

# The Institute for Historical Study Newsletter

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Spring 1991

## PRESIDENT'S MESSAGE

Being President of the Institute is much more responsibility than I have had in the ten years plus that I have been a member. Oh, I have been involved in the Institute since the planning stage, and since before that bellwether dinner at a Chinese restaurant in the Sunset District of San Francisco, where we had a drawing to see how the Board of Directors would be organized and which about-to-be director would assume which term. But there has always been someone willing to assume the leadership role that being President requires, and I have been happy to help out wherever I could.

They cornered me, however, and I was not able to escape. There are some big shoes to fill, figuratively speaking, of course, because the Institute has been tremendously fortunate in the quality of leadership it has had up to now. Several organizations similar to ours, serving independent scholars in other areas of the country, have not been so blessed, and have either stumbled badly or have disappeared. It is not a given, today or in 1980 when the Institute began, that such an organization will prosper. That our Institute has done so over more than ten years bears testimony to the presidents we have had, and to the directors and members who have worked hard with them.

What I have in mind for my term is more of the same—that is, a thriving organization acting to serve its members and expanding to include additional independent scholars in the discipline of history. I expect that we shall continue to sponsor events based on history, and that the ongoing sessions that have proven so successful—Works-in-Progress and Study Groups, for example—will continue to flourish. They certainly will have my support.

Those who know me would think that this message is ghostwritten if it did not contain just a few words about fiscal prudence, and I shall be diligent in my efforts to assure that the Institute will continue to afford to do what it does. That means new members to replace those who leave for a variety of personal reasons, few of which have to do with the benefits they have received from the Institute. It also means being careful in risking our funds on events which

could result in substantial financial losses. But I don't want to overemphasize fiscal matters; if we just continue to follow our previous pattern, we'll be fine.

One thing I would like to see happen is more involvement by members in the activities of the Institute. When we reach out to you, you respond; I want to continue, perhaps even expand, the reaching-out effort.

I appreciate this opportunity to serve the Institute and help lead it through a portion of its second decade. Second Decade—who would have thought it when we started!

—Jules Becker

## ANNUAL MEETING

The Institute held its eleventh annual meeting in the delightful Regents Room of the Laurel Campus of the University of California, San Francisco, on Saturday 23 February 1991. The meeting was called to order by President Lorrie O'Dell.

Membership Chair Ethel Herr reported that after a membership drive in 1990, the Institute now has a total of 140 members. Information packets, consisting of an application form, sample *Newsletter*, and brochure, were sent to thirty-seven individuals in 1990, and the Institute acquired twelve new members. To date in 1991, five packets have been sent out and we have three new members. Ethel said that personal contacts seem to be the key to attracting new members. In other words, get out there and talk about us and our activities to anyone who might join.

Ellen Huppert then reported for the membership drive committee. There are attractive new Institute brochures available and the committee members plan to place groups of these in envelopes on bulletin boards in History and other pertinent departments in Bay Area colleges and universities. Members present were asked to take some and pass them out to anyone interested in the Institute.

Georgia Wright reported on the Works-in-Progress sessions held in 1990. Georgia asks any member to let her know if he or she wishes to 1) give one or 2) host one.

Deborah Frangquist listed the works read and discussed by the Nineteenth Century Study Group.

Anne Richardson reported on the Play Reading Group, which is always held at Eleanor Alexander's home in north Berkeley. Anne also reported on the possible restriction of access to the Library at UC Berkeley. If this actually goes into effect it will be disastrous for many Institute members. A committee was formed to act in opposition to this threat. It includes Gray Brechin, Peter Browning, Nancy McCauley, Anne Richardson, and Georgia Wright.

Agnes Peterson spoke about the Readers' Round Table, which has met on a monthly basis at the Hoover Institution since December 1986. This South Bay group invites scholars to speak to them about their work. It was decided to discontinue the mailings about the Round Table to Institute members, so if you are interested, contact Agnes about attending the meetings.

The Institute is continuing its policy of affiliating with other organizations in order to present larger public programs without straining our budget. On 27 March we will cosponsor with the California Historical Society a lecture by Institute member Glenna Matthews. On 22 May the same two groups will present UC historian Leon Litwack.

Myrna Smith told us that the California History Center at DeAnza College will be presenting six films in April and May on the theme "Hollywood and the Myths of the West." The selection committee was comprised of Institute members Ellen Huppert, Lorrie O'Dell, Myrna Smith, and William Strobridge. The tentative list includes *Stagecoach*, *She Wore a Yellow Ribbon*, *High Noon*, *Little Big Man*, *McCabe and Mrs. Miller*, and *Heartland*.

The Western Association of Women Historians will hold its annual meeting at Asilomar from 31 May to 2 June. The Institute will sponsor a panel at this meeting. (See Membership News.)

Treasurer Jules Becker made his annual report on the financial state of the Institute. The fiscal year is from 1 April to 31 March, but his report covered 1 April 1990 to 15 February 1991. For 1990-91, we are in the black! Income (acquired from dues, more than \$1,000 from generous member donors, and interest on bank accounts) totaled \$5,545, and expenses were \$3,878, leaving a balance of over \$1,600 in our favor.

The National Archives is sponsoring a competition for a play on World War II, with research done in the National Archives. For more information, call Kathy O'Connor at (415) 876-9009 during the day.

The recipient of the annual \$500 Grant-in-Aid was Anne MacLachlan, to assist her with research. (For more, see Membership News below.)

Joanne Lafler announced that the *Newsletter* prefers to print reviews of members' books only. The reviews should be about 500 words. Joanne also reported on the National Coalition of Independent

Scholars, which was founded in January 1989. Joanne and Georgia Wright are members of the Board, and Georgia is Editor-in-Chief of *The Independent Scholar*, the quarterly newsletter published by NCIS. As an affiliate organization, the IHS cost of \$2.00 per member is being reduced to \$1.00 per head. There are three types of memberships in the NCIS: individual or regular members, associate members, and affiliate associates. Along with other privileges, regular and associate members are able to purchase the Directory of Independent Scholars and/or the Grants Handbook and subscribe to *The Independent Scholar*.

The new members of the Institute's board are: Jules Becker, President; Lorrie O'Dell, Vice President; Myrna Smith, Secretary; Al Baxter, Treasurer; Ethel Herr, Membership Chair; Elaine Rosenthal, Publications; Michael Griffith, Sondra Herman, Ellen Huppert, Doris Linder, and Wolfgang Rosenberg. Thanks were given to outgoing board members Gray Brechin, Anne MacLachlan, Kathleen O'Connor, and William Strobridge. Members of the nominating committee for 1991 are: Monica Clyde, Joanne Lafler, Lorrie O'Dell, Myrna Smith, and Georgia Wright.

After a delicious lunch, Karen Offen and Anne MacLachlan spoke to us. Karen gave an informal report on the Seventeenth International Congress of Historical Sciences, and the "separate but equal" Women's History Conference, held under the auspices of the International Federation for Research in Women's History. These meetings, with a total of about 2,500 participants active in all forms of history, including archeology and ethnology, were held in Madrid from 26 August to 2 September 1990. The Women's History Conference included historians from five continents and has compiled a separate book of abstracts of the papers given during its two days of sessions. Karen reported on an exciting, stimulating conference, which will meet again in Montreal in 1995.

Anne MacLachlan presented us with a mixed message for historians who seek academic positions in the '90s. Anne began with a brief history of employment in universities since World War II. She said that there is a perceived shortage in the supply of qualified faculty to replace the high proportion of present faculty due to retire within the next few years. However, conditions are still precarious, for History as a profession is under attack, and most universities are caught in a financial bind. Anne also made the significant point that the purpose of a university is to educate, not to redress social wrongs. She ended on a note of cautious optimism, stating that the number of history majors is increasing again, and that there is hope that within two to three years the worst will be over in academe.

—Elaine Rosenthal

## WORK-IN-PROGRESS

Georgia Wright

Unique for incorporating both Romanesque and Gothic architectural styles, the French Burgundian cathedral of Vezelay is the subject of a video written, directed, and produced by Georgia Wright. In January, a large group of Institute members assembled at Monica Clyde's house to view a "rough cut" of the twenty-two-minute seventh version of "Light on the Stones: the Medieval Church of Vezelay." Some of us who remember seeing Georgia's five-minute demonstration tape two years ago, also at a work-in-progress, had the pleasure of witnessing her project mature to its penultimate stage.

The history of Vezelay is long and complex, beginning with a nunnery in the ninth century. For reasons not entirely clear, the nunnery was changed to an abbey for Benedictine monks and moved to the top of the hill, where a cathedral was constructed. It became famous in the eleventh century for its professed relics of Mary Magdalene; consequently, people flocked there on pilgrimages. Crusaders such as Richard the Lionhearted went to Vezelay before embarking on their journeys. Unfortunately, interest declined with the discovery in the thirteenth century of the "true" relics at a church in Provence. Vezelay deteriorated with ensuing loss of revenue. Finally, in the nineteenth century, the French government commissioned architect Viollet-le-Duc to restore it, which he did magnificently.

Originally designed in Romanesque style in the early twelfth century, the church was partly rebuilt in the then-fashionable Gothic style in the latter part of the century; thus, there is a Romanesque nave and a Gothic choir. There are also impressive sculptures, illustrating scenes from the Bible. Since illiteracy was widespread, the common people were able to read the "sermons in stone." This church continues to draw worshippers, but now Franciscan friars rather than Benedictines celebrate mass.

Eschewing the omniscient narrator, Georgia has created two characters who visit the cathedral and discuss the history, architecture, and art in informal conversation. The music is authentic music of the twelfth century. In the final version, professional actors will read the script, and a graphic artist will add drawings of the floor plan. In addition, Georgia is writing a curriculum guide to assist teachers in explaining the material in more detail. The video is targeted for college students in introductory art history courses and upper grade high school students in various classes, such as History or French; it evoked a plethora of suggestions from the enthusiastic audience. There was extensive controversy with a wide range of opinions for Georgia to weigh. The

video was designed for an audience with no previous knowledge of the subject, and most of us conformed to this prerequisite. Perhaps because of this, Georgia is revising some of her text. Although this is her first venture into the world of video, she obviously has a gift for the medium. We look forward to seeing the "work-in-completion."

—Thelma Bryant

Al Baxter

On 9 December, Al Baxter presented "A Printer at Play: Edwin Grabhorn and the Silverado Ephemera," at the home of Lyn Reese in Berkeley. Grabhorn was justly famous for the many fine editions produced in his San Francisco printing shop from 1919 to 1965. He and his brother Robert printed limited editions of beautiful books using handmade paper and handset type, binding them in leather and decorated boards.

The bulk of Grabhorn Press production was commercial and not identified as theirs. This provided income to support the Grabhorns' ventures into more creative printing. Al has focused on the printed *ephemera*, work he described as "... in part recreational and also ceremonial in the sense that they were designed to contribute enlarged emotional and liturgical qualities to special celebratory occasions. The Grabhorn ephemera gave to festive dinners, book club meetings, civic funerals, and retirement parties what incense, chanting, and multicolored vestments give to a high mass that makes it 'high.' In function, the ephemera are akin to card stunts at homecoming football games and to long gowns and white ties at opening nights at the opera. When ephemeral materials are preserved, they become scholarly documents as well as examples of art and craftsmanship; often, they are all that remain of transient ceremonies that once constituted the milestones of individual or institutional life. Alive, the ephemera were active sacramental vessels; dead, they are the funerary urns dusty with the historical ashes of a once exuberant life."

Edwin Grabhorn and his artists produced breathtaking works. Al showed a few originals and some slides. Enormous margins combine with sensuous letter forms and arrangements to produce a printed page of fine-art quality. Grabhorn was an innovator, and many major printers sent sons to apprentice in his shop. He commissioned one proprietary typeface, Franciscan, from Goudy, the legendary type designer of this century. While simple enough to be read easily by the modern eye, Franciscan evokes a feeling of early California in its elegant type forms.

While Al's project is as yet undefined, during his survey of the material he made a major discovery about Grabhorn and his fellow club members.

They seem to have participated in a very close-knit collaborative community. This "community" did more than design ephemera. Members tended to belong to other clubs in the cluster, and so had intimate contact with each other on a number of levels. They not only participated in artistic decisions, but helped each other as needed. For example, a founder of the Book Club of California commissioned Grabhorn's first job for the Club (1920) and also lent him money to keep the shop open.

This collaborative community was composed of individuals, organizations, and middle-class businessmen who were simultaneously friends, customers, participants, collaborators, money lenders, and club brothers. Their association lasted about fifty years. Al wonders if this intimate cooperation represents a unique phenomenon, or simply an expression of a common one.

Discussion centered on his idea that the association and mutual aid of club members and the Grabhorn Press might represent a special case. Certainly, if not unique, the San Francisco clubs/Grabhorn collaboration was a noteworthy example of support for and participation in the arts.

—Marjorie Wilser

## BOOK REVIEW

Paula Gillett, *Worlds of Art: Painters in Victorian Society*. New Brunswick: Rutgers University Press, 1990, xvi, 299 pp., illus. \$40. Also published in Great Britain.

High Victorian art, in spite of recent attempts to revalue it, still engenders a sense of camp—even kitsch. A few works, such as Herkomer's *On Strike*, still touch us as they were meant to. Yet as Paula Gillett demonstrates clearly, the Victorian painter's world deserves examination on its own terms. Puzzled by the indifference to, if not scorn for, almost all English painting (Turner excepted), in most social and cultural histories, and the contrasting high value ascribed to it by the Victorian establishment, she explores the rise and fall of Victorian oil painting through the careers of several successful (mostly forgotten) English painters. She also examines the critics' role, especially Ruskin and Whistler, the public's shift in attitudes to *high art*, some of its patrons, the role of the press, and especially the influence of the Royal Academy and the short-lived Grosvenor Gallery in making Victorian art and its painters enormously popular. She concentrates on the London art world, with a few side glances at the provinces, the Paris ateliers, and elsewhere. She carefully grounds her study in English social and economic realities of the last half of the nineteenth century.

From mid-century to the 1880s was "the golden age" of the living painter—provided he or she would produce historical or morally uplifting genre paintings. Gillett identifies a notable feature of High Victorian life, the "congruence between social ideals and the form and content of painting." Art was also a semi-popular entertainment combined with moral uplift. In the peak years, the 1880s and 1890s, the Royal Academy's annual major exhibition of contemporary art attracted one third of a million visitors. Numerous columns of *The Times*, and periodicals such as *Punch* and *Vanity Fair*, featured art and the artists. A number of artists made substantial livings, some were knighted, and one—Sir Frederic Leighton—was elevated to the peerage in 1896.

Despite fame, considerable fortune, even social prestige, these painters still felt marginalized. Their pervasive status-anxiety—their frustrations compounded by having to sell in a changing market, and exacerbated by conflicting roles, genius-at-work versus painter-professional, versus gentleman- or woman-amateur—all contributed to produce a body of work that few now take very seriously. The reason, Gillett argues, is that a consensus never developed about the artist's role in English society. Moreover, she shows clearly that the ubiquitous pressures for gentility, combined with an art market that rewarded story tellers and moralists, directly shaped a body of work that became largely irrelevant, except to social and cultural historians, and fans of kitsch.

Dr. Gillett's clearheaded, jargon-free analysis of the Victorian painters' world illuminates the lives and times of several remarkable men and women. She demonstrates why most painters conformed, shaping their art in accordance with the socio-economic pressures of the last half of the nineteenth century. For thirty years, great demand and high prices enabled Firth, Millais, Leighton, Poynter, Alma-Tedema, Stone, Herkomer, Hall, Fildes, and many others, including several women, to live in luxurious gentility. Then, in the 1880s, fashions in painting changed, and those who could, turned to portraits to earn a living. Chapters two through six, on the gentlemen and ladies of the brush, strikingly underline the widespread ". . . relentless pull of respectability in Victorian society." The men sacrificed their artistic autonomy and their talent, and the women were too often restrained from exercising theirs.

Her final chapter, "Art Publics in Late-Victorian England," contributes significantly to our comprehension of English attitudes about art and to the ongoing dialogue about the role of the arts in society in this century. John Ruskin and others, such as Roger Fry, asserted that art (meaning monumental works in oil) was the essential link between man and God. Be that as it may, Victorian painters aroused enormous numbers of people to a high pitch of excitement.

Through newspapers, illustrated periodicals, and engraved representations, both expensive and cheap, a wider range of social classes experienced "high art" than ever before. Living painters became celebrities, in such a fashion as was not repeated until the likes of Dali, Picasso, and Warhol. Paula Gillett's attention to the telling detail, her sympathy and appreciation for these men and women, and her lucid prose paint a realistic and informative picture of an era when high art actually mattered to great numbers of people.

—Peter Mellini

## GERMAN UNIFICATION SYMPOSIUM

The Institute joined the School of Liberal Arts of St. Mary's College of California in sponsoring a symposium entitled "The Unification of Germany in Historical Perspective: Essays on its Past and its Future." The symposium was held at St. Mary's College in Moraga on 26 January. The four persons who presented the essays were Monica Clyde, David W. Koeller, Agnes F. Peterson, and Richard C. Raack. Kathy Roper, chair of the History Department at St. Mary's, acted as moderator. All five are members of the Institute.

The speakers chose topics that portrayed the modern German nation from its formation in the nineteenth century through the division into two Germanies after World War II and to the amazing events of 1989 that reunited the two countries. Philosophy, politics, and personal perspective were the focus of the talks.

David Koeller, who teaches history at both the San Francisco Conservatory of Music and the California College of Arts and Crafts, traced the themes of democracy and nationalism in German history in his essay. He defined the beginning of German nationalism in Johann Gottlieb Fichte's *Addresses to the German Nation*, written during the Napoleonic era. It was Fichte who first promoted a nationalistic system of economic socialism and a universal education program for the German people. His purpose was to inspire moral perfection and personal freedom. David pointed out that neither Fichte nor other philosophers of the German Enlightenment promoted power politics. Rather, they were interested in the perfection of humanity and not in the supremacy of Germany. David compared the enlightenment and equality of the eighteenth century with the liberation and democracy that are the recent accomplishments of twentieth-century Germany.

Richard Raack, history professor emeritus of California State University, Hayward, addressed the history of the formation of the German Democratic

Republic during World War II and its cold war context. He described the GDR as the product of an aborted attempt by Stalinists to unite Germany with the Soviet Socialist Republics and also as a symbol of Soviet failure to accomplish this. The German problem rapidly became the Russian problem after the war, resulting in the Berlin Wall and the division of Germany into two countries. Dick quoted George F. Kennan's assertion that the cold war had actually begun before World War II, rather than being a result of that war, as is often stated. Similarly, the Iron Curtain was the result of Stalinist planning in 1939, and was not a consequence of the death of Roosevelt or the failure of Truman at Potsdam.

Agnes Peterson, a fellow of the Hoover Institution at Stanford University and curator of its Central and Western European collection, was introduced by Kathy as "guardian angel of every graduate student at Hoover." Since the collapse of the GDR, Agnes has spent much time in Germany collecting documents for the Hoover Institution, and described the events that she witnessed there. She noted that the benefits of unification will be slow in coming to the former East Germans.

After first talking of the events that led up to the liberation of East Germany and of the results of this liberation, Agnes focused on the Green Party as an example of the effects of unification on German politics. Opposition groups such as the Green Party were able to survive in the GDR because they were sheltered by pastors in the Protestant churches. She noted that after the liberation of East Germany, the churches were no longer so popular.

The Green Party, which was formed in the Federal Republic in the late 1970s, is more a movement than a true party. The members became victims of their own success in the recent national elections when all the other political parties adopted environmental platforms. They also suffered from division within the party between a political realist faction and a political purist faction. A coalition between the Greens and the Social Democrats has been successful in Hesse, and may indicate a return of the party to the Bundestag in the next national election.

Monica Clyde, a specialist in German language and literature and a consultant in the development of textbooks, gave a personal perspective with her recollections of her childhood in Germany during World War II and of Germany's attitude towards the current war in the Middle East.

Monica recalled spending her youth with air raid sirens, bomb shelters, and falling bombs in her native Dusseldorf. In spite of wartime and postwar experiences, she does not consider that her childhood was a bad time of her life. She noted that World War II shaped the German people's attitude towards war and peace, and that in spite of thirty-five years as a

resident of the United States, for her and for most Germans, World War II ended only with the German Unification Treaty.

The newly united Germany is opposed to the war in the Middle East and is especially shocked at the German companies that provided chemical weapons and other military support to Iraq. Germans as a whole feel that peaceful means should be used to settle conflicts between nations, and oppose Helmut Kohl's policy of supporting the war. Monica substantiated her views by reading from a small-town German newspaper that was full of reports of the war, and by relating telephone conversations with family and friends in Germany.

The final presentation of the symposium was a video titled *Ode to Joy and Freedom*, which was compiled from film clips of the events that led to the flood of emigrants to West Germany and culminated in the destruction of the Berlin Wall. It was an emotional and inspiring film that served as an appropriate ending to a very fine symposium for which those who participated are to be congratulated.

—Myrna L. Smith

## ANNOUNCEMENTS

### Call for Papers

*The Platte Valley Review* is planning a special issue on the "Quincentenary of the Discovery of America" for January 1992. It will include writing in any discipline or form that explores the encounters of the Old and New Worlds and the nature of the enduring heritage that evolved from those experiences. Fiction, poems, and scholarly essays are welcome. Papers in the range of 2,500 to 4,000 words are preferred. Essays must follow MLA style, or the style sheet of the writer's discipline. Please submit three copies plus an abstract. All correspondence to: Dr. Roger P. Davis, Guest Editor, *The Platte Valley Review*, History Department, University of Nebraska at Kearney, (Kearney State College), Kearney, Nebraska 68849. Deadline: 30 September 1991.

### Part-time Teaching Opportunities

Positions are available in the following History disciplines: African American, Latin American, and U.S. Social and Cultural. PhD or advanced graduate student and experience in teaching required. Design your own courses for small classes. Salary: \$1,650 to \$2,335 per course. Deadline: 8 April 1991. Resume to Judie Gaffin Wexler, Ph.D., Chairperson, Division of Business & Social Sciences, Holy Names College, 3500 Mountain Blvd., Oakland, CA 94619, (415) 436-1256.

## Newsletter Available

The Doreen B. Townsend Center for the Humanities on the UC Berkeley campus publishes a newsletter three times a semester; it contains information on events in the humanities that are open to the public. Most of these lectures, symposia, and conferences are free, and occur on campus. The Townsend Center has been operating since 1987, and is located in Stephens Hall. For more information and/or to receive their newsletter, call their office at 643-9670.

## MEMBERSHIP NEWS

**William McPeak** has a review in an upcoming issue of *Isis*, the journal for the History of Science Society. It is of a French translation of a mineralogical dialogue, *Bermannus*, by Georg Agricola, the sixteenth-century geologist. He also informs us that the HSS is developing a vigorous program to benefit independent scholars, to which, as a member of the Institute, McPeak has contributed.

**Al Baxter** has had a paper accepted by the American Studies Conference, which will be held at San Jose State University the weekend of 20 April. The title is "Not 'Til Kindness Fails," an examination of the social and political circumstances of private clubs. In case you wonder, as I did, about the source of the title, Al told me it was the answer given by one male to another when asked, "Do you believe in clubs for women?" Of course, that answer would *never* be given today—would it?

**Martha Conneely** and **Glenna Matthews**, members of IHS, attended the Third Annual California Studies Conference, "Charting Uncommon Ground," held in Sacramento during 7-9 February 1991.

Congratulations to **Karen Offen**, who has been elected President of the Western Association of Women Historians as well as Secretary-Treasurer of the International Federation of Women's History. An article by Karen, "The New Sexual Politics of French Revolutionary Historiography," was published in the Fall 1990 issue of *French Historical Studies*. In addition, she is one of three scholars who recently edited a new book being published this year by Indiana University Press and Macmillan (London). It is *Writing Women's History: International Perspectives*.

With the help of her much appreciated Institute grant, **Anne MacLachlan** is off to Göttingen, Germany the end of April to do research and writing for three months on economic development in the central Rhineland, 1780-1860. Her husband, Johan van der Zande, has a three-month fellowship at the Max Planck Institute for History, where he will be working on a book dealing with popular philosophy in eighteenth-century Germany.

**Ilse Sternberger** has been asked by Dorothy Abbott to contribute a chapter to her forthcoming *A Zora Neale Hurston Reader*. Twenty years ago, when Abbott first started doing research on Hurston, she found Ilse's memoirs in the archives along with several of Ilse's letters and copies of Hurston's answers. When she began the actual compilation, Abbott came to San Francisco from Florida to meet Ilse and asked her to develop her original memoirs. Abbott recently discovered a long-lost article on which Hurston and Ilse's husband, Marcel Sternberger, had collaborated in 1948.

**Autumn Stanley** has been asked to join the editorial board of *Mentalities/Mentalités*, an international journal of ideas published in New Zealand. Her article, "The Creation of Patriarchy Revisited," will be published in the next issue of the journal.

**Bill Strobridge** is a weekly volunteer at an elementary school in San Francisco, giving supplementary instruction on American and California history. He is eager to find other Institute members interested in making a guest appearance and sharing their historical knowledge with fourth and fifth graders. He offers to provide transportation. For information, contact Bill.

**Rochelle Gatlin** presented a paper, "A 'Society of Outsiders': Union W.A.G.E., Working-Class Feminism, and the Labor Movement," at a December 1990 conference honoring Philip S. Foner, held at the State Historical Society of Wisconsin in Madison. An expanded version of the paper will be published later this year by The International Labor History Association. At the Southwest Labor Studies Conference in March 1991, she will be the commentator for three papers at a session titled "Race, Bay Area Labor, and World War II." Now a free-lance editor, she is interested in assisting writers with manuscripts and would welcome inquiries regarding her services.

**Frances Richardson Keller** and **Judith Strong Albert** will be presenters on a panel, sponsored by the Institute, titled "The Dissent Dilemmas of Democratic Education," which **Lorrie O'Dell** will chair and for which **Ellen Huppert** will be commentator. This will be on 1 June at the annual meeting of the WAWH at Asilomar.

**Mae Silver** will attend the "Women's History Tour of East Coast Women's History" this summer, 15-22 July. Mae is a board member of the Women's Heritage Museum in San Francisco, which is sponsoring the tour. It starts in Washington D.C. with the Smithsonian exhibit, "Parlor to Politics," then proceeds to Seneca Falls, N.Y. for the annual Suffrage Convention. There is still time to join the tour; for more information, call the museum at 321-5260. Mae reports that the Museum is hoping to find its own space within the next five years; it will then be the first women's history museum in the United States.

## NEW MEMBERS

A warm welcome to those of you who have joined since our last *Newsletter*. **Kyle K. Wyatt**, who lives in Carson City, Nevada, earned his BA in History and Natural History and his MA in California and Railroad History, both from the University of the Pacific. Since 1986, he has been doing postgraduate work at UC Davis in Western American, Latin American, Railroad, and Ecological History, as well as the History of Technology. He is working on his PhD dissertation on the Virginia & Truckee Railroad Shop in the nineteenth century and its role as the largest industrial complex in the region. Kyle has had a variety of positions as historian and consultant, related mostly to railroad history. At present he is Assistant Curator and Historian, Nevada State Railroad Museum, working in restoration research, exhibits, collections management, and program planning and development. He learned about the Institute from Francesca Miller and hopes it will benefit him in the area of grants and grant-writing.

**Lawrence M. Goldstein** holds a JD from Hastings College of Law, and an MA in History from UC Davis. He practiced law for thirty years, and served as a Teaching Assistant and then Lecturer in European Intellectual History. He is now working on his PhD dissertation at UCD: an examination of the American 1950s through the perspective of two artistic groups on the margins of the dominant culture, "the Beats" and a subgroup of abstract expressionist painters. He learned about the Institute from Kyle Wyatt, another new member, and seeks intellectual companionship in the Institute, as well as honing his skills by listening to more experienced members.

**Diane Wood** received both her BA and MA in Political and Social Theory from Chico State, and is currently working on her MA in History from San Jose State. Concurrently, she is the President of DC Wood, Inc., Developers of Technical, Sales, and Marketing Training Materials. She is interested in European and American History, and Women's Nineteenth-Century History. She hopes to find camaraderie in the Institute and would like to build a network of people who share her love of "doing" history. She particularly wants to connect with members interested in women's history and the history of education. Diane learned about the Institute from one of our newer members, Marjorie Wilser.



## CALENDAR OF EVENTS

- March 27 Glenna Matthew's lecture at Oakland Museum (CHS)
- April 20 Western Film—De Anza College  
27 Western Film—De Anza College
- May 6-8 History Day (Sacramento)  
11 Western Film—De Anza College  
18 Western Film—De Anza College  
22 Leon Witwack Lecture at Unitarian Church, S.F. (CHS)
- June 1-2 Western Association of Women Historians—Asilomar  
8 Western Film—De Anza College  
15 Western Film—De Anza College

## EDITOR'S NOTE

The next issue of the *Newsletter* will go to press in mid-June. Deadline for receipt of material is 31 May. Please send announcements and contributions of general interest to Elaine Rosenthal, 3750 Harrison St., No. 205, Oakland, CA 94611; items for membership news to Thelma Bryant, 470 Vassar Avenue, Berkeley, CA 94708; books for review to Peter Browning, P.O. Box 1028, Lafayette, CA 94549.

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Nancy McCauley

The *Newsletter* is sent to all members. Non-members who wish to receive it and to get regular announcements of Institute events are invited to make tax-deductible contributions to assist with the cost of printing and mailing.

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