The Institute for Historical Study *Newsletter*

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PRESIDENT'S MESSAGE

The yearlong celebration of the IHS's Twentieth Anniversary is underway! With the expert guidance of Kathleen O'Connor, Joanne Lafler, and Mike Griffith, several members recently sorted through boxes of IHS archival materials—and reminisced at length. Once the provenance of the artifacts are known, and they are organized in a useful way, the result will be an excellent resource for our members and other scholars.

The first of the anniversary lectures will be delivered by the always vibrant Masha Zakheim at the San Francisco Public Library in mid-October. An especially gala Annual Dinner has been set for early November at the home of Georgia Wright. Subsequent events will be announced as they are scheduled; members will be notified by e-mail and post. If you have access to the Internet, stay up-to-date by logging on to our website at www.tihs.org.

A delegation of our members will be attending the national meeting of the NCIS this year in Raleigh, North Carolina. Ellen Huppert serves as the NCIS president this year; Jules Becker, the past president of the IHS Executive Board, will speak; and Georgia Wright will lead a tour of the medieval sculpture in the collection at the Duke University Museum of Art. The theme this year is "Independent Scholars—The Public Intellectuals of the Future?" The conference strands sound very interesting, and those of us who are not able to attend will expect a lively report.

In closing, I would like to encourage our members to see the exhibit of Chinese Archaeology now on display at the Asian Art Museum in Golden Gate Park. The objects on view are from both prehistoric and historic periods of Chinese culture. I gather that it is the largest and most comprehensive exhibit of its kind ever seen outside China. In fact, one would have to travel an enormous distance to see these remarkable examples of cultural production in China itself!

—Joan Murray

ORAL HISTORY WORKSHOP

Before attending the 18 June workshop in oral history, hosted by Jody Offer, I thought that oral historians practiced their craft in the plush demesnes of recording studios, all technological systems purring, where all that mattered was to ask the right person the right questions. In fact, the work is intellectually labor-intensive, requiring spontaneity under pressure and a fine instinct for putting subjects ("narrators") at ease. It is mostly conducted in narrators' homes on modest taping equipment and with the possibility of distraction.

The workshop was led by Gail Kurtz, an oral historian affiliated with the Regional Oral History Office at UC Berkeley. Her experience includes compiling oral histories of families, contributing to the Reed College Oral History Project, and serving as an oral historian for the AAA, the auto insurance company. Gail was pleasurably interested in our variegated experience and avocations, and gave us a brief format for introducing ourselves that brought those aspects of our lives into focus. We participants comprised David Chadwick, Sunny Herman, Luciana Lombardi, Irena Narell, Jody Offer, Anne Richardson, John Rusk, Hyshka Stross, and Hollace Ungerleider.

At frequent points throughout her presentation, Gail used as a source of examples and explanation the candidly written *Oral History Manual*, which she had prepared and distributed. Worth many descriptive words were its aphoristic insights, and the nuts-and-bolts samples of forms and documents bearing on different types of interviews. The outlines for the interviews themselves—a detailed list of "topics" (not "questions") to be used by the interviewer, a shortened and simplified version of it to be given to the narrator—showed the extensive homework of historical research performed in advance by the interviewer, following leads in the biographical sheet submitted in advance by the narrator. One style of outline takes the form of a timeline of major historical events through which the narrator has lived, to be related to her life cycle and personal values. Gail emphasized the degree of proximity of the individual to the event as key to the soundness of this style.

The manual also contains lists of valuable research resources, addresses, and authorities for the fledgling oral historian. Gail invited our group of experienced researchers to waive the "research" facet of her presentation. We did so, but later I was sorry not to hear, for example, an expert describe the best way to access the extensive genealogical archives compiled by the Mormon Church.

Perhaps the most delicate documents that Gail discussed included the sample letter by which an interviewer first contacts a narrator, and—delicate in its own way—the wealth of samples of legal release forms. Of considerable importance is the legal relationship between the oral history project, however constituted, and the person who offers her story to the scrutiny of strangers; there is a clear issue of individual privacy. The classic agreement of shared rights is submitted for the narrator's signature before the tape begins to roll. The narrator grants the project all rights in the material, but the narrator retains the rights until her death. In a minority of cases, where the narrator feels that her story, or part of it, is sensitive, the agreement may be renegotiated—perhaps by "sealing" part or all of her information for a given period of time.

The lifeblood of oral history is interviewing technique, and the heart that pumps it is the establishment and maintenance of rapport with one's narrator. Asking strategic questions, according to Gail, comes second. So important are these components that Gail stressed that she could not conscionably cover more than the interview in one workshop. (Competent transcription and editing of the interview tape are very important topics, considering that oral histories are principally encountered in transcribed form by users of collections.) The initial acquaintance with one's narrator is by a preliminary interview, brief and untaped, to acquaint her with the project and—except in cases where one has no choice of narrators—determine, using a number of criteria, whether she will be a suitable subject for a recorded interview. Gail said that the danger with a genial narrator in this preliminary exercise will be that she will tell a charming story, which will inevitably be abbreviated and tamed when one returns to it later on tape!

The group simulated two versions of a taped interview. I interviewed David Chadwick for three minutes on his experience with his Zen master and his recently reviewed book on Zen, *The Crooked Cucumber,* of which I had recently read an enthusiastic review. The other participants monitored this sample for rapport and for how I phrased my questions. An experienced oral historian does not ask closed questions such as "And did you like that experience?" (answer Yes or No), but rather open-ended questions—"How did you feel about that experience?"

A more leisurely but also more strenuous tour of duty was performed by John Rusk and Jody Offer. He interviewed her about her experience as a high-school teacher in New Jersey, eliciting thoughtful glimpses of her girlhood, her work in a settlement house in South Philadelphia, and her own high school years. The rest of us were asked to monitor rapport and question style, as well as a bristling array of the elements that an oral historian needs to be alert to—opportunities that must not be missed during this central event-in-time of an interview.

There are "transcribing issues": Are the narrator's pronunciations misleading? Does he use his hands when he talks? These facets of meaning-completion need to be noted down by the interviewer for the benefit of the transcriber. A different sort of determination is, as with timelines, the degree of closeness of the narrator to the events she describes. The interviewer's prospecting for information needs to cover "the six basics": who, what, where, when, why, and how? In the face of an intriguing general statement, it is the interviewer's responsibility to deepen its historical value by requesting examples. An interviewer is protective of sensitivities and tactful about omissions. (The manual has a section on how to put reticent people at ease, as well as how to cope with their opposites—compulsive talkers.) Can the interview ferret out a "paper trail"—for example, archival records of the Philadelphia settlement house? Does the interview, when sifted, suggest other people to contact and interview? For all of the heuristic bearing of the above, Gail cautioned that a true oral historian does not have a thesis to vindicate.

As a gratifying mark of seriousness toward her craft, Gail concluded with a survey of equipment—models and price ranges of recorders, mikes, even brands of tape—that is backed up by a precise, explanatory section in the manual. The finest interview is wasted, she declared, if the interviewer's equipment lets her down. To consider that one is entering an unfamiliar home, which may present less than ideal recording conditions, and that poise and congeniality must be maintained while testing or (unluckily) having to troubleshoot one's equipment, is to reveal oral history as a risky and entrepreneurial discipline. Gail Kurtz, in her engaging style, introduced us to the excitement of this most spontaneous means for preserving the spontaneities of the human record.

—Anne Richardson

Annual Picnic

The Anual Picnic was held on Sunday 9 July at Bay Farm Island. About twenty-five members attended. They barbecued and ahared food and wine. The History Bee followed, with prizes for all. We hope that more members will attend next year.

WORK-IN-PROGRESS

Bonda Lewis and "The Powder Keg," an Epistolary Drama

On a warm Sunday afternoon in May, at the home of Jeanne McDonnell, Bonda Lewis gave a stunning one-woman performance of her moving drama of military nursing from the Napoleonic wars to World War II. Her descriptions of battlefield and hospital conditions were derived from letters or interviews. Bonda fictionalized their writers as several generations of one family. Instead of struggling to identify the narrators, members of the audience could then absorb the horrors that nurses sought to correct, and were able to see their rise from camp followers to commissioned officers.

The story began with Isabella Legion following her husband in Wellington's army, cleaning both his wounds and the filthy field hospital. By the end of the Crimean War, the letters of Sister Elizabeth Legion, an Anglican nun, recounted the improvements in standards that Florence Nightingale brought to hygiene, discipline, and antisepsis. The Civil War era brought the Sanitary Commission, hospital ships, and the first Geneva Convention on the rules of war and treatment of the wounded. More soldiers were dying from raging epidemics than wounds, although tales of needless amputations and intoxicated doctors persisted. By the end of the Spanish-American War and the Philippine Insurrection, the United States Surgeon General had organized a professional nursing corps with Red Cross standards. During World War I, British, Canadian, and American nurses depicted the agonies that soldiers suffered, both in the trenches and from the German use of chlorine gas, which Elzpeth Legion called "unthinkably barbarous."

For her World War II material, Bonda used letters and interviews with nurses, whose experiences ranged from Japanese prison camps to India, Normandy, and occupied Germany. They described the wonders of penicillin and of portable, fully equipped field hospitals. Nurses became commissioned officers in the American, British, and British Commonwealth services. Their devotion to the wounded of both sides, as well as their demands for higher standards of care, persisted.

Attributing her documents to one family successfully unified this rich material. It also freed Bonda to create vivid, adventurous personalities using national and regional accents, and varied facial expressions and body language. The Australian nurse in Singapore and the enthusiastic young woman telling her experienced aunt that she had been admitted to the first class in the School of Nursing at Johns Hopkins, each linger in memory. In answer to questions, Bonda described her interview techniques, and how she found sources. We wondered why such heroic women, so vital to the history of medicine and gender, have been largely neglected by historians.

—Sunny Herman

Lorrie O'Dell

Lorrie and Bob O'Dell have had numerous adventures since setting up their on-line bookstore, galleyslaves.com, three and a half years ago, and those of us who heard (mainly) Lorrie's talk on the subject came away wiser for their experience. Her presentation at Nancy & Bill Zinn's home began with Lorrie's assuring us that this would be idiosyncratic, anecdotal, and personal, without library research or footnotes. And so it was, delightfully!

The bookstore was designed as a browsing site to share a selection of books the O'Dells personally considered outstanding—not best-sellers, just their personal favorites. Their first problems arose upon discovery that many of the titles they had named, although still listed in *Books in Print*, were listed by publishers as OSI (out of stock indefinitely). When the O'Dells came across any of those titles, therefore, they bought them to have on hand. So, despite the fact that they are not what they described as a brick-and-board bookstore, they do keep on hand a small selection (2,000 to 3,000!) of otherwise unobtainable books.

Their site has led to a great deal of interaction with publishers, and discussion of the practices, inconsistencies, and vagaries of that group constituted a main portion of the afternoon. Lorrie believes that publishers in general are unaware of a problem that scholars know well. Whereas several years ago we might have obtained from a library a book no longer in print, now libraries often can no longer supply the needed volumes because of shrinking budgets and the constant gleaning of old books. Few libraries keep old books simply for their historical importance, and most are not able to cater to the needs of scholars; if it isn't current, they don't have it. In most parts of the country the disparity is even greater than here in the Bay Area, where there are so many university and specialized libraries to consult. But publishers have not responded by making difficult-to-obtain materials easier to acquire.

On the positive side, some hope for scholars lies in the fact that select publishers do keep some less current works in print, or in publishable form: Penguin Classics has many twentieth-century writers and works, Oxford has its World Classics manuscripts, Dover has access to many works that have entered the public domain, and Canto Books of Cambridge University Press keeps books by certain authors available. Publishers who hold rights to a given book or author are not always responsive to

requests for them. Comstock Press in Novato publishes *Tough Trip Through Paradise*, for which, reportedly, they have three- to four-thousand back orders. Each time they have been asked for a publication date, they have said they are deciding what format to use. Perhaps the publishers feel that not all those who ordered would actually carry through with a purchase? No one was sure.

On the negative side, publishers are often inconsistent. The republication of a series may be announced, for example, but carried through only a few volumes and then canceled because the editor moves to another company. A related phenomenon is that of republishing authors whose books are made into films: for example, all of Patricia Highsmith's works have been republished since *The Talented Mr Ripley* was released.

Another negative is that sometimes publishers (e.g., The Institute of East Asian Studies in Berkeley) send out great brochures, but their office contacts are uninformed students who populate the office on an unpredictable schedule and know little about the product. There is also the common experience of calling a publisher only to discover that the office personnel know only the ISBN numbers. One of the intriguing aspects of the O'Dells' business is that they often receive book orders from other countries: among the more interesting have been Uzbekistan, Qatar, and Croatia. It seems that books that cannot be located elsewhere are often available in the States, and vice versa. They've had an interesting time running down books only available here for English customers, and the reverse. They're learning a great deal about the differences between English and American rights, and how that influences their business. They've also begun getting calls from authors, asking if they will list the writer's book if the writer sends some reviews. New vistas continue to open.

Lorrie and Bob are obviously having great, if not yet very well-paid, adventures, and the learning curve trends ever upward. We learned a lot too, thanks to them.

—Bonda Lewis

BOOK REVIEW

Robert Woodmansee Herr with Richard Herr, *An American Family in the Mexican Revolution*. Wilmington, Delaware: Scholarly Resources Inc., 1999. 263 pages, hardcover, illustrated, index, $55.00. Available from the publisher or from Amazon.com.

An American Family in the Mexican Revolution is made up of several parts in a single volume. Written by Robert Herr with the collaboration of his younger brother, Institute member Richard Herr, the different segments are well integrated into a fascinating narrative with additional explanatory material. The book is primarily a description of the life of Irving Herr and his family during his service as head of the El Cubo mine in the Guanajuato region of Mexico. Irving Herr first went to Mexico in 1902, and he and his family lived there off and on until 1932. Based on family papers and reminiscences, the book provides the reader with considerable knowledge of the political and military events of the Mexican Revolution and its aftermath, of the details of silver mining and processing, of relations between Americans and Mexicans on several levels, and of the dynamics of an American family living in Mexico during exciting times.

An introduction by William E. French provides excellent background for the political situation in Mexico, useful in itself for a reader with little background. But these events also had a direct effect on the family of Irving Herr. French points out that periods of hostility to American presence required the Herrs to leave Mexico intermittently, and these periods coincided with U.S. policies toward the revolutionary events in Mexico. For example, the U.S. invasion of Vera Cruz in 1914, meant as a show of force but not forcefully continued, accomplished little but to jeopardize the safety of the Americans in the country. American action against Pancho Villa led directly to the assassination of seventeen American engineers and miners in 1916, an event which helped keep the Herrs out of Mexico for four years. The Herrs themselves were very much aware that U.S. intervention imperiled them and other Americans in Mexico.

French supports the Herrs' belief that the Mexican Revolution was not driven primarily by anti-American or anti-imperialist sentiment. While some of Robert Herr's comments about attitudes of Mexicans toward Americans may seem an apologia for U.S. presence in Mexico, in fact there was little animus toward the Herrs from any of the Mexicans they encountered directly. Their relationships with the Mexicans they knew were based on personal knowledge, not on any ideological position.

French puts the role of America mining experts into the context of foreign investment and of changing mining technology. His account is enlarged by Richard Herr's chapter on the methods used at El Cubo during his father's tenure. The cyanide extraction process, introduced early in the twentieth century with its cyanide pools and their attendant environmental dangers, provided the means of extracting silver from ore previously discarded and from veins which were not profitable using earlier processes. During Irving Herr's time at El Cubo, there was so little concern about the dangers of cyanide that pools sat open around the mine. No OSHA at that time and in that place! Robert Herr recounts

the story of "a supervisor who accidentally dropped a gold pocket watch into one of these vats." He offered a peso to anyone who would dive in after it. The worker who took up the offer merely washed his face and hands before returning to work.

Irving Herr had to hire and supervise the work of many Mexicans, most of them unskilled laborers or peons, but others with a variety of skills, from caring for horses to providing security. In an article published in 1914, Irving described the peons as happy in their poverty and simplicity, revealing an attitude then common but too paternalistic for our current sensibilities. Later in his life, Herr stated that the Mexicans were not ready for real democracy and that the best they could hope for was benevolent but dictatorial rule. The ruling party (PRI) did maintain its power for over seventy years, but in the year 2000 the Mexicans demonstrated their willingness to try democracy by electing, for the first time, a president from an opposition party.

On the other hand, when asked about some of his staff, Herr listed quite a few men whose characters and abilities impressed him. He trusted his workers to keep his sons safe when they rode into the back country and to safeguard his possessions when he was away from the mine, and that trust was fulfilled.

Herr's relationship with the local people was unusual for an American in his position. He was well aware that many American mining engineers put people off with their fancy boots, and he took care to wear well-worn shoes. But not even his personal relationships could prevent labor strife after the Mexican government adopted legislation to protect workers' interests. Thefts of treated ore were frequently difficult to prosecute, although in one instance Irving convinced local authorities to take action to reduce the prevalence of thieving.

Irving's wife, Luella, dealt with the household help. Most important of those workers was Angela, the long-time cook for the household. She was fiercely loyal to her American employers, even to the point of defying the efforts of another employee who demanded access to the family apartments when the Herrs were away. During one of the family's lengthy absences she went back to her home near Mexico City, but willingly returned.

Luella was not always happy living in comparative isolation at the mine *hacienda*, although she only became really aware of it once she had moved for a period into Guanajuato, where there was an American colony to provide social life, and opportunities to shop and enjoy town life. Yet none of the family made meaningful connections with upper-class Mexicans.

Many vivid details bring to life the experiences of the Herr family. During periods of revolutionary fervor, competing factions issued competing currencies, and if one chose to keep savings in that of a losing group, the results were disastrous, since the currency became worthless. Herr and his staff were visited repeatedly by groups from one faction or another, usually looking for horses and guns. In each instance, some of the existing stock was sacrificed in order to keep the rest. But for the most part, the Herrs did not witness much violence, although they were well aware of its occurrence.

There is an elegiac quality to Robert's memories of quiet times, as he recalls adventures in the mountains and relations with Mexicans, both adults and children. He was young enough that some of the more hair-raising events felt less like danger than adventure, including an opportunity to see Pancho Villa himself in his office in a railroad boxcar. Most evocative is his description of the trips he and his brother took between Mexico and Harvard. Traveling by train, they were able to make the transition from one culture to another, from student life in the north with its schedules and competition, to the slow pace of Mexico.

What emerges most clearly from the book is the quality of family life. Concern for the welfare of each permeates the letters exchanged between husband and wife or parents and sons, while much fascinating information was included. *An American Family in the Mexican Revolution* offers many rewards, thanks to the collaboration of an older brother with strong memories and a younger brother able to use his training as an historian to expand upon the memories and documents. The book reads very well, incorporating the eloquence of the Herr parents preserved in letters, in Luella's diary, and in articles written by each brother. Robert's reminiscences are a lovely report of a Mexican boyhood and coming of age. Richard's interpolations provide excellent information to supplement the rest of the material.

The result is an unusual piece of family history that goes far beyond the usual bounds of a genre often intended only to establish an impressive pedigree. As William French mentions, the materials from unpublished sources would be helpful to any student of the Mexican Revolution, and the full Herr collection of sources has been donated to the Bancroft Library at the University of California at Berkeley for further use by scholars. Two maps assist the reader in placing events, although a diagram of the *hacienda* and mine would have been helpful. A chronology helps in keeping events in order, especially important because the narrative often doubles back as events and their explanations require an organization that is not strictly chronological.

—Ellen Huppert

CORRECTION

There were some errors in the report of Masha

Zakheim's interesting presentation, "San Francisco Art of the Thirties," given at the Annual Meeting. Diego Rivera's fresco for Rockefeller Center, (*Man at the Crossroads*, 1934) was *not* dismantled and sent to Mexico. In fact, Nelson Rockefeller had it destroyed, and Rivera painted a new version for the Palace of Fine Arts in Mexico City.

In addition, the Lenin-like figure in the New York mural *was* a portrait of Lenin; Rivera offered to add a portrait of Lincoln, but Rockefeller refused to compromise.

Finally, the frescoes in Coit Tower, by various artists, were painted in the pre-WPA period (1934).

The Editors apologize for these errors.

CALL FOR PAPERS

The Western Association of Women Historians (WAWH) has issued a call for papers for its next annual conference, to be held in Portland, Oregon, **18–20 MAY 2001.** They welcome proposals for panels or single papers on any subject, time period, or region. Topics on race, ethnicity, class, religion, gender, and age are invited, as are aspects of professional success and procedures.

Proposals must include three copies of: 1) cover page with title of panel, presenters, titles of individual papers, contact person for the panel, plus indication of any audio-visual equipment needed; 2) a half- to one-page abstract for each paper; 3) a one-to-two page c.v. for each panelist; and 4) a list of panelists including current addresses, phone numbers, and e-mail addresses. For information on when, where, and to whom submissions are made, please watch their Web site: www.wawh.org. The name and address of the Program Chair will be found there.

Contributions are sought for two publications: *American First Ladies*, an encyclopedia of essays on every first lady, and ten topical essays, and *Presidential Wives Series*, a collection of brief biographies of each first lady. Contact: Robert P. Watson, Editor, Dept. of Political Science, University of Hawaii, Hilo, HI 96720; e-mail: watson@hawaii.edu.

Peter Lang Publishing, Inc., has commissioned two reference works of historical interest. The first, a one-volume *Encyclopedia of Modern Dictators*, examines dictators and dictatorships in the 19th and 20th centuries and their impact. The second, companion volume, the *Encyclopedia of Modern Monarchs: From the Renaissance to the Present*, focuses on the central role played by rulers and royal families in shaping national and international developments. The editor, Frank J. Coppa, will also select the specialists to write signed entries. Contact: Frank Coppa, Dept. of History, St. John's University, Jamaica, NY 11439; e-mail: coppaf@stjohns.edu.

POLIN, an annual publication devoted to the history and culture of Polish Jews, announces a special issue on Jewish popular culture in Poland. Submissions are welcomed on a broad range of topics, including theater, cabaret, film, press, music, literature, and the visual arts. New approaches to the study of popular culture are encouraged. Most of the volume will concern Yiddish-language phenomena prior to the Holocaust. However, studies of related issues, e.g., the 'Jew' in Polish popular culture before and after the war, are also welcome. **DEADLINE FOR ABSTRACTS: 1 SEPTEMBER 2000; DEADLINE FOR PAPERS: 1 JANUARY 2001.** Contact editor: Michael Steinlauf, Dept. of History, Gratz College, 7605 Old York Road, Melrose Park, PA 19027; e-mail: msteinlauf@earthlink.net.

MEMBERSHIP NEWS

Bogna Lorence-Kot reports two new works this season: A paper for the June 2000 Conference of the Western Association of Women Historians, "Preschool Education in Partitioned Poland, 1798–1918"; and an article with Adam Winiarz, "Pre-school Education in Poland," published this year by the Yale University Press in *Kindergartens and Culture: The Global Diffusion of an Idea.*

Jeanne McDonnell and **Mae Silver** were panelists at the Fifth Women's West Conference, 27–30 July, at Washington State University in Pullman. Jeanne's topic was "West/East: The Differences that Undid Eastern Suffragists." Mae's topic was "The Sixth Star: Political Accomplishments of the California Woman Suffrage Movement."

Harvey Schwartz won a prize and had a twenty-year-old book republished in his pursuit of American labor history. He won first prize from the Western Labor Press Association in the "Series" category, for his 1999 oral history articles in *The Dispatch*, the newspaper of the International Longshore & Warehouse Union (ILWU). His 1978 book, *The March Inland: Origins of the ILWU Warehouse Union, 1934–38*, originally published by the UCLA Institute of Industrial Relations, was re-issued this tear by the ILWU. It is available from the Union's International Office, 1188 Franklin Street, San Francisco, CA 94109.

In May, at its international convention in Portland, Oregon, the Union conferred on Harvey the honorary title of "Curator of the ILWU History Collection." Harvey also spoke on American labor history at a University of San Francisco workshop of the Bay Area Oral History Association.

NEW MEMBER

Robert L. Seward was recommended for membership by Masha Zakheim. He is working mainly on Seward family history and archival materials at the present time, but he has served the Bay Area extensively and well. He taught for twenty-five years at the Peralta Community colleges and was the Director of Community Affairs and Development before his retirement. He has served as the executive director of the Peralta Foundation, which has raised large amounts of money during the past twenty years to support the educational efforts of the Peralta Community colleges. His intellectual background is in social science, particularly in anthropology and philosophy.

EDITORS 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 Macintosh. Send Membership News to Wolfgang H. Rosenberg on the form on page 7. **Deadline for the Fall 2000 Newsletter is October 30.**

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.

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

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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!

Thank you in advance.

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