



HUMANITIES WEST

*exploring history to celebrate the mind and the arts since 1983*



*The Great Fire of London, with Ludgate and Old St. Paul's, unknown artist, ca. 1670. Yale Center for British Art, Paul Mellon Collection*

# Charles II: Phoenix of Restoration London

FEBRUARY 22–23, 2013 • MARINES' MEMORIAL THEATRE, 609 SUTTER ST., SAN FRANCISCO

Presented with support from Grants for the Arts/SF Hotel Tax Fund; George and Judy Marcus Family Foundation; Bank of the West; SFRi, LLC; Hauben Charitable Fund; Stanford Humanities Center; Laurel Glen Vineyard; CBT Charitable Trust; C'era Una Volta; UC Berkeley Institute of European Studies; Marines' Memorial Theatre; and individual donors.

# Charles II: Phoenix of Restoration London

The restoration of Charles II to the throne in 1660 energized London to escape the long shadow of civil war and Puritanism. While battered by plague and political and religious unrest, Restoration London burst with creative energy. Fueled by the Merrie Monarch's patronage, the Whitehall Court, a vibrant cultural center, offered non-stop intrigue and public entertainment as Court antagonists spewed forth in clubs, coffee houses, and newspapers, much to the Court's chagrin. This artistic and lusty exuberance was matched by dramatic scientific and architectural advances. In rebuilding London after the Great Fire of 1666, period luminaries fostered a more rational and spacious city that gave rise to the first political parties, first relatively free press, public patronage of the arts, an explosion of scientific knowledge, and other hallmarks of modernity. It may be that Restoration London invented the Modern world.

*Introductory slide show* thanks to Autumn Dawn Manning

*Background music from Purcell: In Court and Tavern*; Pro Cantione Antigua and the Collegium Aureum Orchestra, 2011.

Scholars Circle: *Restoration London* is underwritten in part by Theresa Nelson, Barney Smits, Deborah Sorondo, and George Hammond.

**Friday, February 22, 2013**

**7:30 pm–9:30 pm**

Welcome **PATRICIA LUNDBERG** (Humanities West)

**Power, Pomp, and Pleasure in the Restoration Court** **ROBERT BUCHOLZ**

We might be tempted to think of the Restoration Court as the equivalent of the White House or Buckingham Palace, but it was much more than that. Charles II's household was not merely the seat of government, but the social and cultural center of England, its Bloomsbury and Carnegie Hall, the corner of Hollywood and Vine, *People* magazine and American Idol, the round table of the

Algonquin Hotel and the greatest frat party in history. This lecture addresses the personality and predilections of the Merrie Monarch, his cultural and social patronage, and why the Restoration Court became synonymous with scandal and fun: in the words of Walter Bagehot, "the focus where everything fascinating gathered and where everything exciting centred."

**Performance. Music of Seventeenth-Century London**

**Gilbert Martinez** (*Artistic Director, MusicSources*), *harpsichord*; **Rita Lilly**, *soprano*; **Joshua Lee**, *viola da gamba*.

Introduced by **Clifford (Kip) Cranna**, *San Francisco Opera*

Rondeau, from <i>Abdelazar, or the Moor's Revenge</i> (1676)	Henry Purcell (c. 1659–1695)
The Lord Monck's March	Anonymous (17th century)
Sweeter than Roses	Purcell
The Fatal Hour	Purcell
Suite No. 6 in D Major, Z.660	Purcell
Prelude	
Allemande	
Hornpipe	
Since From My Dear Astrea's Sight, from <i>Dioclesian</i> (1690)	Purcell
A Polish Villanelle	Tobias Hume (c. 1579–1645)
Touch Me Lightly	Hume
I Am Falling	Hume
Evening Hymn	Purcell

Welcome PATRICIA LUNDBERG

London in the Reign of Charles II TIM HARRIS

The reign of Charles II was a period of recovery and resurgence for London. But it was also a period of coming to terms with the past, of dealing with the legacy of the mid-century revolution. London had led the resistance to the Stuart monarchy and been a hotbed of Puritan radicalism. As the Good Old Cause died an inglorious death, Londoners welcomed back their king in 1660 amidst widespread jubilation, but what sort of monarchy did they

want and what would they do if they felt that Charles II was going down the same road as his father Charles I? Professor Harris explores the political and religious divisions that were to tear Restoration London apart, divisions that were to crystallize around the formation of the first political parties in the modern world. *This lecture is underwritten by Deborah Sorondo and George Hammond.*

#### Intermission

How I Learned to Love Restoration Theater BLAIR HOXBY

The Restoration stage is a bundle of contradictions. Plays written by Shakespeare's generation were now performed in modern, indoor theaters with actresses (rather than boys) playing the female roles. A new age demanded new theater. Shakespeare's romantic comedies gave place to the libertine sex comedies of authors such as Aphra Behn. His tragedies were overshadowed by heroic plays written according to the rules of Aristotle. What these brutal comedies and high-flown tragedies have in common is their com-

mitment to the passions: their belief that the experience of desire and aversion, joy and despair define us as humans. Restoration theater lays bare human motivation with an objectivity that we still find bracing. But after 15 years of trying to improve on Shakespeare, some authors began to suspect that he would not again be equaled. Thus the Restoration also prepared the ground for the cult of Shakespeare that would soon sweep the world.

*Lunch Break Program resumes at 1:30 pm.*

Mistresses, Maidens, and Noble Pictures in Restoration England, 1660–1685 JULIA MARCIARI-ALEXANDER

This lecture examines some of the spectacular portraits of the most famous women at the court of Charles II of England. These paintings were highly significant within the cultural production at the Restoration court, and, as objects, they reflect both the spirit of the age as well as the individual characters of the women portrayed. These works range from sumptuous full-length oil paintings to intimate, jewel-like miniatures and are among the most beautiful images produced in England between 1660 and 1685.

These portraits were—and have since been—collected and displayed with pride in important houses in Great Britain and abroad. By considering the life stories of these remarkable women, Dr. Marciari-Alexander assesses the ways in which these women and their portraits can inform our 21st-century understanding of Restoration culture and the role visual art played in the shaping of this early modern society.

#### Intermission

How Strong Coffee and Free Conversation Restored London after Plague and Fire ROBERT BUCHOLZ

As the Restoration Court began to decline into insolvency and political isolation, Restoration London saw the rise of new forms of sociability and patronage. Coffee houses, clubs, and pleasure-gardens offered all that the Court could (food, drink, entertainment, conversation, and networking) without the formality or constraint of a court. These venues promoted free conversation abetted by the rise of the newspaper and essay magazine. The government's failure to control these new media enabled the dissemination of new ideas in politics and science. Puritan preachers argued that the

Great Plague of 1665 and the Great Fire of 1666 were punishments for Restoration London's obsession with pleasure and freedom of speech. But rather than repent, the men who forged these ideas in clubs and coffee houses rebuilt London as a rational and imperial capital. Its symbol was Sir Christopher Wren's new St. Paul's Cathedral—baroque yet neo-classical, imposing yet welcoming, everything the new, modern city needed in its parish church. *This lecture is underwritten by Theresa Nelson and Barney Smits.*

Panel Discussion with all Presenters and George Hammond (HW), Moderator. Written questions from the Audience.

**To pose questions to the Presenters** please fill out a card and leave it on the lobby table.  
**A free Resource List** is available at [humanitieswest.org](http://humanitieswest.org).





**Robert O. Bucholz** (D.Phil, Oxford) is Professor of History, Loyola University Chicago. He has authored *The Augustan Court: Queen Anne and the Decline of Court Culture* (1993); with Sir John Sainty, KCB, *Officials of the Royal Household 1660–1837*, 2 vols. (1997–98); and, with Newton Key, *Early-Modern England 1485–1714: A Narrative History* (2003). He has taped several series in *The Great Courses*, all rated highly: *History of England from the Tudors to the Stuarts*; *Foundations of Western Civilization II: A History of the Modern Western World*; *London: A Short History of the Greatest City in the Western World*. His particular interests include early modern Britain, the British Court and Royal Household 1660–1901, and early modern London. His latest projects are *London: A Social and Cultural History 1550–1750* with J.P. Ward (2012) and *Power, Pomp and Pleasure: a Political, Social and Cultural History of the British Court 1660–1901* (Oxford, forthcoming).



**Clifford (Kip) Cranna** (PhD, Musicology, Stanford) is Director of Musical Administration at SF Opera. He has served as vocal adjudicator for numerous groups including the Metropolitan Opera National Council. For many years he was Program Editor and Lecturer for the Carmel Bach Festival. He lectures and writes frequently on music and teaches at the SF Conservatory of Music. He hosts the Opera Guild’s “Insight” panels and intermission features for the SF Opera radio broadcasts, and has been a Music Study Leader for Smithsonian Tours. In 2008 he was awarded the SF Opera Medal, the company’s highest honor. In 2012 his work was honored with the Bernard Osher Cultural Award for distinguished efforts by an individual to bring excellence to a cultural institution.



**Tim Harris** (PhD, Cambridge) is Munro-Goodwin-Wilkinson Professor in European History, Brown University. A social historian of politics, his books include *London Crowds in the Reign of Charles II* (1987), *The Politics of Religion in Restoration England* (1990), *Politics Under the Later Stuarts* (1993), *Popular Culture in England,*

*c. 1500–1850* (1995), *The Politics of the Excluded, c. 1500–1850* (2001), *Restoration: Charles II and His Kingdoms 1660–1685* (2005) and *Revolution: The Great Crisis of the British Monarchy, 1685–1720* (2006). Recipient of grants and fellowships from the Arts and Humanities Research Board, British Academy, Folger Shakespeare Library, Institute for Advanced Study Princeton, John Simon Guggenheim Memorial Foundation, Huntington Library, Mellon Foundation, and National Endowment for the Humanities, he has also held visiting fellowships at Wolfson College, Oxford and at Merton College, Oxford, Emmanuel College, Cambridge, and taught at the Folger Shakespeare Library. He edits the book series *Studies in Early Modern Cultural, Political and Social History* for Boydell Press and is on the editorial board of the journal *History of European Ideas*. His study of the Early Stuarts and the Origins of the Civil War is forthcoming at Oxford.



**Blair Hoxby** (PhD, Yale) is Associate Professor of English at Stanford University. He is the author of *Mammon’s Music: Literature and Economics in the Age of Milton* (2002), and he is editing a new collection entitled *Milton in the Long Restoration*. He has published numerous articles on the Restoration stage and, more generally, on tragedy and tragic opera before Mozart. This research should be appearing soon in two books, *What Was Tragedy? 1515–1795* and *Reading for the Passions: Performing and Interpreting Tragedy and Tragic Opera in the Neo-Classical Order*.



Praised by the *Cleveland Plain Dealer* as a “master of the score’s wandering and acrobatic itinerary,” **Joshua Lee** (viola da gamba) performs with some of the world’s leaders in early music. A graduate of the Peabody Conservatory and the Longy School of Music, Josh is the founder of Ostraka, and he has performed with the Los Angeles Philharmonic, Carmel Bach Festival, Musica Angelica, Boston Early Music Festival Orchestra, Seattle Baroque Orchestra, Les Délices, and Philharmonia Baroque Orchestra. Josh’s performances have been heard on National Public Radio’s

*Performance Today* and *Harmonia*, and he has recorded for Dorian, Koch International and Reference Recordings. In 2011 Josh toured the US and South America for *The Infernal Comedy* starring acclaimed actor John Malkovich, and in 2012 Josh directed the fourth Viola da Gamba Society’s Young Players’ Weekend.



**Rita Lilly** (soprano) has appeared as featured soloist with American Boychoir, American Classical and American Symphony Orchestras, Artek, Bachworks, Bach Aria Group, Clarion Music Society, Collegium Antiquum, Concert Royal, Rebel, and the NY Consort of Viols. In the Bay area, Ms. Lilly has been a soloist with AVE, Albany Consort, American Bach Soloists, Bay Choral Guild, Berkeley Early Music Festival, California Bach Society, Chora Nova, City Concert Opera, Magnificat Baroque Ensemble, Musicsources, New Music Works, SF Concert Chorale, SF Renaissance Voices, and Sacramento Baroque. She toured the US and abroad with Waverly Consort. She was featured on WNYC, WNCN, NPR, and Radio-Canada live broadcasts. She made her NY Weill Recital Hall debut in Pergolesi’s *Stabat Mater* with Collegium Antiquum. Her recordings include three on EMI; Handel and Vivaldi’s *Dixit Dominus* on Musical Heritage; Scarlatti’s *St. Cecilia Mass* on Newport Classic; Sowerby’s *Medieval Poem* on Naxos; a German Baroque Christmas on Musicmasters and Orff’s *Carmina Burana*.



**Julia Marciari-Alexander** is Deputy Director for Curatorial Affairs at The San Diego Museum of Art. Earlier, she was Associate Director for Exhibitions and Publications at the Yale Center for British Art (YCBA). A specialist in the arts and visual culture of Britain and France in the seventeenth and eighteenth centuries, she holds a PhD in History of Art (Yale) and a MA in French Literature (NYU). In 2001, she curated, with Catharine MacLeod of the National Portrait Gallery, London, *Painted Ladies: Women at the Court of Charles II* and edited the exhibition catalogue. In 2007, **Julia** curated, **along** with David Scrase (Fitzwilliam Museum, University of Cambridge), *Howard Hodgkin Paintings 1992–2007*, named one of the ten best exhibitions of 2007 by *Time*. She publishes

regularly and has organized and managed numerous exhibitions, among them *Thomas Gainsborough and the Modern Woman* with the Cincinnati Art Museum, the San Diego installation of which *Los Angeles Times* critic Christopher Knight named one of his top ten California exhibitions of 2011.



**Gilbert Martinez** (harpichord) is Artistic Director of MusicSources, Center for Historically Informed Performance Inc. in

Berkeley. In five years as director, he has expanded MusicSources' concerts into an international series featuring scholars, performers and students from around the world. He studied harpsichord with MusicSources Founder Laurette Goldberg at the SF Conservatory of Music, and subsequently went to Italy to study briefly with Alan Curtis. He was named assistant conductor to Alan Curtis in the acclaimed Berkeley West Edge Opera production of Handel's "SERSE." On the MusicSources Concert

Series he recently conducted a reconstruction of a Spanish Renaissance vespers service, with music for double and triple choirs of Tomas Luis de Victoria and contemporaries. This season he will be performing the complete oeuvre for harpsichord of Jean-Philippe Rameau in concerts in California and Canada. More conducting projects will include Monteverdi's "L'Incoronazione di Poppea" and Scarlatti's "La Guiditta." More of his activity can be seen at [www.musicsources.org](http://www.musicsources.org).

**Special Offer** Humanities West has produced a special edition educational resource/reader for *Charles II: Phoenix of Restoration London*. It is free to attendees in PDF format via email at [info@humanitieswest.org](mailto:info@humanitieswest.org). A Resource List is available at [humanitieswest.org](http://humanitieswest.org).

**HUMANITIES WEST 2012–13 SEASON at Marines' Memorial Theatre near Union Square in SF**



**APRIL 26–27, 2013**  
*Bernini's Rome: Art and Architecture of the Baroque*

Enjoying the patronage of Popes and the wealth of the resurgent Counter-Reformation Church, Bernini used his immense talents as an architect, painter, and especially as a sculptor to help define the unique visual style of the Baroque Age. In 17th-century Rome, designed by far-sighted urban planners in the shape of a star, Bernini and his collaborators and rivals restored a monumental grandeur to the Eternal City that still survives.

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For more information about upcoming programs, or to subscribe to our e-newsletter, visit [humanitieswest.org](http://humanitieswest.org).

**RELATED EVENT at the Commonwealth Club of California • 595 Market Street**

**February 27, 2013 5:30 pm.** Humanities West Book Discussion with Lynn Harris. *The Clockwork Universe: Isaac Newton, the Royal Society, and the Birth of the Modern World* by Edward Dolnick. Commonwealth Club members Free, non-members \$5.

RSVP 415.597.6700 or [commonwealthclub.org](http://commonwealthclub.org) Co-Sponsored by the Humanities Forum.

## Charles II: Phoenix of Restoration London

- 1625 Charles I, King of England (to 1649); marries Henrietta Maria, sister of Louis XIII of France.
- 1629 Charles I dissolves Parliament and rules personally until 1640.
- 1630 England makes peace with France and Spain.
- 1639 First Bishops' War between Charles I and Scottish Church.
- 1640 Charles I summons "Short" Parliament and dissolves it; Second Bishops' War; Long Parliament begins.
- 1641 Triennial Act requires Parliament to be summoned every three years; Star Chamber and High Commission abolished by Parliament; Catholics in Ireland revolt; 30,000 Protestants massacred; Grand Remonstrance by Parliament.
- 1642 Charles I rejects Parliament's 19 Propositions; Civil War (until 1645) begins with battle of Edgehill between Cavaliers (Royalists) and Roundheads (Parliamentarians).
- 1645 Formation of Cromwell's New Model Army; Battle of Naseby; Charles I defeated by Parliamentary forces.
- 1646–7 Charles I surrenders to Scots; Scots surrender Charles I to Parliament; he escapes, makes secret treaty with Scots.
- 1648 Scots invade England and are defeated by Cromwell; Presbyterians expelled from Parliament (known as Rump Parliament); Treaty of Westphalia ends 30 Years' War.
- 1649 Charles I is tried and executed; The Commonwealth, a republic, is established and lasts until 1660; Cromwell harshly suppresses Catholic rebellions in Ireland.
- 1650 Charles II lands in Scotland; is proclaimed king.
- 1651 Charles II invades England and is defeated at Battle of Worcester, escapes to France; First Navigation Act, England gains virtual monopoly of foreign trade.
- 1653 Oliver Cromwell dissolves the "Rump" and becomes Lord Protector.
- 1658 Oliver Cromwell dies, is succeeded by son Richard; England and France defeat Spain; England gains Dunkirk.
- 1659 Richard Cromwell forced to resign by the army; "Rump" Parliament restored.
- 1660 Convention Parliament restores Charles II to throne; Samuel Pepys begins his nine-year Diary; Theatres reopen, closed since 1642; women on the stage for the first time; John Dryden, *Astraea Redux A poem on the happy restoration & return of His Sacred Majesty Charles the Second* (poetry); Royal Society of London chartered.
- 1661 "Cavalier" Parliament of Charles II passes repressive laws against Nonconformists; English acquire Bombay.
- 1662 Act of Uniformity passed in England.
- 1664 England seizes New Amsterdam from the Dutch, changes name to New York.
- 1664 John Dryden, *The Rival Ladies A tragi-comedy* (drama).
- 1665 Great Plague in London; John Dryden, *The Indian Emperor* (drama).
- 1666 Great Fire of London; Sir Christopher Wren begins rebuilding 51 churches.
- 1667 John Milton, *Paradise Lost*; John Dryden, *The Indian Emperour; or, The Conquest of Mexico by the Spaniards Being the sequel to The Indian Queen* (drama); treaties of Breda among Netherlands, England, France, and Denmark.
- 1668 John Dryden, *Of Dramatick Poesie* (criticism), and *Secret-Love: or, The Maiden-Queen* (drama); Triple Alliance of England, Netherlands, and Sweden against France.

- 1670 Secret Treaty of Dover between Charles II and Louis XIV of France to restore Roman Catholicism to England.
- 1671 Aphra Behn, *The Forc'd Marriage: or, Jealous Bridegroom* (drama), and *The Amorous Prince: or, The Curious Husband* (drama); John Dryden, *An Evening's Love: or, The Mock-Astrologer* (drama); John Milton, *Paradise Regained* (poetry) and *Samson Agonistes* (drama); [George Villiers], *The Rehearsal* (drama).
- 1672 Third Anglo-Dutch war (until 1674); William III (of Orange) becomes leader of Netherlands.
- 1673 Test Act aims to deprive English Roman Catholics and Nonconformists of public office.
- 1674 Treaty of Westminster between England and the Netherlands; William Wycherley, *The Plain Dealer* (drama).
- 1675 William Wycherley, *The Country Wife* (drama).
- 1676 Sir George Etherege, *The Man of Mode* (drama).
- 1677 William III of the Netherlands marries Mary, daughter of James, Duke of York, heir to the English throne; Aphra Behn, *The Rover* (drama).
- 1678 'Popish Plot' in England; Titus Oates falsely alleges a Catholic plot to murder Charles II; John Dryden, *All for Love* (drama); John Bunyan's *Pilgrim's Progress*.
- 1679 Act of Habeas Corpus passed, forbidding imprisonment without trial; Parliament's Bill of Exclusion against Roman Catholic Duke of York blocked by Charles II; Parliament dismissed; Charles II rejects petitions calling for new Parliament; Petitioners become known as Whigs; their opponents (royalists) known as Tories; John Dryden, *Troilus and Cressida*.
- 1680 Death of Lord Rochester, *Poems on Several Occasions*.
- 1681 Whigs reintroduce Exclusion Bill; Charles II dissolves Parliament.
- 1685 James II of England and VII of Scotland (to 1688); rebellion by Charles II's illegitimate son, Duke of Monmouth, against James II is put down.
- 1686 James II disregards Test Act; Roman Catholics appointed to public office.
- 1687 Sir Isaac Newton, *Principia Mathematica*; James II issues Declaration of Liberty of Conscience, extends toleration to all religions.
- 1688 England's 'Glorious Revolution'; William III of Orange is invited to save England from Roman Catholicism, lands in England, James II flees to France; Aphra Behn's novel *Oroonoko*, protesting slave trade.
- 1689 Convention Parliament issues Bill of Rights; establishes constitutional monarchy; bars Roman Catholics from the throne; William III and Mary II become joint monarchs of England and Scotland (to 1694), Toleration Act grants freedom of worship to dissenters in England; Grand Alliance of the League of Augsburg, England, and the Netherlands.
- 1690 John Locke's essay *Concerning Human Understanding*, arguing that knowledge is based on experience.
- 1692 Henry Purcell, *The Fairy Queen*.



Aphra Behn by Peter Lely, Yale Center for British Art, Bequest of Arthur D. Schlechter





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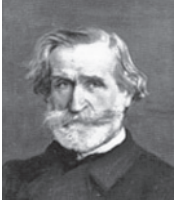
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## SAVE THE DATES FOR THE HUMANITIES WEST 2013–14 SEASON



### NOVEMBER 1–2, 2013 *Verdi's Masterwork: Opera and the Birth of Modern Italy*

In the early 19th century, Italy was essentially a “geographical expression,” a patchwork of principalities spread across islands and peninsulas, dominated by foreign powers. By century’s end it had united as the independent Kingdom of Italy, its people citizens of a modern nation with an emerging common culture and language. The great Giuseppe Verdi became the leading artist of this resurgent movement, the “Risorgimento.”

In his operatic masterworks he brought to the stage the values and issues of the reunification, giving vivid creative expression to the ideals of his time. His stirring and melodious music provided a common bond for peoples divided by political boundaries, customs, and dialects. Verdi’s life—his humble beginnings, his professional triumphs and family tragedies, his moral integrity, his patriotic yearnings—symbolized an emerging nation’s vital spirit. Verdi’s life and art were transformed by the Risorgimento, and in turn, helped to transform it.



### FEBRUARY 28–MARCH 1, 2014 *Constantinople and the Byzantine Millennium*

The fall of the Roman Empire is often seen as a major dividing line in European history, but its offshoot, the Eastern Roman or Byzantine Empire, lived on from 330 to 1453, providing continuity as a fascinating cultural and political force. In fact, the Byzantines thought of themselves as Romans, while imposing a predominantly Greek culture and Eastern Orthodox religion over their multiethnic territories, dominating the eastern Mediterranean, Southern Italy, the Balkans, and North Africa. The Byzantine Empire bridged east and west, ancient and modern, until it was overwhelmed by the rising power of the Ottoman Turks.



### APRIL 25–26, 2014 *Baghdad in Its Golden Age*

From its founding in 762 as The City of Peace, Baghdad thrived as the political, cultural, religious, and commercial center of the Muslim empire. Abbasid caliphs ruled over diverse populations of Muslims, Christians, Jews, Zoroastrians, and polytheists, whose ethnic identities ranged from Arab to Persian and Turkish to Berber—all of whom contributed to the brilliance of the greatest city of its time in the Middle East, if not the world. At its House of Wisdom, scholars from across the empire translated into Arabic, synthesized and advanced the fragmentary literary and scientific knowledge of ancient Greece, Persia, and India. Chinese paper technology enabled Baghdad bookstores to sell thousands of books a day. Without this chapter in history, the knowledge gained in antiquity would likely have followed a tortured path to the present or not survived at all. Baghdad’s intellectual and cultural influence was extraordinary in its time, and its legacy—and legend—endure in both the east and west to this day.

**Tickets go on sale May 1, 2013 at Marines’ Memorial Theatre.**

For more information about upcoming programs, or to subscribe to our e-newsletter, visit [humanitieswest.org](http://humanitieswest.org).

## HUMANITIES WEST

*exploring history to celebrate the mind and the arts since 1983*

has inaugurated our **HUMANITIES WEST TRAVEL PROGRAM.**

Please join us! We will be continuing the conversations begun at our Humanities West weekend seminars and related lectures as we journey to places we have featured in our programs.

In May 2013 we will journey to **Rome, Pompeii and Herculaneum** on a cultural tour we are co-sponsoring with the well-regarded cultural travel group, **Far Horizons**. We will travel with scholar **Garrett Fagan** of Teaching Company fame and explore the ancient sites we learned about during recent Humanities West programs. Space is limited to 14 travelers.

For more information, please contact Far Horizons staff:

phone: 415.482.8400 • fax: 415.482.8495 • email: [journey@farhorizons.com](mailto:journey@farhorizons.com)

For other Far Horizons tours, visit [farhorizons.com](http://farhorizons.com)

# Laurel Glen Vineyard

SONOMA MOUNTAIN  GROWN SINCE 1977

Laurel Glen Vineyard, a thousand feet up the slopes of Sonoma Mountain, has long been considered one of the iconic Cabernet vineyards of California. The vineyard's combination of high altitude, eastern exposure, rocky soils, and small diurnal temperature swings combine to produce very distinctive wines.

Laurel Glen Vineyard produces two wines, both 100% Cabernet Sauvignon, both an exceptional value.

Laurel Glen Vineyard welcomes guests for wine tastings by appointment. We offer several unique tasting experiences at our beautiful tasting room in Glen Ellen, California.

*Visit [www.laurelglen.com](http://www.laurelglen.com) to learn more or call (707) 933-9877 to schedule a tasting.*



# STANFORD HUMANITIES CENTER

## Fall 2012 Events



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Introduction by Abraham C. Verghese

All events are free and open to the public. For event details and location information, visit the Center's website: [shc.stanford.edu/events/](http://shc.stanford.edu/events/)

STANFORD  
HUMANITIES  
CENTER

Stanford Humanities Center  
424 Santa Teresa Street  
Stanford, CA 94305



An historical landmark built in 1926, the Marines' Memorial Theatre is an intimate 650-seat jewel box theatre in the heart of San Francisco's theatre district between Union Square and Nob Hill. The theatre is a well-known resource for local corporate and civic groups along with charitable organizations. In addition to acclaimed live performances, the Marines' Memorial Theatre is also a venue for speakers, presentations, corporate

events, celebrations and more. Currently under direct management of the Marines' Memorial Association, the theatre proudly presents live theatrical performances as well as inspiring speakers and presentations.

**Late Seating** Performances begin promptly. Seating for late-comers is at the discretion of the theatre management and production staff. The lobby bar opens 60 minutes before the program and seating opens 30 minutes before the program. The theatre box office and orchestra **entrance are** located on the **second floor**, accessible by elevators from the hotel lobby. Accessible restrooms are in the theatre lobby and on floor 10. Thank you for arriving early.

**Ages** Every person entering the theatre must have a ticket. Babies-in-arms and children younger than **five** years old are not allowed.

**Accessibility** Please contact City Box Office directly at 415.392.4400 to purchase wheelchair accessible seating, or if you have other special needs. Wheelchair locations cannot be purchased online and are reserved for patrons who will be staying in their wheelchairs. Please contact the box office if you plan on coming to the theatre in a wheelchair and wish to transfer to a regular theatre seat, as we can help you select an appropriate seat location. There is no elevator access to balcony seating. The theatre box office and orchestra **entrance are** located on the **second floor**. Please enter the hotel lobby and take the center or right-hand elevator for access to the **second floor**. The left-hand elevator does not stop at the theatre. Accessible restrooms are located off the orchestra-level lobby and also on floor 10M.

**Recording Equipment** No recording devices are permitted in the theatre.

**Listening Assistance** A Listening Assistance System is installed at the theatre. Headphones are available from the theatre box office. There is no charge, but an ID deposit is required.

**MARINES' MEMORIAL THEATRE**

*History. The Arts. Film. Events.*

609 Sutter Street, 2nd Floor, San Francisco, CA 94102

Office: 415-447-0188

Fax: 415-447-0198

[www.marinesmemorialtheatre.com](http://www.marinesmemorialtheatre.com)

[www.marineclub.com](http://www.marineclub.com)

Humanities West thanks

**MARINES'  
MEMORIAL  
THEATRE**

for its continued support.

We look forward to having our  
2012–2013 Season at MMT  
as the Herbst Theatre prepares to  
close for earthquake retrofitting.

609 Sutter Street @ Mason, Union Square, San Francisco  
Tickets available through City Box Office at 415-392-4400  
or [cityboxoffice.com](http://cityboxoffice.com)





**HUMANITIES WEST**  
 P.O. Box 546  
 San Francisco  
 California 94104  
 415.391.9700  
 www.humanitieswest.org



# YES! I WANT TO BECOME A FRIEND OF HUMANITIES WEST

- **Support public programs** unique to the Bay Area.
- **Dine with program presenters** (call 415.391.9700 or go to [info@humanitieswest.org](mailto:info@humanitieswest.org) for reservations).
- **Benefactors receive two complimentary tickets** to programs and may sponsor a program component.

**Donate online at [www.humanitieswest.org](http://www.humanitieswest.org) or pick up a Donor envelope in the lobby. Credit cards accepted.**

## Teachers: Bring Your Students to Humanities West Programs

*You can purchase discounted student and teacher tickets for only \$20 per day through City Box Office.*

**Ages 25 and under attend 2012–13 programs FREE!**

Our **Humanities West Young Audience Engagement Project** also includes benefits for teachers whose classes attend as a group, lunchtime discussion groups, and other resources. Email [info@humanitieswest.org](mailto:info@humanitieswest.org) to learn more and/or to reserve free tickets for students age 25 and younger. Sponsored by Bank of the West. Space is limited.

## Support Humanities West: Shop at Amazon.com

Here's how you can make a painless contribution to Humanities West. As an Amazon affiliate, we earn 4–6% of the cost of your purchases when you enter the Amazon.com site through the "Shop" link at our website [humanitieswest.org](http://humanitieswest.org). And don't worry: somehow Amazon still knows that it is you, still recognizes all the specifics of your personal Amazon account, and doesn't charge any more for the things you buy. Try it out the next time you are planning to buy something from Amazon!

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## MARINES' MEMORIAL THEATRE

### Acting Theatre Manager

Diane Myrick

### Technical Director

Greg Wilson

### Front of House Manager

Judi Karwan

### Front of House Staff

Tony Bermudez, Jamye Divila, Ron Marshall,  
 Brandie Pilapil

### PATRONS, ATTENTION PLEASE! FIRE NOTICE:

THERE ARE SUFFICIENT EXITS IN THIS BUILDING TO ACCOMMODATE THE ENTIRE AUDIENCE. THE EXIT INDICATED BY THE LIGHTED "EXIT" SIGN NEAREST YOUR SEAT IS THE SHORTEST ROUTE TO THE STREET. IN CASE OF FIRE, PLEASE **DO NOT RUN** — WALK THROUGH THAT EXIT.

*"Like" us on facebook to get updates and tidbits about what is happening at the theatre!*

<http://www.facebook.com/MarinesMemorialTheatre>