

The Institute for Historical Study Newsletter

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Winter 1992

PRESIDENT'S MESSAGE

The next major event involving all members of the Institute is our Annual Meeting, about which you will be hearing in the next few weeks. I would like to discuss the Annual Meeting in this space and urge that as many of you attend as is possible.

As I write, the program for the Meeting is still being fine-tuned, but the location is set—the University of California in Laurel Heights, San Francisco, on California Street near Presidio Avenue (not THE Presidio)—and the date has also been established—Saturday, 22 February (moved up one week). We usually begin with coffee and sweet rolls between 9:00 and 9:30 a.m., a civilized time, with the Business session convening about 10 a.m. and lasting until noon. After lunch, the Program phase of the meeting starts and we usually finish about 4:00 p.m.

We held the last Annual Meeting in this same location and discovered that it was convenient and well-served by public transportation, which was good news for those Institute members who do not have a car available. But with all these logistics taken care of, the reason for members to attend the Annual Meeting is not that the site is convenient or that the times are acceptable. The Annual Meeting should be a "Must Attend" Event because it gives members the opportunity to meet other members, some of whom have common interests and some of whom have interests so far removed that it is a wonder they belong to the same organization.

In truth, that is the joy of belonging to the Institute. It provides an opportunity to meet historians with whom one would otherwise never pass the time of day. The Institute offers us the chance to exchange news and views with other historians, and we then discover that Americanists do indeed have common interests with Renaissance scholars, that art historians immersed in the Sixteenth century and California historians whose interests begin at least 200 years later also have much in common.

The problems of research facilities, library access, grant searches, and the use of computers are endemic to all historians. The Institute offers independent scholars a chance to exchange information and ex-

periences, a collegiality many of us would never achieve otherwise. The Annual Meeting enables members to gossip, chit-chat, complain, and be ourselves. How many events give one this kind of opportunity, along with the availability of dozens of receptive ears? Not many.

Over the years, we have had outstanding afternoons at the Annual Meeting, including a magazine editor telling us how to sell history articles, round tables for members interested in the same fields, a play-reading, and seminars on compelling issues. In an organization known for originality and great ideas, our Annual Meeting ranks right at the top.

Please plan to attend. I'll look forward to talking with you and hearing your opinion on how the Institute can better serve you.

—Jules Becker

FOOTNOTE TO THE PRESIDENT'S MESSAGE

Contrary to the Fire Update received by all IHS members, if you have books to be shared, either with those members who lost their libraries in the October fire or with other members, please bring them to the Annual Meeting on 22 February. Help will be available to transport them from the parking lot into the meeting area!

WORK-IN-PROGRESS

Kathleen O'Connor

On 3 November, at the home of Deborah Frangquist, Kathleen O'Connor presented her paper, "Researching Pearl Harbor" which she later gave at a conference in Hawaii commemorating the fiftieth anniversary of Pearl Harbor. Kathy is an archivist at the National Archives, Pacific Sierra Region, which is located in San Bruno. She discussed the original documents in the Archives that relate to the Pearl Harbor disaster of 7 December 1941.

Federal declassification programs over the past two decades have unleashed what O'Connor described as a flood of previously secret documents, which are now available to the public. Two important record groups in this category are those of the 14th

Naval District (Hawaii) 1903–1960 and the Pearl Harbor Naval Shipyard 1903–1960. The files of the Commandant of the 14th District trace apprehension over Japan as far back as 1919. In the same collection are documents showing the impact of the West Coast dock strike of 1937 on the military.

Records of the Naval Shipyard include handwritten messages from the Pearl Harbor Navy Yard signal tower on 7 December 1941, after-the-fact eyewitness accounts of the attack, and cumulative narrative reports from each island concerning the raid. The background reports of the facility itself show that 130 ships were at Pearl Harbor in anchor space for only 50 ships because of the shortage of repair facilities. In spite of the mass of newly-available material, O'Connor believes that the records contain no "smoking gun."

Kathy's Work-in-Progress concluded with a spirited discussion by those present.

—Bill Strobridge

Celeste MacLeod

On 8 December, Celeste MacLeod brought her article, "In Defense of Mrs. Trollope" to Mae Silver's living room for a reading. Celeste hoped the gathering of Institute members and friends could suggest some possible audiences for her article. She is not looking for a scholarly journal, but for well-educated readers with an interest in history. In lively discussion after the reading, the group identified several potential audiences.

Frances (Fanny) Milton Trollope published *Domestic Manners of the Americans* in 1832. She had come to the United States from England for reasons unrelated to writing either travel literature or social satire, but found herself stranded in Cincinnati, having to support several children as well as herself. She decided to travel around the country to gather raw material for a book. Trollope found the Americans she encountered far less engaging than did her contemporary, Alexis de Tocqueville, and her caustic comments made her and her book quite unpopular on this side of the Atlantic.

Trollope characterized Americans as busy and industrious, always seeking a profit, and able to overcome all obstacles standing in the way of wealth. Neither land nor people were left idle if money could be made from them. Trollope described American men in particular as so preoccupied with money that they paid little attention either to cultural interests or to their wives. She perceived the women's lives as very confined and without social outlets, especially on small farms. She found Americans smug and self-righteous, positive that they were uniquely moral, expecting constant adulation, and unable to take criticism.

Trollope felt that the supposed advantages of Jeffersonian democracy were exaggerated, and she pointed out such inconsistencies as the persistence of slavery, the ousting of Indian tribes from their lands, and the existence of class distinctions and snobbery. (One criticism of *Domestic Manners* was that in writing about lower groups and not the "better circles," Trollope had abused the hospitality she was offered in the U. S.) Trollope may have arrived in the States with at least some of these opinions, and she did not stop at criticizing the Americans of the late 1820s. After *Domestic Manners* she wrote not only other travel books but also two dozen social-problem novels whose "sordid" subjects did not endear her to male critics, although the majority of her readers—women—loved them.

In discussing Celeste's article, which we all enjoyed very much, it became clear that we wanted to know more about Fanny Trollope: her family background, her relationship to social and literary movements of her day, and her writing habits (which her son, Anthony Trollope, emulated with considerable success). We also felt that, for the educated but not scholarly audience Celeste is seeking, she should provide more context on such things as the extent of U.S. settlement in Trollope's time; few Americans in the 1990s think of Cincinnati as a frontier town.

Some of Celeste's most interesting material about Trollope as a person relates to her writings after *Domestic Manners*. Her social criticism and some of her characters were decidedly feminist. The group felt that Celeste should develop at least two articles, each relatively short, which they felt would be more likely to reach a general audience. One could focus on Trollope as an observer and critic of the U.S. at a specific moment in its history, and be directed at readers with a general interest in U.S. history. This article would relate Trollope's observations to the frontier experience, Jacksonianism, and perhaps to the anti-slavery movement.

Another article could include Trollope's twenty years of writing after *Domestic Manners*, and would be directed towards a feminist audience. In her existing article, Celeste was only able to refer briefly to Trollope's rather extensive education for a woman of her time, or to the possible influence on her of her marital difficulties. The audience wondered how and why Trollope ended up as a social critic and utopian writer rather than becoming another of the many moralistic women writers. This article could explore how Trollope developed her opinions, and would place her in context with earlier and later female authors. In either case, the audience would not be a general U.S. history audience. We concluded our discussion by hoping that we will hear much more from Celeste MacLeod on the subject of Fanny Trollope.

—Deborah Frangquist

BOOK REVIEWS

Joanne Lafler, *The Celebrated Mrs. Oldfield, The Life and Art of an Augustan Actress*. Carbondale: Southern Illinois University Press, 1989, ix, 243 pp., illus., \$26.95.

Theater historians have long been intrigued by two mysteries surrounding women on the English stage. Why did it take so long before the actress began to replace the boy actor in women's roles? Women players had been adored for decades in France, Italy, and Spain, but even the name of the first English actress—she played Desdemona on 8 December 1660—is unknown. Just as intriguing and more pertinent to this review is the second question. How did it come about that, once on the stage, women rose to a position of power in so short a time?

One such actress, Anne (Nance) Oldfield (1683–1730), was born in obscurity only twenty-three years after the first woman appeared on the English stage, died forty-seven years later as a respected member of society, and was buried with honor in Westminster Abbey. In the precarious world of the theater, how Mrs. Oldfield accomplished the ascent from uncertain origins to the elevated status she later enjoyed makes up Joanne Lafler's engrossing study, *The Celebrated Mrs. Oldfield, The Life and Art of an Augustan Actress*.

The story of Mrs. Oldfield's life is the story of the Theatre Royal at Drury Lane where Anne began her apprenticeship in 1699. Her talent was early recognized by the actor-playwright Colley Cibber, whose autobiography is one of the best sources for Mrs. Oldfield's life. In 1704 he cast her as Lady Betty Modish in *The Careless Husband*, a role that set the tone for the remainder of her career. Witty and charming, she excelled in comedy, especially in the parts of aristocratic young ladies. Blessed with a distinctive voice, Anne also played tragedy with power and majesty.

When Anne joined the Triumvirate, a theater management made up of three first-class actors, Cibber, Robert Wilks, and Barton Booth, as their leading lady, these four inaugurated one of the most brilliant periods in English theater history.

Anne's single-mindedness revealed itself in two famous rivalries. Anne Bracegirdle, twenty years her senior and one of the most beloved actresses of the period, preferred to retire rather than quarrel with the younger actress. The second, Jane Rogers, put up a fight that resulted in a riot at the opening of one of Anne's plays, but in vain. Emerging victorious, Anne ascended the throne—as one admirer put it—"the sole empress of the theatre." Her position was so secure that it was only her gender that prevented her from becoming part of the management.

Outside the theater, Mrs. Oldfield led an unconventional life, living openly with two successive lovers and rearing two natural sons. But she regulated her personal life as sensibly as she managed her professional life. She maintained herself and her sons, bought and built property, and conducted her affairs so that she retained respectability. Despite her unconventional life she kept the regard of important people, so that she was buried in one of England's greatest monuments—Westminster Abbey. Regarding her life, one is struck by the modern aspects of her personality and behavior. It is not by chance that the fame of Mrs. Oldfield has revived only recently—modern women can understand her.

Had Mrs. Oldfield gone on the stage even forty years earlier, Joanne would not have had the rich variety of source material that she has used so effectively. We know very little about the appearance and character of earlier theater people. There are only a few crude woodcuts of Shakespeare's company. In fact, we have no authentic portrait of the poet himself. Occasional paintings of actresses after the Restoration exist, but very few of actors. Memoirs and critical writing on the theater hardly existed.

The eighteenth century changed all that. Although known in theater annals as "the century of great acting," that century produced more than actors. Literary men as well as players were publishing comments on the theater. By the time of Anne's death, memoirs and biographies were in print. Painters and engravers regularly recorded the appearance of stage folk and sketched scenes and sets from their plays. By her knowledgeable use of these materials, Joanne has created an excellent work of theater scholarship. Anne Oldfield did not leave a literary legacy, but Joanne's thorough research, meticulous documentation, and lively writing have produced a substantive characterization of the actress and her circle of colleagues, lovers, friends, and enemies. Joanne's appreciation of eighteenth-century theater and her evident affection for her subject make *The Celebrated Mrs. Oldfield* a pleasure to read.

—Ann Marie Koller



Katherine Roper, *German Encounters With Modernity: Novels of Imperial Berlin*. Atlantic Highlands, NJ, and London: Humanities Press International, 1991, ix, 269 pp. \$45.

Katherine Roper chose Berlin as the focus of her study, *German Encounters with Modernity*, because this city represented the advances and tensions of Imperial Germany most clearly. Berlin, the capital of Prussia, had become the capital of the newly unified Germany in 1871 and felt uneasy in this new role.

It became a magnet for artists and writers, whose presence made it a flourishing cultural center, and this makes Roper's decision to interpret the history of Imperial Germany through the novels written in that period most rewarding.

Choosing from among 130 novels written between 1850 and 1914, Roper's principal interest was their "relevance to issues of nationhood and modernity." Her research of primary as well as of secondary sources is extensive. From the fifty novels discussed, we learn a great deal about the social problems of the day. She begins her study with Karl Gutzkow's *Knights of the Spirit*, which appeared in 1850, and ends with Heinrich Mann's *The Loyal Subject*, published in 1914, just before the outbreak of the First World War.

These books had a large circulation. The reading public was expanding rapidly, lending libraries flourished, and the serialization of novels in the ever-growing number of magazines made novels widely available. The new, growing middle class could afford household help, which gave housewives leisure time for reading.

The rapid expansion of Berlin, no longer a quiet Prussian city, created immense opportunities as well as great problems. Conrad Albert's hero in *The Old and the Young* is intoxicated by the city, the new technology, the changes, and the exciting life. On the other hand, Spielhagen advocated a return to simple virtues in his *Storm Tide*. Paul Heyse probed the crisis of middle-class values in *Children of the World*, while Wilhelm Raabe's *Of Old Iron* shows a growing consciousness of urban misery in Berlin.

These books, and many others, illustrate the tensions and unending changes in the last decades of the nineteenth century. The old stability was gone. This was particularly evident in Berlin, where the *nouveaux riches* began to reside in parts of the city previously inhabited by the old upper classes.

I was particularly interested in the chapters entitled "The Outsiders: Berlin Jews" and "Coming of Age: Women in Berlin Society." The emancipation of 1869 had given Jews a chance to participate in the economic and professional life of Berlin. Jews from all over Germany came to the city to seek their fortunes, which often led to a loss of their religious beliefs. They would try to become assimilated, seeing themselves as Germans first and only secondarily as Jews. Fritz Mauthner was among these. Educated in Prague, he became an enthusiast of German culture and went to Berlin in 1876. He discusses these problems in his novel *The New Ahasverus*. The hero cannot decide whether to remain an orthodox Jew or to become a "modern man." There was no easy answer for the Jews who were considered "outsiders" by many Germans. There were also many novels that portrayed Jewish characters in quite unpleasant ways.

The chapter "Coming of Age" discusses the situation of women in Imperial Germany. The production of Henrik Ibsen's *The Doll House* was the sensation of the winter of 1899 in Berlin. Clara Viebig, in *Long Live Art*, describes the dilemma of women wanting an independent life. The heroine is able to combine marriage and a career, but only after a long struggle.

Women are at the center of many of the novels of Theodor Fontane, a great favorite of mine. In *Effie Briest* and *Frau Jenny Treibel*, Berlin is the principal setting. Depicted with great sensitivity and insight, Fontane's characters are often in conflict with, yet accept, society's standards. Fontane draws a loving picture of Berlin—a Berlin long-gone, the Berlin of my own childhood. While Fontane's criticism is always muted, Heinrich Mann's is harsh and uncompromising. In *The Loyal Subject*, he satirizes the step-by-step descent of the young generation into a mindless view of themselves as loyal subjects of Emperor William II. The novel began appearing in serialized form in January 1914, but the war prevented its complete publication. Mann deplored the Kaiser's tyranny, yet did not himself believe in democracy.

The writers on whom Roper focuses in her study describe the astonishing growth of economic, military, and diplomatic power in Germany. They are often very critical, but are unable or unwilling to offer a vision of a better life; they lack commitment to their ideas.

Roper's study of Berlin under the Kaiser adds to our understanding of the period, because history is seen in personal, human terms. She brings together a wealth of information not readily available, suggesting areas of further study. Discussing otherwise forgotten literary works of the second half of the nineteenth century, she taps new and valuable sources. Roper shows in *German Encounters with Modernity* that Berlin accepted change with gusto, and flourished in the days of Imperial Germany. It became an exciting, lively city that reflected the progress and the problems of the modern world.

—Eleanor Alexander



Peter E. Palmquist, editor, *The Daguerreian Annual 1990* and *The Daguerreian Annual 1991*. Lake Charles, LA: The Daguerreian Society, 1990 and 1991, paperbacks, 204 pp. and 264 pp., illus., \$25 per volume.

"We have seen the views taken . . . by the 'Daguerreotype,' and have no hesitation in avowing, that they are the most remarkable objects of curiosity and admiration, in the arts, that we ever beheld. Their exquisite perfection almost transcends the bounds of sober belief." This passage from *The Knickerbocker*,

New York Monthly Magazine of December 1839 is as true today as when it was written. One might think the daguerreian art lost and forgotten, its product consisting only of quaint, stiffly-posed figures in dark clothing. Yet the daguerreotype process is still in use, has experienced a revival, and its practitioners and collectors have formed a society and now publish a richly-illustrated, large-format *Daguerreian Annual*. Institute member Peter Palmquist is the editor, and has done a fine job of organizing and formatting twenty-five or more articles, from as many contributors and on diverse subjects, for each issue.

The 1990 *Annual* contains portraits of people whom one would have thought dead before the age of photography: John Quincy Adams, William Cullen Bryant, Andrew Jackson, General Winfield Scott. There is a portfolio of eight previously unpublished portraits; an article on daguerreian jewelry, with striking images of daguerreotype miniatures used in bracelets, pins, rings, a watch keywind, and even on a coat button; "funerary, posthumous, and postmortem" daguerreotypes. Scattered throughout both issues of the *Annual* are woodblock engravings and lithographs made from daguerreotypes, which could not be reproduced directly until the introduction of the halftone method.

There are interesting and informative articles on the mechanics, the chemistry, and the techniques of the daguerreian process, so well thought out and so lucidly written that they are easily accessible to those with no prior knowledge of the subject. The authors of this array of material have come at their topic from many angles. Some are collectors, some are photographers, some are professionals in other fields or are amateurs who have delved into daguerreotypy as a hobby. The one thing they have in common is that—inevitably—the pursuit of knowledge about their shared interest has made them into researchers, sleuths, historians. I'm sure you all recognize the syndrome.

Among the highlights of the 1991 *Annual* are "Art and the American Daguerreotype," which ought to appeal to art historians; "A Survey of Daguerreian Literature," a bibliography of more than 150 books and articles from the mid-nineteenth century to the present; and "Photographers of the Late 1850s," comprising encapsulated reviews from photographic journals of that time.

Peter Palmquist himself has contributed a superbly researched article on Robert H. Vance, a pioneer San Francisco photographer and gallery operator. Peter also has presented two more chapters—one in each issue—of his "Carleton E. Watkins, A Biography," an ongoing series that one hopes will eventually become a book. (The first two chapters of this biography of California's preeminent nineteenth-

century photographer appeared in *The Photographic Historian*, Winter 1987–1988.)

Daguerreotypes, in their brief ascendancy from 1839 to the mid-1850s—and in their present revival—freeze and illuminate people and scenes and objects in a way that makes the latter-day types of photography seem wanting. Perhaps one who best described the artistic function and possibility of such a medium as daguerreotypy was not a photographer but a painter, Paul Cézanne: "There's a minute of life passing! Paint it in its reality and forget everything to do that! Become it itself . . . give the image of what we actually see, forgetting everything that has appeared before us."

Inasmuch as *The Daguerreian Annual* expects to live up to its name, there will be a 1992 edition—and one wishes for many happy returns. The 1990 and 1991 issues are available only from Peter—1183 Union Street, Arcata, CA 95521. Price: \$25.00 each; California addresses add 7.25% sales tax; shipping and handling, \$3.00 for one book. Make checks payable to: The Daguerreian Society.

—Peter Browning

ANNOUNCEMENTS

REMINDER

Annual membership dues are payable now; don't forget that dues and donations are tax deductible.

RECORDS SOUGHT FOR IHS ARCHIVES

Even though we are an association of historians, we at the Institute have not done a good job of preserving our own past. While records of our activities are thought to exist, we do not know exactly how many remain and where they are. The Oakland-Berkeley fire, which destroyed at least one collection of Institute records, forcefully reminded us of this lamentable condition.

In order to begin preserving our history, the Board decided at its November meeting that we should have an Institute Archive. At the meeting, Ellen Huppert graciously volunteered to provide storage space for the permanent records and Michael Griffith agreed to organize the records, once acquired.

However, the *first* step in creating an archive is to obtain records. Therefore, if you have a cache, large or small, of records documenting the Institute's history, please consider donating it to our fledgling archives. Not only will you free up your own storage space, but you will help provide a valuable record of achievements on which future activities can be based.

In addition, if you have any photographs taken at Institute events, parties, or meetings, especially of our early days, do send them. To make a donation, please call Mike at (415) 556-2790 (work) or (510) 841-4136 (home).

REFERENCE GUIDE FOR MEMBERS

By the end of March the new IHS copy of *Guide to California Foundations* should be available. Information can be obtained from Georgia Wright at (510) 549-1922.

HISTORIANS OF SCIENCE

The History of Science Society offers a variety of services for independent scholars. For further information, contact the Secretary of the Society, Michael Sokal, 35 Dean Street, Worcester, MA 01609.

GRANTS AVAILABLE

The NEH invites applications for its Travel to Collections Program; grants of up to \$750 are available. Guidelines and applications are available from NEH, Division of Fellowships and Seminars, Room 316, 1100 Pennsylvania Ave., N.W., Washington, D.C. 20506. Deadlines are **15 January** and **15 July**.

The Gerald R. Ford Foundation offers grants of up to \$2000 to support research at the Gerald Ford Library. Contact David R. Horrocks, Gerald Ford Library, 1000 Beal Ave., Ann Arbor, MI 48109; (313) 668-2218. Deadline is **15 March 1992**.

The NEH will sponsor an Institute on *The Theatre in History: The Social Function of Renaissance Dramatic Genres*, to be held at the Folger Institute 8 June–17 July. Each of fifteen participants selected will receive travel, room, board, and a stipend of \$1500. Only full-time teachers at American colleges and universities are eligible for this support. Deadline for applications is **1 March**. Contact the Folger Institute, 201 E. Capitol St. S.E., Washington, D.C. 20003.

CALL FOR PAPERS

The American Historical Association, Pacific Coast Branch, will hold its annual conference at Oregon State University 13–16 August. The theme will be "Work, Class, and Labor History," although other topics may be considered. Absolute deadline for proposals is **31 January**. Contact James Gregory or Susan Glenn, History Department, UC Berkeley, Berkeley, CA 94720.

The German Studies Association will hold its annual conference 1–4 October in Minneapolis. Contact Siegfried Mews, Dept. of Germanic Languages, CB#3160, 438 Dey Hall, University of North Carolina,

Chapel Hill, NC 27599. Deadline for proposals is **15 February**.

There will be a Joint Meeting of the Western Conference on British Studies and the North American Conference on British Studies in Boulder, CO 9–10 October. Call for proposals by **15 April**. Contact Tom Kennedy, WCBS Program Chair, Dept. of History, University of Arkansas, Fayetteville, AR 72701.

The North American Labor History Conference will be held at Wayne State University 15–17 October. Theme is "Remaking the Working Class: The Work Force 2000 and the Labor Movement in Historical Perspective." Call for proposals by **1 March**. Contact Elizabeth Faue, Dept. of History, 3094 Faculty Administration Bldg., Wayne State University, Detroit, MI 48202.

CALL FOR MANUSCRIPTS

The *Journal of the History of Sexuality* plans a special issue on gay and lesbian history to be published in July 1993. Articles should be between thirty and fifty pages, double-spaced, including endnotes. All submissions must be received by **30 June 1992**. Contact John C. Fout, Editor, *Journal of the History of Sexuality*, Bard College, Annandale-on-Hudson, NY 12504.

In 1993 the *History of Education Quarterly* will publish a special issue on the history of women and education. Manuscripts should be limited to twenty-five pages, exclusive of notes, and submitted in duplicate. Deadline is **December 1992**. Contact Editor, *History of Education Quarterly*, School of Education, Rm. 203, Indiana University, Bloomington, IN 47405.

EACH ONE REACH ONE— INSTITUTE MEMBERS CAN RECRUIT NEW MEMBERS

Members of the Institute can be most helpful in bringing new members to the organization. Over the years we have found that when newcomers are asked how they learned about the Institute, the most common response is "through an Institute member." Obviously the personal touch is important! The Membership Development Committee has been working to find ways to reach potential Institute members. Some of you have been called by committee members as part of that effort.

There are several things Institute members can do to bring in new members. One is to invite interested friends to Institute events, whether they are Works-in-Progress, reading groups, conferences, or special events. Another is to talk about the Institute to friends with common interests.

We have a brochure that explains the Institute, outlines its programs, and includes a card that can be mailed in to receive further information. Brochures have been available in History Departments in the Bay Area, and members of the Institute can give copies of the brochure to potential members.

The committee welcomes suggestions of additional methods to reach out to possible new members. Ideas and requests for copies of the brochure should be given to Ellen Huppert at 665-1529.

—Ellen Huppert

MEMBERSHIP NEWS

Mary Anderson, SNJM, will have an article, "Deconstruction and the Teaching Historian," published in the *Journal of the History of European Ideas*. She has also won the 1991 Sears Roebuck Award for Teaching Excellence and Campus Leadership at Holy Names College.

Michael Griffith had his review of *Practicing Law in Frontier California*, by Gordon M. Bakken, published in *The Legal Studies Forum*, an interdisciplinary journal.

Eli Leon had his first quilt show, "Who'd a Thought It," at the Renwick (Smithsonian) in Washington D.C. from 27 September to 5 January. His second show, "Models in the Mind," has opened at the Biggs Gallery in Winston-Salem for a three-month showing.

Rella Lossy has written a new theater piece, "Heart Songs," which will have a staged reading on Sunday, 2 February at MusicSources (a Center for Historically Informed Performance) in Berkeley. The production, based on Shakespeare's sonnets, features as characters Shakespeare, WH, and the Dark Lady, and is directed by JD Trow of the California Shakespeare Festival. For tickets or information, call (510) 528-1485.

Karen Offen lectured in all four Scandinavian countries on "Issues in the Comparative History of Feminism" and "Women and Politics in the French Revolution." Her tour was sponsored by the Norwegian Research Council.

William McPeak has just had a review of articles on the eighteenth century scientist, Ignaz Elder von Born, and on the state of earth and mining sciences in central Europe at that period, published by the Austrian Academy of Sciences.

NEW MEMBERS

CORRECTION: Michael McCone is the Executive Director of the California Historical Society, not

the former Director as erroneously reported here in the last *Newsletter*. Our sincere apologies to Michael.

Therese Pipe is the coordinator of the Berkeley Oral History Project. As a member of the Board of the Berkeley Historical Society, she is working on several projects involving film and videos as well as oral history. Therese works as Administrative and Editorial Assistant at the Cooperative Extension, Office of the Vice President for Agriculture and Natural Resources of the University of California. Part of her position consists of producing a quarterly in-house newsletter for the Expanded Food and Nutrition Education Program.

She has published numerous articles on Bay Area history, supervised several manuscripts of oral history, and has also written the introduction to *West Winds Four*, an anthology of essays and poems.

Therese hopes the Institute can help her with access to libraries and archives in the United States and abroad, grant applications, and interaction and camaraderie with colleagues who have similar interests. She learned about the Institute through friends and associates.

Masha Zakheim earned her BA at San Francisco State and her MA at UC Berkeley and has taught English and Humanities at several Bay Area schools and colleges. Masha has published articles on San Francisco history, art, and education, as well as several books on Coit Tower. She has completed a book on the Bernard Zakheim frescoes at UCSF and a monograph on Diego Rivera's fresco at CCSF, "Pan-American Unity," for which she is seeking publishers.

She has given many slide lectures and docent tours over the past twenty years on San Francisco art of the 1930s. She continues to give docent tours at the City Club (San Francisco Stock Exchange), CCSF, and the San Francisco Art Institute on the Diego Rivera frescoes.

Masha hopes to expand her professional lecturing and docent work through the Institute. She also wants to meet others concerned with social history and art history. She heard about the Institute from Grey Brechin.

CALENDAR OF EVENTS

- January 26 Work-in-Progress—Jeanne McDonnell, "California Women Suffrage: The Paradox of Eastern Leaders, Western Winners."
- February 9 Work-in-Progress—Elaine Rosenthal, "Paradoxical Relations: Jews and Christians in Early Modern Florence."
- February 22 Annual Meeting

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March 29 Work-in-Progress—Jules Becker, Revised Epilogue to his book, *The Course of Exclusion*, a paper to be given at a conference on the Chinese in the United States.



EDITOR'S NOTE

Keep your news items coming, please. The next issue of the *Newsletter* will go to press early in April. Deadline is 25 March. For this issue only, send your membership news and items of general interest to Elaine Rosenthal, 3750 Harrison St., No. 205, Oakland, CA 94611; books or suggestions of books for review to Peter Browning, P. O. Box 1028, Lafayette, CA 94549.

PLEASE NOTE

The *new* Institute address is: 2237 Chestnut Street, San Francisco, CA 94123.

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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.

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.

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