

The Institute for Historical Study Newsletter

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Spring 1998

PRESIDENT'S MESSAGE

As I was saying in December 1992, when I last wrote a President's Message, the Institute is active and interesting, and could use more members.

There have been some very productive men and women added to the rolls in the past six years, and we have lost some very good ones too. There is a new Board, with different ideas on how to serve our most diverse membership, and we are going to try as many of these ideas as we can, to continue to grow and change and serve.

One of the interesting changes will be in how we handle our various events, to take some of the load from our Program Committee and to get more of our members involved. We intend to use a geographical template for our events—that is, have members in one area be responsible for one program, members in another location take on the responsibility for a different program, and so on. For example, Institute members who live in the North Bay will be responsible for the Pot Luck next September, and we have already scheduled a meeting to begin the planning. Several of our North Bay members will not be able to attend the planning meeting because of scheduling conflicts, such as an out-of-town trip to a grandchild's birthday. This is unfortunate (not the birthday) because attendance is the only way to protect oneself from being assigned a task.

Other programs will be the responsibility of South Bay, East Bay, and San Francisco members, and at the end of the year we shall assess how it worked out, and will either continue in the same vein or change the concept.

As for the need for members, it has nothing to do with fiscal strength, but everything to do with our ability to do more things for our members, make more Mini-grants, hold more events, be more active. Our finances are in excellent condition, thanks to prior Boards, but more members mean more dues, and more dues mean a more energetic Institute. So if each of you will pause for a moment to consider which one of your friends would enjoy the collegiality, the challenge, the support, and the entertainment provided by the Institute, I believe that we could add

five or ten more members. It just might be the best gift you have ever given to that person.

—Jules Becker

ANNUAL MEMBERSHIP MEETING: PART I

The Annual Membership Meeting was held Saturday, 28 February, in the Community Meeting Room of the Rockridge Branch of the Oakland Public Library. After registration and coffee the meeting began at about 10:30 with the report of President Bill Strobbridge, who gracefully acknowledged the help that he had received while in office from various Institute members, especially Marian Kassovic. The Board of Directors held seven meetings during the last twelve months. A new brochure on the Institute was published and is available to be used in the recruitment of new members. The other welcome news was that the budget is balanced.

Nancy Zinn reported on membership: the Institute currently has 133 members, thirty-four new contacts were made, and nine new members were welcomed.

Georgia Wright, as Program Chair, stressed the Works-in-Progress series, the backbone of the program, and outlined the four events that are successfully repeated every year. The Annual Meeting is held every February, the Picnic is in July, September is reserved for the Potluck, and a theme dinner usually is held in November. This year the Institute hosted the National Conference of Independent Scholars. To increase attendance and to make traveling in the Bay Area less burdensome, Georgia emphasized car-pooling to IHS events.

Jules Becker turned in the Treasurer's report. The fiscal year ends on 31 March, and the annual dues are just coming in. The Institute is in the black and holds just over \$10,000 in its endowment fund. With an ongoing effort to enlist new members and to keep expenses down, there is hope for restoration of the Mini-grant program.

Elaine Rosenthal discussed the *Newsletter*, which now has a new publication schedule: February, May,

August, and November. She is looking for a new Membership News editor, since Oscar Berland is leaving that position.

The retiring members of the Board—Oscar Berland, Catherine Ann Curry, Anne McLachlan, and Bill Strobridge—were thanked and applauded.

Joanne Lafler encouraged subscription to the online news service of H-Scholar, and Lorrie O'Dell explained that the membership roster would be in a handier format this year, produced on her new computer, and would be mailed out by the end of March. At present she has e-mail addresses for about eighty people, who receive news of Works-in-Progress in this way rather than by postcard.

Elections for the Board were held. Jules Becker was elected president, to general acclaim. The other members of the Board are Fred Isaac, Bogna Lorence-Kot, Joan Murray, Edith Piness, John Rusk, Rose Scherini, Hollace Ungerleider, Georgia Wright, and Nancy Zinn.

After the business meeting we had a delightful lunch, followed by the Afternoon Program.

—Agnes F. Peterson

ANNUAL MEMBERSHIP MEETING: PART II

The program on Gold Rush history began with Peter Browning's slides of maps and other illustrations from his forthcoming book, *San Francisco/Yerba Buena: From the Beginning to the Gold Rush, 1769—1849*. (See the publication announcement in Membership News.)

We saw the first map (1771) to show San Francisco Bay—as “Estero de S. Francisco”; a 1772 representational, almost childlike map of the Bay attributed to Father Crespi; a 1776 map of de Anza's route to establish the San Francisco Presidio and Mission, drawn by Pedro Font; Captain George Vancouver's 1792 chart of the entrance to the Bay; and the first accurate, scientifically drawn maps of the Bay and vicinity, created by Edward Beechey in 1826, and still in use at the time of the Gold Rush. Peter showed slides of several paintings, including one of the *San Carlos*, the first European ship to enter the Bay (in 1775), and one of Indian dancers at the Mission by an artist with a Russian expedition. There were also several images of the early town of Yerba Buena—population 459 in mid-1847—and of the first two surveys of the town and the first survey of San Francisco. All told, the slides represent a rich body of illustrations from the early days of European presence in the San Francisco Bay Area.

Malcolm E. Barker took the podium next to tell the remarkable story of John Henry Brown, a Devon

man by birth, who arrived in California in 1845. Working first at Sutter's Fort and then at Brown's Hotel in San Francisco, he had an insider's view of the Gold Rush, and shared it in his 1886 memoir, *Reminiscences and Incidents of Early Days in San Francisco*. Among his fascinating tales was his claim to have seen the “first” gold dust in October 1847—three months before the accepted discovery date of January 24, 1848—in the hands of a man from Oregon named Bennett. Bennett was looking for backers, so Brown suggested a hotel guest, George McDougal. McDougal refused—a decision analogous, it turned out, to Ford's rejecting Volkswagen after World War II—but another guest, a Major Humphries, accepted. He and Bennett hired carpenters to make a gold-washing machine, which Brown said was the first one used in California, and then vanished. When they returned, Bennett gave Brown twenty-seven pounds of gold dust for safekeeping. When Bennett left for Oregon after another year in the mines, he took with him “about 200 pounds” of dust.

Such were the tales of riches narrowly missed or gloriously made, but as with most gold strikes, the miners were probably less likely to get rich than the entrepreneurs who sold them things or otherwise helped them spend their money. Brown himself, for example, set up gambling tables for the miners, and also profited from the rate of exchange between gold dust and gold coins. In fact, he confessed, “I feel almost ashamed to put into print some of the things which happened in those early days. . . .” But we can be glad that he did.

Next, Catherine Ann Curry brought us the story of Kate Kennedy, an intrepid fighter for equal pay for women teachers in nineteenth-century San Francisco. Born in Ireland in 1827, one of seven daughters (and one son) of a County Meith farmer, she came to San Francisco with her sister Lizzie, not because of gold but because of the potato famine. Both became teachers, and Kate eventually became principal of the North Cosmopolitan School. Learning that male teachers got \$150 per month, while she got only \$100, she sued and won.

More of the Kennedys came to California, where one sister helped set up a juvenile court system, and the only brother became a San Francisco supervisor. Learning that Philip Roach of the California legislature had been responsible for a law allowing married women to operate their own businesses, Kate asked him to introduce a law on equal pay for equal work and allowing women to run for state offices. Kate herself later ran for state schools superintendent. At her death she left a raisin ranch near Fresno, other property and buildings, and \$50,000 cash.

Irena Narell gave us a rare look at the Jewish presence in Gold Rush San Francisco. Jews came to California from Poland and Germany (and else-

where), more in response to the revolution of 1848 than to the discovery of gold, seeking occupations not open to them in Europe. Some were miners; most were merchants selling to the inhabitants of the mining towns. [The ancestors of Senator Barry Goldwater tried both; when their Sonora saloon failed, they had better luck in the smaller Arizona gold rush, and later founded a chain of department stores.]

Those who came to San Francisco in 1849 found a town of muddy streets, wooden or corrugated shacks, auctions where tools, clothing, food, drink, guns, and everything else under the sun could be bought—and religious services were conducted in tents. The first known Jewish service was held in 1849 in a tent on Franklin Street. From the beginning there was a division between Polish and German Jews—which is why there are two synagogues in San Francisco today.

These early California Jews found considerable acceptance, since there was no entrenched power structure, social system, or landed aristocracy to look down on outsiders or newcomers. Everyone (except the Indians) was a newcomer.

After relating some interesting individual stories—such as those of the founders of Crown Zellerbach and of the Sutro Baths, Irena closed with some descriptions of outstanding Jewish women pioneers, such as Mrs. Mary Ann Magnin, and Rosalie Stern, who gave Stern Grove to San Francisco.

Masha Zakheim took us back in history by using visual images with her presentation “Murals Depicting the Gold Rush.” She touched briefly on the San Francisco Stock Exchange staircase fresco by Diego Rivera, which celebrates the wealth of California. The large central female figure is the famous tennis player Helen Wills Moody, holding “Agriculture” in one hand and “Industry” in the other—essential endeavors supported by the wealth of the Gold Rush. The mural shows two Gold Rush miners, including James Marshall, discoverer of gold on the South Fork of the American River in January 1848.

The main focus of Masha’s talk, however, was a mural panel painted by her father, Bernard Zakheim, in 1935 in Toland Hall at UC San Francisco. This section, one of ten panels portraying *The History of Medicine in California*, shows such prominent figures in early San Francisco medicine as Doctors Jones and Townsend, for whom San Francisco streets have been named. Apparently a great many doctors, both trained and quack, were attracted to the gold fields. There were some 1,500 doctors in the Gold Rush—twenty-nine at Rich Bar alone!—of whom only half had been to medical school.

Another panel in the hall depicts California’s first malpractice suit, tried in Napa: the famous “Sponge Case” of 1856, in which both Doctors Toland and Cole were acquitted.

Mae Silver spoke on the prominent California suffragist Sarah Armstrong Montgomery Green Wallis (1826–1906). Sarah and her first husband, Allen Montgomery, traveled to California in a wagon train with the same Dr. Townsend mentioned in the previous talk. From the time she organized the first quilting bee in California, in 1846, until she became the first president of the California Woman’s Suffrage Association in 1870, Sarah did not stand still.

A year after the quilting bee, Allen Montgomery disappeared, never to be seen again. Sarah did not lack for suitors, and by late 1849 was married to Talbot Green, for whom Green Street was named. Unfortunately, this well-respected businessman and candidate for mayor turned out to have another name, another family, and an embezzlement case against him back in Pennsylvania. Though forced to flee, he left Sarah better provided for than might have been expected, having put their house and another property in her name. Their son, Talbot Green, later became California’s state librarian.

In 1854 she met and married her last husband, Joseph S. Wallis, and moved to what is now Palo Alto. There, while raising five children, Sarah bought Mayfield Farm, where she and her husband—by then a state senator—hosted Susan B. Anthony in 1871 and President Grant in 1877. As president of the State Suffrage Association, Sarah often spoke to the California Legislature on women’s rights. Sad to say, she died five years before California women won the right to vote, but there is no doubt that part of the victory was hers.

—Autumn Stanley

WORK-IN-PROGRESS

Linda Papanicolaou

On 12 February 1998, Linda Papanicolaou presented a richly illustrated progress report, “Stained Glass from Renaissance Cloisters,” at the home of Georgia Wright. Linda first introduced her audience to the various techniques of stained-glass production, and then discussed in more detail her current research, which centers on the glazing of the cloister of the Charterhouse in Louvain. Linda’s doctoral dissertation had been concerned with the thirteenth-century glass of the choir of Bourges cathedral. Her current work has grown out of her association with the International Survey of Stained Glass, the *Corpus Vitrearum*.

Over the centuries, colored glass has been produced by at least three different methods. The glass of thirteenth-century cathedrals such as Chartres and Bourges was produced by introducing various colored metal oxides into the glass melt, resulting in

so-called 'pot metal.' The sheets of uniformly colored glass were cut into the desired shapes and set into precast strips of lead. The glass for an entire window was then assembled in an iron frame. By the fifteenth century a 'silver stain' permitted the production of colors that ranged from a pale yellow to a deep brown; here the term 'stained glass' literally applies. In a final development, the seventeenth century saw the introduction of direct painting on glass with enamels that were then hardened by firing.

At present there are more than 160 panels of stained glass that have been associated with the glazing of the cloister of the Louvain Charterhouse, though not all of these may actually have come from there. The foundation stone of the Charterhouse was laid in 1489 by Margaret of York, the widow of Charles the Bold of Burgundy. Glazing of the cloister went on from the early sixteenth century to the beginning of the seventeenth. The construction of the cloister, however, was never quite completed, and in 1783 the Charterhouse was suppressed by Emperor Joseph II. Three years later, its glass was sold at auction.

During a lull in the Napoleonic Wars, much of such continental glass was bought up by two dealers from Norwich, England: the antiquarian Seth William Stevenson, F.S.A., and the German merchant John Christopher Hampp, who also traded in wool and pigs. Sold to collectors, some of the glass was often donated to churches, but much of it ended up in private hands and eventually in museum collections. One important collector was Sir Thomas Neave, Second Baronet, of Dagam Park, Essex. Glass collected in this fashion can now be found in the church of Prittlewell, Essex, in the Victoria and Albert Museum in London, in the Metropolitan Museum in New York, and in a private collection in Hillsborough, California.

Of the glass that has been identified (with a greater or lesser degree of certainty) as having come from the cloister of the Louvain Charterhouse, more than one hundred pieces are rectangular panels measuring nineteen by twenty-seven inches. The core group is comprised of a set of six panels representing scenes from the life of St. Nicholas. These were almost certainly produced with funds provided by Bishop Nicolas de Ruytere of Arras; a panel depicting the Bishop's arms also survives. Other panels show a large number of obscure Old Testament scenes as well as some rarely depicted New Testament legends. Shared characteristics of these panels include exquisite landscape backgrounds (described thus in a 1762 Guide to Louvain) and rich garments with jeweled hems. On the other hand, given that the glazing of the cloister extended over a span of nearly a century, and that workshops in Mecheln, Brussels, and Amsterdam in addition to Louvain seem to have been involved, uniformity of style cannot be expected.

The problems presented by the Louvain Charterhouse glass have aspects both of a detective story and of a jigsaw puzzle. There are documented commissions for glass given to specific glass painters, but can these commissions be associated with any of the extant panels? Then there are iconographic problems, both as regards individual panels and the Charterhouse glazing program as a whole. Lastly, how were the surviving panels arranged in the windows of the cloister? It is this last problem that has been the focus of Linda's research.

The Charterhouse was designed to hold twenty-four cells, though only twenty-one were eventually built; the cloister walk had 100 windows. The only extant image of the cloister, however, is a nineteenth-century drawing of the Charterhouse, produced years after the cloister had disappeared. The drawing shows each window as having a pair of lancets, but Linda argued convincingly that each window actually contained three panels, arranged according to a typological program in a type-antitype-type pattern.

Following an old tradition of Christian exegesis, certain Old Testament events were regarded as pre-figurations ('types') of New Testament ones (the 'antitypes.') Thus the Casting out of Jonah from the Whale was regarded as a type of the Resurrection of Christ. By the latter part of the fifteenth century, visual models for such type-antitype correlations were available in two widely circulated collections, the *Speculum Humanae Salvationis* and the *Biblia Pauperum*. Both go back to earlier manuscripts, but early on found their way into print as 'block books,' books in which both images and text of each page were printed from a single woodblock. In the present context, the *Biblia Pauperum* is particularly significant. Each page shows three images in a type-antitype-type arrangement, while above and below there are images of prophets accompanied by appropriate biblical quotations.

It is this three-element pattern that Linda proposes as the organizational principle of the Louvain cloister windows. In the most complete preserved example, panels showing 'Elisha Raising the Son of the Sareptan Widow' and 'Elijah Raising the Son of the Shunamite' (both OT) would accompany the 'Raising of Lazarus' (NT). A second window probably had at its center the 'Fall of the Egyptian Idols in the Presence of Christ'; the two preserved 'types,' the 'Fall of Dagon' (1 Samuel) and 'Moses and the Golden Calf' carry biblical texts corresponding to those of the equivalent page of the *Biblia Pauperum*. In yet a third example, the 'Repentance of Miriam,' sister of Moses and Aaron, serves as a type of the 'Repentant Magdalene Washing the Feet of Christ.' Here the second 'type' is missing (it probably was the 'Repentant David Before Nathan'), but a fragment belonging to

the same window shows the arms of the Louvain Charterhouse and two of the block-book texts.

To place the Louvain cloister within a wider context, Linda discussed the possible influence of other centers of glass-painting, such as Cologne, and showed images of other cloisters dating from the twelfth to the sixteenth centuries. The question of the role of the glazing in the spiritual life of the various communities provoked active discussion: how did the opulence of the Louvain glazing accord with the austerity of Carthusian life?

In summing up, Linda stressed once more the various problems associated with the glass of the Louvain cloister; there is still a need for further cataloguing. Even so, it seems to this reporter that Linda's conclusions concerning the organization of the Charterhouse windows are sufficiently well-grounded in the evidence to justify publication.

—Alfred Büchler

March Work-in Progress

Since no member's Work-in-Progress was offered for the month of March, the committee decided to submit a discussion of the movie *Amistad*, particularly in relation to its historicity. This film, produced and directed by Steven Spielberg, about a slave ship whose 'cargo' revolted, and what happened to them, has achieved wide distribution and large audiences. On 14 March, Sunday afternoon, eight people convened in the living room of Ellen Huppert, and discussed not only the movie *Amistad* but also the accuracy of numerous 'historical' films. We were particularly informed by Joan Murray, who teaches the history of the slave trade to her junior high school students in Oakland.

As might be expected, the discussion started by pointing out the known inaccuracies in *Amistad*. Among these were:

- It was not shown in the film that the heroic slave, "Cinque," later became a slaver himself.
- The abolitionists in the movie were shown to be exclusively foolish, narrow-minded, and impractical in their approach to the slaves, thereby maligning the organized, serious, and ultimately successful abolitionists who had formed themselves into "The Amistad Committee," providing the financial and emotional support that made the legal case possible.
- In real life, a group of Yale students tutored the slaves in English and Christianity. They were not in the movie at all.
- The scruffy, disorganized, and money-oriented young lawyer, Roger Baldwin, was in real life aged forty, a man of dignity, who worked for nothing and later became governor of Connecticut and a U.S. senator.

- President Van Buren did not (and probably could not have) remove a sitting judge to change the outcome of the case.
- The winning case was not based on the morality of slavery or on Cinque's ancestors, but on a property rights argument.

However, later in the discussion, it was noted that some correct information had made it through the movie industry's barriers of profitability and political correctness:

- America did outlaw international slavery after 1829, and did make the effort to enforce that ban.
- The rule of law was accepted in America.
- There was a fairly good picture of the stress that slavery caused in pre-Civil War United States.
- It was shown that there were some American whites eager to defend the rights of slaves.
- There was a fairly good picture of how the slave trade actually operated: the cruelty, the economics, and the practical considerations, e.g., slaves have to be fed or they'll die.
- There was an excellent picture of how confusing and mysterious the whole situation was to the slaves, who, even when not cruelly treated, were still far from home, in a place where they did not understand the language, and were imprisoned.

The discussion of these particulars wove itself in and around larger questions:

- Is it possible to control the historicity of a film? What are the influences toward "changing history?" Which incorrect parts weren't important and which were, and why? How do black students react to all this? Why did Spielberg choose this subject? How can we influence the making of historical movies?

The one point on which the group showed no disappointment or disagreement was that the afternoon proved to be stimulating and, thanks to Ellen's generous hospitality, delicious and most congenial.

—Jody Offer

BOOK REVIEW

Ethel Herr, *The Maiden's Sword*. Minneapolis: Bethany Press, 1997. Paperback, 320 pp; illus. \$9.95.

The Netherlands' Revolt and the birth of the Dutch Republic portend so much for our politics and society, yet most of us bypass this landmark in world history, heading for the tumults of racier Euro-players. The Lowlands lack a Dumas, a Manzoni, a Tolstoy, a Brecht, a Solzhenytsin to dramatize the struggle between earnest Protestants speaking unfamiliar tongues and the Spanish overlord, the Catholic Holy Roman Emperor. Ethel Herr's romantic drama shows what can be done to put a human face on this ugly religious war. It's a pity that the novel's cover

illustration, perhaps intended by its publishers to hook young readers, seems unattractive to mature historians, conveying neither the true excitement of the narrative nor the weight of its subtext.

For Christians, can war ever be justified? Herr's intricate story line, full of resourceful plot twists, reappraises the Augustinian dilemma in the context of the Reformation, pondering as well how far a new generation may question authority. We meet a young painter, Pieter-Lucas, and Aletta, fictional inhabitants of Breda who are committed by personal and religious conviction to nonviolence, and follow them through harrowing war experiences—the young man as a reluctant messenger in the service of Prince William of Orange, his bride as an herbal healer struggling against traditional gender restraints. Both develop complex responses to armed resistance. Their elders, believers in adult baptism (known collectively as Children of God but more often, then and now, as Anabaptists), are credited with organizing monetary support to bring victory out of a disastrous Lutheran and Calvinist campaign.

A subplot about martyrs of the Inquisition links all these conflicted people in a shared epiphany at the late turning point of the story, and the elusive intent of the novel's title at last emerges: the sword is not death-dealing but life-giving when it is a Bible in the hands of the common believer, even of an illiterate who has only heard it read aloud. Herr's cast of historically believable, multidimensional people is let down only by her common fighting man, less Shakespearean buffoon than pantomime villain, as if soldiers were not victims of war, too—even of the legendary atrocities of the Duke of Alba. I found it hard to suspend disbelief in the climactic conversion of a cartoon character by the power of "the maiden's sword."

Wonderful phrases light up Herr's text: a room feels "candle-warm," impenetrable nights are "stick-dark," and a euphoric Pieter-Lucas experiences "the haze of a moment that could not be but was." Yet Herr too often overwrites when dealing with emotion. Nor does she always measure up to the challenge faced by historical novelists to write unselfconscious dialogue that remains true to period. Her preface admits that "sometimes strangely worded phrases" block sympathy and understanding, yet substituting *faux ancien* for plain speaking here and there is unhelpful. Oddly enough, considering the theme, she best sustains narrative momentum through battlefield horrors, decapitations, prison brutality, hunger and filth, fatal disease, and the perils of childbirth.

These problems aside, the love story of Pieter-Lucas and Aletta rewards us, as historians, in important respects. Herbal medicine, particularly as used on the battlefield, has been actively researched and cleverly

dramatized by Herr, and I know of no more sustained and graphic explanation of the crucial role of messengers in premodern warfare. We learn how the stern Children of God, whose spiritual descendants include American Mennonites, were doubly endangered by Catholic persecution and by infiltrators from that rogue cult, based in Munster, whose sociopathic antics under the "messianic" Jan van Leyden upstaged quiet Anabaptists on the Reformation scene. A note on sources would have been a useful addition to the book's two prefaces, map, glossary, and chart covering the spectrum of Reformation belief.

Most appealing of all, to this reviewer, is Herr's evocation of the setting. The Netherlands' heritage and continuity as heartland of the Carolingian empire are clearly visible. Its seasons pass through months named by Charlemagne. Its knightly tradition, notably in the character and behavior of Pieter-Lucas, becomes as obvious as its medieval legacy of dissent. Herr's novel is much more than a historical romance. It is a welcome reminder of the central place held by the Benelux region in Europe's past, present, and future.

—Kathleen Casey

CALL FOR PAPERS

The *New England Journal of History* seeks papers for its fall edition, with the theme "The World in 1898: A Century Retrospective." Emphasis should be on the lasting significance of events or developments in 1898; deadline **August 1998**. Send papers to Joseph Harrington, Editor, *New England Journal of History*, History Dept., Framingham State College, Framingham, MA 01701.

CONFERENCES

12-13 June. "Women's Progress: Perspectives on the Past, Blueprint for the Future," the fifth Women's Policy Research Conference, will be held in Washington, DC. The conference will bring together researchers, advocates, policymakers, business and labor leaders, and others to address women's economic and social progress. For details, contact Institute for Women's Policy Research, (202) 785-5100. Web site: <http://www.iwpr.org>.

18-19 October. The annual conference of the Midwest Jewish Studies Association will be held in Chicago. For details, contact David S. Williams, Program Chair, Dept. of Religion, University of Georgia, Peabody Hall, Athens, GA 30602-1625. E-mail: jenanddavid@peachnet.campus.mci.net.

6-7 November. "World War I and the 20th Century," a conference focusing on how the war altered history, music, art, literature, and philosophy, will be held in Wichita, KS. Call for papers. For details, contact Robert B. McCormick, Chair, History Dept., Kansas Newman College, 3100 McCormick Ave., Wichita, KS 67213. (316)942-4291, ext. 256. E-mail: mccormick@ksnewman.edu. (No deadline given.)

MEMBERSHIP NEWS

Mary Anderson, SNJM, will publish her article "The Stones of Prague: History, Pattern and Memory" as an illustrated book by Agentura INFOA in April 1998. It is currently being translated into Czech for publication there.

Peter Browning has published a book, *San Francisco/Yerba Buena—From the Beginning to the Gold Rush, 1769-1849*. This is the written and visual record of the discovery and exploration of San Francisco Bay, and the founding and settlement of Yerba Buena—which became San Francisco. Recounted by excerpts from the journals, diaries, and books of the discoverers, explorers, and early foreign visitors: Costansó, Ayala, Font, Vancouver, Langsdorff, Roquefeuil, Kotzebue, Beechey, Richardson, Simpson, Kemble, and others. Included are many historic maps, charts, and illustrations, and reproductions of the first two surveys of the town of Yerba Buena. Published by Great West Books, P.O. Box 1028, Lafayette, CA 94549. (Paperback, 7 x 10, 191 pages, \$17.95 plus \$1.48 sales tax; no shipping charge to Institute members.)

Bethany House Publishers has scheduled an October 1998 release for Ether Herr's third and final Dutch historical novel in the Seekers Series. The newest title is *The Citadel and the Lambs*, a novel built around the siege of Leyden, 1573-74. And an "Ethel Herr Prize" was recently established for upper division history students at Multnomah Bible College, her alma mater, in Portland, Oregon. The first prize was awarded 15 April at a ceremony in historic Fort Vancouver in Vancouver, Washington.

Frances Richardson Keller will chair and be the commentator for a session on "Film and History," and Glenna Matthews will comment on a session on "Progressive Oakland and Women's Institution-Building," both part of the 29th Annual Conference of the Western Association of Women Historians, 15-17 May 1998 at the Huntington Library.

Karen Offen, Institute for Research on Women & Gender, Stanford Univ., has numerous publications to report for 1997. Among them are two in the *Journal of Women's History*, "Getting to the Source: 'What! Such Things Have Happened and No Women Were Taught About Them': A Nineteenth-Century French Woman's View of the Importance of Women's His-

tory" (Summer), and "Comment on Judith Bennett's 'Confronting Continuity'" (Fall).

On 7 February Rose Scherini gave a paper on "The Italians of San Francisco: the Famous and Not-So-Famous," at a day-long conference on Italian immigrants to California at the Institute of Italian Culture in Westwood, sponsored by the National Italian American Foundation, Federated Italo-Americans, Sons of Italy, and Scalibrini Fathers.

Ilse Sternberger has moved north to be with her granddaughter and family. She would love to hear from Institute members. 460 Main St. Apt. 325, Red Bluff, CA 96080. (530) 528-1966. (We'll miss her here.)

James C. Williams has a new publication: "Energy, Conservation, and Modernity: The Failure to Electrify Railroads in the American West," in *Technology and Western Landscapes*, edited by Stephen Tchudi. (Reno: Nevada Humanities Committee, Halcyon Imprint, 1998.) He was also recently elected to a three-year term on the Executive Committee of the International Committee for the History of Technology at its General Assembly in Liege, Belgium—the only American on the thirteen-member board.

A monograph on Diego Rivera in San Francisco by Masha Zakheim, with thirty-two illustrations, is to be published by Consejo Nacional Para La Cultura y Las Artes, Mexico City, 1998. It will be a Spanish-language edition.

NEW MEMBER

Eugene Kim is a new Institute member from San Mateo. He received an A.B. in History and Science from Harvard University in 1996. Currently he is researching and writing a book on the history of software patents, and has previously published several articles and a book on CGL programming. Among his broader interests are philosophy of science, historiography, and the history of technology. He learned about the Institute from a notice posted on H-Scholar, the NCIS listserv.

INSTITUTE MEMBERSHIP

We rely on continuing members to help maintain and increase Institute membership. Please send names and addresses of prospective members to Nancy Zinn, the Membership Chair, at the address given on the last page, or to E-mail: zinn@itsa.ucsf.edu. All of us profit from a large and diverse group of scholars and their activities.

CALENDAR OF EVENTS

- May 17 Work-in-Progress—Peter Mellini,
"The Indian Maiden to Liberty to
Wonderwoman"; 2:00 at Georgia
Wright's.
- June 21 Work-in-Progress—Bogna
Lorence-Kot.
- July 12 Picnic, on the Peninsula.
- July 19 Work-in-Progress—Rose Scherini.
- September 13 Potluck dinner.

EDITOR'S NOTE

Deadline for the summer Newsletter is **24 July**. 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 Wolfgang H. Rosenberg 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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