

The Institute for Historical Study Newsletter

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September-October, 1984

WORKSHOP REPORT

The Invisible University

You won't find its courses listed in catalogs. The "Invisible University" exists, Ron Gross believes, wherever people have the impulse to be independent scholars and where they can have access to libraries and—yes—to organizations like the Institute which "reach out beyond the university" to support the work of their members.

Last year Ron Gross was the keynote speaker and the inspiration for our conference, "The Independent Scholar in the 80s: Making Connections." This year he and his wife Bea, co-founders of the Independent Scholarship Project, returned to lead a workshop, "The Invisible University," dealing with the concerns of individual independent scholars. In the course of the day-long workshop participants heard speakers discuss the benefits, the possibilities, and some of the problems of independent scholarship; most important, they shared their own interests and concerns and made valuable connections.

André Bizard, founder of the Affirmist Foundation in Marin County, spoke of the advantages of independent scholarship, stressing the freedom to pursue one's interests and the possibility of reaching out to a wider audience, "moulding the future, creating a public." Ann Pescatello, Special Projects Consultant for the California Council for the Humanities and a Senior Research Associate for the Center for South and Southeast Asia Studies at UC Berkeley, noted that through such OCH Programs as "Humanists in the Schools" many scholars have made valuable contacts leading to permanent jobs in historical societies, the corporate world, and archives such as the Huntington Library. Pescatello also discussed publishing opportunities for independent scholars, one example of which is the monograph series of the Council on Intercultural and Comparative Studies at UCB, which publishes works in such areas as history, ethnology, ethnomusicology, etc.

Four Institute members talked about their experiences as independent scholars. Sylvia Myers, who became an independent scholar in the late 50s when she realized that a faculty wife with a PhD had little chance of getting a faculty appointment, spoke of three important influences in her career: the women's movement, which inspired her to go into the study of women's literature; the Center for Research on Women at Stanford, with which she has been

affiliated; and the Institute, which has provided both encouragement for her to complete her current project and, at an earlier grants workshop, practical advice which enabled her to obtain a fellowship for overseas research. Joanne Lafier talked about the problem of having "one foot in each camp"—writing a biography that will reflect her training as a theater historian, yet will appeal to general readers as well. Thus far, she feels, she has not been successful in reconciling the two: "The manuscript is scholoid. Parts of it sound like my dissertation; the other parts are actually enjoyable to read."

But if writing can sometimes be painful, publishing can be even worse. Michael Meo related the cautionary tale of his ultimately successful attempt to publish the translation he had done, with a colleague in Berkeley, of Marx's mathematical manuscripts. "Successful" needs to be qualified. The book was published, but not without difficulties with the publisher (the London-based Workers' League) over the introduction, not to mention difficulties with the United States Customs. And then there was the business of royalties: none. His moral seemed explicit.

An independent scholar who wants to publish a book must have a "perverse streak," observed Annegret Ogden, who found a publisher for her book after four years of being told that it was "too academic" for the subject (a history of the American housewife), or, after it had been rewritten: "It's very readable, but there's already too much in the field." At one point she decided to "treat herself" to an editor, whose comments were as good as a writing course. More women researchers should be willing to make such investments in their work, she feels.

The workshop was, of course, directed to the needs of the participants—helping them to define their problems and focus upon practical solutions. Quite a range of interests was represented, from historical studies of Renaissance France and Reformation England to history of consciousness, history of science, and medical problems of the elderly in America today. The majority of participants being women, many found a common ground in women's history. There was also a Latin American history connection. Some participants had specific projects underway; others were looking for a focus for seemingly disparate interests. Some were looking for practical pointers, such as avenues for publication; others expressed the need for collegial support and feedback for their work. Participants were encouraged to get together on the basis of common interests, and as a first step the Institute plans to keep the momentum going by forming a self-help writers' group (see President's Message). In her presentation Annegret Ogden

seemed to sum up the goal of the workshop when she spoke of a "new kind of scholarship" that she hopes will develop through the Institute—*independent scholars working together, sharing research and ideas for both joint and individual projects.*

One always leaves such meetings feeling hopeful and excited. Thanks are due not only to Ron and Bea Gross and to all of the participants, but to Sylvia Myers, who served as workshop coordinator, overseeing all the details from program to lunch.

PRESIDENT'S MESSAGE

Good news from the financial front. Joe Hlick has received an NEH grant for a multimedia presentation on the history of childhood in America. The Institute is acting as fiscal agent for this and for Irina Narell's project entitled "Community and Diversity: Ten Bay Area Jewish Families," which has received grants from the California Council for the Humanities, the Swig Foundation, and private donors. With the Institute as sponsor, Gretta Mitchell has received a grant from the Fleischhacker Foundation toward the funding of her "Dance for Life" exhibition to be mounted at the Oakland Museum next year.

Sandra Freitag's workshop on grants drew four people with five proposals between them and very different problems among them—strategies for raising matching funds for a large NEH challenge grant (not the Institute's), the proper foundation targets for a project that represents a new direction for a writer, the best shape for a translation and critical analysis project, and how to present a budget in a way that shows you know what you're doing. My pleasure lay in watching Sandy draw general lessons from each project as well as redirecting some that were headed the wrong way. While the turnout was not large enough to warrant doing this again via a general mailing, we can easily schedule future workshops with only a few weeks' leadtime if those of you who are interested let us know that you are working on an individual grant or fellowship and if we also have some Institute-sponsored members' projects in the planning stages. Once we have some staff we should be able to offer help with grants on a continuing basis.

Speaking of grants, NEH offers "Travel to Collections" grants of \$500. You must supply a statement of your project plus a letter from the librarian or curator of the collection you wish to visit. The next deadline is January 15. I have one application blank. The Institute now has a copy of *Grants and Fellowships for Historians* for use by members. Call or write to me if you would like to borrow it and I will post it to you.

On to higher things. *The Californians*, a journal of California history, would like to publish articles on historiographic issues and controversies, as well as essays on how an individual goes about writing history. You need not be a California historian to have something to say on these subjects, but you might wish to call Jean or Michael Sherrill to discuss your idea first (415-861-7903).

The nominating committee is looking for the names of people who would like to serve on the Board. Please call

Georgiana Davidson at 415-842-1329 or leave a message for her at 415-842-5887. We are also looking for more people interested in planning a public program, probably bi-monthly, on films with historical backgrounds. This should be a challenging project: selecting the films, choosing a moderator and discussants, and working out a format. Please call me at 415-549-1922 if you would like to become involved.

Ron and Bea Gross and I enjoyed an interview with Jane Ferrel of the *San Francisco Examiner*. Carolyn Maccarella worked diligently for several weeks to get us some publicity, with this successful result. The extensive publicity that the Grosses have received for their Independent Scholarship Project provided the entering wedge with the newspaper. We hope that the article will alert some independent scholars to our existence. We will also be able to use it in the future when sending out news releases for public programs.

Ron and Bea were honored at a potluck preceding the September Board meeting. We had a chance to catch up with their current work, a book of essays for Simon and Schuster entitled *The Great School Debate*. Part of the reason for their trip to San Francisco was to meet with West Coast contributors to the book. They came here too, of course, to run our workshop for independent scholars.

One of the ideas that came out of the independent scholars' workshop was to have a writing seminar in which each participant would have the chance to receive editorial help and suggestions from others. We have long discussed the question of how to encourage members to ask others to read their work, something that is so very important and yet so difficult to do, because it involves a risk for the writer and often an imposition for the reader. A seminar, in which risks and burdens are equally shared, might be the answer. If you would like to join such a seminar, call me at 415-549-1922.

We should learn of the disposition of our NEH Challenge Grant in mid-October. In the meantime we have begun applying to a number of foundations for the match. At the Board retreat in late October we will be outlining our long-range development plans, devising ways of coordinating the several aspects of program and development, and discussing the staffing of an office. We would appreciate ideas for activities that any member might have. What should we be doing that we are not doing? If you don't have time for a long chat, just register your ideas on the Institute answering machine.

—Georgia Wright

WORK-IN-PROGRESS

August

Before Bogna Lorence-Kot left for Poland to continue her research on the author and educator Klementyna Tanska Hofmanowa, she shared with us the ideas that she has so far developed. It was exciting to be "in on" the early

stages of someone's work. The discussion that followed was particularly lively, perhaps for that reason. Everyone wanted to tell Bogna what she should be doing!

Hofmanowa (1795-1845) was the first Polish woman to earn a living by writing. Although she was an influential figure in her own time she has been neglected by modern historians; apparently she was too religious and aristocratic for post-World War II Polish historians. Bogna is interested in the contradictions between her writings and the life she chose, as well as in Hofmanowa as the product of the time in which she lived.

Born after the first partition of Poland, she was affected both by the early reform movement with its emphasis upon the French enlightenment, and the later reaction against French language and culture. Her middle-class parents, moving in aristocratic circles, sent her away to be educated in the French tradition, but she returned to a household in which her grandmother, mother and younger siblings all spoke Polish. Bogna finds it interesting that in later years she idealized her childhood household, and that she seems to have equated things French with being abandoned, while Polish language and culture became synonymous with a loving household.

Despite the fact that her writings reflect a conventional view of woman's role, and that she idealized her own mother, the life she chose for herself was not conventional. According to the diary that she began to keep at twenty she at first had no wish to marry at all, because household duties would get in the way of reading and writing. Later she amended this view to include the possibility of marriage if the man were suitable in age and tastes, and if she could be in control of her time. When she did fall in love and marry, at the age of thirty, it was to a man who respected her desire for a career. The woman who wrote so fervently of motherhood and the importance of woman's role in rearing patriots had neither children nor a traditional household.

Bogna wishes to explore such contradictions more fully, using other materials besides Hofmanowa's journal (which she plans to translate) and published writings. She wonders how much evidence she will find of the idealization of mothers in Poland generally in the early nineteenth century. The question of Hofmanowa's patriotism and political feelings is also rather puzzling. She seems to have been patriotic and apolitical. The Russian government was apparently not disturbed by her patriotic writing, most of which was directed toward mothers and children. Yet she played some role—it is not clear how active—in the revolution of 1830. Her husband, Karol Hoffman, had been a political prisoner when she met him in 1828, and it was on account of his political activities that they were eventually forced to choose exile in Paris, where she died in 1845. Once again, her life did not conform to the conventional picture of Polish womanhood.

During the discussion some questioners made connections between Hofmanowa and other women writers whose lives and careers were at variance with their writing. Asked whether Hofmanowa continued her writing in Paris, Bogna replied that she became very domestic. Was this,

she wonders, perhaps out of guilt over her presumption in seeking fame?

—Joanne Lafler

UPDATE

Group Project on Family Papers

At the second meeting of the group working on family papers in the Bancroft Library, held on September 29, it was clear that there is still great enthusiasm for the project. It was agreed that in this early "searching" stage there should be no attempt to impose a theme or subject on the material, but "let the documents speak for themselves." Most of the members are working on aspects of California history from 1850-1914. One great benefit of the group is the help that members can give each other, both theoretical and practical. At Monica Clyde's suggestion a file box will be kept in the Bancroft Library so that when one member encounters an item that might be useful to a fellow researcher it can be entered on a file card under the appropriate subject: education, religion, health, art collecting, literary history, etc. Annetta Ogden sees the file box as a scholarly version of the Christmas stocking. New participants are warmly invited to attend the next meeting, which will be held at 7:30 p.m. on October 26 at the home of Alison Lingo, 1088 Cragmont near Euclid Avenue, Berkeley. For further information call Monica Clyde, 415-339-3385.

Nineteenth-Century Group

The first meeting of institute members who are working in nineteenth-century history was held at the home of Lyn Reese in Berkeley on August 26. Members introduced themselves and talked about their work. The second meeting was held on October 14. A more complete report will appear in a later issue of the Newsletter, if you have not been able to attend, but would like to participate in future meetings, call Lyn Reese, 415-524-0304.

BOOK REVIEW

Ann Marie Koller, *The Theater Duke: Georg II of Saxe-Meiningen and the German Stage*. 257 pp. Stanford University Press, 1984.

The late nineteenth century was a period of ferment in European theater, during which André Antoine founded the Théâtre Libre in Paris (1887), Otto Brahm the Freie Bühne in Berlin (1888), J. T. Grein the Independent Theatre in London (1891) and Stanislavski and Nemirovich-Danchenko the Moscow Art Theatre (1898). Behind these revolutionary theater movements stands the man who is

the subject of Institute member Ann Marie Koller's important new study. The liberal and enlightened, but hardly revolutionary, ruler of a tiny duchy in western Saxony, Georg II, Duke of Saxe-Meiningen (1826-1914) might have been content to be the patron of the company that performed in his court theater. Instead he chose to be a theater artist himself (in addition to discharging his responsibilities as ruler), effecting much-needed reforms in German stage practice and influencing the more revolutionary movements that were to follow. His involvement in every detail of a production, from designing historically accurate scenery and costumes to directing all of the performers in an effective ensemble, earned him a place in theater history as the first "modern director."

As Ann Marie shows in her introduction, the practices of court and public theaters in nineteenth-century Germany were often unimaginative and shoddy, dependent upon type-casting and the whims of stars. Texts were cut and rearranged to suit the exigencies of production, and many classic works were no longer performed at all. Some reformers were already at work before Georg II became directly involved with the Meiningen court theater in 1866. If he was able to accomplish more far-reaching reforms than his predecessors, it was, she feels, through the strength of his vision as well as his unique position.

That vision was shaped by his early education under the tutelage of Moritz Seebeck, who recognized and encouraged his artistic gifts even though, as Ann Marie notes, "they seemed to have nothing to do with his future life as a ruler"; by his travels in Europe and England, which exposed him to opera and theater of all kinds and prepared him to be much more than a provincial ruler; and by the pervasive interest in history and folk culture in Germany in a period of intense nationalism. His youthful relations with his parents seem to have been exceptionally affectionate, and if they did not actively encourage his interest in the theater his mother appears to have responded with interest to the many letters he wrote during his travels, describing the opera, theater, music, and art which fired his imagination.

Another woman was to play an even more significant role in his life. In 1873 the twice-widowed duke made amorganatic marriage with the popular and accomplished actress Ellen Franz, who retired from the stage to become her husband's artistic partner until the company ceased touring in 1890. They had been drawn to one another through similar artistic interests, and their relationship happily combined deep affection with those interests. In "retirement," as Baroness von Heldburg, she served as his dramaturg, worked with playwrights, and coached players, many of whom were young and inexperienced. With the baroness and the devoted Ludwig Chronack, who served as an actor, an assistant director, and above all, organizer and manager of the company's many tours, the "Meiningen Triumvirate" was complete. (It should be emphasized that it was the tours which brought the duke's methods to public attention and made possible his great influence. Ordinarily a small ducal company would not have strayed beyond the borders of the duchy.)

As the subtitle indicates, this study is not primarily a biography but a study of Georg II and his work. Ann Marie's

contribution here is considerable, for she has examined and translated many previously unavailable documents which make it possible for her to evaluate the duke's accomplishments more completely and to take issue with much "common wisdom." Using this material she is able, for example, to argue convincingly that the duke was not imitating the practices of English actor-manager Charles Kean in his management of crowd scenes, one of the features for which the Meiningen troupe was so famous. The many reproductions of the duke's sketches graphically demonstrate the attention to detail and to the entire stage picture for which his productions were justly famous; translations of production notes and commentaries, in one of several useful appendices, give new insight into his methods as a director. This material, along with Ann Marie's discussions of major productions, will be invaluable to theater specialists.

Despite her evident admiration for the duke, Ann Marie is careful and objective in evaluating his work. Georg II was not above staging an occasional pot-boiler which had good scenic and theatrical potential. Some critics complained with "some validity" that his crowd scenes, which most spectators found electrifying, were too busy, detracting from the text and distracting attention from the central characters. He is credited with restoring Shakespearean texts which had been butchered to make possible the use of heavy, complex scenery for each locale, and to feed the egos of leading actors, but even he sometimes made cuts where necessary for scenic requirements, notably in his production of *The Merchant of Venice*. These failings or compromises she readily acknowledges.

Georg II worked within a tradition which is alien to us now—nineteenth-century theater, with its great stages, monumental sets, elaborately-painted backdrops, and masses of actors. Except perhaps for grand opera we see nothing of the like today. (It may not be coincidental that much of the Meiningen repertory has survived in operatic versions.) It is to Ann Marie's great credit, therefore, that, using the materials she has so painstakingly gathered, she has brought to life for her readers the moments which thrilled the company's audiences in Berlin, London, Vienna, Budapest, Moscow. As we learned during our graduate training, that's what a good theater historian does.

—Joanne Lafier

BOOKS RECEIVED

Horst Bienek, *The First Polka*, trans. Ralph R. Read. Fjord Press, 1984.

This is the first volume of a tetralogy based on Bienek's own experiences just before, during and after World War II in Upper Silesia, one of the most vital yet least known areas of Europe—fought over throughout the ages for its wealth in agriculture, forestry and mining. The Polish critic Jan Kott has called Bienek "one of the most exciting writers of his generation." *The First Polka* is exceedingly well-written and expertly translated.

—Ise Stamberger

ANNOUNCEMENTS

Feminist Institute

The Feminist Institute announces its program of monthly meetings for 1984-5, to be held at 7:30 in the evening in the Mudd Building of the Pacific School of Religion, 1796 Scenic Avenue (near Virginia and Arch Streets), Berkeley. Some of the topics and speakers: November 14, "Immigrant Women from Asia, 1900-1945," Jane Singh and Sandra Uyeuter; December 5, "Immigrant Women Today," Chalisa Loo, Denise Segura, Vinnie Scarpa, Alfaf Meleis; January 16, "You Have Struck a Rock—Women in Apartheid South Africa," Cheryl Walker, Perl Marsh; February 13, "Gender Gap in Politics—What Happened in November?" Elaine Zimmerman, Janine Verbinski. A donation of \$2.50 is requested for admission. For more complete information on the programs, write to The Feminist Institute, 767 San Diego Road, Berkeley, CA 94707.

Key Foundation Is Looking for Researchers

The Key Foundation was founded in 1982 to conduct research into the nature of time and, when appropriate, to publish the results of this research.

Recent efforts of the Key Foundation have focused on the research of the Italian Renuncio Boscolo and his work on the "600" series of the Nostradamus prophecies from the 15th century. The foundation has published Boscolo's recent work in this area entitled *Nostradamus: Key to the Future* and has marketed it internationally.

The nature of time research project which the foundation is now preparing has a broader scope than the study of prophecy. The Foundation desires to examine time from an interdisciplinary, cultural, societal, personal, and historical perspective. The basic process will be 1) survey of knowledge and ideas on time, 2) classification and organization of data from survey, 3) identification of priority areas in data for further research. Those interested in being involved in this project should contact John Fraim at the Key Foundation, 1740 El Camino Real, Burlingame, CA 94010; phone: 415-892-8853.

CONFERENCES

Southwest Labor Studies Conference—Call for Papers

The 1985 Southwest Labor Studies Conference will be held on the campus of the University of San Diego; tentative dates are April 26-27. The deadline for proposing papers or panels is January 1, 1985. Proposals are invited on any aspect of labor studies including: labor history, labor and politics, labor economics, socio-cultural aspects of work and the labor movement, labor and literature, and labor and the arts. Because this is the first time the conference will be held in San Diego, the coordinator is especially

interested in proposals dealing with San Diego and Southern California generally. Conference planners also hope that the proposals will contain presentations dealing with issues of ethnicity and gender. Proposals should be sent to Stan Clausen, Department of History, Grossmont College, El Cajon, CA 92020.

WAWH Annual Meeting—Call for Papers

The seventeenth annual meeting of the Western Association of Women Historians will be held at Mills College in Oakland, California on May 10-12, 1985. Program suggestions and proposals for papers, panels and workshops should be sent to Lornie O'Dell, Conference Program Chair, 602 Calmar Avenue, Oakland, CA 94610. The program committee requests that proposals be submitted in duplicate, and that a current curriculum vitae for each participant be attached. Please include a brief paragraph abstracted from each cv for use in program notes. Deadline for submission of proposals is January 10, 1985.

18th Century Women and the Arts—Call for Papers

A conference on eighteenth-century women and the arts will be held at Hofstra University, Hempstead, NY, on October 10-12, 1985. The conference will investigate and celebrate achievements of women in the eighteenth century. Scholarly papers on the female imagination and the arts, particularly—but not exclusively—the literary arts, are welcomed. Submissions might focus on women writers, their texts, their audience, or the social, political, economic, and cultural milieu out of which—or in opposition to which—eighteenth century women artists worked. Papers might also discuss the representation of women in eighteenth-century literature and art. Proposals or suggestions for special presentations, such as slide-shows, book or arts-and-crafts exhibits, dramatic or musical events, are particularly welcome. Papers should not exceed 20 minutes presentation time. Proposals should be sent to Frederick M. Keener and Susan E. Lorsch, Department of English, Hofstra University, Hempstead, NY 11550. Deadline for completed papers is February 1, 1985.

MEMBERSHIP NEWS

Jean Ackermann's play, *A Pride of Heroes*, was performed at the second National Festival of Women's Theater in Santa Cruz on October 12. She is especially pleased that the Festival provided a small grant toward production expenses. *A Pride of Heroes* features the stories of five historical women, including Lucy Stone, "alike in courage, but unlike in goals." It has already been performed three times locally, on the stage and in a radio production last February.

Gerald Cery is pleased to announce that the Stichting Dr Hendrik Muller's Vaderlandsch Fonds, of The

Hague, awarded a grant of approximately \$2500 to make the camera-ready copy of his manuscript, "Theology, Politics, and Letters at the Crossroads of Civilization: Jacques Bassage and the Baylean Huguencol Refugees in the Dutch Republic." Martinus Nijhoff Publishers had already accepted the book, contingent upon receipt of a publication subsidy grant. The 360 page study will appear in Nijhoff's series, *Archives Internationales d'Histoire des Idées*. Gerald hopes that his book will be issued before the three hundredth anniversary of the Revocation of the Edict of Nantes in October, 1985.

Georgia Wright recently published an article on Bernard Maybeck's campus plan for Mills College in the July-August issue of *The Californian*. She also has an article on the tombs of the abbey church of Fécamp in Normandy, in the next issue of *Zeitschrift für Kunstgeschichte*. And at the end of September she gave a short talk, "How to Tell Victorians Apart," at the Oakland Preservation Fair. (How can she do all this and still find time to make all those phone calls on Institute business?) Bert Gordon chaired the session, and Marianne Sheldon spoke on "Sex and Diet in Victorian America."

Lyn Reese spent six weeks in Nigeria this summer with thirteen other educators as part of the Stanford Program in Cross-Cultural Education, whose purpose is to develop curriculum materials and teaching aids in the area of global education. Lyn and her group spent a month in northern Nigeria and the remainder of their time in central Nigeria. Attached to universities in four cities—Cano, Zaria, Ibadan, and Lagos—they studied history, culture, politics, and contemporary society, especially economic development. Lyn is particularly interested in Hausa Muslim women. Despite difficulties in taking pictures, she has brought back some fascinating slides of village life.

We learned that Frank Brechka, one of our "friends in high places" in the UC Berkeley library, has a poem, "The Day the Ocean Died," in the September, 1984 issue of *Bene Legere Saecula Vincere*, the newsletter of the UC Berkeley Library Associates. (The title of the journal is taken from the motto over the entrance to the Loan Hall, which most of us have probably been too harried to notice over the years.)

Bob Cherney has been elected President of the Southwest Labor Studies Association for 1984-85. Because of the interest in labor history among Institute members and friends, an event co-sponsored by the Institute and the Bay Area Labor History Workshop has been proposed.

NEW MEMBERS

We would like to welcome warmly the four new members who joined the Institute in the months of August and September.

Brian Thomas George has a Ph.D. in history from the University of New Mexico; his dissertation was on American-East Asian relations. He has taught in his field, and at present works at the University of California Press,

having responsibility for negotiations with Foreign Languages Press in China. Currently he is interested in comparative history (the work of Barrington Moore, Theda Skocpol, Eric Wolf, and Marilyn Young). He is also interested in the nature of nationalism as a resilient twentieth-century force and in the movements of peoples in Asia. He would like to share his interests with other Institute members and would also like to share his knowledge of scholarly publishing.

Ross R. Maxwell has a bachelor's degree in history from Pomona College and a master's degree in engineering from UCB. Working as an engineer, he has found time to pursue serious historical interests as an independent scholar. He has given papers at scholarly meetings on subjects as diverse as Beowulf and "The Origin of the Modern Self in the Eighteenth Century." The connecting link is his interest in psycho-history and history of consciousness. As an Institute member he would like to exchange ideas with other members and discuss works in progress.

Phyllis Feet is a Ph.D. candidate in American art history from UCLA. She has been a guest lecturer at universities, a consultant for art museums, and the author of published articles on American artists. Her interest is in American women artists and printmakers, with particular focus on the emergence of American women printmakers in the late nineteenth century. Through the Institute she would like to make contact with other scholars in her area of specialization.

David Sonenschein is an anthropologist who has written oral history and writes on popular culture in historical contexts. He has a master's degree in anthropology from the University of Indiana and has been a social science researcher and instructor at the University of Texas, Austin, where he lives. His interests are varied. Currently he is working on a biography of Spike Jones. He has also self-published a book of oral histories of twenty-three men in the pre-Gay Liberation period in Chicago, *Some Homosexual Men*. He sees Institute membership as a way of maintaining contact with academic researchers and writers, as well as obtaining assistance with funding.

DEAR CLIO OF STRAWBERRY CREEK

Dear Clio,

I am researching the life of an obscure but fascinating woman of an earlier era. The problem is how to support myself while I work on this project which I hope will result in the publication of a book. Any ideas or advice? What are grant possibilities now? Should I start looking for a publisher or perhaps an agent? What do I do first? Eager for suggestions.

Anxious Researcher

Dear Anxious Researcher,

ELBOW GREASE—that's what you do first. No one says research is a glorious enterprise laden with grants, eager publishers and agents puffing you toward fame. Research is "anxious"; it means lonely hours in archives

and libraries, in front of Xerox machines and typewriters. Publishers and agents, hopefully, follow.

More fundamentally, your own fascination with this woman has to impel you to struggle with this scholarly task, not the pursuit of fame. Your audience will want to know if your "fascinating woman" was representative of her era or innovative. And what will your audience gain by learning about her experiences? Questions such as these need to remain your primary focus.

My Computer for Helpful Spirits reveals that you are a woman who is "wise in years" yet relatively new to biographical and historical research. It's wonderful to begin new enterprises after midlife. I hope you will use your original contribution about this woman to impart your wisdom to the Institute and the scholarly community to which you address your project. But you are asking, what is the path to this goal?

First, I suggest that you contact membership chair Lynn Reese, who can match you with a more seasoned scholar. Institute members give each other some time, gratis, toward their scholarly objectives; non-members and institutions pay a consultant's fee. But your needs are manifold and long term. So perhaps you'll have to, yes, pay for higher services, but you'll save time and frustration and learn "parsimony" (doing the most with the least effort) in your research and writing skills. Perhaps, too, you can serve as a liaison between this Institute and those in your major field of endeavor. Do you know, for instance, that the Development Committee is looking for names to add to its mailing list for upcoming programs that are designed to appeal to a broader audience? For practicalities, let your "Institute Advisor" suggest alternative routes to explore. The Institute is, indeed, a place where individualized rather than collectively oriented training takes place.

Now for money: My overall advice can be summarized by an ancient Anatolian saying that I learned on an earlier assignment: "Stretch your legs as far as your blanket will reach." More specifically, I've found two basic approaches to money: "Pull in the Belt," or "Beat the Bushes." This year the Institute's workshops on grants have dealt with helpful specifics in both approaches. Even more specifically, consider a variant of the suggestion made by Alain Héron (Institute member and managing editor at the University of California Press) at the publications workshop last fall: search through your own bibliography for the appropriate publisher. I suggest further that you look through the acknowledgements of the books and articles you use for granting sources. To write your grant, I suggest that you use the booklet by David R. Krathwohl: *How to Prepare a Research Proposal*, published by Syracuse University Bookstore (1977). Although this booklet is oriented toward the behavioral sciences, it contains many pragmatic nuggets of a general nature. For references more oriented to the humanities, confer with Sandra Freitag.

Perhaps, too, you have fixed assets that are under-utilized. If so, it's time to utilize them more fully, however discomfiting that may seem to you. One must risk all! Your "Institute Advisor" can help with the rest. (But do buy

the 13th edition of *The Manual of Style* by the University of Chicago Press so your advisor does not have to teach you the basics of the publication process.)

My greatest concern with your project, however, is not with the practicalities. I'm concerned that you will become discouraged. But you see, Anxious Researcher, Max Weber's plea for "Plain intellectual integrity" in science as a vocation has to be defined anew in each era. To help a woman like you with this task, I call upon my male counterpart, *Horsefather*, a winged horse with the face of a wise old man. He blends the vein of Pegasus, whose hoof formed the springs of Muse Headquarters in ancient Greece, with the wisdom of Chiron, the centaur of the caverns who taught Aesclepius (the Divine Physician) the mysteries of healing:

Stay in the conflict whatever will come.
The wings on my back are your guide to the sun.
Strive now, . . . (Researcher) to let yourself be
Unflinching, teeth gritting, and stalwart like me.
Give womankind your assote clear line.

Send queries to : Clio, c/o Torkian, Box 9267, North Berkeley Sta., Berkeley, CA 94709 or call 415-843-8202. Quoted poem from *Dialogues with the Gods: Poems for John*, © Copyright 1984, Torkian.

ANNUAL POTLUCK

The annual potluck dinner for Institute members in September is a purely social occasion at which history is discussed, but usually as an adjunct to the consumption of food and wine. It stands in contrast to the more sober annual business meeting in February, but it is no less important to the life of the Institute, for it is a time when members come together not to discuss a specific topic but simply as members, interested in each other's work. Football, trips to Europe, and family weddings are sometimes also discussed.

This year the potluck was held on September 30 at Greta Mitchell's lovely home in Berkeley. Over forty people, including some spouses, attended. President Georgia Wright took the opportunity to introduce new members and to make a few announcements about future plans—a preview of her President's Message which appears in this issue. There seemed to be just the right blend of business and pleasure. Thanks are due to Greta for providing the congenial setting, and, as usual, to Georgia.

EDITOR'S NOTE

We hear from time to time that pieces in the Newsletter have stirred up controversy—actually angered some of our readers. Please don't sit there and stew! Write a response, either as a letter to the editor or as an article of your own. If in doubt, call first: 415-847-1791. Indeed, let us hear about anything that concerns you as a scholar.

And now a plea for help. The editor has decided to retire as a writer (of newsletter articles) and concentrate on editing. Therefore, more volunteers are needed to write

up Institute events such as workshops, work-in-progress meetings, dinner-lecture meetings, our projected historical film festival, etc. What we would like to do is maintain a card file of volunteer reporters. If you are interested please phone (see above) or write to the editor at 43 Abbott Drive, Oakland, CA 94611. Let us know what kinds of events you would be interested in covering.

The deadline for submission of materials for the next issue is November 25. The issue should be out sometime around the holiday season.

—Joanne Laffer

SUMMARY OF BOARD ACTIONS

August, 1984

Treasurer's report: approved the annual report with two provisos: that comparisons with fiscal year 82-83 be added where possible; that footnotes for large miscellaneous items be added.

Membership: approved the applications of Phyllis Peet and David Sorenschein.

The annual Tahoe retreat will take the place of the November Board meeting. The December Board meeting will be held on Thursday evening, December 13. Interested members are always invited to attend. For information about the location or a ride, call the Institute number or 415-543-1922.

UPCOMING EVENTS

Friday, October 19 at 7:30 p.m. Joe Ilick will discuss his study of Bethlehem, Pennsylvania in the twentieth century. He is particularly interested in hearing comments. A postcard mailing will give the address and other information for the meeting, which will be held in San Francisco.

Thursday, November 15, at 7:30 p.m. Auburn Stanley will discuss her recent work in women's history. The meeting will be held on the Peninsula. A postcard reminder will be sent.

In early December Michael Meo will discuss his translation of a biography of Wilhelm von Struve, the great nineteenth-century Russian astronomer whose achievements include the establishment of the foundation for the modern study of binary stars. A postcard mailing will provide details of time and place.

The annual business meeting of the Institute is tentatively scheduled for Saturday, February 23.

Note: If you have not received a postcard at least a week before an event is scheduled, or if you need a ride, be sure to call the Institute number, 415-441-3759.

THE BOARD OF DIRECTORS, 1984

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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.

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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.

The Institute for Historical Study
1791A Pine Street
San Francisco, California 94109
(415) 441-3759

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