The Institute for Historical Study *Newsletter*

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PRESIDENT'S MESSAGE

I can say categorically that when I read my first NCIS newsletter eight years ago in the periodical stacks while waiting for a reserved book in the McHenry Library at the University of California, I never imagined that I would be writing this column. I approach the task with proper awe, trepidation, and gratitude. I am very proud to have been chosen and groomed to lead the Institute for Historical Study in its twentieth year.

Your past president, Jules Becker, relinquishes stewardship of a vigorous and thriving organization of independent scholars. We are on a firm financial base thanks to the prompt response of members to dues notices, the generous response of members to our appeal for voluntary gifts, and sensible fiscal policies followed by your elected Board of Directors. Once again we have avoided any increase in dues while continuing to present a full array of engaging services and activities.

Since the Institute was founded in 1980, an ad hoc committee is planning several special events to celebrate twenty years of IHS! Joanne Lafler, Lorrie ODell, Anne Homan, and I have worked out a year-long calendar of lectures, banquets, and presentations that will commemorate the remarkable persistance of this organization. Basic work will begin soon on the sorting and inventorying of archival material of the organization itself. If you have photographs, papers, or mementos that ought to be considered for inclusion in the IHS archives or albums, please call Joanne Lafler. Twentieth-year events will be publicized widely, and I encourage all members to participate in this anniversary celebration.

The regular services and events of the IHS will, of course, continue unabated, partly to guarantee that we will be as vibrant for our twenty-fifth anniversary in 2005! Thanks to Perri Hale, our dedicated and clever Program Committee head, the anchor events such as the Picnic, Annual Dinner and Potluck are all set for this year. Good food and camaraderie are always guaranteed! Georgia Wright has several Works-in-Progress presentations already scheduled through summer. These are among the Institute's most valuable activities and a chance for members to exercise their abilities as both teachers and scholars. Works-in-Progress this year have ranged in subject and setting from local land use history to recently researched accounts of 14th century Italian politics and art. Please call Georgia if you would like to schedule a presentation. If any member needs assistance with transportation to Works-in-Progress or other events, please call me—my number is in the Roster.

The specialized seminars have drawn many members into deeper study of historically based plays, California history, and medieval history. All members are invited to participate in any of these seminars, which meet monthly or quarterly. If you have a computer with Internet capability, please check our website at www.tihs.org for information and updated announcements.

To close this message, I quote from the poet Marianne Moore. In her poem "The Student" she describes better than I why I wrote that fateful membership inquiry to NCIS and IHS several years ago.

> . . . the student is patience personified,
> a variety
> of hero, "patient
> of neglect and reproach," - who can "hold by
>
> himself." You can't beat hens to
> make them lay. Wolf's wool is the best of wool,
> but it cannot be sheared, because
> the wolf will not comply. With knowledge as
> with wolves surliness,
> the student studies
> voluntarily, refusing to be less
>
> than individual. He
> "gives his opinion and then rests upon it";
> he renders service where there is
> no reward, and is too reclusive for
> some things to seem to touch
> him; not because
> he has no feeling but because he has so much.
>
> (From *Collected Poems.*)

—Joan Murray

ANNUAL MEETING

Morning Session

There were about thirty members present when President Jules Becker called the meeting to order at 10:30 a.m. on Saturday, 26 February 2000. He then called for committee reports. Temporary Membership chair Doris Linder reported that the number of members was approximately the same as last year. Three new members joined during the year: David Chadwick, Anne Homan, and Ava Kahn. [N.B.] **Doris called on members to support the IHS by recruiting new members, which will help keep the Institute healthy financially.**

Program Chair Perri Hale reported that the Program Committee consisted of Bogna Lorence-Kot, Hollace Ungerleider, and Nancy Zinn. Perri then recapitulated the programs of 1999: the Annual Picnic in July, complete with history bee, was held at Bay Farm Island off Alameda. August brought Jody Offer's new play, *A Shirtwaist Tale*, and in September, the Annual Members' Potluck, held at Jody's home in Oakland. The Annual Dinner meeting was held in November at the Golden Dragon Restaurant in San Francisco. [Ed. note: the report on the dinner and the three speakers was in Vol. XX, No. 4, Winter 1999-2000 of the *Newsletter*.]

Georgia Wright outlined the Work-in-Progress speakers for the past year: Stephen Haller, Anne Homan, Sherman Levine, Georgia Wright, Barbara Hood, Pat Swensen, Laurette Goldberg, Joanne Lafler, and Fred Isaac. The speaker for March was to be Paul Trimble, and for April, John Rusk. Georgia encouraged all members to sign up to make presentations and/or provide a site for a future WIP.

John Rusk, Treasurer, offered thanks to Marian Kassovic for her help and support on budgetary matters. He announced that the Institute's financial status is about the same as last year, sound but shaky. Last year there was a small profit of about $100, but this year we will go in the red for about the same amount, in large part due to the purchase of a new computer. The end-of-year fundraising letter successfully procured $1,400, which, added to the dues and fiscal agent fees, provides the annual funds for operating expenses. [N.B.] **John added his request that members be diligent in searching for new members so that we can keep the annual dues down.** Optimally, we would need thirty to forty new members for true security, but even ten new members would give the budget a boost.

John Rusk, who is now responsible for the IHS web page—www.tihs.org—reported that he had made some changes and additions, and asked members to visit the site to proofread the text for any typos, etc. The site consists of five parts: general Institute information, a membership application, a listing of the study groups, a copy of the latest newsletter, and a page of links to other historically related sites. The members thanked Lorrie and Bob O'Dell for their major contribution to heightening the visibility of the Institute.

Lorrie O'Dell announced that there are seventy-five to eighty members with e-mail addresses, which saves the Institute postage and printing costs, and permits announcements to be sent in a timely manner. She noted that announcements and notices of related groups, meeting, resources, etc., are welcomed and will be forwarded if sent to her. However, she did ask that such information should be sent as part of the e-mail message itself, and *not* as an attachment to it. Some members aren't able to open attachments, which also can transmit computer viruses. Lorrie also reminded the members that she can provide IHS brochures for anyone who needs them for distribution at other professional meetings.

Jules Becker reported for Masha Zakheim that the California History Round Table has reorganized and changed its format. It now meets quarterly, with a formal presentation as the basis for discussion.

Nancy Zinn reported that the group of Early Historians has changed its focus and, therefore, its name, to the Medieval History Group. The group's interest has developed gradually from Byzantium to the Crusades to Islam. Readings have followed the movement of Islam across North Africa to Spain, and the conquest of Andalusia. The current theme is the Jews in Spain during the medieval period. The past year, two outside speakers gave presentations: Emily Albu (UC Davis faculty) on Anna Comnena, daughter of the Byzantine emperor,; and Alicia Walker (Harvard PhD candidate) on Byzantine art.

Ellen Huppert, of the History Play Readers, listed the plays read during the past year: Brian Keel's *Making History* (1830's Ireland), Shakespeare's *Henry V, Part 1*, Brecht's *Arturo Uwe*, Jerome Lawrence's *Inherit the Wind*, Carol Churchill's *Top Girls*, Molière's *The Cid*, and Shaw's *Saint Joan*. Future meetings will look at other versions of the Joan of Arc story.

As the current president of NCIS (National Coalition of Independent Scholars), Ellen displayed a copy of the special Tenth Anniversary edition of its journal, with substantial articles by its members. She also discussed the NCIS website and H-Scholar, a history listserv for independent scholars. This journal edition ($10) can be obtained from Marian Kassovic.

The Institute will celebrate its 20th anniversary this year, and a committee was appointed to develop a plan to mark the occasion. Lorrie O'Dell, reporting for Joanne Lafler, head of the 20th Anniversary Committee, said that the committee believes that the 25th anniversary would be the time to issue a special Institute publication. For the 20th, they propose a gala

dinner in place of the usual annual dinner, and two public lectures (details to be determined). Anyone interested in the planning is welcome to participate!

Newsletter editors Elaine Rosenthal and Peter Browning addressed several areas of concern. Many members are forgetting to send their personal information about publications, awards, presentations of papers, etc. to Wolfgang Rosenberg. They can send it to him on the special insert provided in each issue or send it by e-mail to: wolfgang@cruzio.com. They invited all members to submit their published books for review to: Autumn Stanley, Book Review Editor. Those present were asked about having reviews of books by nonmembers of IHS, but of general interest to historians. The consensus was that it was a good idea and that the editors should decide which books are chosen. Elaine also noted that she is continuing a quest for substantive articles/essays by members on interesting experiences in travel, conferences, teaching, or anything else that is related to history. She is hoping to enrich the *Newsletter* contents beyond WIP reports and Institute business.

After the reports, the election of new members of the Board of Directors took place. Unanimously elected to the Board were: Monica Clyde, Michael Griffith, Bill Strobridge, and Masha Zakheim.

In conclusion, outgoing President Jules Becker announced that the Institute condition is the "best ever," but **we still need to continue to work on expanding the membership. This can be accomplished by each member talking to friends and colleagues about the IHS and the advantages of membership.**

—Nancy Whitten Zinn

Afternoon Session

[Ed. Attendance rose to about forty-five members for the afternoon program.] After a good and convivial lunch, members of the Institute were ready to pay close attention to the program arranged by Masha Zakheim. She presented a fascinating illustrated lecture on "San Francisco Art of the Thirties," centered on the work and influence of Diego Rivera. His artistic style and experiments with cubism, as well as his revolutionary political ideas, made a deep impression on art, particularly painting, in San Francisco in the depression era.

Rivera was born in Mexico in 1886, studied in Spain, Italy, and France, and was influenced by Picasso and Cezanne. He revived the art of fresco painting, and his murals were greatly admired in his native country. Masha showed several slides of that period, including his work for the National Agricultural School at Chapingo and a revolutionary panel for the ministry of Education in Mexico City.

Rivera and his wife, Frieda Kahlo, who had come to the United States from a Mexico in turmoil, never lost their enthusiasm for revolutionary politics. However, they also realized that, in order to survive, artists had to have wealthy patrons. Patrons of the Riveras included Henry Ford, John D. Rockefeller, J.P. Morgan, and Mrs. Sigmund Stern (the latter was a great benefactress of a number of Bay Area universities and the city of San Francisco itself).

Masha showed slides of Rivera's work in chronological order, beginning in 1930 with his *Allegory of California* painted for the City Club. She showed Rivera's influence on other painters as revealed by frescoes done during the WPA period at Coit Tower and the Beach Chalet in Golden Gate Park. Rivera also painted murals in Detroit and at Rockefeller Center in New York, the latter completed in 1933–34. The Rockefeller mural, *Man at the Crossroads*, was heavily attacked because the figure of the central labor leader resembled Lenin. Finally, that mural was dismantled and sent to Mexico City, where it was reassembled at the Palace of Fine Arts. Rivera returned to San Francisco in 1940, but his radical political beliefs denied him further commissions. Ironically, in Mexico City he was considered too soft for a social realist. Despite his politics, his works had great popular appeal because of his colors, shapes, and compositions. His masterpiece, a huge mural on the history of Mexico for the National Palace in Mexico City, remained unfinished at his death in 1957.

This brief outline does not do justice to all the charming asides and knowledgeable interpretations that Masha included in her presentation. It also does not include her specific San Francisco emphasis on friends, acquaintances, and art dealers that she wove skillfully into her talk An engaged and extended question and answer period followed, and she received prolonged and appreciative applause.

—Agnes F. Peterson

The second part of the program was presented by Tony Kilgallin, a talk on the photographer Eadweard Muybridge (1830–1904).

Twelve years ago Tony and his wife, while searching for their genealogical roots in Ireland, came across a packet of stereographs of northern California in the attic of an 1820s house—dated 1872, by E. J. Muybridge. Thus began Tony's quest for the artist, resulting in the following timeline: Muybridge was born on April 9, 1830 in Kingstown-upon-Thames, some ten miles southwest of London. Next we find him a Californian, running a bookstore in 1856 at 113 Montgomery Street in San Francisco.

In 1860, while a passenger on the eastbound Butterfield Overland Stage, he sustained serious injuries—including double vision—when the stagecoach crashed. He sued for $10,000, and settled for $2,500. Between 1860 and 1866 Muybridge was recovering

from his injuries—but he also studied photography. He returned to California in 1868 to advertise his services, using the pseudonym "Helios." At age thirty-eight he was employed by Sam Brannan to photograph Calistoga real estate, and thereby became better known. By 1871 he had become prolific, and his fame had spread beyond California. In 1872 he was befriended by Leland Stanford, photographed at San Quentin, and took thirty stereographs of the Buena Vista Winery in Sonoma—titled "A Vintage in California." That same year Muybridge earned $20,000 for his stereographs of Yosemite.

The previous year he had felt prosperous enough to marry an attractive, much younger woman (he was 41, she was 20), Flora Shallcross Stone, an Alabama divorcee. At that time divorcees were referred to as "soiled doves" or "used books." Business was excellent: Muybridge was advertising under his own name and was photographing widely. His ads claimed that he had "the most complete outfit of photographic apparatus and lenses in the U.S."

He photographed Leland Stanford's horse at an exposure time of 1/500 of a second, the fastest exposure anywhere up to that time. In 1873 he won the International Gold Medal for Landscape at the Vienna Exhibition. When he was back in California he went off to photograph the Modoc Indian Wars, leaving Flora in San Francisco. In that same year Harry Larkynd, an English adventurer called "The Major," arrived in San Francisco. Harry and Flora were soon lovers, and Flora became pregnant with Larkynd's child. In April 1874 she delivered a son, named Floredo Helios Muybridge. Six months later, Floredo's nanny convinced Muybridge that he was not the father. The nanny recalled hearing Flora talking to Harry: "Harry, we will always remember July 17 . . . we have something to show for it." And she and Larkynd looked tenderly at the baby, according to the nanny. At the time of the nanny's revelation, Flora was away with the baby.

Larkynd was traveling from Pine Flat, and had stopped overnight at the Yellowjacket Mine, north of Calistoga. Muybridge found him there, and with the words—"I have brought a message from my wife. Take it"—shot him in the heart. Larkynd was dead within a minute, and Muybridge was arrested. Flora filed for divorce and alimony—both requests were denied. Muybridge was indicted by a grand jury in December for "killing and murdering Harry Larkynd, with malice aforethought."

The trial took place in Napa from February 3 through the evening of February 5. Muybridge's attorney was Wirt Pendegast, a skilled orator and twice a state senator. His junior associate, Cameron H. King, said, "I assert that he who would not shoot the seducer of his wife . . . even if he were to suffer 10,000 deaths is a coward and a cur!" Pendegast appealed to the jury: ". . . the prisoner at the bar is guilty of murder in the first degree or he is guilty of nothing. He deserves absolute freedom or he deserves death." After thirteen hours of deliberation the jury, impressed by Pendegast's speech, brought in a verdict of "not guilty."

Muybridge, a free man, took off for a year of photography in Central America. Flora died in 1875 of a broken heart, at age twenty-five. When Muybridge returned to San Francisco he proposed to photograph all of the 1877 Santa Clara County records, but his proposal was denied. Photocopying machines were not installed in the county until seventy-two years later.

With renewed enthusiasm he went back to work for Leland Stanford, and succeeded in photographing a running horse with all its feet off the ground at the same time—something that most people had not believed was true. Pendegast had pleaded for Muybridge's future career—and the promise was now being fulfilled. Muybridge created his famous 360-degree panorama of San Francisco in 1880, and that same year presented the World's First Motion Picture Exhibition, at the San Francisco Art Association, showing animals photographed in rapid motion. In 1881 his "photos-in-motion" became the world's first motion-picture show. Between 1884 and 1886 he took 30,000 motion photographs—eleven volumes published as *Animal Locomotion*. He visited Floredo in 1892, but eventually disinherited him. He returned to his English birthplace in 1894, where he died ten years later.

A media genius, Muybridge was the pioneer of today's digital video, and was the first exhibitor of motion pictures. Pendegast had won him thirty years to perfect his skills and his artistic vision. Muybridge had two defining moments in his life—the stagecoach crash and the "not guilty" verdict. He remains the last person in California legal history to have been acquitted of first degree murder by virtue of justifiable homicide without the concomitant excuse of insanity. In 1996 the U.S. Postal Service honored four pioneers of communication with commemorative postage stamps. The British pioneer was Eadweard Muybridge, who had once spent sixteen weeks in the Napa jail awaiting trial for murder.

—Irena Narell

WORK-IN-PROGRESS

Anne Homan

In January, new member Anne Homan took her listeners on a pilgrimage down a nearby "Country Road," specifically Morgan Territory Road in the Livermore Valley of eastern Contra Costa County. After learning about the geology and early human

habitation of this relatively wild area off Highway 580, we were guided along the road as it rises to an elevation of 2,000 feet and descends again to 400 feet above sea level. This bell-curve cross section of the road itself was one of the several visual displays that Homan used to orient her listeners to a somewhat unfamiliar and understudied corner of the Bay Area. She also used surveyors maps and both recent and archival photographs to support the voluminous historical material collected for this work.

From the beginning of the road off Highway 580, Homan situates and documents each successive settlement, rancho, orchard, school, and firehouse. She has combed the public archives and civic records for this area and conducted over 130 interviews to flesh out the fascinating and symbolic history of one country road. Her material is organized geographically and then categorized by the history of various families and the institutions they founded to create a livelihood based largely on mercury mining, fruit and nut orchards, and the management of cattle ranches. Some of these families, like the Morgans who gave the road its name, have been in continuous residence for five generations.

Homan found that the settlement and development of Morgan Territory Road reflected the general patterns familiar to any student of California history. Events in far away Europe and Asia coupled with changing U.S. immigration policies can be traced by the arrival of families and individuals from Mexico, Italy, Portugal, Prussia, Ireland, Sweden, and England. Homan has teased out stories of property acquisition by purchase, trade, marriage, and skulduggery —all familiar to any reader of Steinbeck or Dickens. The entire gamut of human achievement and folly are represented in these tales. Over the years, the settlers of Morgan Territory Road banded together to found one-room schools, create a volunteer fire department, and maintain the road itself. The squabbles and compromises of establishing these simple civic necessities are documented.

How each group fetched up on Morgan Territory Road and the fascinating human interest stories of how they prospered or languished is the foundation of this Work-in-Progress, but the subtext is Homan's interest in the preservation of places such as Morgan Territory Road that still offer a settler the chance to be self-reliant and resourceful. Indeed, the peak of the road is now an East Bay Regional Park Preserve, while at the easternmost end there have been private efforts to create a public historic site on an estate featuring a large mansion built many years ago.

At the end of her presentation, Homan opened a discussion of publishing strategies. She would like to include many of the photographs and maps so useful to the reader of a regional history such as this, but the expense of production would be increased significantly. There was also discussion of the general organization of the book and the requirements imposed by historiography.

—Joan Murray

Paul Trimble

New member Paul Trimble has acquired a large and eclectic collection of memorabilia, photographs, and documents of the Web Pressmens Union of San Francisco, which will become part of the extensive Labor History Archive at San Francisco State University. He has been working with this extensive collection to produce a written history of the local Web Pressmens Union. Trimble's March Work-in-Progress presentation provided a background for his listeners in the history of the printing press up to and including recent dramatic changes in the production of printed materials, especially newspapers.

Most of us have only the most cursory knowledge of the process that results in the newspaper we read every day. Perhaps we have seen in a movie the long rolls of paper speeding through huge rollers in cavernous buildings. Somehow the paper is printed with the latest news, and is cut, folded, and bundled ready for delivery. Trimble, who himself is a retired web pressman, guided us through the training and workday of the men who produce newspapers.

Trimble began with important definitions: the pressman works on a printing press, while a printer does typesetting. He explained that these terms are often conflated or confused by the general public, but not by those who actually do the work. A web pressman specializes in the type of press that uses a continuous roll of paper; he/she never works with sheets of paper being fed into a press. The work involved in producing a newspaper once it is composed requires guild training. A beginning pressman starts as a "flyboy." His/her responsibilities are press maintenance, perhaps mixing ink, and plate cleaning; but he/she rarely works the press unless he is specifically directed by his supervisor. Once the flyboy has learned the trade, he becomes an apprentice if an opening develops and he/she has seniority over other flyboys. Eventually, as in other guilds, the apprentice becomes a journeyman and then a master printer. Trimble noted that this system is more elastic these days. Many shops expect a new hire to be fully trained, and the guild-style progression to competence in the printing trade is becoming rare.

The juxtaposition of the hectic, deadline-driven, dirty, noisy, enclosed world of the web pressmen who often work while the rest of us sleep, with the wide open, patrician world of the editorial staff of the paper, produced many interesting anecdotes. Trimble recounts how the pressmen would slow down the press to print a few papers with the crisp black and

white image demanded by the publisher of the *Chronicle*. They made sure that the publisher got these papers, and then they speeded up the press so they could accomplish the expected run for that day.

Trimble vividly described the strenuous handling of paper rolls, the constant inky mist, the deafening rumble, and the inevitable camaraderie that developed in such a difficult work environment. He regaled his listeners with stories of the sometimes eccentric personalities found on the *Chronicle* production line. Trimble brought several pieces of realia in addition to samples of the many photo albums collected by George "Dutch" Campbell, the retired pressman who made the archive available. Trimble gave each of us one of the specially folded paper hats that web pressmen wear to keep the ink off their hair.

Trimble's insider view of journalists, special editions, and the newspaper's response to local and world events was fascinating. His explanation of the recent technological evolution of newspaper production helped his listeners to understand the enormity of these changes. Other social changes, such as the integration of women and minorities into the Web Pressmens Union, were also thoroughly reviewed.

Although most of us probably are under the misapprehension, generated no doubt by Hollywood, that "Stop the presses!" is a cry often heard in the pressroom, the fact is that Paul Trimble remembers only two occasions when this happened during the years he was a web pressman, 1958–1995. What events do you think caused the presses to stop? Send your guesses to the *Newsletter* and achieve instant notoriety when the results are published next issue!

—Joan Murray

John Rusk

A hardy and vocal band braved the rain and wind to enjoy John Rusk's Work-in-Progress monograph on "Searching for the *Harriet Lane* at Sea and on the Net" at Edie Piness's home on the Bay in Mill Valley on Sunday, 16 April.

John has compiled an interesting and provocative piece of research that has its roots in the antebellum period predating the presidency of James Buchanan, covers several Civil War incidents, and stretches into the 21st century. His WIP builds and expands on one given last year by Nanine Greene that was based on her family papers, and demonstrates that one cannot delve into any facet of American history without encountering many connections that go forward, backward, sideways, and in-and-out. It's fascinating stuff, which is why, I guess, the Institute has existed as long as it has.

Asked to help probe the Nanine Greene family papers because of his interest in history, John has done his research completely on the Internet, and he presented his paper "to show what you might expect to find using the World Wide Web."

As a young woman, Harriet Lane was a White House hostess for her bachelor uncle, President James Buchanan. *Harriet Lane* was a ship of the U.S. Navy. And now, Harriet Lane is a clinic, part of Johns Hopkins University, and, as John noted, "Perhaps the leading teaching and research pediatrics center" in the country.

Born in 1830, Harriet Lane was orphaned at eleven and became the ward of Buchanan, a Pennsylvania Democratic politician. When he was elected President in 1856 to preside during the final events that led to the Civil War (in what is recognized as a dismal and failed presidency), the 26-year-old Harriet became his hostess, a role she had played twice previously when Buchanan was Secretary of State and Ambassador to Great Britain.

In her honor, the first steam-driven revenue cutter, built in 1857 for the Treasury Department, was named the *Harriet Lane*, a 180-foot enforcer of the customs laws, as John noted, "in an era when most federal revenues came from tariffs."

Harriet Lane married a Baltimore lawyer-banker, Henry Elliot Johnston, in 1866. They had two sons, both of whom had died by 1882. Johnston died two years later. In honor of her children, Harriet founded a children's hospital in Baltimore. She later moved back to Washington, but when she died, in 1903, she left most of her wealth to what is now the Harriet Lane Clinic.

Harriet also had a substantial art collection when she died; it was left to the "National Gallery." But there was no "National Gallery" at the time. It took a Supreme Court ruling to permit the Smithsonian Institution to accept the gift. Thus, as John pointed out, "one of the most important art collections in the country owes its beginnings to Harriet Lane."

Now back to the ship. After a brief career as first a revenue cutter, then a Navy ship, then a cutter again, the *Harriet Lane* was part of the squadron that attempted to relieve Fort Sumter in Charleston Harbor in the opening battle of the Civil War. The skirmish that first aroused John's attention involved the *Harriet Lane* and a vessel called the *Carlisle* off Old Point Comfort near Norfolk in the very early days of the war. It barely broke the surface of Civil War histories, but it drew John into the story, and was the magnet for his following a path through an intriguing maze.

The rest of the story is no less interesting. As a Union ship, the *Harriet Lane* participated in the battle of Galveston later in the war, when her executive officer, Lt. Cdr. Edward Lea, was fatally wounded. His father, Major Albert Lea, fought with the Confederate forces in that battle, which resulted in the *Harriet Lane* being captured.

The ship, converted into a blockade-runner by the Confederacy but contained in Galveston Harbor by Union vessels, escaped to Cuba, where she was interned. In 1867 she was returned to the United States. She was renamed the *Elliot Ritchie* and was converted into a merchant ship. She later foundered and sank off Penambuco, Brazil, in 1884.

One of the fascinating aspects of this WIP was that the sources were obtained solely from the Web. John didn't have to leave his computer to find the myriad facts that made up this enjoyable exercise combining nineteenth-century history and modern-day research.

—Jules Becker

BOOK REVIEW

Ruth Rosen, *The World Split Open: How The Modern Women's Movement Changed America.* New York: Viking Penguin, 2000. 446 pages, hardcover, illustrated, index, $34.95.

To say that this is an "ambitious" study would be an understatement. *The World Split Open* is not, in the traditional sense, a "break-through" work. It is, in the fullest meaning of the words, a "coming-together" book—an intense amalgamation of materials, facts, feelings, and the fictions of history that, taken as a whole, recreate the last fifty years of women's history in the U.S. Sometimes seeming too thick with details, it zooms through a landscape that is unmistakably American, in a fast-forward setting—a mindscape that captures essences of feminism through the thoughts and experiences of hundreds of feminists, both famous and obscure. Rosen proceeds more along an Aristotelian than a Platonic path. Often one cannot see the whole forest (the feminist movements, 1950–2000) through the countless trees. But this writing puts you there: you experience the body blows, the setbacks, the arguments and pitched battles that in reality were/are the multiple movements gathered together in the word "feminism."

Rosen is a presence throughout, not an impartial narrator. In an elemental way, this history *is* Ruth Rosen's. She guides us as we confront friends and foes, advocates and detractors, from what is not a "movement" but a maelstrom of movements, currents, pulsations, and high-energy vibrations presented through her eyes.

In my work as a nineteenth-century American scholar I find that I've measured New England history as a goodly part of American history through four prominent women's lives in a study of how, as a circle of influence, Margaret Fuller, Elizabeth Peabody, Lydia Maria Child, and Caroline Healey Dall contributed to the rise of feminism from 1830 to the turn of the century—a microcosmic view of one small coterie of women. In direct contrast, Rosen shows that it was countless women from coast to coast who actually created the phalanx of mid-twentieth century feminists, sometimes led by larger luminaries, sometimes not. This represents a shift from one paradigm—my 'great women' in history theory—to a largely nameless canvas of women punctuated by the roster of names most of us are familiar with, perhaps not as women but as signposts of feminist influence. Recognizing this has been a lesson for me as an historian. It reinforces another, perhaps even more pointed lesson: that each of us conceives of history uniquely. That is, there is no one definitive "history"—there are endless and changing histories. Rosen speaks of "many different feminisms" springing from a plethora of causes and concerns starting in the mid 1950s. That date might as well be the 1850s or the 1750s. The causes may have different names but the pattern is ingrained in American life.

Not only does Rosen's work inspire one to rethink entrenched and perhaps unquestioned starting places, she comments up front that "By the end of the 20th century, feminist ideas ha[ve] burrowed too deeply into our culture for any resistance or politics to root them out." This is so. And for that observation alone, I trust my attraction to Rosen's view of American women's impact on history. Therefore, I cannot find the sense in some of the criticisms of the book in Janny Scott's recent *New York Times* review. (Review of 4/2/00.) Yes, we might fret that the sheer volume of Rosen's research may overwhelm the reader. Scott said that she kept finding "more and more and more and more" to digest. And yes, it is possible to find the text "impressive but numbing." (Although I find myself asking how it could be otherwise; Rosen takes us back into events. She forces us to relive much that consumed our near-sisters just a few decades ago; we find ourselves reliving what was uncertain, unresolved, and unknown.) What Rosen does, whether intentionally or not, is to make us *experience* those times. We slog through complexities that many of us feminists had not an inkling of until this book's appearance. We learn much despite the numbness.

But on one point especially I find myself in entire disagreement with Janny Scott, who said that Ruth Rosen now has a book to assign as required reading for classes of students who, once upon a time in the late 1960s, "stared at her so blankly" at the start of Rosen's teaching career. Isn't it wonderful, I asked myself at this juncture in Scott's critique, that so many texts written over the past forty years have made Rosen's research possible? Isn't it wonderful that the "blank stare" years are far behind us? The "knowing look" has replaced the stare, as events have revealed how difficult it is to achieve change and how slowly it occurs. American women no longer need to fight an old-style revolution where

violent and contradictory values destroy so much. Now, many of us think and act in a spirit of gradualism, in a manner accustomed to transition and a by-degrees change of the historical process itself. We know that the status quo is only what we make of it. Rosen would never assign only her own book to today's wise students. Not only would it be insufficient because so many perspectives exist that characterize the actual building blocks of the women's movements, but it would be passé because the rush of history never ceases. A good professor keeps on growing and reexploring last semester's thoughts. Rosen is in mid-stream; she is riding a powerful wave still going somewhere.

Two last thoughts stem from my reading of her book. The first is that Ruth Rosen may decide in due time to write a memoir that openly and subjectively reflects on the matter of history and its personal meaning to her, the way several grandmothers of the feminist movements recently have. Gerda Lerner's *Why History Matters* (1997), Carolyn Heilbrun's *The Last Gift of Time: Life Beyond Sixty* (1997), Gloria Steinem's *Moving Beyond Words: Breaking Boundaries of Gender* (1994), and *A Book of Self-Esteem: Revolution from Within* (1992–3), and Betty Friedan's *Beyond Gender: The New Politics of Work and Family* (1997), are good examples. Each memoir establishes connections between history as something belonging to the historian, and self as a catalyst making that history. Several of Rosen's most provocative accounts of the early feminist battleground take place in California, at UC Berkeley. We know that she was there on the ramparts. We would welcome knowing more.

The other thought is that, for at least this nineteenth-century scholar, one of the nice perks of being an involved historian is in seeing how history does seem to repeat itself between and through the centuries. The last sentence of Margaret Fuller's "The Great Lawsuit: Man vs. Men, Woman vs. Women" (first published in 1843 in the *Dial*) is the most crucial and truest starting place in that ageless forty-seven-page essay. Our understanding begins when Fuller concludes that woman "herself must teach us to give her the fitting name." Similarly, Ruth Rosen explains her title on the last page of this vast work. She writes:

> The poet Muriel Rukeyser once asked "What would happen if one woman told the truth about her life?" Her answer: "The world would split open." And so it has. A revolution is under way, and there is no end in sight.

The World Split Open is a work in progress, one involving each of us for our individual lifetimes in the larger life of feminism. Rosen has told her truth. What follows now is the aftermath stemming from it, and how her sense of truth and history shapes her days and the direction of her life henceforth.

—Judith Strong Albert

CONFERENCES/MEETINGS

An interdisciplinary conference, "Women's Private Writing/Writing Women's History," will be held **15–18 June** in Portland, Maine. It will consider the relationship between women's private writing and the ways in which we write women's history. For details, contact: Elizabeth DeWolfe, University of New England, 716 Stevens Ave., Portland, ME 04103; (207) 797-7261, ext. 4307; e-mail: edewolfe@mailbox.une.edu.

The annual meeting of the History of Science Society will be held in Vancouver, British Columbia, Canada **2–5 November** For details, see their website at http://depts.washington.edu/hssexec/.

CALL FOR PAPERS

On **12–14 October**, the 32nd annual conference of the Pioneer America Society, will be held in Richmond, VA. **DEADLINE** for abstracts is **1 September**. For details, contact Marshall E. Bowen, Geography Dept., Mary Washington College, Fredericksburg, VA 22401; (540) 654-1493; e-mail: mbowen@mwc.edu.

"Reconciling the Past, Envisioning the Future: Latin America in the 21st Century," an interdisciplinary conference, will be held in Milwaukee, WI on **20–21 October**. **DEADLINE: 15 JULY** for abstracts and proposals. Contact: William Katra, Program Chair, NCCLA 2000, 732 Liberty St., LaCrosse, WI 54603; (608) 785-2031.

MEMBERSHIP NEWS

The 21st Annual Conference of the Western Association of Women Historians (WAWH), scheduled to take place **9–11 June** at the Huntington Library, will include several IHS members among its participants. **Judith Strong Albert** and **Frances Richardson Keller** will present papers in a session titled "Eleanor, Margaret, and Betsy: Facts and Fictions." **Bogna Lorence-Kot** will present "Preschool Education in Partitioned Poland, 1798–1918: The Quest for National Identity." **Karen Offen**, author of *European Feminisms, 1700–1950: A Political History* (published by Stanford University Press), will be featured in a presentation and discussion of her book with two other WAWH members whose books were also published in 1999.

Michael Black will return in the fall to Claremont's Harvey Mudd College as Visiting Associate Professor of Political Science, teaching "Introduction to Science, Technology and Society," and a seminar in the "Politics of Science."

The American Public Works Association (APWA)

has commissioned him to write a centenary history of the U. S. Bureau of Reclamation. In addition, his 129-page "Shasta Salmon Salvage Efforts: Coleman National Fish Hatchery on Battle Creek, 1895–1992" has been published as Bulletin 179 by the California Department of Fish and Game, April 2000.

Catherine Ann Curry contributed three pieces for the *Encyclopedia of the Irish in America,* published by the University of Notre Dame Press. They are: "Aspects of San Francisco," "Presentation Sisters from Ireland," and "San Francisco Sisters and Social Service."

Ruth-Inge Heinze, National Director of Independent Scholars of Asia, Inc. (ISA), and a friend of IHS, reports that ISA now has a website—www.hypersphere.com/isa. It describes the organization's activities, annual international conference, and publications. She also offers ISA information via e-mail: RIHeinze@juno.com.

Glenna Matthews is serving on the Board of Editors for the *Pacific Historical Review.*

Rose Scherini presented "The Italian-American Internment" in a series called "History's Mysteries," on the History Channel in February.

"When Italian Americans Were Enemy Aliens" is her new contribution to an anthology published by the University of Toronto Press, *Enemies Within: Italian and Other Internees in Canada and Abroad.* This collection of essays on civilian internment in English-speaking WWII belligerent nations includes contributions from Britain and Australia as well as from the U.S. and Canada.

Mae Silver, together with Sue Cazaly, helped to celebrate International Women's Day on March 8 with a lecture and slide show at the San Francisco Main Library. Her slogan is "No nation can rise higher than its women." She focused on her new book, *The Sixth Star—Images and Memorabilia of California Women's Political History, 1868–1915,* published in April.

She presented the same program in mid-March at San Francisco's Lowell High School, dressed in period costume andsinging suffragette songs.

The book—using historical ephemera, poems, songs, cartoons, portraits of leaders, and concentrating on the elections of 1896 and 1911—was published by her own recently started Ord Street Press, which features local history "in your own words."

James C. Williams is working on a book on the role of technology in the relationship between humankind and nature.

His recent published articles include: "History Advocacy in California," *The Public Historian,* 22 (Spring 2000); "Faulty Construction: Earthquakes and the Modern City," *The Carson: Environmental Research Journal,* 1 (Fall 1999); "Electricity" and "Civil Engineering: Sewage and Sanitation," for the *Encyclopedia of the United States in the 19th Century,* (Charles Scribner's Sons Reference Books, 2000); and four pieces on solar and geothermal energy in *Facts on File Encyclopedia of Science, Technology, and Society,* (Facts on File, 1999).

NEW MEMBERS

David Chadwick is an ordained Buddhist priest and has studied the Japanese language as well as Buddhist texts in Chinese and Japanese. He has written *The Crooked Cucumber,* a definitive biography of Shunryu Suzuki-roshi, one of the most influential figures in American Buddhism. His current project is an oral history of some 350 people whose lives were touched by Suzuki and by the vital legacy of his teachings. Chadwick will draw upon letters, transcripts of interviews, and personal accounts that form the archive of American Buddhism, which is housed largely at the San Francisco Zen Center.

José Coleman, a US Navy veteran, has an MA from UC Berkeley in Spanish and Latin Area Studies. A lifelong educator, he has taught at the high school and community college level on the Peninsula. He was an instructor for twenty years at De Anza College in Los Altos. Coleman won a Fulbright teaching grant, which he used at the University of San Marcos in Lima, Peru. He also served the local education community as a member of the State Accreditation Commission and the State Articulation Council representing foreign languages. On behalf of the League for Innovation he has screened Mexican student applicants for technical scholarships to study in the U.S. He has translated early California history books into Spanish for publication by the California History Center. In addition, he has served on the Board of Directors of Vivamos Mejor, an organization whose mission is "to help Mexicans of limited means to a better life." José also serves as a docent at the Mexican Museum at Fort Mason in San Francisco.

Ray A. K. Crawford, following his degree focus in English, has an extensive list of publications on the general topic of the socio-political resonances of World War II. He has produced articles on war crimes, artifact looting, and Operation Barbarossa from the point of view of the Brandenburgers. Crawford is a regular contributor to the Military History Listserv website. This year he published the companion text to the recently broadcast PBS study of "The Digital Divide," an attempt to explain the disparity in access among various American social classes to electronic communication and enterprise.

CALENDAR OF EVENTS

June	**18**	Oral History Workshop. Enrollment limited. Chez Julie Offer. (Call Georgia Wright at 510-549-1922 or e-mail to wrightga@msn.com).
July	**9**	Picnic on Bay Farm Island, Alameda.
July	**16**	Lorrie O'Dell, Work-in-Progress. "What I learned about the publishing industry while trying to run a bookstore."
July	**30**	**Deadline** for the Summer *Newsletter.*
August	**20**	Anne Richardson, Work-in-Progress. "A Humanist takes on a Pope."

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 inserted form.

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: Edith Piness, Membership Chair, 2 Strawberry Landing, Mill Valley, CA 94941.

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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