

The Institute for Historical Study Newsletter

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PRESIDENT'S MESSAGE

One of the Institute's strengths is its multiplicity of talent and research. Members tackle topics that those on a 'publish or perish' track shun. An unscientific survey of the Institute's research interests shows coverage of the United States, Europe, Africa, Australia, Latin America, California, Nevada, Hawaii, and the Pacific Northwest. Chronologically, in addition to the nineteenth and twentieth centuries, members reach for information from ancient history, medieval history, and the history of archeology.

Accomplished research subjects include fine arts, printing, cartoons, photography, decorative arts, and architecture. Others in the Institute delve into history related to medicine, nursing, technology, science, railroads, and airfields. The histories of ethnic groups, race relations, women, immigration, education, law, religion, and organizations add to the wide base of knowledge available from those in the Institute's ranks.

Reflecting our California locale, members are involved with the history of agriculture, labor, and the environment. Helping us avoid the trap of stodginess, our cultural historians have grasped topics such as private clubs, literary history, music, theater, dance, utopianism, cults, philanthropy, and childhood. Finally, to demonstrate that we practice what we preach, at least one of our independent scholars studies the history of cuisine.

—Bill Strobridge

IHS SOCIAL LIFE

Annual Picnic

The Institute's annual picnic was held in Tilden Park on Sunday, 13 July. Besides good food, wine, and camaraderie, our fourth annual IHS History Bee took place. After a display of much hilarity and great knowledge on the part of all present, it was agreed that a great time was had by all those who attended.

September Potluck

Thirty-five sturdy members braved the heat on Sunday, 28 September, to enjoy a delightful program and great food at MusicSources at Marin and the Alameda in Berkeley. This year the annual potluck also included a program wherein member Laurette Goldberg, founder and director of MusicSources, discussed what this institution does, described music in the 1600s and 1700s, and performed on the harpsichord, clavichord, and fortepiano. The group was able to look closely at the dozen or more wonderfully decorated keyboard instruments housed there.

MusicSources was founded in 1987, and is the only resource center in the United States where one can hear and learn about early music. The center houses a music library, provides answers to questions such as where to find a lute or a singer of sixteenth-century songs, and hosts workshops and performances.

After a tour of the building, all adjourned to the history garden with its fruit trees, herbs, hedges, and a frescoed wall, to demolish a sumptuous potluck supper.

Many thanks to Laurette for an informative and entertaining program and for hosting the event. (For more information on MusicSources or a schedule of 1997-98 performances, call (510) 528-1685.)

—Rose Scherini

WORK-IN-PROGRESS

Anne Richardson

Anne Richardson presented a Work-in-Progress—"Evelyn Waugh, George Orwell, and the Third World"—on 20 July at the home of Autumn Stanley. The session was well attended, and there was a lively discussion following her comprehensive presentation.

Anne opened the session by trying to arrive at a satisfactory definition of the word "racism." She cited definitions from the 1989 *Oxford English Dictionary* for racism, racist, racialist. The group spent considerable

time discussing the exclusiveness and exclusivity of these various definitions.

Anne read excerpts from both Waugh and Orwell. She described to the audience the two men's respective backgrounds and experiences in the former British Empire. She distributed an excellent bibliography of core readings from these two writers as well as from other authors of the period who had dealt with colonialism.

Anne quoted a passage from Orwell's "Shooting an Elephant," in which he expressed his secret sympathy for the Burmese and decried the silence imposed on Englishmen in the East. She read a long passage from his "Marrakech," in which the author deplored the "invisibility" of the native populace. She concluded with another reading from "Marrakech," in which Orwell asked "How much longer can we go on kidding these people?" Quoting from the introduction to *The War Commentaries*, she explained what transpired in India at the outbreak and during the course of World War II. She also included passages from *My Country Right or Left* and *The Road to Wigan Pier*, in which Orwell also alluded to the hidden bitterness felt by some colonial administrators.

Anne's readings from Evelyn Waugh included *Black Mischief*, where, in a revealing passage, the author highlighted British misconceptions about native beliefs—in this case, how each viewed an ideal home. She also read from *When the Going Was Good*, in which Waugh sketched a less than flattering portrait of a colonial administrator. Of particular interest was the inclusion of a letter (from *The Letters of Evelyn Waugh*) from Waugh to Orwell only a few months before the latter's death.

She did not quote directly from F. Tennyson Jesse's *The Story of Burma*, but did use a phrase from a letter of Orwell to Miss Jesse in 1946, in which Orwell deplored the "disgusting social behavior" of the British in Burma. Anne used this characterization of Orwell's in her examination of Waugh's book *Black Mischief*.

As indicated above, there was animated discussion following this solid presentation. The audience agreed that we needed a new definition of racism. Some members of the group cautioned against evaluating Orwell and Waugh solely by contemporary standards, pointing out that it was necessary to consider their backgrounds and the times in which they lived in order to understand their beliefs. Anne is to be commended for the breadth of her presentation and the richness of her material.

—Edith L. Piness

Autumn Stanley

On Sunday, 17 August, Autumn Stanley presented the latest chapter from her biography-in-pro-

gress of Charlotte Odlum Smith (1840–1917) to a small but highly engaged group at the home of Mae Silver, in San Francisco.

Autumn's talk began with a brief presentation of a longer work, *More Hell and Fewer Dahlias: The Public Life of Charlotte Smith*. According to Autumn, Smith's accomplishments included being a Civil War blockade-runner of medical supplies, a Chicago bookstore owner (whose shop burned in the great fire of 1871), an editor of *The Inland Monthly*, a popular general interest magazine, and a powerful campaigner for women's labor reform.

The chapter that Autumn read aloud, "Baby Brother and the Bête Noire," discussed in some detail the sibling of Charlotte Smith who seems to have been their mother's favorite. This brother, Robert, eleven years younger than Charlotte, evidently was the sort of attractive, charming fellow who was easily able to engage others in his inventive projects—but who had little or no talent for persistence, completion of a project, or attention to the needs of others. By the time he died, in 1885, he had tried and failed as proprietor of a variety store, railroad conductor, assistant on his sister's magazine, proprietor of a natatorium, lifeguard, and swimming instructor. (His well-documented swimming ability, which drew crowds, unfortunately could not be translated into making a living.) At the time of his death, he had not married, nor owned a house, nor succeeded at any business or profession.

Also discussed in some detail in Autumn's latest chapter was Robert Smith's collaborator-cum-bête noire, Paul Boynton, an ex-Civil War Navy Captain, deep-sea treasure hunter, and highly successful lifeguard. Boynton was evidently somewhat more capable of earning a living than was Robert, but he had the same bent toward fame and fortune, and at times leaned toward the scheme-and-dream mode of living. At the end of Robert's life, a mutual scheme to promote a swimming school involved Robert jumping 140 feet from the Brooklyn Bridge—to his death.

Discussion of "Baby Brother and the Bête Noire" lasted for over an hour and was wide-ranging. There were questions about Robert's effect on Charlotte Smith's career, her activities during the same period, and, particularly, whether this narrative, albeit appealing (both for subject matter and for writing style), digressed from the central figure of the biography so much as to weaken the larger story.

Autumn Stanley is also the author of the very successful *Mothers and Daughters of Invention*, an encyclopedic work, published in 1993, detailing thousands of inventions by women.

—Judith S. Offer



Georgia Wright

On 21 September, Georgia Wright previewed a paper/slide presentation prepared for a 4 October conference, "John Banner and the Gothic," at the Columbia University School of Architecture. Banner, a former art historian at Columbia, an esteemed teacher and prolific writer, died at the age of 43. (He was Georgia's doctoral adviser.)

"The Reinvention of Portraiture in the Fourteenth Century" is about the return, after a disappearance for 700 years, of *individual* likenesses—specifically, *physiognomic* similarity—in both sculpture and painting. Roman sculpture was based on individual physiognomy, but the turmoil of the third century disrupted this type of artistic activity. When Emperor Constantine attempted to restore the arts in the following century, commissioning many portraits, the era was dominated by Neoplatonism and Christianity, and artists focused on the eyes as the "mirror of the soul" rather than on the "fleshy envelope." In the late eleventh century, tomb slabs appear in church floors, with relief or incised representations of clerics, nobles, and even bourgeois patrons. Though not likenesses, these generic portraits identified the individual by costume and inscription. Sculptors based their images not on a live model but on a schema or drawing—something like a manual on "How to Draw a Cat."

Using slides, Georgia presented examples from France, Italy, Austria, and Bohemia of both generic and physiognomic likenesses. She proposed three criteria for identifying intentional (physiognomic) likenesses: 1) the existence of two or more positively identified images; 2) resemblance of the images to each other; and 3) documentation establishing that these images were made during the individual's lifetime. She further noted that the production of a likeness, especially in sculpture, is a particularly difficult task and was usually produced only when commissioned by the individual to be portrayed. Tomb sculptures produced after the subject's death probably are not likenesses.

About 1300 in France, royal and noble patrons began to found chapels, churches, and colleges where the founder's portrait was usually displayed. Primarily generic, these images identified the individual by costume and artifacts, and also sometimes by inscription. Slides of stone-sculpted Philip IV and his wife, Jeanne of Navarre, above the portal of the College de Navarre, and others of the king's councillor, Engueran de Marigny, and his wife, on the church of Ecouis, are examples of generic images from the early 1300s.

Rarely did any of these portraits show signs of age such as wrinkles or jowls. Realistic features were not especially admired in the Middle Ages. A 1310 poem by a Rhenish poet, Otokar, satirized the story of

a sculptor who, whenever he heard that the king had a new facial wrinkle, added a new one to his tomb effigy of the king.

Pope Boniface VIII, 1294–1303, who may have been the first patron of intentional likenesses, with more portraits than anyone before him or until the Renaissance. He was posthumously indicted for idolatry for having erected his image not only on churches, but—like a pagan—on the gates of Orvieto, and because he had forced the Cathedral of Amiens to pay for a silver gilt statue of himself and one of the Virgin to exhibit on feast days. Boniface is also represented on a fresco in San Giovanni that commemorates the papal jubilee in 1300—an unusual painting in its depiction of a contemporary event and in being one of the first intentional likenesses since the late antique period. When Boniface ordered his own tomb with sculptures it was a break with tradition, since tomb effigies generally were produced after the individual's death.

In Vienna, there were also multiple likenesses of Duke Rudolph IV, who began to rebuild the cathedral in the 1350s; and in Paris in the 1360s and '70s, King Charles V was the first monarch to order his own tomb—he ordered three! Standing figures of the king and his queen, Jeanne de Bourbon—now in the Louvre—were the first statues whose features and poses express emotion and individuality. Sculptor Beauneu of St. Denis was responsible for this unusual representation of a king's humanity rather than his power.

In England during this period it was only when artists were imported from abroad that any likenesses were produced, until the seventeenth century!

Those in attendance at Georgia's home for this presentation made some suggestions, and then adjourned for coffee and apple tart—a delicious *tarte tatin*.

—Rose Scherini

CONFERENCES

The California Council for the Promotion of History is holding its annual conference at the Ventura Holiday Inn (on the beach) 23–26 October 1997. The theme is "Cultural Tourism and the Promotion of History: California for Wealth and Leisure." For more information, call (805) 525-1909.

ANNOUNCEMENTS

Beverly E. Bastian, who is completing a book on the history of Mexican land grants in gold rush California, will speak on "To Ascertain and Settle the Private Claims in California: The Deliberations of

the U.S. Board of Land Commissioners, 1852–1856." Her discussion will be presented by the U.S. District Court Historical Society on **Thursday, 30 October 1997**, Courtroom Five, 17th floor, U.S. Courthouse, 450 Golden Gate Avenue, San Francisco. There will be a reception at 5:00 p.m.; the program will start at 5:30 and will be followed by a question and answer period. Admission is free. For further information, call the Society at (415) 522-4620.

MEMBERSHIP NEWS

Judith Strong Albert has prepared a biographical sketch of *Sophia Dana Ripley*, a nineteenth-century transcendentalist cofounder of Brook Farm in Massachusetts, for the *American National Biography of American Women*. She has also written a chapter on "Margaret Fuller's Far-Reaching Feminism" for a collection of essays on Fuller that Peter Lang Publishing, Inc., Baltimore and New York, intends to put out in 1998.

Therese Pipe coedited a videotape produced by the Berkeley Historical Society on "Berkeley Leads: 35 Years of the Disability Rights Movement," documenting the Berkeley History Museum's opening reception and program of the same name, on 6 April, 1997. The video was shown in August on Berkeley's Cable TV Channel 25. The Museum's exhibit of photographs and archival materials celebrates Berkeley's pioneering influence on California, the U.S., and the world regarding disability civil rights. It closed on 18 October.

Therese is also the managing editor of the Berkeley Co-op Oral History Project, which will present two new transcripts this fall: "Robert Neptune—Pioneer Manager of the Consumers Cooperative of Berkeley, and Long-Term Manager at Associated Cooperatives"; and "Betsy Rannells Wood—A Home Economist's Perspective on the Berkeley Co-op" (Reception on Sunday, 23 November, 2–4 p.m.). Neptune and Wood are well-known leaders in the Berkeley Co-op's development. Both transcripts will be published by the Berkeley Historical Society, with copies available for sale to the public. The receptions, open to the public, will be held at the Berkeley History Museum, which is open Thursday to Saturday afternoons, at the Veterans Memorial Building, 1931 Center Street. (510) 848-0181.

On 4 October of this year **Georgia Wright** participated in the "Matthews Lectures" at Columbia University, an all-day conference of Gothic Art historians, with an illustrated lecture entitled "Reinvention of Portraiture in the 14th Century"—which she had previously tested as an Institute Work-in-Progress. [See page 3.]

Many IHS members participated in the Twenty-

eighth Annual Conference of the Western Association of Women Historians at Asilomar, 30 May–1 June. **Bonda Lewis** presented her one-woman show about Jane Austen the first evening, and later served on a workshop panel. Among those who presented papers were **Joanne Lafler**, **Alison Lingo**, **Francesca Miller**, and **Karen Offen**. Members who chaired panels or served as commentators were **Frances Richardson Keller** and **Georgia Wright**.

AUTHORS! You do want your BOOK reviewed, don't you? Contact Joanne Lafler, the book-review editor.

NEW MEMBERS

Loretta Hawley received her BA from the University of California at Berkeley, and an MA in psychology from San Francisco State University. She developed a strong interest in history when she researched eighteenth century Pennsylvania while working out a genealogical puzzle. Loretta was referred to the Institute by Elaine Rosenthal.

Lucinda Glenn Rand is Archivist at the Graduate Theological Seminary, where she has been since 1989. She received her BA in History from the University of California at Berkeley in 1972, and an MA in Historical Studies from the Pacific School of Religion in Berkeley in 1980. She acquired an MA in Librarianship, with a specialization in Archives, from the University of Denver in 1981. She is an active member of several national, state, and local archival organizations, and has made a number of presentations, including "Resources for Protestant Collections" to the Bay Area Archivists, and "The Ink Isn't Dry Yet: Collecting Documentation on Contemporary History"—both in 1993—and this year created "A Brief History of the Graduate Theological Union" for the GTU homepage on the Internet. Lucinda is currently interested in religion in the American West, and in Thomas Starr King and his circle.

Sarah Triano is a 1996 graduate of the University of California at Santa Barbara in the History of Public Policy, and presently is in the history MA program at San Francisco State University. As an undergraduate she was active in a number of programs, including Santa Barbara Special Olympics, a tutoring program. She is a member of Mortar Board and Phi Beta Kappa. She is currently working on a book: "The Eugenic Policy of Therapeutic Abortion for Fetal Deformity in 20th Century US History: America's 'Final Solution' for People with Disabilities." Sarah was recommended by Ethel Herr.

CALENDAR OF EVENTS

The annual dinner, usually held in early November, has been postponed until Spring.

- October 25 Work-in-Progress—Sunny Herman, "Alva Myrdal's Campaign for Nuclear Disarmament."
November 16 Work-in-Progress—Ilse Sternberger reads more of her autobiographical novel.
December 21 Work-in-Progress—Alfred Büchler, "Drums in the Mediterranean from the Fall of Rome to the High Middle Ages."

EDITOR'S NOTE

Deadline for the winter *Newsletter* is 30 DECEMBER. 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.

Send *Membership News* to Oscar Berland on the form printed on page 5.

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

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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