

The Institute for Historical Study Newsletter

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Winter 1997-1998

PRESIDENT'S MESSAGE

To meet the current needs and interests of its members, the Institute has sponsored informal study groups and activity groups since 1980. These collegial groups focus on a particular topic or era, divide individual tasks, combine research, become familiar with new areas of history, and often produce a video, panel, or program.

Lorrie O'Dell recalls that the first study group researched the concept of Work. A Nineteenth Century study group soon followed, then transformed itself into a group reading the works of early historians, and has now begun to read and discuss the works of medieval historians. Still in existence after eight years, the California History Round Table is an information exchange and mutual support group that meets regularly. A History Play Reading Group displayed its members' erudition and talent at last year's annual meeting of the Institute.

Since then, four members have organized a New Deal Era group that will eventually produce a video based on their research. Your elected board applauds such scholarship and initiative. What's next? How about a World War I film series?

—Bill Strobridge

IN MEMORIAM

Carolyn Moscarella

A memorial service for Carolyn Moscarella was held by the Docent Council of the Fine Arts Museums of San Francisco at the De Young Museum on January 15. Georgia Wright spoke about Carolyn's long involvement in The Institute for Historical Study, including the study group, Readers of Ancient Historians. An active docent, Carolyn conducted a tour of the Dead Sea Scrolls exhibition for Institute members.

The many tributes stressed Carolyn's knowledge of and enthusiasm for ancient art and women's history, her dedication to the museums' educational programs, and her great personal warmth. All of these qualities came into play in her spellbinding museum

tours for children. One docent remembered seeing a group of school girls with their noses pressed against an exhibit case, in rapt attention as Carolyn related the stories of the objects inside. She was also remembered as one who gave generously of her knowledge of ancient history and art, becoming a mentor to her fellow docents.

Carolyn's vibrant presence will be missed by her friends and colleagues in the Institute. A fund has been established by the Docent Council to purchase an art object in Carolyn's memory. Contributions in her name can be sent to the Ancient Hellenic Arts Council, Ancient Art Department, The Palace of the Legion of Honor, Lincoln Park, 100 34th Street, San Francisco 94121.

—Joanne Lafler

Announcement

The *Newsletter* publication dates have been changed. Issues will now be sent out in early February, May, August, and November.

—The Editors

JOINT NCIS-IHS CONFERENCE

On 18 October 1997 the Institute and the National Coalition of Independent Scholars sponsored a conference, "The Scholarly Imperative: Independent Scholars Discuss Their Work," at the San Francisco Public Library. An intriguing variety of talks was well received by an audience of up to 100.

The keynote speaker, Robert Kanigel, provided much food for thought as he described the work of Frederick Winslow Taylor and its effect on autonomy in the workplace, drawing on his book, *The One Best Way*. He spoke of the advantages that independent scholars enjoy as truly autonomous workers in today's world, where not only the workplace but private life as well have become subject to the cult of efficiency. Neala Schleuning and Institute member Deborah Frangquist responded, touching off a lively

discussion following the talk. (The complete text of Kanigel's talk and the two responses can be found in the Fall 1997 issue of *The Independent Scholar*.)

A number of other Institute members were included in the program. Ethel Herr spoke on her efforts to create realistic fictional characters in her historical novels. Rose Scherini and Kathleen O'Connor provided information about using federal records and classified documents in research. Gretchen Schneider's illustrated talk described a ball given by Mrs. John Quincy Adams. Institute members Joanne Lafler, Agnes Peterson, Edith Piness, and Georgia Wright moderated sessions.

—Ellen Huppert

WORK-IN-PROGRESS

Sondra Herman

Sondra Herman spoke on "Alva Myrdal's Nuclear Disarmament Efforts" on 25 October in the home of Nancy Zinn. Engaged in a long-term study of the career of the Swedish feminist, educator, political leader, and diplomat Alva Myrdal (1902–1986), in this presentation Sondra focused on Myrdal's efforts in behalf of nuclear disarmament in her capacity as head of the Swedish delegation to the UN Disarmament Conference in Geneva, 1962–70. First she read a fifteen-minute paper on the topic, written for presentation at an upcoming meeting of the Peace History Society, and asked her audience to make suggestions and pose questions that might help her polish the paper. The auditors soon agreed that little needed to be revised in the paper. However, a long and lively discussion ensued about the nuclear disarmament issue, a subject that had engaged those in the audience who were over 30. With Sondra supplying data, it proved stimulating to consider how the problem of nuclear overkill had been tackled by this spokesperson for a small nonaligned nation.

In her paper, Sondra explained the timing for Alva Myrdal's appointment to head the Swedish delegation to the UN Disarmament Conference. Abroad in southern Asia from 1955 to 1961—serving as Sweden's ambassador to India, Ceylon, Burma, and Nepal—Myrdal was not directly engaged, as were other leading women of the ruling Social Democratic Party during those years, in protesting the adoption of nuclear weapons by the Swedish Defense Department, and winning acceptance by their party of a nonnuclear defense policy. But Myrdal agreed with their position and welcomed their success. Once she was back in Sweden, working for the expansion of aid to developing countries, she was soon asked by Foreign Minister Östen Undén to undertake a study of current disarmament proposals, which reflected

widespread anxiety over the ongoing nuclear arms race between the superpowers.

Myrdal's studies were a prelude to her being named head of the Swedish delegation to the disarmament conference. At this conference the representatives of nonaligned nations, Sweden among them, would be able to express their views and to make suggestions. However, the most publicized disarmament step taken during this period—an agreement to cease aboveground nuclear testing, concluded in the fall of 1963—pointed up the reality that the major powers played the dominant roles in decision making.

The discussions in Geneva continued throughout the decade, with Myrdal an active participant and the only woman to head a delegation during the entire period. Perhaps the aspect of her participation that attracted the most attention was the information about how underground nuclear testing could be verified. Swedish scientific research enabled her to provide this kind of expertise. Reliable verification procedures lent credibility to arguments in behalf of the negotiation of an agreement to ban underground bomb testing, which would include a UN policing program utilizing such procedures.

Her knowledge of nuclear disarmament strategies and the diplomacy surrounding consideration of those strategies, Myrdal wrote an impressive book, *The Game of Disarmament* (1972, English translation in 1976). In it she offered insights regarding the roles of the military and the arms industry in keeping the arms race going to the point of overkill. One of her aspirations was that her severe criticism of American performance in this matter might help provoke the United States to make a sudden shift in position—or "conversion"—something not unknown in earlier U.S. foreign policy conduct. When no such conversion occurred, and there was no growth in trust between the superpowers into the 1970s, Myrdal came to regard her efforts in Geneva as a failure. It is a self-judgment that Sondra tends to believe was too harsh.

Although disappointed in the outcome of the Geneva conference, Myrdal did not abandon the cause of peaceful conflict resolution, and turned increasingly to peace research. In the wake of her participation in composing a 1964 Royal Commission report on Sweden's 150 years of peace, she helped found, and in 1965 became the first chair of, the Stockholm International Peace Research Institute (SIPRI). In her future lay many honors for her diverse achievements, among them cowinning the Nobel Peace Prize in 1982. In her Nobel Address, she included a thanks to peace movement organizations for their contributions to the disarmament debate.

—Doris H. Linder

Ilse Sternberger

On 16 November at the home of Georgia Wright, in Berkeley, Ilse Sternberger read the most recent chapter of her work in progress, an autobiographical novel set in Upper Silesia in the first decade after World War I. The chapter recounts the further experiences of Ilse's alter ego, young Ruth, the bright, adventurous daughter of a German-Jewish lawyer in a provincial town near Breslau. Earlier chapters had dealt with the aftermath of the war, including the occupation of Upper Silesia by multinational troops, Ruth's friendship with the daughter of a French army officer, and the plebiscite that resulted in Upper Silesia remaining part of Germany. (After World War II it became part of Poland; Breslau is now Wrocław.) The current chapter deals with events of 1925, when Ruth's family is faced with a crucial decision.

At eleven, Ruth has completed her primary education at a private school for girls. Her parents have no doubts about her ability to handle the classical curriculum of the academic secondary school, the *Gymnasium*; indeed, they wish her to have such an education. But the local school is for boys only and Ruth's parents are reluctant to send her to Breslau to attend a coeducational *Gymnasium*. Through a family connection in the national education administration, they are able to arrange for an exception to be made, so that Ruth can attend the local *Gymnasium*. At first, however, Ruth is adamant; she will have nothing to do with (ugh) boys! Her parents have foreseen this problem, however, and have arranged for her best friend, Gerda, to attend the *Gymnasium* with her. Ruth agrees that Gerda's company will make up for the presence of the detestable boys, and the plan goes forward. (The school did not become officially coeducational for some years; Ruth and Gerda remained the sole female students during their entire period of study.)

Before school begins in the fall, there are the lazy and wonderful summer months. Ilse conveys the sense of an eleven-year-old girl's delight in freedom from routine and in simple pleasures. Among these pleasures is her annual visit to the family of one of her parents' maids, deep in the forest (the maid's father is the head forester), where Ruth helps pick berries for making jam and collects mushrooms for pickling. This is a welcome period of relaxation and sheer hedonism before commencing the serious business of the *Gymnasium* and the study of Latin.

Ilse's account of Ruth's first days at the new school is striking for its detailed evocation of the historical place and time. There are no uniforms, but each grade level wears a distinctive colored braid on the school cap, and the new students are in awe of their elders and betters. Ruth and Gerda are at first embarrassed by the attention they receive as the first

female students, but there are compensations. The girls are delighted by the variety of classes and teachers, and by the unaccustomed freedom to sit wherever they wish in the classrooms. In spite of being "lowly" first-year students, they feel truly grown-up.

Ruth is fortunate in her teachers, especially the enlightened Latin teacher. Far from intimidating his students with the prospect of studying a strange and difficult new language, he begins by assuring them that they "already know" a great deal of Latin. Creating a game, he gives them a list of familiar words and asks them to guess which ones come from Latin. Suddenly the classical world no longer seems formidable.

But if Ruth is fortunate in her teachers, and if the boys at the *Gymnasium* accept the presence of female interlopers without incident, life is not wholly idyllic. The last part of the chapter recounts Ruth's enthusiastic discovery of her Jewish heritage, in a class conducted by a visiting rabbi for a small group of Jewish children in the town, and her first experience of violent anti-Semitism. One day when the children are leaving their class, they are accosted by a group of local tough boys who taunt them as "Christ-killers" and begin pelting them with stones. Frightened and confused, with no adults to help them, the Jewish children are initially at a loss, but several of the older children determine to fight back. Not one to shrink from a confrontation, Ruth wades into battle and, in close combat, bites one of her persecutors. Her first taste of blood, she discovers, is good! On this note the chapter ends.

Before she began the reading, Ilse noted that she had set herself the challenge of recreating her childhood experiences through the first-person narrative of Ruth, beginning with her earliest awareness of her family and the world around her. Some of the listeners wondered why she had not written a conventional autobiography; others felt that the first-person narrative presents the child's world with a force and immediacy that would not be achieved in a conventional memoir, in which the autobiographer, in the process of remembering and reflecting, inevitably stands between the reader and the past. Creating a fictional self also allows Ilse to fill in details that she can't remember with certainty, fleshing out the picture of her childhood world.

There were, of course, many questions about details of Ilse/Ruth's life not covered in the present chapter, and—since we are historians rather than literary theorists—there was a long discussion about the state of German public education in the post-World War I period. In the end, we all agreed that Ilse had succeeded brilliantly in bringing to life a fascinating and unfamiliar time and place.

—Joanne Lafler

Al Buechler

On 21 December 1997 Al Buechler gave a fascinating presentation, "Drums in the Mediterranean: From the Fall of Rome to the High Middle Ages," at Georgia Wright's home in Berkeley. This report is composed in part from my own notes, but mostly from a typescript that Al kindly provided me.

The problem of early drums is complex. Neither instruments nor music survive and we must rely on texts and manuscripts for evidence of how they looked and sounded as well as the context in which they were played. Al's slide illustrations were of sculptures, mosaics, metalwork, and more than a dozen manuscripts that depict not only drums but a wonderful assortment of instruments including trumpets, viols, harps, cymbals, hand bells, and a set of metal bowls that were apparently played by striking their rims as one plays on musical glasses.

In the Roman period, drums (Lat. *tympalum*) were associated with the stage or with cults. As illustration, Al showed a Pompeian mosaic of around 100 BC depicting a group of musicians in a comedy, one with a drum resembling a large tambourine that was struck with the hand. An impetus to the depiction of drums in religious illustration came with Christianity. An Early Christian sarcophagus depicts the Israelites cross the Red Sea, with Moses' sister Miriam dancing with a timbale that is similar to the Pompeian *tympalum* but is beaten with a stick that was called a *plectrum* (the *Psychomachia* of the poet Prudentius describes the Israelites crossing the Red Sea, beating their *tympala resono plectro*). The Miriam scene would remain a staple of drum iconography in subsequent centuries.

A new type of drum appeared in Byzantine manuscripts in the post-Iconoclastic period. Two ninth century manuscripts showed by Al have illustrations of "hourglass" drum that were slung from a strap around the player's neck and beaten on both ends by the hands. It is a type of drum that is known from seventh century Sassanian art.

From 1000 A.D., Byzantine manuscripts begin to depict a drum that was of cylindrical shape and was slung around the neck and beaten with a hooked "crosier" drumstick. Among the illustrations Al showed were manuscripts in the Vatican library, and earlier comparative examples in first- to third-century sculptures from India. The incorporation of this new type of instrument into Byzantine art at the millennium may reflect the adoption of drums as standard equipment of the Byzantine armies around this time: Despite what Hollywood movies may have led us to believe, the Roman legions did not march to drums. During the Persian wars of the early seventh century, a traitorous Roman administrator at Damascus outwitted the emperor Heraclius by sending

some of his own troops out at night toward the Roman camp, beating on drums. Believing that the Persian army was approaching, the Romans decamped. Around 900 AD, the Byzantine emperor Leo the Wise wrote of a battle in which the drums and camels of their Saracen foes had caused the Byzantine horses to stampede. He recommended accustoming the cavalry to drums during training, and by the end of the tenth century the Byzantine army was using drums in war.

Al described the difficulties of interpreting the manuscript illustrations of drums. Rendering a three-dimensional object two dimensionally, in a way that we would call "realistic," was not possible for the Byzantine craftsmen. The cylinder drum is often depicted with both top and bottom ends showing—as opposed to an orthogonal projection such as a modern CAD drawing creates—a formula that derives from late Roman pictorial conventions. Al likened this image to a "Platonic idea of a cylinder," and pointed out that because drums were new instruments the Byzantine illustrators had no models in the form of illusionistic painting from Hellenistic times to copy. Additional evidence for his assumption is that there are instances when the musicians themselves were clearly adapted from figural models from other contexts—the dancing Miriam, for instance, which was copied from a classical dancing Bacchante.

What had been innovation in the eleventh century had become tradition by the fourteenth, which Al demonstrated by illustrations from a range of manuscripts, especially a twelfth-century Psalter in the Benaki Museum, which uses the drum in an illustration of a musical instrument (*organa*) in Psalm 136. By now, obviously, drums were accepted in the musical repertoire.

Arabic, Persian, and Western manuscript illuminators took up the Byzantine formula for rendering the cylinder drum, although twelfth-century Western artists still drew the drum as a large circle played with a crosier stick. An especially appealing illustration showed by Al was a drawing by Matthew Paris depicting Richard of Cornwall's Entry into Cremona in 1239, with musicians, including a drummer, atop an elephant.

Around 1200 we begin to find the kind of instruments now used in Early Music performances. In the fourteenth-century Luttrell Psalter are kettledrums ("nakers" from the Arabic *naqqara*), which may reflect contact with Turkish drumming during the later Crusades. In Islamic manuscripts, kettledrums are marching instruments mounted on saddle pommels, but in the West their earliest documentation is their use by an Hungarian embassy in France in 1456.

Al's final observations on medieval drums were about the late appearance of military drumming in the West. A twelfth-century legendary life of Charle-

magne describes a battle that may mythologize Western experiences in Spain and in the crusades. The Frankish cavalry was routed by a demonic army with drums, but they prevailed by fitting their horses with earplugs and blinders. The different responses of the Byzantines and Westerners indicates that the Byzantines had inherited the Roman tradition of a standing army and could drill with drums and trumpets, a practice that was not feasible in the feudal West. The Swiss were the first Western troops to march to fife and drum, and in the fifteenth and sixteenth centuries the booming of their drums, said Al, inspired as much terror as had the sound of Saracen drums in earlier times.

—Linda Papanicolaou

Jody Offer

Jody Offer presented a Work-in-Progress, "The Birth of 'A Shirtwaist Tale'," on 18 January 1998.

Struggle and perseverance, that's what it was all about: the 1909 strike by the garment workers, Jody Offer's effort to produce a musical theater piece about it, and our fearless trek through the driving rain to reach Agnes Peterson's house and hear her presentation. It was definitely worthwhile.

Even though Jody has published four books of poetry and has written some twenty plays for children, this is probably her most ambitious effort so far—one that has yet to be produced. The play did have two public readings a couple of years ago, attracting about 800 people. After what appeared to be excellent possibilities of being staged, the play's prospective producer withdrew, worried that the play was "too historical."

Jody had gotten interested several years ago in the history of this strike by the women who later formed the International Ladies Garment Workers Union, and in the social situation that brought it about. She found that nearly all of the workers were young Jewish women from Eastern Europe who lived with their families in crowded tenements, spoke Yiddish, and tried to live on \$5 per week when \$11 would have provided a bare subsistence. About 30,000 people were involved in the strike. Although Jody grew up Catholic, she had a Jewish grandfather who had immigrated from Eastern Europe, so the story took on personal meaning for her as her research progressed. She found that her understanding of the whole situation was enlarged by learning some Yiddish and visiting New York's Lower East Side, particularly the new Tenement Museum.

She visualized the play as an American "Fiddler on the Roof." She began to sketch it out, including lyrics for some of the songs, and then looked for someone to compose the music. She met a young man who was enthusiastic about the project, and they

agreed to try working together. He composed a 'sewing machine' number that she liked, and their collaboration went forward. Some time later, after several ups and downs with him, she found a producer who liked the play but who stipulated that the composer had to find an arranger, decide on the number of musicians required, and estimate the total cost. This he failed to do, and ultimately was released from their agreement. Jody and the producer then hired a director who 'loved the play,' only to have her present—at deadline time—a list of demands for changes to the script. Jody liked her play the way it was. Meanwhile an arranger had been found who worked well with them, and they then held public readings. The producer, however, had gotten cold feet, apparently from the disenchanted director, and just as it seemed that the musical had reached its final form, he pulled out.

The bright side is that Jody now has the finished play, complete with music—plus the experience of trying to produce it. Those IHS members who attended her public readings are strongly encouraging her to try again for funding. We enjoyed reading the sample pages that she brought along, and wish her every success in getting it staged.

—Loretta Hawley

BOOK REVIEW

Stephen A. Haller. *Post and Park: A Brief Illustrated History of the Presidio of San Francisco*. San Francisco: Golden Gate National Parks Association, 1997. 42 pp. \$9.95.

IHS member Steve Haller, a National Park Service historian, arrived at the Presidio of San Francisco and found that no published history of the installation existed. He has filled the gap with *Post and Park*, painting a broad, factual history of the post and its environment. Carefully selected, little-seen photographs enhance the reader's understanding of the Presidio and its stunning location at the Golden Gate.

A section titled "Under Three Flags" tells of the Presidio's origin as a military post when Spain's Juan Bautista de Anza arrived in 1776 with 240 men, women, and children, accompanied by a thousand head of livestock. Haller continues era by era, from the construction of classic Fort Point by Americans during the Civil War to the signing of the Cold War's ANZUS [Australia, New Zealand, and the United States] Pact and the U.S.-Japan Joint Security Pact in what was then the sergeants' off-duty club.

The Civil War transformed the Presidio into a major garrison post, as explained in "An Evolving Landscape." The Army's Presidio landscape plan of 1883 called for planting 100,000 trees, and changed the post into a parklike setting. Construction over the

decades unintentionally makes the Presidio today a museum of architectural history.

Haller discusses the Presidio's multicultural history in "Points of Contact." This includes assignment of the "Buffalo Soldier" 9th Cavalry (an African-American unit) to the post, the changing role of women in the Army, and the Army's ties to Asian-American history. A final section, "Island of Refuge," emphasizes that in the face of surrounding urban sprawl, the Presidio is host to ten native plant groups, fifty bird species nest there, and it contains the last free-flowing stream in the City.

Steve Haller has performed a service to the historical profession and to the public by writing a "brief, illustrated" and coherent history of the Presidio. *Post and Park* should challenge others to use the Presidio Archives and Records Center for deeper research.

—William F. Strobidge

WOMEN AND HISTORY

Scholarship Available

The Coordinating Council for Women in History offers the CCWH-Catherine Prelinger Award Scholarship intended to enhance the work of a contemporary scholar who has not followed the traditional academic path. Application deadline is **15 February 1998**. For details, contact Marguerite Renner, CCWH Executive Director, Glendale College, 1500 N. Verdugo Rd., Glendale, CA 91208. (818) 240-1000, ext. 5461.

Free History Catalog

In commemoration of the 150th anniversary of the Women's Rights Movement in the United States, the National Women's History Project has issued a new women's history catalog. For a free copy, contact National Women's History Project, 7738 Bell Rd., Dept. P, Windsor, CA 95492-8518. (707) 838-6000. E-mail: nwhp@aol.com.

CONFERENCES

The first annual Arizona Women's Studies Council Conference, "Bodies of Knowledge," will be held at Arizona State University West Campus in Phoenix **27-28 March**. Contact Sarah Stage, IESJS@ASUVM.INRE.ASU.EDU.

The Pacific Coast Conference on British Studies will hold its 25th anniversary meeting on board the *Queen Mary* in Long Beach, California **27-29 March**. For details, contact Lori Anne Ferrell, Joint Program

in Religion, Claremont School of Theology, 1325 N. College Ave., Claremont, CA 91711. E-mail: ferrell@cgs.edu.

"Boundaries," the 1998 annual meeting of the Organization of American Historians, will be held **2-5 April** in Indianapolis. For details, contact Sheri Sherrill, Organization of American Historians, 112 N. Bryant St., Bloomington, IN 47408-4199. (812) 855-9853. E-mail: sheri@oah.indiana.edu. Web site: <http://www.indiana.edu/~oah>.

"Latin America: Approaching the Millennium," the annual conference of the Southeastern Council on Latin American Studies, will be held in Savannah, GA **9-11 April**. For details, contact Pamela Murray, History Dept., University of Alabama, Birmingham, AL 35294. (205) 934-5634. E-mail: pmurray@sbs.sbs.uab.edu.

The Western Association of Women Historians will hold its twenty-ninth annual conference **15-17 May** at the Huntington Library in San Marino, CA. For information, contact the Secretary, Janet Farrell Brodie, History Dept., Claremont Graduate School, Claremont, CA 90272. E-mail: Janet.Brodie@cgu.edu.

"Women's Progress: Perspectives on the Past, Blueprint for the Future," the fifth annual conference of the Institute for Women's Policy Research, will be held in Washington, D.C. **12-13 June**. For details, contact Jill Braunstein, Institute for Women's Policy Research, 1400 20th St. NW, Washington, DC 20036. (202) 785-5100. Fax: (202) 833-4362. E-mail: iwpr@www.iwpr.org.

NCIS Conference

The 1998 conference of the National Coalition of Independent Scholars will be held in October (specific weekend dates to be announced) in St. Paul, Minnesota. The conference theme is "The Future of Scholarship . . . Independent?" Proposals for papers and panels are invited by the program committee. Papers that address the issue of scholarship in the twenty-first century might include such topics as the role—perhaps central—of independent scholarship, new audiences for scholarship, the challenges of scholarship in an increasingly electronic milieu ("virtual" scholarly communities, electronic publication, online resources, etc.). Papers and panels that do not address the conference theme directly but would interest a multidisciplinary audience are also invited.

Deadline for receipt of proposals is **1 April**. For more information, contact Diane M. Calabrese, Program Chair, 1000 Robin Road, Silver Spring, MD 20901-1873; phone/fax: (301) 681-3671; e-mail: AUGUSTDMC@AOL.COM



ANNOUNCEMENTS

Subscribe to H-Scholar! Check the NCIS Website!

Members of the Institute who use e-mail are cordially invited—nay, urged!—to subscribe to the new listserv sponsored by the National Coalition of Independent Scholars. For those who are unfamiliar with the world of listservs, this is an electronic discussion group whose subscribers share scholarly concerns, discuss issues of common interest, and request help of various kinds. Subscribers receive timely information about grants, publications, conferences, scholarly resources, etc.

Subscriptions are free. All you have to do is send an e-mail message to: h-scholar@h-net.msu.edu. Leave the subject line blank. In the message space, write only: SUBSCRIBE H-SCHOLAR, followed by your name and, if you wish, an affiliation. You will receive a message of confirmation and then a message welcoming you to H-Scholar and telling you how to use it.

Those of you who (unlike me, at the moment) can also access the Web are urged to check the website of the National Coalition of Independent Scholars: <http://www.ncis.org>. There you will find not only information about NCIS and its affiliate groups, but numerous links to valuable electronic resources. Institute member Margaret DeLacy is webmaster; she will be delighted to get responses, and information, from you.

—Joanne Lafler

MEMBERSHIP NEWS

We note with special joy that after 30 years of being used by Bay Area colleges as a part-time, "temporary" lecturer, **Rochelle Gatlin** has finally received a full-time, tenure-track appointment. Beginning January 1998 she will be an instructor in the Social Science Department of the City College of San Francisco.

The Bancroft Library has recently made available in print a full oral history memoir of our new member, **Laurette Goldberg**, who as harpsichordist, teacher, organizer, and scholar has played an important role in the Bay Area's musical life over the past several decades. Entitled *Early Music Performance in the San Francisco Bay Area, 1960s-Present*, the memoir, among other things, deals with Ms. Goldberg's role in founding the Philharmonia Baroque Orchestra, of which she was artistic director until 1986. The 467-page volume is available for study at the Bancroft Library, and may be purchased at cost (\$87 plus \$4 shipping) through the Regional Oral History Office, (510) 642-7395.

Unfortunately, the exhibit of member **Margaretta Mitchell's** Iris Digital Prints, entitled "English Gardens," will have ended by the time this news is out. The show ran through November and December 1997 at the Photolab Gallery in Berkeley.

Harriet Rafter is preparing three articles for Fitzroy Dearborn's forthcoming *Censorship: An International Encyclopedia*. They will deal with censorship as it relates to: *Resurrection* (Lev Tolstoy); *Babi Yar* (Y. Yevtushenko, A. Kuznetsov, D. Shostakovich); and Mstislav Rostropovich. She would appreciate hearing from anyone with information or research suggestions about these subjects.

When **Autumn Stanley** gave a paper—"Invention: His or Hers?"—at the annual conference of the Society for the History of Technology this past October, she was pleased and flattered to discover that the two other members of her panel were graduate students whose work on women inventors had been partly inspired by her book, *Mothers and Daughters of Invention* (Scarecrow Press, 1993; Rutgers University Press, paperback, 1995). Scarecrow Press will do a 4th printing of the book this year.

NEW MEMBERS

Harriet Rafter learned about the Institute at the fall NCIS conference at the San Francisco Public Library. She has degrees in English literature (BA at UC Santa Barbara in 1969, and an MA from San Francisco State in 1995), concentrating on historical perspectives. Her MA thesis placed many of Rudyard Kipling's early short stories in the context of the political and social events of the British India in which he wrote them. She has lectured on other aspects of nineteenth-century India, on Manchester in the industrial era, and on the development of the British railways. Harriet is also exploring Russian culture, and has begun study of the language. She looks forward to meeting and discussing these topics with Institute members.

Lisa Factor Taft has degrees from several Ohio institutions: a BA from Bowling Green State University, and an MA and PhD from Ohio State. Her focus in the history of art has been on ceramics, particularly tile. She has made presentations for the Tile Heritage Foundation and the New Jersey State Museum at Trenton. She has also catalogued and managed the Ross C. Purdy Ceramic Museum in Columbus, Ohio, and has been published in several ceramic society publications. At the present time she is a member of the Walnut Creek Historical Society, the College Art Association, the American Association of Museums, and the Tile Heritage Foundation. Lisa learned of the Institute from member Georgia Wright.

CALENDAR OF EVENTS

- February 14 Work-in-Progress—Linda Papanicolaou on 16th century stained glass; 7:30 at Georgia Wright's.
- February 28 Annual Meeting, 10 to 3, Rockridge Public Library.
- March 15 Roundtable discussion of *Amistad*, 2:00, at Ellen Huppert's.

EDITOR'S NOTE

Deadline for the spring *Newsletter* is **24 April**. Peter Browning and Elaine Rosenthal will continue as co-editors of the *Newsletter*. Please send all your reports, reviews, and other information to Peter. Material can be sent on either size floppy disk in Word Perfect 4.1, 4.2, or 5.0—or as an ascii file.

Send **Membership News** to Oscar Berland on the inserted form.

The editors would like to note that the various website and e-mail addresses that appear in the *Newsletter* are printed exactly as we received them, including upper-case and lower-case letters.

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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: Nancy Zinn, Membership Chair, 1410 21st Avenue, San Francisco, CA 94122

The Institute is affiliated with the National Coalition of Independent Scholars (NCIS) and with the American Historical Association (AHA).

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