

The Institute for Historical Study Newsletter

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Fall 1999

PRESIDENT'S MESSAGE

As we approach the end of the year, and the end of the century (without getting into the 2000 vs. 2001 controversy), all members will be receiving a letter soliciting a tax-deductible contribution to the Institute. I urge that you give this letter your full consideration.

Last year, the first time we sent out an end-of-the-year letter, the response was better than anticipated. A planned dues increase was cancelled, and we were able to keep our income higher than our expenses while still providing the services that have made the Institute such a worthwhile organization.

We want to keep the dues at the minimum level that we have maintained for, I believe, at least a decade. We also want to continue our policy of never rejecting or dropping a member because of that person's lack of funds.

In addition, we try very hard to maintain our services for our members and for the public, since we are a public history organization. In fact, we endeavor to add services every year to make the Institute more valuable to its members and the public. To do all this, we need either a magic, money-producing wand or some financial help at year's end.

My recollection, because I'm too lazy to check, is that last year we received about \$1,000 in contributions between mid-November and the end of 1998, which put us in the black for the year. I hope that you will all be as generous this year so that we can once again defer the purchase of that bottle of red ink.

Your friendly Institute is, of course, an all-volunteer organization except for bookkeeping services, and we intend to keep it that way. So putting the IHS on your contribution list for 1999 is a way of assuring the continuation of the Institute as we know it.

It is also a way of thanking the volunteer members who spend a lot of time and expend a lot of effort to make the organization so valuable to those of us who have a passion for the discipline of history.

I have just received notice that the U.S. Army Center of Military History is offering two Dissertation Fellowships, each worth \$9,000 annually. Technical expertise and access to the Center's facilities,

which are located at Fort McNair in Washington, DC, are also available. If any members are interested, please contact me and I will provide information on obtaining an application.

—Jules Becker

DO YOU WANT YOUR BOOK REVIEWED?

Don't keep your work a secret! Wouldn't you enjoy having your book reviewed in the *Newsletter*? It does at least take some modest effort on your part. Please contact Autumn Stanley, the book-review editor, and offer to submit a copy of your book for review. If you know of another Institute member who would like to review it, so much the better. If you are interested in reviewing another member's book, contact Autumn for information on deadlines for submitting a review.

WORKS-IN-PROGRESS

Patricia Swensen

Patricia Swensen gave her paper the charming title of "Four Queens and a Knave." Her audience, gathered at Jules Becker's house on a nice September day, was entertained and intrigued by the adroit maneuvers of the English diplomat Sir Nicholas Throckmorton (1515–1571). He worked for Mary Tudor and Elizabeth; he was resident ambassador at the court of the French regent Catherine de Medici, and was sent on a mission to Mary Stuart. Patricia pointed out that the English, while having no Salic law, nevertheless had had little experience with female monarchs before Mary. Boadicea, who managed to get her tribe wiped out when she attacked the Romans, and Mathilda, daughter of Henry I, who embroiled England in a war with her cousin Stephen over the throne (between 1139 and 1148) were hardly promising models. Various apologists/propagandists pointed to Old Testament models such as Esther and Judith, saviors

of their people. The English, rather than worry overmuch about a female monarch, seem to have stewed instead over Elizabeth's choice of husband. What Throckmorton may have felt about serving only women one cannot know, for a diplomat cannot afford to be candid about his own views. He may have felt ill-used when he did not obtain a privy council post from Elizabeth, whom he had cultivated during Mary's reign, but instead was sent, sans salary, to France.

Patricia used the Throckmorton archives, the Public Record Office, and the British Library, and in the latter she was able to have photocopied the *Throckmorton Legend*. This verse legend, written by a descendant, reported that when the Protestant Nicholas returned to the home of his mostly Catholic family, he was greeted with the words "Here's the knave, now!"

Throckmorton was an early resident ambassador. As a fourth son he had insufficient income and had to scratch hard for money, doing favors and accepting bribes, the usual methods such officeholders used to sustain themselves. While he seems to have played a part in the rebellion of Thomas Wyatt, set off by Mary Tudor's proposal to marry Philip II of Spain, he got off with a prison sentence rather than death. He was probably delighted when the Protestant Elizabeth ascended the throne, if disappointed at his "banishment" to the court of France. There he was charged with keeping things stirred up between the Catholic court and the powerful Huguenots of the Guise faction, but he tried instead to convert the Queen. Catherine, quite naturally, viewed the diplomat with suspicion and eventually had him put under house arrest.

When Catherine de Medici's son died, his wife Mary came to the throne of Scotland, and it looked as though she would marry her lover Darnley. Elizabeth called Throckmorton back and sent him to thwart that enterprise. Through Mary's deteriorating fortunes, Throckmorton continued to support her, but he survived only to die of food poisoning, or so it was called, after eating salad at Robert Dudley's house. (*Salat*, could that really be salad, we wondered?)

—Georgia Wright

Laurette Goldberg

Laurette has just published a book entitled *Rediscovered Bach: Vocal Chamber Music in the Bach Cantatas* (MusicSources), a guide for teachers, students and performers. For the sake of those of us who are unfortunate enough not to spend appreciable amounts of time doing any of those things, she explained why such a book would be useful. Very few of Bach's cantatas, when compared to works of other composers, are performed or recorded; Laurette suspects that

the religious lyrics or in some cases, the many instruments, or even the difficulty of finding scores may inhibit public performance. Of 1,080 pieces, almost one quarter are virtually unknown and almost never performed or recorded. Scorecard: Mozart wrote about 100 hours of vocal music and Schwann lists 144 recordings of arias from those; Handel wrote 250 hours and Schwann lists 94 recordings; Bach wrote 150 hours of which there are 10 recordings. Bach wrote 250 large-scale vocal works comprising 2,000 individual movements. Of these, 750 are arias, 300 of which are to be performed with string orchestra or quartet, but 450 require no more than one or two obbligato instruments, according to Laurette.

Laurette has done a lot of work to improve Bach's moribund public relations office. She has read through ALL the scores, traveling to distant libraries. Some of these works have been confined to church performances and sung intact; for whatever reason, cantatas, unlike opera arias, are not excerpted. But perhaps one fifth of the movements of these cantatas were previously written as secular works. Laurette had us read the translated lyrics of several cantatas, both the secular and more recent sacred lyrics. Bach uses the same music for lyrics describing sexual passion in the *Choice of Hercules* and the Virgin's love for her child in the *Christmas Oratorio*. The music was "emotion-driven, not text-driven," Laurette claims. Bach's church music, moreover, was affected by Italian opera to the extent that members of the congregation complained about that quality. The rhythms, moreover, are frequently those of various dances, *gavotte*, *giga*, *minuet*, *passepièds*, *sarabande*, *Siciliano*.

This workbook for teachers and directors includes the scores of 29 movements with a table listing their level of difficulty, the voices (soprano, alto, tenor, bass) and the instruments, as well as a commentary that is worth the price of the book. Here is the commentary for the *St Matthew Passion*, "Aus Liebe," for soprano, flute, and two oboes *da caccia*.

This piece is remarkable in several respects. It has no bass line, the lack of which always expresses the extraordinary. Sometimes lack of a bass line is intended to produce a comical effect, but more typically it is disquieting, since the bass line is what provides stability and harmonic grounding. The sound of the flute is traditionally identified with sadder effects than, say, violin or oboe. Here the flute's duet with the voice would sound like a sensuous love song were it not for the emotional disruption of the two accompanying oboes *da caccia* bleating their staccato note pairs. Unfortunately, obtaining two oboes *da caccia* is very difficult. Their parts may be taken over by the right hand of the keyboard, but this sound will not convey the necessary distress. The best solution is to use two English horns playing very dryly with a 'tight' sound (p. 36).

And in case the director cannot find those, Laurette provides a keyboard reduction for this particular movement.

—Georgia Wright

Stephen Haller

Stephen Haller, historian of the Presidio, gave a Work-in-Progress at the home of Georgia Wright on 17 October. His subject was the restoration of Crissy Field in the Presidio. Crissy Field was the setting for many important events in aviation history from the end of World War I to about the mid-1930s. Originally a racecourse during the Panama-Pacific Exposition of 1915, it took shape later as an airport with hangars and other adjuncts. Fortunately, the hangars are still extant.

Crissy served as the site for the beginning of transcontinental flights and also was the base of General Billy Mitchell, who foresaw the importance of air power. Stephen did the research for a federal government report that he wrote, which encompassed not only the history, but also the topography and measurements of the Field. Subsequently, he collected reminiscences of those who worked there and/or their descendants.

His talk was completed by numerous slides illustrating the historical aspects of Crissy Field. All those present agreed that the material would make a very interesting book.

—Catherine Ann Curry

COMMENTARY

So What Else Is New? Bertolt Brecht in 1999

Corrupt police chiefs, criminals getting away with murder, thuggish politicians ruling through fear, religious leaders suppressing scientific teachings. These could be news items plucked from our daily papers, but they happen to be the subjects of three plays by Bertolt Brecht, recently produced in the Bay Area: *The Threepenny Opera* (1928), *The Resistible Rise of Arturo Ui* (1941), and *The Life of Galileo* (1938-53).

I was fortunate to see all three productions, beginning with the rare treat of the Berliner Ensemble's *Arturo Ui* at Zellerbach Hall in July. For one who has taught Brecht, seeing his own company performing one of his lesser-known plays—in German with supertitles—was like stepping into history. The play was never performed during Brecht's lifetime by the Berliner Ensemble—the company he created in 1949 and headed until his death in 1956. The production that traveled to Berkeley and UCLA this summer was created four years ago by playwright Heiner Müller, who became artistic director of the Berliner Ensemble after it was "disestablished" by the German govern-

ment in 1992. But it was as satisfyingly Brechtian as one could wish, from the opening scene in which Martin Wuttke, as Ui, scampers across the stage on all fours—bare from the waist up, hair plastered into Hitler's signature forelock, red tongue lolling from his open mouth—to the chilling scene near the end when Ui, now powerful and more socially polished, makes love to Dullfeet's widow atop a life-size dummy representing her murdered husband. (The end of this scene cannot be described in a family publication.)

Subtlety was never Brecht's intention in "parable" plays such as *Arturo Ui*. If you know some history, you catch the puns and can guess what's coming (for those who didn't know the history, the playbill was informative). Ui's rise from petty thuggery to complete control of the greengrocer trade in 1930s Chicago and Cicero parallels events in Hitler's career from 1929 to the assassination of Dullfeet—sorry, Dollfuss!—and the invasion of Austria in 1938. Dogsborough (Hindenburg) is an imposing but impotent figure. Accounts of Hitler studying deportment and oratory with an actor inspired the play's funniest scene, in which Ui takes lessons from a washed-up actor and learns to strut impressively, hands clasped over his groin. But the most powerful moment in the production comes just before intermission, with the betrayal and killing of Ui's sidekick Ernesto Roma, based on the assassination of Ernst Roehm during the "Night of the Long Knives." As the trench-coated Roma sinks to the stage, the sound of howling wolves fills the auditorium.

The Berliner Ensemble production of *Ui* is true to Brecht without being a fossilized *hommage*. (The representation of Ui-as-dog in the opening scene is not indicated in the text, but it underscores, in appropriately Brechtian fashion, the message that Ui's rise to power is not inevitable.) That not all contemporary directors possess such theatrical wisdom was evident in the beautifully acted and translated, but gimmicky *Galileo* at Berkeley Repertory Theatre in September/October. Concerned, perhaps, that audiences might not "get" the contemporary significance of the play, Mark Wing-Davey costumed the players in modern dress and surrounded them (and us) with still and video projections and grating, often earsplitting, sound. Brecht used devices such as music, song, slogans, and placards to distance spectators from the dramatic action and focus attention on political/philosophical issues. But bombarding the audience with images of an Italian version of "Wheel of Fortune" while Galileo's followers await the news that he has not recanted, and his daughter prays that he has, was simply distracting.

We don't need modern dress and video to tell us that *Galileo* is as timely now as it was when Brecht wrote the final version of text in the early 1950s, in

the aftermath of Hiroshima. The suppression of Galileo's pro-Copernican studies by the Church in the 1630s is painfully relevant to controversies over the teaching of evolution in the United States in the late 1990s. Brecht portrays a scientist deeply compromised from the beginning, wheeling and dealing in order to buy time for his researches. I was reminded of the recent \$25 million deal between the Novartis Corporation and the College of Natural Resources at UC Berkeley, hailed by some as "an innovative mechanism" to fund much-needed research and condemned by others as naked corporate intrusion into "free scientific inquiry"

Brecht demonstrates that scientific inquiry has never been entirely free, and presents us with a protagonist who is attractive although (or perhaps because) he is not a hero or martyr. "Unhappy the country that has no heroes," cries Galileo's idealistic apprentice after the recantation. "Unhappy the country that needs heroes," counters Galileo. But in an impassioned speech near the end, Galileo castigates himself for not setting an example of scientific integrity for future generations.

There are no heroes in *The Threepenny Opera*. Like John Gay's 1728 ballad opera, *The Beggar's Opera*, on which it is based, the Brecht play depicts a thoroughly corrupt world in which thieves and pickpockets pontificate about morality and strike alliances with the police, and it is taken for granted that human beings survive by exploiting others. The tone is often deliberately at odds with Kurt Weill's jaunty, jazzy music. The recent American Conservatory Theatre production was a shade *too* jaunty, and the actor who played MacHeath lacked the underlying menace that makes the character, and his last-minute reprieve, truly disturbing, but director Carey Perloff clearly believed that the text (a lively new translation) and music would carry the evening, and she eschewed tiresome gimmicks.

Of course there is a message: "Food first. Then comes morality"—a proposition that contemporary welfare "reformers" might heed. (We live in sanctimonious times.) In a wonderful *coup de théâtre* in scene seven, sixteen of Peachum's ragtag professional beggars mill around carrying signs, each bearing a single letter of the alphabet. Presently they line

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.

up, forming the slogan POVERTY IS NO CRIME. Neat! we think, only to gasp with delight when they reverse their signs to form the phrase COMPARED TO WEALTH. This moment does not appear in the translation I have, but Brecht would have loved it. It's one of many elements that made the ACT production so effective, and that demonstrated the ageless appeal of Brecht's work.

Two years ago the writer of the moment was Jane Austen. In 1999—at least in the Bay Area—it's Brecht. What this signifies, I'm not quite sure. Happy the world that has both!

—Joanne Lafler

ANNOUNCEMENTS

Special Institute Groups

Members of special-interest groups that meet regularly would welcome all members who wish to participate. Those interested may join at any time. For further information, please contact:

Readers of Medieval Historians:

Lorrie O'Dell
602 Calmar Avenue
Oakland, CA 94610; (510) 451-8682
E-mail: lorrie@galleyslaves.com

History Play-Reading Group:

Joanne Lafler
43 Abbott Drive
Oakland, CA 94611; (510) 547-1791

California Round Table

Masha Zakheim
P.O. Box 31567
San Francisco, CA 94131; (415) 648-7198

UC Library Privileges

Some Institute members, especially newer ones, may not be aware that they can obtain a UC Berkeley Library card for \$50.00 annually (half the customary fee) by applying at the Service Desk at the Doe Library Circulation Department. Required is the appearance of their name in the current roster of the Institute, a copy of which they must have with them when they apply.

The Editor wishes to thank Anne Richardson for her reminder of this important fact. For those who qualify, membership in the California Alumni Association is, at present, \$35.00 annually, and it includes library and many other privileges and benefits.

MORE ON LIBRARY ACCESS AND OTHER MAJOR MATTERS FOR IHS

From the September 1999 issue of the *Princeton Research Forum Newsletter*:

"Margaret DeLacy, editor of H-Scholar, has alerted us to an opportunity to bring more pressure to bear in the matter of independent scholars' access to research libraries: "Professor Robert Darnton, incoming president of the American Historical Association, has written to NCIS to say he is considering turning over a 'Presidential Column' in *Perspectives*, the newsletter of the AHA, to independent scholars and adjuncts. He is looking for brief statements, no more than 500 words, on the course of their careers and their current situation. He would like specific comments on the conditions of part-time teachers, adjuncts, and independent scholars. . . . The NCIS board would appreciate it if you would . . . send in such statements [to H-Scholar]. We will select those that we feel are the most interesting/compelling/representative to forward to him. We would especially appreciate contributions from historians. We are not necessarily looking for tales of woe, but we would like to include at least one contribution that mentions the importance of access to research materials/libraries, because that issue has so frequently been raised on H-Scholar."

Send your contribution to H-Scholar or to Margaret DeLacy, margaret@teleport.com."

CONFERENCES/MEETINGS

The annual meeting of the Business History Conference, "Enterprise in Society," will be held in Palo Alto 10-12 March 2000. For more information contact Roger Horowitz, Business History Conference, P.O. Box 3630, Wilmington, DE 19807. (302) 658-2400; E-mail: rh@udel.edu.

A national teleconference, "Women's Lives, Women's Voices, Women's Solutions: Shaping a National Agenda for Women in Higher Education," will be held in Minneapolis, Minnesota 27-29 March 2000. For details, contact Office of the Associate Vice President for Multicultural and Academic Affairs, University of Minnesota, 149 Nicholson Hall, 216 Pillsbury Dr., SE, Minneapolis, MN 55445; E-mail: wih@tc.umn.edu.

"150 Years of Progress: Celebrating the 1850 Salem Women's Rights Convention," a conference to celebrate the first Women's Rights convention west of the Allegheny Mountains, will be held in Salem, Ohio 19-20 April 2000. For details, contact Stephane Booth, Kent State University Salem Campus, 2491 State Rte. 45 S., Salem, OH 44460. (330) 332-0361; E-mail: booth@salem.kent.edu.

The annual meeting of the History Section of the Western Social Science Association will be held 26-29 April 2000 in San Diego, California. For details, contact Richard A. Voeltz, Dept. of History and Humanities, Cameron University, Lawton, OK 73505-6377. (580) 581-2493; E-mail: richardv@cameron.edu.

Sponsored by the Washington State University History Department Pettyjohn Endowment and the Coalition for Western Women/s History, the Fifth Women's West Conference will be held in Pullman, Washington, 27-29 July 2000. Building on the tradition of previous Women's West Conferences (1983, 1984, 1987, 1992), the Fifth Women's West Conference will address the connections between place and gender, exploring the theme of "Gender, Race, Class, and Region in the North American West." We seek to bring together men and women of different experiences and areas of expertise to discuss scholarship and ideas, to share creative work, to relax, and to imagine new directions in western women's histories.

At this conference we want to explore several key questions raised by the notion of a "women's west." 1) What connects women and place? 2) How are social relationships based on gender, race, class, and sexuality connected to region? 3) How do issues of gender, race, class, and sexuality structure the identity of a region?

How does our understanding of the West change when we introduce women and men of all races and classes, when we consider the rich web of private and public relationships, of private and public power, that connected westerners? To what extent was the West the same for all Westerners and at what point did their experiences differ and with what consequences? At this conference we will look especially at the West as a region, but will invite consideration of other regions as well.

For further details, consult the Women's West website: www.wsu.edu/~womenwst/home.html — or, The Women's West Conference, History Department, Washington State University, Pullman, WA 99164-4030.

CALLS FOR PAPERS

The Western Association of Women Historians will hold its annual conference 9-11 June 2000 at the Huntington Library in Pasadena, California. Papers on any historical subject, time period, or region are welcome, and any aspect of historical research (not only on women's history) are invited. Proposals for complete panels are strongly preferred, but individual papers will also be considered.

Proposals must include *three* copies of each of the following: 1) a cover page that includes the title of

the panel, names of the panelists, and the titles of the individual papers and an indication of what, if any audio-visual equipment each panelists will need. One person on the panel should be designated as the contact person in the event the selection committee needs any clarification; 2) a one-half to one-page abstract for each paper; 3) a one- to two-page *curriculum vitae* for each panelist; 4) and a list of panelists that includes current addresses, phone numbers, and e-mail addresses. Please send by the DEADLINE: 15 DECEMBER 1999 to Dr. Lois L. Huneycutt, Dept. of History, 114A Read Hall, University of Missouri, Columbia, MO 65211; E-mail:huneycuttl@missouri.edu.

The Military and Naval History Journal is soliciting contributions from persons interested in writing 15-30 pages, including endnotes, on any topic having to do with the field of military history. Topics pertaining to the Renaissance period are particularly welcome.

The Military and Naval History Journal sponsors a conference each April in Lancaster, Pennsylvania. The papers presented at the conference are published in the April issue. For those not wishing to participate in the conference but still wishing to publish in the journal, For the July 2000 issue, the DEADLINE IS 1 APRIL 2000. Further details available from: Victoria Erhart, Editor, Military and Naval History Journal, P.O. Box 266, Washington Grove, Maryland, 20880-0266; E-mail 21erhart@cua.edu.

MEMBERSHIP NEWS

Al Baxter's paper, "Grabhorn Press Ephemera: The Missing Miss," was published in the Fall issue of *Printing History*.

In 1999 he finished his term as treasurer and chairman of the finance committee of the Friends of the Bancroft Library. Al continues to pour forth poems; ask him for his new translation of an ode from Horace, and/or the "Dumpling Commentaries" on the Clinton impeachment trial.

Lucia Birnbaum, Glenna Matthews, and Rose Scherini each chaired panels at the November national conference of the American Italian Historical Association, in San Francisco.

Lucia chaired "Legacy of the Dark Mother to Twentieth Century Italian Americans"; Glenna was chair of the session on "Italian Women and Men Writers of the West"; and Rose chaired "Immigrants as Enemies: Reactions of Italian, German, and Japanese Communities on the West Coast to their 'Enemy Alien' Status during World War II."

Deborah Franquist has started an occasional newsletter, *Workpath*, with advice from her Life Purpose & Career consultancy. She is now a certified Neuro-Linguistic Programming Practitioner, with a

three-day Life Purpose Workshop for people experiencing "career pain."

Paula Gillett's essay, "Women Musicians and Composers," has been published in *The Age of Romanticism and Revolution: The Oxford Companion to British Culture*, edited by Iain McCalman (1999). In September 1999 she presented two papers at academic meetings: "Wagnerism and the Woman Singer in 1890s Fiction," at the "Arts of the British 1890s" conference at Georgetown University, sponsored by their English department together with the William Morris Society of the United States and the Freer Gallery of Art; and "The Climate for Female Musical Creativity in Turn-of-the-Century England," at a conference on composer Rebecca Clarke, sponsored by the Brandeis University Women's Studies Program.

Francesca Miller has contributed a chapter, "The History of Female Education," to *El Siglo de Mujeres/Women's Century 1900-2000*, to be published in January by ISIS International (Rome, Manila, Santiago).

In June, at a roundtable on "Feminism and Political Culture in Cross-Cultural Perspective" at the Twentieth Berkshire Conference on the History of Women, held at the University of Rochester, she spoke on Latin America and the Caribbean. In August she lectured on "Issues Without Borders: Gender and Social Justice in the Americas" for the Contemporary Issues Series at the Chautauqua Institution in Chautauqua, New York.

Judith Offer is now writing a biweekly column about poetry in the East Bay for a new on-line newspaper. It can be reached at www.oaklandnews.com, and her column is "Lines On Lines On Line." Good luck to her!

Rose Scherini, the exhibit curator, reported that the exhibit "*Una Storia Segreta: When Italian Americans were Enemy Aliens*," opened at the San Mateo County Museum in Redwood City, where it will remain through February.

NEW MEMBER

Anne Homan is our newest member. She has a Master's degree in English Literature from Holy Names College and twenty-one years of experience as a high school English teacher. She is working on a community history of the Morgan Territory, a land grant that is now incorporated in the city of Livermore, and is preparing this study for publication. She has had essays on local history published in *California Explorer* and *The Ketchpen*. She hopes to present her project at a Work-in-Progress. Anne was referred to the Institute by Catherine Ann Curry. She attended the Potluck Dinner, and we learned directly of her enthusiasm for her subject. Welcome!

CALENDAR OF EVENTS

- December 5 Sherman Levine, Work-in-Progress, on Leander Sherman, founder of Sherman, Clay & Company, at Bill Strobridge's house.
- January 16 Anne Homan, Work-in-Progress, on the history of the Morgan Territory.
- January 30 **Deadline for the Winter Newsletter.**
- February 13 Andrea Hood, Work-in-Progress, on Viterbo.
- March 19 Paul Trimble, Work-in-Progress, on the Pressmens Union in San Francisco.

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 any PC word-processing format—or as a PC-ASCII file if you use a Macintosh.**

Send **Membership News** to Wolfgang H. Rosenberg on the form on page 7.

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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.

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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!

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