

# The Institute for Historical Study

## Newsletter

Volume XX, No. 1

Spring 1999

### PRESIDENT'S MESSAGE

Just a brief note about our membership before I move into another topic. We have recently sent out second notices about membership renewals, and the Institute will function in a much smoother manner if those of you who plan to "re-up," as the military term goes, do so promptly. Our fiscal year is different than the calendar year because of the date we were incorporated—lo these many years ago—and it can be confusing to receive a dues notice well after the first of the year. But we must establish our operating budget far in advance of the receipt of dues, and delay in responding to the notices can have a negative effect on how well we serve our members. Please, if you are going to renew your membership, do so soon.

Now for the other topic. One of the best aspects of the Institute is the support we provide for each other, including but not limited to Mini-grants, Works-in-Progress, and our mini-fee fiscal agency charges. In the interest of reinforcing each other, the Board of Directors suggests a special "Institute Night" so that our members can go as a group to view Judy Offer's new play, "The Shirtwaist Tale."

On Saturday, 7 August, the day after Opening Night, those of us who are interested in the theater arts (do I hear a response from the Play Reading Group?) will meet en masse to show the flag at "The Shirtwaist Tale." We have even arranged a group ticket rate of \$12 per ducat—the regular price is \$15. (That's a 20% discount, for those who didn't minor in math.) If enough members are interested, we probably can arrange a dinner before the performance, which would only be proper, since the motto of the Institute is—and has been from the beginning—"When we meet, we must also eat, eat, eat!" (Imbibing in moderation is also smiled upon.)

Fred Isaac, our doughty secretary, who has agreed to retain his exalted position for another year, has also agreed to accept the reservations and the checks for the tickets. So if you would like to join your fellow Institute members at the Buttner Auditorium of the College Preparatory School in Oakland for only the second performance ever of Jody's play,

send your checks to Fred at his new address: 1836 San Antonio Ave., Berkeley, CA 94707.

We have established a reservation and payment deadline of 30 June, which will give us plenty of time to contact those who wish to attend to arrange for the pre-performance dinner. Guests of members (and, perhaps, potential members in their own right) are certainly welcome to be part of our fete. Don't procrastinate, or the idea will get lost in life's inevitable shuffle, and you will wake up on 8 August kicking yourself for having missed it.

—Jules Becker

### ANNUAL MEETING

#### Morning Session

President Jules Becker opened the Annual Meeting on 27 February at the Rockridge Library with a description of the morning's program, including committee reports and the election of two new board members. Nancy Zinn was chair of the day's program, and called on the committee chair, officers, and others to report on their projects.

John Rusk gave the Treasurer's report, which he said was not actually an annual report, since the fiscal year ends on 31 March. He reported that it was a very good year, with income of \$7,000 and expenses of approximately \$6,500. John thanked the members for the excellent response to the December solicitation letter, which raised \$1,500. This solicitation may become an annual event, because the only alternative for the Institute to keep out of the red would be to raise dues. There were questions and suggestions from the members, noting that the letter should explain in more detail why such a request is necessary, and that a dues increase might well cause a loss of members—as happened with NCIS. John also reported that the Institute has invested a small amount in two mutual funds.

Nancy Zinn, Membership Chair, reported that seven new members had joined recently and that only sixty-eight members had renewed as of that date—but that this is typical for early in the year.

Nancy is relinquishing her position as Membership Chair, and is succeeded by Rose Scherini. However, Nancy will cochair the Program Committee (with Bogna Lorence-Kot) this year. She asked for volunteers to be speakers and site hosts for Works-in-Progress during the next year.

Georgia Wright reviewed the work of the Program Committee. In addition to the Works-in-Progress, there was a film series at the San Francisco Public Library, a discussion of the film "Amistad," the potluck supper in Marin, the picnic on the Peninsula, and the annual dinner in Oakland. Georgia also reported on the WPA video, for which she is the director/photographer. The film should be ready for editing by summer. The product will be a 24-minute film aimed at high school students. Its focus is the impact of the New Deal on the Bay Area. There are photos of many sites, indoors and out—WPA-sponsored buildings, works of art, and parks, plus interviews with people involved in some of the projects.

Elaine Rosenthal and Peter Browning, the *Newsletter's* editors, asked that articles be submitted on a variety of subjects, such as reports on conferences a member has attended, research trips, or any other items or ventures that might be of interest to members, including "opinion pieces."

Joanne Lafler described the Playreading Group's activities during the past year. The group read nine plays, including Schiller's "Maria Stuarda" (the group arranged a theater party to see the ACT production of the same play); Caryl Churchill's *Light Shining in Buckinghamshire* (set in the mid-1600s during the English Civil War); Stephen MacDonal's *Not About Heroes* (about poets Siegfried Sassoon and Wilfred Owen); Augusta Gregory's *The Rising of the Moon* (on the 'troubles' in Ireland in 1916); and two Brian Friel plays, *Translations* and *Making History*. Joanne noted that Friel is such an interesting playwright because he is very conscious of history and is concerned with the process of 'making' history. The Playreading Group is interested in gaining new members. Contact Lorrie O'Dell for information.

Lorrie O'Dell spoke briefly about the Institute's Web site. She noted that the address in the last *Newsletter* was incorrect. It is [www.tihs.org](http://www.tihs.org). The Web site committee, consisting of Lorrie, John Rusk, Nancy Zinn, Hollace Ungerleider, and Fred Isaac, welcomes ideas of what should go on the site. Present plans include a list of upcoming events, membership application procedure, the *Newsletter*, and information on the various study groups. Links will include AHA, OAH, NCIS, Bay Area historical societies, and history departments. Lorrie also asked that members let her know when they acquire an e-mail address. She is currently sending information to sixty members by e-mail, and information can also be sent to her for distributing to the e-mail list.

Joan Murray reported for the Medieval History Group (formerly the Ancient History Group), consisting of herself, Lorrie O'Dell, John Rusk, and Nancy Zinn. They are now reading about the first millennium A.D., focusing on Islam. Members 'do their own thing': Joan reading on Jewish history in Spain, another member concentrating on art history, and another on military history. The O'Dell's book service ([www.galleyslaves.com](http://www.galleyslaves.com)) supplies them with books.

Peter Browning spoke about the California Round Table, whose members report on their own research. They have changed the format so that there will be just one topic each time, and they also intend to schedule visits to historic sites in the Bay Area—with one of their own knowledgeable members as guide. On 16 May at the home of Masha Zakheim, Catherine Ann Curry will speak on the Irish in San Francisco. Masha is the contact for the group.

Ellen Huppert reported on the World War I film series shown at the San Francisco Public Library last fall—the fourth film series sponsored by the Institute. (Contact Ellen with ideas for future showings.) This discussion elicited questions and suggestions, including setting up a car-pool coordinator for IHS events. President Jules Becker will follow through on these ideas. [See p. 7.] Ellen also briefed the audience on NCIS activities. She is the current president of NCIS, a coalition of approximately a dozen organizations of independent scholars across the country. NCIS operates H-Scholar on the Internet, which provides job listings, book reviews, research procedures, etc. Their next conference will be in North Carolina in October 2000.

The final action of the business part of the Annual Meeting was the election of two new members of the Board—Perri Hale and Doris Lindner—and of the 1999 nominating committee: Fred Isaac, Joan Murray, Anne Richardson, Pat Swenson, and Nancy Zinn. We then adjourned to a delicious lunch prepared by Oakland Kosher Foods.

—Rose Scherini

### Afternoon Session

Bradford Lyau led off the afternoon program with a talk on science fiction as a mediator between C. P. Snow's two cultures. The gap between science and the humanities has become pronounced since World War II. Although it is recognized that education in both disciplines is essential, the trend has been toward ever narrower specialization. It is Brad Lyau's thesis that science fiction serves to provide links between the masses and the ruling elites—to function as a watchdog and to warn the leaders about new forms of power. He does not claim that science fiction can *solve* the problem, but only that it can serve as a conduit between the two cultures.

The writers of science fiction fall into two basic camps—the optimists and the skeptics. A prime example of an optimist is H. G. Wells, very widely read, especially by the English, after World War I. The skeptics camp includes Adam Smith, Edward Gibbon, and Robert A. Heinlein. (It was Heinlein, politically a libertarian, who coined the term “free fall.”) Now you know where we’re headed.

The constantly recurring thought in my mind as Brad Lyau sped through his talk was, yes—but, that even if I know something about science and am cultured (or have an acquaintance with the ‘high culture’), does that mean that I can’t connect them because I’m not reading the right stuff? Umm—with apologies to Brad Lyau, who most emphatically did not say that, his thesis is of great importance if the movers and shakers of the world are reading the latest science fiction—and acting on it. Whew! It’s much safer to think that the above classes aren’t acting on the basis of anything other than ‘enlightened self-interest.’ That, at least, is something we all understand, even though we find it deplorable. History is so *difficult*.

Andrea Hood related a modern tale of the exercise of political, religious, and economic power—except that it occurred between 1277 and 1307. (Have we learned anything since then? Answer: NO!)

Viterbo was an important city in central Italy, surrounded by its subject territory, its *contado*. The Orsini were a large and powerful Roman family, having among their numbers (in 1277) the Pope, Nicholas III, and three of the twenty cardinals. The Orsini owned a great deal of territory in Rome and to the south and east of there, and wanted to expand northward. At that time, Rome and Viterbo were about the same size—about 20,000 people each. Although Viterbo was independent politically, the Pope was the overlord—meaning that the papacy received certain forms of respect, some payment of taxes, and perhaps a call on the citizens of Viterbo to go off to the wars. But most important, the Pope was the supreme judicial authority; there was no appeal from a judgment in a papal court.

Most cities in northern Italy at the time were communes—a limited form of experimental democracy. Because of factional strife within the cities, and the often ineffective or inept elected councils, most of the communes created a special office, the *podestà*, a combination chief military, judicial, and administrative authority. A *podestà* was often a foreigner or a citizen of another city, chosen for his impartiality.

Viterbo had the bad luck to be saddled with an ambitious and biased (in favor of himself) *podestà* in the person of Orso Orsini, a nephew of Pope Nicholas III. He held on to the position well past the expiration of his term of office, and converted it into an aristo-

cratic tyranny. He acquired many of Viterbo’s nobles as his own cronies and allies by giving them possession of territories that belonged to Viterbo, and appropriated five small towns and their surrounding fields for himself. (The farther Andrea went with this historical account, the more it seemed like a modern cautionary tale of the Mafia/Cosa Nostra.)

Andrea went on to describe how the citizens of Viterbo struggled to regain what was theirs after the Pope died: war against their own aristocrats, kidnapping of the Orsini cardinals and swapping them in return for their expropriated lands. You have to be inventive and resourceful, and do whatever it takes.

Of great interest are the historic documents concerning property: what actually *is* property, and how does one define it? There was a great difference between owning a piece of land and having control over it. One might buy land, buildings, pastures, trees, gardens, meadows, a mill, animals, equipment, and even men. Viterbo bought all those things in and around a particular village—and every other aspect of ownership of which one can conceive—from two different people, for unequal sums of money. But because there was no way to discover who actually owned which rights, no way to prove anything for sure, the safe practice, in this instance, was to buy lock, stock, and barrel *twice*, to try to ensure that the city had indeed acquired all the property. (If this isn’t what gave rise to the corrupt practice of title insurance companies, I’ll eat my hat—if I owned one.)

A double game was being played here. Orso Orsini made a move on Viterbo, saying, in essence, I’m a big-time player and I have a lot of muscle. But I’ll tell you what, you put some money in my pocket and I’ll protect you from all the bad guys—especially I’ll protect you from myself.

Viterbo, for a while, knuckled under, but when Pope Nicholas III died the Viterbans rose up and bashed the bad guys. Meanwhile, Viterbo leaned on the small towns within its sphere of influence, extorting from those towns the same things that Orso Orsini was extorting from Viterbo.

Oh, what a relief! History is the soul of simplicity! It’s the protection racket! Fork over some money, and I won’t throw a brick through your plate glass window. Nice to do business with you.

Linda Papanicolaou gave an illustrated presentation on historical stained glass in California. The 1906 earthquake and fire in San Francisco apparently destroyed all the notable stained glass in the city. Only three of the early churches survived, and they were gutted. Yet fine examples of nineteenth-century stained glass still exist in other northern California churches.

Linda projected slides of such lovely windows as the one at Trinity Cathedral in San Jose, which dates

from 1863. According to church history, the window was shipped around Cape Horn. There were two windows from the Church of the Holy Cross in San Jose, built in 1889. Santa Cruz was represented by a window in the Episcopal Church and by a nonreligious window in the Golden Gate Villa.

St. Paul's Episcopal Church in Benicia is the site of a chancel window that is now more than 125 years old. It was shipped from New York by rail to St. Joseph, Missouri, from there by stagecoach to Sacramento, and thence to Benicia by boat—in 1872. The church itself was consecrated in 1860, and has a ceiling like an inverted ship's hull.

For this viewer, the illustration that almost transfixed me—or convulsed me—was of the window in the Episcopal Church in Sacramento, donated in 1891 by Jane Lathrop Stanford in memory of her son Leland Stanford, Jr., who died in 1884 at age fifteen. "The Apotheosis of Leland Stanford."

Oh my oh my oh my! Now, at last, I have a true grasp of history. It is neither overwhelmingly difficult nor ridiculously simple. Everything is connected to everything else (Marcus Aurelius said something to that effect), and most of history will be written by those with money and power.

These three presentations, on radically different topics, given in one afternoon by three Institute members, illustrate wonderfully the diversity of our membership and their range of interests.

—Peter Browning

## WORK-IN-PROGRESS

Ellen Huppert

On 19 February at the home of Deborah Franquist, Ellen Huppert reported to a group of about ten on her work in compiling an entry for a new Encyclopedia of Nineteenth Century United States. The entry she was asked to write was "The Literature of Travel" for that era. What this refers to are the many accounts of travel by visitors *from* abroad *to* our country. Although some of the writings were by immigrants, it was especially interesting for me as a listener to try to reorient my thinking to "America as a fun place to visit" rather than the "bring me your tired, your poor" perspective so common when thinking of nineteenth-century newcomers. Besides tourism and immigration, there were also diplomatic postings, journalistic postings, and even some who never came but simply heard about the U.S. from friends and decided that they could write without bothering to visit at all!

Although Ellen was asked to do a long piece—5,000 words—she reported that it was a daunting experience to try to encapsulate the millions of words

in hundreds of travel reports. As might be expected, the greatest number were from England, while the least were just a handful from Asia or Russia. Most authors were upper middle class; as a result, few spoke with ordinary workers at any length, although the mills of Lowell, Mass. were one of the three most popular destinations. (The other two were Niagara Falls and Washington, D.C.) Reports tended to describe Americans as generous and hospitable but somewhat crude. The best-known example of this is Frances Trollope's *Domestic Manners of the Americans*, published in 1832.

A second stereotype was of Americans as obsessed with money, both with its acquisition and its display. Other subjects of constant interest were the somewhat unsettling equality of behavior; the treatment of blacks, which was the glaring exception to that equality; and the treatment of slaves and its terrible effect on owners as well as the slaves.

But the most carefully thought-out pieces revolved around the workings of democracy and its effect on the economic and intellectual development of the relatively new country. Best known to us in that category is, of course, Alexis de Toqueville's *Democracy in America*. Also mentioned by Ellen were the Scot, James Bryce; the Norwegian, Bjornstjerne Bjornson; Henry Sienkiewicz from Poland; and the Cuban, Jose Marti.

A sunny Sunday and a cosy San Francisco Victorian provided a delightful stage for Ellen's talk. The aspect of Deborah's generous hospitality that was particularly appreciated was a large piece of Cheddar-like cheese, which was tested and retested into oblivion by the assembled historians.

—Jody Offer

## Medieval Sculpture And Nuclear Science

The editors asked me to explain just what I am doing these days, chatting it up with chemists and geologists as well as my "natural" art history colleagues. The answer might be that I'm trying to explain C. P. Snow's two worlds to each other as codirector of the Limestone Sculpture Provenance Project of the International Center of Medieval Art. What we do is to take a one-gram sample of limestone, drilled from a museum object, typically, and then a reference group of twelve or more samples, if possible, from the monument the curator or investigator believes the object originally came from (the provenance). The chemist dries the powder, weighs it, encases it in crystal, and subjects the sample to irradiation, which transforms the elements in the stone into their isotopes. As these isotopes return to

a stable state, they emit gamma rays, which are measured and the results displayed on a computer as a rainbow graph identifying the elements and their concentrations. These concentrations of some twelve elements, chosen because they are most useful in differentiating stone sources, may be dubbed the "fingerprint" of the stone. In most cases these fingerprints are unique to a quarry, and in many cases all the sculpture from one phase of a building or sculpture campaign was carved from a single quarry source. Thus, if the scholar had a good eye, the sample from the museum object, typically one detached from a medieval church during the French Revolution, will match the samples of sculpture still on the monument or sculpture known to have come from a certain church (the reference group), and thus we may have obtained a greater degree of certainty about the provenance of the museum piece.

Sometimes we may test restorations, purposely or accidentally, and their fingerprints will stand out, because the restorer did not use the old quarry source. When faced with clever restorations, Neutron Activation Analysis (NAA) is useful because, for example, it allows us to distinguish which capitals are original and which are nineteenth-century replacements.

My codirector, Charles Little, is curator of medieval art at the Metropolitan Museum of Art, and he lends the project credibility. He has tested a great number of the sculptures in the Metropolitan and its branch, the Cloisters. Several of these tests have settled long-standing controversies as to the origin of the sculpture. One part of my job is to raise grant money and I have to admit I've not been highly successful. I have raised only some \$90,000 over three years when our budget calls for \$120,000 per year. But we scrimp and scrape by. Brookhaven National Laboratory carries us for very little because of our public relations value (we don't do weapons and what we do makes for nice photos). My chemist colleague, Lore Holmes, works there full time for gas money and because she enjoys the work. In France, Annie Blanc, geologist at the Laboratory for Research on Historic Monuments, obtains permissions to drill, travels to sites, sometimes erects scaffolds, and does the drilling with the help of Danielle Johnson, art historian, who helps her with scaffolds, labels the vials, and makes a list of the exact location from which each sample was taken. Both work for the greater glory of French art history and science, I assume. I have been on a couple of excursions: one in which we climbed the towers of St-Etienne, Caen, and waded through pigeon droppings over our shoe tops; and the other where I helped build a scaffold and did some drilling on the central figure of Christ on a tympanum that no one else could reach. You stand on a shaky scaffold, make a funnel of a square

of waxed paper, find an unobtrusive spot, drill and try to catch one finger-joint's worth of dust in the paper without letting it blow into your mouth and eyes, and finally funnel it into a tiny vial. Then you break for a great French lunch!

We have some 2,000 samples in the database. Each sample is described by numbers representing the concentrations of twelve elements. For the reference group from a single monument or quarry, the mean of the samples is taken. Then, when deciding whether an "orphan piece" fits, the chemist may use discriminant analysis or play around with a program that works in thirteen-dimensional Mahalanobis space. Are you following me? I had to write a brochure about this. Now I can sound astute, but don't believe it for a minute!

Danielle has used NAA to distinguish between twelfth- and nineteenth-century capitals at St-Martin-des-Champs, and she is currently collecting samples from the large holdings of sculpture in the museum, the Palais du Tau, at Reims. I have done a study on a head from the Fogg Museum at Harvard, originally from Soissons according to the dealer who sold it, although no monument in that city is a likely provenance. To me it resembled one of five Apostles once in the church of St-Jacques-aux-Pèlerins in Paris, fourteenth-century sculptures for which we have an excellent set of documents. Could this head be by Guillaume de Nourriche, who carved two of the twelve, one of which is among the five extant in the Musée National du Moyen Age (the Cluny)? My attribution seems more certain now that we have a match with stone samples of the five. This program was almost as famous as its model, the Apostolic College of the Ste-Chapelle. Many "orphan heads" in museums here and abroad have been assigned to St-Jacques on stylistic grounds at one time, but the Fogg head has always been in the reserves and not widely known. NAA has clarified this problem, and now we can try to sort out some of the other heads and look for other provenances.

My job is to explain to art historians how NAA might help them with a question of provenance or with a problem of successive campaigns of architecture, depending upon whether later masons used different quarries, of course, and then to help them spell out their questions and get the samples that might

## INSTITUTE MEMBERSHIP

We rely on continuing members to help maintain and increase Institute membership. Please send names and addresses of prospective members to Rose Scherini, the Membership Chair, at the address on the back page of the *Newsletter*. All of us profit from a large and diverse group of scholars and their activities.

solve them. We made a short video to illustrate the process, and this has been seen by many scholars (not on PBS, however). Now we are planning an exhibition of tested objects, to take place in Paris and to travel to some museum in the US in three or so years, an exciting undertaking in itself.

The project is very satisfying, save for the grant writing, which has run to hundreds of letters and proposals. We have been funded by the Getty Grant Program and the Florence Gould, Getty, Samuel H. Kress, David L. Klein, and Grand Marnier foundations, for which we give profound thanks. And for those of you who love the Web and have nothing better to do, you can look us up at [www.medievalart.org](http://www.medievalart.org) and click on the Limestone Sculpture Provenance Project.

—Georgia Wright

## BOOK REVIEW

Ethel Herr, *The Citadel and the Lamb*, part 3 of: *The Seekers*. Minneapolis: Bethany House, 1996. 320 pp., 2 maps.

Some years ago I reviewed Ethel Herr's *The Dove and the Rose*, and observed then that it was, in many ways, an uncertain undertaking. To judge it, fiction demands an entirely different set of criteria than what is required of an academic work. In addition, the major theme and emphasis of these books is a great spiritual journey that reflects the beliefs of a profoundly devout woman. At the outset, then, it must be observed that *The Citadel and the Lamb* is an example of a particular literary genre that makes review of it as an historical study difficult if not impossible. Works based on religious vision defy the rules of normal academic critical analysis.

Once again, this work, like the earlier volumes in the series, would seem to have a special appeal to the young, to teenagers, especially those open to spiritual revelation. An adult audience might well appreciate the story, and especially the historical background that Ethel has developed thoughtfully and effectively, but the series seems to target especially the young and impressionable.

This is the third in Ethel's series *The Seekers*. Once again we meet Pieter-Lucas and Aletta, now grown, married, and parents of a young son and infant daughter. Much about their personal circumstances has changed, and so too, much about the world they live in. Pieter-Lucas has become a courier for William of Orange, the leader of Protestant forces rebelling against the foreign oppressor, Philip II of Spain. The theme that has run through all the years he and Aletta have lived is the violence of the religious warfare that rages about them. The personalities and some allegiances have changed. Whereas in *The Dove and the*

*Rose* the perpetrators of violence were the radical Protestant Beggars, now it is the Spanish troops under the brutal command of the Duke of Alva who make it impossible for the young parents to have anything like a normal life.

Once more the story is set against the background of sixteenth-century Netherlands, and, again, Ethel handles this period of religious violence and brutality deftly, revealing man, yet again, as savage wolf to man in his quest for spiritual sanctity and moral righteousness. Her ear for the cadence of middle-class life in a busy northern Renaissance city, for the voices of the artisans, merchants, and printers is still sure. Individuals have also been added. Introduced now is the many-faceted Joris, a Jew turned Christian by necessity, artist, father of budding artist Christoffel, and keeper of The Clever Fox Inn. The radical Beggars, the raffish followers of William of Orange, are still image breakers, and anathema to Joris—the artist—but oddly, heroes to the adolescent Christoffel.

The story line has become more complex. The new daughter of Pieter-Lucas and Aletta has been born with a twisted foot, surely a mark of a demon, which will ostracize her and her family as she grows up. Although the young mother is herself an herbal healer, even she is at a loss, and the parents seek a cure everywhere. Further complicating their lives is the fact that they are Anabaptists who believe only in adult baptism, a principle held by all others to be heretical. Further, though many of this sect were pacifists, as are Pieter-Lucas and Aletta, the history of violence that has dogged the sect in such areas as Munster makes them suspect to Lutheran and Roman Catholic alike, a point which, in justice to historical fact, the author might have emphasized. As the Reformation in northern Europe developed, such splinter groups proliferated, all largely as intolerant as those that spawned them.

Here again, Ethel says, it is very important to make history accessible to the public, and this is, I think, a very good point. Today, so often history seems to have become the exclusive property of professional historians, with the result that, whereas history was once read for pleasure as well as enlightenment, now only a few writers—e.g., Stephen Ambrose, Antonia Fraser, and Ken Burns—still carry us pleasurably and enthusiastically into the past.

This is the strong point of the series: Ethel's obvious concern with making a period obscured by the fogs of history come alive. The background the author delineates draws the reader irresistibly into the lives of the participants. With several of the participants, however, there is a problem. The young couple, Pieter-Lucas and Aletta, with their family, have become two-dimensional images of goodness, untroubled by human failings. Far more accessible

and understandable are the fallible and not entirely attractive Joris and his wife, together with Christof-fel, their unruly and willful teenage son.

In our modern world, though, we have been treated to a number of horrible religious conflicts, such as in Ireland where Christian still slaughters Christian even as we are on the threshold of the new millennium. We find it difficult to understand the total intertwining of political life and the church in the sixteenth century, and to comprehend that not only was there no separation of church and state, but there was no separation of spiritual and secular life; there was, in fact, no such thing as a secular life. It was all one, to be lived in the service of God. How this was to be done in proper accordance with God's word was the primary question of the Reformation, and as the question became more intense, so did bigotry, intolerance, and fury escalate. The acceptance and tolerance demanded by the Calvinists were not to be extended to others of even slightly different creeds. The Inquisition had been Spain's response to any questioning of the Roman doctrine. Neither side is exonerated in this conflict in which all the personalities are ensnared.

—Patricia Swensen

## BAY AREA 2000

Station KRON-TV—our local NBC affiliate—has produced and is running an excellent monthly historical documentary television series called *Bay Area 2000*. It is shown on Wednesday evenings at 8:00 p.m. (sometimes with repeats the following Sundays). As of this writing, it is almost at an end. However, I am sure that they will repeat the series in the future; I strongly recommend that IHS members watch the series when it does repeat. I have been taping it and plan to continue to do so.

Gray Brechin and Malcolm E. Barker were advisors and commentators for several episodes of the series. In addition, their books (*Imperial San Francisco* and *San Francisco Memoirs*, respectively) were cited repeatedly in the credits. Other Institute members who appeared in person or who were listed in the "Special Thanks" section were: Catherine Ann Curry, Irena Narell, and Nancy Zinn. Great going, gang!

—Elaine Rosenthal

## ANNOUNCEMENTS

### Book Review Editor

The *Newsletter's* new Book Review Editor is Autumn Stanley. For those of you with books that have been published in the past year or two without an IHS review, or a book that is about to come out,

please contact Autumn. She will assign it for review by one of the eager members on our waiting list. Don't forget, every review looks good on your c.v.!

In addition, I want to thank Joanne Lafler for her yeowoman service over the past several years. It takes time and patience to carry out this task, and as editor and co-editor, I have appreciated her efforts. Three cheers for Joanne!

## IHS Car Pools

In order to encourage Institute members to attend meetings and Works-in-Progress, which some find difficult, the Board of Directors is inaugurating a new policy. For those of us who, for one reason or another, find it impossible or burdensome to reach a particular IHS event, please, as early as possible, call Jules Becker at either of his numbers listed in the roster. He will try his very best to arrange a ride for you with someone planning to be at that meeting.

## CONFERENCES/MEETINGS

The 24th Colloquium on Literature and Film, "Language into Light: The Written Word Becomes Cinema," will be held in Morgantown, WV 16-18 September 1999. Contact: Armand E. Singer, Colloquium Director, West Virginia University, Box 6298, Morgantown, WV 26506-6298.

"Giving Voice: Oral Historians and the Shaping of Narrative," the annual meeting of the Oral History Association, will be held in Anchorage, Alaska 7-10 October 1999. Contact: Susan Armitage, Women's Studies Program, Washington State University, Pullman, WA 99164-4007. E-mail: armitage@wsu.edu.

A conference on "Teaching with Film: Interdisciplinary Approaches to Cinema Studies," will be held in Amherst, New York 15-16 October 1999. Contact: Andrew Kier Wise, Dept. of History and Government, Daemen College, Box 665, 4380 Main St., Amherst, NY 14226.

An interdisciplinary conference, "The Visual Culture of American Religions," will be held 22-23 October 1999 in Winterthur, DE. Contact: Sandra Soule, Education, Public Programs, and Visitor Service Division, Winterthur Museum, Garden, and Library, Winterthur, DE 19735. (800) 448-3883 or Web site: <http://www.winterthur.org>.

## CALL FOR PAPERS

The ninth annual Women's Studies Conference, "Global Justice/Women's Rights," will be held 1-2 October 1999 in New Haven, Conn. DEADLINE FOR PROPOSALS: 4 JUNE 1999. Send to: June Dunn, Women's Studies, Southern Connecticut

State University, MOB10, 501 Crescent St., New Haven, CT 06515. Fax: (203) 392-6723. E-mail: womenstudies@scsu.ctstateu.edu.

The National Social Science Association will hold its fall meeting **10-12 November 1999** in St. Louis, Missouri. Call for proposals; **NO DEADLINE GIVEN**. Contact: NSSA St. Louis Meeting, 2020 Hills Lake Dr., El Cajon, CA 92020-1018. (619) 448-4709. Fax: (619) 258-7636. E-mail: natsocsci@aol.com.

## MEMBERSHIP NEWS

**Peter Browning** has published a sesquicentennial edition of a Gold Rush cartoon book: *Outline History of an Expedition to CALIFORNIA*, designed and engraved by XOX (S. F. Baker), containing the fate of the Get All You Can Mining Association. The Gold Rush is vividly depicted in 91 cartoon panels: funny, satirical, grim—and true. (With added text from 1849 newspapers). Death and the Devil sow California with gold to lure the unwary. At the end, Death fills the cavity made by the extraction of gold with the bones of those who perished in its pursuit. The book can be ordered from Peter. (925) 283-3184.

**Andrea Hood** presented a paper, "Proving Ground: Viterbo v. the Orsini, 1277-1307," at the April 1999 Annual Meeting of the Medieval Academy of America, at Georgetown University. She gave essentially the same presentation to Institute members at the Annual Meeting on 27 February. [See p. 3.]

**Rose Scherini** contributed several entries for the newly published encyclopedia on Italian Americans: *The Italian-American Experience*, edited by Salvatore J. La Gumina, Frank J. Cavaoli, Salvatore Primeggia, and Joseph A. Varacalli (Garland Publishing, 1999).

Her articles cover: Italians in the Wine Industry, the WWII Experience, and biographies of Angelo Rossi, Andrea Sbarboro, and Carlo Tresca.

**Mae Silver** received special honors in March from the Rutgers School of Social Work for her article on the history of the Eastern Social Work involvement in the 1906 earthquake resettlement in San Francisco.

She has published two articles on womens suffrage history in California: "When Susan B. and Elizabeth C. Come to Town," in the *Westerner*; and "Selina Solomons and her Quest for the Sixth Star," in *Western States Jewish History*.

Mae also has two new books, one forthcoming and one available now: *The Sixth Star*, a pictorial history of two California women's suffrage campaigns, in 1896 and 1911, due to be published on Woman's Equality Day, 26 August; and *Lucky 130*, a self-published piece of San Francisco local transit history, about the preservation of trolley car number 130. This can be ordered from Mae. (415) 626-1072.

Several IHS members will participate in the upcoming Annual Meeting of the Western Association of Women Historians, which will be held at Asilomar Conference Center in Pacific Grove 21-23 May 1999. On Saturday afternoon, **Judith Strong Albert** and **Frances Richardson Keller** will present papers at a session on "Biographers and Their Fictions: A Roundtable Presentation." On Sunday morning, **Francesca Miller** and **Karen Offen**, along with four others, will participate in another roundtable discussion entitled "WAWH Presidents Look at the Past, Present, and Future of the WAWH."

For news of **Malcolm E. Barker**, **Gray Brechin**, **Catherine Ann Curry**, **Irena Narell**, and **Nancy Zinn**, see *Bay Area 2000*. [See p. 7.]

## NEW MEMBERS

**Bradford Lyau** received his BA in History from UC Berkeley, and an MA and PhD in Modern European History from the University of Chicago. He has taught at the Universities of California at Santa Cruz, Riverside, and Irvine, at California State University, Sacramento, and was a visiting professor of history in Elbasan, Albania. Mr. Lyau has also worked as an editor and indexer, and has published articles on science fiction. [See pp. 2-3.] His current interests include the intellectual history of Europe and America, and popular culture—especially science fiction. He learned about the Institute from Joanne Lafler.

**David S. Rosen** is rejoining the Institute. He received his PhD from the University of Wisconsin in 1975 with a focus on Modern Europe—Germany, France, and the USSR. He was a visiting professor in the 1970s at the University of Minnesota. His current interests include Berlin in the 1920s, Vienna in 1900, Jewish History and the Holocaust, and German-Jewish history.

**Paul C. Trimble** is a native San Franciscan, a graduate of Lowell High School, and is recently retired from the pressroom of the *San Francisco Examiner*. His primary interest is "in railroad history, particularly the street railways of San Francisco—horsecars, steam dummies, cable cars, and streetcars." He has published numerous articles, and his book *Interurban Railways of the Bay Area* appeared in 1977. He has taught on the history of electric railways in the Bay Area at the California History Center at DeAnza College. As a newspaper pressman he wrote a book on the history of his union, which celebrated its centennial year in 1998. Mr. Trimble has an extensive photograph collection of images of railways, California riverboats, and San Francisco Bay ferries, as well as general photographs of San Francisco from its earliest years. His other interests include English history (Stuarts and Tudors), China in the last century



of the Manchu Dynasty, and Imperial Austria, Russia, and Germany.

## CALENDAR OF EVENTS

- June 13 Emily Abu (UC Davis) talking on Anna Comnena, an 11th century Greek historian.  
July 11 Annual Picnic  
July 30 *Deadline for the Summer Newsletter.*

## EDITOR'S NOTE

Peter Browning and Elaine Rosenthal 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 various website and e-mail addresses that appear in the *Newsletter* are printed exactly as received, including upper-case and lower-case letters.

## THE BOARD OF DIRECTORS

Jules Becker, President  
Joan Murray, Vice President  
Fred Isaac, Secretary  
John Rusk, Treasurer  
Rose Scherini, Membership Chair  
Perri Hale, Doris Linder,  
Bogna Lorence-Kot, Judith Offer  
Edith Piness, Hollace Ungerleider

Editors, Peter Browning and Elaine Rosenthal  
Editorial Committee:

Oscar Berland, Monica Clyde, Joanne Lafler

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: Rose Scherini, Membership Chair, 99 Franciscan Way, Kensington, CA 94707.

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.

---

**The Institute for Historical Study**  
P.O. Box 5743  
Berkeley, CA 94705  
(510) 540-8415

Non-profit Org.  
U.S. Postage  
**PAID**  
Oakland, CA  
Permit No. 498

## MEMBERSHIP NEWS

Send in an item for the *Newsletter* (members only) to:

Wolfgang H. Rosenberg  
413 Western Drive, #6  
Santa Cruz, CA 95060  
(831) 427-1318

Put down your name, address, and phone number, and tell us about your new publications, conference papers, promotions, grants, awards, new jobs, or Theories of History!

Thank you in advance.

Name \_\_\_\_\_

Address \_\_\_\_\_

Phone \_\_\_\_\_