The Institute for Historical Study Newsletter

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WORKSHOP

Using Historical Photographs

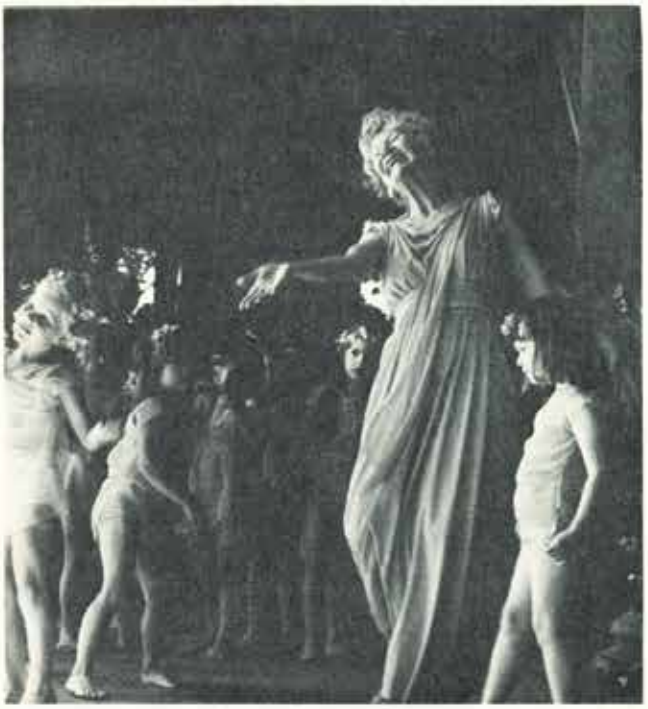
"In 1985 over twelve billion photographs were produced," Peter Palmquist told the audience at the Institute for Historical Study's workshop on "Using Historical Photographs." "But then," he continued, "that's a Kodak statistic and accounts only for color negatives made with Kodak products." Needless to say, Americans live in a highly visual culture, and the collection and use of a tiny fraction of the photographic images produced since the invention of photography in 1839 was the subject of the Institute's March 8th panel presentation. Three archivists and three Institute researchers described their work with photographs to a group of over forty-five people in a plush, modern meeting room at the Ballet Building near the Civic Center. All six presenters conveyed a common message: northern California collections offer historians a rich and exciting range of visual documents. The panelists urged researchers to consider photographs not only as supplements to or illustrations for texts, but as important sources of a different and special kind of information. Margaretta Mitchell and Stephen Cobbett Steinberg emphasized that the new insights photographs could offer were not easily described. They came, the panelists suggested, only from long and serious looking at visual images.

Larry Dinnean, curator of the Pictorial Collection at the Bancroft Library and the first speaker, identified the Bancroft's visual documents on the American West as "one of the premier collections in the United States." Dinnean noted that the development of photography and the development of the American West paralleled each other and that the Bancroft Library itself was established in 1859, two decades after the production of the world's first photograph. The Library owns several outstanding mid-nineteenth century images—over 155 daguerreotypes of California miners, and one of the earliest books of city views published in the United States, photographs of San Francisco taken in 1856.

The Bancroft houses, in addition to these extraordinary items, over 1,000 images of California cities and towns, scenic views, agricultural images, pictures of the Chinese in San Francisco, photographs of missions, and portraits of both prominent and forgotten Westerners. Ten thousand three-dimensional images called stereographs, taken by such famous photographers as Carlton Watkins, John K. Hillers, Eadweard Muybridge, and Henry Jackson are an important dimension of the Library's nineteenth century collections. Its twentieth-century collection, represented by more amateur than well-known photographers, includes pictures of the Santa Clara Valley, the Sierra Nevada, and yachting and sailing in the Bay area.

The Bancroft's greatest strengths are its California and Alaska collections and the fact that all of its photographs are catalogued and filed separately for easy access. The audience surmised that Dinnean himself was one of the Library's valuable "acquisitions," for he has worked to make the collection as useful as possible to sociologists, geologists, art historians, designers, TV producers, and illustrators as well as historians. "More and more people are using photographs for a wide range of purposes," he said. "Just think, there wasn't even a category labeled 'Women' when I first began my job."

Gary Kurutz, Director of Special Collections at the California State Library at Sacramento explained that even though the State Library goes back to 1850, until quite recently photographs usually entered the State collection only as adjuncts to the manuscript collection. Today researchers at the State Library have available to them over 100,000 images documenting California history ranging from daguerreotypes to contemporary images of California politicians. Kurutz, offered advice on using the collection and on documenting the photographs selected. "One of the most important steps," he said, "is to look at the photograph. Don't rely on the catalogue entry to give you an accurate or complete description of the image. And don't assume the caption on the back of the photograph is valid documentation of the picture." As an example of how misleading appearances and captions might be, he



Sülgwynn Quitzow, Spring Festival, © Margaretta K. Mitchell

mentioned a picture taken in 1892 that he had seen countless times in publications labeled an image of a typical 1849 gold miner. Kurutz joined Larry Dinnean in cautioning the audience not to assume that an image in a State archives was in the public domain or that the Librarian could waive copyright restrictions on it. Although all three of the archivists agreed that nineteenth century photographs were probably in the public domain, they underscored that copyright issues could present headaches to researchers working with twentieth century images.

Kurutz mentioned that besides those in the State Library, good collections of photographs also existed in the State Archives, the Sacramento History Center, various state agencies, and at Caltrain for transportation and highway development. Larry Dinnean expanded the list by mentioning that the California Museum of Photography at Riverside issued a publication naming 200 photography collections in the University of California system.

Stephen Cobbett Steinberg, archivist for the new Archives for the Performing Arts in San Francisco, illustrated the peripheral importance afforded the performing arts in the United States with a story of his archives founding. The materials that comprise a major segment of the Archives' collection were originally the possession of one man, Russell Hartley, who began collecting while he was a dancer in the San Francisco Ballet during the Second World War. Eventually Hartley was provided a room in the public library for his material, but Proposition 13 cuts forced him to return the entire collection to his home. Not until the year he died did his collection find a permanent depository in the Archives for the Performing Arts which just opened in 1983.

The Archives is predominantly concerned with the performing arts in the San Francisco Bay area—from grand opera and ballet to minstrel shows and comedy. Picture researchers should be pleased to hear that the Archives' most extensive collection is its photographs. In most other fields, Steinberg explained, photographs are a supplementary resource, but in dance, in particular, photographs are frequently the only record that exists of a performance.

Steinberg suggested an article in a book entitled *Looking at the Dance*, by Edward Denby as a superb introduction to looking at, or "reading" photographs in general. Steinberg also emphasized that still photographs can be made to "move" in documentary films through the skillful use of a camera, an idea beautifully illustrated by Margaretta Mitchell's videotape which was shown immediately afterward.

Mitchell's multimedia video tape called, "Dance for Life," was the culmination of a project documenting the history of the Temple of Wings in Berkeley that she had worked on for over twenty years. She let the audience "in on some of the secrets" of producing a professional tape, and described how costs could escalate precipitously. Mitchell also described the optical printer that enabled her to give "life" to her still photographs by going into an image for a close up and then coming back out to reveal the whole picture. Mitchell's candid view of the production process was meant to give the audience a sober "taste of reality." Her enchanting tape, however, must have inspired some viewers to try their hands at using photographs to document their own dream projects.

Peter Palmquist, photo historian and collector, generously offered to help researchers interested in nineteenth century California photographers as part of Palmquist's goal to "make photographs visible." Palmquist, who has written over 200 articles and six books, said he has information on 5,000 photographers and owns over 50,000 maker-marked photographs.

A strong advocate of regional depositories for local materials, Palmquist urged the archivists and the audience to network and think about the creation of a central archives for the eventual preservation of private collections such as his. He gave his listeners tips to make their own research more efficient. Use a camera to "take notes" on visual documents much as others use typewriters for print sources, he advised. "Sometimes it's difficult convincing archivists that this is an 'honest habit,' he cautioned, but from his experience, archivists usually granted permission if researchers paid for those reproductions they intended to publish.

Institutional archives need better cataloguing, Palmquist concluded. He felt that visual keys rather than file indexing, better cross-referencing of images, and dividing all nineteenth and twentieth century images into two major groupings would greatly facilitate access to many collections.

Ruth Willard, an exhibition curator and a researcher for television documentaries described how, as an intern with a television station, she first compiled a list of photographic sources on Mexican-Americans doing "normal things" between 1925 and 1940. Later she selected the still photographs for a film the station produced on a 1930 school desegregation case in California involving Mexican-Americans. Willard showed twelve minutes of the film, "The Lemon Grove Incident," and explained how the producers used the photographs to construct stage sets and in other ways to authenticate the documentary.

—Judy Babbitts

ANNUAL MEETING REPORT

The Annual Meeting was held at St. Aidan's Episcopal Church in San Francisco on February 22, 1986. Georgia Wright reported that the Institute has set about the task of making the roster more convenient for members and the member files more convenient for those who try to find applicants for jobs. The collected data will also be used when the Institute write grant proposals with information about the membership. She urged everyone to complete the questionnaire for the roster, mailed out with due notices, so that records may be complete and so that Member Services may match jobs and people. She also urged that faculty and other job-holders inform the Institute of openings they hear of.

She reported that the Institute was seeking a planning grant from NEH, since turned down, for the organization of courses, based on Institute mini-courses, to be given in towns outside the Bay Area. This project will be continued, with local funding if possible, with a catalogue of four courses: Berlin in the 20s, which is being converted to a public discussion course, Women in California History, Films in the History Classroom, and the French Revolution. The last three projects are in need of the collaboration of interested members. Please call Georgia Wright (415) 549-1922.

Nancy McCauley, formerly Membership Chair, reported that her committee will have three functions: to recruit new members, to collect information about jobs and inform appropriate candidates, and to give some assistance with grants. Again, the questionnaire will be used to identify those with grant expertise and the willingness to share it.

Joanne Lafler announced that she is retiring as editor of the Newsletter and that Monica Clyde will be taking over.

Deborah Frangquist reported on the financial health of the Institute, explaining that the rather tempting surplus was due to the number of members' grants the Institute administered and to the Skaggs Grant for the newsletter. We may not have too many grant fees this year, and our expenses will be increased when we pay for the newsletter out of income (four times a year with interim information sheets for members) and when we begin to pay for some bookkeeping and clerical help.

May Agnes Dougherty reported on the year's programs, which included nine works-in-progress, two tours of local archives, as well as a new venture, the Filoli Tour. The Institute-sponsored Bancroft Readers' Roundtable is flourishing, making us some good friends at UCB.

The members elected four new directors to two-year terms: Carl Guarneri, Joanne Lafler, Glenna Matthews, and Michael Meo. Nancy McCauley was elected to a second two-year term. Retiring from the Board are Jules Becker, Lorrie O''Dell, Lyn Reese, and Georgia Wright. Since the Annual Meeting Mary Agnes Dougherty has resigned.

The Nominating Committee for 1986, which will be in charge of nominating directors and committee members, is composed of Ellen Huppert, Nancy McCauley, Michael Meo, Lorrie O'Dell, and Georgia Wright.

The afternoon program, organized and moderated by Elena Danielson, featured Simone Klugman of the UCB library, David Langenberg of the Stanford library, and Vivian Kobayashi, a representative from DIALOG, a database service. A survey of members, Elena reported, showed a lack of experience with database searches. The panel was particularly well-designed to encourge their use. Simone Klugman provided an overview of the growing field of database banks and spoke briefly of the system in use at the Berkeley library, providing a list of commercial services of bibliographic database searches. David Langenberg explained the strategies required in making efficient use of a computer search. His analysis of a print-out of a search for items concerning 18th century French mendicancy was extremely helpful. Vivian Kobayashi described the many features available to subscribers to DIALOG which is comprised of 200 databases.

Members ended the afternoon well provided with Institute developments, delicatessen, and database descriptions. We look foreward to another year of activity as rewarding as this past one.

—Georgia Wright and M. Meo

PRESIDENT'S MESSAGE

Spring is always a time of changes for the Institute, with election of new Board members and a new Executive Committee. Michael Meo's article on the annual meeting reports on the results of Board elections. At the Board meeting on March 6 the following members of the Executive Committee were elected:

President: Joanne Lafler
Vice President for Program: Nancy McCauley
Vice President for Membership: Agnes F. Peterson
Treasurer: Deborah Frangquist
Assistant Treasurer: Michael Meo
Recording Secretary: William Bonds

We are delighted with the proposal of the outgoing Executive Committee that two vice presidencies for the important work of program and membership, respectively, be established. Under the active leadership of Nancy McCauley and Agnes Peterson, the work of these committees will be carried out by our growing membership in the Palo Alto area. They welcome suggestions from all of our members. Bill Bonds has agreed to continue as recording secretary, a position he has held since first coming on the Board.

Michael Meo, new to the Board this year, has volunteered to assist Deborah Frangquist with the treasurer's duties and eventually to take over, so that Deborah can turn her attention to other Institute activities. Also new to the Board this year is Glenna Matthews, who has volunteered to be the Institute's independent scholarship liaison, working with other interested members to develop a closer relationship with scholars in the local academic community. New Board member Carl Guarneri will undertake the important task of convening a committee charged with the responsibility of making the work of the Institute better known in the community at large.

Continuing their terms from last year are Monica Clyde, who is also the newly-appointed Newsletter editor, and Sandria Freitag, whose knowledge of grants and grantsmanship will certainly be called upon. We regret that Mary Agnes Dougherty will not be able to complete the second year of her term. The Board appreciates the seriousness of her commitment, and her concern that the demands of her heavy work schedule make it impossible for her to continue. The nominating committee will convene to recommend a successor.

According to our Bylaws no Board member may serve more than two consecutive two-year terms. Partly for that reason the Board is losing three longtime, deeply-committed directors: Jules Becker, Lorrie O'Dell and Georgia Wright. As directors emeriti they will continue to be involved in Institute activities, devoting their energies to specific projects. Because we are an organization of feisty, independent individuals, they have contributed a lot more than mere job descriptions would indicate, and it's an understatement to say they will be missed.

After serving a two-year Board term from 1980–82 I devoted my principal energies, as most readers know, to the Newsletter. I am not sure how well the skills of writing and editing will translate to organizational leadership. (Agonizing over my first president's message, I discovered how much easier it has been to edit the darned things than to write one.) I am especially grateful, there-

fore, for the example of my esteemed predecessors, Paula Gillett, Ellen Huppert, Georgia Wright, and their colleagues—a tough, inspiring act to follow.

—Joanne Lafler

BOOK REVIEW

BOULEVARD DES MISÈRES

> "....her letters...are a transparency through which is visible the shape of a soul..."

Thus Jack Boas describes Esther Hillesum, an inmate of Westerbork, the largest WWII Dutch-German Transit Camp for Jews, in words that are equally applicable to the book he recently published about this camp: BOULEVARD DES MISÈRES (Archon Books). The title stems from the name the prisoners bestowed upon their only paved street, a street wide enough to accommodate the deportation trains which, after 1942, arrived with horrible precision, were filled without fuss, and vanished to unknown points East.

Jack Boas, a scrupulous, penetrating historian, has achieved the necessary distance, and is a skillful writer as well. And so he has succeeded in recreating for us the uniquely bizarre atmosphere of Westerbork.

By Nazi standards the camp was humane; nobody was murdered or tortured there; accommodations were crowded but not too unsanitary; food ranged from sparse to sufficient (according to class distinctions); health care was excellent, and there was a blooming artistic and intellectual life.

But Westerbork had certain features that distinguished it from other camps that made it so incongruous: all work was assigned, all order kept, all administration handled, all deportations carried out—by Jews. The sole decision which remained in Nazi hands was the number of 'transport materials' (Nazi jargon for "deportees") to be included in each transport. That number was established by the Dutch headquarters of the SS, passed on to the Nazi-appointed Jewish Council in Amsterdam, who in turn notified the German Commander of Westerbork and its Jewish Chief Administrator.

404,000 Jews were to pass through the camp in the 6 years of its existence. Only 909 survived, and half of those had arrived after 1944 when the deportations had stopped. Only later in the book do we learn that Jack was one of that original handful. Now the restraint with which he tells the story emerges as especially admirable, on occasion almost superhuman, so that one feels relieved when at rare moments he lets down his guard, in his description of a cabaret evening in the Big Barracks, which during the day served to register new arrivals:

> "Little did the spectators suspect that the barracks, presently resounding with their laughter, ere long would not be big enough to hold their tears..."

or when, as an adult, he returns to the site of the camp:

> "It would be difficult, apart from the death-camps themselves, to think of a more gruesome place for children..."

Another bizarre and painful aspect of Westerbork was the hatred between German and Dutch Jews, which dated back to 1939, when several hundred German Jews managed to cross the border into 'tolerant Holland.' The Dutch government, afraid of offending its powerful neighbor, refused to grant them permanent visas and decided to intern all of them in Holland's most inhospitable province, in a camp they themselves were to build. No voice was raised against the imprisonment of innocent men, women and children, not even by the small Jewish-Dutch community. The German Jews never forgot nor forgave this indifference. To Westerbork they went, forgotten by the world. But in 1942 Westerbork was taken over by the Nazis who surrounded it with a high fence and seven watch-towers, and crammed into it thousands of Jews of Dutch and sometimes other nationalities (including so-called "White Jews"—Gentiles who had helped Jews and a few Jewish Nazis). The real Nazis felt very much at ease with their Jewish former fellow-citizens who "spoke their language" literally and figuratively, and offered their cooperation. The Germans promoted them on the spot to "Long-Term-Residents," and assured them that they would be exempt from deportations. They became the camp aristocracy, held all important positions, often even dressed like Nazis. As a result a second, sociological split developed, which made any attempt at resistance futile; so unlike in similar camps all over western Europe, in Westerbork no effort was made to sabotage German orders. The camp administration took pride in having the death machinery function without a hitch.

Philip Mechanicus, a chronicler of Westerbork, who perished in Auschwitz but whose diaries were saved, wrote:

> "...Man has become powerless...the misfortune of one individual in normal times affects him more than the combined distress of millions in war..."

and then applied for 'Aryanization':

> "There is no disgrace in passing oneself off as Aryan...the main thing is to get out of their clutches..."

in full awareness that another Jew would have to be sent in his place.

Jack suggests that the root cause for such cold-blooded calculations was greed for survival, which turned basically decent human beings into base egotists. True, to a point. But in those years the term SURVIVAL had an additional meaning: we remember historically, but no longer with our guts, that the Nazis were not out to murder individual Jews, but to annihilate every last member of that ancient people. Under such circumstances every survival became a victory over unmitigated evil. I remember the dreadful ambiguity of heart and soul—the consuming pain when yet another loved one was shipped

off to brutal, certain death; the triumph and the guilt of one's own survival; and the equally profound satisfaction in learning that others had been saved.

When Westerbork surrendered to the Allies in 1945, almost everybody—German, Dutch and other Jews, even some priests and nuns—had perished.

Jack Boas has sketched for us some unforgettable portraits of Westerbork's prisoners and captors. He provided us with many new and hard insights and made a significant contribution to the far-from-exhausted history of that time in which mankind learned to doubt that it was indeed created in the likeness of God.

—Ilse Sternberger

ORIENTATION AND TOUR

San Francisco Labor History Archives

There are several major labor archives in the United States—the Reuther Archives in Detroit, and the Meany Archives in Silver Spring, Maryland. Because San Francisco has had a vigorous tradition of union activity, the new San Francisco Labor History Archives, located in the Sutro Library on the San Francisco State University campus, promises to be an important center for the study of labor history. The official opening of the Archives was on February 13, but Institute members were privileged to attend a preview on December 8, along with members of the Bay Area Labor History Workshop. (Our organizations have overlapping memberships.)

Following a tour of the facility, where some especially interesting artifacts were on display, we were given an orientation to the collection by the Director, Lynn Bonfield, and the Curator of Visual Collections, Karen Lewis. Bonfield discussed the collecting policy and reviewed the current holdings. The Archives collects materials mainly from six Bay Area counties—both organizational records and manuscripts. Among the archival materials are records of the Bay Area Typographical Union from the turn of the century and the San Francisco Labor Council from 1965-1980. (The Bancroft Library has the Labor Council archives from 1906-1965.). Major manuscript materials include the papers of Norman Leonard, a labor lawyer noted for his work with the ILWU, the papers of David Selvin, AFT papers from San Francisco State University, and papers from the Asiatic Exclusion League.

Also housed in the Archives are photographs, prints, books and ephemera, including Curtis Aller's library of rare books on unions, printed materials from the California Nurses' Association, and miscellaneous posters, buttons, strike literature, cartoons, etc. New materials are continually being sought. Potential contributors should be sure to observe the principles of *provenance* (don't mix collections even if they deal with the same subject) and *original order* (materials should be kept in the order in which they were originally kept).

Both Bonfield and Lewis stressed the importance of preserving materials. Dry, cool and dark are the watchwords! This applies not only to materials of possible interest to research institutions, but to family papers and photographs, for we are all curators of our family histories. Lewis showed examples of different kinds of early photography and offered practical advice for identifying and preserving photographs and other family papers. Guests had been invited to bring materials about which they had questions, or for donation. Among the latter was a file from the Musicians Union, Local 6, which is celebrating its 100th anniversary, and items from a private collection of union memorabilia. The importance of the Archives not only to researchers but to the local labor community was obvious from the excellent attendance and the many questions and comments.

—Joanne Lafler

ONGOING ACTIVITIES

Bancroft Readers

The Bancroft Readers Roundtable continues to meet on the first Wednesday noon of each month in Room E of the Faculty Club on the UC Berkeley campus. In the past four months there have been presentations by the University Archivist, Bill Roberts, discussing the history and sometimes mysterious workings of this important collection of papers relating to the history of the University, the Berkeley campus and individual departments; Bob Yamada of the Berkeley Historical Society, speaking about methodological problems in his work on local history—and raising the question of why local history is not more highly regarded; Anne Roberts of the San Pablo Historical Society, discussing her work in tracking down and identifying artifacts, and the scope of the Society's holdings; and Edward Moore, a lawyer and Bancroft reader, who has been investigating the history of the development of the Berkeley waterfront. Presentations by the three Bancroft Fellows for 1985-86 are scheduled for April, May and June.

GRANTS AND AWARDS

According to James Bennett, editor of the *Chicago reSearcher,* NEH has just changed the rules for independent scholars applying for research fellowships. Rather than competing against senior faculty for the Fellowships for Independent Study and Research, they will compete for the Fellowships for College Teachers. 120 out of 730 applicants received the latter fellowships last year while 125 out of 1032 applicants received the former. The deadline is June 1. Write to the Division of Fellowships and Seminars, National Endowment for the Humanities, Washington, D.C. 20506. Note, too, that NEH offers $500 grants for Travel to Collections (and libraries) in the U.S. and Western Europe. The deadlines are September 15 and January 15.

The American Historical Association announces the Herbert Feis award for non-academically affiliated historians, $1000 to be awarded annually for a book, article, or series of articles. The deadline is June 15. Write the AHA at 400 A Street SE, Washington, D.C. 20003.

ANNOUNCEMENTS

History Day

History Day, now in its third year, is a program designed to encourage students from 6th through 12th grade to research and prepare papers, projects, performances, and media presentations on a historical theme and have them judged by history professionals. The theme this year is "Conflicts and Compromises in History." Last year nearly 7,000 students in twenty-three counties participated in the program, sending winners to the state-wide finals in Sacramento. Three Institute members, Lyn Reese, Mary Agnes Dougherty and Joanne Lafler will participate as judges in this year's state-wide finals, to be held in Sacramento on May 19-20. State winners in each category at the junior and senior high school level will be invited to compete in the national competition on June 17-20 at the University of Maryland.

CONFERENCES

Northern California Renaissance Conference

The annual meeting of the Northern California Renaissance Conference will be held on Saturday, May 3 in the library of the Faculty Club of the University of California at Berkeley. The all-day meeting will hear papers on history, literature, the fine arts, and philosophy. For further information and registration materials, write to: Hugh Richmond, English Department, University of California, Berkeley, CA 94720.

Western Association of Women Historians

The annual conference of the Western Association of Women Historians will be held at the Huntington Library near Los Angeles, May 9-11. Anyone wishing to receive a program contact Georgiana Davidson (415) 843-1329.

MINI-COURSE

Berlin in the 20's

"Berlin was worth more than a mass," wrote Carl Zuckmayer in his memoir, *A Part of Myself.* And indeed, from the end of World War I until the Nazi takeover, Berlin was a magnet for artists and intellectuals from around the world. The Institute's most recent mini-course, "Berlin in the 20's" examined this unique phenomenon from a number of perspectives.

From the first to the last of eight Sunday evening meetings, the exploration of this fascinating and complex subject attracted a dedicated, lively and knowledgeable group of Institute members and friends.

The first session featured a personal history account by Eleanor Alexander, whose father, Erich Eyck, was the author of one of the authoritative histories on the Weimar Republic. Eleanor gave a candid recollection of her experience of the cultural life of Berlin when she was a young *Gymnasium* student and later a university student until 1933 when she could no longer continue her medical studies at the University of Berlin and left Germany. Eleanor shared with the group an unusual personal document, a cultural engagement calendar kept by her, a "Theater- und Konzert Merkbüchlein" dating from 1930-1933 which faithfully recorded all cultural events she attended during those years. It offered a unique glimpse into the wide-ranging activities of a young woman growing up in Berlin and testified vividly to the rich and diverse opportunities available to Berliners. Eleanor duly records seeing "The Blue Angel" in May of 1930.

Readings were drawn, whenever possible, from primary materials, such as Zuckmayer's *A Part of Myself,* considered one of the most poignant and unsparing accounts of an artist's encounter with Berlin, its lure and the hardships imposed upon those looking for fame and fortune.

Deborah Frangquist's presentation of the economic problems of the 20's received a dose of realism when she passed around a bundle of German "Inflationsgeld," paper money with denominations in the billions, worth next to nothing in the 20's and a curio item in German flea markets nowadays. The group discussed Hans Fallada's popular novel *Little Man What Now,* which articulated the author's empathy for the increasingly difficult economic realities endured by the middle class in its struggle to retain its sense of dignity and self worth.

Excerpts from Alfred Döblin's monumental novel *Berlin Alexanderplatz* demonstrated the author's radical departure from traditional narrative styles. Portrayed as a collage of innumerable and seemingly accidental pieces of reality, including weather and stock reports, the city appears as a dominating force, a formidable antagonist of frightening proportion and diversity against which the individual human being is dwarfed and nearly obliterated. Radically unpoetic and unromantic, this Berlin dominated with its unrelenting pace and demands.

Bertolt Brecht, like many other great artists, became a Berliner by choice in the 20's. Against a background of theater movements before and after World War I, the group discussed his artistic contributions from his early expressionist drama *Baal* to the later *Threepenny Opera. Baal,* which caused riots when first performed, elicited strong responses from the group.

Art historians focused on art and architecture, dance and music in Berlin. A compelling juxtaposition of pictures portrayed the old Berlin. New movements such as Expressionism, the so-called "New Objectivity," and modern dance provided the impetus for several lively sessions.

One of the most captivating presentations was by Jack Boas on literature and the cabaret. He focused mainly on cabarets that specialized in political satire, introducing us to the biting wit of such figures as Kurt Tucholsky.

The final session was devoted to a viewing and discussion of "The Blue Angel," which the group felt very much captured the spirit of the late 20's even though it was based on Heinrich Mann's novel *Professor Unrat* published in 1905.

LOOKING AHEAD

Bicentennial Program

Ellen Huppert and Lorrie O'Dell have already begun planning an Institute program for the bicentennial of the French Revolution. They welcome the participation and suggestions of other members. Call (415) 665-1529 or (415) 451-8682.

UPCOMING EVENTS

Ruth Willard has organized a show of Roy Flamm's photos taken for the book she has just published, *Sacred Places of San Francisco*. The exhibit may be seen from April 1 to 18 at the Student Union Art Gallery at San Francisco State. There will be a reception and book-signing on April 3 from 5 to 8 P.M. and, in the same place, a lecture by the architectural historian Joseph Armstrong Baird, Jr., entitled "The Architectural Character of San Francisco's Sacred Places," April 8, 12:45 P.M. On April 10 at 12:15 and again on April 15 at 11:15 A.M., Roy Flamm will lecture on "Some Technical Approaches to Record Photography."

Georgia Wright will give an informal preview of the exhibition "The New Painting: Impressionism 1874-1886" on Thursday, May 15, at 7:30 P.M. at 105 Vicente Road, Berkeley. The exhibiton may be seen at the deYoung Museum from April 19 through July 6.

EDITOR'S NOTE

With this issue we are returning to a quarterly publication schedule of the *Newsletter*. We welcome submissions from members about their research or items of interest to our members that shed light on any aspect of historical research. The deadline for submitting items for the summer issue is May 24.

THE BOARD OF DIRECTORS, 1986

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Direct membership inquiries to Agnes F. Peterson, Membership Chair, 362 Yerba Buena Ave., Los Altos, CA 94022

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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