

Timepieces Hidden in Plain Sight by Steve Sodokoff

“The Clock, not the steam engine, is the key machine of the modern industrial age.” Lewis Mumford*

The subtleties of time have fascinated humans throughout the ages. Time is present everywhere, occupies no space, yet remains one of the most important and limited resources we have. The *Oxford English Dictionary* states that the word “time” is the most used noun in the English language.

In the early 1800s, people guessed “the time” because clocks were very rare. A quarter of the population of America owned a wind-up shelf-clock, but few were exact. Wealthy men had pocket watches. (Wrist watches did not come into fashion until after the first World War in the 1920s.) Citizens needed public clocks to meet railroad and ferry schedules. Back then, people gazed up to clock towers to get their bearings, today, we look down at our smartphones to check the time and connect with the world.

Mechanical timepieces are the first mass-produced appliance of the Industrial Revolution with interchangeable parts evolved from wooden gears to brass, embodied over time with countless innovations. Clock manufacturers fabricated these intricate mechanisms with precision on an assembly line—with miniaturized components—a hundred years before Henry Ford’s Model A. Today, nearly every device and appliance has a clock built into it.

Civic clocks, placed upon the most significant buildings, stand as the hallmarks of public life and commerce. New York’s Grand Central Terminal clock, London’s Elizabeth Tower (aka Big Ben) and San Francisco’s Ferry Building clock serve as examples. Even today, Twitter has placed a monumental timepiece on the corner of their headquarters on Market Street. A symbol by which individuals measured their day, these iconic timekeepers drew people to the heart of the city center. Unlike today’s meetings through the internet/social media, people met in person near public clocks, the original machines of communal utility and convenience.

Unlike many modern cities, San Francisco preserves a striking ability to stay timeless, suspended somewhere between the days of the California Gold Rush and the modern Digital Age. Or so it seems to me, a native son of Long Island, New York. This suspension of time, like a dreamscape emerging from the midday fog, creates an air of mystery around the “City by the Bay.” And, as in any good mystery, clues to San Francisco’s remarkable past hide in plain sight, anchored to the few remaining vintage clocks, often obscured among newer skyscrapers.

San Francisco’s oldest clocks are the 1858 clock tower at Saint Mary’s Cathedral in Chinatown and the 1898 quintessential Ferry Building tower on the Embarcadero. This clock was the largest dialed, mechanical clock in the world. The E. Howard Company of Boston, the premier American manufacturer of luxury and Civil War pocket watches from 1858 to 1895, produced both clocks. Hundreds of San Francisco workers relied on public timepieces as a “call to work.” In 1889, the San Francisco Chronicle newspaper built the city’s first skyscraper, the tallest on the West Coast. Fire from fireworks for a mayoral victory parade destroyed the clock tower in 1905. In 1916 the Ghirardelli sons expanded their chocolate factory near Fisherman’s Wharf and built a clock tower. On the second Chronicle building, at Fifth and Mission, finished in 1924, another clock tower was also installed. The Seth Thomas Clock Company of

* *Technics and Civilization* (1934)

Connecticut, who perfected volume-production techniques, manufactured both the Ghirardelli and second Chronicle clocks. At least one noteworthy timekeeper is tucked away in each neighborhood of San Francisco.

As a young boy, my father gave me my first watch—a chronograph (stopwatch). As a diamond merchant, he exposed me to the jewelry business. I sold diamonds and fine jewelry for women and progressed to trading luxury watches for men. In pursuing my business, I developed an interest in the history of time and vintage timekeepers and collected images of public clock towers. It turns out that fifty historic street clocks and towers throughout the City survive and most still run. My passion has been to protect and help renovate these heritage timepieces such as the Boeddeker Park post clock in the Tenderloin. My discovery inspired the San Francisco Recreation and Parks Department to repair and refurbish this relic. I have added to the archive of clocks a list of three dozen memorable public timekeepers lost to earthquakes, accidents, and urban renewal. Currently, I am working on a heritage guidebook to San Francisco's historic public clocks. San Francisco can be secretive, though if you persevere, she delights in sharing her mysteries.

Time-keeping technologies evolve, representing a significant influence on the growth and development of San Francisco and its skyline. Many timekeepers became obsolete, leaving us an archeology of times past in the form of recognizable clock towers and public timepieces that survive everything and keep on ticking. These monumental machines of bygone eras remind us of where we came from, how we got here.

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PRESIDENT’S MESSAGE

Please be aware of two new policies. Potential new members are welcome to visit one or two meetings before deciding whether they want to join. (If members bring guests, I hope you will follow up with them and encourage them to join.) Our other new policy is to continue scheduling a gathering on the third Sunday of almost every month, but to call them Monthly Programs, not necessarily Works in Progress. In May we had the outing to Niles on that day, and in June we had two publishers speak, one a member (Jackie Pels) and one not (Malcolm Margolin). We now have speakers lined up all the way through October or possibly November! We do especially encourage members to present “works in progress” for which they would appreciate feedback. Our minigrants guidelines suggest that applicants should have presented one of these talks before applying. (As usual, our **annual deadline for minigrant applications will be September 15.**)

Watch for announcements of Institute events in your e-mail. We have transitioned from just one person sending out announcements (Lorrie O’Dell for years, then me) to a “Google Group,” so that any of our members can alert everyone to anything history-related which might be of interest. Each message will have a subject line that starts with “[TIHS].” If you haven’t received these messages, please e-mail me (annharlow@pacbell.net) so I can add you to the distribution list. I know in the past we have not had e-mail addresses for some of our members, but I imagine everyone has one by now.

So far, there haven’t been a lot of member posts to the Google group. Don’t be shy—let us know what history programs are coming up, what you’ve read lately online that would interest independent history researchers, etc. Or ask questions—our recent membership survey indicated that “historical research assistance” and “networking with fellow historians” were two of the top reasons people joined.

Although we usually call ourselves “IHS,” I guess either that was not available in Google groups or I purposely used “TIHS” as a reminder that the quick way to access our website is tihs.org. To see what events are coming up, go to the bottom of the home page and select “What’s New,” then look in the column on the right. To offer to give a talk or host a Monthly Program, contact Nancy Zinn (Nancy.Zinn@ucsf.edu).

– *Ann Harlow*

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WORK IN PROGRESS

“Leonard Woolf: Bloomsbury Socialist”

On Sunday, April 15, Institute member **Peter Stansky** (emeritus professor of history at Stanford) hosted the meeting at his home in Hillsborough. Eleven Institute members gathered to hear Peter’s lively and fascinating presentation on Leonard Woolf. He began with some remarks on biography, which he called a pursuit with something of a mixed reputation among historians, being thought of as less academic than general historical research. It also differs as having an innate order—chronology, whereas order must be imposed on other topics. Stansky has done both, and in this endeavor he is collaborating with a colleague, Fred Leventhal, emeritus professor of history at Boston University.

This project came about in a curious way: Yale University is publishing a historical series of brief biographies, titled *Jewish Lives*. Stansky put forth Woolf as a candidate for such treatment, but apparently Woolf was thought not to be a commercially viable subject. Coincidentally, about the same time Oxford University Press was beginning a biographical series, *Spiritual Lives*, and Woolf was considered a suitable subject; Stansky and Leventhal took on the project. Stansky pointed out that though Woolf was Jewish by birth, he was an atheist. One grandfather was a tailor, the other a diamond merchant from Amsterdam. Woolf was born in 1880; his father, a well-off barrister, died when Leonard was young, and the family’s circumstances were reduced—from eleven servants to just a few. Woolf attended public school (St Paul’s) on scholarships where he encountered the well-known British class system, one of the book’s significant themes. The other major theme is the nature of the pervasive, yet somehow not deep, anti-Semitism in British society. Stansky addresses both themes in this book, which includes chapters on: youth and education; Cambridge; Ceylon; return

to England; political career, and the remainder of his life.

Leonard Woolf attended Trinity College, Cambridge, where he did not do as well as expected, though there he met some of the later members, as he became himself, of the Bloomsbury group—Lytton Strachey, Clive Bell, Saxon Sydney-Turner, J. M. Keynes and Thoby Stephen. Many of them were also members of the secret discussion group, the Apostles. Woolf’s connection with the Stephen family, Vanessa and Virginia, came through Thoby Stephen. Sir Leslie Stephen died in 1904 and Thoby, of typhoid, in 1906. Woolf did well enough at Trinity to become part of a somewhat less grand part of the civil service as colonial officer in Ceylon from 1904 until 1911, when he returned to England. He resigned from the civil service and he and Virginia Stephen were married in 1912. Woolf wrote his first novel, *The Village in the Jungle* (1913) based on his time in Ceylon.

Leonard Woolf may be best known as a spouse, the husband of Virginia Woolf. With her he was the co-owner of the Hogarth Press. Virginia’s career, and her at times desperate mental health problems, were an important part of his life, although he also had a significant and prolific career as an author of books on politics, innumerable articles and reviews, and also as a political activist and a strong anti-imperialist. After her suicide in 1941 he became the custodian of Virginia’s literary reputation as well as continuing his political writings and activity and publishing five splendid volumes of autobiography. It was an important and significant life.

– Nancy Zinn

MONTHLY PROGRAMS

“Niles, California: Our First Official ‘Monthly Program’”

On Sunday, May 20, a very small group of Institute members enjoyed a lovely day in Niles, starting with a 45-minute ride (one way) on the old-time Niles Canyon Railway from Niles to Sunol and back, enjoying views of Alameda Creek as it snakes through the canyon’s thickly tree-covered hillsides. The Railway was the last leg of the Transcontinental Railroad for a time back in the 1870s, linking the Bay Area with Sacramento, where the Transcontinental Railroad’s western terminus was started in 1863. Back in Niles (once its own town but absorbed into Fremont when that city was formed in 1956 with the amalgamation of Niles, Centerville, Irvington, Mission San Jose, and Warm Springs), we had lunch at a local restaurant before meeting our guide for a tour of the Niles Essanay Silent Film Museum.

The building is chock-full of memorabilia, ranging from photos of Charlie Chaplin when he was making silent films at Niles (including one of his most-beloved classics, *The Tramp*) to collections of early film posters and film-making equipment. Our guide did a superb job telling us the story of Gilbert “Bronco Billy” Anderson and the founding of Essanay Studios in Chicago in 1907 with his partner George Spoor. (Essanay is a play on the initials of their last names, “S” and “A.”) Many of their Westerns were filmed in their Niles studio under Anderson’s direction. Our visit concluded in the museum’s movie theater where we viewed *Dawson City: Frozen Time*, an absolutely riveting, artfully done two-hour-long documentary about a collection of vintage nitrate film reels discovered in the frozen ground of Dawson City during an excavation for a parking lot in 1978. The Gold Rush city was the end of the distribution line for all the films shipped to Dawson, and many of the movies and newsreels (and footage of Dawson itself) ended up in the Yukon River that runs past the city.

But this huge horde of film cans survived, having been buried beneath a former hockey rink and forgotten until that backhoe unearthed them in the 1970s. A fascinating day in all in a quiet corner of the Bay Area brimming with history!

– *Rose Marie Cleese*

“Conversation with History Publishers Jackie Pels and Malcolm Margolin”

On Sunday, June 14 for the second “Monthly Program,” which took place in the Community Room of the Berkeley Public Library, 25 Institute members and a half-dozen guests were treated to a talk on book publishing. **Jackie Pels** and **Malcolm Margolin**, with a combined seventy years’ experience in independent publishing in the Bay Area, presented. Pels—writer, editor, and member of the Institute—has operated Hardscratch Press since 1990. She considers herself an “accidental publisher.” Hardscratch Press is named for an early-1900s family cod-fishing station on Unga Island in the Shumagins in the Aleutian Islands. Her first author was her stepfather, Ralph Soberg, who wrote about his life on the island.

Margolin—writer, publisher, lecturer, and executive director of Heyday Books from 1974 to 2015—is the recipient of numerous prestigious publishing and community honors. He currently serves on the publication committee of the Book Club of California and devotes time and effort to a number of environmental, cultural, and social justice organizations and causes. Margolin also admits to having “fallen into publishing.” With tongue in cheek, he claims he wanted to become an ice cream man, wear a uniform, pack dry ice, and look at pretty girls. The first book he published was his own in 1973: *Earth Manual: How to Work on Wild Land without Taming It*. Following his retirement from Heyday, he

established a new enterprise in 2017, the California Institute for Community, Art, and Nature (California ICAN; www.california-ican.org).

What is clear: Margolin and Pels share a passion for working with people and bringing writers' manuscripts "out into the world." And though it was a delight to hear them "toss around" the "good old days" of publishing, and express their distaste for brick and mortar chain bookstores and the online forces such as Amazon, the aspiring writers in the room were left wanting to hear more about how to achieve success in today's changing environment: marketing through social media and the ins and outs of self-publishing ("mostly quantity not quality," according to Margolin, though Pels believes self-publishing offers a legitimate solution for many writers). We did come away, however, with an understanding that it boils down to hard work, perseverance, and perhaps a bit of luck. Margolin's best piece of advice: "grab onto a good developmental editor who can bring focus and a marketing quality to your work, and teach hierarchy."

– *Bonnie Portnoy*

"The Making of *An American Genocide: The United States and the California Indian Catastrophe, 1846–1873*"

Despite the best efforts of Rose Marie Cleese to pin down UCLA professor of history and author of *An American Genocide* to speak to the process of researching and writing his book — "based on hundreds of journal entries, manuscripts, government documents, newspapers, books, and other sources buried in libraries, museums, and archives," Benjamin Madley instead presented his well-honed and polished talk about the subject of his book. He established his bonafides by inviting Native California singer Greg Castro to offer a prayer, "Fog Song." He began by reminding his

audience that we are living on someone else's ancestral homeland. Then he proceeded to detail 30 years of attacks, mass murders, lynchings, and other group killings of California Natives. Between 1846 and 1870 that population fell from an estimated 150,000 individuals to 30,000 in 1870; the US census counted 16,277 in 1880. Madley postulated that the 1948 United Nations Genocide Convention offered a useful framework for revealing a deliberate policy of both the United States and California governments in the extermination.

The book presentation, which took place at the Mechanics' Institute, where very seat in the lecture room was taken, generated heartfelt responses. Among them, **Cathy Robbins**, author of *All Indians Do Not Live in Teepees (or Casinos)*: "Yes, it was a terrific talk. Madley's book will fill a hole if people want it filled. When I was researching my book, I clenched every time I worked on the killing of Indians, and while I acknowledged this history, my book focused on contemporary Indians, so I didn't linger on the issue. To myself, I said, 'genocide.' Madley's book is about the past but not really, because this past shoots right into our present. . . . Madley's book is so important, and I know he suffered as he wrote it. Madley did mention the writing process a few times, although he didn't talk about it systematically. He mentioned being overwhelmed and even crying when he saw some of the research. . . . During my research and writing, I too cried, but more than that I just got angry—and I haven't quite gotten over that. Madley's composure impressed me."

Rose Marie Cleese asked: "How do we reconcile all the considerable accomplishments of prominent people from our earlier histories who did many great things, yet harbored these horrible prejudices? (Phelan, Shumate, Columbus, etc.) Here is a link to an essay I just

– *continued on page 11*

GROUP REPORTS

Writers Group

Since our last newsletter report there have been important changes in our group. Cathy Robbins has taken a well-earned retirement from her work as coordinator for so many years. Ellen Huppert and Joanne Lafler will serve as co-coordinators. We have welcomed three new members—Joe Miller, Jim Gasperini, and Katya Miller.

At our April meeting Liz Nakahara presented a significant chapter from her book “Cruising for Newsburgers: Photojournalists Who Do International, Hard-News Coverage.” In the Japanese fishing village of Minamata—“ground zero for mercury poisoning caused by industrial pollution”—she had met former combat photographer W. Eugene Smith, who was chronicling the horrific effects of mercury poisoning. The pictures he published in *Life* magazine are unforgettable, especially “Tomoko in Her Bath” in which a mother cradles and gently washes the deformed body of her sixteen year-old daughter. Observing Smith at his work and witnessing his crusade against the polluters was a life-changing experience, inspiring Liz to become a print journalist and write this book. There were differing opinions about how much detail she should include about the history of the pollution and subsequent litigation, but there was no disagreement about the power of the story she tells.

In May, Joe Miller presented chapters from his book “Wild Women Suffragists and the Sex Scandals That Almost Sank the Movement.” In chapter 2 he introduces the work of Scottish-born Frances Wright, who in the 1820s became the first woman to address large public audiences in America, and certainly the first to advocate free love and sexual freedom for women, among many other radical causes. Woman suffrage was never an issue for Wright, but she became an icon for Susan B. Anthony and Elizabeth Cady Stanton, who placed her

first among pioneers of women’s rights in their *History of Woman Suffrage*. They ignored Wright’s radicalism, but Joe noted that enemies of woman suffrage, well aware of Wright’s reputation, would use it to tarnish the work of Anthony and Stanton. Members of the group were impressed with Joe’s argument and lively writing style and felt that more context, more detail, would pull readers into story.

At our June meeting Marilyn Geary presented chapters that bring an end to the story of Virgilio Rotanzi, an immigrant from Italian Switzerland who hoped to find his fortune in California in 1860. A letter dated December 18, 1870, probably Virgilio’s last communication with his father, expressed disillusionment and disappointed hopes. Less than four months later he died, leaving behind a young widow and son. The following chapter centers on letters to Virgilio’s father from his widow Elisa in 1872 and 1875, telling of her mistreatment by Virgilio’s business partners after his death, her enduring pain over the loss of Virgilio, and her closeness to Virgilio’s family, whom she has never known. Since the marriage may have been forced upon Virgilio and Elisa because of her pregnancy, since she continued to live with her family after the marriage, and since Virgilio died a few months after the wedding, some of us wondered about the depth of the feelings she expressed. Discussion was sharply divided on two issues: how much general historical background to include, and whether to quote extensively from the letters or shorten the quotations and paraphrase. We look forward to chapters about Virgilios’s brother Francesco at our July meeting.

Meetings are held on the second Sunday of the month. Institute writers are always invited to try us out. For more information, contact Joanne Lafler (jwlafler@gmail.com) or Ellen Huppert (ellenhuppert@gmail.com).

– *Joanne Lafler*

GROUP REPORTS

Medieval Studies

In June Lyn Reese discussed the book, *Ivory Vikings: the Mystery of the Most Famous Chessmen in the World and the Woman Who Made Them* by Nancy Marie Brown. The title is somewhat misleading. Within the book, Brown changes “made” to “probably made,” since as of now no one knows for sure who carved these twelfth-century Norse walrus tusk ivory pieces. Nor are scholars agreed on where they were made, even though the 87 pieces were found exposed in a sandbank on the Scottish island of Lewis in 1831. All agree, however, that the pieces are special. Reflecting Norse ideology and employing late Romanesque design, scholars can concur with a British Museum curator who said that “despite their miniature size, they might be seen to embody truly monumental values of the human condition.” Given their outstanding condition, these little pieces also have provided historians with valuable glimpses into the Norse world.

Although most theories place the workshops of Trondheim, Norway as the origin of the chessmen, the author promotes the idea that they “could have been made” in Icelandic workshops and carried to Norwegian courts as gifts. She posits that the maker of some “could have been” Margaret the Adroit, a high status woman who carved luxury items during Bishop Jonsson Pall’s reign in medieval Skalholt, Iceland. The Saga of Bishop Pall notes that Margaret carved an ivory crozier for him, “so skillfully that no one in Iceland had seen such artistry before.” Some sagas attribute a second crozier to Margaret as well, found in the grave of a bishop in Greenland.

Compelling to Lyn were the chapters on the thriving trade in pure white walrus tusk ivory, the “Arctic Gold.” Gathered from the huge beasts off Greenland, dangerous work indeed, and fashioned into objects such as combs, knives, reliquaries, and so forth, they were easy-

to-transport items traded throughout the Northern sea routes. Lyn also discussed the meanings of details found on some of the chess pieces. There are four humorous wide-eyed rooks styled as berserkers, warriors displayed biting their shields with perfectly carved large teeth. Such figures are stock characters in Viking sagas, fighters of the Norse god Odin who bit their shields and howled in battle in a manner typical of berserks.

There are 16 chess bishops, all wearing the latest in ecclesiastical mitres, which helped to date the carving to between 1150 and 1200 after the time the Pope decreed that all bishops should wear similar styles. These hardly ascetic large, round figures in finely detailed clothes, represent the Norse version of Christianity which eschewed the image of Christ suffering for the more robust vengeful Christ defeating Satan and his minions. Each bishop carries a ceremonial shepherd’s crook and crozier. Seven hold books, three raise their right hands in blessing.

Lyn also commented on the queens, chess pieces which replaced the original Arab vizier in Christian Europe during the rise of the cult of the Virgin Mary in the eleventh century. Details found on one show her incredibly finely carved robing as she sits on her richly decorated throne. Both the queens and kings sport popular twelfth-century hair styles, twisted into long locks or braids, then looped up under a veil that is clipped in back. None of the queens are youthful looking. They have terrible posture, spines hunched and brooding, but perhaps depicted as persons with power and experience.

Older theories about the chess pieces are being upended with the growing interest in the archeology of Viking era settlements, with new clues from the history of board games and stone carvings from England, Scotland, Sweden and Norway, along with a closer interpretation of classic Icelandic sagas. Still popular is the

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embrace of the Lewis pieces in contemporary fiction, films, and origin myths. Clearly these little twelfth century chess men and women still hold our imagination and have much to tell us.

-- *Lyn Reese*

Play Readers

In March and April we read *Cressida*, by British playwright Nicholas Wright. The setting is London in 1636. Shakespeare has been dead for twenty years, but the acting company with which he had been associated since the 1590s is still in operation and performing his plays. Patronized by Charles I, enjoying royal favor, and performing frequently at court, the King's Men is the most esteemed company in England. But recent times have been difficult for the players. Theaters have just reopened after being closed during an outbreak of plague. Charles I's reign is increasingly troubled by a series of political crises.

All but one of the characters in the play are based on men and boys known to have been in the King's Men's company, but Wright deals freely with them in dramatizing the complex history of the period. Tension is pervasive behind the scenes at the Globe Theatre and the indoor playhouse, Blackfriars. Everyone is scrambling to survive. John Shank has been a member of the company since the days of Shakespeare, starting as a boy actor and eventually sharing in the profits along with other senior actors. Now deeply in debt, he is at odds with the company's managers. Life is especially difficult for the adolescent boys who play all of the female roles. Few of them can expect job security in the company as adult actors. Wright portrays most of them as commodities to be bought and sold.

At the center of the play is John Shank's relationship with Stephen Hammerton, a bright but inexperienced boy whom Shank has bought

and plans to showcase, in order to sell him for a profit. He casts Stephen in the leading female role in Shakespeare's *Troilus and Cressida* and rehearses him in the stylized manner in which he had acted such roles. In the denouement, Hammerton abandons Shank's style and portrays Cressida as a frankly seductive woman, achieving immediate stardom. He is now so valuable to the company that Shank won't be able to sell him. The older actor dies and ascends heavenward in the theater's cloud machine, a scene both comical and moving. Theatrical fantasy sustains John Shank to the end.

From early 17th-century England the play readers moved in May and June to a radically different time and place. August Wilson, the author of our next reading, died in 2005, leaving behind a powerful body of work known as the Pittsburgh Cycle: ten plays that dramatize the lives of African Americans in the northern United States between 1900 and the 1990s. Our choice was *Joe Turner's Come and Gone*, set in 1911 in the Hill District of Pittsburgh, where Wilson lived in his youth. This was the beginning of the Great Migration of African Americans from the South to northern cities, in order to escape Jim Crow, increasing violence, and decreasing opportunity.

Seth Holly is a descendant of free Blacks in the North. In his boarding house, once a family home, he and his wife Bertha offer room and board for migrants at \$1 a week. The only white character in the play, Rutherford Selig, is a peddler who supplies Seth with raw material for pots and pans and sells them on his travels. Selig is known as the People Finder, locating family members who have been separated during their diaspora. Most of the tenants are in their twenties, far too young to have experienced slavery. Only Bynum, in his sixties, has a strong connection with pre-emancipation life and its African roots. Seth dislikes him and his "conjurin."

Seth is suspicious of Harold Loomis, who arrives with his young daughter Zonia, searching for the wife from whom he has been separated since Joe Turner captured him and forced him to work on a chain-gang for eight years. (Joe Turner is not a character in the play, but he looms over it as an embodiment of White oppression of Blacks.)

Bynum believes that you can't be free unless you discover your own song. "All you got to do is stand up and sing it," he tells Harold Loomis. "It's right there kicking at your throat. All you got to do is sing it. Then you be free." In the powerful final scene, Loomis's wife Martha appears and tries to claim him for the religious tradition that has sustained her. Rejecting her, Loomis cries out and slashes his chest. Rubbing the blood on his face and body, he finds his song. A stage direction tells us it is "the song of self-sufficiency, fully resurrected, cleansed and given breath, free from any encumbrance other than the workings of his own heart...." And free, at last, from Joe Turner.

We have a new member, Jim Gasperini, and we invite inquiries from others who would like to join. Contact jwlafler@gmail.com.

– *Joanne Lafler*

In Memoriam: Kathleen Casey

Longtime members of the Institute were saddened to learn of the death of our valued colleague, Kathleen Casey, earlier this year. Her husband Gerald reported that "her long illness precluded any scholarly activity but she remained a dedicated historian to the end." Indeed, although she lived two hours away from the Bay Area, on Mt. Veeder Road in Napa Valley, she maintained her Institute membership and enjoyed keeping in touch via the newsletter. The 2017-18 roster lists her research interests as "Late Medieval/Renaissance Europe; Anglo Saxon Law."

Born in England, Kathleen did her undergraduate work in history at The London School of Economics. After immigrating to the United States she would later pursue doctoral work in medieval history at UC Berkeley, with a focus on medieval law. She went on to play a significant role in the nascent field of women's history in the 1970s and early 1980s, publishing essays in collections such as *The Women of England from Anglo-Saxon Times to the Present: Interpretive Bibliographical Essays; Ne Eva ne Maria*, published in Bologna; *The Middle Ages in Text and Texture*; and *Liberating Women's History: Theoretical and Critical Essays*. That volume includes her essay "The Cheshire Cat: Reconstructing the Experience of Medieval Women," in which she undertook the challenge of researching and writing about "the least well explored area of women's studies: that of women's productive labor as it then related to political power." In later years she explored her own family history, combining genealogical and historical research. *Four Centuries of Haileys* was privately published and recently republished by the Amersham (England) Museum.

The foregoing summary of Kathleen's scholarly work does not hint at the liveliness, wit, and warmth that made her company so pleasurable. We will always remember her.

– *Joanne Lafler*

Welcome to our newest member!

Katya Miller has authored historical articles about the Statue of Freedom atop the US Capitol Dome, published in the US Capitol Historical Society's magazine, *The Capitol Dome*. With a fellowship from the Architect of the Capitol and USCHS, she is writing the book "Beloved Freedom: Secret on the Capitol Dome," as well as a children's book about this icon of freedom and America. She holds a degree in Design and

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Art History from the University of California, Berkeley. Katya has enjoyed a thirty-year career as a metalsmith and jeweler. For PDF copies of her articles, see her author website (www.katya-miller.com).

Ann Harlow gave a talk at the Berkeley Historical Society on April 8, “Pioneer Berkeley Photographers from O.V. Lange to Dorothea Lange.”

Judith (Jody) Offer has been working on two new scenes and some rewriting of *Scenes in the Life of Julia Morgan*, familiar to a number of Institute members through various “read-it-yourself” gatherings. She is in discussion with a Berkeley group for a fall reading of the redone work. (“And I am always on the lookout for Julia Morgan buildings, libraries, and classes that would like to host a read-it-yourself.”) Jody also started a play reading series, Play by Play, “to help bring activity to an historic building being rehabilitated in Oakland, the Brooklyn Presbyterian Church (now called Brooklyn Preserve). The building, though still very much in rehab, has already hosted several theater groups and a preschool.” For Jody’s other activities, see her new web site (www.JudithOffer.com).

Marilyn Geary presented “The Swiss-Italian Connection: From Ticino to Marin and Back,” on May 24 at the Elks Club of San Rafael. “I am giving a similar presentation in August to the North Bay Italian Cultural Foundation with a focus on both Marin and Sonoma counties.”

On June 6 **Ellen Huppert** gave a paper, “The Musical Lives of Two 19th-Century Michigan Women as Revealed in Their Diaries,” at the fourth annual conference of the Midwestern History Association in Grand Rapids, Michigan. The paper was a brief extract from her work on the Taylor family in 19th century Michigan.

Dot Brovarney returned to Ukiah from Washington State this spring with 120 digital images, some of which will appear in her book about the cultural history of Lake Leonard, the largest natural lake in Mendocino County. The photographs document life at the lake between 1907 and 1949, and they illustrate the story of an independent woman from tony San Rafael who chose a different path from her friends and classmates: to forge a life as a rancher in Mendocino’s unforgiving backcountry. In June, Dot gave a talk, “Out of the Wild and Into the Garden: The Life Work of Carl Purdy” at the Grace Hudson Museum in conjunction with the exhibit, “Beauty and the Beast: California Wildflowers and Climate Change.”

Suzanne Perkins’ painting “Phosphene” was purchased late last year by the University of California Berkeley Art Museum (BAMPFA) and is now on exhibit as part of “Way Bay,” at the museum. Her painting, which all are invited to view, will be exhibited through September 2. She is currently working on a book about her paintings.

Jonathan Marshall, who recently returned from an archives trip on the East Coast, writes: “I’m finishing up the first draft of a long book tentatively titled ‘Dark Quadrants: Organized Crime, Big Business, and Deep Politics in Cold War America.’ A portion of one chapter, ‘The Dictator and the Mafia: How Rafael Trujillo Partnered with US Criminals to Extend His Power,’ was just published by the *Journal of Global South Studies** Another chapter was published in 2017 in *The Lobster*.** A couple of friends (including Institute member Louis Trager) are giving the manuscript a read to advise me on revisions and publishing strategy. The book isn’t likely to have a wide commercial audience, so I’m considering the pros and cons of self-publishing.”

*<http://journals.upress.ufl.edu/JGSS/article/view/593>. ** (<https://www.lobstermagazine.com>).

MEMBER NEWS

co.uk/free/lobster73/lob73-blackmail-deep-state.pdf)

Carol Sicherman's article "Jacob Sicherman's War" appears in the June issue of *The Galitzianer* (25.2: 12-16), where it is illustrated by several of the postcards that the subject sent to his wife.

"Twenty-one family members, cousins of varying degrees, convened in Cologne, Germany to visit the former homes and graves of our parents, grandparents and great grandparents, Bachmann and Goldschmidt," writes **Oliver Pollak**. "Five of us went on to Hanover, Prague, Terezin, and Vienna to visit the former homes, and incarcerations, of Bachmanns and Pollaks. I captured the high and low points in eight articles, about 800 words each, in the online *San Diego Jewish World*. Just google the title, add Oliver Pollak and click news. I am also assisting the Richmond Museum of History with the exhibition "Pioneers to the Present: Jews of Richmond and Contra Costa County" to open in early 2019.

On June 16 **Maria Sakovich** participated in a scholarly commemoration of the arrival, 95 years ago, of the only group of refugees from Russia to receive American assistance to come to the United States after the revolution and civil war. Her talk, one of four at the 31st meeting of the series "Friends of the Museum" [of Russian Culture], described this unusual help as well as the assistance they found in San Francisco on landing. Both this presentation and that of **Rob Robbins** in March in the same series were featured in the Russian newspaper, *Russkaya Zhizn'*. Maria's talk will be translated for the newspaper later this summer.

At noon on September 20, at the Bancroft Library Roundtable, **Taryn Edwards** will present "A Wise Counselor and Faithful Servant, the Life of Regent Andrew Smith

Hallidie (1868-1900)." The event takes place in the Lewis-Latimer Room of the Faculty Club, UC Berkeley.

Forthcoming at the Mechanics' Institute

IHS members Taryn Edwards and Jody Offer have organized "South Asians in the South Bay: The Privileged Immigrants," a talk by Jeevan Zutshi, founder of The Indo-American Community Federation, a group centered in Fremont. He will speak about the South Asian community that has developed in Fremont, San Jose, Palo Alto, and other towns of the South Bay, its history, its current character, and why he formed the IACF. This group, now approaching its 25th anniversary, has cooperated with a number of groups and city organizations, to participate in civic improvements and general American life. The talk begins at noon on **Friday, September 28**, at the Mechanics Institute Library.

Also at noon, on **Friday, October 5** local author Bev Scott will present "The Story was True! Tracing and Writing about Your Family Lineage." Learn about her journey through the National Archives, cemeteries, libraries, county court houses, historical museums and the US Census to find an elusive ancestor who fought in the Civil War. 4th Floor Meeting Room.

– *continued from page 5*

stumbled upon that documents that these prejudices didn't always prevail in early San Francisco. Evidently, Fremont's wife, Jessie Benton Fremont, was a fierce opponent of slavery. Interesting piece!" <https://www.nps.gov/goga/learn/historyculture/upload/Civil-Rights-Racial-Protest-Anti-Slavery-Activism-in-San-Francisco-1850-1865.pdf>.