The Institute for Historical Study *Newsletter*

Volume XXII, No. 1 Spring 2001

PRESIDENT'S MESSAGE

A recent e-mail that arrived at the Institute's web site from Corona, Italy was addressed to "Gentle President." This seems like a nice sentiment with which to start my second tenure as President of the Institute for Historical Study. Many thanks to Joanie Murray for continuing the tradition of fine leadership during her 'watch,' especially since she served in this office while working full-time as a teacher in the Oakland schools! The first meeting of the new Board of Directors brought together a group of members, new and old, who are enthusiastic and looking forward to the challenge of both continuing the traditional activities of the Institute as well as looking for new ways to broaden the scope of its projects and programs. Members will be receiving notice of the revival of our scholarly grants program, and plans are underway for more public programs.

One major change since my last presidential service has been the growth of technology, which allows us to communicate with our members in new ways. We now send announcements of our works-in-progress by e-mail, saving not only postage but time and effort. Close to eighty of our members are on our e-mail mailing list, and I encourage any member who has e-mail but does not receive messages from the Institute to send your e-mail address to the Institute's address (or e-mail me at <calmar@ccnet.com>) and I'll be more than happy to add you to the list.

However, not only is this list useful for IHS announcements, but members are encouraged to send me, as keeper of the list, any information that they think might be of interest to other members, such as new web-sites that other scholars might find useful, calls for papers for upcoming conferences, announcements of exhibits or programs, or even commentary on a current historical issue. Information about the activities of other organizations to which you belong are especially welcome.

More information about the Board's activities will be coming your way in the near future. So stay tuned!

Your "Gentle President"

—Lorrie O'Dell

ANNUAL MEETING

Morning Session

President Joan Murray called the 2001 Annual Meeting to order about 10:30 a.m. on Saturday, February 17, to open an interesting, informative, and enjoyable session in a different and very pleasant site, the Ginn House in Oakland's Preservation Park. What could be a better place for historians to gather than in a refurbished Victorian in a rebuilt urban park.

There were about thirty members present as Joanie began the proceedings with a membership report, since she had been wearing two hats for the past year. She noted that the Institute had gained two new members in 2000–2001, bring our total to around 130. She also pointed out that the easiest way to bring the benefits of the Institute to new people is to have current members do the proselytizing.

Perri Hale reviewed the prior year's program on behalf of that committee, beginning with the feature event, the Institute's 20th Anniversary Dinner, a catered affair at Georgia Wright's home. It was a smashing success, as benefits such an occasion.

Perri reviewed the mid-summer picnic at Bayshore Isle in Alameda, the fall Potluck at Jeanne McDonnell's home on the Peninsula, and the Oral Workshop directed by Gail Kurtz, all very successful events.

Lorrie O'Dell then described Masha Zakheim's program on Diego Rivera in San Francisco, which was held at the San Francisco Public Library and was open to the public, in keeping with the Institute's obligation as a public history organization, the oldest in the country, as a matter of fact

The reports continued with presentations by the Institute's various sub-groups, the monthly Play-Reading group, the monthly Medieval History Study group (which used to be the Ancient Historians before the participants rebelled at the snickers the name attracted), and the quarterly California Round Table.

Ellen Huppert reported on the Play-Readers, describing the fun they had with George Bernard Shaw's "St. Joan," and then continuing with a Tony

Kushner play, Ibsen, and Shakespeare's "Henry VIII. "Copenhagen" was to be the next in the series.

Joan Murray reported on the Medieval historians, who were very busy, and Peter Browning did the same for the California Round Table, which has changed its format to provide for a paper by a member at each meeting.

Institute members are encouraged, nay urged, to attend any and all of these sessions that sound interesting to them.

The morning session continued with a treasurer's report, which noted that the Institute was indeed still solvent and would again be offering one or more mini-grants to members. The newsletter was reviewed, and the morning part of the day-long meeting concluded with the election of Institute Directors and next year's Nominating Committee.

Elected to the Board for full terms and to replace Directors who had resigned for various reasons were Perri Hale, Sunny Herman, (Ethel Herr)???, Anne Homan, Jeanne McDonnell, and Lorrie O'Dell. The new Nominating Committee is comprised of Michael Griffith, Joanne Lafler, Joan Murray, Anne Richardson, and Georgia Wright.

—Jules Becker

Afternoon Session

Baffled by the notion of their times as a stagnant "middle" era, any thirteenth- and fourteenth-century ghosts who strayed into a pleasant meeting room in downtown Oakland's historic Preservation Park during February's annual meeting must have relished the trio of brief talks by members of the Medieval History Study Group.

John Rusk returned—past eight centuries of European history deemed all but changeless by the French *Annales* school of history—to the period between 1020 and 1165, to the bustle of builders familiar with the derrick; of coarse-spoken workers jiggering age-old ways to harness wind, water, and animal power; of tanning and mining operations, stamping mills, and large-scale smelters polluting the air and engaged in deforestation for fuel; of clocks and much else amounting to an agrarian and mechanical revolution. Georges Gimpel's theories that link medieval technical progress with psychological drives and draw parallels with the period from 1850 to 1947 prompted John's skepticism—and Georgia Wright's comment that Gimpel wanted his insights to benefit modern village life.

Medieval productivity matured after the crusade of 1274, but was deeply impacted by the plague of 1348 and stumbled into economic, demographic, social, and political crises. Nancy Zinn demonstrated how increased population and international trade, as well as higher humidity during a documented climate change that favored bacterial growth, transformed a disease that was endemic in the East into the untreatable and uncontainable epidemic known as the Black Death. Extant medical knowledge, inadequate sanitation, irrational public reaction (even the survivals defied comprehension), and public health policies that were misconceived, unevenly applied, or were absent altogether, brought about a catastrophe of legendary consequences. The alleged level of mortality and massive population displacement destroyed and rebuilt families, fortunes, and class identities; slashed the labor pool and lowered craft standards; diverted wealth into the church; dissolved feudal military obligations and monetary debts; and altered burial customs and medical practices as well as perceptions of life and death in art, literature, and religion. Nancy went so far as to suggest that, with hindsight, the plague's most reprehensible effect may have been the scapegoating of the Jews. We should appreciate, in view of so much evidential uncertainty and the effects, just as problematical, of other destabilizing natural and social forces, the unglamorous job done lately by scholars in gathering hard local data.

Lorrie O'Dell undertook to restore the medieval aspect of Europe's political geography. Skillfully trimming the thicket of campaigns and conspiracies (far too tangled to cut into here) that choke Sir Steven Runciman's 1958 (and still definitive) *Sicilian Vespers*, she portrayed a Mediterranean-facing subcontinent that still thought of Sicily as a land bridge to Africa.

Players straight out of Dante's *Inferno* ruled this kind of Europe, whose most powerful leader, by 1282, was Charles of Anjou, King of Sicily, Jerusalem, and Albania, regent of Achaea, overlord of Tunis, and senator of Rome, keeping a covetous eye on the failing Byzantine Empire and backed, like his successors pushing for French hegemony, by a series of popes plotting the dangerous end game of their long contest with secular monarchy. The comically stage-managed challenge, in 1285, of rival kings to decide by duel their claims on Sicily dramatized how distant, in so intensely personal an arena, were concerns for the effect on wages, prices, conditions of tenure, law, and technical and medical institutions. But if Runciman saw the failure of the Sicilian Vespers rising against foreign rule as a later inspiration for Italian nationalism and the Risorgimento, Lorrie's audience showed more interest in the bleak fate of Sicily in a grain-based economy ruined by the Black Death.

—Kathleen Casey

WORK-IN-PROGRESS

Edith Piness

On Sunday, 21 January, at the home of Edith

Piness in Mill Valley, Margaretta Mitchell talked about her new book, *Ruth Bernhard: Between Art and Life*, (Chronicle Books, 2000). Although not officially a 'work-in-progress' but a 'work-progressed,' Gretta's exposition of the challenges and hurdles in bringing together the diverse aspects of a life devoted more to visual communication than to verbal expression, the life of a woman whose emotional depth is expressed mainly through the art of photography, kept her audience intrigued.

Ruth Bernhard was born in Germany in 1904, the daughter of a famous 'poster artist.' Her mother died when she was two, and from that time her relationship with her father generally was distant, although he supported her financially and inspired her interest in photography. She came to the United States in 1927. The main artistic influence in Ruth's life was Edward Weston, whom she met in Los Angeles in 1935. This association eventually drew her to the West Coast where she established her studio in Los Angeles, and began her professional career. According to Gretta, "During Weston's lifetime, Ruth participated in his devotion to photography as a willing disciple and glowed in the warmth of his approval. Beyond words and concepts, she let her intuition rule, following his example, to live her life dedicated to pure seeing as she experienced it in photography."

In 1953, Ruth moved up to San Francisco and set up her studio on Clay Street. Her serious study was photographing the nude. She began to give workshops and to teach, holding what were called "San Francisco Weekends." According to Gretta, in the 1970's she began to gain fame and recognition but in the middle of the decade, she developed carbon monoxide poisoning, due to a faulty heater in her home. (From then on, she required extra oxygen.) Because of the damage to her brain—but not her mind—she could no concentrate eyes well-enough to do the quality work she wanted and she had to give up directly practicing her art. Her last negative is dated 1976. Since that time she has devoted herself to teaching and to giving workshops in California, along with West Coast, across the US, even in Europe and Japan.

Gretta had written pieces about Ruth Bernhard's photography for other publications, and it was on the strength of these writings that Ruth approached her and asked her to write her biography. Ruth Bernhard is America's oldest living photographer, and although her days of taking photographs were over, she has become an inspiring teacher, mentor and friend to many both in and out of the photographic world. According to the introduction, the book was "intended to be a modest scrapbook drawn from a series of straightforward interviews with Ruth. Gradually the concept grew into a memoir written in the first person with other voices contributing a counterpoint that balances the single voice." The challenge for the author was to both speak in Ruth's voice, yet also be the author of the book. However, this approach had two advantages: she didn't have to get it all right, and she didn't have to write an 'academic-style' biography.

The main portion of the book is written in the first person, based on many hours of interviews, conversations, and the checking and cross-checking of what facts Gretta could find. While Ruth kept plenty of mementos and papers of her past, she was not a chronological thinker and thus the process of dating and timing, so necessary for a biographer, became one obstacle to be overcome. Many of her photographs are dated wrong, but for Ruth this did not matter. According to Gretta, Ruth sees no narrative to her life; the image is all. Another obstacle was the impossibility Gretta felt of getting to Ruth's emotional depth in a verbal form. While this aspect of Bernhard's persona comes through with great strength in her art, it seemed impossible for her to put it into words. Therefore, Gretta added to her first person presentation by including the voices of a selection of Ruth friends and pupils to "complete this dialogue between life and art" (page 138). The only real 'documentation' in the book is the description of one of Ruth's workshops, providing an insight into her teaching technique.

A beautifully produced and illustrated book, *Ruth Bernhard: Between Art and Life* is a *tour de force*, and a production of which Gretta should be justly proud. In writing this book she, too, was true to her vision and her passion.

—Lorrie O'Dell

GROUP REPORTS

Medieval History Study Group

The Medieval History Study Group meets once a month on Sunday afternoons in a member's home. Topics of interest are chosen by individual members, and the presentations are casual and informal. The discussions that follow are usually quite lively.

On 28 January, at Lyn Reese's home, Joanie Murray led a discussion on Joan of Arc. Among the books she read and reported on were *Joan of Arc: Her Story*, by Regine Pernoud and Marie-Veronique Clin as translated by Jeremy Duquesnay Adams, and *Saint Joan of Arc* by Vita Sackville-West. Material was drawn from the trial records. The discussion also focused on Joan's aptitude as a military strategist and concluded by talking about the long list of films that her life has inspired.

On 25 March, at Perri Hale's home, Lyn Reese attempted to flesh out the lesser known experiences

of peasant women in medieval times. Some cross-cultural and regional comparisons were made by looking at peasant family and household life, and women's political and legal status as well as their relation to the church. Among the books Perri consulted were *A Medieval Life: Cecelia Penifader of Brigstock, c.1295–1344,* by Judith Bennett, *Women in England: 1275–1526,* by P. J. P. Goldberg, and *A History of Private Life: Revelations from the Medieval World,* by Philippe Contamine.

In May, Lorrie O'Dell will take up the subject of nuns in the Middle Ages.

We would be delighted to have anyone join us who is interested in learning more about the history of the Middle Ages in Europe. All are welcome. For information, please contact Lorrie O'Dell at (510) 451-8682 or at calmar@ccnet.com.

—Perri Hale

The Play Reading Group

The group of Institute members and friends that reads historical plays spent several sessions reading Henrik Ibsen's two part play Emperor and Galilean, which explores the reign of the Roman emperor Julian II. This fourth-century emperor attempted to reverse the development of Christianity within the empire, thereby earning the name "the Apostate." Ibsen was fascinated by Julian's philosophical leanings and his ventures into magic. However, the play failed to inspire the group and we abandoned it before reading all of Part II.

More recently, Shakespeare's *Henry VIII* occupied us. Here, too, a drama based on a reigning monarch's break with the religious past formed a major theme. It deals with only a short part of Henry's reign. There is little philosophy or theology in the play and it seemed to lack dramatic impact. The famous scenes in which Katherine of Aragon expressed herself with power and dignity were the most effective ones. It was more interesting as a pageant, with its great procession of nobility to crown Anne Boleyn.

The group will move on to *Abe Lincoln in Illinois* by Robert Sherwood, followed by *Copenhagen* by Michael Frayn. The latter play dramatizes a war-time meeting between the two physicists, Niels Bohr and Werner Heisenberg.

Anyone interested in joining the group should contact Lorrie O'Dell, who sends out the notices of upcoming meetings.

—Ellen Huppert

California Round Table

On 12 May at the home of Jules Becker, Masha Zakheim and Bob Seward presented an intriguing program on Masonic symbols in the murals of Diego Rivera.

"For many years I looked at the pair of eyes staring at us as I entered Coit Tower. I finally decided that they belonged to fresco painter Diego Rivera, although he must have had brown rather than blue eyes as artist Ray Boynton had painted them. I wondered about the "cloud fingers" holding the sun and the moon, thinking that they must have been Masonic symbols. But why? Perhaps Boynton was playing some elaborate joke on us involving the need for a plasterer (i.e., a mason) to prepare the plaster for the fresco? Perhaps it was Rivera's spirit guiding the fresco painters there? No one had an answer.

"Years later, Bob Seward discovered all sorts of Masonic symbols in Rivera's great mural, "Pan American Unity," at City College of San Francisco. We began piecing together from Rivera's biography that he must have been exposed to Masonic imagery from his father, who was a thirty-third degree Mason in the silver-mining town of Guanajuato, Mexico, where Rivera was born and spent his early childhood. When Rivera spent sixteen years in France before and during World War I, he was probably exposed to the French Masonic Order, although he was not himself a member." (Masha Zakheim).

Masha and Bob showed slides of the semi-hidden Masonic tools and mathematical symbols in Rivera's murals: the compass, T square, triangle, level, and plumb line. (In Masonic symbolism, everything is a metaphor. Faith, Hope, and Charity are recurrent themes, as are Wisdom, Beauty and Strength.) In "Pan American Unity," the arts of Mexico are balanced by the technology of the United States.

Was Rivera a Mason? Probably not. At various times in his life he identified himself as a Catholic, a Jew, a communist, a Jacobin, and an atheist. Masha and Bob also characterized Rivera as a showman—and sometimes a cartoonist. Perhaps more than anything else, he seems to have delighted in aggravating those in positions of power.

The next meeting of the California Round Table will be 11 August. Want to attend? Contact Masha at (415) 648-7198. E-mail: mzakheim@earthlink.net.

CREATING A MOCK TRIAL

Recently the U.S. District Court in San Francisco celebrated its 150th anniversary with the re-creation of its first criminal trial. I thought that Institute members might be interested in the process of creating this sort of historical program for the public.

The first step in staging a mock trial is, obviously, finding a case. This is not as easy as it might seem. Many cases are too dull to serve as lively drama. Others are too one-sided. And some are otherwise unsuitable for a celebratory occasion: say, for example, one side prevailed by an appeal to racial preju-

dice. After some searching, the District Court's first criminal cases seemed the best candidates to re-create. They all involved a ship captain popularly known as "Bully" Waterman, who was tried in 1851 on charges of abusing his crew on the voyage from New York City to San Francisco. The cases promised at the least to be colorful.

The second step is trying to find out what actually was said at the trial. For most trials, no transcript exists. Even today, when court reporters always take shorthand notes of testimony, they rarely transcribe the notes, which are eventually thrown away. (A transcript is made only if the case is appealed or if one of the parties pays for the transcribing, a rare event.) Fortunately for us, the "Bully" Waterman cases attracted much interest. For one case in particular, the trial of Waterman for breaking the arm of seaman Frederick Birkenshaw, the San Francisco *Alta California* published extensive summaries of the testimony. These summaries, oddly enough, contained the answers given by witnesses, strung together, but not the questions asked. However, it usually was easy to deduce what a question must have been. From the newspaper accounts, it was fairly easy to produce a twenty-some page transcript.

The final step is turning this transcript into a text that informs and entertains without distorting the historical record. One of the peculiarities of nineteenth century criminal trials was that defendants were not permitted to testify on their own behalf. This fact left us with a trial of "Bully" Waterman in which Waterman didn't appear! We decided to deal with this problem by having Waterman's ghost appear at our re-creation and comment on the action. My role, as the introductory speaker for the trial, became to argue with and try to silence the ghost. Another question was to what extent we could alter the testimony for dramatic effect. Ultimately, the text stayed quite close to the newspaper accounts. The main liberty taken was to combine characters so that, say, one passenger testified instead of two. Such combinations did not alter what was said, but they allowed the trial to move faster (and meant we had to find fewer actors).

My hope is that those attending our re-creation learned something about the court, something about what a nineteenth-century criminal trial was like (at least in federal court), and enjoyed themselves in the process.

—Michael Griffith

As an historical footnote to Michael Griffith's report, I offer the following from the book *Shanghaied in San Francisco* by Bill Pickelhaupt. The author states that San Francisco's early political and merchant leaders, including William T. Coleman, a leader of the Vigilance Committee, "recognized the necessity of having available crews for the vessels that fed the city's commerce. Ship captains shared the same interests. It was a ship captain, Ned Wakeman, who placed the noose around the neck of the first victim of the Committee of Vigilance in 1851. Another infamous captain, Robert 'Bully' Waterman, had cruelly maltreated the crew of the clipper ship *Challenge* on a passage from New York. He was greeted by an angry mob of 200 when the ship arrived in San Francisco, October 29, 1851, calling for the captain's hanging. Crewmen who had jumped ship while it was still in the stream waiting to anchor tipped off San Franciscans to Waterman's misdeeds. But Vigilantes, summoned by their notorious bell, saved 'Bully's' skin—not, as some accounts related, because they wanted justice, but to save one of their own, a man guilty of atrocities upon the men of his ship."

—Peter Browning

CONFERENCES

"Bearing Public Witness: Documenting Memories of Struggle and Resistance," the annual meeting of the Oral History Association, will be held **16–21 October 2001** at the Regal Riverfront Hotel in St. Louis, Missouri. Contact: Leslie Brown, Washington University, St. Louis, at lbrown@artsci.wustl.edu, or Anne Valk, Southern Illinois University, Edwardsville, at avalk@siue.edu.

The American Society for Legal History will hold its annual conference in Chicago, Illinois **8–10 November 2001.** For information, contact: William J. Novak, Dept. of History, University of Chicago, 1126 E. 59th St., Chicago, IL 60637. (773) 702-7550. E-mail: nov9@midway.uchicago.edu.

The History of Science Society will hold its annual meeting in Denver, Colorado on **8–11 November 2001.** For information, contact: Jay Malone, History of Science Society, University of Washington, Box 351330, Seattle, WA 98195. E-mail: hssexec@washington.edu.

ANNOUNCEMENTS

The Annual Meeting of the California Council for the Promotion of History will be held in Long Beach during **25–28 October 2001.** The theme of the conference is "2001: A Historical Odyssey." Anyone interested in submitting a paper should contact Theresa Hanley at thanley@ci.ontario.ca.us.

The Free Speech Movement Digital Archive Project is currently establishing a comprehensive database from which text and images can be made available online. They are actively soliciting information from participants, faculty, UCB staff members,

and others who just happened to be passing by in 1964. If you have suggestions for the oral history segment, contact Lisa Rubens at lrubens@library.berkeley.edu. If you have materials that are appropriate for the archive, contact Elizabeth Stephen at estephen@library.berkeley.edu.

"Teaching the JAH" website brings cutting-edge scholarship from the *Journal of American History* to the classroom, using online tools to bridge the gap between scholarly publishing and the practice of classroom teaching. The project, called "Teaching the JAH," delivers 'teaching packages,' each of which features an article from the print journal, along with supporting documents, that demonstrate how it might be used in a U. S. history survey course. Teaching the JAH is funded by the Indiana University Ameritech Fellows Program. The website is www.indiana.edu/~jah/teaching.

Institute members will soon receive information in the mail about applying for a grant to cover expenses related to a current project. The maximum amount is $500. The application deadline is **1 September,** and the winners will be notified no later than 15 October. Preference will be given to applicants who present a Work-in-Progress session.

CALL FOR PAPERS

The American Association for the History of Medicine will hold its 75th annual conference in Kansas City, Missouri **25–28 April 2002.** The association has issued a call for papers. **DEADLINE: 15 September 2001.** For more information, contact: Nancy Tomes, History Dept., State University of New York, Stony Brook, NY 11794-4348.

EXHIBIT

If you are at all interested in Russian artifacts and/or the Russian presence in America, you will enjoy the exhibit currently at the Officers' Club Exhibition Hall in the Presidio. The title of the exhibit is "Unseen Treasures: Imperial Russia and the New World." The title is apt: fascinating material from the Russian State Historical Museum, including items that haven't even been displayed in Russia. The exhibit runs until 15 June. Open daily (except Tuesdays), 11 am to 6 pm, Wednesdays till 9 pm. Admission: adults $10, with audio tape $12; seniors, students, and children 12 and under, $6, with audio tape $8. View the website at www.atthepresidio.org, or phone 1-800-965-4827.

MEMBERSHIP NEWS

Lucia Chiavola Birnbaum is leading a special study tour to Sicily from May 22 to June 6—the Mediterranean Summer Session of the California Institute of Integral Studies. She is is a member of the core faculty at CIIS, with a program in Women's Spirituality. The tour themes are based on her several books about feminism in Italy, and about Black Madonnas, African origins, and related subjects. Lucia and her husband, Wally (who is handling the logistics for the tour), already have been on thirty-eight research visits to Sicily.

Kathleen O'Connor has decided to leave the National Archives (Pacific Region) to strike off on her own. Many of us remember the wonderful tour she arranged for IHS members a couple of years ago at her office site in San Bruno, showing us how the U. S. Government organizes its historical records.

Kathleen has created her own company, Archives Research, to conduct research for clients involved in litigation support, specializing in National Archives records both locally and nationally. She had (mistakenly) thought that she would be able to ease herself "slowly" into a "business" mode. But she has been kept so busy just from word-of-mouth recommendations that she reports not having enough time since her so-called "retirement" to unpack the boxes of material from her former office. Her e-mail address is: archivesresearch@aol.com.

Karen Offen had a two-page article in the November 2000 (Vol. 38, no. 8) issue of *Perspectives,* the newsletter of the American Historical Society. It was a report on the year 2000 conference of the International Federation for Research in Women's History (IFRWH). It convened in Oslo, Norway in conjunction with the International Congress on the Historical Sciences, with which it is affiliated. The theme of the three-day meeting was "Conflict and Cooperation in Sites of Cultural Coexistence: Perspectives from Women's History."

On the last day of the conference, Karen and two other board members of the International Museum of Women (based in San Francisco) led a museum-sponsored workshop. The purpose of the workshop was "to collect feedback from women's historians around the globe to assist in developing the design concept and content for the museum's permanent exhibition.

CALENDAR OF EVENTS

June	**17**	Autumn Stanley, Work-in-Progress.
July	**15**	Annual Picnic and history bee, at Bay Farm Island, Alameda.
July	**22**	Bill Strobridge, Work-in-Progress.

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 Macintosh. Send book reviews and books to be reviewed to Autumn Stanley. Please also send Membership News to Peter Browning on the form on page 7.

The Editor would like to provide some basic editorial guideines to anyone who sends in material of whatever sort.

1) **Only one space after a period.** Two spaces may be okay for letters, but in typesetting there is but a single space after a period—or after any other punctuation.

2) **Do not indent the first line of a paragraph,** either with a tab or by using the space bar several times.

3) At the end of a paragraph, there should be only one paragraph return. **Do not hit "Enter" twice in order to create a line of space between paragraphs.** YOU are not formatting the *Newsletter;* that's what I do.

If you faithfully adhere to those three basic rules, you will save me the work of removing all the extraneous 'formatting' that you have introduced. You'll get your reward in Heaven. (I'll send up your names.)

Deadline for the Summer 2001 *Newsletter* is 28 July.

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.

The Institute is affiliated with the National Coalition of Independent Scholars (NCIS) and with the American Historical Association (AHA).

The Newsletter is the official publication of the Institute for Historical Study, a scholarly organization designed to promote the research, writing, and public discussion of history. Membership in the Institute is open to independent and academically affiliated scholars who are in agreement with its aims and who have a commitment to historical study. Membership inquiries should be sent to the Institute address.

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

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

The Institute is affiliated with the National Coalition of Independent Scholars (NCIS) and with the American Historical Association (AHA).

MEMBERSHIP NEWS

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

Peter Browning
P.O. Box 1028
Lafayette, CA 94549
(925) 283-3184

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

Thank you in advance.

Name _____

Address _____

Phone _____