

Professor Levine on Eugenics: “It’s not just about Nazis”

Dr. Philippa Levine, Mary Helen Thompson Centennial Professor in the Humanities and co-director of the British Studies Program at the University of Texas at Austin, delivered the 50th Annual Throckmorton Lecture on February 25. Her lecture, entitled “Improving the Human Race One Gene at a Time: The Curious History of Eugenics in the Twentieth Century”, emphasized the widespread nature of eugenics as a cultural force and its connections to countless academic fields and aspects of daily life. As she puts it, eugenics looked forward to “a brave new world shaped by objective

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*Dr. Levine and Elliott Young at the
2013 Throckmorton Lecture*

Professor Reiko Hillyer Presents the Portland Chinatown Tour

Lewis & Clark College’s very own historian of the United States, Reiko Hillyer, is proud to announce a walking tour that she has personally researched and created in conjunction with the Portland-based organization Know Your City (<http://knowyourcity.org/>). Reiko was kind enough to sit down and tell us a bit about her interest in public history, the organization’s background and the tour’s purpose.

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History Internships: OPB Music

By: Daniela Jiménez

History, as we know, can be written in a multiplicity of languages. In my case, I was able to experience firsthand the way that the history of Oregon Public Broadcasting is written, not just in text, but also in video, audio, and photographs. This past fall, I was fortunate enough to intern at OPB’s online radio station, opbmusic.org, during which time I worked as an online music journalist and as a studio production assistant. Not only was I given the opportunity to write, do research, be creative,

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What can you do with a History degree?

In a fall 2012 Historical Materials class, various people out in the “real world” discussed how they had put their history training into action. Whether you have an interest in medicine, maps or apps, you can get a job that makes use of your history degree.

Architectural historian **Andrea Blaser** discussed the built environment and legislation around architectural history, including the National Register of Historic Places. She also discussed her work on sites that were literally dug up by the recent MAX Orange Line construction. She demonstrated the use of maps, photographs, drawings, and public records to reconstruct the history of a location and predict what artifacts might be found there, as well as how to use those artifacts themselves as historical sources.

David Harellson, Lewis & Clark class of '07, works in Cultural Resource Management with the Confederated Tribes of the Grand Ronde. He discussed the pervasive role of history in present-day politics and the value and flexibility of maps as historical tools. He also gave a demonstration of professional historical mapping software.

Janice Dilg is a local independent historian. She discussed her work on an ongoing oral history project for the U.S. District Court in conjunction with the Oregon Historical Society, as well as projects with the Pittock Mansion Society, and the 2012 centennial of women's right to vote in Oregon (centuryofaction.com).

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and assist with opbmusic's live music sessions (which felt more like private concerts than anything else!), I was able to clearly see the ways in which public broadcast media effectively reflects the social, political and cultural awareness of the community that it serves.

Oregon Public Broadcasting and opbmusic.org, as parts of the non-commercial broadcasting sector, have historically been the means by which to ensure equitable distribution of information that benefits the interests of the corpus of listeners as a whole, as opposed to any one targeted group of individuals, or the interests of a for-profit company. Accordingly, opbmusic.org focuses on playing music and producing in-studio sessions that feature either local bands or musicians that will appeal first and foremost to their local listeners. In this way, OPB's founding mission, to broadcast primarily for their listeners' benefit, remains the same. However, the role of technology has certainly begun to alter the role of public broadcasting in society—from the distribution of programming to the ethics of employee policy. Indeed, the opbmusic program would simply be impossible without the Internet. Working as a blogger, I quickly learned the difference in writing for an online publication and writing an academic paper. Online listeners have been dramatically expanding OPB and opbmusic's base of support, stretching the concept of “public” and “community” to include a much wider range of listeners.

This “digital age” requires workers skilled in using technology, and as historians we are no exception. My internship not only raised my awareness of a potentially-global online audience, it taught me how to use blogging tools, HTML encoding, digital SLR cameras, and sound equipment. Importantly, it also taught me to not rule out the possibilities of multi-media digital archives. Indeed, it brought to life the historical traces that broadcasters have carefully left behind in the public broadcast media archives, and this has helped me think of “Viewers Like You” in a more immediate, present and active way. As I continue my education in History at Lewis & Clark, I've begun to feel more ready than ever to ply the digital archives of the blogosphere, and those of online publications, to cull the information I find there with the aim of distributing my own media content—both in the forms of historical research and music production. I hope to incorporate my experience of broadcasting and digital media that I had while at opbmusic.org into my own creative aesthetic and online presence. I sincerely believe that the interactions between music, culture, technology and community are vibrant ones, and that the relationships that emerge from them are absolutely the stuff that our history is made of.

Co-Chairing the 9th Ray Warren Multicultural Symposium



The 9th Ray Warren Multicultural Symposium

By: Musa Ahmed

The Ray Warren Multicultural Symposium is an annual school-wide event in its 9th year. Last semester, I was one of four co-chairs who spearheaded the symposium. Rachael Denis, another one of the co-chairs, was a fellow history major. The 9th annual Ray Warren Multicultural Symposium revolved around the intersection of race and ethnicity with media and communication. As a history major, I was thrilled to explore the topics of identity and expression—the stuff of yesterday, today’s and tomorrow’s history. Though our focus was on current events, my history training in research and critical analysis came in handy. I relied heavily on historical

research to understand the context for the various topics. I made an effort to invite keynote speakers and panelists who could put current events in their historical contexts.

Throughout the Symposium, I was responsible for several tasks. I regularly communicated with the planning committee. In addition, I was responsible for assisting the two Race Monologues coordinators with suggestions for participants, ideas for writing, choreography, and background information on last year’s event. Even more importantly, I gave valuable feedback to fellow Race Monologues performers about their monologues. I was also one of the performers at the Race Monologues. At times, it was difficult planning the symposium and preparing for the Race Monologues simultaneously. However, the hard work was worth it after I delivered my monologue. I concluded the entire symposium by introducing Reiko Hillyer, assistant professor of history, who then introduced Merlyna Lim, one of our keynote speakers.

I learned quickly how to prioritize. Between schoolwork, my RA job, coordinating the Ray Warren Multicultural Symposium, and preparing my Race Monologue, I had little free time. Having to balance these major commitments was a challenge that I appreciated. It made me more serious about calendars, and most importantly, planning ahead.

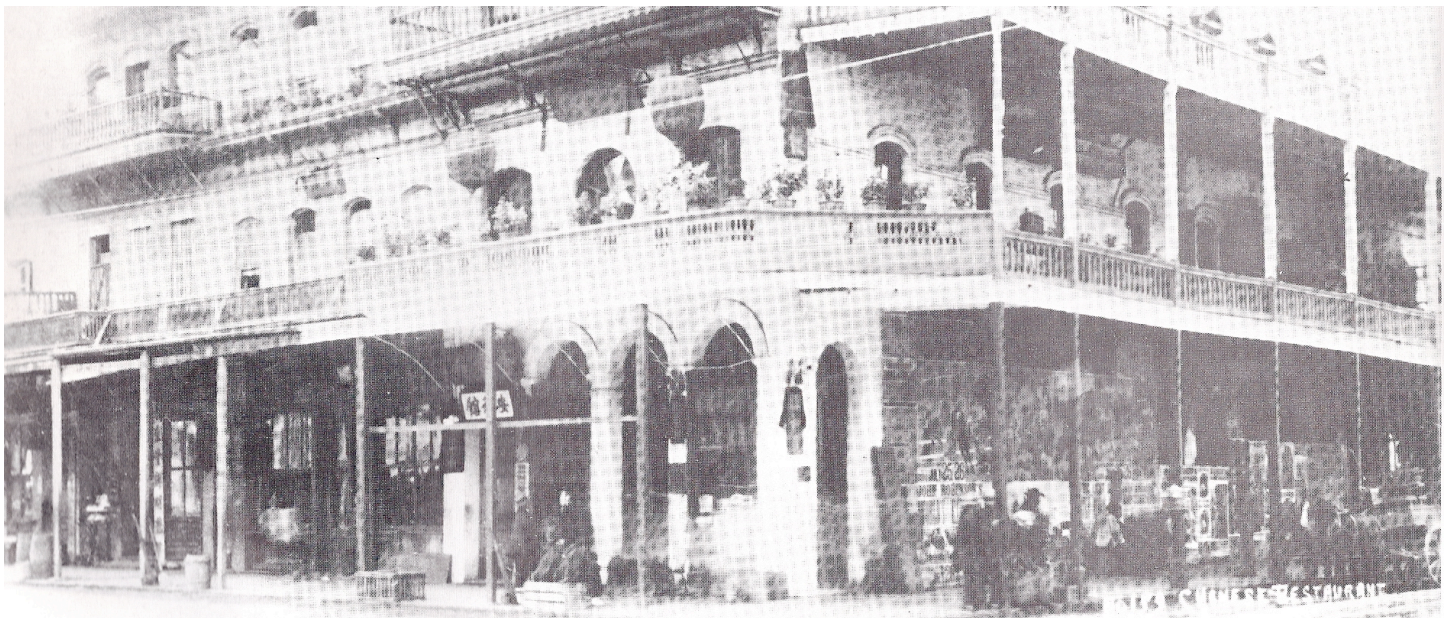
The 9th Annual Ray Warren Multicultural Symposium still reverberates among the student body, the Lewis and Clark community and in classrooms.

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Morgen Young (alder-llc.com) is a consulting public historian. She explained what it means to be a “consulting historian” and some of the recent projects she has worked on, including an exhibit on the Salvation Army at the Oregon Historical society and the History of Medicine in Oregon project with the Oregon Medical Education Foundation and resources from OHSU (historyofmedicine.org).

Maija Anderson is an archivist with both history and library science degrees. She discussed her serendipitous specialization in medical history and her current work as an archivist for OHSU, keeping the records of the earliest days of medicine in the Pacific Northwest.

Val Ballestrom (portlandhistorian.com) is the Educational Manager for Portland’s Architectural Heritage Center (visitahc.org). He discussed the importance of accessible history and the intersection of local history with geolocating apps and other technology.



A restaurant in historic Chinatown

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FOOTNOTES: What can you tell us about the Historic Chinatown Tours?

REIKO HILLYER:

I'm giving the Chinatown tour as part of Know Your City. I thought it could be something to offer to students, history and non-history majors, as a way to get students out of the classroom to see history in ordinary places and in the landscapes where we live.

In New York City, where I grew up, I worked for Big Onion Walking Tours, which was an organization founded in the early 90's by Ph.D. students in history who wanted to share their expertise and make money on the side. I began working for them when I was a Ph.D. student at Columbia and ended up giving tours in a variety of New York City neighborhoods. I gave a Harlem tour, a Central Park tour, an Upper East Side tour, and a Lower East Side "Immigrant" tour, which focused on the Jewish neighborhood. Overall, there were something like 25 different tours,

and they kept on expanding. I fell in love with history in part through doing these tours. They were a great way to develop a sense of awareness of the history that's right around us, and of the layers of history that we miss when we become kind of inured to our own environment. When I moved to Portland I was trying to find a way of getting connected to the place, both in the sense of community and also in the sense of really understanding this place. I'm not a West Coast person; I don't immediately understand what it is that I am seeing. My frame of reference is New York City and Boston, and my understanding of the history of the built environment, which I've studied, doesn't work in every single context. Every city has its own logic, and Portland is one whose history I didn't quite understand.

I got involved in this club called the Dill Pickle Club, now called Know Your City, which I was so lucky to stumble on. Just to explain the original name, it has nothing to do with dill pickles; it was named after

a club that was called the Dill Pickle Club in the twenties, in Chicago. It was kind of like a speak-easy, free love, free-speech salon, in which a group of friends would get together and share ideas. That's how this Portland club formed—it began as this small group of friends. Though I was not one of the small group of friends, it was the mission of the club to connect people to Portland's past, present and future through lectures, tours, publications, film series, and so on. So I started going on their tours. The first one I went on was a bus tour to central Oregon ghost towns, and I immediately fell in love with this organization. It was all about connecting people to place and seeing history through looking at the built landscape. As I got more involved, they eventually asked me to be on their board. The board decided a while back that they wanted to add onto doing what they call flagship tours, which are these very involved tours which sometimes require a bus and can probably only happen once because they involve five or six dif-

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ferent experts that they meet along the way. These tours are incredibly cool, because they are not just historical, but rather they ask... How does our city work? How do we get more mindful and connected to the place that we live in? The board eventually decided that they wanted to do more recurring walking tours that could be offered to the general public, to tourists, and to people passing through, tours that are less of a commitment and less of an infrastructural challenge to set up. I had already begun to develop a Chinatown-Old Town walking tour for another organization, Oregon Humanities, who had asked me to do a bike tour for Pedalpalooza a couple of years ago, so it was a biking-walking tour of Old Town and Chinatown. The research for this kind of thing takes a really long time. I had begun to develop a sense for what stops were key—what's the historical context? What would be the good buildings to stand in front of to make a certain point? What are

the good political cartoons and photographs that I can laminate so that I can show people "This is what this block looked like"? I had already begun to do a lot of that

"How does our city work?"

research, so I announced at the Know Your City board that I was happy to offer a tour, since I had one almost ready to go. So now Know Your City has three recurring walking tours: one is mine, Old Town-Chinatown, which includes Japantown and African-American history. Another one is called Seedy and Sinful Portland, and it's more about gambling dens and brothels and the illicit, kind of raucous aspects of the city. It overlaps with mine, but it has a different focus.

Finally, there's a tour called Hidden Treasures, which is not historical at all, but is really about seeing the city as an art museum. It goes into lobbies and to see art displays that you wouldn't have known about, and looks at public sculpture. It looks at all of the little nooks and crannies that are awaiting discovery that we often don't see if we're just walking with our heads down. That's a delightful one, a totally different approach. Ultimately, I'm hoping to bring my Chinatown tours to the department so that students can not only learn the history of Portland a little bit, but so that they can also see how history can be applicable and relevant and immediate in a very physical way. I'm doing the tour for Andy Bernstein's Historical Materials class in March, and whoever else wants to come is invited. The public tours will be once or twice a month, starting in the beginning of April, and I hope for them to continue through the summer.

External Review: 23 Years is a Long Time

It is standard practice for academic departments to be reviewed every ten years to assess the strengths and weaknesses of the department and to suggest areas for growth and transformation. The History Department's last review happened in 1990. Department chair, Elliott Young, commented, "Most of our students were not even born when the last review happened. Our time has finally come."

At the end of April, three professors from other institutions visited Lewis & Clark and met with students, faculty, and the Dean of the College. The reviewers were Louise Young (University of Wisconsin, Madison), Carol Neel (Colorado College), and Douglas Sackman (University of Puget Sound). In preparation, the department drafted a 500-page self-study assessing its curricular goals, coverage, and future plans for growth. The department is currently short-staffed in US history and looks forward to hiring another tenure-track professor to replace Professor Stephen Beckham, who retired in the spring of 2011.

Elliott Young, the current chair of the department, said, "This is an opportunity for the department to shine and to show our colleagues what good work we have been doing. It is also an opportunity to shore up our faculty in US history and to expand into Africa."

The Dos and Don'ts of Writing the Thesis

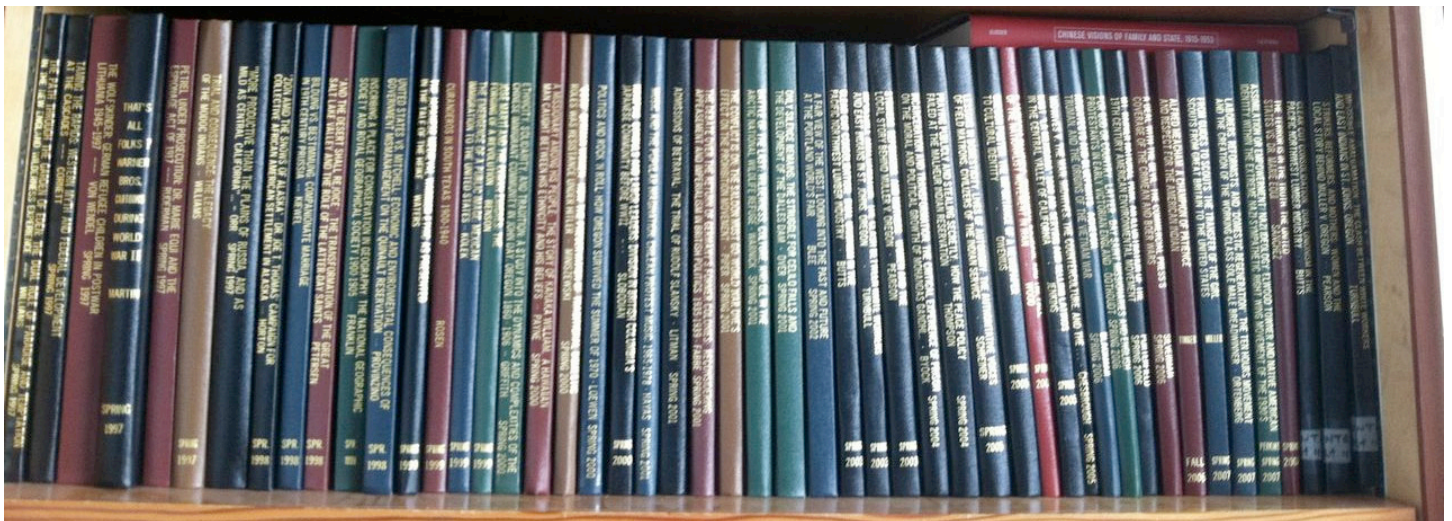
We all write theses. In the late hours of the night at Watzek, history majors probably devote enough thought to why they are doing this to fill a small book, or perhaps a new and uniquely stressful E&D curriculum. But really—why do we do this?

Pragmatically, a thesis is the culmination of the work you do in the department. As Ben Westervelt puts it, earning a degree without a thesis would be “like building a house without a roof.” It’s a practical demonstration of the agility and competence you have gained.

Dan Kelley, research librarian to history students, says that students “do research very differently from scholars”—rather than starting with a narrow topic,

students explore, they browse, and then they find a topic and “run with it.” He finds that history students are particularly good at the process of research. They appreciate context; they are patient. (They have also taken Historical Materials, which can’t hurt.)

More than just a research exercise, a thesis is ideally a chance “to explore something you’re interested in in enough detail to make a significant contribution to history, even a small one,” says Westervelt. For those of us who go on as academics and researchers, a thesis is probably the first big step on that journey. Even for those who leave the library behind, it is a chance to leave your mark—however small. *I was here*, says a thesis. *This is what I did, and I did it first.*



Honors theses reside on the fourth floor of Miller

Senior Thesis: Tales from the Archives

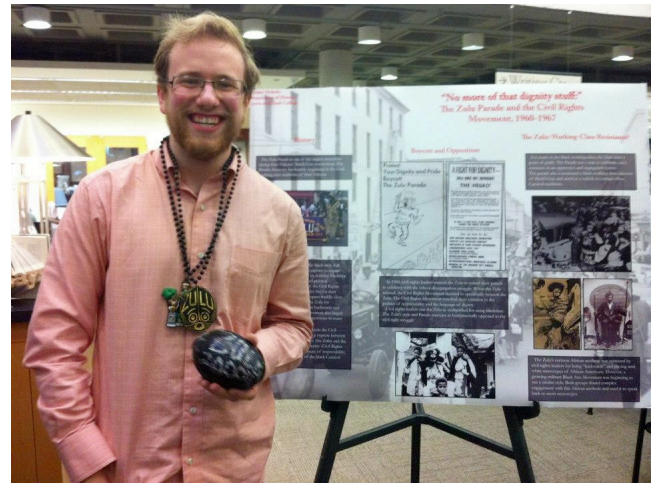
We in the history department have been thinking a lot about what it really means to be a history major, beyond what’s just on paper. We have arrived at various conclusions. One is the area of history that sets your heart aflame, the spark of interest that gets you going and sustains your will to continue researching through good times and bad. Another important element of the L&C History experience is related to the department’s three required core courses. We have all heard the hair-raising tales of sleepless nights during Historical Materials, the historical methodology course. Likewise, we’ve been touched by the experiences of discussion groups in the Reading Colloquium, the department’s course on analytic historiography, usually oriented around a central theme, such as World War One or Decolonization in the Modern World. But arguably the most important class in the History major is the Senior Seminar, in which students work closely with a peer group and a professor with the aim of producing an original work of historical scholarship. Seminar sections vary in their emphases depending on the research area of the professor, but the topics that students choose vary widely. To give you an idea of what you can choose to study and how you can go about combining methodology with theory, here are a couple of accounts of thesis-writing experiences from recent History alums, Jeremy Nichols (’12) and Ramya Ramesh (’10).

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Jeremy Nichols, Class of 2012

“No More of that Dignity Stuff”: The Zulu Parade and the Civil Rights Movement, 1960-1967”

My thesis focused on the Zulu Mardi Gras Parade [in New Orleans] and its interactions with the Civil Rights Movement throughout the 1960s. The Annual Zulu Parade put on by the Zulu Social Aid and Pleasure Club, an all-black and all-male civic association, has been around for almost 100 years and is currently one of the most popular parades of the carnival season. The Zulu Parade is known for participating in the minstrel aesthetic by donning blackface, dressing in grass skirts, and generally embracing what historians have referred to as the “African savage” stereotype. In the 1960s, civil rights leaders actively tried to boycott the parade because they believed the Zulu were actively perpetuating racist stereotypes and hurting the cause of school desegregation.



Jeremy Nichols' thesis poster presentation

My thesis uses this conflict to look at ruptures within the black community between working class African Americans (the Zulus) and the upper-middle class Afro-creole community (CRM leaders) over the issues of respectability, presentation, and the place of the black Carnival traditions. I sought to use my research topic as a way to study historical actors not traditionally studied within Civil Rights movement historiography. One of my biggest influences and most helpful sources figuring out how to study non-traditional actors of the Civil Rights movement was Robin Kelley and his fantastic book, *Race Rebels*.

To help complete my project, I received a SAAB grant to do archival research at the William Hogan Ransom Jazz Archives and Amistad Research Center, both of which are housed at Tulane University in New Orleans, Louisiana.

Ramya Ramesh, Class of 2010

“The Flags of Our Fathers: Punk Rock and Identity in Britain and the Basque Region”

My thesis was a comparison of the emergence and disintegration of punk rock in Britain and the Spanish Basque country. I focused on the effects that politicization and radicalization of punk rock had on identity formation and popularization of the genre. British punk became politicized from within due to the harsh economic and social climates of the time, whereas radical nationalist political parties in the Basque region re-categorized Basque punk as “Radical Basque Rock” to fit their agenda.

Punk is, in its heart, a visceral reaction to outside events or circumstances that prompted an aggressive response to a perceived lack of agency. Once record executives in Britain or nationalists in the Basque country discovered the mass appeal of punk's disenchantment, they took over the genre and disassociated it from its origins. These takeovers led to numerous incongruous “allegiances”—far right nationalists in the Basque country were touting bands that had leftist, Trotskyist leanings, and the far right in Britain developed its own punk stronghold as a direct result of the Rock against Racism concert organized by The Clash. That story seemed important to me, as the “authenticity-to-corporate-takeover” record seems to be stuck on repeat.

The single most helpful element for me was a book called *From the Margins: Punk Rock and the Repositioning of Ethnicity and Gender in Basque Identity* by Sharryn Kasmir. I would not have been able to write my thesis without this book. I was warned from the beginning that the research deck was stacked in British punk's favor. Since I didn't speak or read Basque, primary sources or dependable translations were very hard to come by. Kasmir's book saved my topic by providing great research in its own right, but also providing many other English sources regarding Basque punk for me to consult.

Travel Stories from Within the History Department

By: Daniela Jimenez and Musa Ahmed

In this edition of Footnotes, we conducted interviews with the Lewis & Clark History faculty and asked them about their experiences traveling in search of research materials. We were curious what kinds of obstacles a historian might face while plying a foreign archive, or while getting their foot in the door to an area of interest. If you click on the image below, you will be taken to the History Department's YouTube channel, where you can see all of our faculty candidly (and very graciously) answering all of our questions.

Susan Glosser, Associate Professor of Chinese History, declined to be filmed for her interview. However, we recorded her answers, and we have some of the highlights below.

FOOTNOTES: What is your favorite quotation?

SUSAN GLOSSER: Well, there's a

Shakespeare folio that's really hilarious, it's full of lots of mistakes, it's made by some guy who played lots of bit parts, and his rendition of that famous line, "To be or not to be, that is the question," is "To be or not to be, that's the point!"

FN: Using Lewis and Clark as our starting point, what is the farthest place you have been from here?

SG: The Dunhuang Caves, on the Taklamakhan Desert.

FN: To what countries has your research taken you?

SG: China, and Taiwan. I've done most of my research there, because most of the sources are either here in the library at Stanford or in the libraries and archives in Shanghai and Taiwan.

FN: Tell us one adventure that you've had while researching.

SG: I hit a cabbie one time! I was with a friend of mine, and back in the 90's, sometimes they just wouldn't give you stuff, like train tickets. And the cabbies can be really aggressive, especially in the North [of China]. So this cabbie,

he was really tall, and he's trying to get us to take a cab and I say "no, we're fine" and he grabs me by the arm, and whenever I get scared, I get really angry and aggressive and so I just turned around and pointed at him, right at his nose, and I said a terrible curse word that involved his mother. Someone had given it to me for emergency purposes only, and it scared him. It shocked him so much, he stopped, he stepped back, but he hadn't let go of my arm, so I elbowed him, really hard in the gut, and by that moment, all of his friends had burst out laughing, because of what I had said. And my friend and I, we just ran for it, and jumped in another cab. She wouldn't talk to me for the rest of the day because she's very non-confrontational and she was saying "Well we could have just left!" but he was holding my arm!

FN: What was the most difficult period in your research, and how did you deal with it?

SG: I think it was getting started.

FN: While travelling and research-

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(Click for full video!)

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ing, did you ever have to do odd jobs to support yourself?

SG: I did a lot of English teaching when I was in Taiwan learning Chinese, which was very lucrative, and this was in 87-88, when people would actually pull their cars over. I had a guy once pull his car over to the curb and say “Will you be my English teacher?!” But then at Berkeley, I just did a whole bunch of hideous jobs, like weed gardens, and paint people’s kitchens, and you know, nothing weird. I waitressed a lot, but that was before Berkeley.

FN: Has your research ever taken you into unexpected places?

SG: Yeah, sometimes. I mean, into sort of unexpected situations. I got to meet some really great people,

and I got to see how some of the more ordinary people in China live. I also made friends with a family who were the children of a really famous cartoonist, who had been an important Communist party member but who had been purged during the Cultural Revolution. They introduced me to some family friends of theirs, and I’ve still kept in touch with them. They’re all guys, all these people I know are guys, and they take me along, kind of as an honorary-man, so I’m included in the conversation, and offered cigarettes and liquor, which I don’t get into because then you have to drink a lot. And they’re all, you know, I don’t quite know what all of them do. It seems a little

shady, this is clearly not a group of guys that I would generally know.

FN: As a historian, what are you most thankful for?

SG: Well for my own experiences, I’m really thankful to the professor who said to me, you know, you could learn Chinese, which would never have occurred to me. And I guess as a contemporary historian, I’m most thankful for all of the stuff that’s loaded up on the web. When I first got here in ’95, if you wanted any materials, you needed to go to another library. Now, you can find some stuff online that we didn’t have before. That and digital collections are starting to be really helpful.



David Campion, Reiko Hillyer, and an anonymous besuited man at the fall 2012 end-of-semester office crawl



Historical Project Runway

On April 16, 2013, teams of intrepid historians competed to create fashion and impress our judges.



Top: Models and their designers pose on the runway in Gregg Pavilion.

Above: (left to right) Judges Maureen Healy, Cari Coe, Elliott Young, David Campion, and Reiko Hillyer give the contestants their critiques.

Left: The winning team was selected for a fashion-forward and historically accurate portrayal of China's Cultural Revolution. Congratulations to Herstory: Molly Simon, Julia Duerst, and Jesenya Maldonado!

and rational thought.” She also brought up many current issues to which eugenics is still relevant, arguing that we cannot discredit its importance by dismissing it as a short-lived and embarrassing historical oddity. “It’s not just about Nazi Germany,” she said, but a worldwide phenomenon in which the United States and even the state of Oregon are “deeply implicated.”

Dr. Levine describes herself as an “accidental historian” who studied law and philosophy before discovering a love for history. Her current research is a project on the historical idea of nakedness – inspired by a line in a letter by Thomas Huxley encountered during her research on eugenics. We look forward to inviting Professor Levine back, perhaps in time for the Naked Mile Run through campus.

In Memoriam: Ella Mariah Schrader Westervelt



Ella Westervelt, daughter of History Professor Ben Westervelt, died this April after a long and tenacious struggle with cancer. “Ella was a fighter,” remarked her father, “or else she would not have lived as long as she did.” Born in Portland, she managed to pack a much longer life into ten years, enjoying cooking and rock climbing, animals and school. Ella was in 5th grade at Beverly Cleary-Fernwood in northeast Portland and she hoped to attend Lewis and Clark when she came of age, although she never let her father forget that she fell asleep in one of his classes (“B-o-r-r-r-ring!”). She had many friends at the College and was a familiar face on the fourth floor of Miller, racing up and down the halls, making a cardboard rocket pack with Alison Walcott, feeding Professor Glosser’s fish or sitting in her father’s office watching “Dr. Who” on his computer. Though Ella left us at the dawn of her adolescence, she fought very hard against tremendous odds and never let her disease define her: she had a deep joy for life and breathed it abundantly. Besides Ben Westervelt, Ella is survived by her mother, Carol Schrader, her brother, Sam Schrader, and all those who loved and cherished her.

Footnotes 2013

Elliott Young, department chair
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