news from the
SCHLESINGER LIBRARY
SPRING 2016

INSIDE
Feminist Poets Speak
Harvard Students Explore the Schlesinger
A LANGUAGE FOR TALKING TO EACH OTHER

There has been a good deal of chatter during this long, strange presidential election season about the ways different generations of feminists talk to—and sometimes past—one another. What were Gloria Steinem and Madeleine Albright thinking with their tone-deaf remarks about the Sanders campaign? my students ask. My colleagues and I scratch our heads: What do young women want? So it was with great anticipation that I entered the Pforzheimer Reading Room in early March to witness a site-specific performance of feminist poetry titled “A Language to Hear Myself.”

What transpired that evening was one of the most significant teaching and learning experiences of my career: an electrifying dramatic spectacle that connected past and present in a way that gave me hope for the future. Sixteen Harvard students, most of them from the College, declaimed poetry, some of it from our astonishing collections and some of it of their own creation. Towering works from the past century—verse by Audre Lorde, Honor Moore, Rita Mae Brown, Stevie Smith, and Adrienne Rich—found their echoes and, indeed, their worthy successors, in a chorus of new voices. Genesis de los Santos, Anwar Omeish, Eli Schleicher, Sharlee Taylor, Alyssa Moore, Martine Kinsella Thomas: this may be the first time you have heard their names, but mark their words, it won’t be the last.

“A Language to Hear Myself” was no mere recitation. Responding to research and historical guidance from the Schlesinger’s Amanda Strauss, a research librarian, and Laura Peimer, a manuscript archivist, the student poets framed their work such that their voices spoke into the fast-rushing stream of feminist literary history. In collaboration with the director Sammi Cannold and her colleagues at the American Repertory Theater, they stretched their spatial as well as their literary imaginations, transforming the Reading Room into an enchanted, even sacred, space. The simplest of actions—speaking, reading, walking, kneeling—became instruments of great power. And there was writing, too: frantic, percussive writing that made the tables and walls and even the windows of the room vibrate like a drum. It felt, that evening, as if a bright-burning torch was passed across the chasm of a century.

This issue of the newsletter explores student engagement at the Schlesinger in its many forms, from the crucial work of staffing the Reading Room and the front desk, to the expanding curricular uses of our collections (my sophomore history tutorial, What Is Family History? recently met in the Radcliffe College Room, for example), to the pioneering interdisciplinary scholarship done by the winners of our Carol K. Pforzheimer Student Fellowships for Harvard College researchers, to the campus activism inspired and supported by our materials. It’s my firm conviction as a teacher and as a historian that the library’s work with students is some of the most significant work we do. The documentary record of ages past comes alive in the hands of young people born near the turn of the current century. Young women—and men—just beginning to figure out the tangle of gender, sex, and sexuality and the vexing mysteries of what we euphemistically call “work-life balance” locate themselves and their struggles in the stream of time. And perhaps most important, they talk back to what they discover in the archive, posing new questions that maybe—just maybe—will provoke new and better answers in the years to come.

—Jane Kamensky
Carl and Lily Pforzheimer Foundation Director, Schlesinger Library, Radcliffe Institute for Advanced Study
Professor, Department of History, Harvard University
“A Language to Hear Myself”
The library partnered with the A.R.T. to present a 21st-century response to five feminist poets from the 1970s.

What Is Family History?
Ellen Shea, the head of research services at the Schlesinger, worked with Jane Kamensky to demonstrate the importance of primary sources to college sophomores.

History concentrator Alicia Hamilton ’18

Ellen Shea with Sophie Kissinger ’18, a history concentrator
KHALIL GIBRAN MUHAMMAD: SCHOLAR, LIBRARY DIRECTOR, ADVISOR

Khalil Gibran Muhammad defies classification: A historian by training, he currently directs the Schomburg Center for Research in Black Culture at the New York Public Library, which is how he first gained the notice of Schlesinger Library staff members. What his librarian colleagues couldn’t have known when they invited him to deliver a Radcliffe lecture, though, is that Muhammad had a future at Harvard: late last year, Harvard Kennedy School and the Radcliffe Institute announced that he had been appointed a professor of history, race, and public policy and a Suzanne Young Murray Professor, respectively. He will join Harvard in his new role on July 1. The Radcliffe professorship brings with it two fellowship years at the Radcliffe Institute—an enticement that helps Harvard’s recruitment.
Muhammad Meets and Greets Harvard Students

At lunchtime on the day of Khalil Gibran Muhammad’s lecture, students from several Harvard schools and programs gathered over lunch to hear about his life and scholarship.

Ranging from College undergraduates to master’s students and PhD candidates, attendees asked Muhammad to reflect on his path to the academy, his career at the Schomburg Center, his belief in historical literacy as a means of increasing positive policy outcomes, and his commitment to teaching beyond the classroom by partnering with local institutions for programming.

“I want to disrupt elite quiet spaces by bringing the public sphere into them with more intentionality,” he told the students.

Muhammad stressed that higher-education and local institutions ought to connect more, which he thinks will sustain public engagement by providing “the kind of civic literacy we need in order to have a healthier democracy.”

Muhammad also shared his hope of extending the work he began with The Condemnation of Blackness from the late 19th century well into the 20th century, asking along the way why white crime is never quantified. And he expressed his commitment to combining the studies of experience, theory, and history—a combination he finds often on college campuses. For this reason, he said, he’s glad to be returning to academia at Harvard.

—Ivelisse Estrada
Writer/Editor

I have a dream
no—
not Martin’s...

...In my dream—
i can go to a public bathroom,
& not be shrieked at by ladies—

In my dream—
i can walk ghetto streets
& not be beaten up by my brothers.

...now you listen!
i have a dream too.
it’s a simple dream.

“I Have a Dream” by Pat Parker

Pat Parker was born in Houston in 1944 and moved after high school to Los Angeles and San Francisco to become an artist.

She came to realize she was attracted to women after two marriages to male writers—the Black Panther minister of culture and playwright Ed Bullins and the poet and publisher Robert F. Parker. In the 1970s and 1980s, she gained her own prominence in the midst of the women’s rights movement. Her vibrant friendships with other well-known feminist poets make Parker’s papers resonate meaningfully with many parts of the Schlesinger’s collections.

Parker, who earned a living working at the Oakland Feminist Health Clinic, shared the majority of her adult life with Martha (Marty) Dunham, and together they raised a daughter. Parker traveled to Kenya and Ghana in 1985 with two separate United Nations delegations. Her travels in Nairobi and Accra made an important impression on her.

Domestic abuse became a theme for her after her first husband pushed her down a flight of stairs, leading to a miscarriage. Later, one of her four sisters was murdered by her ex-husband. Parker told this story in an astonishing long poem, “Womanslaughter.”

Parker died of breast cancer in 1989, at age 45, and her work has since fallen out of print. While preparing to acquire the rights to her poems and prose for a book of collected works (to be published by Sapphic Classics in the fall of 2016), the series editor, Julie Enszer, learned that Marty had saved 20 boxes of archival material. Here are excerpts from the conversation Julie and I had about Parker and her work.

—Jenny Factor ’91

Factor: How did you rediscover Pat Parker?
Enszer: I originally reread her poetry to consider it for the Sapphic Classics because I knew her work had gone out of print. Reading Pat Parker in the midst of Black Lives Matter is powerful. Each generation has to find its voice amidst racism and violence. I was struck by how her poems speak to our moment today.
I’ve heard you say that you experience a kinship with her cadence and spoken-word poetry.

Yes, a number of videotapes and audiotapes went to the Schlesinger. But the boxes also contain many revisions and demonstrate how hard Parker labored to choose what went on the page. I think one part of that comes from the 1970s women’s press collectives, where they all read one another’s work and considered how to print and present it. At the same time, Parker was an extraordinary performer and always aware of audience. She had an incredible amount of charisma.

What brought her that confidence?
I think what she cultivated in performance was bravado. I say that with great respect. Parker was a butch dyke and a lover of women, and I think she liked being out at the lesbian bars of the late 1960s and early 70s, hooking up and bringing women home with that sort of bravado that butch women had. But she was living at a time when butch and femme were changing and morphing, and feminism was coming into being. She cultivated herself through the Black Power movement. She recognized that blackness was denigrated and pushed back against that.

You just gave two examples of Parker’s finesse in taking a position that could be denigrated and using it as a source of strength. Not in spite of, but through.
Absolutely. One of the things that angered Parker was that she was a woman in some spaces, a lesbian in some, and a black woman in others. It was difficult to find spaces that were integrative for her.

Yes. But Parker also seemed to have such faith that art can make a meaningful difference when people come together to create change. You can hear it in her voice when she reads. Speaking of which, have you seen BrakeBeat Poets: New American Poetry in the Age of Hip-Hop? It’s a lot of young poets of color who came up through the spoken-word circuit. I think of that anthology as the grandchild or great-grandchild of Pat Parker.

Interesting. Both the men she married were artists. Did she have an artistic practice at that point?
That’s one of the things that struck me when I was first working with the papers. Even while she was attending Los Angeles City College, you can see this inquisitive, studying part of her. As early as 1961 and 1962, she was developing a writing practice and understood herself to be a writer.

Her first marriage, to the playwright, was a violent marriage. After he pushed her down the stairs, she moved to the Bay Area and married Robert Parker. They published a journal together. Part of the reason she liked being with Robert was that they both had a sustained artistic practice.

Does she say that in her papers?
Yes. This archive shows how hard she worked to bring out her artist’s voice over a very long time. The women’s movement came and provided a context, but the work of the artist always extends before and after and is heard because of a set of historical conditions.

When you realized these papers were there, what was your reaction?
Well, Marty is the person who preserved these materials, keeping the collection together and in good shape. She kept the legacy alive. Because Parker died when her daughter, Anastasia, was only six, Marty was raising a young child as a single mother. So I think of her keeping those 20 boxes as a gift to us all.

The day when Marty and Stasia were signing the papers and getting the boxes ready to ship off to the Schlesinger, I was here in Michigan. It was the dark of early January, but there was a real light in the room. I could just feel Parker saying, “Harvard. Yes!”
I think she would be deeply delighted.

PAT PARKER PAPERS: WHAT YOU NEED TO KNOW

Who: Pat Parker, poet/activist of the 1960s, 1970s, and 1980s, participant in women’s, lesbian-feminist, and Black Arts movements

Nature of the Acquisition: 20 cartons of letters, poem drafts, mementos, audio and visual materials

Donated by: Martha Dunham (life partner) and Anastasia Dunham-Parker-Brady (their daughter)

Key Areas of Interest: African American activism, domestic abuse, lesbian feminism, lesbian motherhood, shifting aspects of butch/femme identity, arts and activism, collaborative arts, performance art, women’s publishing collectives, women and health, African Americans in the civil rights South, West Coast Black Arts Movement, travel in Africa
An exhibition on view at the Schlesinger features five renowned women poets whose papers are housed at the library. Titled “A Language to Hear Myself”: Feminist Poets Speak, the exhibition will be up until June 17, 2016. The show’s title is a quote from “Tear Gas,” a poem by Adrienne Rich.

Of the five poets—June Jordan, Eve Merriam, Honor Moore ’67, Adrienne Rich ’51, and Jean Valentine ’56, BI ’68—two, Moore and Valentine, are still alive. Moore, the youngest of the group and the author of three books of poetry, recently spoke with the Schlesinger newsletter about her work and her experience editing the anthology Poems from the Women’s Movement (Library of America, 2009).

Newsletter: Let’s start with why you decided to give your papers to the library.

Honor Moore: I was proud to have attended an institution—Radcliffe College—that had a library to celebrate and advocate for the history of women. Since I participated in that history, I thought my papers could be useful.

You gave your mother’s papers to the library as well?

Honor Moore: I am proud to have attended an institution—Radcliffe College—that had a library to celebrate and advocate for the history of women. Since I participated in that history, I thought my papers could be useful.

You have written poetry, plays, and nonfiction. I wrote one play, which evolved out of poems. I feel that my source is always poetry. My grandmother wouldn’t fit into a poem, and neither would my father. In a way it’s all the same project, but really the tree just grew other branches.

Do you teach poetry or mainly nonfiction?

I usually teach nonfiction. I’m the head of nonfiction in the MFA writing program at the New School.

Let’s talk about feminist poetry. Would you say that it exists today?

When I edited Poems from the Women’s Movement, I thought of feminist poetry as an ongoing phenomenon. The wind of feminism was blowing through all of us, and the women who wrote poems began to write from their centers as women.

I began the anthology with the publication of Sylvia Plath’s Ariel (Harper & Row), in 1966. My intuition was that that was the beginning moment, the originating moment. Jean Valentine says that she had a manuscript prepared at the time which reading Ariel made her entire rewrite.

The movement of second-wave feminism altered poetry by women in this country and all over the world. Women began to more self-consciously put themselves at the center of their poems and to write about female experience openly and to metaphorize it. I hesitate to use the word “feminist” because, unfortunately, in the public arena it implies merely political. And that’s not all I mean. Of course there is politically
This is the poem to say “Write poems, women” because I want to read them, because for too long, we have had mostly men’s lives or men’s imaginations wandering through our lives, because even the women’s lives we have details of come through a male approval desire filter which diffuses imagination, that most free part of ourselves.

Friend,

You came in a dream yesterday—The first day we met you showed me your dark workroom off the kitchen, your books, your notebooks.

Reading our last, knowing-last letters—the years of our friendship reading our poems to each other, I would start breathing again.

Yesterday, in the afternoon, more than a year since you died,

some words came into the air.
I looked away a second, and they were gone—six lines, just passing through.

for Adrienne Rich


The book that won the National Book Award for poetry this year—Voyage of the Sable Venus and Other Poems (Knopf, 2015), by Robin Coste Lewis—would not have been written without what began to happen in poetry in 1966. It was a sea change, when women became conscious of writing about their own experience.

That’s not to say that women weren’t writing about their own experience before then. Sappho—the first lyric poet on record—was certainly writing about her experience as a woman. However, subsequent to that, various conventions prevented women from being out there with their feelings and passions and rages and even with certain material.

The poem of mine that I would consider my first “feminist” poem is called “My Mother’s Moustache.” It’s a kind of epic poem about inheriting facial hair from my mother in which facial hair is a metaphor for the ambiguities of a daughter’s maternal inheritance.

That era was the most exciting time. We were a tribe. One was always waiting for the next book by Adrienne [Rich] and the next readings by Muriel Rukeyser and June [Jordan].

—Pat Harrison
Publications Manager

POLEMIC #1, by Honor Moore

This is the poem to say “Write poems, women” because I want to read them, because for too long, we have had mostly men’s lives or men’s imaginations wandering through our lives, because even the women’s lives we have details of come through a male approval desire filter which diffuses imagination, that most free part of ourselves.

You came in a dream yesterday—The first day we met you showed me your dark workroom off the kitchen, your books, your notebooks.

Reading our last, knowing-last letters—the years of our friendship reading our poems to each other, I would start breathing again.

Yesterday, in the afternoon, more than a year since you died,

some words came into the air.
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for Adrienne Rich

This excerpt from “Polemic #1” is reprinted from The New Women’s Survival Sourcebook (Knopf, 1975), edited by Kirsten Grimstad and Susan Rennie. Published by permission of Honor Moore.

An audiotaape of Honor Moore reading the full text of “Polemic #1” is available in the library’s current exhibition, “A Language to Hear Myself.”

FRIEND, by Jean Valentine

Jean Valentine
My first experience with the Schlesinger Library was during the spring of my sophomore year, when I enrolled in Laurel Thatcher Ulrich’s studies of women, gender, and sexuality seminar, Well-Behaved Women Seldom Make History. As I crossed Radcliffe Yard toward the grand red-brick façade, I was expecting an archive filled with uppity New England ladies; I was dubious that anyone but the best-behaved had made history here. As the course got under way, however, and I began my research on a group of Radcliffe bluestockings who insisted on their right to wear pants, I learned of the thousands of disobedient women who left their mark on Harvard’s history and the countless more who earned a place in the Schlesinger’s archives.

In addition to Professor Ulrich’s seminar, I have taken two courses that encouraged me to use the Schlesinger’s collections. Junior spring, I took Staging the Civil War: From the Archive to the A.R.T. This collaboration between the Schlesinger and the American Repertory Theater alternated between master classes with prominent theater makers and exercises in archival research. For my final project, a short play about Mary Todd Lincoln’s relationship with her black dressmaker, Elizabeth Keckley, I used the Schlesinger’s extensive offerings to research mourning clothing during the Civil War, namely the gradual infiltration of dark colors into the illustrated pages of Godey’s Lady’s Book. This past fall, in Bodies in Flux: Medicine, Gender, and Sexuality in the Modern Middle East, I managed to work visits to the Schlesinger into the majority of my assignments and spent the semester researching and writing about Edith Spurlock Sampson, the first black delegate to the United Nations.

This past year, a Carol K. Pforzheimer Student Fellowship provided me with the support to undertake extensive independent research for my senior thesis—both at the Schlesinger and at archives in Atlanta, New York City, and Washington, DC. Although the Schlesinger does not contain any of the papers of the subjects of my thesis—African American women who wrote plays protesting lynching from 1910 to the 1930s—its rich collections on black women in the 20th century provided me with valuable foundational knowledge. I am so grateful for the Schlesinger’s rich collections and indebted to its generous staff for making the library the site of my favorite classes and a launching pad for individual research.

—Magdalene Zier ’16

Magdalene Zier is studying history and literature with a secondary in African American studies. After graduation, she will spend the summer in the NAACP’s Baltimore headquarters as its W.E.B. Du Bois Public Policy Fellow.

Visit www.radcliffe.harvard.edu/news to read testimonials from two more students at work in the Schlesinger Library.
Exploring the Role of Nonprofits

When I started working as a public services assistant at the Schlesinger Library, during my sophomore year, I had no idea how vast the library’s collections were. I soon got a sense as I shuttled carts and carts of manuscript boxes and folders from vaults to patrons—centuries of history were at my fingertips. That is what prompted me to apply for a Carol K. Pforzheimer Student Fellowship during the spring of my junior year, as I planned for my thesis.

My ethnographic thesis research focused on organizational structures for activism and organizing under neoliberalism. Nonprofit 501(c)(3) organizations are known colloquially as “charitable” organizations, yet the work that many of them engage in is less charitable than political. Using an ethnographic study of a nonprofit organization that advocates for sexual and reproductive health and rights for young people between the ages of 13 and 24, I sought to illuminate the reasons why individuals are loyal to the nonprofit structure, despite its shortcomings or political limitations.

While I was trying to understand employees’ relationship to their organization, its structure, and the state as a regulating force, I realized that comparison with a similar organization might be useful.

As a student in anthropology and studies of women, gender, and sexuality, I wanted to incorporate a historical component in my thesis research. I planned to research organizations involved in abortion rights activism. During my time in public services, I had familiarized myself with the NARAL records and Planned Parenthood materials. I met with the Schlesinger librarian Amanda Strauss to narrow my research focus and examine possibilities for research in multiple Schlesinger collections. After a summer of ethnographic research in Washington, DC, I turned to the NARAL papers to begin a comparative study of organizational structures.

NARAL still interacts with the state in tenuous ways, but its structure is more diversified than the structure of the organization that I researched. As an organization with a 501(c)(4) arm, a PAC arm, and a nonprofit arm, NARAL continues to function with more flexibility than the organization I researched ethnographically. By examining NARAL’s founding documents and board correspondence and then comparing them with its current structure, I was able to construct a genealogy of sexual and reproductive health and rights organizing under a neoliberal government with tax restrictions on organizations that it deems either political or charitable.

The NARAL collection at the Schlesinger Library allowed me to make a meaningful historicized contribution to my thesis on nonprofit advocacy on behalf of sexual and reproductive agency and freedom. I am confident that the collection will continue to illuminate academic discussions of activism, reproductive freedom, and organizational relationships with the state for future researchers.

—Brianna J. Suslovic ’16

Brianna J. Suslovic is studying social anthropology and women, gender, and sexuality. She is an intern at the Harvard College Women’s Center.
Trisha Perez Kennealy '92, MBA '97 tells the story of the Battle of Lexington Green as though she had been there. Maybe that's because she would have been if she had lived two and a half centuries ago. Kennealy, a culinary entrepreneur, owns The Inn at Hastings Park, and she spends her days 500 yards from where the battle began.

This proximity is only one of the reasons Kennealy decided to reenvision the Dana Home, a retirement residence that had long been a fixture in downtown Lexington, as an inn with a top-notch restaurant.

“I thought it was unusual that the birthplace of American liberty didn’t have a working inn,” she says.

Kennealy, who is passionate about American history, has hosted visitors from 37 countries since opening the inn in 2014. She considers it a privilege to give guests an opportunity to learn about Lexington’s past firsthand.

Lexington itself is another passion project for Kennealy. Her family moved to the town from Puerto Rico when she was 12 years old so that her father could attend Harvard Business School. They planned to stay until he finished his MBA but grew attached to their adopted town. Kennealy graduated from Lexington’s public high school, married her husband in a church on the Lexington Battle Green, and has become a community leader in town government.

That’s not to say that she hasn’t branched out. She followed in her father’s footsteps to Harvard Business School, stopping first to earn a degree from Harvard College. She worked in New York as an investment banker—a career that eventually took her and her husband to London in 2000, where they began their family. Kennealy planned to return to work after the birth of her daughter, but the economy changed quickly after 9/11. When her position was eliminated, she realized she had an opportunity to explore a lifelong interest.

Inspired by her father’s experience as an entrepreneur, Kennealy had wanted to start her own venture. Inspired by her dual Puerto Rican and Jewish heritage, in which food plays a central role, she knew that venture would most likely be culinary in nature. So she put her investment-banking career on hold and enrolled in Le Cordon Bleu London to receive training that would serve as a solid foundation for a future food entrepreneur. The rest is history.

Now one half of her inn’s library is lined with a portion of her cookbook collection. “I read cookbooks the way most people read novels,” she says.

Kennealy’s interest in food and history are happily married in her support for the Schlesinger Library. Although she has always been an active volunteer for Harvard, starting with chairing her senior class gift, her deep connection to the Schlesinger began during a visit to campus for her 10th reunion, when she was invited to view the papers of Elizabeth David, Britain’s own Julia Child, before they were cataloged. She currently serves on the Schlesinger Library Council.

“History isn’t always about what’s in the textbooks,” Kennealy says. “There is so much more information out there, and that’s the beautiful thing about what happens at the Schlesinger Library.”

—Danielle Griggs
Development Communications Manager
Lia G. Poorvu AM ’64 has established a fund to transform the Schlesinger Library’s first floor into an even more dynamic place for research, teaching, exhibition, and convening. The newly renovated space will be named the Lia Gelin Poorvu Lobby and Gallery in recognition of this generous gift, and it will be a gateway for students, faculty members, researchers, and the public to explore the Schlesinger’s unique treasures. “I am so excited to be part of the future of the Schlesinger Library,” Poorvu says, “because of its crucial role in celebrating the lives of American women past and present, not only in the context of the University, but as an invaluable resource for the world beyond.”
Three books researched at the Schlesinger Library—two biographies and a novel—have garnered a fair bit of buzz in the past few months.


The friendship between First Lady Eleanor Roosevelt and the noted activist, Episcopal priest (the church canonized her in 2012, 28 years after her death), and lawyer Pauli Murray took place over a period of 25 years and is immortalized in their letters. Through the two women’s correspondence, found both at the Franklin D. Roosevelt Presidential Library and in Murray’s papers at the Schlesinger, “Bell-Scott allows these women to speak for themselves, a light touch that works with two heavyweights,” says a review in the *New York Times* Sunday Book Review. The dual biography includes many of Murray’s personal photos.

Fisher, M.F.K. *The Theoretical Foot* (Counterpoint, 2016)

First written in 1939 and published posthumously, *The Theoretical Foot* is only the second known novel by the celebrated food writer and memoirist M.F.K. Fisher, whose papers are housed in the Schlesinger Library. During the editing process, the Fisher family compared their copy of the manuscript with one in the library’s collections. In its Sunday Book Review, the *New York Times* said the novel, assumed to be semiautobiographical, “has the unflinching spareness Fisher’s admirers rely on, along with the essential eruptions of sensuality.”


This is the first biography of Flo Kennedy, a leader of the Black Power and feminist movements. Randolph drew on an extensive collection—which includes Kennedy’s correspondence, videotapes from *The Flo Kennedy Show*, photographs, records from her activism and legal work, and much more—to write a biography that is, according to Essence, “bursting with stories of rebellion and triumph, with a backdrop of historical context and, always, a hint of mystery.” The book received an honorable mention for the Organization of American Historians’ 2016 Darlene Clark Hine Award.

But not only outsiders conduct research at the Schlesinger: a number of library staff members have generated scholarship from within its brick walls. Below is a list of papers presented, chapters contributed, and journal articles published in the past year by our very own colleagues.


Jacob, the Johanna-Maria Fraenkel Curator of Manuscripts at the Schlesinger Library, contributed an entry about the sociologist and feminist to an online collection of biographies, www.anb.org, that tells the history of America through its people. The website and its accompanying print edition are edited by the historian Susan Ware, a former senior advisor to the Schlesinger and a member of the Schlesinger Library Council.


Jacob joined five other archivists at a roundtable hosted by the Maine Women Writers Collection this past November 5.

Murphy, Mary O., and Laura Peimer (with Genna Duplisea and Jamie Fritz). “Failure Is an Option: The Experimental Archives Project Puts Archival Innovation to the Test” (*American Archivist*, Fall/Winter 2015)

Murphy, an administrative librarian, and Peimer, an archivist, teamed up with archivists from Salve Regina and Brandeis Universities to create a case study of the Schlesinger’s own Experimental Archives Project, which tested direct-to-digital processes as a way of speeding manuscript processing and improving access.


This paper by Peimer describes how the library has dealt with the unique processing challenges posed by its trans collections.


A research librarian, Strauss traveled to Chile in late 2011 to interview archivists and human rights activists and to visit various sites related to human rights.

—Ivelisse Estrada
Writer/Editor
Schlesinger Receives Grant from National Endowment for the Humanities

The Schlesinger Library, along with the women’s colleges once known, with Radcliffe, as the Seven Sisters, has received a grant of $260,000 to digitize student letters, diaries, scrapbooks, and photographs created by women who attended these institutions from the time of their founding in the 19th century to World War II. Other project participants are Barnard, Bryn Mawr, Mount Holyoke, Smith, Vassar, and Wellesley Colleges.

Save the Date: Collecting Conservatism, October 17, 2016

The Schlesinger Library will be hosting a panel discussion at the intersection of conservative politics and the scholarship of the future—please join us! Moderated by the New York Times op-ed columnist Ross Douthat ’02, panelists will focus on the reasons and remedies for the dearth in academic archives of materials from grassroots conservative organizations, especially those focused on women and the family. Panelists will include Donald Critchlow, professor of history and director of the Center for Political Thought and Leadership, Arizona State University; Jennifer Marshall, vice president, Heritage Foundation; Michelle Nickerson, associate professor of history, Loyola University Chicago; and Charmaigne Yoest, past CEO and president, Americans United for Life. The event is part of our multifaceted approach to enhancing the diversity of our collections: Acquiring, preserving, and sharing the records of grassroots conservative organizations will ensure that students, researchers, and scholars can write more-nuanced and truer histories about the values and policies of these endeavors. Free and open to the public, the afternoon discussion will provide an opportunity to explore the consequences of the current collecting situation and examine possible solutions.

Library Receives Grant from National Endowment for the Humanities

The Schlesinger Library, along with the women’s colleges once known, with Radcliffe, as the Seven Sisters, has received a grant of $260,000 to digitize student letters, diaries, scrapbooks, and photographs created by women who attended these institutions from the time of their founding in the 19th century to World War II. Other project participants are Barnard, Bryn Mawr, Mount Holyoke, Smith, Vassar, and Wellesley Colleges.

Melissa Harris-Perry—the Maya Angelou Presidential Chair at Wake Forest University, where she is the founding director of the Anna Julia Cooper Center on Gender, Race, and Politics—joined members of the Harvard community at the Schlesinger Library to talk about the Collaborative to Advance Equity through Research. This 44-member coalition includes institutions that have agreed to support and advance cutting-edge research on women and girls of color from a wide range of disciplinary and interdisciplinary perspectives. The Radcliffe Institute, including the Schlesinger, is part of the collaborative, as is the Hutchins Center for African & African American Research, directed by Henry Louis Gates Jr.

This spring, Harris-Perry and her staff have been partnering with institutions from the collaborative to host intimate gatherings of scholars for facilitated conversations about their work, the state of research in their fields or focus areas, and the gaps that remain. After convening groups at New York University, the University of Connecticut, and Virginia Tech, they discussed pioneering work undertaken by 21 Harvard faculty colleagues, including Daniel Carpenter, the Radcliffe faculty director of the social sciences program and the Freed Professor of Government; Radcliffe Institute Dean Lizabeth Cohen; Matthew Desmond, the John L. Loeb Associate Professor of the Social Sciences and author of Evicted: Poverty and Profit in the American City (Crown, 2016); Annette Gordon-Reed, the Carol K. Pforzheimer Professor at the Radcliffe Institute, the Charles Warren Professor of American Legal History at Harvard Law School, and a professor of history; Evelyn M. Hammonds, the Barbara Gutmann Rosenkrantz Professor of the History of Science and a professor of African and African American studies; and Nancy Krieger, a professor of social epidemiology at the Harvard T.H. Chan School of Public Health.

Mildred Jefferson, antiabortion activist, meets Pat Buchanan, 1998

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See the inside back cover to read about Melissa Harris-Perry’s visit to the Schlesinger Library.