: A Legacy for the West." In an era when government aid programs did not exist, the widow of George Hearst dispensed money from his fortune guided only by her personal inclinations in the face of the many requests which came to her every year. Judith noted that Mrs. Hearst displayed a remarkable spirit of independence in her charitable contributions and showed a willingness to try new undertakings which is associated with

the rapid development of the American West.

The pattern of her giving was eclectic, according to Judith. The only constant consideration was Mrs. Hearst's philosophy that people should be helped so that they could later help themselves, and others if possible. Phoebe Hearst's gifts also expressed her personality. Lacking a formal education herself, she became an ardent supporter of educational projects, including the kindergarten movement, public libraries, and the Parent-Teachers' Association, founded because of her support. Her gifts to the University of California totaled over a million dollars. This independent style of giving was matched by capable management of her fortune, which probably was little diminished despite her many bequests.

In the first decade of the twentieth century John D. Rockefeller and Andrew Carnegie inaugurated a new philanthropic pattern, according to Georgia Wright. In her paper "The Transformation of American Philanthropy" Georgia described how the vast fortunes accumulated by these men, sums much larger than the Hearst estate, produced the conclusion that the perpetuation of this money and its management for social purposes must be accomplished through the creation of a corporate structure. The support of extensive programs in the fields of science, medical research, and education became the aim of these new philanthropic foundations. The lives of thousands could be affected in profound ways far beyond anything made possible by the individual gifts of Phoebe Hearst.

John D. Rockefeller's determination to create a Rockefeller Foundation clashed head on with the anti-trust movement then strong in Congress. The solution decided upon by John D. was incorporation in the state of New York, with articles of incorporation charging the Foundation with the task of "promoting the well-being of mankind throughout the world."

A closer look at John D. Rockefeller's efforts to establish the Rockefeller Foundation was provided by Roberta Wollons' paper, "The Incorporation of Rockefeller Charity, 1910-1920: An American Morality Play." Roberta described the long but futile campaign waged by John D. Sr. to obtain a federal charter for the Rockefeller Foundation. He viewed a federal charter as the best expression of the range of philanthropic projects he planned to support, and the prestige of a federal mandate also attracted him. Unfortunately he initiated this project just at the time when the federal government had won its suit for the dissolution of Standard Oil. The avowed philanthropic purpose of the Foundation did not make such a concentration of Rockefeller money any more palatable, and the refusal of Congress

to grant the charter reflected public distrust of the social power of enormous sums of money, particularly the "tainted money" of a business tycoon.

Incorporation in the state of New York attracted little public notice. Still the Foundation's activities were watched suspiciously, which caused the trustees to make gifts anonymously whenever possible and support only institutions which would still be financially sound without Rockefeller money.

In her comment, Frances Richardson Keller noted how American philanthropy developed as a compromise effort between a desire to direct all of America's wealth into economic expansion and the recognition that economic dislocations were producing poverty which sapped America's vitality. Relief for the poor was only one goal of American philanthropists, however. Increasingly they were also eager to shape society by supporting cultural projects and a variety of scholarly and scientific research. Frances noted that a welfare state was never the goal of American philanthropy. Its entrepreneurial spirit remained a measure of "the quality of American interactions with Americans and with the people of the rest of the world."

— Georgiana Davidson

MUSIC HISTORY NOTE

San Francisco Premiere

The American premiere of a musical work is no longer a rarity in San Francisco, where in the past ten years or so many contemporary musicians and composers have settled. Yet Ludwig Altman's annual New Year's Eve recital at the organ of Temple Emanu-El included a sensational "first" — the premiere of a newly discovered composition by Wolfgang Amadeus Mozart!

Altman, German-born and a San Franciscan since 1937, has long held a prominent place in our musical world, as organist (of Emanu-El since his arrival, with the San Francisco Symphony for thirty-three years, and at the Museum of the Legion of Honor since 1952), arranger, choir director, composer (mostly of liturgical music), and outstanding music historian. Among his important discoveries are organ compositions by Beethoven and C.P.E. Bach.

Henrietta Krips, widow of the late conductor, first put Altman on the track of his latest find when she told him of a Museum for Mechanical Instruments near Basel where one could hear music by famous classical composers, especially adapted for the instruments, among which was "something which sounds like Mozart." Altman visited

the museum, listened to the instruments, got permission to examine them (especially the one that played the "like Mozart" music which, it turned out, had been built in his home town of Bregenz in 1770) and then to look at the metal scrolls which contained the music. On one of them he found the notation, "Thema con Variazioni del Signor Mozart." Further research established that Mozart had written this delightful piece for this particular mechanical organ, which had been in the possession of the famous Esterházy family, employers of Haydn, and that even the painstaking Koechel had not known of it.

Since the process of transcribing the music is in progress, Altman was unable to play it on his organ, but instead presented an excellent tape recording. Welcome to San Francisco, Signor Mozart!

— Ilse Sternberger

POSTSCRIPT: Fort Point

In the Spring, 1983 Newsletter we reported on the controversy that had developed at the Fort Point National Historical Monument in San Francisco, over the barring of women and Asian Park Service employees from wearing Civil War uniforms as tour guides because it was deemed "inappropriate." At that time a letter was sent to Park Service Director Russell E. Dickenson by the San Francisco Civil War Round Table, in which Institute member Bill Strobridge is active, noting that women and Asian Americans were in fact in uniform during the Civil War, and that the ban was historically unjustified.

Bill is pleased to report that a "clarification" of Park Service guidelines has resulted in new instructions, which permit all employees at Fort Point to give tours again in the blue, Union uniforms of the period. He notes: "Calm, researched, historically accurate letters from the San Francisco Civil War Round Table, the Fort Point & Army Museum Association, and the Chinese Historical Society of America paid off."

ANNOUNCEMENTS

The Mural in America — A Research Project

Francis V. O'Connor is writing a history of wall painting in the United States, now tentatively titled: *The Mural in America: Art as Public Environment from Prehistory to the Present*. Starting with the wall paintings of our Native Americans (prehistoric rock art, Southwest kivas, Northwest house fronts, the painted tipis of the Plains tribes,

etc.), his book will develop a theory of the mural as an art form which creates emblematic environments for communal activity and provides a rich and until now neglected resource for studying our cultural and intellectual history. The book will discuss Spanish and East colonial, early American and folk art murals to 1850; the decoration of the U.S. Capitol to 1880; the origins and development of the Academic mural movement from 1875 to 1920; the Art Deco murals of the 20s and 30s; Regionalist, Mexican and WPA era murals of the 1930s; the large-scale painting of the New York School through the 1960s and the Community Mural Movement and postmodern wall painting of today. O'Connor is specifically seeking advice and assistance about researching Native American and Spanish Colonial murals in California, as well as Indian rock art in Utah, Nevada, Arizona, and New York. Suggestions about how to organize and finance the exploring of key sites would be especially welcome. He may be contacted at 250 E. 73rd St. 11C, New York, N.Y. 10021.

Humanities West Weekend: Venice in Glorious Decline

Institute member Elizabeth Gleason is a featured participant in the first Humanities West weekend presentation, a series of lectures and performances exploring the cultural and social world of eighteenth-century Venice, to be held April 6-8, 1984 at the University Christian Church Center and the Pacific School of Religion in Berkeley. The program begins Friday evening, April 6, with a lecture and reception. On Saturday there will be lectures on Venetian social history and culture, a panel on "Venice in Glorious Decline," and a concert of Italian Baroque chamber music. Sunday will be devoted to Venetian music and opera, including a performance of Albinoni's *Pimpinone*. Major performing artists and scholars are among the participants. For information about registration and program, write to Humanities West, P.O. Box 10052, Berkeley, CA 94709.

Humanities West is a non-profit, tax-exempt organization formed to produce "Humanities Weekends," an on-going series of seminars exploring the history, arts, and ideas of some of the most significant eras of cultural and intellectual change in history. The Weekends, inspired by the Aston Magna Academy and other humanistic study programs, provide unique opportunities for interdisciplinary study and experience of major issues in the arts and humanities. Other Weekends will be devoted to Amsterdam in the Golden Age, October 12-14, 1984 and *The Immigrant Artist: Los Angeles in the 1940s*, January 18-20,

1985. More information about Humanities West may be obtained by writing to the Berkeley address above.

NCPH Summer Institute

The National Council on Public History announces a Summer Humanities Institute on Teaching Public History, to be held on the Arizona State University campus July 5 through August 3, 1984. The program, to be conducted by five experienced faculty and limited to thirty participants, is designed to prepare faculty to introduce courses on public history and design curriculum. The Institute will focus upon curriculum and course development, historians in the private sector, and cultural resource management. Activities include plenary sessions on a variety of themes and workshops which will give participants hands-on experience in bringing a humanities approach to public history tasks. Application forms and supporting materials must be postmarked by March 10, 1984. For further information write to: Institute on Teaching Public History, Graduate Program in Public History, Department of History, Arizona State University, Tempe, Arizona 85287, or telephone (602) 965-5778.

MAKING CONNECTIONS

The Association of Independent Historians of Art (AIHA) is being formed as a national organization to serve the professional needs of historians of art in all fields who are unemployed, choose (or must) work as scholars without institutional affiliation, or are retired. AIHA publishes a quarterly newsletter, and plans to distribute a membership directory designed to promote employment opportunities for those listed in it, and will serve as network and advocate for independent art historians.

The April, 1983 issue of the AIHA newsletter contains an interesting comment on the use of honorifics. Although it is incorrect for the holder of a Ph.D. to type or have printed "Dr." before his or her own name, it is also necessary to assert one's credentials outside the academic world — where, the editor notes, "it is sometimes fashionable not to use 'Dr.' when everyone has one, or prudent to do so when everyone doesn't." Such niceties, he adds, are irrelevant when you have to make a living as an unaffiliated scholar, and he suggests that having "Ph.D." printed after your name on a business card, or typewritten after your name

under your signature in a business letter, effectively proclaims your status.

For more information about AIHA, write to Raphael Research Enterprises, Francis V. O'Connor, Director, 250 East 73rd Street 11C, New York, N.Y. 10021.

The Latin American Jewish Studies Association, an organization of academically-affiliated and independent scholars and professional people of many disciplines and backgrounds, with members in more than a dozen countries, has been in existence for several years. It serves as a network, sharing information about new scholarship and archival materials, sponsors panels at professional conferences, holds an annual conference of its own, and publishes a newsletter. Dues are \$10 a year. For further information write to Judith Laikin Elkin, 2104 Georgetown, Blvd., Ann Arbor, MI 48105.

CONFERENCES, MEETINGS

North American and Pacific Coast Conferences on British Studies

The annual meetings of the North American and Pacific Coast Conferences on British Studies will be held jointly at the Asilomar Conference Grounds in Pacific Grove, California, March 23-25, 1984. The program begins with dinner and an evening lecture, "Memories of Beaverbrook," by Alfred Gollin of UC Santa Barbara, on Friday, March 23. Among the topics covered in the panels on Saturday and Sunday are: "Mock Heroism, Literary War," "G.B.S.: Women and Song," "Reading and Writing in Georgian England," "The Poor," and "Belief and Unbelief." Olive Banks of the University of Leicester will speak on "Faces of Feminism: Three Intellectual Traditions" following lunch on Saturday; the post-dinner presentation on Saturday, "150 Years Ago," will feature Derek Fraser of UCLA speaking on "The Poor Law Amendment Act" and Peter Stansky of Stanford (and the Institute) speaking on "William Morris." On Sunday Mark Girouard, author of *Life in the English Country House*, *The Return to Camelot*, and other works, will speak on "Babylon or Jerusalem? Opposing Images of the City." A visit to the Sanford and Helen Berger William Morris Collection in Carmel is planned for Sunday. For further information contact Susan Groag Bell, Center for Research on Women, Stanford University, Stanford, CA 94305.

Statewide Women's Leadership Conference, 1984

The annual University of California statewide women's leadership conference, sponsored this year by the UC Berkeley Graduate Assembly, will be held on the Berkeley campus April 13-15. The 1984 meeting is open for the first time to a wider interested public. The theory session on Friday, April 13 will be on "The Power of Feminism: Visions for the Future." Saturday and Sunday sessions will be devoted to developing women's leadership skills in small workshops with facilitators. Areas of interest include academic life, work and economic life, and politics. The maximum fee of \$20 includes lunches. A sliding scale and scholarships are available. For more information call Judy Auerbach or Janine Vertinski at the Graduate Assembly, UC Berkeley, (415) 642-2175.

PUBLICATIONS

The Craft of Public History: An Annotated Bibliography

David F. Trask and Robert W. Pomeroy III,
General Editors
Greenwood Press
576 pp, index; \$49.95

Prepared under the auspices of the National Council on Public History, this is the first major sourcebook and bibliography on public history. Chapters cover: research and writing, training, business management, archives, records and information management, genealogy and family history, historical editing, historical resource management, media and history, oral history, and policy history. For further information, write to Greenwood Press, 88 Post Road West, P.O. Box 5007, Westport, CT 06881.

MEMBERSHIP NEWS

Jean Ackerman's play "A Pride of Heroes" will be broadcast February 18 by KAZU in Pacific Grove and will be staged during National Women's History Week, March 4-10, by Santa Barbara City College and by a troupe in Monterey. The piece dramatizes private and public images of five women, alike in heroic stance but different in goals, gender-consciousness, century, and styles of action. The five are Antigone, Lady Deborah Moody, Harriet Tubman, Lucy Stone, and Frances O. Kelsey, M.D.

The play is in blank verse, and the "Antigone" scene won first prize in the Women in Triumph section of the 1983 Poetry of Women contest. Jean reports: "though the premiere, in 1983, was well received, distribution has been hard. There's apparently no network for alerting women's groups to appropriate scripts (as opposed to publications, media, etc., which the NWH Project lists in their catalog). If I'm wrong, I'll be glad to be set straight. But I think there's a real value in letting women's groups 'be' and celebrate historic figures as well as see them professionally portrayed."

Joanna Bowen Gillespie writes to say that her membership will have to be put on "hold" for 1984 as she leaves the Bay Area for a Visiting Professorship at Drew Theological School at Drew University in Madison, New Jersey, for the spring semester, and an Edward White Benson Fellowship at Lincoln Theological College in Lincoln, England, in the fall. At Drew Theological School she will be teaching a seminar on nineteenth-century popular religion materials, particularly as they present women in evangelical religion — work on which she has reported to the Institute. She will also be "The Woman" on a three member team in a course on Social Process required for all first year students, lecturing on violence in the home, old age, urban homelessness, etc.

At Lincoln Theological College she will be doing her own research and writing and also some teaching, including three public lectures on the history of women in the Episcopal (and English) church. We wish her luck, and anticipate a witty account of her experiences.

Georgia Wright is so busy with organizational activities for the Institute, including conferences and other events for independent scholars, that she sometimes "forgets" that she is a medieval art historian. This Spring, however, she will have ample opportunity to remember. In mid-February she will be in Seattle, chairing a panel on medieval art at the annual meeting of the Medieval Association of the Pacific. In mid-March she will be traveling to museums in Massachusetts and Connecticut as part of her work on a census of Gothic sculpture in American collections. In May she will be attending the International Congress on Medieval Studies at Kalamazoo, Michigan — chairing a panel on Notre Dame and participating in panels on independent medievalists and on "topographical nomenclature of architecture and the computer." Now that's making up for lost time!

Sylvia Sun Minnick writes that she has finished a historical photo research job for the Stockton Chamber of Commerce and is currently completing a Sacramento History Center Ethnic Communities Survey project for the new Sacramento History Museum. The scope of the project was to develop an audio-visual narrative on the history of the Chinese and Filipinos in Sacramento.

NEW MEMBERS

We would like to extend a warm welcome to the new members whose applications were approved by the Board in December and January.

Jordan D. Luttrell holds a J.D. degree from the University of Michigan and was admitted to the bar in 1967. Since 1979 he has been the owner of Meyer Boswell Books, San Francisco, specializing in works on legal history, with printed books from the sixteenth to the twentieth centuries. His interests are in legal history, constitutional history and legal bibliography. He learned about the Institute through the meeting, "Clio and the Law," co-sponsored with the Northern District of California Historical Society in 1982. As a bookseller he is outside established academic communities, and he feels that he can pursue his interest in scholarly matters through the Institute.

Autumn Stanley has a master of arts degree from Stanford in English and American literature. She is interested in the history of technology, history of science, comparative mythology (especially myths dealing with technological change), and the history of sex roles. Currently she is working on a biography of Charlotte Smith (1843-1917). She has published and presented papers on women inventors and women in science and technology, and has been an editor of scholarly books and science texts. She is interested, as an Institute member, in exchanging ideas, reading and hearing the work of others, and giving and receiving criticism of work in progress.

Patricia Z. Thompson has a bachelor's degree in French from Vassar and a master of arts degree in economics from Stanford. Her current interest is in French Renaissance history, and she is working on a biography of Diane de Poitiers. She was sorry to miss the publications workshop and work-in-progress meeting on biography, but it is difficult for her to "commute" to Institute meetings from her home in Shawnee Mission, Kansas. Nevertheless, she has spent about half of her time, during the last five years,

doing research at the Stanford Library and taking graduate courses in French history, and she plans to attend Institute meetings whenever possible. She is active in the Center for Reformation Research in St. Louis, of which she is a Board member.

EDITOR'S NOTE

No apology can properly atone for the misspelling of the name of a new Institute member, **Carl Guameri**, not once but three times in the Fall, 1983 issue of the Newsletter: in his introduction as a new member and in the announcement of the conference on Religion in the West, which he is co-directing with Institute member (and fellow faculty member) David Alvarez at St. Mary's College in Moraga this coming June. We hope he will accept this belated acknowledgement.

We are delighted to have so many contributions from members for this issue, and would like to remind you that all future contributions are gratefully accepted. We would particularly like to hear about the kinds of events that are not widely publicized, as well as about member's activities, books received, etc. Deadline for the March-April issue is March 25. Send material directly to Joanne Lafler, Newsletter Editor, 43 Abbott Dr., Oakland, CA 94611 or phone (415) 547-1791.

UPCOMING INSTITUTE EVENTS

Sunday, March 18, 2:30 p.m. Joanne Lafler's presentation on the eighteenth-century actress, Anne Oldfield, "An Actress Arranges Her Private Life," postponed from January, will be held in San Francisco. A postcard mailing will give the location and directions.

Sunday, April 8, 2:30 p.m. Judith Albert will discuss her work on the influence of the nineteenth-century writer, critic, and historian, Margaret Fuller, at a work-in-progress meeting in the East Bay. A postcard mailing will give the location and directions.

Friday, April 27, 6-10 p.m. Dinner and panel presentation, "Crisis in Central America: The Historical Background," featuring Latin American scholars Francesca Miller, speaking on "International Perspectives," and Tulio Halperin, speaking on "The Domestic Perspective." To be held at the Faculty Club, UC Berkeley. Reservations required. For further information call Richard Herr (415) 841-5892.

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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.

The Institute for Historical Study
1791A Pine Street
San Francisco, California 94109
(415) 441-3759

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