



The Independent Scholar

The Newsletter of the National Coalition of Independent Scholars

February 2012

Volume 25, Issue 1

H I G H L I G H T S

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Message from the President

Dear Members,

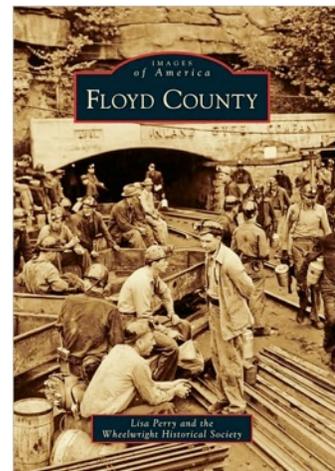
As we enter spring, a time of renewal and rebirth, we have been reminded of the dangers that often accompany the season. I hope this message finds all of you well and safe from the natural disasters that have plagued so much of our nation in recent weeks.

This is also a time to begin thinking about getting more involved in our organization. If you have considered getting involved in the administration of the organization, elections are coming up later this year. If you have not considered running for office, think about it over the next few weeks. Our nominating committee will be kicking off a search for candidates later this spring, and we hope to have several of you put your names in the hat, so to speak. We are also about to ramp up planning for a conference in 2013. Your skills in event planning, coordination, logistics, or anything else required to help pull this together will be of great assistance. It takes a lot of people to plan and execute a major event, and this one should be spectacular!

Our development on the website and access to the Foundation Center's Grants to Individuals Online is nearly in final form and should be completed within the coming quarter. Please take time to visit the website, make use of GTI to look for funding for your projects, and let our benefits committee know if you encounter any difficulties. You can reach them at benefits@ncis.org.

We appreciate your continued support of this organization and look forward to continuing to serve the needs of our independent scholars. Here's wishing all a tremendous year for research, funding, publication, and scholarship!

Lisa Perry, Ph.D.
President, NCIS
lpncis@gmail.com



Letter from the Editor

Dear NCIS Colleagues,

First, I offer my sincere and almost abject apologies for the terrible tardiness of this newsletter. My computer had a sudden attack of age and required a few trips to the local computer-rejuvenation center before it would function properly again. So while you read this issue, please put aside the present and pretend that we have gone back to that earlier era known as *last month*, or February 2012.

In our last episode, the NCIS community were about to cast their ballots for new officers and board members. In the end, all candidates were seated, so we had one of those rare occurrences when everyone involved in a contest came out a winner. Let us savour the event. You can read the board members' official bios on the NCIS website, but be aware that some of them have hitherto-unrevealed depths and talents. For instance, Andrew Novak is not merely a mild-mannered attorney in Washington, D.C., and law school career counselor; in his spare time, when he's not doing research, he is an avid scrap-booker. He saves random scraps of paper and photos and ticket stubs for the scrapbook; he is really more of an archivist than a "hoarder." He has some intriguing insights regarding material culture; ask him about them sometime.

Quinn Dombrowski, our new secretary, when bored at work, takes meeting notes in Glagolitic. Glagolitic is the oldest Slavic alphabet; it predates even Cyrillic. Quinn suggests those interested see <http://www.flickr.com/photos/quinnanya/2915296822/> to learn more.

And speaking of Quinn, she will be writing (though not usually in Glagolitic) a regular column on digitalia for *TIS*. Her inaugural column appears in this issue, and features the fascinating David Rumsey map collection. Look for her insights and updates in forthcoming issues.

You may notice a new organization to the newsletter: most of the NCIS news is toward the end while the major articles have been shifted toward the beginning. The best way to get to the NCIS information is, of course, to read through all the articles, but if you want to cut to the chase, you can now click on the items listed in the Table of Contents and be magically carried right to the article of your choice. Some information, such as submission guidelines and contact information that used to appear in every newsletter, will now be located on the website under the *TIS* heading.

This issue puts a spotlight on information about grants, information geared especially to independent scholars. I send hearty thanks to Klara Seddon, Margie Feczko, Kelly M. McDonald, and Gayle A. Sulik for sharing their research and experience with us. In May, *TIS* will feature articles on aspects of getting published that are particularly relevant to independents. Please check out the Calls for Submissions at the end of the newsletter to learn on what other topics *TIS* will focus, but remember that submissions on other subjects are always just as welcome.

For a moment I return us to March so that I may acknowledge that Spring is almost upon us, and wish everyone a season of hope, health, and prosperity.

Ruth Feiertag
 Editor, *The Independent Scholar*
tis@ncis.org



Book Reviews Update

The National Coalition of Independent Scholars is happy to review books by and about or of interest to independent scholars for inclusion in issues of our quarterly, *The Independent Scholar*. What follows are some general guidelines for submissions.

The current Book Review Editor is David Sonenschein, P. O. Box 15744, San Antonio, TX 78212-8944. E-mail is dsncis@gmail.com.

Books Written by NCIS Members: Most publishers are quite willing to send review copies to designated review editors. Have the book(s) sent to the address above, along with any promotional material they may wish to include. Remember, it is the responsibility of the author to satisfy a publisher's request for copies of the review. If you have self-published your book, send any needed contact and purchase information along with the book.

Books Written by Non-NCIS Members: The author(s) of these books *generally* (see below) should be independent scholars, or should have substantial content of direct relevance to independent scholarship. NCIS Members should query the Book Review Editor about these books that they themselves would like to review, or if they think a review by another qualified NCIS Member would be of critical interest to NCIS Members. The Review Editor will then try to obtain a review copy from the publisher. Even though we try to focus on independent scholarship, an NCIS Member may query the Editor for review on any book in any discipline with any focus.

Books Written by Members of NCIS Affiliates: Even if they are not Members of NCIS, members of Affiliates may submit books they've authored for review. The Review Editor will select a reviewer from the NCIS database.

Format, etc.: Now that we've gone electronic, older limitations on review length have been lifted. Reviews may be written as needed to accomplish the aims of the reviewer. They may be short and descriptive, or may be substantially longer as in a review essay. Negotiate length with the Editor, who also reserves the right to edit the reviews; let the Book Review Editor know if you would like to see any editing before the Book Review Editor passes the review on to the Editor of *TIS*. If used, citations to works cited in the review and endnotes should follow format guidelines established by the reviewer's own discipline. Spelling generally follows American English usage, although British spelling is also acceptable.



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Conduct and Style: *The Independent Scholar* is a professional publication, read by professional peers. Protocols of scholarly and professional conduct are expected when applying critical analyses. Authors of reviewed works are always welcome to reply to reviews; contested views must be objectively and disciplinarily based. Having said this, however, *TIS* offers a wider latitude of stylistic expression than many other professional publications. While scholarship is expected, the informal and subjective voice is also welcome here. Serious detached objectivity may coexist with wit, personal and subjective expression, and humanity.

Patience: *TIS* is a quarterly, and the Review Editor usually has to spend time obtaining a review copy, finding a qualified and willing reviewer, and nudging reviewers to complete the task within a reasonable time, all the while getting all the other things done that life and scholarship require. Books submitted for review, therefore, will rarely appear in the immediately following issue of *TIS*. The Editor does reserve the right to rescind a review request and seek another reviewer in cases where severe difficulties arise.

Reviewer Sources: The Editor scours the NCIS Membership database for qualified reviewers; it is important that Members provide details of their areas of research and expertise. On rare occasions guest reviewers may be approached; suggestions for reviewers outside NCIS can be made to the Book Review Editor. Any NCIS Member may contact the Editor to indicate availability as a reviewer.

David Sonenschein, Book Review Editor
dsncis@gmail.com



GRANT INFORMATION FOR THE INDEPENDENT SCHOLARS

Pass-Through Grants and NCIS

By Klara Seddon

One of the basic rules of grant seeking is to match a proposed project's goals with the mission of a particular grant program. Many independent scholars have experienced the disappointment of finding the right program only to learn that the program awards funding exclusively to institutions and that applications from individuals are not accepted. Under tax law, grant-giving organizations such as private foundations, corporations, and federal and state agencies, are often restricted from dispersing awards directly to individuals. In such situations, NCIS members in good standing may be eligible to apply for funding, however, by using NCIS as a pass-through entity. Grants administered in this fashion are known as a pass-through grants, and this pass-through method enables independent scholars to apply for funding on their own by listing the National Coalition of

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The Foundation Grants to Individuals Online Database

By Margie Feczko

At the Foundation Center we're currently hard at work on a complete redesign of our venerable online database for individual grant-seekers: the *Foundation Grants to Individuals Online*. The *FGTIO* is a source for detailed descriptions of nearly *ten thousand* foundation programs that fund students, artists, researchers, and others.

Foundation grants to individuals can be tough to come by. After all, foundation support overwhelmingly goes to 501(c)(3) nonprofit organizations. However, support is available as scholarships, fellowships, arts and research grants, support for attending conferences and seminars, and fiscal sponsorship, among other forms of support. With *Foundation Grants to Individuals Online* you can customize a search based on fifteen different search fields including the types of support such as those listed, geographic criteria, fields of interest, and keywords.

How can this help you? By conducting a targeted search you'll find detailed funder profiles that include valuable information such as program areas, limitations, application information, financial data, links to social media, and more. What you learn about these funding prospects will help you throughout your

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Independent Scholars, a non-profit organization, as the fiscal administrator for the grant. Depending on the grant program's requirements, applicants may be asked either to list NCIS as fiscal administrator as part of the application or to do so after the application has been accepted. Once awarded, NCIS may then administer funds in one lump sum or in regular installments, in accordance with the grantor's stipulations. The NCIS administrative fee for processing the grant is determined by the NCIS Treasurer. In the case of complex grants that require significant administration (financial reporting, audits, periodic follow-up reports, or monthly disbursements), NCIS will administer the grant for fees ranging from five to ten per cent of the grant amount. For questions about this service contact the Benefits Committee at benefits@ncis.org.

Klara Seddon is a member of NCIS' Board of Directors.

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proposal development process, from choosing your best matches through making an initial approach to the formal application or proposal. And if you get the grant, the information on the database can teach you how to maintain a relationship with that funder after the grant is awarded.

An example: Let's say you're researching gender issues and financial access in the developing world, and you're interested in finding financial support for writing a book on these issues. You could enter *women, economics, developing countries*, and other similar terms from the fields of interest search index, and *research, publications, travel grants, and project support* from the types of support index. There are a lot of options that allow you to find a substantial list of potential funders, and more options to narrow your search further to those foundations that are accepting applications or those that have given more or less than a certain dollar amount.

And about that redesign? We're making *Foundation Grants to Individuals Online* faster and easier to use, adding information like social media links and more funder background information. We'll begin updating the database weekly instead of once per quarter; keep an eye out for other enhancements.

In addition to *Foundation Grants to Individuals Online*, the Foundation Center has many other offerings for individual grant-seekers, including

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webinars and in-person training, FAQs, and a grant-seeking knowledge base. Keep up to date with these events and courses on the Foundation Center site at <http://www.grantSPACE.org/> and check out *Foundation Grants to Individuals Online* at <http://gtionline.foundationcenter.org/>. The Foundation Center has a lot of resources to offer; call us at (800) 424-9836 or send us an email to info@foundationcenter.org to find out more!



Margie Feczko is the Regional Product Manager for The Foundation Center, 79 Fifth Avenue, New York, New York, 10003.

Diary of an NCIS Travel Grant

By Kelly M. McDonald

Bonnets and reticules come out of hiding every Annual General Meeting (AGM) of the Jane Austen Society of North America (JASNA). Beneath this façade is an academic conference of high significance to the international community of teachers and professors of English literature. My own research is historical, the majority of its material being unpublished letters and diaries scattered around the globe in archives and private collections. It connects to Jane Austen through her nephew and first biographer James Edward Austen, who married my diarist Emma Smith in 1828. The Austen audience is a core group for this project, and my writings have appeared in the peer-reviewed Austen journal *Persuasions*.

The Fort Worth AGM (14-16 October, 2011) celebrated the bicentenary of the publication of Austen's first novel, *Sense and Sensibility*. My paper, entitled "A House Divided? How the Sister Arts Define the Dashwood Sisters," examines the two main characters — musical Marianne and artistic Elinor. Focusing on the only novel in which Austen so clearly *divides* the talents of her heroines (typically, a young girl of the first quarter of the nineteenth century displayed many talents) allowed me to connect to my background in the arts while relating the historical to the fictive.

As an independent scholar, getting my name and project "out there" has been my prime objective the past few years. Another goal has been to meet people who might be in a position to offer guidance — or perhaps more primary materials! Deirdre Le Faye, a world-renowned Austen scholar, was to have been a keynote speaker at the AGM; health and age forced her withdrawal. She appeared in a taped "chat," which played for the assembled crowd of six hundred plus at Sunday's brunch. The JASNA AGMs give members opportunities to meet

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speakers, academics, historians, and writers. Author Amanda Vickery was present, filming her BBC special *The Many Lovers of Jane Austen*. My great thrill this AGM was to show two daughters of Joan Austen Leigh, a JASNA founder and Austen descendant, a booklet published in 1925 that was related to their family (and to my research), one which included several hitherto unseen portraits. I also viewed an Austen film sitting next to — and sharing pizza with — screenwriter Andrew Davies.

My travel plans were well underway when I applied for an NCIS Travel Grant. The committee requests a CV, a travel/expense budget, and a project description. Three grants are awarded to assist with research-related travel or travel to an academic conference. Compared with other grant applications (I once applied for an NEH Summer Stipend, and had to supply the names of two recommenders), the NCIS Travel Grant application is straightforward and the wait not overly long. By September, I was notified — with a “Yes, we’ll help fund your trip!” The costumed JASNA member who introduced me gave a Texas-sized “Thank You to the National Coalition of Independent Scholars” on my behalf. I do the same here, and encourage members to apply in July 2012.



Kelly M. McDonald's research into the letters and diaries of Mary Gosling (1800-1842) and Emma Smith (1801-1876) touches upon other famous names of the period: Walter Scott, Lord Nelson, the Duke of Wellington, artists Beechey and Reynolds, actors Kean and O'Neill, all figure in the lives of these two girls. Dip into Regency England by visiting Kelly's blog <http://SmithandGosling.wordpress.com/>.

Life-Changing Opportunities for Faculty and Independent Scholars: A Spotlight on the National Endowment for the Humanities

By Gayle A. Sulik

In the January 2011 issue of *The Independent Scholar* I shared a glimpse of my transition from tenure track professor to independent scholar (Vol. 24, Issue 1). In “An Independent Scholar: An Independent Voice” I focused briefly on my “calling” to practice sociology in “a more focused, public, and action-oriented capacity.” While it had always been my desire to be a sociological interpreter of pressing social problems, it wasn’t until six years into my life as an assistant professor that I realized I might be more efficacious in my endeavors if I moved *out of* the Academy and into the realm of public scholarship. Though this choice may be off the beaten academic path, after working closely with health advocates and community-based organizations in my academic research I developed a ready network of collaborators. What’s more, I received a Fellowship from the National Endowment for the Humanities (NEH) that helped me to finish a research project that would prove crucial in building a platform from which to spring.

The NEH Fellowship would support the completion of my research into the culture and industry of breast cancer in the United States, a project I began during my graduate studies and upon which I continued to build in my academic research agenda. The twelve-month Fellowship provided funding to release me from my faculty duties and complete a book manuscript on the topic. After I finished the manuscript, negotiated a book contract, and completed the Fellowship, I was ready to take the leap from faculty member to independent scholar. I left the Academy in 2010, and the book — *Pink Ribbon Blues: How Breast Cancer Culture Undermines Women’s Health* — was published by Oxford University Press, copyright 2011.

The NEH Fellowship was a key factor in my becoming a full-time independent researcher, social science writer, and health advocate. Now grantors such as NEH will be even more crucial as I continue my research from this new vantage point. NEH Fellowships and Summer Stipends are open to independent researchers, *whether or not* they have an institutional affiliation. I urge independent researchers to review the NEH guidelines (<http://www.neh.gov/grants>) for important details and consider applying in the next award cycle. What follows is a brief overview of the NEH Fellowship and Summer Stipend application process to help those who are interested get started.

NEH Fellowships and Summer Stipends

NEH is one of the largest funders of humanities programs in the United States. NEH Fellowships and Summer Stipends support scholarly research at *any* stage of development that

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advances knowledge and understanding of humanities fields, humanities education and public programming, and the humanities as a whole. Award recipients often produce articles, monographs, books, digital materials, archaeological site reports, translations, editions, or other scholarly resources. In fact, between 1967 and 2008 there were six thousand eight hundred books published as a result of research supported by these programs. Both affiliated *and* unaffiliated individuals may apply, including those who have successfully defended their dissertations and are awaiting degree conferral.

NEH Fellowships

Fellowships cover full time and continuous periods of six to twelve months and come with a stipend of \$4,200 per month in outright funds. The maximum stipend is \$50,400 for a twelve-month period. Teaching and administrative assignments or other major activities may *not* be undertaken during the fellowship period, and applicants should request award periods that suit their schedules and the needs of their projects. See NEH guidelines for details.

Application: The Fellowship application uses the on-line system, **Grants.gov**, and applicants must first register with the system. NEH provides a step-by-step guide to the application using this system. Applicants should plan on submitting their applications at least one week ahead of the deadline to avoid slow-downs due to high traffic or technological difficulties.

Each application must include a narrative, bibliography, resume, appendices in some cases, and references submitted through the on-line system. Note that the narrative must provide an intellectual justification for the project, addressing the following: (1) research and contribution; (2) methods and work plan; (3) competencies, skills, and access; and (4) final product and dissemination. See NEH guidelines for details, and be sure to stay within page limitations while addressing each area sufficiently.

Samples of Funded Projects: NEH provides samples of funded Fellowship proposals. Since each application differs based on research requirements, required resources, and the situation of the applicant, these samples are *not* intended to serve as models. However, they are useful in giving applicants a sense of how a successful application may be crafted. Here are a few examples: [American history](#), [Atlantic studies](#), [Literature and media](#), and [Music](#).

Evaluation Criteria: Applications are evaluated in terms of the following: (1) intellectual significance of the proposed project, including its value to humanities scholars, general audiences, or both; (2) quality or promise of quality of the applicant's work as an interpreter of the humanities; (3) quality of the conception, definition, organization, and description of the project and the applicant's clarity of expression; (4) feasibility of the proposed plan of work, including, when

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appropriate, the soundness of the dissemination and access plans; and (5) likelihood that the applicant will complete the project.

Applicants should keep these criteria in mind when completing their applications. They should also ask knowledgeable outside readers for feedback (using these criteria) on their applications prior to submitting them.

For More Information: Applicants should always read the FAQ: [Frequently Asked Questions](#). They may also contact the Division of Research Programs at 202-606-8200 or Fellowships@neh.gov. Hearing-impaired applicants may contact NEH via TDD at 1-866-372-2930. Program officers are available to answer questions, but (due to the number of applications) they cannot read drafts.

Deadlines: The call for applications typically occurs in February, and applications may be submitted through the deadline, usually in May. **The next Fellowship deadline is May 1, 2012.**

History of Funding: Fellowships are both popular and very competitive. In the most recent competition, there were over 1400 applications, and NEH was able to fund six percent of them. The funding ratio depends in part on the federal agency's budget. NEH has a track record for funding Fellowships to independent scholars. See the table below:

NEH Fellowships Awarded to Independent Scholars, 2000-2010

Year Awarded	Total Awards	# Independent Scholars	% Independent Scholars
2010	99	3	3.0%
2009	110	2	1.8%
2008	74	5	6.8%
2007	95	7	7.4%
2006	153	10	6.5%
2005	155	9	5.8%
2004	193	14	7.3%
2003	180	11	6.1%
2002	170	21	12.4%
2001	174	8	4.6%
2000	175	10	5.7%

Source: NEH News & Publications, Recent Grant Awards

<http://www.neh.gov/news/recentawards.html>

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Summer Stipends

Summer Stipends provide an outright award of \$6,000 for two consecutive months of full-time research and writing. See NEH guidelines for details.

Application: The application for Summer Stipends also uses the on-line system, **Grants.gov**. Applicants must register with this system, and NEH provides a step-by-step guide to the process. As mentioned above, applicants should plan on submitting their applications at least one week ahead of the deadline to avoid slow-downs due to high traffic, or technological difficulties.

Similar to applications for Fellowships, Summer Stipend applications must include a narrative, bibliography, resume, appendices in some cases, and references submitted through the on-line system. Note that the narrative must provide an intellectual justification for the project, addressing the following: (1) research and contribution; (2) methods and work plan; (3) competencies, skills, and access; and (4) final product and dissemination. See NEH guidelines for details about each, and be sure to stay within page limitations while addressing them completely.

Samples of Funded Projects: NEH also provides samples of funded Summer Stipend proposals. Since each application differs based on research requirements, required resources, and the situation of the applicant, these samples are *not* intended to serve as models. However, they are useful in giving applicants a sense of how a successful application may be crafted. Here are a few examples: [American history](#), [Asian studies](#), [British literature](#), [Latin American studies](#), and [Philosophy](#).

Evaluation Criteria: Similar to the Fellowships, Summer Stipend applications are evaluated in terms of the following areas: (1) intellectual significance of the proposed project, including its value to humanities scholars, general audiences, or both; (2) quality or promise of quality of the applicant's work as an interpreter of the humanities; (3) quality of the conception, definition, organization, and description of the project and the applicant's clarity of expression; (4) feasibility of the proposed plan of work, including, when appropriate, the soundness of the dissemination and access plans; and (5) likelihood that the applicant will complete the project.

Again, applicants should keep these criteria in mind when completing their applications, and ask knowledgeable outside readers to give them feedback (using these criteria) on their applications prior to submission.

For More Information: Because of the large number of Summer Stipends applications, NEH staff are not able to comment on draft proposals. NEH staff will, however, answer questions about preparing proposals and about eligibility. Applicants can contact NEH's Division of Research Programs at 202-606-8200 or at stipends@neh.gov. Hearing-impaired applicants may contact NEH via TDD at 1-866-372-2930. And always read the FAQ: [Frequently Asked Questions](#).

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Deadlines: The call for Summer Stipends applications typically occurs in May, and on-line applications may be submitted through the deadline, typically in September. Check the [NEH website](#) in the spring to find the next deadline.

History of Funding: The Stipends program is also competitive; in the last round the NEH supported eight percent of the one thousand applications. Summer Stipends may be more suitable to those who work during the academic year. However, NEH does fund independent scholars in this program. See table below:

NEH Summer Stipends Awarded to Independent Scholars, 2000-2009

Year Awarded	Total Awards	# Independent Scholars	% Independent Scholars
2009	63	1	1.6%
2008	62	0	0%
2007	84	2	2.4%
2006	88	3	3.4%
2005	115	3	2.6%
2004	142	2	1.4%
2003	117	2	1.7%
2002	117	10	8.5%
2001	130	4	3.1%
2000	135	5	3.7%

Source: NEH News & Publications, Recent Grant Awards
<http://www.neh.gov/news/recentawards.html>

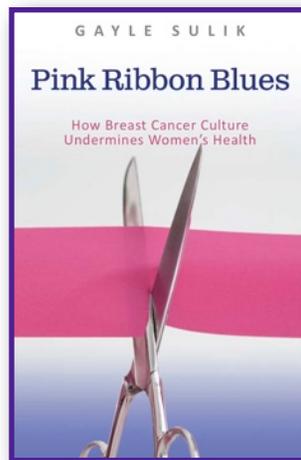
Final Thoughts

I hope NCIS readers will review the NEH materials and consider applying. Applicants may compete concurrently in both the Fellowships and Summer Stipends competitions in a given year. However, those who are successful in more than one NEH-administered program in support of individual research may hold only ONE award during the fiscal year following the award. Applicants should please note that the NEH website is in the process of reorganization, so they may need to search for the guidelines for each of these programs anew when they are ready to work on their applications. Interested researchers who go to the main website (www.neh.gov) will be headed in the right direction.

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Gayle Sulik, M.A., Ph.D. is an independent social science researcher, writer, and health advocate currently affiliated with the University at Albany (SUNY) Department of Women's Studies. She received a 2007 NEH Fellowship to complete Pink Ribbon Blues: How Breast Cancer Culture Undermines Women's Health (Oxford University Press, 2011), and her current work focuses on the impact of illness on individuals, families, and communities. Go to www.gaylesulik.com for more information. Sulik also served as a peer review panelist for the NEH Fellowships program earlier this year.



First Dorbrecht Grants Awarded

The National Coalition of Independent Scholars recently announced its administration of two new grant programs: the Dorbrecht Grants, which fund research in yogic thought, and the Dorbrecht Grant for Judaic Yoga. Both programs are funded by the Orphiflamme Foundation and The Opaline Fund of the Jewish Community Federation and Endowment Fund, and provide independent scholars financial assistance for research that engages yogic thought or that explores relationships between aspects of the Jewish tradition and the philosophy or practice of yoga.

NCIS is pleased to introduce first Dorbrecht Grant recipients. They are Edith Brotman (\$1800.00), Cody Bahir (\$3000.00), and Marcus Freed (\$1800.00).

Congratulations to all three. For more information about these awards, please visit the Dorbrecht Grants page on the NCIS website at <http://www.ncis.org/dorbrecht-grant/>.

Symbols of the Prehistoric Goddess in Old Europe: Continuity and Significance in the Early Christian Era¹

By Valerie Abrahamsen

In the beginning was the Goddess! In the beginning, when *Homo sapiens* first emerged and began populating Africa, the Middle East, and Europe, a female deity reigned supreme. In the beginning, before civilization as we know it, for upwards of two hundred thousand years, ancestors of modern Westerners worshipped a powerful goddess.² The veneration of male deities, in contrast, began around the time of the Bronze Age (3200-1500 Before the Common Era [BCE]).³ Who was this powerful, persistent goddess, and why did she seemingly disappear? Why did the culture that worshipped her last so long, and what kind was it? What can we learn from her that can inform our life in the twenty-first century?

The Symbols and the Goddess

As a New Testament scholar and early church historian by training, I fell into the topic of the prehistoric goddess almost by accident. My doctoral research had focused on female cults in the city of Philippi in northern Greece, Philippi being one of the major cities visited by St. Paul. Designs on the mosaic floors of the city's early Byzantine basilicas included birds, plants, and geometric shapes. The basilicas had been built in the fourth to sixth centuries of the Common Era (CE).⁴ As I read *The Civilization of the Goddess* by the late archaeologist and anthropologist Marija Gimbutas, a book about her work at prehistoric sites in former Yugoslavia, Bulgaria, Hungary, and Romania, I realized that the designs on the basilica's mosaics closely resembled those that Gimbutas had found on thousands of prehistoric artifacts. Was this just a coincidence?

Several facts about ancient Philippi suggested that adoration of a female deity in some form was far from dead as Christianity developed: two of Philippi's most prominent deities were Artemis, goddess of the hunt, and Isis, an Egyptian deity. Isis survived into the Byzantine era at Philippi despite the growth of the Christ-cult, and women had prominent roles there in both paganism and Christianity.⁵ My search was on for evidence of the goddess' survival at Philippi and beyond — and it started with interpretation of the symbols.

The symbols, which appeared on paintings, jewelry, pottery, ritual and everyday vessels, and figurines, included birds and animals — ram, owl, vulture, duck, pig, stag, ox, peacock — as well as plants, trees, flowers, and geometric symbols. The artifacts dated to about 7000-3500 BCE, roughly the Neolithic era in Europe, with the figurines uncovered by Gimbutas in her excavations being overwhelmingly female. This female figure is often pregnant or giving birth, yet in the guise of the White Lady, she represents inevitable death.⁶

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As Gimbutas began to analyze what she found, she identified the goddess in her various manifestations — Bird Goddess, Snake Goddess, Goddess of Death and Regeneration. Some of Gimbutas' interpretations may seem like a stretch to us, yet in a pre-industrial society totally dependent upon Nature, they make perfect sense. The snake is a good example: contrary to the Jewish and Christian notion that the snake is the evil seducer, the snake of the goddess symbolized energy and, through the shedding of its skin, regeneration. Similarly, the bull is a symbol not of male ferocity but of female power: its horns resemble both the crescent moon and Fallopian tubes. The more abstract symbols on the artifacts are especially intriguing because lines and geometric shapes are often viewed as merely decorative. Gimbutas, however, postulated an entire symbolic language that Neolithic peoples used to communicate with their deity. The triangle, V, and chevron were symbols of the goddess' pubic triangle, center of her vital life-producing power. Wavy lines and an M figure meant water, milk, and breasts, fluids of life and their source.⁷

Through the symbols, Gimbutas could describe the kind of society that worshipped this deity: a true civilization where people lived in harmony with Nature and each other, where no weapons of war were found, where buildings could be several stories high — with plumbing — and where high artistic achievement was the norm, not the exception.⁸

By coercion, conversion, and violence, the female deity was subdued and eventually replaced by the male deity, at least at the official level. The goddess' ownership of life, resurrection, regeneration, and rebirth were appropriated by the god; her strength became his strength; her wisdom became his wisdom.⁹

However, it is also apparent in examining some of these androcentric (male-centered) religious systems that the goddess did not entirely disappear. Athena, Artemis, Isis, Demeter, and Persephone still appear in the Graeco-Roman pantheon. Among Jews, God appears sometimes as Sophia/Wisdom and has maternal attributes. In Christianity, the Virgin Mary's cult was unsurpassed.

What is taking place? Are these female images only figments of male imagination, refashioned by male elites for their own misogynist purposes? What can women really take from Athena, the war goddess, or Mary, the impossible-to-emulate virgin-mother-saint? What, if anything, can we moderns learn from the knowledge that, millennia ago, the goddess reigned supreme?

The evidence strongly suggests that the prehistoric goddess survived in symbolism, myth, private ritual, liturgies, folklore, and magic into and through later ages and did so primarily among the common folk — “underground,” as it were. The early Byzantine basilicas at Philippi contained symbols reminiscent of the goddess partly because they still resonated with the worshippers in those buildings. Although Christians reinterpreted the images, as we shall see, the Christian

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message could not have been successfully promulgated without some reference to images familiar to the people.

Two Symbols: The Cross and the Labyrinth

Many prehistoric symbols linked to the omnipotent goddess were ultimately appropriated in Judaism and Christianity. Here we will trace the development of two of those symbols in Christianity, the cross and the labyrinth.

In Christian theology, the cross is the instrument of the ignominious death of Jesus: he was crucified on a cross of wood but then resurrected, with the cross becoming a symbol of victory over death. Prior to Christianity, however, the cross, especially in the form of a tree, symbolized life, vegetation, and fruitfulness — attributes of the goddess. Likewise, the earth out of which the tree grows is the body of the goddess.¹⁰ In human procreative terms, this earth, this body, is the goddess's "veil" or hymen. In the ancient imagination, the image is not obscene or vulgar but sacred: it was about Life — human, floral, and faunal.¹¹

By extension, the cross/tree also symbolized the phallus, an instrument of fertility. The tree/cross growing out of the earth is a powerful symbol of Life, directed by the goddess but played out androgynously. When the story started to circulate in the early years of the Common Era that Jesus died on a cross — on a tree — the ancient, pre-industrial mindset could easily see the connections: the phallus of Jesus (the cross) penetrates the body of the goddess (her "veil" or hymen). According to Barbara Walker, this imagery may be reflected in John 19:30: "It is consummated" or "It is accomplished." Jesus, the male god/phallus/cross/tree, has united with the earth/goddess/hymen, to give life to the world. This may further be reflected in Luke's version of Jesus' death: in 23:45, the veil of the temple is torn in half as Jesus dies.¹²

These interpretations are now a long way from the tree as a symbol of life emerging naturally from the body of Mother Earth, the goddess. Early on, Christians believed that Jesus died unjustly, as a criminal, at the hands of a foreign power. When the goddess died, she was generally not murdered — she died because all of Nature dies and is then regenerated. In Jesus' case, however, his father, the supreme male God, *asks* that he die — grotesquely and violently. When the goddess dies, usually no blood is shed; but when Jesus dies, his blood is shed, at the hands of human beings. State-sanctioned death is not natural, and such an image is indeed violent.

Christian interpreters, therefore, transformed a female symbol of *life* into a male symbol of *death*. The ensuing resurrection in Christian theology is not a natural phenomenon but a miracle attributed to the supreme male deity. In this interpretation, Christians are asked to believe that a gruesome death is salvific, beautiful, noble, life-affirming, and holy. While Christ's victory over death has deep meaning to millions, it is important to realize that we have been asked to suspend

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our normal impulse to be disgusted and repelled by human beings killing each other — especially by unjust death, and by the will of our sovereign, parental deity. We are asked to deny that a tree that grows, gives fruit, nourishes us, and protects us from the sun is unworthy of adoration. The natural world, our intuition, and our intellect are turned upside down.

The labyrinth is another ancient symbol of the prehistoric goddess that has been appropriated by patriarchal religion. In recent years, labyrinths have been created in churches and church yards as an introspective form of meditation, centered on uniting with the male God, or as a symbolic pilgrimage to Jerusalem, where Jesus died.

To discuss the history of labyrinths is to discuss caves. People from the Paleolithic era communed with the deepest, most resonant, and awesome powers in these dark spaces. The paintings in the caves, probably executed by religious leaders who were in touch with sublime truths, “could be reached only with great difficulty, along winding paths, narrow ledges, slippery and dangerous passages...”¹³ Creating the paintings and viewing them were not casual, everyday experiences but rather ritualized expressions of deep, vitally important experiences.

Because pre-industrial peoples viewed the very earth as “mother,” a cave represented the womb of this mother — dark, mysterious, life-giving, and a repository of mystic influences.¹⁴ To be fully in touch and united with the goddess, indeed with oneself, one had to dance or walk the labyrinth — to travel through the mother goddess to one’s real, ultimate self. This travel, or initiation, entailed ritualistically “dying” to one’s past and then opening oneself to the mother’s, the earth’s, mysteries. The labyrinth, maze, and spiral were associated with “the internal organs of the human anatomy as well as with the underworld, the one being the microcosm of the other.” The tomb-cave is built to resemble the womb so that the initiate becomes reborn by following the spiral to the all-important center point.¹⁵

To prehistoric and other pre-industrial peoples, it would have been extremely important to be initiated in this manner once in a lifetime. Joseph Campbell illustrates this practice with a myth from the island of Malekula in the New Hebrides:

[w]hen the soul has been carried on a wind across the waters of death and is approaching the entrance of the underworld, it perceives a female guardian sitting before the entrance, drawing a labyrinth design across the path, of which she erases half as the soul approaches. The voyager must restore the design perfectly if he [sic] is to pass through it to the Land of the Dead. Those who fail, the threshold guardian eats. One may understand how very important it must have been, then, to learn the secret of the labyrinth before death.¹⁶

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The “energy” of the labyrinth is crucial. The initiation rites in and around the labyrinth were very powerful and memorable but made even more so by energy and related natural phenomena in the caves themselves. A series of experiments conducted in Neolithic monuments in Great Britain a decade ago illustrate some of these phenomena. “Standing waves” of sound can be produced in passage graves by combining two sound waves of equal frequency and intensity traveling in opposite directions. When a group of people chanted in one of these spaces, the volume and intensity of the sound became so enhanced that it was difficult to determine its source. Even more disconcerting were “the disquieting feeling that some sounds were emerging from inside the head and body of the listener” and that the sound became “louder as the listener moved away from the source, or fluctuated as others moved around the chamber.”¹⁷

At certain Neolithic monuments, these researchers also demonstrated a phenomenon called the Helmholtz Resonance. This is created when sound waves generated in the burial or other chamber make the air expand and contract repeatedly. In prehistory, such a sound was created by drumming, probably at two beats per second; the notes are *felt*, not heard. In the British experiments, “volunteers reported dizziness, sensations of ascent, and the feeling that their breathing and pulse were affected. In the research literature, there are accounts of vibration, balance disturbance, headaches, and even altered states of consciousness caused by similar sounds. For the people of prehistory, it is easy to imagine that such sensations seemed to originate in the supernatural realm,”¹⁸ making the entire cave experience memorable, if not life-altering.

The ancients saw the earth as alive, with a life-spirit of energy connected to the very core of the planet and to the stars, the moon, and the sun. Scientists can now confirm their intuition: the earth force, like a magnetic current, is in fact emitted by underground waters. This force causes wave-motions perpendicular to the earth’s surface, forming spiral patterns, mazes, and labyrinths. Lines formed by this motion remain constant over time and are utilized by birds and animals. Ancient peoples knew about these phenomena and built their sacred monuments and pathways accordingly. Places in the earth that were particularly affected by or in tune with these energy forces were known to foster social and personal harmony, bring about healing, ease labor pains, and enable communication with the divine.¹⁹

The more modern usages of the labyrinth, originating in Medieval times, are very different from the goddess-centered journey inward to tap into the powers of the earth and one’s own soul and psyche, for the purpose of living harmoniously with other people and all of Nature. While there is nothing wrong with a meditative walk through the labyrinth, and nothing wrong with attempting to connect with something higher than oneself, we should consider what has been lost. If what has been lost is something that humanity could use at this point in its journey, then we must reclaim it.

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Conclusion

As we can see, current Christian symbols have a long history, originating in a time when human beings were closely connected to the earth and Nature. Early peoples viewed their world in female terms and venerated an all-powerful female deity. The goddess of prehistory, though eventually overshadowed by male deities, survived "underground" through time and into the Graeco-Roman era when Christianity took hold and developed. Early Christians, still agrarian and close to the earth, retained many of the symbols, beliefs, and rites associated with an all-powerful female deity.

A look under the surface of the male-centered aspects of Christianity can uncover perspectives and attitudes helpful to us today. The recapture of an awesome veneration for Life in all its forms is perhaps the greatest legacy of the prehistoric goddess.

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Notes

¹ This article is adapted from a talk first presented at the Sixth Gender and Archaeology Conference, Northern Arizona University, October 2000. For a fuller exploration of the themes addressed here, see Valerie A. Abrahamsen, *Goddess and God: A Holy Tension in the First Christian Centuries* (Marco Polo Monographs 10. Warren Center, PA: Shangri-La Publications, 2006).

² See, e.g., Monica Sjöö and Barbara Mor, *The Great Cosmic Mother* (San Francisco: Harper & Row, Publishers, 1987) 49 and Marija Gimbutas, *The Civilization of the Goddess*, ed. Joan Marler. (New York: HarperCollins Publishers and San Francisco: HarperSanFrancisco, 1991) 222.

³ Gimbutas, *Civilization*, 401.

⁴ Valerie A. Abrahamsen, *Women and Worship at Philippi: Diana/Artemis and Other Cults in the Early Christian Era* (Portland, ME: Astarte Shell Press, 1995) 151-77, and Abrahamsen, *Goddess and God*, 199-205.

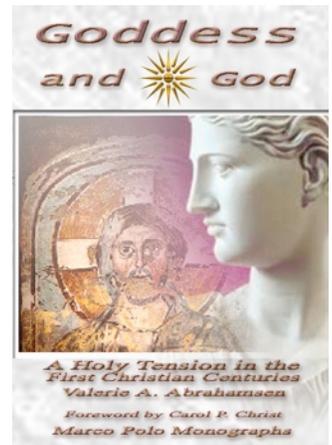
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- ⁵ For an examination of women's roles in early Christianity at Philippi, see Valerie Abrahamsen, "Women at Philippi: The Pagan and Christian Evidence," *Journal of Feminist Studies in Religion* 3 (Fall 1987) 17-30.
- ⁶ Gimbutas extensively discusses goddess symbolism in *The Language of the Goddess* (San Francisco: Harper & Row, Publishers, 1989).
- ⁷ See especially Gimbutas, *Language*, 3-23 and 81-111, and Abrahamsen, *Goddess and God*, 237-44.
- ⁸ Gimbutas, *Civilization*, x-xi and 52.
- ⁹ See Sjöo and Mor, *Cosmic Mother*, passim.
- ¹⁰ Sjöo and Mor, *Cosmic Mother*, 163-64.
- ¹¹ Barbara G. Walker, "Jesus Christ," in Barbara G. Walker, *The Woman's Encyclopedia of Myths and Secrets* (San Francisco: Harper and Row, 1983) 468.
- ¹² Walker, "Jesus Christ," 468.
- ¹³ Sjöo and Mor, *Cosmic Mother*, 73.
- ¹⁴ Walker, *Encyclopedia*, 154.
- ¹⁵ Joseph Campbell, *The Masks of God: Primitive Mythology* (New York: Penguin Books, 1982; first ed., Viking Press, 1959) 69.
- ¹⁶ Campbell, *Primitive*, 68-69.
- ¹⁷ Aaron Watson, "Sounds of the Spirit World," *Scientific American Discovering Archaeology* (January / February 2000) 88-89.
- ¹⁸ Watson, "Spirit World," 90-91.
- ¹⁹ Sjöo and Mor, *Cosmic Mother*, 124-28. They refer here to Guy Underwood, *The Pattern of the Past* (London: Museum, Press, 1969; London: Abacus, 1972) and John Mitchell, *The Earth Spirit* (London: Thames and Hudson, 1975; New York: Avon Books, 1975).



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On Reviving the Intellectual Essay (Not!)

By William Eaton Warner

A distinguished historian once accused me of trying to revive the intellectual essay. Perhaps “accused” is the wrong word; he was just noting what I was up to and tipping his cap to the quixotic nature of someone in the early twenty-first century United States writing pieces like the present one.

The sense I have — riding in the “quiet car” of an Amtrak train, or on airplanes — is that people no longer spend much time reading. Or this is not quite right either. We may spend more time than ever reading. We text compulsively. Our evening phone calls have been replaced by evening e-mailing: reading and writing. What we seem to be reading less of is . . . for example, intellectual essays. And we are increasingly reading on rather small electronic devices, which facilitate and frustrate various types of reading. As an enthusiastic writer of footnotes (as opposed to endnotes) — and having found that footnotes can be a means of having dialogue within a text and of encouraging dialogic thinking more generally — I have noted that electronic devices are not friendly to footnotes.

So then, what am I up to? Or rather: What are *we* up to with our interdisciplinary endeavors, trying to be generalists in a world of specialists, intellectuals in a world of social-media addicts (ourselves perhaps included), seekers of intellectual connections in a world in which people are hoping against hope that thanks to all their electronic connections our lack of warmer contact with other human beings will pass unnoticed (and by ourselves first and foremost)?

What was Don Quixote doing, we might ask? But perhaps our writing and scholarship is not *only* quixotic, or self-deceptive, or freighted with nostalgia for some past way of being and of writing and reading. When I was young I had too much energy (and smoked too many cigarettes) to sit still and read, but one of the books that did make its way to me, to my heart, was Saul Bellow’s *Augie March*. Nicely, what I have remembered most from that book is a quotation from Balzac that appeared on the back cover. “I am a member of the opposition, which is called Life” is how I have since retranslated the line. (“Je fais partie de l’opposition qui s’appelle la Vie.”) For decades this line spoke to me very clearly, and in the same way that I presume it spoke to Augie and Saul: There was something life giving, or life-full, in not just, cork-like, going along with the flow. (Though doesn’t such going along well describe Augie’s life? John W. Aldridge wrote about the “divisibility of theme and content” in this novel.)

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In nicotine-less middle-age, how I love to read and to find new subjects to learn about, and so I researched the Balzac quotation. It turns out to have been made in a letter to his sister written in 1849 when Balzac was surviving a serious illness and was also shaken by the European revolutions of 1848 — revolutions in which the working classes had tried and failed to gain more power, more control over their lives, a larger share of the comforts of modern life. Balzac himself was far from a revolutionary, and so his remark is a mix of what we might call hardiness and pride (as regards his health) and political incorrectness (as regards the revolutions). I (Monsieur Balzac) am a member of the opposition party “life” — defying death and not getting swept up in anti-bourgeois enthusiasms. (Skipping ahead, one might imagine, unfortunately, Balzac thumbing his nose at Occupy Wall Street.)

Humbled, but not broken, I come back to this idea of reviving the intellectual essay in the twenty-first century or of trying to be a generalist (an interdisciplinary scholar) in a world of specialists. It seems to me that this pursuit — our pursuit — is about standing up out of the current, using our thighs and our heads, not only to search for another way of life or to hope quixotically for one, but also to simply say “No.” Life must be elsewhere.

Here in the United States we are so attached — desperately attached — to “ac-cent-tchu-ating the positive”. (A typical e-dating self-characterization: “I am a very positive person who is looking for other positive people. I am not interested in men/women who are not positive.”) This may, *inter alia*, reveal, yet again, our ignorance of science — or at least of electricity. You need both the positive and the negative to get any current, and the positive flows, and quite rapidly, toward the negative (and vice-versa).

I would also tip my own cap to ancient Greek henology. For the Greeks, 1 and 2 were not numbers in the sense of enumerating, describing quantities. The Greek 1 represented unity, what in spiritual contexts is now referred to as “the one”. The Greek 2 was negation, specifically negation of the 1, of unity. It was only with the denial or destruction of the 1 by the 2 that all the stuff of life, the discordant world of possibility, the 3, 4, 5 . . . as if miraculously, appeared. And so — yes, at times feeling ridiculous; at times, yes, reveling in the ridiculousness — I write intellectual essays?

Heading toward a close, I note that it is not uncommon for a writer of intellectual essays to feel s/he should be reading — beyond Aldridge, Balzac and Bellow — Emerson and Montaigne. From the latter one might learn how to get carried away, cork-like, on rivers of thought, and also — a lost art! — how to share with readers the manifold poetry, insights and confusions of

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previous writers, instead of being limited to one's own point of view. From Emerson we might learn about hard words and misunderstanding —

Speak what you think now in hard words, and tomorrow speak what tomorrow thinks in hard words again, though it contradict everything you said to-day. — “Ah, so you shall be sure to be misunderstood.” — Is it so bad, then, to be misunderstood?

It is by sanctifying our faults, as Cocteau once said, that we create. *Ou bien*: In a preface to a book of engravings by Véronique Filozof, “Car c'est en sanctifiant des fautes qui cessent d'en être que l'artiste domine un monde trop sage.” Glossing and then twisting: It is while celebrating our faults (to include in essay form) that we do battle with a species long too sure of itself.

William Eaton Warner is an essayist and writer of philosophical dialogues. He has been praised for combining “the compelling truth of documentary with the grace of romantic fiction.” More of his work may be quickly found via his Authors Guild website (<http://members.authorsguild.net/wmwarner/>), at the montaigbakhtinian.com blog, and through the Web del Sol (see <http://chapbooks.webdelsol.com/worldvoices/eaton/eaton.html>). eaton0824@yahoo.com



Silvia Freimann, *Eduard Veith (1858-1925)*. *Kommentierter Werkkatalog mit Werkverzeichnis*, Berlin: Logos Verlag, 2011, 268 pp., 75 b/w illustrations, 18 color illustrations, literature list, work catalogue. Retail price: €49 (paperback 11.5x8 in.). ISBN 978-3-8325-2790-7.

Reviewed by Janet I. Wasserman

Edward Veith (1858-1925) was a sought-after artist in Vienna from the late 1870s to the First World War. Today he is a minor figure in Austria and central Europe, if he is remembered at all, and barely known outside the German-speaking world. His early work as an artist began during that period of amazing economic growth in central Europe, the financial boom era known as the *Gründerzeit*. Veith worked above all in Vienna, with notable forays into Prague and Berlin. His work was shown in important exhibits in those cities along with Antwerp and Paris and won prizes and gold medals. Veith's *oeuvre* includes monumental commissions early in his career from many of the prestigious theaters of leading Central European cities. This was the continuation of a tradition in which decorative art interiors of theaters and opera houses were created by fine artists, including excellent work by Veith on theater curtains. The decorative interiors played a critical role in the esthetic ambience for the audience and were a source of pride among the local populace, especially the high bourgeoisie. The interiors were a critical artistic medium in theater architecture and the commissions given to an artist were not an insignificant undertaking. In these theaters, large scenes were painted on the main theater curtains along with incidental decorations, large and small, on the proscenium and the interior walls and ceilings.¹ Theater interiors were not the largest component of Veith's *oeuvre* but they do portray him as a multifaceted artist able to work successfully in several mediums and scale.

Veith was quite familiar with the biblical and classical themes he used in his monumental work. He also began to produce oil portraits of the aristocracy and wealthy bourgeoisie as well as series of watercolors and graphic works. The book deals mainly with the question of the extent of Veith's work in order to evaluate the characteristic shape of his fin-de-siècle artistic tendencies. Dr. Freimann explicates the intellectual and artistic sources of Veith's works in a number of mediums over time during momentous social and economic changes in Austrian (read Viennese) and other Central European societies. Freimann poses the questions of whether Veith was eclectic and which of his works bear his own authentic signature. These issues are viewed, without Freimann's imposition of her own twenty-first-century esthetic judgment, against the backdrop of the society in which Veith lived and worked, with her concentration on the traditions and momentous fluidity in Vienna's art scene. Freimann does not go into the profound social and political changes under way during Veith's life. Veith's society metamorphosed dramatically from the comfortable bourgeois late nineteenth century into the fractured post-World War I era with its balance sheet of human losses on the Eastern Front followed by a war-devastated economy giving rise to hyperinflation and new class distinctions. Austria, now with its monarchy and governing elites in

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tatters, saw its former crown lands and provinces proclaiming independence and taking leave of the Habsburg embrace. These former Habsburg territories closed their borders and ended exporting the large volume and variety of agricultural products into the land of their erstwhile masters just at a time when Austria's agricultural capacity was at a perilous low. Austria had long depended on the crown lands and provinces, and especially Hungary, to supply its cities. Vienna, especially vulnerable, suffered famine, massive social dislocation, and killing waves of a variety of epidemics for several years after the war's end. Art and artists did not do well in a now-impooverished economy.

Freimann's earlier interest in the decorative arts of late nineteenth- and early twentieth-century Vienna included another artist of forgotten reputation, Julius Schmid (1854-1935).² Schmid's most enduring work, whose image is still frequently used without mention of his name, is his *Ein Schubertabend in einem Wiener Bürgerhause*, the wonderful group portrait of Franz Schubert sitting at a piano in the impressive salon of a Viennese villa where he is surrounded, anachronistically, by the colleagues and friends of a lifetime.³ While Veith and Schmid enjoyed notable careers in their time, both their names essentially have disappeared but for the research and writing of art and other historians. Veith and Schmid (and the brothers Gustav and Ernst Klimt and Franz Matsch) came from the same art student milieu following the period in which the teacher and artist-celebrity Hans Makart (1840-1884) raised himself to great historicist heights. Veith and Schmid remained within the academy and never left Vienna's art establishment and its premiere membership organization, the *Künstlerhaus*, to join the Secession led by Klimt (1862-1918) and Carl Moll (1861-1945).⁴

Freimann locates Veith in that peculiarly Austrian art revival, the so-called Third Rococo, of the 1880s and 1890s.⁵ This revival followed centuries dominated by the Habsburg dynasty's allegiance to the fine art, architecture, and interior decorations of the Baroque that flowered earlier in France in the eighteenth century and metamorphosed into the Rococo. The Second Rococo spanned the years 1820 to 1870 but not everywhere. Vienna is suffused with Baroque and Rococo architecture and decoration, thanks to the Habsburg devotion to these styles, which in turn influenced the dynasty's loyal followers as additional guardians of the style. Palaces — both imperial and private — theaters, museums, villas of the elite class, including their furniture and furnishings, partook yet again in this last revival, and Veith was a part of it. This Third Rococo sought a more refined esthetic to distance itself from its earlier Rococo love affair; this was a new Rococo with less fussiness and more control. The reintroduction of Rococo motifs in the late nineteenth century seemed to ignore the growing abundance of Vienna-based new emerging art, architecture, and graphic design. With the contending forces of Austrian Impressionism, Secession, *Jugendstil*, *Wiener Werkstätte*, and other foreign art inroads, the Third Rococo did not last beyond a couple of decades. It is true that these new forces all had their day, including the Third

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(Freimann/Wasserman con't)

Rococo. One wonders what prompted the revival of a Third Rococo. A partial answer, to this reviewer, is the senescent Habsburg dynasty and its followers in the nobility, and in the growing financial and industrial elites gasping for air, thinking that yet another Rococo in the late nineteenth century had the oxygen it needed to pep it up and help it survive into the twentieth century with the creaky Franz Joseph on the throne. Some of the monarchy's palatial interiors were unfinished even into the very early twentieth century, and the Third Rococo fit the bill to complete the work with the help of Veith and others.

When not working on commissions, Veith worked in his own style that was somewhat infused with Third Rococo style. By scrutinising the chronological work catalog entries after 1914, the reader sees a falling off of Veith's own studio work and almost nothing from commissions. The Great War had, indeed, impoverished Veith, as it did so many other artists, that had the Third Rococo survived past 1900 it would have expired as a war victim. Much of Veith's artistic estate remains in the custody of the *Künstlerhaus*.

There is a small, steady market today for Veith's works (including rather banal reproductions), thanks in part to the Internet, as succeeding generations of art viewers come to enjoy his art, bound as it is to his own era and to an earlier esthetic. His nudes are popular, and probably better known to the casual buyer than the rest of his work except for his *The Fountain of Youth* (featuring a seated nude). And he is affordable. Almost all artists represent the times in which they live — whether as followers of the *Zeitgeist* or as rebels against it. Veith was surely at one with the times in his younger years. Considering him only as a fine decorative artist is not fair to the totality of his work, his training, and artistic outlook. Freimann makes the point quite aptly.

This catalogue is, as far as I can tell, the first of its kind for Veith and will be the basis for any further scholarly investigation of Veith. Freimann's book is a *catalogue raisonné* without showing any provenance for the five hundred thirty-two items listed in the works section. One hopes in future for the addition of the provenances, which will complete the catalogue and possibly reveal some new aspects of Veith's work in collections and about his collectors. The literature list is exhaustive and there is a small but representative selection of black and white and color reproductions of works by Veith.

Notes

¹ Theater architecture in central Europe has its own organization and web site; see <http://www.theatre-architecture.eu/>. Photos of restored theater interiors attest to the high quality of work done in these venues.

² Silvia Freimann, *Eduard Veith (1858–1925). Studien zur dekorativen Monumentalmalerei Ende des 19. Jahrhunderts*, Dissertation, Salzburg, 2006; Silvia Freimann, "Julius Schmid (1854-1935)," In: *Wiener Geschichtsblätter*, 62. Jahrgang, Heft 2, pp. 67-84, Wien: 2007. Freimann originally planned her dissertation to be a dual study of Schmid and Veith.

³ Janet I. Wasserman, "Franz Schubert as Painted by Gustav Klimt and Julius Schmid," *The Schubertian*, July 2001, 14-20; Janet I. Wasserman, "A Schubert Iconography: Painters, Sculptors, Lithographers, Illustrators, Silhouettists,

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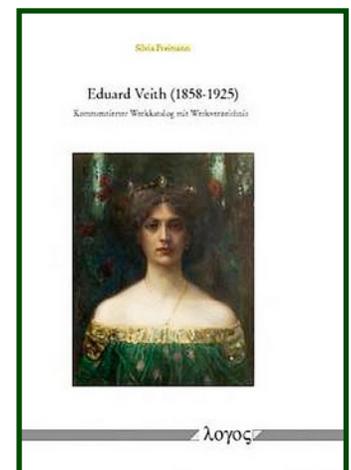
Engravers, and Others Known or Said to Have Produced a Likeness of Franz Schubert," in *Music in Art; International Journal for Music Iconography*, [City University of New York, Research Center for Music Iconography], XXVIII, 1-2, 2003, 199-241; Janet I. Wasserman, "Into Oblivion: Julius Schmid, Artist." Published 2009 online at "An Independent Scholar's Voice," www.janetwasserman.com; Janet I. Wasserman, "Julius Schmid: Artwork Sources and Literature." Published 2009 online at "An Independent Scholar's Voice," www.janetwasserman.com.

⁴ Janet I. Wasserman, "The Origins of the Blue-White Checkerboard in Carl Moll's Paintings." Published 2009 online at "An Independent Scholar's Voice," www.janetwasserman.com. Carl Moll was the stepfather of Alma Schindler, later Alma Mahler. Besides being part of the Secession, Moll held an influential and critical position as the director of Vienna's Galerie Miethke. As a working artist, Moll was also beneficiary of Vienna's art patron establishment and a friend as well to one of the leading patron families Moriz and Hermine Gallia on who Moll turned his back as a Nazi in the immediate aftermath of the *Anschluss*; see Tim Bonyhady, *Good Living Street: Portrait of a Patron Family, Vienna 1900*, New York: Pantheon, 2011.

⁵ Freimann's literature list and note especially Gustav E. Pazaurek, *Dreierlei Rokoko: Ausstellung im Königlich Württembergisches Landes-Gewerbemuseum* (Stuttgart), Katalog, Stuttgart: Grüninger, 1909, cited by Freimann as being the central figure in promoting the concept of "Third Rococo." The phrase is usually translated as *Dritte Rokoko* but Pazaurek's title *Dreierlei Rokoko* has a slightly different meaning, that of three kinds or sorts of Rococo. The "Third Rococo" - shorthand for some indefinite kind of a Rococo period after two previous ones - had a brief life of about twenty years until the turn of the twentieth century.



Janet Wasserman is the Founder and Executive Director of the Schubert Society of the USA (2003). She is a published independent scholar in the fields of music history, music iconography, art history, and biography. She is a graduate of City College of City University of New York with BA and MA degrees, reached candidacy for a Ph.D. in modern German History (ABD) at the CUNY Graduate Center and has a J.D. degree from CUNY Law School. She has over thirty years of administrative and executive experience in the nonprofit sector, government and academia. She joined NCIS in 2001; in 2005 she joined the Board as vice president and was elected president the following year serving one term. Many of her publications are online at www.janetwasserman.com.



Digital Resources for Scholars

By Quinn Dombrowski

Editor's Note: The following is the inaugural column of a regular feature on digital resources. The new but growing field of digital humanities (which often includes the "humanistically-inflected" social sciences) comprises a community generally welcoming of anyone, regardless of affiliation status, who's interested in engaging with the projects and methodologies associated with digital humanities.

Introduction

During 2011, the emerging discipline of "digital humanities" became a more common topic within the public discourse about the future of scholarship, thanks in part to prominent profiles of digital humanities work in news outlets such as the *New York Times*. While this approach to scholarship has its roots in humanities computing, "digital humanities" projects are often broadly interdisciplinary in nature, drawing upon insights from history, sociology, race and gender studies, linguistics, and other academic fields that may not be traditionally classified with the humanities.

While scholars engaged in theorizing the digital humanities may debate the fundamental importance of the "digital" in digital humanities, it is significant for the independent scholar. Traditional forms of scholarly production — articles and monographs — are distributed through channels that privilege institutional affiliation. While digital humanists are held to the same print publication standards as any other scholar, they often develop additional digital projects and resources that are made freely available online. From databases of literary texts and associated data mining tools to archives of historical maps and images, these digital humanities projects and resources can be a rich source of materials for any scholar to access.

This is the first in a series of profiles of projects and resources of potential interest to independent scholars, developed under the umbrella of digital humanities. An attempt will be made to cover material from a wide range of fields, but please email Quinn Dombrowski (quinn@quinndombrowski.org) with specific requests.

David Rumsey Map Collection

The David Rumsey Map Collection (<http://www.davidrumsey.com/>) contains over 29,000 maps and images, primarily focusing on 18th and 19th century North and South America, dating from 1700 to the 1950s. The images are freely available for download at various sizes, and can be freely reproduced for non-commercial purposes.

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(Digital Resources con't)

There are multiple ways of accessing the map collection. The one most like a traditional library catalog is the LUNA Browser (<http://www.davidrumsey.com/view/luna>), which allows you to search and browse by keywords, date, source, and other metadata. You can click on any of the results to see that map's profile, and from there you can download the image.

A different view into the collection involves historical maps overlaid onto modern satellite imagery via Google Maps (<http://rumsey.geogarage.com/>). By adjusting the transparency of the different map layers, you can compare how cities have evolved over time.

The "ticker" (<http://www.davidrumsey.com/view/ticker>) provides a serendipitous view into the collection, scrolling small images of the maps across the bottom of the browser window. Clicking on one of the images will pause the ticker and open up the profile for that map.



Quinn Dombrowski is the manager of the Scholarly Technology Central Information Technology group at the University of Chicago, where she received an MA in Slavic Linguistics. She also holds a Master's of Library Science from the University of Illinois. Her research interests range from medieval Russian dialectology to the sociology of university library graffiti and the transformative impact of technology on humanities scholarship. Since 2008 she has been involved with Project Bamboo, a Mellon-funded effort to build infrastructure for humanities scholarship. She is currently the technical lead for DHCommons, a humanities-focused directory of projects and potential collaborators. Her website is quinndombrowski.com.



Committee Update

Affiliates

NCIS has continued to strengthen its affiliation with the American Historical Association in the last year, with our first-ever sponsored panel on the program of the 2012 meeting in Chicago. In addition, NCIS has mounted another successful reception, and both events have increased awareness this organization within the AHA. Look for further details in the May issue of *TIS*.

Submitted by Susan Breitzer

NCIS Affiliates' Page

Affiliates of the National Coalition of Independent Scholars

San Diego Independent Scholars
Sam Gusman, President
sagus@sbcglobal.net



<http://www.sdscholars.org/>

Princeton Research Forum



Priscilla Keswani, President
priscilla_keswani@hotmail.com
<http://www.princetonresearchforum.org/>

Center for Independent Study
Gwenith Heuss-Severance, President
gheuss@sbcglobal.net
<http://www.cistudy.org/>



Minnesota Independent Scholars' Forum
President, Dennis Schapiro
schapiro@jolapub.com
<http://www.mnindependentscholars.org/>



Northwest Independent Scholars Association
Margaret DeLacy, President
margaretdelacy@comcast.net
<http://www.northwestindependentscholars.org/>

Two announcements from the San Diego Independent Scholars:

The January 2012 *Scholar's Notebook* is now available on the internet at <http://www.sdscholars.org/scholarsnotebook/201201.pdf>.

Those whose browsers cannot open this link can get access to the *Scholar's Notebook* at

<http://sdscholars.org/>

and click first on "*Scholar's Notebook*," then on "January, 2012 (PDF)."

The topic of the last SDIS general meeting, held on Saturday, January 21, at 1:30 p.m, was "Rising CO₂: A Never-Ending Story," presented by Dr. Ralph R. Keeling. The meeting was held at the Chancellor's Complex, Room 111-A, on the UCSD campus. See the *Scholar's Notebook* for additional information.

Submitted by Sam Gusman, President SDIS

Report on Participation in the 126th Annual Meeting of the American Historical Association, Chicago, January 5-8, 2012

By Neil Dukas

Neil Dukas, Session Chair / AHA Liaison
 Susan Roth Breitzer, Board Member / Co-panelist
 Susmita Barua, Co-panelist

Background

The American Historical Association (AHA) is a nonprofit membership organization founded in 1884 and incorporated by Congress in 1889 for the promotion of historical studies. The AHA provides leadership for the profession, protects academic freedom, develops professional standards, aids in the pursuit and publication of scholarship, and supplies various services to sustain and enhance the work of its members. The nearly 14,000 members include academics at universities, two- and four-year colleges, museums, historical organizations, libraries and archives, but also independent historians, students, K–12 teachers, government and business professionals, and countless people who, whatever their profession, possess an abiding interest in history.

NCIS was accepted as an Affiliated Society of the AHA in 2010. NCIS has hosted a reception at the AHA Annual Meeting for three successive years: San Diego 2010, Boston 2011, and Chicago 2012.

An effort was made in early February 2011 to organize a joint AHA-NCIS experimental session, but the turnaround time was too tight to manage effectively (the due date for detailed submissions was February 15). Subsequently, NCIS proposed and received approval to hold an affiliate sponsored session. Therefore, 2012 was the first NCIS sponsored session (or panel) to be held in concert with the AHA Annual Meeting.

Process and Timeline

An initial memo was circulated by AHA on March 24, 2011, notifying Affiliated Societies that they had until May 15 to respond to a *gratis* offer for space. Neil Dukas and Susan Roth Breitzer drafted a proposal and a “Call for Panelists” was issued on April 1, 2011, through GoogleGroups and H-Net. The original title for the proposed panel, *Independent Scholars and Independent Scholarship in History*, was later amended to *Scholars and Scholarship on the Margins*:

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(AHA Report con't)

Independent Scholars and "Otherness" in History. Responses were limited, but the minimum requirement for three suitable papers was reached.

Tentative approval was granted by the NCIS president for a small reception, pending Board approval. Neil Dukas (as session "chair") submitted a detailed request for space to AHA on May 15, for both a traditional panel session and a reception, a request that was accepted and confirmed on 1 July, 2011.

The NCIS panel session was held Friday, January 6, 2012, from 9:30 – 11:30 am. A small (unstaffed) NCIS information table was set up and available during the Affiliated Societies event, Friday, January 6, 2012, from 11:30 am – 2:30 pm.

The NCIS reception was held Friday, January 6, 2012, from 6:00 – 7:30 pm.

NCIS Panel Discussion

"Scholars and Scholarship on the Margins: Independent Scholars and "Otherness" in History"
Friday, January 6, 2012: 9:30 AM-11:30 AM, Sheraton Chicago Hotel and Towers, Parlor F. Chair:
Neil B. Dukas

Papers Presented:

Susmita Barua: "Unveiling Independent Female Scholars in World History"

Susan Roth Breitzer: "From the Margins to the Center: Independent Historians and the Reshaping of History"

Neil B. Dukas: "Scholars on the Margins — Surmounting Obstacles to Effective Inquiry through the Lens of Hawaiian Military History"

Each paper was approximately twenty minutes in duration. Attendance was understandably modest (see follow-up comments below), but questions from the audience made it clear that those in attendance received value from sitting in. By way of example: one individual was discouraged by her experience with the academic stream and was very interested to learn what opportunities existed beyond the institutional setting. Another individual was uncertain about the job market for historians and interested to hear what career alternatives might exist, even as an interim option. Unexpectedly, one other individual stated that he was with a British university, but conducting his research in Seattle. He felt isolated and thought that NCIS might be a good way to stay connected. The conversation was stimulating.

For panelists Neil Dukas and Susmita Barua the AHA panel provided a valuable opportunity to gain exposure and, perhaps more importantly, hone their presentation skills. For

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Susan Breitzer (the only panelist with similar prior experience), the convention was an opportunity to present her paper at a professional forum prior to its publication.

Affiliated Societies Table

Friday, January 6, 2012: 11:00 AM-2:30 PM

Sheraton Chicago Hotel & Towers, Ballroom Level Corridor

NCIS did not have a formal presence at the Affiliated Societies event; however, a small *unstaffed* table was set aside for our use on which were displayed brochures and examples of publications produced by NCIS authors. Small business-card-sized invitations to the reception were also at hand.

NCIS Reception

Friday, January 6, 2012: 6:00 PM-7:30 PM

Sheraton Chicago Hotel & Towers, Arkansas Room

The conversation that took place and the type of people that the reception attracted were a validation of our presence at the AHA Annual Meeting. Guests popped in and out on their way to other events. There were two attendees of special note. One was Peter Porter Jr. (Montville High School, NJ), a member of the AHA Teaching Committee. He attended our first reception in San Diego two years ago and enjoyed it so much that he decided to attend once again. He called himself a booster for NCIS (i.e., for independent scholarship) and spoke to us about the heightened attention independent scholarship is receiving, in general, at the AHA. The other person was Tom Carhart, author of several successful books on American military history, who would make a great addition to our Military Studies Group.

The reception came in well under budget. The targeted attendance of 20 was about right. The charge was \$450.71 (versus an estimate for \$613.18). It is clear that it never hurts to speak in person with your catering representative prior to an event!

Unfortunately, the AHA neglected to inform the Affiliated Societies that no signage for the reception rooms would be provided. Neil Dukas was able to recycle a small sign from the Affiliated Societies event which attracted a few "walk ins," but we might have done better with a larger sign.

Annual Meeting of AHA Affiliated Societies

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Friday, January 7, 2012: 4:45 -5:45 PM

Due to scheduling conflicts, we were unable to send a representative.

Follow-up and Recommendations

Nearly 4,700 historians attended the 126th Annual Meeting in Chicago. It should be noted that all three NCIS participants who attended this event did so at their own expense. The participants all feel that this first effort was a success and very much worth the doing. Other than the three panelists who participated in the session, it is not known how many NCIS members attended the AHA Annual Meeting. If there were any others in attendance, they did not identify themselves to us. Historians attend the Annual Meeting, first and foremost, to secure jobs or receive awards. Others are panel participants, there to present papers prior to publication. Attending panel sessions is, therefore, a very low priority, unless the individual is attempting to connect with someone on the panel for networking purposes. Consequently, a modest turn out is to be expected at any NCIS/AHA panel session. As the opening salvo in our attempt to connect with AHA, it was entirely appropriate to focus on the topic of Independent Scholarship. However, going forward, it would be more enticing to our members if the panel could be designed around a particular historical theme that could pave the way for member publications. The NCIS interest groups potentially could be very helpful for creating panels and recruiting participants.

There is probably an advantage to focusing extra resources on Annual Meetings that are located in areas of the country **that already have a substantial NCIS membership presence**. There are two reasons for this. The travel and hotel costs which the member must bear represent a substantial investment (NCIS, to date, has not offered participants a travel subsidy other than on a competitive basis, which, even if awarded, is unlikely to be repeated in any following year, and is unavailable to participants who are sitting Board members). Secondly, NCIS members could do more to provide a visible presence at the Annual Meeting if they were local and could staff, for example, an Affiliated Society table and circulate invitations to both the reception and panel session.

The deadline for a joint AHA-Affiliate Society session has come and gone (Feb. 15). Once again, the deadline for requesting space for an Affiliated Society session and/or reception (New Orleans, January 3–6, 2013) is May 15. **A call for panelists, therefore, should go out as soon as possible** so that the theme can be determined and commitments to attend obtained. As per above, a basic representation on the lines of what was done in Chicago is appropriate, since we do not have many members in the New Orleans area. When a meeting is scheduled in a city

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(like Boston), we should double our effort with outreach to local members and offer other incentives to attend. In those cases, every effort should be made to staff an Affiliates table and to attend the meeting of Affiliated Societies.

Going forward, a larger effort must be made to enhance our profile as an AHA affiliate in general. As mentioned, the AHA Teaching Committee has been discussing the increasing role/opportunities for independent scholars. This conversation with NCIS needs to be fostered and structured. It is clear that there are opportunities for academics to find support within NCIS between employment or after retirement, but also for collaborative work. Awareness and communication are key. If anything can be done to track dual NCIS/AHA membership, it would be helpful to the coordinator(s).

Neil Dukas and Susan Roth Breitzer will not be able to attend the 2013 meeting due to other commitments. Therefore, we need to recruit someone ASAP to oversee our 2013 participation in the Annual Meeting.

Submitted by Neil Dukas

New NCIS Interest Group

A new NCIS interest has formed, one devoted to the discussion of the theme "Art, Place and Identity." Initially the group will act as a cross-disciplinary forum to inform interested members about past and forthcoming publications related to the theme of art, place, and identity. Group members will also be a resource for queries about sources and with whom useful links can be shared. The current members are Tricia Cusack, Ann Lee Morgan, and Klara Seddon. For more information, contact Tricia at triciacusack@gmail.com.



Announcements

Entitlement Issues

After several months of vigorous brainstorming by a City University of New York editorial collective, a new name was found for the University's Liberal Studies e-journal: *Zeteo: The Journal of Interdisciplinary Writing* (<http://zeteojournal.com/>).

Zeteo is a Greek verb (ζητέω) used liberally in classical Greek philosophy as well as in the New Testament. It may be translated: to challenge, to question, to seek honestly, to dispute, to debate and pose alternative ideas and solutions. E.g.: from Matthew 7:7:

Ask and it will be given to you; seek (*zeteo*) and you will find; knock and the door will be opened to you. For everyone who asks receives; he who seeks (*zeteo*) finds; and to him who knocks, the door will be opened.

The editorial staff of the journal cannot promise quite this much, but it is committed to publishing writer-scholars themselves committed to challenging, questioning and seeking as honestly as may be humanly possible. The Editorial Adviser notes that a good collection of pieces is being developed for the spring 2012 issue, and the pieces as a whole span many disciplines, but few of the pieces are within themselves interdisciplinary. Going forward, *Zeteo* will keep a weather-eye out for writer-scholars who bring an interdisciplinary (or generalist) approach to the real-world concerns of our readers.

Submitted by William E. Warner, Editorial Adviser

Interdisciplinary Scholarship in Land Use and Ethics

Inaugural Symposium, June 1-3, 2012

SUNY College of Environmental Science and Forestry's Northern Forest Institute

Huntington Wildlife Forest

SUNY College of Environmental Science and Forestry's Northern Forest Institute invites submissions for its first annual symposium of interdisciplinary scholarship in land use and ethics, to be held at Huntington Wildlife Forest, Newcomb, NY.

A dedicated Symposium website is located at <http://www.esf.edu/nfi/symposium/>. The CFP is closed but should any NCIS members contact Marianne about contributing their work, she will do whatever she can to accommodate them. On-line registration forms, research abstracts, presenter biographies, directions, and travel information have all been posted at <http://>

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www.esf.edu/nfi/symposium/. Space is limited and pre-registration is required, so check it out and pass it on!

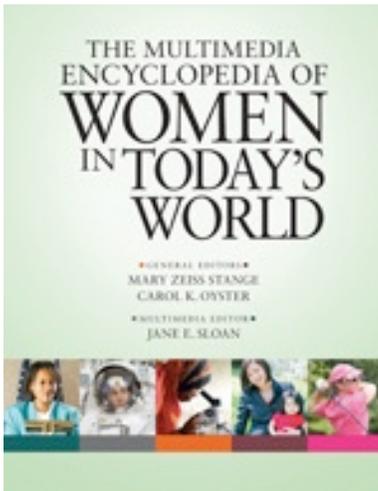
For all correspondence regarding submission and/or program content, contact Symposium Chair Marianne Patinelli-Dubay at mpatinelli@esf.edu.

For information on fees, lodging and accommodations contact Business Manager Zoe Jeffery at aechwf@esf.edu.

*Submitted by Marianne Patinelli-Dubay, Symposium Chair
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Newcomb, NY 12852
<http://www.esf.edu/nfi/people/patinelli-dubay.asp>
www.esf.edu/nfi/patinelli-dubay/*



SAGE Multimedia CFP



The SAGE Multimedia Encyclopedia of Women in Today's World (Online Volume 5) is going to be expanded. SAGE has added 250 new articles to the volume for a total of 500 articles.

Anyone who would like to review the 250 new articles that we are adding to the volume should see attached article list and materials. The submission due date is April 30, 2012.

Those who wish to contribute additional articles in their areas of expertise, should please e-mail their article selections to Sue Moskowitz and she will confirm availability/assignment.

Thank to NCIS members for helping us build a truly outstanding reference.

Submitted by Sue Moskowitz

Golson Media

"sue@golsonmedia.com" <sue@golsonmedia.com>

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THE 2012 SUMMER INSTITUTE IN POLITICAL PSYCHOLOGY

Stanford University from July 15 – August 4, 2012

Applications are being accepted now for the 20th Annual Summer Institute in Political Psychology (SIPP), to be held at Stanford University July 15 to August 4, 2012. The SIPP program takes up to 60 participants and is filling up; there are still some spots available.

The Summer Institute offers three weeks of intensive training in political psychology. Political psychology is an exciting and thriving field that explores the origins of political behavior and the causes of political events, with a special focus on the psychological mechanisms at work. Research findings in political psychology advance basic theory of human social interaction and social organizations and are an important basis for political decision-making in practice.

SIPP was founded in 1991 at Ohio State University, and Stanford has hosted SIPP since 2005, with support from Stanford University and from the National Science Foundation. Hundreds of participants have attended SIPP during these years. The 2012 SIPP curriculum is designed to (1) provide broad exposure to theories, empirical findings, and research traditions; (2) illustrate successful cross-disciplinary research and integration; (3) enhance methodological pluralism; and (4) strengthen networks among scholars from around the world.

SIPP activities will include lectures by world-class faculty, discussion groups, research/interest group meetings, group projects, and an array of social activities. Some of the topics covered in past SIPP programs include race relations, conflict and dispute resolution, voting and elections, international conflict, decision-making by political elites, moral disengagement and violence, social networks, activism and social protest, political socialization, and justice.

In 2012, SIPP will accept up to 60 participants, including graduate students, faculty, professionals, and advanced undergraduates.

For detailed information and to apply, visit <http://www.stanford.edu/group/sipp/2012>. Applicants are accepted on a rolling basis until all slots are filled, so applying soon maximizes chances of acceptance.

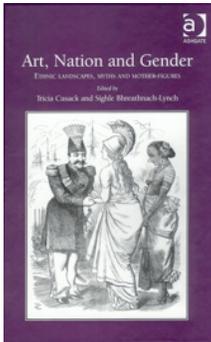
Submitted by Gayle Sulik



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Member Papers and Presentations

Remember to send news of papers, publications, and other scholarly accomplishments to The Independent Scholar. We are all encouraged by the successes of our independent peers, and TIS would very much like to bruit about NCIS members' exploits. Also, The Independent Scholar would like to use images of members' publications (books, journal covers, etc.) and artwork throughout the newsletter to showcase the achievements and contributions of NCIS' independent scholars.



Tricia Cusack

Paper Presented:

"Will the little puddings be split?' Images of the Irish at table in the long nineteenth century" given at the Seventh Interdisciplinary and Multicultural Conference on "Food Representation in Literature, Film, and the Other Arts", February 23-25, 2012, at the University of Texas at San Antonio (Department of Modern Languages and Literatures).

Neil Dukas (as Bernard Dukas)

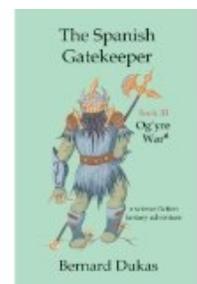
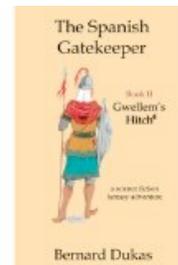
Book Release:

February 29, 2012 (soft cover and e-book formats): The final installment in *The Spanish Gatekeeper Series: Book III - Og'yre War*.



Five years have elapsed since Bonifacia and Peter were marooned on TNX-37B. Unable to locate his beloved cousin or the "wizard" Thomajun, Peter carves out a new life for himself in the military service of Bakus Sura. Bonifacia, meanwhile, has embraced the rough life of a seafaring Weshnut and is flourishing as a "Samkan Loyalist." The foundations of Gwellem civilization are weakened by the collapse of the Empire and the Weshnut Dominion. It is an unexpected

opportunity for the Og'yre queen to reassert her power. Once again, combined Og'yre and Madærgal armies are on the march! Ósir technology may offer the only real hope for turning back the tide. The search for Thomajun is renewed. At long last, a doorway back to Earth beckons, but at what cost?



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(Member News con't)

Ruth Feiertag

Paper Presented:

"Context and Echoes: Encountering the Other Within in *Sir Orfeo*" presented at the meeting of the Mid-America Medieval Association, 25 February, 2012, at Kansas State University in Manhattan, Kansas.

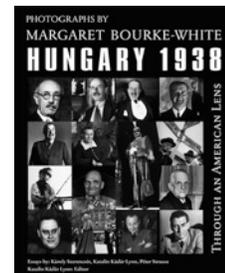
Papers Accepted:

"Point, Counterpoint, and Precedent: Female Literacy, Legality, and Legitimacy in Lydgate's *Disguising at Hertford Castle*" to be presented at the Pseudo Society session of the 47th International Congress on Medieval Studies, May 10-13, 2012, at Western Michigan University in Kalamazoo, Michigan.

"Medieval Dream Visions Hang Ten: Tropes on Board with the Beach Boys" to be presented at the Pseudo Society session of the 47th International Congress on Medieval Studies, May 10-13, 2012, at Western Michigan University in Kalamazoo, Michigan.

Katalin Kádár Lynn

Information on the last book Kati edited on photographs taken by Margaret Bourke White in 1938 in Hungary is now available on her web page at <www.katalinkadarlynn.com>.



Audrey M. O'Neill

Paper published:

"Average and Bright Adults with Parents with Mild Cognitive Difficulties: The Huck Finn Syndrome 20 Years Later." *Journal of Applied Research in Intellectual Disabilities*, 24, 2011, pp. 566-572.

Tom Snyder

NCIS Life Member Tom Snyder, founder (in 2006) and Executive Director of the Society for the History of Navy Medicine, reports that the Society has grown to 170 members from around the world. The organization established a tax-exempt public benefit charity in 2010. In September 2011, Tom's Society mounted two panels on the history of naval medicine at the Naval Academy History Symposium. Four of his six presenters were graduate / medical students to whom he was able to present \$750 travel grants, supported by the Foundation. This spring, the Society will announce an annual \$1500 Graduate Student Research Grant for work in the history of naval or maritime

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medicine. The Society sponsors a blog: www.ofshipssurgeons.wordpress.com and a blog site: www.historyofnavymedicine.org.



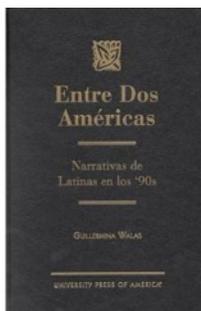
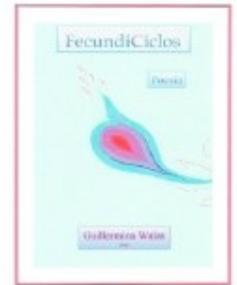
David Sonenschein

David has been asked to take over as Webmaster for the American Studies Association of Texas. He is in the process of developing a new website which will appear in a few weeks at the URL of www.asatexas.org. The old website is still up at <http://orgs.tamu-commerce.edu/ASAofTX/>.

Guillermina Walas

Papers Published:

Guillermina Walas' article "Alternativas testimoniales: agencia cultural y memoria en Argentina" ("Testimonial Alternatives: Cultural Agency and Memory in Argentina") appeared in *Rev. Iberoamericana* 77. 236-237 (July-Dec. 2011): 881-913. She has another forthcoming article in May 2012 on *Chasqui. Revista de Estudios Latinoamericanos* under the title "Topografías testimoniales: pasiones presentes sobre la memoria y el gestionar de la historia en Argentina" ("Testimonial Topographies: Present Passions on Memory and Historical Agency in Argentina").



In November 2011, Guillermina Walas was a guest speaker at the International Symposium "Ongoing Dialogues on Human Rights: Latin America and the Iberian Peninsula" a paper on urban testimonial narrative exploring the case of the city of La Plata in Argentina. She is currently working on a manuscript examining testimonial practices in Argentina in and out the literary domain.

Klara Seddon

Paper Published:

"Bento blogs: Japanese women's expression in digital food culture" was just published in *Women & Performance: a journal of feminist theory*, Vol. 21, No. 3, November 2011, 301-319.

Calls for Submissions to *TIS*

The Calls that follow are not meant to discourage NCIS members from submitting articles on other topics; submissions (creative/artistic as well as traditional essays) on any topic that will appeal to our members are always welcome. *TIS* does not accept proposals, though the editor is certainly happy to discuss ideas. Please send submissions to the editor, Ruth Feiertag, at tis@ncis.org — and do read through the Submissions Guidelines on the NCIS website: www.ncis.org.

For August 2012: Submissions due 15 May, 2012. For the Summer *TIS*, the theme will be the relationship between scholarship and creativity. NCIS members' talents are not limited to academic articles, and while *TIS* accepts artistic submissions for any issue, this one will highlight those accomplishments. Articles for this edition might address the ways that scholarship and creativity feed each other, the art in scholarly writing, visual media's function as critique, the differences between art and scholarship and whether the distinctions are worth maintaining.

For November, 2012: Submissions due 15 August, 2012. Blogging and social media have acquired phenomenal importance in many aspects of life beyond the merely social. Facebook and Twitter are rife with the presence of businesses begging to be liked or followed. Many non-university publishers won't look at proposals unless the author has a requisite number of blog subscribers. What effect do these web innovations have on scholarship? Can independent scholars make good use of these services, or does doing so make independents seem less legitimate? Does it depend on the kind of scholarship in which we engage? Is it all just sound and fury that will eventually signify nothing? What about other on-line communities — do they provide opportunities for scholars to connect in useful ways? *TIS* would like to explore the benefits and detriments of this brave new e-world, and is seeking articles that address these and other related questions for the November 2012 issue.

For February, 2013: Submissions due 15 November, 2012. A literary critic, a sociologist, and a scientist walk into a bar ... Humour and scholarship: when do they mesh and when do they clash? Does being an independent scholar allow some leeway for the use of humour? What research is being done on humour in different disciplines? What creative uses of humour are NCIS members producing? For the February 2013 issue, I would like to make room for the lighter side of scholarship or for scholarly examinations of the witty, the amusing, the droll, and the comical. Comics and cartoons on subjects relating to the trials and triumphs of independent erudition will be considered with pleasure.

NCIS Reminders and Information

Resources on the NCIS website

The NCIS website's Resource pages have been updated with new and improved listings. Along with the regularly updated Opportunities and University Libraries information and links, there is the new Open Access section that has links to online collections and archives, full-text databases, journals, and directories. Since mid-February, thanks to the hard work and commitment of board member Piri Halasz, members now have access to a thorough listing of public libraries across the United States, including some that offer their patrons free access to JSTOR and other academic databases. NCIS Benefits and the whole board would like to extend a huge "Thank you" to Piri for her generosity and dedication to the project. [Log in to your NCIS account](#) to explore these resources, or find this trove of information under Members Only > Resources > Libraries & Catalogues Online > Public Libraries. Visit the Resource pages' regularly updated content often and send recommendations of scholarly opportunities or links to benefits@ncis.org.

Join NCIS on Facebook and Twitter

For news, opportunities, and events of interest to independent scholars, follow NCIS on [Facebook](#) and [Twitter](#). Members are encouraged to submit notices such as scholarly activities and professional honors. Send announcements to ncistwitter@gmail.com.



The Independent Scholar

The Newsletter of the National Coalition of Independent Scholars

The Independent Scholar, February 2012, Volume 25, Issue 1 (ISSN 1066-5633). ©2012 National Coalition of Independent Scholars.

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Send comments and concerns to

Ruth Feiertag, *TIS* Editor: TIS@ncis.org, or

Lisa Perry, NCIS President: lpncis@gmail.com.

NCIS works to facilitate the interaction of independent scholars with libraries, research facilities, funding sources, and professional organizations.