



news from the
SCHLESINGER LIBRARY

FALL 2012

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Republican Feminists

Paul Child's Pictures of Julia

Bettye Lane:

The Eyes of the Movement

Letter from the Director

This fall began with an extraordinary event: the library's symposium on Julia Child. Attendees packed the Radcliffe Gym, and hundreds more sat in the American Repertory Theatre watching the simulcast (as did viewers in more than 20 countries around the world). Enthusiasm for "Julia" electrified the air, as symposium speakers gave the audience marvelous angles and anecdotes to savor.

Laura Shapiro '68 led off, analyzing with humor and perspicacity the unique mix of qualities that made Julia an icon. Alice Kaplan showed the audience what postwar France really looked and felt like when Julia was learning her craft there. Alex Prud'homme filled in the picture from his vast personal knowledge of the Childs, and Bob Spitz refreshed it with views of Julia in France in the 1990s.

In the second panel, Michela Larson spoke movingly of Julia's encouragement of and kindness to young restaurateurs like herself in the 1980s, and Jane Thompson revealed the important synergies between Design Research and equipping *The French Chef's batterie de cuisine* on television. Mark DeVoto—son of Avis DeVoto, who deserves credit for bringing the Childs to Cambridge and Julia's papers to the Schlesinger Library—added music to the program. Dorothy Zinberg, regaling the audience with little-known features of life on Irving Street in Cambridge, roused everyone to chorus with a song written for Julia on her 80th birthday by the late Peter Gomes.

The last session sparkled with expertise on *The French Chef*. First Dana Polan underscored how radically Julia's TV presence and presentation differed from those on cooking shows preceding hers. Then Russell Morash, who at 25 was the first producer of the series, offered an inside view of the makeshift locations of its early years and some hilarious episodes in production.

More than 330 people found time that day to see the original Child materials on display in the Schlesinger Library. (The exhibit will remain on view until the spring.) The event was also energized by the presence of several members of Julia and Paul Child's family—including Philadelphia Cousins '73, who moderated the first panel and contributed a few of her own delicious memories—and of the Julia Child Foundation, which has been an essential partner of the Schlesinger Library for many years.

Altogether the event infused those present or watching online with a renewed experience of Julia Child's delightfully forceful personality—drawing them happily into what Laura Shapiro told us Paul Child had joyfully named "the Julification of everybody."

—**Nancy F. Cott**

Carl and Lily Pforzheimer Foundation Director
Jonathan Trumbull Professor of American History



Dorothy West, photo by Judith Sedwick from the Papers of Dorothy West

COLLECTION HIGHLIGHT

Now Digitized: Papers of Dorothy West

Nineteen-year-old aspiring writer Dorothy West and her cousin, the poet Helen Johnson, moved in 1926 to New York City, the site of the cultural revival known as the Harlem Renaissance. The migration to Harlem of talented African Americans like West redefined theater, literature, poetry, and music. The voice of the "Negro" rang out with pride, protest, and authenticity, and West was right in the center of things.

Among the youngest members of the Harlem Renaissance and one of its few women, the petite West perfected her voice over a long and sometimes difficult career. As the researcher Margaret Schramm, an emeritus professor of English, recently wrote, "Eventually West had the last word, outliving other Renaissance authors and at the age of 88 publishing her last novel."

Over her career, West published short stories and essays, as well as novels, gaining recognition for *The Living Is Easy* and *The Wedding*. As a journalist, she wrote for the *Martha's Vineyard Gazette* on the island where she lived from 1948 until her death, in 1998.

In great demand by researchers, the Dorothy West Collection began to show the effects of constant use, becoming more and more fragile. In 2011, with support from the Pine-tree Foundation, the collection received a thorough conservation treatment, including digitization, and is now available on the Internet. The collection includes drafts and rewrites and documentation of West's travel to Russia, where, with other members of the Harlem Renaissance, she contributed to a film on black life in the United States. The collection also contains extensive correspondence, including letters from Countee Cullen, Langston Hughes, Fannie Hurst, Zora Neale Hurston, and James Weldon Johnson.

—**Marilyn Dunn**

Executive Director and Radcliffe Institute Librarian

REPUBLICAN FEMINISTS:

Between Party Loyalty and Women's Rights



Julie Berebitsky, a professor of history and women's and gender studies and chair of the Women's and Gender Studies Program at Sewanee: The University of the South, received a grant from the Schlesinger to conduct research at the library for a book she's writing on Republican feminists (see page 9). Berebitsky is the author of *Sex and the Office: A History of Gender, Power, and Desire* (Yale University Press, 2012).

It is hard today to remember that the Republican Party once supported women's issues, especially the ERA, and that in 1970 a Republican introduced the Senate's first bill to legalize abortion. For women like Mary Dent Crisp, who was named cochair of the Republican National Committee in 1977, this was as it should be. Supporting women's rights was simply following in the footsteps of the "Great Emancipator" and continuing the party's historical emphasis on equal opportunity. In 1980, when the Republican platform abandoned support of the ERA and embraced a constitutional amendment to ban abortion, Crisp was faced with a choice: stay loyal to her party or to her feminist principles. After she openly criticized the platform, Ronald Reagan publicly rebuked her, and her time as a party leader ended. But her commitment to using the political process to gain rights for women did not end. Crisp quickly signed on as campaign manager for independent presidential candidate John B. Anderson, who had a female-friendly platform. After the election and for the remainder of her life, Crisp fought to return the Republican Party to what she believed were its ideological roots: individual freedom and limited government, represented most vividly in women's right to abortion.

Crisp's papers are one of a number of collections at the Schlesinger that remind us that Second Wave feminism was not a partisan movement: Feminists came in many different stripes. The lifelong Republican Ernesta Drinker Ballard was a cofounder of the Philadelphia chapter of N.O.W. in 1967. (Also a horticulturist, she turned the Philadelphia Flower Show into an international sensation.) After 1980 Ballard's activist work focused exclusively on reproductive rights;

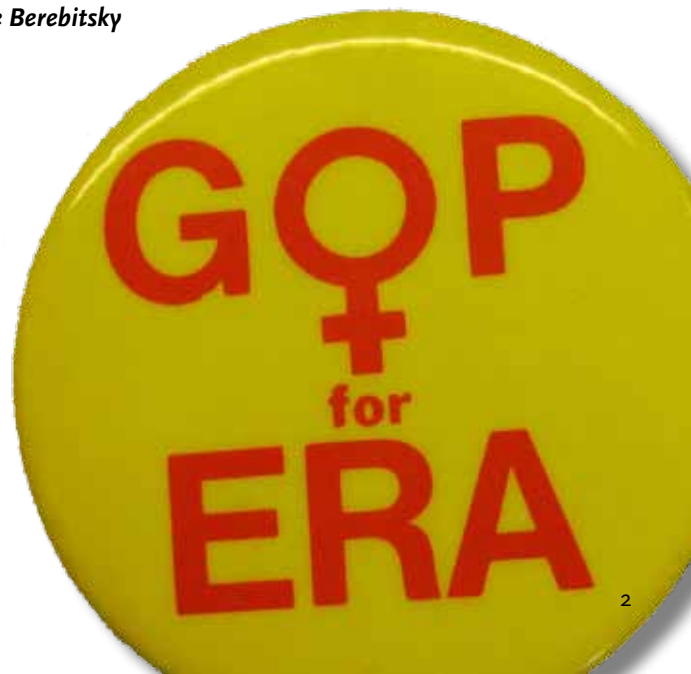
much of her time was spent organizing other pro-choice Republicans and trying to persuade the party to abandon its pro-life plank.

Ballard's papers also document her tenure as chair of the board of the National Abortion Rights Action League in the mid-1980s. A clear minority on the board, Republican members often felt under attack. Ballard found it increasingly difficult to work with members who could not understand why she maintained her ties to the Republican Party, even though she publicly stated that she would not vote for an anti-choice candidate.

The Crisp and Ballard collections have enabled me to explore how the party's sharp turn to the right affected individual Republican feminists. The Schlesinger also holds the records of many nonpartisan or bipartisan feminist organizations, such as the National Women's Political Caucus, N.O.W., and the Women's Equity Action League. These collections will allow me to explore what happened to these groups as "Republican" became a dirty word in some feminist circles. Using many sources, I hope to illuminate the evolution of the women's movement on both an individual and a group level and to incorporate Republican women into the recent history of feminism.

For at least some of these women, reconciling feminist convictions with party loyalty was an agonizing process, and one that carried real risks of political disengagement. As a friend of Crisp's wrote to her in 1980: "I made up my mind several years ago that I am a feminist before I am part of any other political group. . . . Sometimes I don't know where I belong politically because of my stand for ERA, the whole women's movement, and human rights. I'm becoming more and more liberal. Neither party represents me."

—Julie Berebitsky



THE FRAGMENT SOCIETY TURNS 200

The Schlesinger Library salutes the Fragment Society of Boston, which celebrated its 200th anniversary this fall. Since 1981 the library has been honored to house the society's records, which are open for research. Founded on October 19, 1812, the society took its name from the New Testament story of the loaves and the fishes, in which Jesus, after feeding 5,000 people, enjoined his disciples "to gather up the fragments that remained, that nothing be lost." The original purpose of the society was "to assist in clothing the destitute, more especially destitute children."

The society was one among numerous women's charitable societies begun in the early decades of the 19th century in growing cities, where disparities between rich and poor became obvious, and prosperous women felt an obligation to reach out to women who were suffering. These charitable efforts were directed toward women without male supporters, who found it almost impossible to earn a decent wage themselves if they had children. The Boston Female Asylum, for example, was founded in 1800 for the "relief" of poor women and children. Joining a wave of similar efforts, the Fragment Society quickly gathered adherents—growing from its 14 founders to 584 members within one year.

This was an era of home knitting and sewing of garments. The records of the society's first year show not only the group's intention to help clothe "worthy destitute people" but also its members' astonishing output. In that one year, 506 families were assisted with a total of 3,706 articles, including blankets, sheets, pillowcases, gowns, petticoats, skirts, shifts, coats, trousers, waistcoats, shirts, stockings, socks, and bonnets for children and adults, and also shirts, caps, petticoats, gowns, and diapers for infants.

Like other women's associations of the period, the Fragment Society was incorporated (in 1816) to allow it to hold and dispose of property, and its treasurer was to be "a single woman of twenty-one years, or upward." The "business of benevolence" (as the historian Lori Ginzberg has called it) carried on by these women's charitable groups caused them to incorporate in order to sidestep the economic constraints imposed on married women, who typically composed the majority of their leaders and members. A married woman could not act as an individual economic agent; her property belonged to her husband, and she had no right on her own to make contracts, sue, collect debts, or appear in court. But a corporation formed of women could do all these things.

The Fragment Society mixed elite women with those of the "middling" classes. The first board included Mary Francis, wife of a printer; Phebe Hurd, wife of a bookbinder; and Mary Bowers, wife of a shopkeeper. The names of prominent Boston families were also always sprinkled through the list of members. Susan Bulfinch, daughter of the Boston State House architect Charles Bulfinch, was one; Ruth Gibbs Channing, wife of the Unitarian minister William Ellery Channing and one of the wealthiest women in the country, another. In later decades, Julia Ward Howe, a noted abolitionist who wrote "The Battle Hymn of the Republic," joined.

It soon became clear to the women of the Fragment Society that their needles would not be able to keep pace with the demand for aid—nor could they make everything needed by the poor. As early as 1826, they voted to purchase some "ready-made" articles; the society awarded gift slips to those they thought worthy, to be presented, for example, at the William H. Learnard Boots, Shoes, and Rubbers establishment on Marshall Street, in exchange for new shoes.

Discussion of social and economic conditions did not, as a rule, come into play during society meetings, but the annual reports for 1819 and 1838 (both years of economic depression) alluded to the fragility of prosperity. An early record voiced a sentiment that would echo for many decades in subsequent women's efforts to address poverty: "To give education to the children, and lucrative employment to the parents, is undoubtedly the best charity. . . . So soon as those poor women whose families depend for support on their needle, shall receive a just price for their work, a large class of poor will be taken off our hands."

—*Anne Engelhart*
Head, Collection Services





The Fragment Society, Nantucket, a painting by Janet L. Munro, who was inspired to paint this image of charitable women by her own family's history in Massachusetts. The original painting hangs in her gallery in Osterville, on Cape Cod.

The Fragment Society at Christmastime

The Fragment Society of Boston continues to thrive. A few years ago, Kathryn Allamong Jacob, the Johanna-Maria Fraenkel Curator of Manuscripts at the Schlesinger Library, spoke at the society's annual meeting shortly before Christmas. Approximately 75 women were gathered at the Chilton Club, on Dartmouth Street. One of them asked Jacob whether she would mind if they knitted while she spoke, and Jacob said she had no objection. "I spoke above the soft click-click-click of their needles," she said later. "They had already brought their knitted pieces to be distributed to children for Christmas. It was just astonishing how much there was. A huge banquet table was piled high—and I mean *high*—with mittens, hats, scarves, sweaters, blankets, and booties."

(Left) Members of the Fragment Society of Boston dressed in 19th-century costumes at a celebration in 1916 of the 100th anniversary of the society's incorporation. Fragment Society Records.

BETTYE LANE (1930–2012), Photographer of the Women’s Movement

Beginning in 1969, Bettye Lane captured and preserved images of feminist activism and other social causes. When researchers at the Schlesinger Library look for images to document the women’s movement, they often choose her photographs, which have appeared in numerous books, magazines, and video productions.

A working photojournalist, Lane recorded women’s efforts, triumphs, and defeats for more than 30 years. Even if she was not assigned to cover an event, she showed up anyway, camera in hand, and captured everything from caucuses and conferences to marches, sit-ins, picket lines, and demonstrations against homophobia, other kinds of bigotry, and homelessness. Along the way, she recorded not only leaders but also ordinary people forging real social change.

Her long career began in 1959, in the photography lab at the Harvard University News Office, and included stints at the Associated Press, *Der Spiegel*, the *National Observer*, and *Saturday Evening Post*.

A longtime enthusiast of the Schlesinger Library, Lane began the process of donating a selection of her photographs in

1979 and added to it periodically until 2006. The resulting collection contains more than 1,700 images that document the women’s movement, women at work, and women in sports, among other topics. In addition, in 1998 Lane donated a collection of ephemeral material related to the first International Women’s Year Conference, held in Houston in 1977.

Lane’s iconic images have illustrated Schlesinger brochures and publications, and in 1997, the library held a solo exhibit of her work. Her death in September 2012, at the age of 82, marked the loss of a great friend and supporter of the library.

We take comfort from the fact that Lane’s legacy is preserved at the Schlesinger as well as the Library of Congress; the National Museum of Women in the Arts, in Washington, DC; the New York Public Library; and the Rubenstein Library at Duke University. And we remember Gloria Steinem’s eloquent statement “To future generations, hers will be the eyes of the movement.”

—*Joanne Donovan*

Archivist for Audiovisual and Photographs



Photos by Bettye Lane



IN THE COMPANY OF WOMEN

One of the most potent delights I anticipated in September 2002, when I arrived to take my place as an Evelyn Davis Green Fellow at the Radcliffe Institute, was conversation. I imagined deep discussions with my fellow fellows, a group of scholars engaged in disciplines and projects far afield from mine. And I could even chat with my former graduate school advisor and always-mentor Nancy F. Cott, who had recently become the Carl and Lily Pforzheimer Foundation Director of the Schlesinger Library.

But the woman I was really there to “talk” with was Dolley Madison, the wife of James Madison, who created the role of what would be known as First Lady. I was at the Radcliffe Institute to work on a political biography of Dolley, which would be the first full-length scholarly treatment of her life. Little did I know that my stay at the Institute would bring another woman into my life: Mary Estelle Elizabeth Cutts. Mary Cutts was Dolley’s niece and the author of two unpublished memoirs of her famous aunt. One of the memoirs existed only on microfilm at the Library of Congress, but the other was at the Schlesinger Library.

I will never forget sitting in the Carol Pforzheimer Reading Room, in the company of established scholars and Harvard students, quietly engaged in what was my own passion—the pursuit of American women and their pasts. I opened the box to see Mary Cutts’s own manuscript, in her best handwriting, carefully bound in two sections, tied with a ribbon, and obviously prepared with care. This had been her “fair” copy, intended for Mary Crowninshield Silsbee Sparks to pass on to her husband, an editor and the president of Harvard University, Jared Sparks. (Eventually, however, Mary Cutts settled on Henry D. Gilpin to shepherd what she called her “little undertaking” to publication.)

The manuscript had certainly been known and used by others who wrote about Dolley. But they had treated it simply as a repository of facts, regarding it as the closest we would ever get to Dolley’s autobiographical voice. That is partly true: Dolley’s voice and hands are all over the narration, because most of the action related in the document took place in her early life, decades before Mary Cutts’s birth. But scholarly attention to Cutts’s effort reveals that the story of her aunt is as much about Cutts as about Dolley Madison. Of course, it was fascinating to pull apart the various lies and prevarications that the two women crafted—Dolley’s real name (or not), her relationship with her difficult father, the sorrowful life of her wayward son. But more than that, a picture emerges of Cutts herself, a woman of the 19th century, trying to make history.

Born in 1814, Mary Cutts was the unmarried daughter of Dolley’s favorite sister, Anna Payne Cutts. She came of age during a shift in gender roles in America. At the time that she was constructing her memoir asserting Dolley’s place in history, the ideal of the “perfect lady” was a happy domestic creature



Photo courtesy of Catherine Allgor

Catherine Allgor RI '03 is a professor of history at the University of California at Riverside, where she holds a Presidential Chair. She will become the Skotheim Director of Education at the Huntington Library in Pasadena in February 2013. Her biography, *A Perfect Union: Dolley Madison and the Creation of the American Nation*, was made into an *American Experience* film, *Dolley Madison*. She edited *The Queen of America: Mary Cutts's Life of Dolley Madison*.

content to be an Angel of the Hearth. But Dolley had been an elite political wife of the 18th century, commanding her famous drawing rooms with her elaborate ensembles and charming gregariousness. Nineteenth-century “true women” avoided the dirty work of politics, but Dolley had plunged deep into political waters. Mary Cutts’s struggles to reconcile this contradiction revealed more than she intended. The conflicts in Aunt Dolley’s life mirrored her own, as she claimed her right to a voice as a historian. Sadly, Cutts never saw her efforts come to fruition: She died in 1856, at the age of 41 and on the eve of publication. Her niece, Lucia B. Cutts, published parts of Mary’s manuscript in 1886, editing and bowdlerizing it to suit her own Victorian sensibilities.

A Perfect Union: Dolley Madison and the Creation of the American Nation was published by Henry Holt in 2006, and now Mary Cutts has her say. *The Queen of America: Mary Cutts's Life of Dolley Madison*, came out this year from the University of Virginia Press. The volume contains both halves of Cutts’s memoir, transcribed, edited, and annotated, along with essays that interpret and frame the documents. As I hold her work, finally between hard covers, I reflect on all the women who helped to bring her into the light, including the careful staff at the Schlesinger Library and Nancy Cott, to whom the book is dedicated.

—Catherine Allgor

A DAY FOR JULIA

The Institute Celebrates Child's Centenary with the Symposium "Siting Julia"



Photos by Tony Rinaldo

TOP ROW, LEFT TO RIGHT:

Dorothy Zinberg regaled the crowd with tales from Julia's Cambridge days. **Mark DeVoto** provided the accompaniment for a sing-along. Local chefs—including **Barbara Lynch**, pictured here—shared their own stories.

MIDDLE:

Alex Prud'homme and **Philadelphia Cousins**, both relatives of the Childs', talked about Julia's time in France. The food writer **Laura Shapiro** delivered the keynote address. The media studies professor and writer **Dana Polan** talked about what made *The French Chef* a success.

BOTTOM:

Russell Morash talked about bringing *The French Chef* and other Julia Child shows to public television.

For video of the day and a full list of speakers, visit www.radcliffe.harvard.edu/event/2012-siting-julia-symposium.





When it came to documenting Julia Child's life, Paul Child had no parallel. Thousands of photos of his beloved "Julie" are now online and can be searched using Harvard's Visual Information Access database, found at via.lib.harvard.edu/via/. These photographs are part of the Julia Child Papers and were digitized with the generous funding provided by the Julia Child Foundation.

40 Grants Totaling \$75,000 Awarded for New Research Projects on History of Women in America

The 40 Schlesinger Library grant recipients for 2012 will explore a diverse range of topics, from the lives of the culinary legend Julia Child and the poets Adrienne Rich and June Jordan to women of the Black Panther Party and social welfare in the late 20th century. Grantees will use the library's holdings—more than 3,200 manuscript collections, 100,000 books and periodicals, and films, photos, and audiovisual material dating from the founding of the United States to the present—to research the following projects:

CAROL K. PFORZHEIMER STUDENT FELLOWSHIPS

This year the Schlesinger Library awarded 14 Carol K. Pforzheimer Student Fellowships to support Harvard College undergraduate study.

Joanna Behrman '13

"Physics Pedagogy and Gender: A Comparison of Harvard and Radcliffe, 1890–1950"

Nadia Farjood '13

"Pathways to Power: The Routes of 39 Women to the Senate Chamber"

Lauren Feldman '13

"Cross-Campus Sexual and Romantic Culture at Harvard-Radcliffe in the Early 20th Century"

Daily Guerrero '14

"Immigrant Women: Seeking Shelter"

Rachel Johnston '14

"From the Frontlines: The Life and Legacy of Women's Rights Activist Dolores Alexander"

Caitlin Lewis '13

"Piecing Together the US Local Food Movement: A Historical Approach"

Devi Lockwood '14

"Storytelling through Activism, Puppetry, and Poetry: Cora Vail Brooks, Merry Gangemi, and Bread & Puppet Theater in Northern Vermont"

Samantha Alex Meier '12

"Women's Comix, 1970–2000"

Natalie Padilla '12

"The Postmodern Culinary Plate"

Paige Qin '13

"The Cake as a Reflection of Aesthetics and Feminization Since the Early 20th Century to Postwar America during the 1950s"

Leah Reis-Dennis '13

"Mistresses, Morals, and Mitzvahs: A Story of Jewish Prostitution and Social Reform in the Progressive Era"

Henry Shull '13

"A History of Radcliffe College"

William Simmons '14

"The 4-H Youth Development Program and Girls' Empowerment"

Cassandra E. Weston '14

"Writing from a Passionate Life: An Exploration of the Papers, Lives, and Poetry of Adrienne Rich and June Jordan"

RESEARCH SUPPORT GRANTS

The 11 Schlesinger Library Research Support Grant recipients are independent scholars and college and university faculty members from around the world.

Julie Berebitsky, Sewanee: The University of the South

"Republican Feminists: From Center to Margin"

Karen Curran, Independent Scholar

"History of Girls' Latin School, 1878–1976"

Tracey Deutsch, University of Minnesota

"The Julia Child Project"

Audrea F. Dunham, Georgia State University

"Fight for a Change! MAW (Mothers for Adequate Welfare) and the Evolution of the Welfare Rights Movement in Boston"

Michael Hevel, University of Iowa

"'Betwixt Brewings': A History of College Students and Alcohol"

Marni Reva Kessler, University of Kansas

"Preserving Claude Monet's *Jar of Peaches 1866*"

Suryasikha Pathak, Assam University

“Gendered Encounters: Wives and Women Missionaries of the American Baptist Mission in Colonial Assam”

Don Romesburg, Sonoma State University

“Arrested Development: Homosexuality and American Adolescence, 1890–1940”

Lindsay Shen, Sino-British College, Shanghai

“Sharper Focus: Photography by Western Women in Concession-Era China”

Emily LaBarbera Twarog, University of Illinois

“Working-Class Domestic Politics: Housewives, Consumption, and Protest in 20th Century America”

Bridget Vincent, University of Melbourne

“Public Apology and 20th Century Poetry: Geoffrey Hill and Adrienne Rich”

DISSERTATION GRANTS

The Schlesinger Library awarded 11 Dissertation Grants to scholars enrolled in a doctoral program.

Alix Genter, Rutgers, the State University of New Jersey

“Butch-Femme and the Ambiguities of American Sexual Culture, 1945–1969”

Annelise Heinz, Rutgers, the State University of New Jersey

“Mahjong: Gender, Race, and the Democratization of Respectable Leisure”

Antonio Daniel Juan Rubio, Universidad Politecnica, Spain

“The Presence of Women in the US Congress: Edith Nourse Rogers”

Suzanne Kahn, Columbia University

“Divorce and the Politics of the Social Welfare Regime, 1959–1996”

Zain Lakhani, University of Pennsylvania

“Encounters Known and Strange: Coercion, Violence, and the Politics of Defining Rape in America, 1945–1996”

Jessica Lancia, University of Florida

“Borderless Feminisms: A Transnational History of the US Women’s Movement, 1967–1985”

Einav Rabinovitch-Fox, New York University

“This Is What a Feminist Looks Like: The Construction of the New Woman Imagery through Fashion and the Political Culture of American Feminism, 1890–1940”

Sarah Rowley, Indiana University

“A New Right: The Cultural Politics of Abortion, 1960s–1980s”

Megan E. Springate, University of Maryland

“Women’s Holiday Houses and the Contradictions of Progressive-Era Reform”

Melinda R. Tarsi, University of Massachusetts at Amherst

“A Veteran Welfare State: Veterans’ Benefits and the Development of American Social Policy”

Rich Updegrove, Northern Arizona University

“Queering Nonviolence—Barbara Deming’s Androgynous Vision”

ORAL HISTORY GRANTS

This year, four Oral History Grants were awarded to scholars conducting oral history interviews.

Colin Davis, University of Alabama at Birmingham

“Gloucester Fishermen’s Wives Association, 1968–1976”

Joan McCarty, Independent Scholar

“Comrade Sisters: An Oral History of the Women of the Illinois Chapter of the Black Panther Party”

Stina Soderling, Rutgers, the State University of New Jersey

“Owning Her Land: Land Tenure in Women’s Land Communities”

Lina Verchery, Harvard Graduate School of Arts and Sciences

“Le Grand Derangement: Contemporary Stories of Acadian Women in Exile”



Photo by Tony Rinaldo

CARRIE MINOT BELL

Volunteer Extraordinaire

When Carrie Minot Bell '77 was a child, her father often took her and her siblings to Harvard football games, and she, the eldest of seven, just as often announced that she planned to go to Harvard someday. Her father—George Minot, a member of the Class of 1949, in whose family many men earned Harvard degrees—corrected her, saying she'd go to Radcliffe instead. But she persisted, saying, "No, I'm going to Harvard," and she was right. When she graduated, she received a Harvard-Radcliffe diploma.

Bell went on to earn an MBA from Columbia University before working at NBC, first for the CFO and then as a production manager for David Letterman. After marrying George Bell '79, she started a decoupage business while raising their children. Her artwork, which she has sold to Bergdorf Goodman and Barneys New York, can be seen at carrieminot.com.

The Bells were living in Boston, with three small sons, when they became strong supporters of the Radcliffe Institute for Advanced Study and its Schlesinger Library. "I was invited to hear Drew Faust [then dean of the Radcliffe Institute] talk about the American Civil War at the Charles Hotel," says Bell. "She was an amazing speaker, and the material really resonated with me." After the lecture, Bell volunteered to work in behalf of the Radcliffe Institute.

There followed a lunch with Nancy F. Cott, at which Bell learned about the Schlesinger Library. As an American history and literature major at Harvard—who had written her junior paper on Sarah Orne Jewett and her senior thesis on Lillian Hellman—Bell already had a strong interest in American women's history. When she learned about the library's mission to advance historical understanding about women, gender, and society, she was sold.

In 2002 Carrie Minot Bell and her husband made a gift to the Radcliffe Institute in honor of their 25th reunions. "We're both very appreciative of the education we got at Harvard and the connections we made," Carrie Bell says. "And we felt that the size of gift we could make would have a big impact at Radcliffe."

Carrie Bell subsequently marked her 30th reunion, too, with a gift to the Institute, and in 2008 she established an endowed fund at the Schlesinger Library for her 35th reunion. With this gift, she honored her father's mother, Ellen Sears Minot, who helped to fund the education of Bell and her six siblings. Education has been highly valued in the Minot family for generations: one of Ellen Minot's great-aunts was Elizabeth Cary Agassiz, the founder of Radcliffe College.

The Ellen Sears Minot Fund at the Radcliffe Institute makes it possible for the Schlesinger Library to acquire new materials, to process and digitize current collections, and to conserve collections for future use.

This investment fits with a family that's famous for writing and art. Susan Minot, the sister just younger than Carrie, made her writing debut in 1988 with the autobiographical novel *Monkeys*, about a large family that loses its mother in a car accident. The youngest sister, Eliza Minot, has published two novels, *The Tiny One* and *The Brambles*. The Minot siblings get together every summer at the family's summer home on the island of North Haven, Maine—gatherings that Bell describes as "precious beyond belief."

The Bells' eldest son, George, is now a sophomore at Trinity College; their middle son, Henry, is a senior in high school; and their youngest son, Jimmy, is a sophomore.

Carrie Bell serves on the Schlesinger Library Council and is a strong supporter of the Institute's activities. When she isn't volunteering for Radcliffe or one of her sons' schools, or doing decoupage, she works in behalf of the Max Warburg Courage Curriculum, a language-arts program in the Boston Public Schools. The curriculum—named for a boy who died of cancer when he was in the sixth grade—encourages young people to explore their own courage by writing essays about it. Bell also serves on the board of directors of the John F. Kennedy Presidential Library and Museum, of which her Harvard classmate Caroline Kennedy is the president.

"We're delighted to have Carrie on the library council," says Cott. "With her experience at the Kennedy Library, she brings a useful comparative perspective to us. When we were designing our long-range plan, she served on the task force and was a fount of good ideas and sound judgments. Plus, her lively enthusiasm and shrewd sense always give our council meetings a boost. She has been a tremendous help."

—**Pat Harrison**
Publications Manager

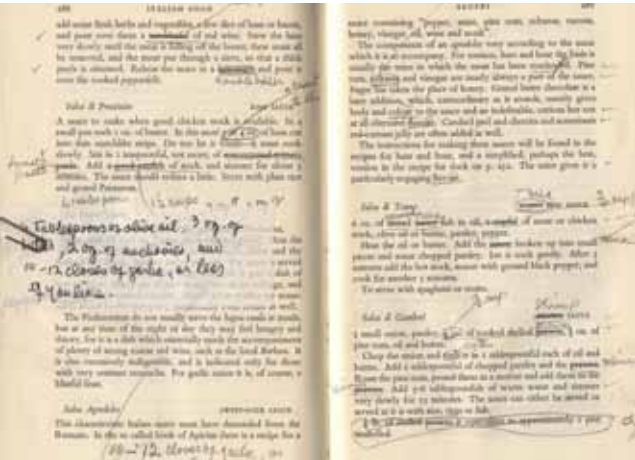
BEYOND CAMBRIDGE



Photo by Jeremy Rusnock

Nancy F. Cott, the Carl and Lily Pforzheimer Foundation Director of the Schlesinger Library, led a lunchtime discussion of library matters with a small group of alumnae and friends at the City Club of Washington, DC, on October 24, 2012.

TAKE NOTE



Pages from the cookbook *Italian Cooking*, by the renowned British food writer Elizabeth David, from the Schlesinger Library.

On November 1 and 2 the Radcliffe Institute hosted the conference “Take Note,” which looked at note-taking across the university and in different disciplines. To watch full video of the day, visit www.radcliffe.harvard.edu/event/2012-take-note-conference.

In addition to hosting a site visit, the Schlesinger Library contributed to an online virtual exhibition available at bookhistory.harvard.edu/takenote/. Curated by the conference organizers, it showcases the variety of note-taking-related materials in libraries and museums across Harvard. “These collections are interactive,” says Dean Elizabeth Cohen. “So please be sure to visit the exhibition to make your own annotations and contribute to this ongoing conversation about the history and future of note-taking.”



Photo by Tony Rinaldo

The Schlesinger Library Council on the day of its meeting on October 15, 2012.

Dean’s Advisory Council

Susan S. Wallach, Chair
 Catherine A. Gellert
 Perrin Moorhead Grayson
 Leslie P. Hume
 David A. Jackson
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INSIGHT INTO THE LIVES OF SOUTHERN WORKING WOMEN



Elizabeth Higginbotham; photo by Ann Bell

In early October, 14 heavy cartons arrived at the library, bringing a new collection that speaks volumes about issues of gender, race, class, mental health, and mobility. A gift from Elizabeth Higginbotham, a professor of sociology and criminal justice at the University of Delaware, the cartons contained surveys from a groundbreaking study that she and her principal coinvestigator, Lynn Weber—now a professor of psychology and women’s and gender studies at the University of South Carolina—designed and conducted from 1983 to 1987 in Memphis, Tennessee. The research took place at the University of Memphis Center for Research on Women, with funding from the National Institute of Mental Health.

The study, “Social Mobility, Race, and Women’s Mental Health,” focused on 200 professional and managerial women, both black and white, all living and working in the Memphis area. These women were raised in either working- or middle-class families, and most went directly from high school to colleges or universities, primarily in the South. They were divided into three age groups (those born in 1946–1950, 1951–1955, and 1956–1960), providing insight into the educational experiences of women in the days of segregation and in the initial years of public-school integration.

The 200 surveys open a window onto vivid details of these southern women’s lives. Each survey, numbered to protect the interviewee’s privacy, is 99 pages long, includes 275 questions, and fills a thick folder: clearly, this project required a major commitment of time on the part of participants, and they took it very seriously. The survey includes women in a range of middle-class occupations—librarian, teacher, accountant, social worker, pharmacist, lawyer, computer systems analyst, reporter, industrial engineer,

Elizabeth Higginbotham, whose current research focuses on employment issues for professional black women, is a professor of sociology and criminal justice at the University of Delaware. She is the author of *Too Much to Ask: Black Women in the Era of Integration* (University of North Carolina Press, 2001), in addition to many articles, and a coeditor of *Women and Work: Exploring Race, Ethnicity, and Class* (Sage Publications, 1997).

administrator—enabling scholars to do comparative work. “It is hard to find studies that have black and white women in the same occupations,” says Higginbotham. “This study was designed to look at the intersection of race, class, and gender, especially women’s employment in either traditional female or traditional male occupations.”

The women answered questions about social-class background, family, marriage, religion, and education. Some of them were reticent; the answers of others spill out and fill the pages. But spare or wordy, all the surveys still convey, some 20 years later, the care with which the women answered and the importance they attached to their responses. Early in the survey, there are questions about parents: Were they union members? Did they talk to you about their work? Do you recall your feelings about the type of work your mother and/or father did? One woman, a white librarian whose mother was a doctor, recalled resenting that her mother was often not home: “I wanted to have a mother who would be the one sewing the clothes for me so I could have the matched hair bands to go with the outfits,” she wrote. “Or a mother who would be home when I got home from school.”

Many of the questions are about work: transition from school to work, challenges in the workplace, support networks at work and outside work, discrimination, progress, the impact on social life, and sources of satisfaction at work. Sometimes yes/no questions about supervisors, coworkers, and employers elicited far longer, candid answers.

Higginbotham, Weber, and their graduate students analyzed the data from these richly evocative surveys and published their findings in more than half a dozen thought-provoking articles. They and other scholars have built on this

early work to uncover, define, and explain continuing issues of work, race, gender, and mobility. These surveys still have much to tell us. As Higginbotham notes, “There are many topics that people can explore using the stories of these women’s lives as well as mental health measurements for depression and well-being. We know that women continue to struggle to survive in many workplaces and also establish some balance in their personal lives. Looking at how women faced these challenges in the 1980s can help with theorizing about them today.”

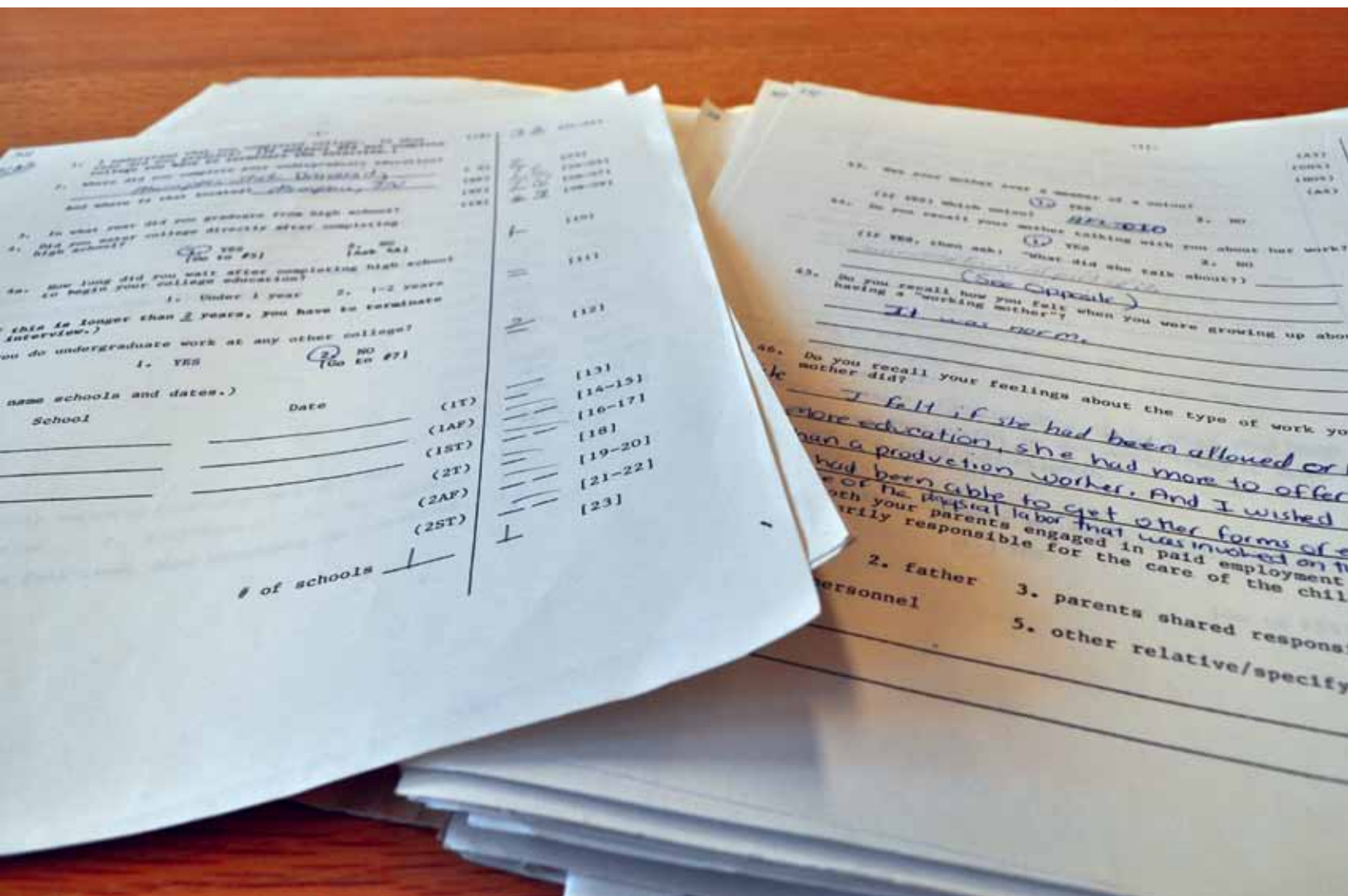
We at the library are delighted that these surveys will soon be accessible to researchers here—and so is Higginbotham. “Lynn Weber and I, along with a team of graduate students, worked very hard to gather and analyze this data,” she says. “As I have pulled together the material for the Schlesinger Library, I can see how there are dissertations embedded in this collection and hope that the new location will make it inviting for scholars.”

—**Kathryn Allamong Jacob**

Johanna-Maria Fraenkel Curator of Manuscripts at the Schlesinger Library

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Photo by Heather Latham





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