HINDSIGHT

Opt

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A look back:

With this issue the 23rd volume of this serial publication takes on the title of **HINDSIGHT**. Why?

The old six-word title has been both clumsy and somewhat undistinguishing from the thousands of other newsletters on the horizon. Neither was the abbreviation NOHS a comfortable acronym. In fact the title as a whole was debatably oxymoronic in the sense that information is hardly "news" when it is already "history".

When we started the newsletter back in 1970 we attempted to select or coin a suitable title, but failed to find a satisfying term. The word hindsight simply eluded us until now. That is indeed its nature to do so. Having found it, we hope you like it.

Our apologies to librarians who now must add another "Title varies" notation to their catalog entries. May our **HINDSIGHT** be lasting.

The Armati "tombstone" saga continues:

It all began in the January 1990 issue of this newsletter (Vol.21, No.1, pp.4-5). OHS member Jay Enoch described for us his visit to Florence, Italy, where he had an opportunity to see the bust of Armati, the alleged inventor of spectacles. Subsequent issues carried further items on this subject including Jerry Abrams' observations of his visit to the Italian church (Vol.22, No.2, p.17) and Robert von Sandor's letter in which he called into question the historical veracity of nearly everything associated with Armati and his "tomb" (Vol.22, No.3, pp.27-30).

After reading Robert von Sandor's letter in the newsletter, both Jerry Abrams and Jay Enoch penned us a letter. They are reproduced below.

> No historian, or OHS member, or anyone else can take away the excitement and exhilaration that possessed me when I visited that little church in Florence, Italy when I was there two years ago and saw the apparent site of the tomb of ARMATI, the "inventor of eyeglasses".
>
> Like believing in Santa Claus, the tooth fairy, and others when you were young I was thrilled to be in Florence, Italy and to re-trace fellow OHS member Enoch's footsteps to the tomb site of ARMATI. If this be fantasy, if this is a whimsical contrivance or notion - so be it - Let me believe

there was an ARMATI and let me believe that little church in Florence, Italy is his resting place...

J.J. Abrams (12/27/91)

Reading the July issue and the almost hysterical discussion of the Armati Case, I would like to go on record and state that I have never held a strong position on Armati's historical contribution to the invention of spectacles. Rather, I pointed out the easy access to the plaque in its now well-known resting place. That plaque in the wall of the church or convent is relatively new as has been reported before.

My singular contribution to the discussion was an interchange I had with the gentleman who served to assist the priest with robing and was keeper of the religious articles of the church. While language was clearly limited, he pointed out to me that a bust seated in the room where the priests' surplices were stored was that of Armati. He gave no indication of its origin, but rather simply indicated its identity.

Sadly, I suspect we will never know the true founder of spectacle lenses. Rather, it is obvious that the skills necessary to produce such lenses were broadly distributed in the German/Italian/Austrian region at the time and someone with some special insight noted the convenience of an available element.

That which I might find fascinating about the issue is the relative high state (no doubt some will think of low state) of certain aspects of optical science on the one hand and the fact that spectacle corrections seemed to arise from the trades or guilds on the other hand. This is not a unique finding, but rather a curious footnote to our history. I think perhaps it is time to forgive Armati his sins and get on with it.

Sincerely,
Jay M. Enoch, Dean
(12/11/91)

Notes from a collector:

James F. Dickson, Jr., O.D., 325 Kempton #762, Spring Valley, CA 92077, sent us a copy of his letter of September 10, 1990, addressed to the editorial staff of the National Geographic Society in response to a cover picture on the March 1980 issue of their magazine, Vol. 157, no. 3, which he saw in a hospital reception room. The cover picture was of a "Chinese gentleman" wearing a pair of "Chinese spectacles." The following passages are excerpted from the letter:

"The glasses worn by this Chinese gentleman are definitely of the design, as agreed among us collectors, of about 600 years ago. They were described by Marco Polo and there are some prints etc. from that time."

"I think I can tell you this gentleman's profession. He was a doctor, a teacher, or one of very high intellectual plane. This type of glasses were worn as a badge depicting his rank within the community. The glasses shown were about 1.5 inches in diameter, round, about 2 mm thick, flat, no power, ground quartz (natural), and could be clear or smoky. The brass fittings, bridge (nose), and temple would be riveted to the quartz lens. The screw would be large (twice that of modern designs). The normal temples (ear-pieces) for this style would be brass, hinged half way back and folding onto itself. The ends of the temples would be disks of tortoise shell or brass circles. Most of those with metal circle ends had a cut out of an inverse swastika. I had three pair with inverse swastikas and two with shell.

"The temples on the pair shown on your cover, however, appear to be of plastic or tortoise shell, as though a modern pair of plastic temples had been adapted to them. They are curved to fit the contour of the sulci of the ears, which supports my suspicion.

"I started collecting antique eyeglasses when I was about 10, which would be 62 years ago today. I started with 6 or 8 pair that my dad had collected. I gave my collection of over 1,000 pair to the ILAMO. I favored collecting pre-1900 items but I never turned down any later ones.

"I picked up my first pair of 'Chinese' in 1960 from an antique dealer in Colorado Springs. I paid $1.00. They were Korean, very similar to the pair in your cover except that the lenses had power and they had outer rims of turtle shell. I judged them to be about 300-400 years old.

"My theory is that not all 'Chinese' glasses are as old as we think they are, or that they were handed down through many generations."

Woops!

On page 34 of the July issue the name of the late Felix Koetting was misspelled Keating. My apologies to both the Keatings and the Koettings.

H.W H.

Hunting and restoring:

Many an ophthalmic antique is discovered in neglected disrepair, corroded, and dirty. How should it be rescued? What preservative measures are acceptable and what are some of the useful techniques?

The Ophthalmic Antiques International Collectors Club started as long ago as 1982 to publish helpful hints in its newsletter. In 1990 the information was assembled by Ronald J.S. MacGregor in a 40 page 21 X 14.5 mm pamphlet entitled, "Restoring Ophthalmic Antiques" and published by the Club.

The instructions actually make the restoration seem as interesting as the collecting itself. Twenty brief chapters of a few paragraphs each cover every detail from acetone to zylonite. In conclusion it is suggested that collectors should specialize and thereby become experts. Twenty-six possible specialization areas are listed.

Fraternity history:

Back in the 1930's there were several fraternities catering to the social and professional interests of optometry students in America. One of these was Epsilon Psi Epsilon, with chapters at Columbia University, the Ohio State University, and perhaps elsewhere. The Ohio State chapter started a periodical newsletter entitled the O-Eye-O, editions of which have appeared somewhat irregularly for well over 50 years for distribution to alumni and friends. The issue identified as vol. 43, no. 1, is dated Autumn 1991, suggesting publication lapses in some years or errors in volume numbering.

Contained in this issue on pages 12-15 is an article by Gregory Hicks, O.D., entitled "A Historical Review of 275 East Fifteenth Avenue, Current Home of Epsilon Psi Epsilon, 1980-1990". The author describes the purchasing and financing of the present house in 1980 by the Epsilon Psi Epsilon Alumni Association, Inc., and renting it to the active fraternity chapter as residence quarters. Previously the fraternity had owned two neighboring houses on East 12th Avenue, Columbus, Ohio 43201. The remainder of the article describes the year by year alterations, furnishing, and maintenance of the domicile and the contingent finances. That the decade showed success is indicated by the 1980 purchase price of $126,000 and its 1990 appraised value of $260,000.

A conversation piece:

Optometrist Kees Kortland, Slaak 120, 3061 CZ Rotterdam, The Netherlands, published in 1990 an attractive glossy-paper 20 X 21 mm booklet of 32 pages with dozens of illustrations of eye-related museum items in color from his famous collection. The explanatory text is in Dutch but surprisingly almost understandable to the English reader. Especially helpful is the informative index of photo-captions in English.

The title of the booklet is HET OOG WIL OOK WAT. James Leeds, of course, has a copy in his library.

History alive:

26 video cassettes of historical interviews were donated by Bausch and Lomb to the International Library, Archives, and Museum of Optometry. They are identified as LIVING HISTORY OF CONTACT LENSES and feature key persons in the development of contact lenses. Most of the recordings were made at the 1989 meeting of the American Academy of Optometry in New Orleans.

Cataracts historically:

Page 9 of the 1990 annual report of the National Vision Research Institute, 386 Cardigan Street, Carlton, Victoria 3053, Australia, provides a delightful synopsis of "Cataracts through the ages". It concludes with the statement that, "except for diabetic cataracts, we know very little about the possible underlying mechanisms responsible for the cataracts". It is the aim of the NVRI to make cataract study a new direction for their research efforts.

A 4-generation dynasty:

In 1860 a 14-year old Joseph Rodenstock was sent out on the road by his pecuniarily weak father with a tiny capital of 1.5 German thalers to mould his future. By 1877 he had come to possess a capital of 30,000 German marks which he invested in his own instrument and eyewear establishment in Wurzburg, Germany, an enterprise prompted by his study of the German translation of Donders' book. In 1886, following several successful technological ophthalmic innovations and patents, he expanded his firm and transferred to Munich under the present title of Optische Werke G. Rodenstock.

Later his son Alexander joined the firm and in 1919 took over the management after having resisted the pressure to manufacture armaments and facing the ruinous post-war inflation. He again resisted the armaments pressure in World War II. He died in 1953 at age 70 after having received many honors. His son Professor Dr. Rolf Rodenstock then took over. Under his stewardship more expansion took place to include ophthalmic equipment as well as eyewear. Rolf, too, gained great prominence in the manufacturers' fraternity and in civic and academic affairs. He is personally known to thousands of optometrists around the world.

In 1983 his son Randolf, a graduate physicist, joined Rolf as a partner and is presently the head of the firm. It continues to maintain a highly cooperative working relationship with the ophthalmic professions.

This "Dedicated Dynasty of Rodenstock" is written up in considerable detail in the July-August 1991 issue of The Indian Optician, vol. 24, no. 127, pp. 18-19.

Zur Farbenlehre:

Johann Wolfgang von Goethe (1749-1832), poet, dramatist, and novelist, wrote reams of material on color theory, perhaps more than anyone else. His experimental observations are still regarded as excellent. Yet his concepts remain quite unknown in English-speaking countries. In virtually every color course in the optometry curricula the name of Goethe is unmentioned. In Helmholtz's three volumes only a very few of Goethe's observations are quite tangentially mentioned.

Perhaps this disregard is attributable in part to Goethe's very wordy style of writing and to the lack of integration of his numerous writings into an easy flowing sequence. Perhaps, too, it was due to his writing in direct contradiction of the writings of Newton (1642-1727) and of contemporary others of the elite physics and mathematics camp.

In 1820 Sir Charles Lock Eastlake, painter and art critic, translated the "didactic part" of Goethe's Color Theory into English. It was published in London in 1840. In 1970, Professor Rupprecht Matthaei, physiologist and director of the Goethe archives in Weimar, Germany, arranged and edited an edition of Goethe's Farbenlehre" in German. In 1971, this was further edited and translated into English by Professor Herb Aach, an American artist, and published as "Goethe's Color Theory" by Van Nostrand Reinhold Company, together with a complete facsimile of Eastlake's 1820 translation.

The Matthaei-Aach portion of the book includes some deletions and nominal revisions of the otherwise almost completely verbatim paragraphs of the Westlake text plus some supplementary material from other Goethe documents. The volume is beautifully but confusingly assembled, suspiciously reflecting Goethe's own pattern of writing! Though probably out of print now, copies are surely available in hundreds of libraries. As a textbook for an undergraduate course it would be frustrating, but as a vehicle for a graduate-level seminar on color as perceived by a humanist it could be superb. As pointed out editorially, "To the physicist green and orange are almost infinitesimally different physical entities on the electromagnetic spectrum. To the humanist they are two totally and absolutely discrete sensations."

An example of Goethe's evaluation of physical scientists is the following: "It will be universally allowed that mathematics, one of the noblest auxiliaries which can be employed by man, has, in one point of view, been of the greatest use to the physical sciences; but that, by a false application of its methods, it has, in many respects, been prejudicial to them, is also not to be denied."

More specifically for color he added, "The theory of colors, in particular, has suffered much, and its progress has been incalculably retarded by having been mixed up with optics generally, a science which cannot dispense with mathematics; whereas the theory of colors, in strictness, may be investigated quite independently of optics."

With respect to the writings of Newton of a century earlier he commented, "But besides this there was an additional evil. A great mathematician was possessed with an entirely false notion on the physical origin of colors; yet, owing to his great authority as a geometer, the mistakes which he committed as an experimentalist long became sanctioned in the eyes of a world ever fettered in prejudices."

What significance might some exposure to Goethe's theory have for optometrists? Is not this a question that applies as well to the color hypotheses of others, or even to the mass of experimental

data and quantitative stimulus/response analyses already included in the visual science literature, the optometry curricula, and even national board examinations? The criterion in each instance is undoubtedly in part a matter of cultural value, but more practically it must relate to the presumption that the optometrist is the people's primary vision consultant. Accordingly, should he or she not appreciate the concepts of color vision as grasped by the humanist, the artist, as well as interpreted by the technological scientist?

Perhaps this is a phase of optometry that historically has been overlooked.

H.W H.

The artists' color:

Following up my "Zur Farbenlehre" commentary on a book loaned to me by Dr. Leeds I perused another old volume from his collection, "Pure Colour", a 1948 publication authored by Maria Schindler and Eleanor C. Merry with extracts from Goethe. The approximately half of the volume authored by Schindler, 117 pages, is entitled "Goethe's Theory of Colour Applied" and is intended as a text-book for the art teacher. It draws largely from Goethe's concepts. Another 64 pages authored by art teacher Merry are under the title of "Painting and Imagination" and conclude with the assertion that "The authors . . . have seen, over and over again, how dormant talents have come to life when the basis for art-teaching is Goethe's exposition of colour's laws".

A third part, 87 pages, consists of Merry's translations of extracts from Goethe, including several documents making their first appearance in English.

Mindful of the fact that the book is well written, well illustrated, and a part of a London "New Culture Series", and that the authors were obviously competent scholars, one must realize that its contents, though quite beyond the grasp of the ordinary scientific mind, cannot be summarily disregarded by one professing to be a well-rounded visual scientist or practicing optometrist.

As suggested in my above-mentioned commentary, the humanists' concept of color, especially as delineated by Goethe, historically has been ignored in optometric studies, a good example of C.P. Snow's "Two Cultures".

H.W H.

Optical tidbits in classic literature:

On several occasions I have expressed the theme that much optometric history must be buried piecemeal in the cultural literature of the world. Unfortunately neither my high school, my college training, nor my family gave me much exposure to the literary classics. Subsequently, my intensively busy career in optometric education provided little opportunity or stimulus to overcome my literary deficiency. So it came that in retirement, and in pursuit of historical details, I undertook the reading of

literary selections from the liberal arts arena. In doing so, however, I did not lose sight of my above-mentioned optometric history theme, as some readers of this newsletter may well have detected.

The latest in my literaty excursions was none other than the Canterbury Tales by Geoffrey Chaucer (1340?-1400). To the literary purist I cheated a bit by eschewing the original early English version and indulging instead in the text "rendered into modern English" by J.U. Nicolson in 1931.

As I perused the delightfully earthy yet highly philosophical and vivid tales I was mindful of the fact that spectacles had been invented earlier in Chaucer's century in Italy but perhaps not yet well known in England. Further, the popular demand for them had not yet been affected by the invention of the movable type printing press, nor perhaps, too, by the promotional efforts of the spectaclemakers guilds, both occurring in the subsequent century. Nevertheless Chaucer was a widely traveled and worldly informed person who, like Shakespeare, incorporated an amazing variety of ordinary events and things in his poetry.

Indeed, he mentioned blindness, poor vision, the eyes, visual phenomena, etc. a good number of times. Spectacles and optics? Here is what I found:

In the lawyer's tale he comments,

"And near the castle dwelt of such men three.
But one of them was blind and could not see,
Save with the inner optics of his mind,
Wherewith all men see after they go blind"

Later, in the tale of the wife of Bath we read,

"And poverty's an eye-glass, seems to me
Through which a man his loyal friends may see"

And in the squire's tale, in discussing the optics of mirrors, he closes with,

"And some much wondered on the mirror's power
That had been borne up to the donjon tower,
And how men in it such strange things could see.
Another answered, saying it might be
Quite natural, by angles oddly spaced,
And sly reflections thus within it placed,
And said, at Rome was such a one, men know.
They spoke of Alhazen and Vitello
And Aristotle, who wrote, in their lives,
On mirrors strange and on perspectives"

The appearance of such citations in the popular literature of the day certainly suggests that 14th century contemporaries were being fascinated by optical phenomena and that curiosity was perhaps being enhanced by the awareness of the existence of eyeglasses by either direct observation or hearsay.

H.W H.

Oral optometric history:

Under the topic "Sights & Sounds" the August 1991 issue of ILAMO VISIONLINK, vol. 9, no. 8, calls our attention to three newly acquired video tapes with titles suggesting their historical significance. They are programs of about 30 minutes each featuring Margaret Dowaliby, O.D., as the interviewer who prompts the interviewees to reminisce about various optometric developments during their careers. The tapes were produced at the Southern California College of Optometry during the latter part of 1990.

In a real sense these are documentaries, but because they deal extensively with professional and academic developments during approximately the half century of 1940-1990 they are indeed historical records as viewed by period contemporaries.

ILAMO catalog number VT-221 is Dowaliby's interview with Professor Wayne Hoeft, O.D., of S.C.C.O. In this dialogue they remind us of the phenomenal and expansive developments and research in the vision care of visually handicapped persons. Not only are the names of pioneers mentioned but commentary is also made on the growth of the related optometric specialty, the curricular adaptations, civic and public support, technological improvements, engineering contributions, literature growth, the importance of rehabilitation services, and changes in professional attitude.

Analogously ILAMO catalog number VT-222 is Dowaliby's interview of Professor Siret Jaanus, Ph.D., who has devoted most of her career to teaching pharmacology to optometry students and practicing optometrists as well as publishing pharmacological texts and articles related to vision care. Her career obviously reflects the professional trends in employment of diagnostic drugs, and more recently therapeutic drugs, occurring during the past two decades in American optometry. Mentioned are the names of key persons in this movement as well as legislative maneuvers, the role of technological and instrumental developments, the changes of curricular emphasis, and literature expansions.

In ILAMO catalog number VT-223 Dowaliby interviews two very close friends of the late Monroe J. Hirsch, O.D., Ph. D., his widow Winifred, and, the other, Professor William Brisbane. Because Dr. Dowaliby also knew Dr. Hirsch well as a colleague, the three of them together recall the man in reverent detail as a scientist, teacher, clinician, editor, author, and friend.

It becomes apparent that Hirsch's career itself epitomized the academic transition of optometric education from the purely vocational training pattern before about 1920 to the presently sophisticated university curriculum with appropriate research accompaniment and literary infrastructure. Hirsch is described as playing an integral and leadership role in every phase of this transition. Mrs. Hirsch contributes greatly to this review because she had served competently as her husband's highly talented amanuensis throughout his career.

Those of us who are old enough to have witnessed the era represented by these three videotapes will recognize both the merits and limitations of the oral interview approach to history.

History cannot be accurately reported by its contemporary participants because the view is limited largely to their personal contacts and tempered by their philosophical biases and eral indoctrination. Neither can it be accurately analyzed by tomorrow's historians because most of the facts of the day are not preserved.

That is why extensive archival collections are so important.

Memorial research grant:

The Skeffington/Alexander Research Grant is offered by the Optometric Extension Program Foundation and provides up to $1000 for the development of a "bibliography of research and publications in the diagnosis and treatment of traumatic brain injury patients with a focus on optometric intervention." The memorialized optometrists are of course the late Drs. A.M. Skeffington and E.B. Alexander of O.E.P. affiliation.

Optometric history gaining interest:

Two optometric periodicals in the same day's mail suggest increasing concern for our heritage. One item is a pitch by Walter Chase on page 5 of the July-August-September 1991 issue of the American Academy of Optometry Newsletter entitled "Living History Videotapes Available to Members." Dr. Chase reports that the Academy's History Committee "has turned its attention to vigorously reviving the relatively dormant Living History program."

The other periodical is the Fall 1991 issue of Optometric Education, subtitled the Journal of the Association of Schools and Colleges of Optometry, vol. 17, no. 1, which celebrates the association's 50th anniversary. Included are Jerry Christensen's report on "ASCO's First Fifty Years", pp. 8-19, together with the minutes of the first meeting in 1941, and a review of the 20th century "Professional Trends in American Optometry" by Alden Haffner, pp. 20-21.

Early glare:

The First International Symposium on Glare, sponsored by the Lighting Research Institute on October 24-25, 1991, in Orlando, Florida, included 18 papers and many more participants. Why so recent, since surely the sun itself was a source of glare for the earliest humans?

Several of the symposium authors credit the earliest described research of glare to Uhthoff in 1899 and Depene in 1900. Utoff is said to be cited by P.W. Cobb in the American Journal of Physiology, vol. 6, pp. 76-99 (1911). R. Depene is referenced in the Monatsblat für Augeheilkunde, vol. 38, pp. 289, 390 (1900) with the title, "Experimentelle Untersuchungen Über den Einfluss seitlicher Blendung auf die zentrale Sehscharfe." So it seems that research into glare evaluation did not occur before the incandescent lamps came into wide use. The early criteria were

measures of visual disabilities, especially acuity loss, associated with the introduction of glare.

Then in the 1920's two prominent figures, L.L. Holladay in America and W.S. Stiles in England, debated the issue of discomfort glare vs. disability glare. The introduction of the discomfort glare question subsequently led to extensive research by R.G. Hopkinson in England, S.K. Guth in America, and J.B. deBoer in the Netherlands. In several countries research was further undertaken to develop discomfort glare guidelines for use by lighting engineers, architects, et al. Discrepancies and problems of definition among the several systems soon pointed to the need for the first international symposium.

Old optometrists never die:

They just blur out!

So it may seem at times, but a feature in the Oct. 1, 1991, issue of the American Optometric Association News, vol. 30, no. 7, pp. 7 & 9, challenges that assertion. Dr. Samuel Nelson of Paterson, New Jersey, is 106 years old, Dr. James L. Worden of Pomona, California, is 91 and still practicing, and Dr. John H. Steinmeyer of St. Louis, Missouri is 105.

Dr. Nelson graduated from Columbia University and started practice in 1912, including examining services to employees of a local fabric mill and to children in a local school. Dr. Worden graduated from the Los Angeles College of Optometry in 1927 and counted many optometric leaders among his friends. He recalls having as few as two patients a week during the Great Depression years. Dr. "Jack" Steinmeyer recalls taking his girlfriend to the 1904 St. Louis World's fair. He graduated from the Northern Illinois College of Ophthalmology and Optometry in 1911. Among his numerous awards and honors is a room dedicated to him at the Missouri Lions Eye Clinic in Columbia, Missouri.

Collector items:

The October 1991 issue of the Ophthalmic Antiques International Collectors Club Newsletter, no. 37, makes fascinating and informative reading about ophthalmic antique collecting especially in the London-centered part of the world.

Editor MacGregor describes in anecdotal detail a pair of pre-1800 leather nose-spectacles recently sold at Christie's in London for £5587.50. OHS member Eric Muth is recognized for contributing to the British College of Optometry a copy of his 600 page manuscript on the history of vision aids.

Henri Obstfeld authors a historical article entitled "Leather Spectacle Frames" with citations and a copy of a woodcut from a 1567 book by Hans Sachs entitled, "Eygentliche Beschreibung aller Staende auff Erde . . ." (True description of all ranks on earth . . .) describing many of the crafts and occupations of that era.

Obstfeld describes the processing of the spectacle leather and its application to lenses as well as incidental historical details.

Stuart Eadon-Allen gives a delightfully personal account of Horatio Nelson (1758-1805) and his use of his "dolland", a telescope purchased at Dollond, London.

"Kojemaakarista Optikoksi" (From spectacle-maker to optician) is the title of a history book authored by Lasse Raustela and published by the Association of Ophthalmic Opticians of Finland to commemorate the organization's 50th anniversary. The 240 page book actually covers the period 1921-1991 and contains more than 250 pictures of opticians, their premises, advertisements, etc. The price is 335 Fmk, and it is available from Suomen Silmaoptikkojen Liitto, Mannerheimintie 76A, 00250 Helsinki, Finland.

A diary of events lists 38 antique fairs during September, October, November, and December in Great Britain!

Another optometrist memorialized:

In honor of its founder of 25 years earlier the Annual Distinguished Optometric Speaker Seminar of the Optometric Extension Program Foundation was renamed the Robert C. Golden, Behavioral Vision Seminar in 1990.

Any challengers?

On page 23 of the May 1991 issue of Chilton's Review of Optometry, vol. 128, no. 5, Rodney D. Fair, O.D., Chairman of the Colorado Optometric Association Centennial Committee reminds the editor that the C.O.A. was founded in 1892 by Dr. J. C. Bloom, three years before the 1895 founding of the Optical Society of New York, which the editor had believed to be the first in the U.S.A.

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