



DEAF HISTORY International

An Association for All Interested in the Study, Preservation, and Dissemination of Deaf People's History

NO. 25

The DHI Newsletter

WINTER 2005

Greetings from President

Dear Readers,

Time goes on. Time changes. Goals change as well and new goals are developing with our experiences.

For 15 years, I was president of the Deaf History Club of Oslo, Norway. It no longer exists, but my interest in studying the history of Deaf people still prevails. To help meet the challenges of change, the deaf club of Oslo has established a committee to work on archives. At this point, we need to find new people, develop new organization forms, cultivate new ideas, and activate new efforts to promote the study, preservation and dissemination of the history of Deaf people.

Our editor, Lois Bragg (USA), is leaving the editorship of *The DHI Newsletter*. On behalf of the Board, I wish to thank her for her efforts. She has done a great job of developing and editing our

thriving newsletter, thus helping to fulfill our goal of dissemination. Although Lois has resigned, she is still very much a part of our group. I wish her luck in new endeavors. Thanks!

The baton in the relay race now goes to Clifton F. Carbin. Our new editor who hails from Canada is the author of three books, including *Deaf Heritage in Canada*. The DHI Bureau unanimously approved of his appointment. I feel that it is a good move for our organization. A big welcome to Clifton!

Odd-Inge Schröder (Norway)
DHI President



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Farewell Message from Outgoing Editor

Dear Friends of Deaf History,

It's hard to believe that more than five years have passed since I became your *DHI Newsletter* editor. These years have been a mixture of joys and hard work, along with a few frustrations — learning how to do layout, scan photos, and deal with print shops! The best part of the job was working with and getting to know Odd-Inge and other members of the DHI Bureau, who will be my life-long friends, I'm sure. It has also been a pleasure to have published so many fine reports and reviews. I am especially proud of "Where to Publish your Deaf History Article?" by Tom Harrington (USA) and Diana Gates (USA), and two articles on interpreting for DHI Conference by Brian Greenwald (USA) and Pia Wendel (Sweden) — these have helped many of us.

My thanks to Sara Robinson (USA) for assisting over the past two years, and my best wishes to Clifton. I'll see you all in Berlin!

Lois Bragg (USA)



Watch for Spring Issue...





The DHI Newsletter

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New Editor's Introduction

With this issue, I began my term as editor of *The DHI Newsletter*. It is a great honour to be invited by the DHI Bureau to replace its outgoing editor, Lois Bragg (USA), who dedicatedly served in that capacity for the past five years (2000–2005). She deserves her well-earned break from keeping this wonderful newsletter going.

For those who do not know me, I was born to hearing parents in a pulp-and-paper town called Espanola, Ontario Canada. At the age of four, I came down with spinal meningitis, which resulted in a hearing loss. I first attended a local public school for three years (1951–1954) where my mother was a teacher. Then I was sent 400 miles (644 km.) away from home to become a residential student (1954–1966) at the Ontario School for the Deaf in Belleville. I earned a B.A. degree from Gallaudet University in 1971 and a M.Ed. degree from Western Maryland College in 1974. In 1989, Gallaudet University awarded me a Doctor of Laws degree (LL.D., *honoris causa*). From 1990 to 1991, I was the holder of the prestigious Powrie V. Doctor Chair of Deaf Studies at Gallaudet, and while there, I was one of several plenary speakers at the first-ever International Conference on Deaf History (June 20–23, 1991). If interested, readers can find my employment history as well as my professional, community, and school experiences at this website: <http://home.cogeco.ca/~ccarbin/MYBIO/CFCARBIN.htm>

In 1981, I co-authored a book entitled *Can't Your Child Hear? A Guide for Those Who Care about Deaf Children*, which was later translated into four languages — Dutch/Flemish [1984], Danish [1987], Icelandic [1988], and Czech [1992]. Two other books that I have authored are: *Deaf Heritage in Canada: A Distinctive, Diverse, and Enduring Culture* (1996), and *Samuel Thomas Greene: A Legend in the Nineteenth Century Deaf Community* (2005). I have also written articles (some of which can be found in my website). My first experience as an editor, from 1974–1976, was with the bi-monthly publication of *The Deaf Canadian Magazine*. Since then, I have had a considerable amount of experience in editing some small publications, including newsletters.

I have decided that our *DHI Newsletter* needs an overhaul. I hope that the new format and enhanced content of our publication is a welcomed change for our readers. All future newsletters in PDF format will be electronically distributed to your e-mail address (that is if you are a paid subscribing member!). Hard copies will only be sent by regular mail to those who do not have access to this kind of technology.

Stay tuned — your feedback, comments, and suggestions are welcome.



**FOR
FUTURE ISSUES**

The Deaf History International Newsletter welcomes Deaf History-related submissions of news, articles and essays, book and film reviews, images and photographs, newspaper clippings, conference and workshop announcements, websites, and other readings of interest for possible inclusion.

Please submit them to the editor by the following deadlines:

DHI ISSUES	SUBMISSION DEADLINE	DISTRIBUTION DATE
SPRING	March 15	April 15– 30
SUMMER	June 15	July 15 – August 15
FALL	September 15	October 15 – 31
WINTER	December 15	January 15 – 31



150 Years on Kendall Green: Celebrating Deaf History and Gallaudet

On April 11, 12, and 13 of 2007, Gallaudet University will hold a conference titled “150 Years on Kendall Green: Celebrating Deaf History and Gallaudet” in Washington, D.C., to mark the sesquicentennial of the founding of the Columbia Institution for the Instruction of the Deaf and Dumb, the parent of today’s Gallaudet University and the Laurent Clerc National Deaf Education Center, which includes the Model Secondary School for the Deaf and the Kendall Demonstration Elementary School. The conference planning committee is interested in receiving proposals for papers or presentations that examine Deaf history and Deaf culture, particularly as these topics relate to Gallaudet University, its alumni, programs, history, and influence. Other topics in United States Deaf history also will be considered.

The University will pay an honorarium, arrange and pay for travel, waive registration fees, and provide accommodations in the Gallaudet University Kellogg Conference Hotel (or similar facility) for all individuals accepted as presenters for this conference. Interpretation into spoken English and American Sign Language will be provided. All sessions also will be open captioned in English.

Interested individuals should write a short proposal, no more than 250 words, describing the content and method of their presentation. It is anticipated that most papers will not exceed 30 minutes, but longer presentations may be considered if they are appropriate.

Proposal Deadline: June 1, 2006

Submit to:

Dr. Brian Greenwald
Department of Government and History
Gallaudet University
800 Florida Avenue NE
Washington, D.C. 20002 USA.

Questions may be addressed to: brian.greenwald@gallaudet.edu

Note: This conference is sponsored by Gallaudet University Press Institute, with additional support provided by the Gallaudet Research Institute, the Clerc Center, and the Gallaudet University Department of Government and History.

DEAF CANADA CONFERENCE



Painted by Canadian Deaf Artist Pamela Witcher

From Deaf-Mutes to Sign Language Users

by Eeva Salmi (Curator, Finnish Museum of the Deaf, Helsinki)

In 2002, the Finnish Association of the Deaf started a project researching the history of the sign language community. As a result, the book “Maahan lämpimään – Suomen viittomakielisten historia” (see **footnote below*), written by Eeva Salmi and Mikko Laakso, was published in the autumn of 2005. The research looks at the birth of the sign language community and how it became organized, deaf education, and the history of the culture of sign language users and its social status.



The Roots of the Linguistic Community

The sign language community began to emerge in Finland in the middle of the 19th century. There were, of course, deaf people before that, but their language use is unknown by current researchers. The beginning has been traced to 1846, when the first school for the deaf was established in Finland. The school was founded by Carl Oscar Malm, a deaf man. He had studied at the Manilla School in Sweden, where he acquired Swedish Sign Language (SSL). Having been the most successful student in the history of the school, he returned to Finland and taught his students in SSL.



“Puheopetusta”

First class in the first state school in Turku (1901).
Speech was taught at that time.

Sign language spread rapidly in the school through education. At the end of the 19th century, approximately 1000 of the 3000 deaf people in Finland were using sign language. As SSL rooted itself into the country, it began to change and separate itself into a language of its own. It has been estimated that Finnish and Swedish sign languages by linguistic criteria were already separate languages at the beginning of the 20th century.

As in the rest of the world, the language used in education was a constant source of argument. In Finland, the decision to adopt the oral method was made in 1877 – three years before the Milan Congress. Due to bureaucracy, this was not implemented until 1892, when legislation defined the schools using the oral method.

Organization

As the language spread, the community became organized relatively quickly. In 40 years, a generation of deaf sign language users grew up and started to establish regional associations to monitor their rights. Through Swedish incentive, the first regional association was founded in 1886 in Turku, the largest city in the country at that time. Afterwards, associations were established throughout the country.

A national organization, The Finnish Deaf-Mute Association (renamed The Finnish Association of the Deaf in 1950) was established in 1905. The deaf community met and defined its goals. The tasks undertaken were developing sign language, arranging further education, establishing a kindergarten for the deaf and setting a post for an itinerant pastor for the deaf.



“Artikulaatio”

Speech was taught by having pupils feel the throat.
Taken at Turku Deaf-Mute School (1940s).

Continued on next page —>

**Footnote:* The title “Maahan lämpimään” — “Toward A Land So Warm,” refers to the last verse of a poem called “The Prayer of the Young” by the deaf artist, Albert Tallroth. It has been interpreted to mean among others the signing community, a land of their own, or a utopia of a coming world of equality. The poem originates from the end of the 19th century.

Oralism and Eugenism

The life of the vital community of sign language users was made difficult by oralism, which was a part of the eugenic way of thinking. As a result of the eugenic view of life, marriages between persons born deaf were prohibited in Finland in 1924. The Finnish Association of the Deaf fought against the adoption of such a law, and was joined in its efforts by teachers and ministers of the deaf. The united front did not bear results, because the law which was rare by international comparison, was not annulled until 1969. Also, around the 1930s, forced sterilization of deaf women was existent although there was no law requiring it.

The oral educational and language policies led to separate functions of spoken and signed languages. Although oralism affected the life of the deaf community, sign language remained the language used by the community because of the influence of the regional associations. Deaf clubs continued the tradition of signing started in the halls of the boarding schools, and as the activities spread and gained more popularity, knowledge of the language spread as well. Little by little, the community grew large enough to be able to maintain the heritage of the sign language users, in spite of the pressure laid on it by society.

Deaf Awareness

The low status of sign language was commonplace for decades. A more liberated atmosphere in the 1960s, the starting of academic sign language research and the beginning of the deaf awareness movement, changed the views of the deaf community and the Finnish Association of the Deaf radically. Improving the status of sign language became one of the most essential goals, and supporters continually strive to achieve that goal through the creation of political networks and the collection of research data. A central role was played by “Deaf Awareness Training,” started by Ms Liisa Kauppinen, the Executive Director of the Finnish Association of the Deaf. The aim of this training was to raise young deaf political activists and leaders in the community of sign language users who were proud of their language and aware of their culture. After decades of work, the status of sign language as a minority language received the support of decision-makers and politicians in the 1990s. The long term goal of the Association to protect the status of sign language was realized in the Constitution of Finland in 1995. The improvement of this status also started a new era of discussions of identity within the community. The community defined itself as a cultural minority with the basic elements being sign language and awareness of a deaf identity. The new term “Sign Language User” appeared alongside the term “Deaf.”



“Maamme”

Signing the Finnish national anthem in Stockholm (1912).



“Viittomakuoro”

Helsinki Deaf Club Sign Language Choir (1880s–1890s).
Poems performed in sign language were popular in Deaf clubs.



VI. DHI CONFERENCE
BERLIN
JULY 31 - AUGUST 04
2006



DEAF HISTORY
INTERNATIONAL

The 6th DHI Conference will be held in Berlin, the capital city of Germany, this summer from 31st July to 4th August. It is supported by Aktion Mensch and the Federal Ministry of Education and Research and the Humboldt University Berlin. Languages used at the conference will be German Sign Language, International Sign, German and English.

Full details about the conference, call for papers, registration, accommodation at Hotel Radisson, travel, and information about the city of Berlin can be found at this website:

<http://www.igjad.de/dhi2006/en>

Call for Papers

You are invited to submit a proposal for presentation at the conference. Possible topics include, but are not limited to:

- Deaf Holocaust
- Deaf Nazis
- Deaf Theatres
- Deaf Biographies
- Deaf Refugees History
- Responding to Genocide in the 21st Century
- Deaf History of DDR from Its Start to Its End
- Deaf Associations
- History of Abuse and Discrimination in Deaf Education / Schools
- Role of Modern Deaf History Studies for Deaf Community Recovery and Deaf Studies
- The Status, Definition and Contribution of Deaf History Studies
- Sterilization
- Deaf Art History
- Deaf Movies History
- Deaf Women's History
- The Period from 1933 to 1945 and the Deaf Community
- Social, Cultural and Political Situation of the Deaf since 1900, 1918, 1933, and 1945
- German Reunification and Deaf Community
- Future and Goals of Deaf History Research
- Deaf History in Curriculum / Education
- Deaf History and Sign Linguistics
- Role of DHI for Deaf History
- Other topics are also welcome!

Extended & Final

SUBMISSION DEADLINES

(see website for additional details)

Abstract / Presentation / Lecture Topics:

**** February 28, 2006 ****

PowerPoint:

June 30, 2006

Full Article:

October 15, 2006

Registration

All participants, including presenters, must register. Information about registration deadlines and fees is available from the above DHI Conference—Berlin website. You can also register online OR fax a copy of the Registration Form (*see next page*). The sooner you register, the more you save!

For more information, contact:

info@igjad.de

Mark Zaurov
Coordinator, 6th DHI Conference
IGJAD e.V.
Postfach 60 53 18
22248 Hamburg
Germany



VI. DHI CONFERENCE
BERLIN
 JULY 31 - AUGUST 04
 2006



DEAF HISTORY
 INTERNATIONAL

REGISTRATION FORM

FAX THIS FORM TODAY to
 DHI Conference-Berlin Coordinator
 +49 40 8812161

SURNAME:	FIRST NAME:	ARE YOU? [] Deaf [] Hard-of-Hearing [] Late Deafened [] Hearing
ADDRESS:		OCCUPATION:
TOWN / CITY:	PROVINCE / STATE:	POSTAL / ZIP CODE:
COUNTRY:	E-MAIL:	FAX:

REGISTRATION FEES	Before March 31	Between April 1 and May 31	Between May 31 and July 15
Regular	260 €	350 €	400 €
DHI Member	250 €	330 €	400 €
Lecturer Regular	260 €	310 €	350 €
Lecturer DHI-Member	250 €	300 €	350 €
Developed Countries	200 €	250 €	300 €
IGJAD-Member	220 €	270 €	300 €
Student	250 €	250 €	300 €
Interpreter*	60 €	60 €	60 €

€= Euro currency

*Registration Fee for Interpreters only and is subject to restrictions.

NOTE TO DEVELOPED COUNTRIES:
 We are not responsible for VISA issues.

IMPORTANT:
 The order for registration is only valid when the payment is made within the time period. If not, the next higher fee will be considered.

Account name: IGJAD e.V
 Bank Name: Bank für Sozialwirtschaft Hannover
 Account number: 8472100
 Bank code: 251 205 10

For EU—Bank transfer in EURO
 IBAN DE50 2512 0510 0008 4721 00
 BIC: BFSWDE33HAN

International order can do by Credit Card (MasterCard / VISA).
 Checks, cheques or money orders (like from USA and Canada) are not accepted.

Cancellation of reservation from the DHI-2006 Conference

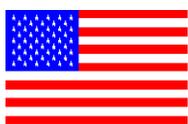
- Complete cancelling the reservation from the Reservation Registrar should be performed in writing to the following e-mail address: registration@igjad.de
- The fee for the cancellation amounts to 50% of the Registration Fee. It is impossible to reimburse a person with the cost of registration Fee after June 15, 2006. If the resigned participant is able to find another participant, then it reduces the cancellation fee for 50.00 Euro less.
- We, therefore, strongly urge you to include a special Cancellation Insurance for the case of cancellation.

DHI Bureau Seeks Bids for **DHI Conference in 2012**

DHI President Odd-Inge Schröder wishes to announce that the Deaf History International Bureau is now accepting bids to host the 2012 DHI Conference. If your organization is interested in having this conference in your home country, please contact Breda Carty, our DHI Secretary / Treasurer, for information regarding bidding guidelines and procedures.

Breda can be contacted at this e-mail address:
breda.carty@bigpond.com

For the record, below is a list of our past, present, and future conferences:



First-Ever International Conference on Deaf History

Washington, D.C., USA / June 20–23, 1991



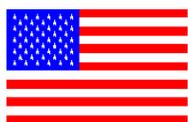
Second DHI Conference

Hamburg, Germany / October 8–11, 1994



Third DHI Conference

Trondheim, Norway / September 10–14, 1997



Fourth DHI Conference

Washington, D.C., USA / June 27–30, 2000



Fifth DHI Conference

Paris, France / June 30–July 4, 2003



Sixth DHI Conference

Berlin, Germany / July 31–August 5, 2006



Seventh DHI Conference

Stockholm, Sweden / Summer 2009



Eighth DHI Conference — 2012

►► **BID FOR YOUR COUNTRY NOW!** ◀◀

ARTICLE REVIEW

“The Deaf-Mutes Club”

Joseph Mitchell, “The Deaf-Mutes Club.” In *Up in the Old Hotel and Other Stories*, 210–223. New York: Pantheon Books, 1992. ISBN 0679412638.

Reviewed by
David Pancost, Chair of the English Department, Gallaudet University (USA)

In 1941 Joseph Mitchell published in *The New Yorker* a sketch entitled “The Deaf-Mutes Club.” Mitchell was a staff writer on that magazine from 1937 and collected his stories—both fictional and factual—in several books and finally in *Up in the Old Hotel and Other Stories*. In the sketch he records his visit to the Union League of the Deaf. Our interest, today, is not in the 1941 Union League, per se, which is perhaps the best documented Deaf club in the world, but rather in Mitchell’s grasp, in 1941, of the Deaf World he attempted to portray for his cultivated hearing readership.

Mitchell, like many other *New Yorker* writers before and since, was writing in that oldest, most protean genre: I have come from far away to tell of the wonders I have seen. In one direction this genre fades off into fiction, in another in journalism, and in yet another anthropology. We can find similar travelers’ tales in the Bible, Homer, Cervantes, and in the work of the first American writer popular in Europe, Washington Irving. Mitchell, like other *New Yorker* authors, was the direct descendant of Irving, posing as a sophisticate exploring the exotic near at home and his readers’ sophistication. Like countless similar sketches, as it explores its subject it reveals the profound limits of its author and of his readers, creating a mordant irony at the end, an irony that Mitchell called “graveyard humor.”

The sketch falls into three parts: 1) a letter from an acquaintance, a Deaf linotype writer, suggesting that Mitchell visit the club and interview its historian, Samuel Frankenheim; 2) the tour and information Frankenheim gave Mitchell; and 3) a conversation Mitchell had after his visit with a hearing man he met there.

Mitchell’s linotype acquaintance advised Mitchell to avoid saying “Deaf mute,” “mute,” or “dumb.” Thus forewarned, Mitchell took pad and pencil and ventured into the club. It is this play between the venturing forth and the warning which is the principle theme of the sketch and source of Mitchell’s graveyard humor. The sketch’s title embodies this theme, for despite the warning, Mitchell describes the club’s members as “deaf mutes”: whatever else he learned there, he missed what should have been the principle lesson of his experience.

At the club, Mitchell was met with suspicion—not because he was hearing but

because he might be a salesman. As Mr. Frankenheim, a 72-year-old retired salesman of stocks and bonds to the Deaf, showed him around and told him about the club, he asked Mitchell, “Do you find these facts interesting?” for he was proud of the club and things its members did. What Mitchell thought fit to record was the appearance of the club, what its members were doing, and what he treated as unexceptional but interesting facts. The club was a third floor walk-up at 711 Eighth Avenue, the billiard room had three tables, was decorated with photographs, a bulletin board, and a patriotic banner, and contained straight-backed chairs, a flag, and a large soft-drink machine. Frankenheim showed Mitchell an assembly room for 500 people, where the club scheduled lectures, silent movies, debates, and dancing. “The deaf are A-I dancers. None better,” Frankenheim boasted.

In the card room, furnished with “big, circular, old-fashioned card tables,” Mitchell saw some two dozen middle-aged men, mostly playing cards, though some were reading, one writing a letter, one working crosswords, and one fixing a cigarette lighter. Here he described a conversation in sign language: “They were obviously at odds about something; they closed and unclosed their hands in the air, wriggled their fingers, and made complicated gestures.” Interested, Mitchell asked what they were saying; Frankenheim explained they were talking about a horse.

In the officers’ room (furnished with a roll-top desk, souvenir programs, a picture of a house, and a “bathing-girl calendar”), Mitchell saw two men. While Frankenheim was writing in his notebook, one spoke and startled Mitchell. The man explained that he lost his hearing at 12 to measles, read lips, and “retained the ability to talk.” “That’s very interesting,” Mitchell observed; to which the man replied, “It may be interesting to you ... but it isn’t to me.”

Mitchell left the club with a CODA named Jack Fitzsimmons, and the two of them went for a drink in “a typical Eighth Avenue saloon” popular with the Deaf, in part because the evening bartender had learned to finger spell. Fitzsimmons wasn’t a member of the Union League but had an honorary membership in a small Brooklyn club, the “Borough Hall Ephphatha Society,” and described himself as a sign-language interpreter. As Frankenheim had guided Mitchell through the Union League, Fitzsimmons guided him through the Deaf

World in general: he explained how their organizations provided interpreters, the purpose of the NAD, and the difference between the finger spelling and sign language, the accomplishments of a Deaf employment agency, and his club’s summers at Coney Island on Sundays and winters of museum trips, the Deaf being “great for museums.” He also talked about other clubs that met in the parish house of St. Ann’s Church for Deaf-Mutes on West 148th Street.

Finally, Fitzsimmons described Deaf attitudes. “By and large, [the Deaf] live in a restricted world, a world of their own,” he said. The reason why is “because most hearing people have a tendency to look upon them as peculiar, or mysterious, or unnatural,” staring at them when they sign and finding their voices unpleasant. So they are “clannish,” depending upon each other for “understanding and companionship.” He concludes by explaining that the Deaf man who found Mitchell’s interest uninteresting one time responded to the sentimental gushing of a woman who thought that deafness might be blessing, given the noise of the city, “Lady, please forgive me, but you sure are a god-damn fool.”

The club Mitchell visited was like countless Masonic temples, K of C halls, and other social clubs across the country, from the billiard room to the card room, from dances to playing the ponies. What made it interesting to him and his readers was that its members were Deaf. Writing a sketch was his innocent motive for being there, and he surely hoped to provide a picture of the club and its members that his readers would find sympathetic, not strange or different. Nevertheless, in the end, he was as god-damned a fool as the gushing lady. And, by extension, so were his readers. This conclusion —“fool” is the last word in the sketch— and its implications are surely intentional. This sort of irony was made conventional by Irving in his sketches and in short stories like “The Legend of Sleepy Hollow” and “Rip Van Winkle.” But I think that there is more to it than that: I think Mitchell’s intention was to convey the moral and human complexity of Deaf people to a hearing audience who knew nothing about them. He would have been more successful if he had not relied on a hearing man to reveal the truth to him, and if the satire of his own efforts did not tend to undermine his reliability as a narrator.

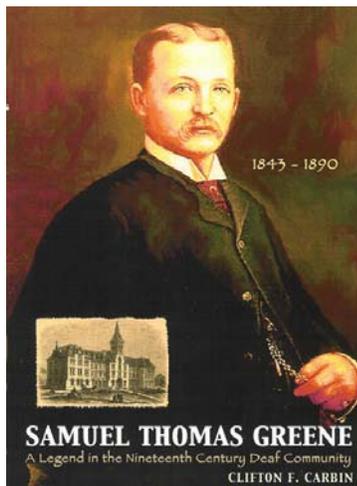
BOOK REVIEW

Samuel Thomas Greene: A Legend in the Nineteenth Century Deaf Community

Clifton F. Carbin. (2005). *Samuel Thomas Greene: A Legend in the Nineteenth Century Deaf Community*. Belleville, Ontario, Canada: Epic Press, 224 pages. ISBN 1-55306-956-0

Reviewed by

Cynthia Neese Bailes, Professor and Ph.D. Program Director, Department of Education, Gallaudet University (USA)



Clifton Carbin's biography of Samuel Thomas Greene is an important addition to the history of the North American deaf community. Sam Greene first attended school at the American Asylum for the Education and Instruction of the Deaf and Dumb when Laurent Clerc was still teaching at the age of 70. He was a student at the National Deaf-Mute College when Edward Miner Gallaudet was president, Edward Fay a professor, and Melville Ballard, James Denison and John Hotchkiss peers. In his adulthood, he enjoyed a personal friendship with Sophia Fowler Gallaudet. This historical context within which Sam lived is fascinating in itself. Yet, Sam holds his own as a giant among giants. Leaving his home country to accept a teaching post at the Ontario Institution for the Education and Instruction of the Deaf and Dumb (later called the Ontario School for the Deaf, OSD, which Carbin attended from 1954 to 1966), he became the first deaf teacher in the province of Ontario and an outstanding leader in the North American deaf community.

Almost as intriguing as the biography is the story of how Carbin came to write Sam's life story. Carbin, the author of the notable *Deaf Heritage in Canada: A Distinctive, Diverse, and Enduring Culture*, was fascinated as a young student at OSD by an oil portrait of Sam of which no one seemed to know the origin—it was too high up on the wall to read the marker that noted Sam's remarkable achievements and his unfortunate early death. Carbin happened

upon information about Sam while conducting research for a paper as a graduate student in 1972. Once he realized that Sam was the subject of the oil painting, he developed a "minor obsession" in researching the life and achievements of this remarkable man. Carbin spent years dabbling in this research, and in 1998, he had the good fortune to meet Sam's great grandnephew, Stan Malcolm. Dr. Malcolm, who wrote the foreword to the book, had in his possession a walnut box containing a treasure-trove of photographs and documents that had been handed down through the family. This find led Carbin to further breakthroughs resulting in this well-researched, informative, and enjoyable book.

Carbin approached Sam's life as a chronology, with each chapter representing a period of his life. He began detailing Sam's genealogy, supplemented by a family tree in the appendices. Sam was born in the wilderness of Maine, the last child of a family of seven children. His only sister Sarah, eight years his senior, was also deaf. Although Sam had no formal schooling until the age of twelve when his parents reluctantly sent him to the American Asylum in Hartford, he was taught at home. Carbin speculated that his parents likely used homemade signs and fingerspelling, and noted that Sarah began teaching Sam sign language on her holidays from school when he was four years old. A rambunctious young boy, he was forced to leave the American Asylum at the age of 16. He returned four years later a more serious student, and began to develop his lifelong love of literature and debate. His college days were marked by participation in the literary society in which he continued to hone his debating skills, and in the newly formed baseball team.

Shortly before graduation at the age of twenty-seven, Sam accepted a teaching post at his alma mater, the American Asylum. He stayed only a few weeks, leaving with good graces for the then-new Ontario Institution for the Education and Instruction of the Deaf and Dumb. Of special note, he was offered this post as the first deaf teacher in Ontario upon a strong recommendation from Edward Miner Gallaudet, son of Thomas Hopkins Gallaudet who brought Laurent Clerc to

the United States. Sam remained for twenty years, until his untimely death in an ice-boating accident. Carbin showed Sam to be a dedicated and respected teacher, frequently promoting vigorous engagement in reading, and an avid reader himself. He also portrayed Sam as a great leader and lecturer in the deaf community, having co-founded and presided over the Ontario Deaf-Mute Association (later renamed Ontario Association of the Deaf), and was frequently invited to present at various conferences in North America.

Carbin revealed Sam's vibrant life in both the deaf and hearing communities of Belleville, Ontario. He and his hearing wife, the former Caroline Campbell Howard, had five hearing children. Through his love of recreation, and especially of boating, he found common ground with his hearing counterparts. A member of the Belleville Yachting and Rowing Club, he built his own summer yacht and several iceboats, which he enjoyed racing. Carbin concluded the book with a chapter portraying Sam's legacy. Notable are a monument erected at his grave, and the oil painting that so fascinated Carbin. The last chapter brings us full circle, continuing with genealogy of the family that Sam left behind.

Carbin's thorough research is evidenced by endnotes after each chapter, an extensive bibliography, quotes from found artifacts, interesting and informative pictures, and the full text of an oration given by Sam plus the text of an eulogy given by a friend. I found myself wishing for additional and sharper pictures, and for illustrations of Sam's works in his own handwriting.

Carbin's book is fine reading. While the book seems to be aimed at the adult reader, it would also be interesting reading for middle- and secondary-school students. Carbin writes with a bit of nineteenth century flavor—which easy to read, vivid descriptions and select word choices frequently evoked in me a seeming sense of the period in which Sam lived, adding to the charm of the book. Sam is depicted as a robust, intelligent, charismatic, caring, and popular man of his time, and I left the book with a feeling of sadness for a great life cut short.

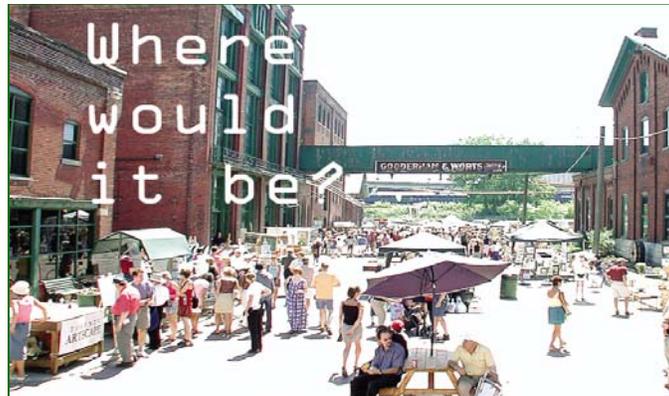
DEAF CULTURE CENTRE



FROM VISION TO REALITY

By Anita Small, Ed.D. and Joanne Cripps

When the Canadian Cultural Society of the Deaf (CCSD) was first founded in 1973, Forrest C. Nickerson, CCSD's first president, had another dream — to establish a **DEAF CULTURE CENTRE**. This dream will soon become a reality! Under the auspices of CCSD and with unanimous support from CCSD President Helen Pizzacalla and the CCSD board, Joanne Cripps and Anita Small spearheaded the investigation, feasibility and establishment of the **DEAF CULTURE CENTRE**. They worked with Deaf community leaders, museum and gallery directors, curators, archivists, educators, government agencies, fundraising and marketing consultants, lawyers and accountants, architects, designers, and multimedia producers. With input from the Deaf community, they developed site plans, produced the vision document, launched the fundraising campaign, designed and established the centre's permanent exhibits and programming.



The **DEAF CULTURE CENTRE** will open at the historic culture, arts and entertainment Distillery District right in the heart of Old Town Toronto, Ontario Canada on **May 13th, 2006!** It will feature a museum, art gallery, gift shop, research and archives, state-of-the-art visually rich technology highlighting Deaf historical artifacts, literature, ASL/LSQ interactive website/television and multimedia production studio.

The **DEAF CULTURE CENTRE** is a symbol of the Deaf community celebrating Deaf life. It is a public forum both historical and forward-looking. The **DEAF CULTURE CENTRE** is contemporary, a fun gathering place that is open to the public and rooted in the Deaf community. It provides education, culture, visual and performing arts. It will hold summer and winter institutes, ongoing workshops, performances, permanent exhibits, special and traveling exhibits.

If you are interested in more information or contributing to the **DEAF CULTURE CENTRE** contact:

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