



## PRF NEWSLETTER GOES DIGITAL

In November, the PRF Board voted on the issue of the switching the group's newsletter from printed paper to digital electronic form. This is the first issue of the newsletter in the new eco-friendly electronic format, which saves on paper, printing and mailing costs. The newsletter will be sent through the mail, only to those PRF and Advisory Board Members who do not wish to receive it by electronic mail. We hope you like it.

## A PICTORIAL HISTORY OF INSTITUTE FOR ADVANCED STUDY

*Reported by Priscilla Keswani, PRF President*

A picture may be worth a thousand words, but a caption is often necessary for those who weren't there when a photo was taken. Writing captions for old photographs was just one of several challenges that PRF Newsletter Editor Linda Arntzenius faced when compiling a pictorial history of the Institute for Advanced Study (IAS), a book that will be published in Arcadia's Images of America Series this spring. Linda regaled a capacity crowd of PRF members with a description of those challenges and a remarkable sample of historic photographs at her Work-in-Progress session on Tuesday, December 7, 2010. Her presentation had a special poignancy for many PRF members who have had close personal ties with the Institute and its faculty over the years.

Linda began her task with a considerable background of knowledge about the Institute, as she was formerly the Publications Officer and is currently working on an oral history project with Institute members. She searched the archives of the Institute, the Historical Society of Princeton, the Newark Public Library, and other sources for the pictures she wanted to use, after which she had to confront the problems of obtaining permission to publish the images from a group of variably cooperative copyright holders. Then came

the biggest challenge of all—compressing the lives and careers of the Institute's founders, leaders, and scholarly luminaries into two or three sentence captions, so that the story of the Institute might be told mainly through pictures rather than text.

As Linda explained to her PRF audience, that story began with the Bamberger family, which established the famous New Jersey retailing firm of the same name and later gave five million dollars to found IAS in 1930. Although the Bambergers originally wanted to start a medical school, they were persuaded by the first Director of IAS, Abraham Flexner, to fund an institution where top-notch scholars from a number of scientific fields could pursue their research without the duties of teaching undergraduate students. Because of the need for access to a great library, IAS was ultimately situated in Princeton rather than in Newark or on the Bamberger estate in South Orange. By 1932, Flexner had recruited Albert Einstein, John von Neumann, James W. Alexander, and Oswald Veblen as members of the Institute's first School of Mathematics. Initially the faculty members worked in rented rooms in Princeton University's Fine Hall. Fuld Hall, the first building on the Institute's large property just outside of town, was built in 1939. A picture from the dedication ceremony included in Linda's book shows Louis Bamberger's sister Lavinia Bamberger, Abraham Flexner and his wife Anne Crawford Flexner, who was a playwright, and Albert Einstein.

Over the years, new fields of study were added to the Institute's roster, including those found within the Schools of Humanistic Studies and Economics and Politics (later combined in the School of Historical Studies), the School of Natural Sciences, and the School of Social Science. Among the images in Linda's book are photos of archaeologist Hetty Goldman, who was appointed to the Institute in 1936 and was the only woman on the faculty until the 1970s, archaeologist Ernst Herzfeld, the art historian Erwin Panofsky, and cultural anthropologist Clifford Geertz. Many of the photos convey a sense of the camaraderie of research and social life at the

Institute. Members of von Neumann's Electronic Computer Project are seen gathered together. Then there is a shot of J. Robert Oppenheimer, Director from 1947 to 1966, drinking tea with Nobel prize-winning physicist Paul Dirac, and physicist and later Einstein biographer Abraham Pais. PRF members may recognize Sarah Hirschman, also a PRF member, with her husband, IAS economist Albert Hirschman, and their grandchildren. There is even a picture of a Halloween party at the Crossroads Nursery School, where several children of IAS faculty were enrolled. Other gems include Paul Dirac going off to chop wood on the Institute grounds, John von Neumann in party mode, and happy Institute trustees, smiling after a meal cooked by the world class chef recruited by Director Harry Woolf in 1979.

*Images of America: Institute for Advanced Study* will be available in March, 2011.

## THE SOUND OF SILENCE IN CHINESE PAINTING

*Reported by Linda Arntzenius, PRF Newsletter Editor*

"His poems are sound paintings, his paintings soundless poems." Even though none of Chinese artist Wang Wei's original works survive, his influence on generations of Chinese painters continued through copies of his work which have, like the description of his artistic ability, come down through the ages. Wang Wei is one of China's most revered painter-poets. He lived during the Tang Dynasty (701-761) and, according to Theresa McNichol: "to the Chinese, the Tang Dynasty master's abilities unleashed cosmic forces so superhuman that his place is secure in that rare class of painters – that of the divine."

Terri explored the subject of sound in Chinese painting in a Work-In-Progress presentation on Tuesday, November 2, 2010. She read a shortened version of her paper, "An Enduring Resonance: Sound in Chinese Landscape Painting," delivered in February 2010 in a session on "Art and Sound in the Premodern Era" at the College Art Association's annual conference in Chicago. Referring to Wang Wei, to Chinese ink drawings from the 12th century, and to the very beautiful "Listening to the Qin" by Liu Songnian, Terri shared the appreciation for Chinese paintings that had led her to examine "the early and enduring presence of sound and sense of

listening in the arts of China and its significance to the present day."

"Throughout China's long history, extraordinary individuals such as Wang Wei served as bridges to an ancient past when the aural was superior to the visual," said Terri, who contrasted the primacy of the aural in the ancient Chinese aesthetic with that of the visual in Western tradition. She noted that, in modern times, the visual has replaced the aural in China. Citing ethnomusicologist, Marius Schneider, Terri explained that in ancient cosmogonies "thought, invention and expression, i.e. the sounding of idea" preceded concrete existence of objects." She suggested that Schneider's work on acoustic symbolism in China lends understanding to ancient practices such as the reforming of "degenerate" music when Chinese government and society fell into disarray. Music was believed to be the genuine expression of a world restored and music making was thought to occur at the border between the tangible and the intangible. The painters of ancient China aimed for communion between man and nature. They regarded the creative act of painting as a god-like activity connected to the concept of the Void, which was not something vague or non-existent but a dynamic and essential dimension of the universe and of life.

To illustrate the fact that in Chinese art the attentive listener becomes one with the performer, Terri related the famous Han Dynasty (206 BCE – 220 CE) tale of the virtuoso musician Boya and his virtuoso listener/friend Zhong Ziqi. Boya played the Chinese quqin, a 3,000-year-old classical stringed instrument. The quqin (also called the qin, kuchin, or guqin) is similar to a zither of varying length with silk strings. Zhong Ziqi was Boya's rapt audience of one who could listen to Boya's music for hours on end. When Zhong Ziqi passed away, Boya lost his *zhiyinzh*, literally, "one who understands the tones" and put his instrument away for good. As the story evolved through the centuries, the quqin was said to have been packed along with brushes and ink for painting the landscape. The instrument came to symbolize communication between nature and artist, often appearing in paintings without any strings. Ultimately, the scholar-painter became the "instrument" of communication between nature and humanity. In order to understand Chinese painting it is essential to understand the role of music in the Chinese aesthetic and the symbolic nature of the quqin.

Of all the art forms in China, music has the longest

history, dating back to the time of Confucius. And while volumes had been written on Chinese musical technique and fingering, early performers were more strongly affected by philosophical principles than by musical notation, which leaves many aspects of Chinese music for the performer to interpret. Chi (or *qi*) – breath, vitality, life force — was not a question of dexterity, but rather, one of expression.

Eventually, Chi became a requirement in the other arts as well: literature first, then poetry, which was sung. By the end of the fifth century it was applied to painting and calligraphy. The Chinese believe that Chi is cultivated by music and ritual, both of which have a civilizing influence and are necessary for full membership in a harmonious society. “All Chinese musical behavior is related to Chi,” explained Terri, who went on to describe the etymology of the Chinese character meaning “to listen,” which has the following elements as its parts: ear, king, mind, eyes, one-ness, heart.

Terri posed the question: “In Chinese painting what is required of the viewer?” The answer, she suggested, is provided by Taoist philosophy: to listen with our mind rather than with our ears, better still with our *chi*.

## ORAL HISTORIES OF AFRICAN AMERICAN WOMEN CHEMISTS

*A Report by Jeannette Brown*

Retired research chemist Jeannette Brown is writing a book about the lives of African American Women chemists to reveal their unknown stories. The book will be published by Oxford University Press in 2011. Jeannette presented a talk, *The History of African American Women Chemists, The Unknown Work of These Women*, at the Oral History Association’s annual meeting held in Atlanta, Georgia, in October 2010, her first presentation since becoming a member of the Association two years ago.

As part of her book project, Jeannette has taken oral histories of some of the living women who will be featured in the book. These oral histories are either video and oral or just oral histories. They will be archived at the Chemical Heritage Foundation as a part of their Women in Science Oral History Project. When approved by the individual interviewee the oral histories will be available for researchers to listen to and/or view. So far, not all of the oral histories have been so approved. Therefore, Jeannette’s conference

presentation focused on an approved interview with Dr. Reatha Clark King, about whom Jeannette has written for *African American National Biography*, edited by Dr. Henry Louis Gates Jr. and Dr. Evelyn Brooks Higginbotham, published by Oxford University Press.



Reatha Clark King (b. 1938)  
Chemist, Administrator

Born in rural Georgia, Dr. Reatha Clark King picked cotton and worked as a servant in order to get a college education. She went to Clark University in Atlanta and majored in chemistry. She received her Ph.D. degree in chemistry from the University of Chicago as she was unable to attend a Georgia state college because of discrimination. Due to the Separate but Equal law the state of Georgia paid part of her tuition at the University of Chicago. After her Ph.D., she obtained a job at National Bureau of Standards because the federal government was the first employer of Ph.D. chemists. In fact, Dr. King was the first African American hired in her department. She also had to take a job in the D.C. area because her future husband was getting his Ph.D. in chemistry at Howard University. Since she married a man with a Ph.D. in chemistry, they took turns in their job searches. When her husband received an offer to teach at a college in New York, she moved to New York and found an academic position at another university. She did so well there she was recruited by Metropolitan College in Minneapolis to become the third president of that two-year college and the first African American president. She was able to turn that college into an active and viable institution by reaching out to the

community and engaging actively in fund raising. It was because of her community activity that General Mills recruited her to be president of the General Mills Foundation. She retired from that position and received a fellowship in philanthropy at the University of Minnesota. Dr. King is a member of several corporate boards.

In addition to Dr. King's story, Jeannette presented the following oral history excerpt, in which Dr. King relates her experience as an African American woman scientist:

“Yes, I just reflect now from time to time on when gender—I became conscious of gender as one of the barriers that I would have to—I would have to confront over and over as I worked as a woman and I sought opportunities for a woman and a black woman. As I said, the gender barrier is one elephant in the corner of the room. The race is another elephant in the corner of the room and these two elephants; you're going to have to deal with, the barriers. You know, I had to deal with early on and I suppose it takes one a number of years to get comfortable with one's self and content with one's image in the eyes of others, so that you don't let these two elephants obstruct your ability to perform or stress you out, because of stress and subconscious.”

Jeannette also showed part of the video of Dr. Marie Daly, the first African American woman to receive a Ph.D. in Chemistry. She received her Ph.D. in 1947 from Columbia University. Jeannette gave her talk as member of a panel of speakers, and it was well received by the audience and the panel.

## UPCOMING WORK IN PROGRESS

With offshore oil and its attendant liabilities once more in the news, PRF Member-At-Large **Joan Goldstein** has recently been urged to reissue her book, published in 1982, *The Politics of Offshore Oil*. The book has a foreword by New Jersey's Senator Bill Bradley and includes chapters by scientists from the U.S. Fish and Wildlife Services and the Bureau of Land Management, an oil industry executive, and a leader of Friends of the Earth. Joan will speak on “The Politics of Offshore Oil: A Sociologist's Odyssey from 1980 to 2011” at a PRF Work-In-Progress on Tuesday, January 18 at 4 p.m. Joan will examine the history of her interest in this topic and survey recent experiences.

## MEMBER NEWS

On Wednesday, November 17, 2010, PRF Grants Officer and Liaison **Karen Reeds** presented a lecture, “Deadly Epidemic Strikes New Jersey! The History Behind the Headlines,” at the Indian Queen Tavern at East Jersey Olde Towne Village, 1050 River Road, Piscataway. The medical history exhibit, “Call the Doctor! Call the Nurse! History of Medicine in New Jersey, 1775-1975,” for which Karen is guest curator, was the subject of a news item by Sara Lee Kessler of NJN-TV on Tuesday, November 16. The piece aired on NJN News at 6 p.m., 7:30 p.m., and 11 p.m. and is archived at <http://www.njn.net/news/>.

“Call the Doctor! Call the Nurse! History of Medicine in New Jersey, 1775-1975” is on view in The Cornelius Low House, the Middlesex County Museum, Piscataway until June 2011: Tues-Fri, Sun, 1-4 p.m. Admission is free and groups are welcome. For more information, call 732.745.4177, or visit: <http://www.co.middlesex.nj.us/culturalheritage/museum.asp>. In addition, a History of Medicine Lecture Series continues on April 13 and May 11, 2011. For more information, visit: <http://www.co.middlesex.nj.us/culturalheritage/whatsnew.asp>

In September, **Shelley Frisch** directed an international German-English/English-German translation workshop at Tyrone Guthrie Centre in Ireland, a writers' residence halfway between Dublin and Belfast.

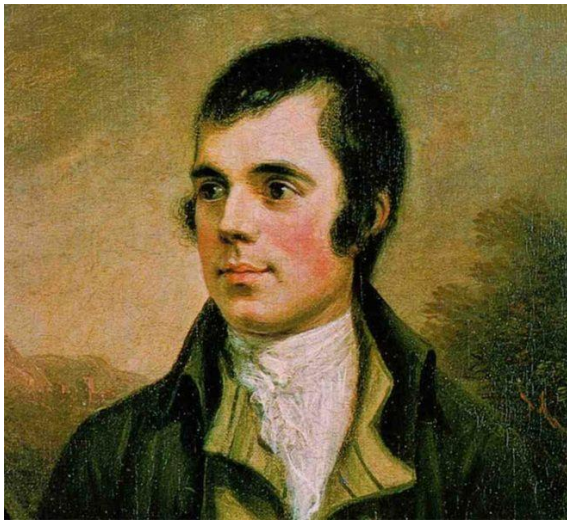


The group hailed from six different countries; all are well-established translators in their respective languages. Over the course of a week, Shelley and her group worked on each group member's translation-in-progress, helping to smooth out rough

spots and spurring one another on to ever greater heights of translatorial elegance. While in Europe, Shelley also visited several authors, agents, editors, friends, and family in Berlin, Hamburg, and Leiden. She is now working on a translation of the second volume of Reiner Stach's Kafka biography for Princeton University Press.

**Joan Goldstein's** newest TV30 show, "Back Story with Joan Goldstein" focuses on "Tolerance: Religion in America." Her guests include a woman rabbi, a woman Unitarian minister, and an imam from a local mosque. The link for this particular show is: <http://vimeo.com/18106585>. The general link for the TV30 series produced and hosted by Joan is: <http://vimeo.com/channels/backstory>.

**Linda Arntzenius** and members of U.S.1 Poets' Cooperative will gather on Monday, January 24, at 7:30 p.m., in the Community Room of the Princeton Public Library, to celebrate the birthday of Scottish Bard Robert Burns.



Linda will read Burns's most loved narrative poem, "Tam O' Shanter." Ms. Anne Witt will play the bagpipes and present a selection of songs Burns wrote from the female perspective. PRF member Winnie Hughes will be among the members of U.S.1 Poets' Cooperative who will present a favorite Burns poem or song.

Refreshments, including mulled wine, will be served. Do come and enjoy an evening of "sangs and clatter."

## GLORIA ERLICH HEADS FOR LA JOLLA



Over the last several months, Gloria Erlich has been going through her books and papers in preparation for moving to La Jolla, California. Gloria was one of the founding members of the Princeton Research Forum three decades ago. In December 2010, she reminisced on her years working as an independent scholar and as an activist for such scholars through PRF and the National Coalition of Independent Scholars, of which PRF is an affiliate. A report of her interview with Linda Arntzenius will be included in a future issue of this newsletter.

## PRF WELCOMES NEW MEMBER

Genevieve B. Pearson



Genevieve moved to Princeton in July 2009, with her husband Matthew and their two young children because of Matthew's work with a small economic consulting firm in town. Before relocating from Davis, California, Genevieve advanced to candidacy for the Ph.D. in Literature from the University of California at Davis. Her dissertation, "Textual

Economies: The Early Modern Production and Exchange of Material Substitutes,” explores the uses of economic concepts and language in the nascent market economy of early modern England, particularly as expressed in the texts of various playwrights and political figures.

The trajectory of her work begins with Elizabeth Tudor’s masterful image management. Genevieve argues that Elizabeth deploys numerous versions of “herself” via portraits and letters in an attempt to cultivate the sense that *she* (not just her image, or the idea of her) is more present among her people than she ever physically could have been. Genevieve follows the legacy of this political image campaign through Shakespeare’s *Twelfth Night* and the character Olivia’s imagining the ability to copy herself and relax the popular demand for an heir by giving out “divers schedules” of herself (*TN* I.v.244). Her next chapter considers Thomas Middleton’s 1613, *A Chaste Maid in Cheapside*, a play in which Middleton creates a homosocial market that repeatedly requires the supplementation of one male with another in order for the society to function. She transitions out of the Jacobean and into the Caroline era by comparing Aemilia Lanyer’s (1611) use of the text-as-child trope to Margaret Cavendish’s (1664) writings on one’s “paper bodies.” The work concludes with Aphra Behn’s 1677 Restoration comedy, *The Rover, Part I*. This chapter will consider the ways marketing the self has become dispersed and translated into the public marketplace by the late 1600s, and Genevieve will also argue that Behn’s marketplace opens remarkable potential for entrepreneurship specifically when the power of monarchy is compromised.

“My dissertation is still in seed form, since moving cross country, away from my department, and settling in to Princeton with a family has required my full attention,” said Genevieve. “I am excited to be a part of a scholarly community again, to have access to an amazing research library, and--hopefully--to finish this dissertation.” She looks forward to engaging with the Princeton Research Forum to these ends. Her extra-literary interests include playing (and teaching) classical flute and piccolo, quilting, painting, and dancing.

## GRANTS & FELLOWSHIPS OPPORTUNITIES

In November PRF Grants Officer and Liaison Karen Reeds urged PRF members to plan ahead for the **NEH Fellowship** application deadline of May 3,

2011. Fellowships support individuals pursuing advanced research that is of value to humanities scholars, general audiences, or both. Recipients usually produce articles, monographs, books, digital materials, archaeological site reports, translations, editions, or other scholarly resources. Fellowships support continuous full-time work for a period of six to twelve months and the Fellowships program accepts applications from researchers, teachers, and writers, whether they have an institutional affiliation or not. Any PRF member who would like PRF to be the grant administrator is advised to register with grants.gov first and get the draft application to the Grants Committee (i.e. Karen Reeds) by mid-March, 2011. The 2010 guidelines and sample applications are at:

<http://www.neh.gov/grants/guidelines/fellowships.html>

Karen suggests those interested should ask NEH program officers for more information: Division of Research Programs, Room 318, National Endowment for the Humanities, 1100 Pennsylvania Avenue, N.W. Washington, DC 20506 (202-606-8200); [fellowships@neh.gov](mailto:fellowships@neh.gov)

The deadline for **Smithsonian History of Art Fellowships** is Jan 15, 2011. The Smithsonian Institution offers research fellowships in the History of Art, Design, Crafts, and the Decorative Arts which can be taken up at any one of several of the Smithsonian’s museums including the Freer|Sackler, the Smithsonian’s museums of Asian art. A variety of predoctoral, postdoctoral, and senior fellowships are available. Fellowships are residential and support independent and dissertation research. The stipend for a one-year fellowship is \$30,000 for predoctoral fellows or \$45,000 for senior and postdoctoral fellows, plus research and travel allowances. The standard term of residency is twelve months, but shorter terms will be considered; stipends are prorated for periods of less than twelve months. For more information, visit <http://www.si.edu/ofg/fell.htm>.

Although PRF is an affiliate of **NCIS**, PRF members who wish to apply for grants from NCIS must sign up as members of that organization. NCIS offers it members a “bare bones” web sites.

**PRF Frances C. Hutner Presentation Grants** are available for traveling to a conference to give a talk. The grants pay for such items as registration, travel, and accommodation. In 2010, four presentation grants were approved for subjects ranging from Chinese art and music, Thoreau, early American

roads, and African American women chemists, to Terri McNichol (April 2010), Linda Holt (September 2010), Bob Craig (November 2011) and Jeannette Brown (December 2010).

### **NEW FEATURES FOR JSTOR**

Since the beginning of this year, JSTOR is providing access to current issues of 174 journals (including more than 20 journals in history) from 19 different publishers. This content is available to individuals and institutions holding a current subscription. A complete list of JSTOR journals is available at: <http://about.jstor.org/participate-jstor/libraries/current-scholarship-program/2011-title-list>. Highlights of the new JSTOR features are available at: <http://about.jstor.org/participate-jstor/libraries/csp-transition/features>.

### **OBITUARY**

Suzanne Keller, a member of PRF's first advisory board passed away in December. For an announcement, please visit:

<http://www.princeton.edu/main/news/archive/S29/23/55A44/index.xml?section=topstories>

### **REMINDERS**

PRF members are encouraged visit the **PRF Web site** [www.princetonresearchforum.org](http://www.princetonresearchforum.org), for continuing updates and are reminded to make mention of PRF whenever they give a talk or are otherwise in the public eye. Stephanie Lewis reminds Members that the PRF **slide projector** is available not only for PRF Works-In-Progress but also for other presentations. Pick up can be arranged by contacting Stephanie.

PRF Treasurer Stephanie Lewis reminds members to consider the **Life Membership option** when they next pay their annual dues.

**Princeton Research Forum, 301 North Harrison St., #222, Princeton, New Jersey 08540**