The Institute for Historical Study Newsletter

Volume X, No. 3 Fall 1989

PRESIDENT'S MESSAGE

By the time you receive this edition of the *Newsletter*, I hope to have seen many of you either at the symposium on film and history held at the Palace of the Legion of Honor in San Francisco, or at our annual membership potluck supper. The symposium, "Imagining the Past," ends our public activities in recognition of the bicentennial of the French Revolution; the potluck supper kicks off another year of Institute programs.

One of the advantages of serving on the Institute Board is the opportunity to spend pleasant afternoons with colleagues. The Board of Directors did this one sunny Saturday afternoon in August when we sat around Jules Becker's swimming pool and planned a series of exciting programs for the upcoming year. You will be hearing about them in due time, but I'd like to share two exciting projects with you.

Believe it or not, the Institute will be ten years old next year, and we plan to celebrate our successes with a dinner sometime next March. Secondly, some of us were so enthusiastic about the film series on the French Revolution that we would like to hold one again next year, with a different topic and in a different setting. If you would like to be involved in either of these events, please let me know.

The work of the Institute will be on view at the American Historical Association annual meeting, to be held in San Francisco this year at the end of December. We plan to host a reception for independent scholars and to publicize the accomplishments of the Institute itself, as well as those of its members. If you will be attending the AHA meeting, come join us in this effort.

We can, I believe, look forward to an interesting and busy coming year.

—Lorrie O'Dell

SYMPOSIUM

Imagining the Past

As moderator Joanne Lafler pointed out in her opening remarks, the symposium on film and history, "Imagining the Past," held at the Legion of Honor Museum on September 9, grew out of a long-standing debate within the Institute for Historical Study (and the larger scholarly community). The question "Can film make good history?" became the jumping-off point for a lively discussion by three guest speakers, with more than a little help from the audience.

The speakers, as it happened, were in general agreement. UC Berkeley history professor Thomas Laqueur and high school history teacher Joseph Mangiaracina use films in their history classes. Laqueur talked about the way he uses Etore Scola's *La Nuit de Varennes* in one of his courses, noting that the film presents many complex issues of the French Revolution. The concept of "the king's two bodies" is handled with particular brilliance. The narrative begins with the countess carrying a mysterious bundle away from the Tuileries palace under cover of darkness, and ends when she opens the bundle, takes out the king's ceremonial costume, arranges it on a dummy, and makes obeisance to it. In the meantime, the chief actor in this historical drama, the king, has attempted to flee France disguised as a humble tutor.

In *La Nuit de Varennes*, clothing becomes a powerful metaphor for the dichotomy between the public, divinely-anointed person of the king and the private man who would be executed as "Louis Capet" and was, in effect, dead from the moment he was apprehended at Varennes in everyday dress. Laqueur observed that the director of this 1983 film was far ahead of historians in his imaginative presentation of dress and its significance, a subject that has since been treated at length by scholars.

Mangiaracina not only uses films in his history classes, but he has developed an elective course for high school students on film and history. This is important, he feels, for several reasons. First, students nowadays are very visually oriented, but their viewing is not sophisticated. Learning to "read" a film is as important as learning techniques of literary criticism. Watching both historical narratives and documentary films, his students learn how images produce meaning on various levels. Historical films, he feels, can also convey the texture of everyday life better than the printed word, making students aware

of small things, such as lighting by candles rather than electricity, that affected people's lives.

In presenting historical films to his students, Mangiaracina is careful to establish a context, provide reading material, and give them things to look for. As a way of learning at first-hand the relationship of written documents to film images, students in his film and history class have a chance to make their own short video films about a hypothetical incident on the school grounds, either as a narrative or as a documentary.

For Pat Ferrero, teacher of film and creator of such award-winning documentaries as *Hopi: Songs of the Fourth World* and *Hearts and Hands: A Social History of Women and Their Quilts*, the challenge is to let images themselves tell a story (or a history). Discovering how to do this involves the same research and analysis that a historian puts into a written work. In her film on the Hopi, for example, she found after exploration over a ten-year period that the best way to convey the complex belief-systems of the Hopi was to film the planting and harvesting of corn.

In *Hearts and Hands*, the quilts were her documents. They also serve imaginatively as windows through which to view important historical issues—industrialization, abolition, the temperance movement, women's suffrage—in which their makers were involved.

In emphasizing the effectiveness of film in imagining the past, the speakers generated an extremely lively discussion that lasted two hours. Some audience members stoutly defended written history as the only medium for giving a complete and balanced account of the past. Others pointed out the impossibility of such a task, citing conscious and unconscious biases in traditional scholarship and changes in intellectual fashion.

Some audience members expressed concern that film appeals chiefly to the emotions, but there was no agreement that this is necessarily bad or that it is always the case. Laqueur commented that images of death camps in the film *Night and Fog* caused his students to close down emotionally, and that in such a case written history appeals more effectively to the mind and emotions.

Ferrero described the very different reactions of Hopi viewers to a scene of ritual dancing in her film when they saw it under different circumstances. At first, seeing it on videocasette, they objected to the inclusion of the scene in the finished film. But later, when they saw the identical scene projected onto a screen in a darkened studio, they felt that she had succeeded in capturing the truth of the ritual. The spectator's perception of authenticity is obviously dependent upon a number of factors, including the context in which a film is viewed.

There was an animated discussion of "visual literacy," during which the point was made that in the past the story teller's art was immediately accessible to the audience: anybody could be a storyteller. Now the art and technology involved in film and television are so far beyond the grasp of the ordinary person that it is difficult to detect bias and to evaluate authority. Visual literacy is essential if we are not merely to be manipulated.

It is impossible in a brief report to cover the many valuable issues raised during a discussion that had spectators on the edges of their seats. Clearly, the subject of film and history is one on which people have strong feelings and about which—most would agree—we have a great deal more to learn.

GRANT-IN-AID

$500 Grant for 1990

At its September meeting, the Board of Directors approved the award of $500 for its second annual grant-in-aid to support the research of an Institute member. The increase of $150 over last year's grant is possible because of the modest growth of the endowment fund, which was established in 1987.

The annual grant-in-aid is an outright grant rather than a loan. A separate seed-money fund has been established to make short-term, low-interest loans to members.

The deadline for applications for the 1990 grant is December 31, 1989. Applicants should submit a copy of their curriculum vitae along with a letter in which they explain the nature of their current research and how the grant money will be used. Possible uses include travel to collections, clerical help, paying for microfilming and/or photocopying, child care, etc.

Applications should be sent to Anne MacLachlan, 1571 Arch St., Berkeley, CA 94708. When all applications have been received they will be sent to the San Diego Independent Scholars, who will review them and select a winner, as they did last year. The recipient will be announced at the annual meeting on February 24, 1990.

MEET THE BOARD (last in the series)

Bogna Lorence-Kot, a founding member of the Institute, was elected to the Board in February 1989. She had served an earlier term before her teaching career took her away from the Bay Area. Since her return she has been teaching in the humanities department at California College of Arts and Crafts in Oakland and continuing her research on Polish

women and families. For the moment, she has put aside her research on the nineteenth-century educator Klementyna Tanska Hoffmanowa, to work on the history of Polish women in conspiratorial activities, which will be published in a collection of essays on Polish woman, social change, and emancipation in the second half of the nineteenth century.

Glenna Matthews, serving her second two-year term on the Board, returned to the Bay Area from Stillwater, Oklahoma to complete her first book, *Just a Housewife: The Rise and Fall of Domesticity in America*, published by Oxford University Press in 1987. As of this writing she is doing research at the Schlesinger Library for her second book, *Political Woman*, a study of American women in public life. A third book, on radical California, is already gestating. Glenna combines a daunting research and writing schedule with stints as a visiting professor of history at UC Berkeley and Stanford, and serves as a consultant for California On Stage, a project designed to bring historians and playwrights together to develop new scripts on California history. She is also active in the California Seminar at UC Berkeley, which she was instrumental in founding.

Bill Strobridge is also serving his second two-year term on the Board. *Newsletter* readers may remember the profile written about him by Judy Babbitts in an earlier issue. Since that time he has completed, but not yet published, his monograph on the pre-Civil War army in California. He has also completed a monograph on three women employees of Wells Fargo in Mariposa, California between 1885 and 1914. As a public historian he has worked in the Wells Fargo history department since 1981 and is still the "temporary" coordinator of the stagecoach program. His on-the-job training as a public historian came with his appointment as Chief of Historical Services for the United States Army, a position he held from 1976 to 1980. Before 1976, while on military duty in Japan, Korea, Vietnam, and Thailand, he immersed himself in local history and became interested in the history of Americans in Asia in the nineteenth century. For advice he has given other scholars about this and other areas of expertise, he has been acknowledged in thirteen books.

HISTORICAL SOCIETY UPDATE

Institute members Glenna Matthews and Jeff Lustig are among eighteen nominees recently elected to the Board of Directors of the California Historical Society. A number of the nominees, including Glenna and Jeff, were proposed by the Friends of the California Historical Society, and their election should inaugurate a period of conciliation and constructive action for the troubled CHS. We will report on other developments as they occur.

REPORT

A Note Upon a New Museum

A few days ago I happened to walk down Commercial Street in San Francisco and came upon a sign pointing to the Pacific Heritage Museum. Some Institute members may already know about this landmark, but it was a surprise to me. In case you too have never heard of it, let me share my discovery with you.

The museum is housed in the old Subtreasury Building, recently restored by the Bank of Canton of California. The US Branch Mint occupied the site before it moved to Fifth and Mission streets in 1874. Architect William Appleton Potter designed a four-story brick edifice for the subtreasury, and although his structure survived the 1906 earthquake, it was entirely gutted by fire and had to be reconstructed as a single-story building. In 1915 the federal government sold the building but, fortunately, it was not demolished. It is now safely tucked under the eaves of the modern bank.

Occupying the basement and two upper levels, the Pacific Heritage Museum has set itself an ambitious program. It will display, "on a rotating basis, exhibits based on the broad theme of the history of artistic, cultural, economic, and other interchanges between peoples on both sides of the Pacific Basin. In addition to mounting its own exhibits, the Pacific Heritage Museum will also arrange exchange exhibits with museums elsewhere in the United States and other countries."

A permanent display "documenting the history and significance of the Branch Mint and Subtreasury Buildings" includes a number of interesting architectural plans, photographs, coins, and artifacts. Most extraordinary, however, is the present major exhibit devoted to Chinese paintings and porcelains (exceptionally high quality reproductions) from the National Palace Museum in Taipei. A museum official assured me that this display will remain at least until November, possibly even until January 1990. I recommend it highly.

Commercial Street—with other interesting old buildings close to Chinatown—is a narrow lane between, and parallel to, Clay and Sacramento streets. The museum, half a block west of Montgomery (in the shadow of the Transamerica Pyramid), is open Monday through Friday, 10 A.M. to 4 P.M. Unfortunately, it is closed on weekends.

—Frank Brechka

LIBRARY COMPUTER ORIENTATION

A hands-on orientation to search procedures on MELVYL and GLADIS, the computers for the UC library system and the UC Berkeley library, respectively, is planned for the second week of November, from 7 to 10 P.M. on the Berkeley campus. Led by librarian Anne Lipow, the evening program will consist of a general introduction and discussion, followed by individual problem solving. An announcement giving the date and more details, to be sent in October, will include "homework" exercises for those who plan to attend.

WORK-IN-PROGRESS

Ilse Sternberger

Ilse Sternberger read excerpts from her autobiographical novel, *Down from the Linden Tree*, on June 29 at the home of Ruth Friedlander in Berkeley . Those present who had attended an earlier reading were delighted to see how Ilse's work has proceeded.

Set in Upper Silesia in the years immediately following World War I, the first-person narrative presents crucial historic events from the perspective of a precocious, often rambunctious six-year-old living in the privileged circumstances of an upper middle-class German-Jewish family. Issues such as the allied occupation, and the plebiscite that was to determine whether Upper Silesia would remain part of Germany or become part of Poland, impinge upon young Ruth's life in a variety of ways. Some of the experiences are painful, others more humorous.

The family household is thrown into turmoil at the outset of the occupation in 1919, when three allied officers—English, French, and Italian—are billeted there with their orderlies. Not long afterward, Ruth learns a painful lesson in German patriotism when her teacher castigates her for her friendship with the daughter of another French officer, and the two girls decide that it would be politic to break off their friendship.

On the eve of the 1921 plebiscite, when people of Silesian nationality who had been living elsewhere return in great numbers to cast their votes, there is more turmoil when the family dining room is converted into a temporary dormitory. The situation is not improved when the mischievous Ruth decides to test the efficacy of some sneezing powder she has acquired by liberally anointing the houseguests' pillows.

Along with historical events of great import, Ilse's fictionalized autobiography provides a portrait of a small provincial city at the crossroads of eastern Europe. The peasants and poorer urban class, called "Polaks" by the German-speaking residents, speak an argot based on Polish. Ilse explained that although the residents of Upper Silesia, rich and poor, German- and Polish-speaking, voted overwhelmingly to remain part of Germany, economic and political considerations overrode the wishes of the populace, leaving a residue of great bitterness that would be exploited by Hitler.

Ilse intends to follow Ruth's story through the period of hyperinflation in the 1920s. When asked how she could remember her childhood in such vivid detail, she replied that writing helps her to remember. But it is her special gift to remember not only the persons, places, and events of an earlier time, but also how a child perceived them.

Gray Brechin

The historic Canessa Park Building in San Francisco's North Beach was the setting for Gray Brechin's illustrated presentation of his book-in-progress, *Imperial San Francisco*. He began by discussing the notion of the "imperial city" as a marketplace and center of trade and transformation that must command the hinterlands—in medieval Italy, the "contado"—in order to survive and prosper. Drawing examples from imperial Rome and medieval and renaissance Venice, he set the stage for an examination of San Francisco in the late nineteenth and early twentieth centuries, when its leading families attempted to claim a Pacific empire and succeeded in repeating the errors of all previous imperial cities.

Since the Gold Rush, he noted, leading San Franciscans imagined the city to be a new Rome, a Paris, or a Manhattan of the Pacific. Its subject territories quickly extended to the Rockies and throughout the Pacific Basin. He illustrated these imperial visions with a variety of slides showing newspapers and magazines from the turn of the century, public monuments, and public events such as fairs and expositions.

San Francisco's powerful families acquired property and meddled in the affairs of Alaska, Mexico, Canada, Latin America, Hawaii, the Philippines, and Japan, as well as in all the Western states. On several occasions, San Franciscans nearly provoked war with Japan. Through colonial control, exercised over Nevada and the rest of California, San Francisco could send as many as four senators to Washington at a time, commanding immense clout in the exercise of national military and engineering might.

Gray discussed six representative families, including the Hearsts and the de Youngs, who have had enormous influence in shaping the city and

exploiting the resources of the Pacific Rim and Pacific islands. Not one to mince words, he observed that compared to wealthy patrons in other American cities, the great families of San Francisco have given relatively little to the city in the way of community resources. An exploitive mentality seems to have prevailed throughout the history of imperial San Francisco.

Our program of monthly meetings at which members present their work for discussion offers an opportunity to become acquainted with Institute members and their research. New and prospective members are especially invited to attend or to offer their homes as meeting sites. Georgia Wright is looking for presenters to fill slots in upcoming months. If you would like to present a work or host a session, please call her: (415) 549-1922.

EMPLOYMENT OPPORTUNITIES

Community College Day

The UC Berkeley Career Planning and Placement Center will be holding a "Community College Day" on Wednesday, November 8 at 3 P.M. in room 440 of the Career Planning and Placement Center, building T-6, on the UC Berkeley campus. Among the subjects to be discussed will be the increase in the hiring of fulltime faculty, one result of new legislation that requires community college students to achieve "acceptable academic standards" before transferring to the UC system. Another result of the new legislation is the abolition of the community college credential, as of January 1990.

Speakers will include a representative of the Community College Chancellor's office, a Dean of Instruction from the Foothill-De Anza Community College District, and two faculty members.

No advance registration is necessary, but Anne MacLachlan suggests that you call (415) 642-3283 to check on the location, which may be changed.

To avoid a conflict with this meeting, Anne MacLachlan's workshop on academic employment and job search strategies, planned for the fall, has been postponed until January. She would still like to hear from you about your particular interests or concerns so that she can tailor her presentation to her audience. You can reach her at the number above on weekdays, or at (415) 848-7319 in the evening.

EXHIBIT

Bay Area Jewish Families

Institute member Irena Narell is the creator of an exhibit, "Community and Diversity: Bay Area Jewish Families," which will be held at the Jewish Community Library, 639 14th Avenue in San Francisco from September 24 through November 1989. The exhibit, which combines photographs by the noted photographer Erik Weber with material from oral histories compiled by Irena Narell, is intended to show not only the history and diversity of the Bay Area Jewish community, but also the patterns of conflict, change, and continuity experienced by immigrants in adapting to a new, multicultural environment. The main thrust of the exhibit is to show how a minority group seeks to balance contradictory pulls toward assimilation and the maintenance of its traditional culture. Among the families represented are: Arnstein-Jenkins, Bublil-Waldman, Marchick-Rosenthal, Felton-Sherman, and Sherman-Butin.

The exhibit was developed through the sponsorship of The Institute for Historical Study, with the assistance of the California Council for the Humanities, the San Francisco Foundation, the Levinson and Swig foundations, and private grants.

MEMBERSHIP NEWS

Exciting news from founding president, **Paula Gillett**: her book, *Worlds of Art: Painters in Victorian Society*, will be published this December by Rutgers University Press. Earlier this fall she joined the San Jose State University faculty as Associate Professor of Humanities and Coordinator of Liberal Studies.

Cathy Luchetti's *Under God's Spell: Frontier Evangelists, 1793–1915*, published by Harcourt Brace Jovanovich, is on bookstore shelves as of October. Cathy is the author of the award-winning *Women of the West*, published in 1982.

There will be a staged, directed reading of **Rella Lossy's** *Marzipan Man*, a new play with music based on one of the seventeenth-century Neapolitan stories of Giovanni Basile. Rella read one of Basile's stories at the Institute's evening on history and humor two years ago. The story that forms the basis for her play is a reverse of Pygmalion/Galatea: a young woman decides to sculpt the man of her dreams out of marzipan. Rella describes the play as a "sexy, feminist fairy tale for grown-ups." It will be performed on Monday, November 6 at 8 P.M. at MusicSources, 1000 The Alameda, Berkeley. Telephone (415) 528-1685 for reservations.

An article by **Anne Richardson** on William Tyndale, "Scripture as Evidence in *The Obedience of a Christian Man*," has been accepted by *Moreana: Bulletin Thomas More* for a bilingual issue devoted to Bible interpretation, which will appear in 1991.

Agnes Peterson was unable to attend the membership potluck on September 17 because she was in Amsterdam, having been invited to speak at the International Institute for Social History on the occasion of the twentieth meeting of the International Association of Labor History Institutions. Her presentation was a survey of labor materials from the twentieth century in the collections of the Hoover Institution.

Peter Palmquist reports on his most recent publication, *Camera Fiends and Kodak Girls*, and upon his progress on the directory of women photographers in California before 1901. At present he has identified the work of 700 women photographers.

In addition to research and publishing, Peter maintains a heavy schedule of lectures. On September 30 he will speak in Yuba City at an exhibit of the photography of J. J. Reilly, a Scotsman who fought in the Civil War; on October 5 he will be the keynote speaker at a twelve-county exhibition in Chico on the history of photography; on October 14 he lectures in Rochester, New York on Robert H. Vance, noted San Francisco daguerrian; from October 24 to 29 he will be giving a five-lecture series on the history of photography in and near Manhattan, Kansas; on November 10 he lectures for the Renaissance Forum and Sacramento Book Club; and in late November or early December he will partipate in a symposium in connection with a show on women in photography in Monterey. We hope that he can stop for a few hours, on the way from his home in Arcata to various speaking engagements, to talk about his work to other Institute members.

Welcome back to **Jack Kornblau**, who has rejoined the Institute after an absence of several years. Jack is currently taking some oral history interviews of Vietnamese and Cambodian immigrants and writing up their stories. He is looking for appropriate grants, publishers, and a transcriptionist.

NEW MEMBERS

A warm welcome to the members who have joined the Institute since June.

Shirley Burman has a BA from UC Davis in fine arts and art history and has also studied at UC Santa Cruz, Sacramento State University, and American River College. She works as a photographer, photographic historian, exhibit designer, and multi-image producer, and has created exhibits for museums and historical societies. Her current research is on women's contribution to railroading, an interest that grew out of her own collection of photographs and became "a ten-year odyssey throughout the West," gathering historical photographs of women and the railroads and talking to railroad women and their families. A member of the Women's Heritage Museum in Palo Alto, she learned about the Institute through Jeanne McDonnell.

Bronwyn Fryer-McCulloch received her BA in literature from UC Santa Cruz and her MA in comparative literature from UC Berkeley. She is working on her Ph.D. in modern literature. Her current interests include a study of relations between the visual and the verbal arts in nineteenth-century Europe. As an independent scholar, she is looking for a group such as the Institute in which she can share interests with others and find inspiration for continuing study. She has already attended meetings of the nineteenth-century study group, which she learned about through Lorrie O'Dell.

Virginia Geddes has a M.Div from Yale Divinity School and an M.L.S. and MA in folklore from UC Berkeley. She has been a school librarian in Marin County, where she lives, and has worked as an oral historian for the Rincon Point-South Beach Project for the San Francisco Redevelopment Agency. In addition to some of her oral histories, she has also published her research on folklore. Her current interests are in oral history, women's history, social history, and folklore. For a book she plans to write on women ministers, she is interviewing women who attended seminary after the age of forty. In January, she will be teaching a course in the Dominican College Extension Program on "Images of Women in Folklore." Not only does she wish to meet other scholars in the field of women's history, she has offered to help with projects in that area. Perhaps at last the Institute will form a women's history study group!

Jan Newstrom Thompson has degrees in graphic design and printmaking from SUNY Buffalo, and an MA and Ph.D in art history from Rutgers University. At present she is lecturing on art history at San Jose State University and Santa Clara University and is involved in docent training at the San Jose Museum of Art and the Fine Arts Museums of San Francisco. She has lectured and published widely, and at present is researching a book about the California-born impressionist, Theodore Wores. Through the Institute she would like to meet other researchers interested in California art history and to expand her awareness of current historical issues.

ANNOUNCEMENTS

Independent Scholars Needed for Research Project

Historians and sociologists who are independent scholars are needed for research being conducted at Northwestern University. Results of the project will add to an understanding of scholars outside academe and may influence the policies of relevant institutions. The project is supported by a grant of $148,000 from the Spencer Foundation.

Independent scholars are individuals doing scholarly research that is not part of their employment. This project concentrates on a subset of all independent scholars. Persons are sought who have a Ph.D from a history or sociology department in the United States, are now conducting a scholarly research project that is not part of their job description, are not retired faculty members, and have published scholarly writing as an independent scholar.

Interviews last about an hour and a half and cover one's research and writing, aspects of one's life history, and one's current social world. "Social world" may include: Who reads drafts of your writing? Do you belong to a local study group? What are your associations with national disciplinary organizations? Interviews will be recorded and transcribed, and the interviewee will receive a copy of the interview transcript.

Interviews are conducted by James Bennett, who has been writing about independent scholars for the past five years. The principal advisor is sociologist Howard S. Becker, MacArthur Professor at Northwestern University. Interviewer and interviewee sign a consent form guaranteeing confidentiality. Interviews will be conducted from September 1989 through August 1990, in person or by telephone. Bennett will be attending the AHA meeting in San Francisco and can arrange to interview people there. If you want to participate in this project, please send a copy of your curriculum vitae to: James Bennett, Center for Urban Affairs and Policy Research, Northwestern University, 2040 Sheridan Road, Evanston, IL 60208; office telephone, after November 11: (708) 491-3395. Home phone: (312) 472-0233.

New Journal

War, Literature, and the Arts, a new semi-annual journal, welcomes manuscripts of 15–30 pages which examine literary or other texts depicting warfare from any culture(s) or period(s). Submit prospective contributions to James R. Aubrey, Department of English, U.S. Air Force Academy, CO 80840. Individual subscriptions are $10/year.

UPCOMING EVENTS

September

26 Dr. Peter Boyle of the University of Nottingham speaks on "Problems of Writing a Synthesis of U.S.-Soviet Relations, 1917 to the Present," at the first fall meeting of the Hoover Institution Readers' Roundtable at noon in room 350, Herbert Hoover Memorial Building, on the Stanford campus.

October

8 Bogna Lorence-Kot, recently returned from Poland, will discuss the political changes and her impressions of the current situation, at 2 P.M. at the home of Ellen Huppert in San Francisco.

14 Monthly meeting of the historical fiction writers group.

14 Independent Scholars Conference, San Diego.

15 The nineteenth-century study group will discuss *The New Cultural History*, ed. Lynn Hunt, at 2 P.M. at the home of Joanne Lafler in Oakland.

20–22 Board Retreat at Lake Tahoe.

28 The history play reading group will read and discuss Schiller's *Don Carlos* at the home of Eleanor Alexander in Berkeley.

29 Autumn Stanley, winner of the the Institute's 1989 grant-in-aid, will give a progress report on her work on Charlotte Odlum Smith, at the home of Sondra Herman in Menlo Park.

November

8 Community College Day at the Career Planning and Placement Center, UC Berkeley.

11 Monthly meeting of the historical fiction writers group.

[Date to be announced] Orientation to the UC Library computers.

December

9 Monthly meeting of the historical fiction writers group.

EDITOR'S NOTE

The next issue of the *Newsletter* will go to press in early January. Deadline for receipt of material is December 15. Send announcements and contributions of general interest to Joanne Lafler, 43 Abbott Dr., Oakland, CA 94611; books for review to Monica Clyde, 1490 Cortereal Ave., Oakland, CA 94611; items for membership news to Kathleen Casey, 1130 Delaware St., Berkeley, CA 94702.

FURTHER INFORMATION

Nineteenth-century study group: for meeting times and dates, call Lorrie O'Dell, (415) 451-8682

Historical fiction writers group: for meeting times and dates, call Ethel Herr, (408) 734-4707

History play reading group: for meeting times and dates, call Joanne Lafler, (415) 547-1791

Hoover Institution Readers' Roundtable: to receive announcements of meetings, call Agnes Peterson, (415) 725-3595

General information about the Institute: call Lorrie O'Dell

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Direct membership inquiries to Ethel Herr, Membership Chair, 731 Lakefair Drive, Sunnyvale, CA 94089.

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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