The Institute for Historical Study
Newsletter

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PRESIDENT'S MESSAGE

Since this is the end of my two-year tenure as President of the Institute Board, this will be my last President's Message. I have enjoyed this service to the Institute very much and will, I hope, continue as a member of the Board for another two years. I want to thank the other members of the Board for their support over these two years, and the other Institute members who contributed in various ways to the success of our services and goals.

I wish I could say that I left the Institute in better financial condition than I found it (our little portfolio get a lot smaller), but thanks to the generosity of our membership, we are still in very good financial condition. I am also proud of the four Grants-in-Aid we were able to award last year—at least those monies didn't disappear as shrinking balances.

However, there is always more work to be done: we need more members; we need to support more public programs, especially joint programs with other history organizations; we need to encourage membership participation in the Institute's various activities, such as service on the Board, giving or hosting a Work-in-Progress session, or joining one of our four study groups; and we need to ensure that the Institute remains a colloquial and open scholarly community.

I hope to see you at the Annual Meeting on February 22nd—or at another upcoming Institute event. Thank you for giving me the opportunity to serve.

—Lorrie O'Dell

IN MEMORIAM

Peter Palmquist

Peter Palmquist lost his life in one of the common absurd events of the modern age. He was killed by a hit-and-run driver in Emeryville on 10 January, while walking his dog. He was sixty-six years old.

Peter had written, compiled, edited, and contributed to more than twenty-five books on photographic history. He not only collected photographs, did the research, and organized the material, but published many of the books as well. His latest book, published last year by Stanford University Press, was *Pioneer Photographers of the Far West: A Biographical Dictionary, 1840–1865.* In a story in the *British Columbia Historical News,* a reviewer wrote: "Peter Palmquist . . . is likely the world's most prolific photographic historian. Certainly in North America he is unequaled for the depth and quality of his research and writing. This massive volume is the capstone of a brilliant and dedicated second career as an independent researcher . . . into the history of photography."

On page 2 of this *Newsletter* is a piece by Margaretta Mitchell about Peter's early life and career.

Robert Brentano
May 19, 1926 – November 21, 2002
Echoes

I found a letter from Bob Brentano the other day, while sorting through rain-damaged papers. "Thanks for the chapter," he wrote, "which I enjoyed a lot, and from which I learned a lot, not all of it too late to make me a more thoughtful historian, I hope . . . Actually I enjoyed it so much that I'm sure it must be written too tightly and elliptically for the ordinary reader. . . . I can only cheer your complete absence of flat banality . . . thank you for the pleasure of your tough, bursting chapter." The flimsy page is dated February 13, 1973. I read on, hearing the familiar voice ask *me,* the humble PhD candidate, if I would ". . . sometime look at my 13th c dioc(ese) of Rieti, how in your terms, from the IGM maps, the area (or surely areas) look settled . . . next, what is the best news these days on trying to determine population within walls, "crowded", from area - that is all I really have at Rieti. . . . I don't have wells . . . or anything jazzy like that, but I do have moved walls." Eight years earlier I had tiptoed into the medieval history graduate program with no background at all in the field, just the support of a youngish professor grinning behind a jumble of books and joking about being only a year older and knowing so much more than I did. Only later did I learn that Bob Brentano's life experience had been as variegated as my own. He grew up in rural Indiana, worked in a factory, a slaughterhouse,

at a racetrack, as a Japanese translator and interpreter for the War Crimes tribunals in Manila. No wonder he empathized with survivors of the post-sixties tenure wars. When a group of those who either preferred academic freedom or were obliged to work alone in the days of academic job scarcity formed and struggled to maintain the Institute for Independent Study, Bob gave it his unstinting support.

I'm using a text, you see, as he routinely did, to unpack a few more of the little things that spark life, personality, and history, especially when, like his, they are far too full to fit into a small space like this one. So listen to Bob gossip artfully about fellow academics: one "so like contemporary soap opera," another "so bad he's incapable of training anyone except D——, who came through in a scallop shell . . . "or Roman friends like "our most eminent neighborhood communist" whose grandson settled down in India with a guru. "I've never wanted to come back less," he says. But *Paese Sera* is "terribly tabloid", *Messagero* "oddly and nicely . . . wry and a little rebellious, very good on the concordat" while *Popolo* raves about Brecht. "Those flat areas of Brecht's mind must be just to Ital(ian) taste," Bob says, and a certain Italian historian's work strikes him as "so exact and beautiful and un-Italian—it's so nice to see that sort of thing written in a language other than German so one can be sure what it means."

A dozen eulogies at Bob Brentano's memorial in the packed Great Hall of the U.C.B. Faculty club, last January 29, fought to net in flight all the facets of his crowded life. Some were caught in the light. Others defied capture. Bob was as tough as history itself, yet so very, very nice, everybody said. He poured glittering waterfalls of words, yet listened so carefully that anyone caught in the beam of his attention felt uniquely worthy. He so smoothly combined artistry and scholarship that the polished, picky scholar, linguist, textual critic, master of needful detail tends to live in the shadow of his reputation as a scintillating eccentric, the poet of historical uncertainty, and rocker of young minds. He was a double major at Swarthmore and a Rhodes scholar at Oxford, coming to Berkeley in 1952 at the age of twenty-six and accumulating in fifty years of service more professional honors than can possibly be listed here, including two Guggenheim Fellowships. Two of his five books won medals and prizes, and he was working on medieval autobiography as well as teaching full-time just days before he died. He should have lived to be as old as Methusaleh, if only because all we whose lives he shaped loved him, listening in silence now for echoes of his voice.

—Kathleen Casey

PETER PALMQUIST

The untimely death of Peter Palmquist is a great disaster for historical scholarship in the field of photography. But above all this is a human tragedy. Peter had only begun to reap the rewards of a life devoted to the history of the medium of photography. He himself was a working photographer for fifty-three years. But his crowning achievement is his collection of photographs that he curated and researched, ultimately producing and publishing independently, without grants or institutional sponsorship. The Peter E. Palmquist Collection will become a fitting memorial, to be housed at Yale University, forever proclaiming his devotion to the history of photography in the American Far West

Peter and I met years ago and I knew about his work, but it was while writing the book review for the fall issue of The Institute for Historical Society *Newsletter* that I discovered how far his collecting and research had taken him over the years. I was stunned to learn that he had produced sixty-seven books and hundreds of articles for publications in the field, and that several buildings on his property were now filled with his collection. Peter said that due to his advancing age (he was sixty-six), he was pleased that Yale University's Beineke Library was purchasing the entire collection, which would go to them section by section over time. He had watched with amusement the first batch leave on a large flatbed "art" truck sent all the way across the country to his home in Arcata to retrieve the boxes and take them back across the country to New Haven. Our phone conversation ended with the decision to meet and talk more about his work when he was here lecturing to the Institute in November 2002.

Peter's proper resume is a laundry list of some forty pages. Pared down to the spoken word, he told me that he usually replies: "I am an independent historian of photography. My interests are focused on the daguerrean era of the American West, and include a particular interest in California photography before 1950." He added that he was now making efforts to collect women photographers, "any era, any place, intergallactically!" Thus his card read "Founder and Curator: Women in Photography National Archive." Peter recounted his achievements with a youthful enthusiasm that was thoroughly captivating.

Peter was born in Oakland, California in 1936. His mother was one of eleven children; his father, with a sixth-grade education, had run away to sea at age fourteen. His knowledge of machinery and his independent nature took him to Alaska to work on the construction of the first pipeline. It was a test of endurance and skill, working in the extreme cold, and gave him a desire to live in the wilderness. Upon

his return to northern California he took his young family to Humboldt County. Peter recalled that one of his seminal childhood memories was taking the train way up into the northwest of California, where it stopped at a siding and left them off in what seemed like the middle of nowhere. Then, he continued: "We walked several miles into Dyerville (a town that no longer exists), then on to Bull Creek through forests where the lumberjacks were felling giant Sequoias, slash and burn. We heard cries of 'Timber!' and saw flames and sparks everywhere. We had to make our way carefully around the huge felled trees." After a night at Bull Creek they went by stage on to their destination, Ferndale.

The property that his parents bought was up a long and steep canyon. No electricity. No water. "This," claimed Peter, "was the Appalachia of California, a land of moonshiners and poachers, of wet firewood and smoldering charcoal."

But the rural life was difficult. In the third grade Peter attended a one-room schoolhouse with eight other children. He added: "Once we got the family cow and settled into the rural life, my father decided that he hated it. He moved us into town and became an auto mechanic. Did you know that at that time Ferndale was the city farthest west in the US?"

Peter was the oldest of three brothers by nine and thirteen years, so he was on his own in his young childhood. He was unusually independent: "I had my bow and arrow. I tried and sometimes succeeded in trapping rabbits. I was very shy, so in the sixth grade it was particularly difficult as I was the only boy of fourteen children in class."

One day when Peter was about ten years old his mother received a little camera in the mail, a 626 box camera. He recalled his excitement when she let him have it. "I got the chemistry at the drug store and labored hours on end in the darkest part of the house, which was way up in the attic. So you see, I was totally self-taught. Later in high school I was the only one who knew photography so I was the school photographer, covering events and sports and all that went on."

After graduating in a class of twenty-five, Peter might have wanted to go to college—but no one in his family had gone beyond high school. Besides, there was no money in the family to support more education. So Peter enlisted in the army and went off to basic training at Fort Ord. In a lucky twist he was selected to attend the Army Photo School at Fort Monmouth, New Jersey, where he went to the head of the class. "I was a private, of course, but my skills in photography landed me the opportunity to work in France with a multinational outfit that was producing all manner of photography and video for the military. At one point I received top clearance because I was making lantern slides of strategic charts that were so important to the Pentagon that they were constantly being shipped to Washington. I suggested that we copy them to make them easier and more efficient to send. From then on I ran the photo department and had a sergeant working for me, a private. It was a dream come true. I photographed all sorts of famous people who came through Paris, and I got to see much of Europe myself. And New York too, where I saw 'The Family of Man' exhibition at the Museum of Modern Art in 1955, an important educational experience for me as a young photographer.

"By the time I returned to California after the army I was married to an Englishwoman and had a family. I took my new wife and child home to Ferndale and attended Humboldt State University on the GI Bill. At just the right moment the job of staff photographer was available and I jumped at it. It turned out to be a more longstanding commitment than my marriage."

The birth of the collector happened innocently enough. Peter was already a photographer for twenty years when in 1971 he was browsing in an antique shop in McKinleyville, a few miles north of Arcata, where he lived. As he tells it in his book *A Collector's Obsession*, "The store's proprietor contemplated my aimless browsing for a few minutes before inquiring: 'Anything in particular?' 'No,' I replied. Undaunted, she continued: 'What do you collect?' When I mumbled, 'Nothing,' she persisted. 'What is your occupation?' 'I am a photographer,' I replied. 'Ah,' she said, smiling knowingly. 'Well, surely you should collect photographs!'" He left the shop with his hands full of old photographs. His obsession with collecting photographica had begun, and his collection would grow to over twenty-five thousand photographs and all sorts of other materials related to photography.

Peter protested that he did not know anything at the time, but he quickly organized the photographs and began his life of research and writing. When *Pacific Magazine* asked him to write an article, he was unsure where and how to begin, so he dictated the article and thus taught himself how to write for publication. He went on to produce hundreds of articles and to publish sixty-seven books from his collection. It seemed logical to go to graduate school, but according to Peter he was already too independent. It seemed better to just keep working, learning, and writing from the collection as it grew. "Even today I have tens of thousands of files that could become that many articles."

In his role of researcher Peter became the biographer of the great western photographer Carleton Watkins. Recently he had been working with the Getty Museum on a catalogue. About his approach to doing research, Peter commented, "It helps that I have been a working photographer. I know the way

photographers really work. Most people think that a photographer like Watkins went into the wilderness and waited for weeks for the right light, etc. Not so. On assignment a photographer works out the parameters of the job related to time and resources, goes and assesses the situation, identifies the jugular vein, deals with it, makes the photo, and splits."

Peter often advised people about building an archive. He had a natural ability to develop systems, which is useful. As he put it, "If you have ten photos, you can keep them in a shoebox. Once you have one hundred, you have to organize." His organization reflects his interest in the lives of the photographers —arranging photographers by name, alphabetically. In the early 1990s Peter shifted his focus to women photographers, forcing a reorganization within his collection so that he could add material and research in that direction. He created a separate archive, for which he was actively collecting. He would tell women photographers: "Give me your resume, announcements of shows, anything that you want the world to know about you in fifty years. I am not interested in whether you are famous or not. I think it is most important to save what might be lost to history. What I really want women photographers to know is that you don't exist unless you take pride in what you do and have done. Your work must become part of the public record. That's what my collection is designed to do."

Thank you, Peter, for your inspiring work, your remarkable contribution to humanity, and the gift of a life well spent and elegantly expressed. We will miss you greatly.

—Margaretta K. Mitchell

WORK IN PROGRESS

Bernard Wishy

With the provocative title of "Totalitarianism: Bastard of Modern Freedom," Bernard Wishy analyzed factors that have led to totalitarian regimes in the twentieth century, profiling the leaders and followers, and describing the events that enabled the establishment of totalitarian regimes. While the methods of a totalitarian state are well known—secret police, deliberate starvation, death or slave labor camps, torture—Bernard drew attention to the conditions that permit the success of a leader, namely the ambiguities of freedom and equality. When a traditional society, held together by religious beliefs that buttress the social order, is destabilized by the promise of freedom and equality, spread, in the case of the French Revolution, by war and conquest, societies were riven by the frustrations inherent in the new order. "Why is that man more privileged than I when social equality promised otherwise? If we are all equal, why has that man more money or a higher office than I?"

With the coming of industrialization, moreover, disparities were often sharpened as numbers of formerly agricultural people entered the labor force and capitalists rose to the top, replacing the old nobility. The loose ideal of equality under the law might be replaced by a call for economic equality and the redistribution of wealth. But such ideas, threatening those in power as well as the wealthy, would only fester until directed by a new type of leader, someone who could manipulate the discontented with the promise of an end to injustice.

These new leaders might target for blame a class or an outsider group. In the nineteenth century, race was the card to play in "enlightened" societies. If I am not making more money or achieving a better position, it is because the Jews are in charge, not because I am not talented enough or industrious enough.

In countries that had had no enlightenment—such as Czarist Russia, China, Cambodia—the preconditions for a totalitarian takeover are found in the deep social and political disruption of war and revolution, leading to the rise of a Lenin, a Mao Zedong, or a Pol Pot who promise liberation to a frustrated segment or a redistribution of wealth.

The biography of Lenin represents an example of the totalitarian leader. The son of a school inspector, he became a lawyer in 1891 when Russia was beset by numerous clandestine reform groups. His brother was executed for plotting the Czar's death, and that event pushed Lenin into the ranks of the Marxists, antagonists both to Czarist tyranny and the threat of capitalism. Arrested and sent to Siberia, Lenin convinced himself that the proletariat would need a militant corps of professional revolutionaries to carry it beyond trade unionism to socialism. He began to hone his gifts for oratory and organization. In 1914, after his release from Siberia, he had to run from the police to Switzerland. Embittered by the execution of his brother and his own imprisonment, hungry for power to match his gifts, buoyed by the feeling that he could affect the course of history, Lenin was ready to seize the moment.

The Germans were at war on two fronts, and, desiring to tie up the Russians in revolutionary chaos, they sent Lenin back to Russia in a sealed train with funds for organizing. The Czar had just been overthrown when Lenin arrived, and a number of reforming parties were at loggerheads, trying to govern and continue the war. Lenin and Zinoviev organized a small group but called it, cleverly, the majority—Bolshevik. With an urban base in the local soviets, Lenin and a mere 10,000 dedicated Bolsheviks staged a coup, then cancelled the results of elections to the constitutional assembly with the

help of troops, and declared Russia a one-party state. The war, starvation, and desperation had provided the "totalitarian moment."

Bernard briefly discussed other leaders and moments and also set about to explain why, for example, somewhat similar events or factors produced no moment or leader in France and Italy after World War II. His paper was followed by a lively discussion

—Georgia Wright

Hildi Kang

Hildi Kang's 19 January lively presentation of Korea's thirteenth-century Queen Sindok at the home of Lyn Reese easily competed with the pregame hype of an Oakland Raiders game and the mild winter weather. Hildi peppered her discussion with enthusiastic accounts of journeys to Korea in her search for information about the little known thirteenth-century queen.

Hildi's interest in Sindok was first piqued when scholars were able to translate her husband's family records. In following the family name back, the fortunate discovery was made that Sindok, from the Kang clan, was related to Hildi's husband. In further research in Korea, however, Hildi's oft-asked question, "Who has information about Korean queens?" at first was met with blank faces and denials that queens had any importance. The reality is that in the records of an ancestor-worshiping society it is the male, not the female, who conducts the important family rituals and whose life and deeds are thus recorded.

Hildi was not deterred. Aided by scholars in the U.S. who were able to translate classical Korean, by visits to Korea where extremely helpful Koreans opened up their records for her, and by physical evidence found on stones once surrounding the great Queen's tomb, she found tantalizing glimpses of information. Important were records such as the Annuals of the Chosen Dynasty, royal chronicles of 472 years of the events and daily decisions of twenty-five kings. What intrigued Hildi was that long periods of historical silence about Sindok were followed by short but meaningful mentions of her name. Hildi calls these "blips," and the fact that these Sindok "blips" appeared in separated eras became the focus of her work. Why was it that mentions of the historic Sindok occurred over time?

One insight was the detailed ways in which variations and changes in Confucian thought, from an early personal set of ethics in a time when tradition allowed women equal inheritance along with men and wives had equal status, to the tighter, more orthodox Confucianism that created greater restrictions on women. First views of Sindok, though slight, place in her the period of earlier Confucian beliefs, when it was followed alongside shamanism and Buddhism. Though she may have had considerable influence in her time, Sindok's name unfortunately met an inglorious fate when, in a series of acts dishonoring her and thus her whole clan, her sons and the next king purposely sought to discredit and erase her name. Most importantly, her mounded grave was ordered to be placed outside of Seoul, the capital she is credited with helping to found. Ironically, it took a period of Confucian orthodoxy for her official reinstatement, or "rebirth," to occur. By the fifteenth century, Korean kings, influenced by China, introduced a more formal, legalistic practice of Confucianism which they attempted to impose upon the whole country. It was this Confucian orthodoxy that led to a recognition of Sindok's royal rights and her "rebirth." But it was not until 1670 that legal maneuvering allowed the king to find a way to honor her grave by claiming that her original "dishonoring" was found to be committed by a wrong official act, not by the king. Thus not only her grave but the total reconstruction of her life could begin. Sindok's official royal restoration also included a discovery of the way things were done in the past, now seen as the "right way," which then became the basis upon which any future restoration of other past "dishonors" must be done.

Hildi began and ended her talk by describing her wonderful visits to Sindok's grave and discovery of a newly resurrected ritual by the Kang clan at the site. There, amidst bowing male clan members, Hildi herself found welcome in the form of an old female caretaker who, in a ritualistic shaman-like ceremony at her household shrine dedicated to Sindok, "introduced" Hildi to Sindok as a member through marriage of the Kang clan.

We all anticipate the birth of Hildi's book *Honor Restored or A Pawn of Confucian Orthodoxy*. Hildi hopes that it will allow both those who live in and beyond Korean borders to finally celebrate the life of this forgotten queen.

—Lyn Reese

GROUP REPORTS

Medieval Study Group

Nancy Whitten Zinn offered a presentation on the History of Education, Reading, and Bookmaking in the Middle Ages at two meetings of the Medieval Study Group, 13 July and 24 August. To set the stage, she covered very briefly the educational process in the classical and Byzantine periods. Side excursions on bookmaking and literacy described the replacement of the papyrus roll by the codex as the common

format of books by the fourth century CE, following the introduction of Christianity. Basic educational subjects—grammar, dialectics, rhetoric, geometry, arithmetic, astronomy, and music—common to the Roman period, were codified in the second century CE by Varro, and became the quadrivium and trivium of the Middle Ages. The development of higher education was traced from local schools through the schools established in the Carolingian period to bishop's schools to cathedral schools, which eventually became the foundations of the medieval universities. Salerno, Paris, Bologna, and Oxford were the examples of the variety of governance, subject emphasis, and student life. Bibliographies on the topic were made available.

On 28 September, John Rusk presented an overview of *The Evolution of the Fishing Village: Landscape and Society Along the South Devon Coast, 1086–1550* by Harold Fox, a study of why in-shore fishing evolved from part-time employment for Devonshire farmers to a full-time occupation over the course of the Middle Ages. It takes into account landscape, land tenure, supply and demand for fish, fishing methods, transportation, manorial finances, and feudal obligations. The book describes the transformation of storage sheds (cellars) for fish and equipment that were located along the coast into the picturesque fishing villages we associate with Devon today.

For future meetings, the group has decided to return to its original format of reading primary sources and having more general discussions rather than individual presentations. After much discussion, *The Life of Charlemagne* by Einhard was chosen as the next reading assignment.

—John Rusk

On 5 January, at the home of Nancy Zinn, the Medieval Study Group continued its discussion and analysis of various primary sources from the tenth century. The main readings were *The Coronation of Otto I* by Widdukind of Corvey, *A Chronicle of Otto's Reign* and *The Embassy to Constantinople* by Liusprand of Cremona, *In the Service of Otto III* by Bernard of Hildesheim, and excerpts from the play *Callimachus* by Hroswitha of Gandersheim.

Since these writings focused on the time of the Ottonian Empire (Otto I, Otto II, Otto III), we found ourselves challenged by the problem of analyzing them without better historical context.

After agreeing upon a general chronology of the tenth and eleventh centuries, we decided that the focus of our next session would be the various invasions of Europe happening during this time period—the Vikings, the Hungarians, and the Saracens. Readings are to be both primary sources and other supporting materials to place the primary sources into the appropriate time and place.

History Play Readers

Friedrich Schiller completed *Don Carlos* in 1787, a year before he became a professor of history at the University of Jena and published his *History of the Rebellion of the United Netherlands Against the Spanish Empire.* But, as the play reading group soon discovered, *Don Carlos* has little to do with the historical Spanish prince or with the actual events that transpired in Spain and the Netherlands in 1568. Rather, it is a dramatization of ideas about individual freedom current in Germany in the late eighteenth-century. (I use "Germany" to define the German-speaking states that would, nearly a century later, become the German Empire). The play is also a rumination on heroism in the Romantic Age. The historical Don Carlos—son of Philip II by his first wife, Maria of Portugal—was born in 1545. A sickly child, he showed signs of mental instability and was given to outbursts of violence. Although the Cortes (parliament) recognized him as heir to the throne in 1560, Philip subsequently barred him from the succession on the grounds that he was incapable of ruling. Perhaps understandably, Carlos hated his father. In 1565 he tried to escape to Flanders; in 1567, to Germany. In January of 1568, Philip learned of Carlos's intrigues with the Marquis of Berghes and the Baron of Montigny (nobles involved in the rebellion in the Spanish Netherlands) and had Carlos arrested. The prince died in prison under circumstances that are described as "mysterious," but there is no evidence that implicates Philip.

There is likewise no evidence of Carlos's passion for his stepmother, Elizabeth of Valois, third of Philip's four wives, or of the love of the Princess of Eboli (an invented character) for Carlos. But Carlos's love for the queen and Eboli's jealous passion are important plot threads of this long, complex play, which also deals with the efforts of the idealistic Marquis of Posa (another invented character) to direct Carlos's energy and attention toward the plight of the Netherlanders.

The play also has its villains. The ambitious Duke of Alba (a historical figure), whom Philip sends to command the Netherlands, lurks in the background. Domingo, Philip's confessor, plots to destroy Carlos and Elizabeth, whom he sees representatives of "The New" and therefore as threats to established order. Philip II is portrayed as a lonely monarch, disappointed in his son, reluctant at first to believe the rumors of his wife's adultery with Carlos, and drawn to the fiery young Marquis of Posa, who seems to him to be the only man in his realm who is neither greedy nor ambitious. Under pressure from the Grand Inquisitor, Philip finally accedes to the execution of his son.

In our reading, we discussed the curious portrayal of Posa, who is at the center of the drama but is not technically its hero. Posa engages in his own intrigues and deceptions, and his motives are not always clear, yet he is intended to be sympathetic and admirable and is the mouthpiece for Schiller's passionate beliefs about individual liberty. It is perhaps too much to expect psychological consistency from a work that belongs to the *Strum und Drang* period of German drama, which is known for strong emotion and melodramatic turns of events. It is certainly not surprising that Verdi turned *Don Carlos* into an opera.

Because of the great length of the play and the many issues that needed to be discussed, the group had not finished its reading by the end of January. In March they will begin a new play, not yet selected. For more information, contact Lorrie O'Dell.

—Joanne Lafler

Biography Group

The Biography Group met at Georgia Wright's house on 18 January. Ethel Herr, Joanne Lafler, Jeanne McDonnell, Maria Sakovich, Autumn Stanley, and Georgia herself attended. At this third meeting we continued with our usual format—that is, everyone read a passage from her writing for the group's comments. These projects were reported on in the previous *Newsletter*.

New at this session, Maria Sakovich shared a few pages from an article she is revisiting about her "third" grandmother (in genealogical parlance, her great-great-great grandmother) who traveled with her soldier/preacher husband during the War of 1812 from Ulster to British North America.

Other news was that Georgia will be doing research in Paris, where she expects to learn the name of the man whose diary she is working on by checking street directories. Joanne has agreed to coordinate the Book Group for the next three sessions. The next meeting will be on 1 March at 1:30 at Jeanne McDonnell's house.

California Round Table

There will be two reports in the Spring *Newsletter*.

PRESENTATION

Hidden Masonic Symbols in the San Francisco Fresco Murals of Diego Rivera

On 30 October, 2002, Masha Zakheim and Robert Seward presented an illustrated talk on symbols in Diego Rivera's murals that showed knowledge of and interest in Freemasonry. The program, held in the San Francisco Public Library, was well-attended by the public despite the fact that the library changed the room location after initial publicity had gone out.

This material had been presented in earlier forms to the California Round Table and as a Work in Progress, so it is familiar to most Institute members. Robert and Masha have done extensive research into the origin and meaning of Masonic symbolism, and consider that Rivera (and his wife, Frida Kahlo, as well) used those symbols extensively. These include the tools of masonry, the square, triangle, and level, and the free-standing columns found in Masonic lodges.

Although much has been written about the work of Rivera and Kahlo, Masha and Bob are the first to point out the significance of these symbols. The audience at the library expressed much interest in this pioneering work.

—Ellen Huppert

LIBRARY INFO

The San Francisco Public Library offers a wide range of databases, available to any cardholder through the Internet. Of those most useful to scholars, most are indexes to journals, such as the Humanities Index, Social Science Index, Dissertation Abstracts, and Arts and Humanities Search.

One database, JSTOR, is especially valuable. It is an electronic archive of a large number of scholarly journals, with full text or abstracts of articles available online. What is available depends on the journal, with the most recent issues five or ten years old. It is a common database in academic research libraries, but not very common among public libraries.

This is important for independent scholars, since any holder of a SFPL library card can access these databases from home. Any California resident can obtain a card by going to one of the 27 SFPL branches. This is possible because the state of California provides funds to public libraries around the state, which compensate libraries that provide services to those not resident in the town. In this year of massive cuts in the state budget, there is some danger that this very valuable funding will be cut.

In a conversation with Roberto Esteves, chief of the Main Library, San Francisco Public Library, I learned that the decision to subscribe to JSTOR was made for a number of factors: SFPL has incomplete runs of about eighty percent of the journals included in JSTOR, which are now in storage and not much used. JSTOR serves as an index to SFPL's holdings.

JSTOR was interested in opening up the public library market. JSTOR's price was too high initially, but they were able to reduce the price. Since SFPL has subscribed, JSTOR has been working with other public libraries. It is a non-profit.

At this time, SFPL is subscribing to the Arts and Sciences collections within JSTOR, but hopes to add the Music collections in the future.

SFPL is interested in electronic materials other than journals. Included are E-books, which provide materials in the public domain, including many classic books and many plays. There are now 4,000 E-books in the SFPL collection. This seems the direction to go for many materials, such as legal books and computer manuals, which need to be kept current.

—Ellen Huppert

ANNOUNCEMENT

The International Museum of Women announces an upcoming exhibit, "Women of the World: A Global Collection of Art." The exhibit includes representative pieces of art by women artists from 177 countries. The show opens on Saturday, March 8th, 2003 and continues though Sunday, April 13th, 2003 at the Presidio Officers' Club, 50 Moraga Avenue, San Francisco. The exhibit is closed on Mondays; admission is free. A Wednesday evening lecture series is also planned. For more information, visit www.imow.org.

MEMBERSHIP NEWS

Mike Griffith has accept a three-year appointment as an archivist with the Labor Archives and Research Center at San Francisco State University. He will be working on the newly acquired papers of the legendary labor arbitrator Sam Kagel.

Ellen Huppert, Joanne Lafler, and **Maria Sakovich** will be presenting a panel, sponsored by the Institute, at the upcoming conference of the Western Association of Women Historians. The panel, to be chaired by Lorrie O'Dell, will present "Three Views of Putting Family History into Historical Perspective." These themes will be previewed at the Institute's Annual Membership Meeting on 22 February. The WAWH conference is to be held June 6th through 8th at the Clark Kerr Campus at the University of California, Berkeley.

Lyn Reese is working on the upcoming exhibit of international women's art at the International Museum of Women (see Announcements). Lyn helped develop the five global themes of the exhibit as well as the school programs, and is both training the docents and leading the tours of school children.

Maria Sakovich earned an MA in history from Sonoma State University in December 2002.

CALENDAR OF EVENTS

March	**16**	Work-in-Progress by David Chadwick on Sunryu Suzuki.
April	**20**	Work-in-Progress by Ross Maxwell (title not available).

ALL THE NEWS . . .

All the news is what you will most certainly not get if your only sources are the mainstream American media. Following is a partial alphabetical list of alternative sources. More next issue, as space permits.

The Alternative Information Center. "The AIC is a Palestinian-Israeli organization that disseminates information, research, and political analysis on Palestinian and Israeli societies as well as the Israeli-Palestinian conflict. . . ."

AlterNet.org. "A project of the Independent Media Institute, a nonprofit organization dedicated to strengthening and supporting independent and alternative journalism."

American-Arab Anti-Discrimination Committee. "The ADC is a civil rights organization committed to defending the rights of people of Arab descent and promoting their rich cultural heritage."

American Friends Service Committee. "The AFSC is a Quaker organization that includes people of various faiths who are committed to social justice, peace, and humanitarian service."

Antiwar.com. "This site is devoted to the cause of nonintervention. Our own politics are libertarian."

Centre for Research on Globalisation. "An independent research and media group of progressive writers, scholars, and activists committed to curbing the tide of 'globalisation' and 'disarming' the New World Order."

Common Dreams News Center. "A national non-profit citizens' organization working to bring progressive Americans together to promote progressive visions for America's future." <www.common dreams.org>.

Counterpunch.org. "CounterPunch is the biweekly muckraking newsletter edited by Alexander Cockburn and Jeffrey St. Clair. . . . Ours is muckraking with a radical attitude."

Fairness & Accuracy in Reporting. "FAIR, the national media watch group, has been offering well-documented criticism of media bias and censorship since 1986."

Flashpoints News Radio. "Your Daily Investigative Radio Magazine."

Foreign Policy in Focus. "A think tank without walls. . . . Working to make the U.S. a more responsible global leader and partner."

The Global Site. "Critical gateway to world politics, society, and culture."

In These Times. ". . . A national, biweekly magazine of news and opinion" providing "groundbreaking coverage of the labor movement, environment, feminism, grassroots politics, minority communities, and the media."

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. It is highly desirable to send hard copy as well as computer files, e-mail submissions, or e-mail attachments. When files are changed from one format to another, paragraph endings are sometimes lost—or, what is worse, every line has a paragraph ending. And should you send me something that I can't open, I can scan the hard copy and thereby reproduce your deathless prose perfectly.

Send book reviews and books to be reviewed to Autumn Stanley. Please also send Membership News to Peter Browning on the form on page 9.

Deadline for the Spring 2003 *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:
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The Newsletter is the official publication of the Institute for Historical Study, a scholarly organization designed to promote the research, writing, and public discussion of history. Membership in the Institute is open to independent and academically affiliated scholars who are in agreement with its aims and who have a commitment to historical study. Membership inquiries should be sent to the Institute address.

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MEMBERSHIP NEWS

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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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