The Institute for Historical Study
Newsletter

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PRESIDENT'S MESSAGE

Your Board of Directors has been busy over the past few months. Those Institute members who joined members of the National Coalition of Independent Scholars at the American Historical Association Convention reception on 4 January were able to welcome prospective members as well as greet former members who stopped by. Given the crowded room, and the various animated conversions in progress, it appears that a good time was had by all. And a few new membership applications have been received.

At its November meeting, the Board approved the request of the Grants Committee for additional money for awards this year. The committee, composed of Jules Becker, Jeanne McDonnell, Edee Piness, and Georgia Wright, felt that the four applicants had presented such strong proposals that choice was difficult. After discussion, it was agreed that money could be used from the General Fund to supplement the original bequest, and the following four members' proposals were approved for support: Laurette Goldberg, Sunny Herman, Bill McPeak, and Francesca Miller. All of the recipients have agreed to talk about their projects at the Institute's Annual Membership Meeting on 23 February. Bill McPeak, who lives too far away to attend the meeting, has provided a written summary of his project; it follows the reports of several works-in-progress.

By now, members and friends should have received announcements of the Membership Meeting, to be held in Oakland at the Ginn House in Preservation Park. I hope to see many of you there, as we have much to discuss and future plans to outline. Also, this is the time when new Directors are elected to the Board (we have a very strong slate) and when we honor the service of our outgoing members—Joanie Murray, Edee Piness, and John Rusk. It's also a time to visit with old friends, meet new colleagues, and listen to good scholarship.

Until next time,

—Lorrie O'Dell

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IN MEMORIAM

Alfred Büchler

We are saddened to report the death of former member Alfred Büchler, who passed away on 4 January in Berkeley. Born in Vienna and educated in Shanghai, Al came to the United States in the late 1940s. He received a PhD in Physical Chemistry from Harvard in 1960, and for the next twenty-five years worked in this field both in the private sector as well as in government laboratories. After 1980 he moved to Berkeley and began to actively pursue his avocation, medieval art. He described his interest as a concentration on "middle-brow culture in the High Middle Ages—texts and objects that were matters of common knowledge but that fall between the cracks of both *Geistesgeschichte* and *Sachkultur*." He published numerous papers, abstracts, and book reviews, many tracing the history of musical instruments through medieval art. While a member of the Institute, Al participated in the Medieval History Study Group.

—Lorrie O'Dell

Quentin Griffiths (1922–2001)

Quentin Griffiths, long-time member and supporter of the Institute, died on 5 November at the age of 79. He had suffered from Lou Gehrig's disease.

Quentin came late to the field of medieval history. He served in the army in World War II before working for an AB at the University of California. With an MBA from Harvard, he went to work for Standard Oil in personnel, married Lucile, and had two children. In 1955 he and Lucile were precinct chairs of Marin County for Adlai Stevenson. After eleven years he left Standard Oil and, in a kind of transition, taught business administration at Oakland City College and completed a PhD in history at UCB—in four years! He then taught at the University of Alberta in Edmonton before coming back to teach at Chico State. He was a productive scholar, specializing in the personnel, as it were, of Louis IX's great enterprise, the development of the French bureaucracy. He wrote about *parlement*, jurors, counselors to

the Capetians and their families, and the clerics in the royal collegiate churches. He published in French and English.

With time on his hands, evidently, he founded the Chico Heritage Association, chaired the California Native Plant Society (and personally took a machete to pampas grass along the roads), took up the bassoon and played with the College of Marin Orchestra, and directed Pocket Operas. He and Lucile continued to take their two children to Europe every four years. His love of medieval history may be traced back to early exposure to Europe on travels with his parents.

Quentin managed to fit a tremendous amount into his life. Lucile reports that he continued to write until his hand no longer functioned. He was much attached to the Institute. We saw him last at the Annual Meeting in 2001. We send our condolences to Lucile and hope to see her at future Institute events.

—Georgia Wright

WORK IN PROGRESS

Masha Zakheim and Bob Seward

On 21 October Bob Seward and Masha Zakheim demonstrated quite convincingly that Diego Rivera used Masonic emblemata in some of his murals. The builder's square and compass are found in the Detroit Institute mural done for Henry Ford, the City College fresco made for the Exposition on Treasure Island (1940) where they are disguised as an Indian bow drill, the Stock Exchange mural, and the San Francisco Art Institute mural. Rivera's father was a thirty-third degree mason, and Diego himself was drawn to join the masons through interest in the cabala, to which he had been introduced by the painter Max Jacob. Bob Seward also sees the staircases at the Stock Exchange and the Art Institute as symbols of the winding stairs of masonic symbolism. And he felt that the Toltec statue, the Roman arch with a broken column, and the huge mechanical screw of the City College frescoes represent the three Masonic pillars of wisdom, beauty, and strength. The section of the masonic building in London, the Goose and Gridiron, published as an engraving, may have served as a blueprint for the section of the building at the Art Institute, in front of which Rivera dangles on a scaffold, painting the image.

There was more than a passing interest in Masonic symbols among the Coit Tower painters, according to Masha's father and the daughter of the painter Otis Oldfield. Above the door to the central hall are two eyes flanked by clouds in the form of hands holding a sun and moon, the latter being symbols used by the Masons. Masha argued that, while the eyes are blue rather than black, they may represent a disguised portrait of Rivera, portrayed as Grand Master of the painters. Rivera was the inspiration for the fresco technique as well as the figure style of several of the artists.

I asked Masha why the symbols were so disguised and what they would mean in the context of these murals. She replied that she thought Rivera was playing games rather than alluding to something deep or even trying to give the wink to passing Masons! Bob Seward did convince a Grand Master, after an hour, that the frescoes contain Masonic symbols.

—Georgia Wright

Ellen Huppert

On 18 November Ellen Huppert and her sister, Fran Taylor, gave us their "Personal Reflections on the Settlement of the American West." Ellen's perspective came from her wide reading on the Homestead Acts, railroads, weather, soil, and crop reports, and general history as well as knowledge of her family, and Fran presented her work on the Taylor and Erickson genealogies—rich records and journals. Ellen had got a bit hot under the collar when she read Jonathan Raban's article in the *New Yorker* and his book *Bad Land*, which contends that the railroads and the government snookered people into settling on land in Montana that was supposed to be suitable for crops, and that their disabused descendants tended to turn into anti-government oddballs who sent bombs in the mail.

That did not fit what Ellen and Fran knew of their grandfather Erickson, who homesteaded in Montana in 1910 and whose farm is still in the family and is the locus of family reunions. Thus doth one person's thesis beget another person's research project!

The late Mrs. Taylor, mother of Ellen and Fran, was a great story-teller, and she kept the records. Her parents were married in Minnesota, where her father worked in a boiler factory. But lured by the offer of a free trip to Spokane on the Milwaukee Road, the couple packed a boxcar with their goods, tools, and the lumber to build a house, and moved to Barber, Montana. They worked the land and raised cattle. Barber boomed until 1920 when fifty percent of the homesteaders, many of them city folk and bachelors, left for other parts, discouraged by the intermittent years of drought.

The Milwaukee road was not the first railroad to "colonize" along its route. In the 1850s the Illinois Central lobbied Congress for federal grants, via the good offices of both Lincoln and Douglas, and the railroad laid out towns with identical street names, tree species, and plans. The railroads sold lots on their grant lands, but homesteaders could receive 160, and later 320, acres free. Railroad lands evidently made it possible for settlers, homesteaders, and the

purchasers of railroad lands to move farther and farther west.

But what about the picture given by historians, who suggest that people pushed westward and then settled, evidently for good, and that the terminus in California meant the closing of the frontier (Frederick Jackson Turner) and thus the end of the great adventure?

Tocqueville would contest that picture. He wrote that "An American will build a house in which to pass his old age and sell it before the roof is on; . . . he will clear a field and leave others to reap the harvest; he will take up a profession and leave it, settle in one place and soon go off elsewhere with his changing desires."

If the Taylor family is typical, Tocqueville had it right. Great grandpa Taylor went to medical school and practiced medicine for five years, became a Methodist minister, contracted TB and traveled through the South for a cure, returned to Michigan where he sold patent medicine and took up preaching again. While he recovered from TB, his wife didn't. His second wife had seven children of her own and five stepchildren, only one of the twelve surviving her. Almost none of the family died where they were born save those who died young. Some, even single women, traveled great distances alone, in one case going out to homestead.

Ellen is looking for a narrative thread or theme, and this extraordinary restlessness would seem to offer itself, with the old Montana homestead as a single stable site for this particular family.

—Georgia Wright

Sondra Herman

On 9 December, a pleasant Sunday afternoon, a good number of Institute members gathered in Jeanne McDonnell's Palo Alto home to hear Sunny Herman's paper, "Solidarity Abroad: Alva Myrdal's Campaign for the Developing Nations."

Beautifully crafted, scholarly, rich in interactions between writer and subject, Herman's paper met the strictest criteria one could devise. Significantly though modestly written, Herman's work provided a study at the cutting edge: the voices of both Myrdal and Herman powerfully addressed still-pressing issues of international dimensions.

Herman began her inquiry by posing questions, the hallmark of a meaningful study. She and Alva Myrdal asked, in Herman's words, "What are our moral and practical obligations to the poor people and nations of the world?" And "How should we fulfill these obligations?" Are we "Imposing our cultural values" by "promoting modernization?" Simple questions, but they became pointed, bedeviling. They became central to Alva Myrdal's life purposes. They did not easily yield solutons when Myrdal raised them fifty years ago. Nor do they easily yield solutions today.

Alva Myrdal often assisted her husband with projects. Both Myrdals contributed to an American racial history, a book that attained a wide currency in this country. Gunnar Myrdal received more notice than did his wife, however. In point of fact, Americans have been little informed of the extent of Alva Myrdal's contributions over wide stages of the nations of the world.

Herman organized her paper into three groupings that corresponded roughly to the progressions of Alva Myrdal's life. The first group covered her sojourn as an officer of the United Nations, whose commitment to the needs of "developing" nations grew from her Social Democratic ideals as well as from her own post-war experiences. The second took us through her record as Sweden's Ambassador to four South Asian nations, from 1955 to 1961. The third chronicled her work for aid to "developing" nations of Europe after she left India in 1961.

Throughout the study one realized the author's understanding of the world stature of issues with which Alva Myrdal dealt as well as with their complexity. Herman pointed out that differing opinions and special interests, many of them short-sighted, often dominated the approach of participants. She showed her subject's brilliant diplomatic abilities in interacting with peoples at different stages of social progression, as she wondered, with Myrdal, whether it would be wise to catapault societies too rapidly to other industrial levels—especially when education, women's health, and child care remained primitive. Herman also realized, as did her listeners, the splendid intellectual talents of her subject.

The value of this excellent study was that Herman showed the progress of a gifted woman as she revealed old dilemmas of oppression and ignorance and as she began to deal effectively with them. Along the way we learned of lack of education, lack of women's health care, and lack of concern for the welfare of children as factors impeding a nurturing modernization. We understood too the misleading influences that produced the devastation of rivers and forests, as they hindered attainment of higher standards of living.

The sensitivity and the sense of urgency that Herman brings to her subject arouse hope that she will expand her paper to book length, and that it may be made widely available. Herman has created a crucible from which she could comparatively and analytically look at the problems of a troubled world in a fashion as needed as it is rare. Alva Myrdal would approve.

An interested and appreciative audience asked questions, offered comments. We may hope that this

stimulating, honest, sophisticated presentation sets a standard to which others may aspire.

—Frances Richardson Keller

Jody Offer

On Sunday, 20 January, Annegret Ogden hosted Jody Offer's work-in-progress in her adobe-styled house in the Berkeley hills. Jody reported on the progress she has made in turning a play intended for elementary classroom use into a screenplay for general audiences.

Members of the History Play Reading group read the earlier version of the play, based on the history of Biddy Mason, a slave woman brought to California by her master in the 1850s. While the play has had some circulation among teachers, Jody was much surprised to have a call from a Hollywood agent asking her to turn it into a full-length screenplay for adults. The agent commented that it would be good to have something featuring African-American heroes other then Rosa Parks and Martin Luther King. So with some reluctance, because she has many current projects underway, Jody completed the revision. The agent has sent it to some of the large studios, where it was turned down, but is fully committed to marketing it.

Biddy Mason's story is historically important and full of drama. Robert Smith, a slave owner from Alabama and Tennessee, had earlier taken his extended family to Utah, assuming that his unusual domestic arrangement would fit into a territory where polygamy was accepted, but by the early 1850s he had moved them to a ranch near Los Angeles. The Smith household included his lawful wife and their six children, Biddy and her two daughters, and Biddy's sister Hannah and her children by Smith.

In order to make the events of the screenplay self-explanatory, Jody has added considerable material to the school version. In the opening scene, Biddy is helping a young Mexican woman deliver a baby. She has a conversation with the Sheriff, Frank Carpenter, who is sympathetic to Biddy and offers to help her if she wants to leave Smith and set herself up independently. Through this scene we learn that Biddy is a respected member of the small Los Angeles community, and that her midwife services are sought after. However, Mr. Smith gets the pay for her services. We also learn that Smith has come into town for provisions, a trip which he always made with his wife, but this time he has come with Biddy's daughter, Ellen. This alarms Biddy, who knows that Ellen is now old enough to attract the sexual attention of Smith and his friends.

That fact leads directly to some of the action of the drama. Ellen has been courted by a young free black man, Charles, who has been saving his money to buy Ellen in order to marry her. Charles's father owns the livery stable, a solid business. Biddy certainly wants her daughter to make this marriage, but she is concerned that by paying for Ellen's freedom, Charles will make it inevitable that the other children will have to pay for their freedom as well. She does make sure that Ellen and Charles are legally married and living with Charles's father in town, out of Smith's control.

Other scenes flesh out the relationship between Smith and Hannah, who is pregnant with her eighth child by Smith. There seems to be genuine affection between them, and Hannah is not eager to follow Biddy's lead in separating from Smith. In her own words:

> "I'm Smith's second woman, and I have eight of his kids, and I'm living how I do. It ain't a little house, all respectful, in town. But we ain't getting beat, and our kids is strong, and healthy, and happy. We're all eating. And you know what, he'd rather spend time with me than with her. You can see that yourself. Truth is, I'm getting more out of it than Mrs!"

The development of this relationship enriches our understanding of the emotional realities of Smith's domestic arrangements while we are learning the legal realities.

Smith was aware that the black women and children in his household are no longer slaves, and he takes action to keep Hannah loyal by holding a "commitment" ceremony in which he and his wife vow to take care of Hannah and her children.

He then tried to take his household to Texas, and did start out on the journey. One day's travel away from the ranch, however, Hannah went into labor, and Biddy took advantage of the forced stop to walk back into town and seek legal recourse. She appealed to sheriff Frank Clark, who has earlier suggested that she needn't stay with Smith. He helped her get a writ of *habeas corpus* to stop the move out of the state. Ultimately, Biddy prevailed before federal judge Benjamin Hayes in gaining a determination that Smith could not take Biddy, her children, or his children by Hannah, out of the state. This is the core of the historic events that Jody has dramatized. This decision was made while the Dred Scott case was making its way through the court system.

Biddy lived the rest of her life as a respected and prosperous citizen of Los Angeles. The first African Methodist Episcopal Church of Los Angeles was founded in her living room, and she was also known for her philanthropy.

While Jody did not read the entire screenplay to us, that portion that we did hear struck us as highly dramatic with well-developed characters. The dialogue reflects Jody's excellent ear for language. She has, of course, invented dialogue for which there is

no historical record, but has taken care to keep it true to the background and status of the speakers. She has taken care not to go beyond the documented facts of Biddy's life except where exposition demands invented action. With the exception of incidental roles, all the characters are based on real people.

Jody's screenplay makes a powerful presentation of the actions of an unusual African-American woman and enlightens the circumstances of her life. We hope that Jody's efforts will result in a fine movie.

—Ellen Huppert

GROUP REPORTS

History Play Readers

The group spent two sessions reading and discussing Michael Frayn's *Copenhagen* (1998), a play about the relationship between physicists Niels Bohr and Werner Heisenberg and their meeting in German-occupied Denmark in the fall of 1941. In the postscript, Frayn writes: "The central event in [the play] is a real one. Heisenberg *did* get to Copenhagen in 1941 and there *was* a meeting with Bohr, in the teeth of all of the difficulties encountered by my characters. He almost certainly went to dinner at the Bohrs' house, and the two men almost certainly went for a walk to escape from any possible microphones, though there is some dispute about even these simple matters."

The talk evidently ended badly and abruptly. Heisenberg returned to Germany and to his work in the nuclear energy program there. Bohr (who was half-Jewish) was spirited out of Denmark and eventually came to the United States, where he participated in the Manhattan Project at Los Alamos and helped design the triggering mechanism for the Nagasaki bomb. The two men met once more, in 1947, when Heisenberg—who had been captured by the Allies—returned briefly to Denmark. But the rupture in their relationship remained permanent, and they never saw each other again. Except in Frayn's play.

The play is set in an imagined present where Bohr, Heisenberg, and Margrethe Bohr, now dead, meet and reminisce about their past. The action moves back and forth from present to past, recalling Bohr's befriending of the young Heisenberg in the 1920s, events in their early relationship, and their meeting in Copenhagen in 1941. (These time shifts were sometimes momentarily confusing in the reading, but Ellen and Peter Huppert and Edee Piness, who have seen the play, assured us that they were never confusing on the stage.)

"The past becomes the present in your head," says Margrethe at one point. Frayn dramatizes this through his characters' memories as well as the acting out of events. But memories, of course, are not reliable, nor do two people remember events in the same way. Frayn applies the principle of uncertainty—a scientific theory famously propounded by Heisenberg—to the reconstruction and understanding of our past histories. Scenes such as Heisenberg's arrival at the Bohrs' home 1941 and the earlier drowning death of the Bohrs' son recur in different contexts, taking on different meanings. Through their memories and reenactments of the past the characters explore guilt, loss, responsibility.

At the intellectual core of the play are an ideological issue—the moral quandaries facing physicists engaged in nuclear weapons research—and a historical puzzle. Did Heisenberg, out of moral repugnance, deliberately withhold knowledge that would have furthered the German atomic bomb program? Or did he lack that knowledge because he failed to make the correct calculations? In the postscript, Frayn lays out evidence and arguments for both conclusions and offers his own. But the play does not attempt to resolve these questions, nor does it attempt to resolve the matter of what actually happened during the famous walk in the woods in 1941. (Frayn presents several competing scenarios.) All we can really know is that "history" intervened painfully in the lives of the two men, ending a father/son relationship that had evolved into a rare intellectual partnership.

—Joanne Lafler

History Play Readers

In December and January the group read Friedrich Schiller's *William Tell*. Produced at the Weimar Court Theatre in 1804 under Goethe's direction, it was the last play completed by Schiller, who died in 1805. Its immediate and immense success established the story of the heroic archer in the popular imagination and inspired Rossini's opera of 1829.

For the story of Tell and the brutal governor, Gessler, who forces Tell to shoot the apple on his son's head, Schiller drew chiefly upon the *Chronicon Helvetica*, written in the sixteenth-century and published in the 1730s, which in turn was based on a medieval compendium of historical fact and legend. There are no authoritative historical sources for Tell or Gessler, and the story of the "apple-shoot" is a commonplace of folklore. Schiller's contribution was to weave the legends of Tell into the history of the Swiss Confederation the secession of Switzerland from the Holy Roman Empire.

In 1291, in what is usually regarded as the beginning of Swiss nationhood, the "forest cantons" of Uri, Schwytz, and Oberwalden formed "a perpetual alliance for the settlement of disagreements among themselves" and for the protection of the autonomy they had historically enjoyed. The chief events of the

play unfold sixteen years later, in October and November of 1307. We see, successively, the oath taken in the forest of Rütli by representatives of the three cantons, to band together and "sooner go to death than live in bondage."; Tell's breach of the order to make obeisance to Gessler's hat, and the resulting apple-shoot; Tell's declaration that he would have used a second arrow to shoot Gessler if the first had injured his son; Tell's imprisonment and escape; the death (from old age) of a patriotic Swiss nobleman; and Tell's assassination of Gessler.

In Schiller's sources Tell kills Gessler in an ambush, but in the play Tell appears heroically on the top of a cliff, proclaiming to the dying Gessler (who has recognized the fatal arrow as Tell's):

> You know the archer, seek no other one!
> Our homes are free, the innocent are safe
> From you. You will not further harm this land.
> (Act IV, scene 3)

In a magnificent tableau that ends Act V, Tell is surrounded by patriotic nobles and grateful countrymen and celebrated as the savior of his land. That the full achievement of Swiss independence would take place gradually in the ensuing century is only hinted at in the closing lines.

The play is essentially a pageant, a series of dramatic moments and tableaux. Characters are representative types, from downtrodden peasants to proud small-holders and idealistic nobles. There is none of the psychological interest of earlier Schiller plays we have read: *Don Carlos*, *Maria Stuart*, and the Wallenstein trilogy. With its romantic settings, songs, and music, it is one step short of opera. Our interest was chiefly in seeing how Schiller imbued the Tell legend with the nationalistic and patriotic fervor of early nineteenth-century Germany. (Fearing that its revolutionary sentiments might increase the fervor, nervous actor-manager Iffland toned the play down for performance in Berlin.)

In February we will move from medieval Europe to post-bellum America, beginning Eugene O'Neill's *Mourning Becomes Electra*, which is set in New England in 1865. If you are not on the play readers' mailing list and would like to participate, contact Lorrie O'Dell.

—Joanne Lafler

Medieval History Study Group

Continuing the group's focus on the spread of Christianity and the growth of the power of the Catholic Church during the Middle Ages, Lorrie O'Dell discussed the work of Richard Fletcher, *The Barbarian Conversion: From Paganism to Christianity* (University of California Press, 1997). Since the topic has such a broad scope, Fletcher approached it in two distinct ways: asking different questions than a standard chronological history, and relying mainly on primary sources, both written and archeological.

The questions Fletcher asked were: What was the urge to spread the faith? Who were these evangelists? Who were the potential converts and what were their expectations regarding conversion? How was the Christian message communicated? What were the different patterns of acceptance? And finally, what makes a Christian? Even Fletcher admitted that not all these questions could be answered satisfactorily. Since almost all of the source materials were written by Christians, and usually after the fact, the motives of both the evangelists and the converts are unclear. However, until the reign of Charlemagne (c.784), conversion and missionary work was generally a tranquil experience. Charlemagne's forced conversion of the Saxons is the first example of missionary activity used as an instrument of subjugation.

Conversion, according to Fletcher, was a top-down process. Kings were usually the first to accept the new faith, and the importance of the conversion of Clovis to the Catholic—not the Arian—creed, meant that Western Europe's religious focal point would be Rome, not Constantinople. With the support of a converted aristocracy, Fletcher sees the spread of Christianity as a 'trickle-down' process, as its rituals, its loyalties, and its laws gained acceptance slowly over time.

Since this presentation covered only the third through the eighth centuries, Lorrie promised to return at a later date and finish the story. We'll keep you informed.

—Medieval History Study Group

A MINI-GRANT REPORT

After some twelve years affiliated with the IHS—I'm way down the coast—I am pleased to respond to a request to offer this summary of work made all the more complete since I am the grateful recipient of an IHS Mini Grant.

My paper "In Search of the Prime Mover: The Polar Anticyclone Controversy and W. H. Hobbs," evolved from the subject that I had always hoped to stumble upon but had not found—a topic overlooked in historical science. Science history has become well picked over in the glamour disciplines such as physics, chemistry, biology, and medicine, especially by revisonists. But in application physical sciences, such as the earth sciences, of which meteorology—atmospheric science—is one, there are possibilities.

I had never heard of William H. Hobbs until chancing upon his monograph in a much-frequented used bookstore in 1998. *The Glacial Anticyclones* (1926) was a topic unknown to me. I bought it, but didn't read it for a year. But when I did, I realized that here

was a forgotten controversy that needed recognition. Two years and a significant collection of acquired old meteorological books later, I hope I have comprehensively analyzed a significant but lost story in modern meteorological history.

Hobbs (1864–1953), actually a geologist with the University of Michigan in the early twentieth century, impressed with new wind data from ongoing polar exploration, believed that polar air was active, flowing from the poles, and induced over two major hemispheric glacial surfaces (Greenland and Antarctica), rather than the poles receiving air from lower latitudes. In meteorological terms that translated into polar anticyclonic (downward and outward) versus cyclonic (inward and upward) flow. How big a controversy could that be? Traditional meteorological theory stipulated polar cyclonic flow, so Hobbs was bucking mainstream science, and he was an outsider to the atmospheric theorist clique. The same period saw the rise of the Norwegian Polar Front Theory, which remains the conception of how we view large-scale weather formation and movement. Hobbs attempted to tie his theory to it, since he also stressed active polar flow. The Norwegian theory succeeded, while Hobbs peddled his theory for some twenty years but interested only a few geographers and fewer meteorologists. His glacial anticyclone idea was incorrect, but his emphasis on polar flow was not. The Polar Easterlies wind off the polar regions is the initial anticyclonic impetus that fuels the polar frontal zone. Hobbs played a role in establishing polar dynamic reality. Thank you, IHS, for the grant allowing me to cover publication in *Earth Sciences History*, the journal of the History of Earth Sciences Society.

—Bill McPeak

CALL FOR PAPERS

The John Muir Center for Environmental Studies will sponsor a conference at the University of the Pacific in Stockton during **2–5 May 2002.** The theme of the conference is "Artists' Impressions of the California Landscape: Historical and Contemporary Views." The conference will explore themes and highlights of individual and collective artistic movements that brought the image of California into national and international prominence. An exhibition of contemporary landscape art will be mounted in conjunction with the conference. Possible sessions include: Spanish- and Mexican-period seascapes and landscapes; Yosemite Valley; the Central Valley; the Plein Air Movement and its legacy; representations of the California desert; the Sierra Nevada; topographical survey photography, including urban and industrial sprawl; the Monterey Peninsula—its artists and its allure; revisiting visions of California as Eden; and ordinary landscapes.

The conference invites individual and session proposals on this general theme to be forwarded, along with a brief resumé, to: Program Committee, Artists' Impressions Conference, John Muir Center, University of the Pacific, WPC 229, Stockton, CA 95211. Phone: (209) 946-2527. Fax: (209) 946-2578.

MEMBERSHIP NEWS

Kathleen O'Connor writes: "I have decided after long discernment and application process to enter the Order of Dominican Sisters of San Rafael. I quit the National Archives to have more time to make these decisions. I had lots of fun being a contract researcher and can now understand the frustrations of being a researcher at the NARA facilities in the Washington, D.C. area. I will keep up my historical interests. Maybe I can do my favorite naval history topics without restrictions."

Karen Offen's book *European Feminisms, 1700–1950: A Political History* (Stanford University Press, 2000) was selected by a Portuguese group as one of 101 important books by women written in the twentieth century. Karen said that her book is in good company with works by Virginia Woolf, Isabel Allende, Anais Nin, Marie Curie, Simone de Beauvoir, Gisela Bock, Luce Irigaray, Toni Morrison, and many others. An exhibition was held at the Palace of Discoveries in Lisbon from 15 November to 15 December 2001. "Mulheres Sécolo XX: 101 Livros" was sponsored by the Lisbon Department of Culture, under the patronage of the President of the Council of Ministers and the Portuguese Ministry of Culture.

Authors **Peter E. Palmquist** and Thomas R. Kailbourn were the recipients of the 2001 Caroline Bancroft History Prize, awarded annually by the Denver Public Library for the best non-fiction book on Western American history of the year. Their award-winning book is *Pioneer Photographers of the Far West: A Biographical Dictionary, 1840–1865* (Stanford University Press, 2000). The book covers some 1,500 photographers who were active in western North America before 1865. It is enhanced by more than 250 illustrations, and will be a valuable reference for enthusiasts and collectors, historians, libraries, and institutions with collections of early western photographs.

Mae Kramer Silver's article "When Susan B. Anthony and Elizabeth Cady Stanton Came to Town" appears in *California Vignettes, Brand Book 2*, published in 2001 by the San Francisco Corral of the Westerners. It's the story of their one and only trip together to San Francisco, in 1871.

Bill Strobridge also had an article in *California Vignettes, Brand Book 2:* "The California Transport:

Moving an Army by Sea." From 1846 to 1861 the California transports carried some 6,500 soldiers from the East Coast to the West Coast, initially by going around Cape Horn (including one shipwreck), and later via the Isthmus of Panama when the Panama Railroad was built.

CALENDAR OF EVENTS

March **17** Jules Becker will present "Revising the Introduction to *Not Welcome in America*," contrasting the attitudes toward Chinese and Japanese immigrants at the end of the 19th and beginning of the 20th centuries.

EDITOR'S NOTE

Please send all of your *Newsletter* material to Peter Browning. You may use any PC word-processing format—or as a PC-ASCII file if you use a Macintosh. Send book reviews and books to be reviewed to Autumn Stanley. Please also send Membership News to Peter Browning on the inserted form.

Deadline for the Spring 2002 *Newsletter*: **30 April.**

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: Joan Murray, Membership Chair, 2551 Ivy Drive #103, Oakland, CA 94606-2105.

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