Letter from the Director

This is a year of important anniversaries. A half-century has passed since 1963, a signal year for the modern women’s movement. President Kennedy’s Commission on the Status of Women delivered its historic report in 1963, and Betty Friedan published *The Feminine Mystique*, a manifesto with consequences for hundreds of thousands of women. Proud to be the repository of Betty Friedan’s papers—and also those of many prime movers on the president’s commission, including its effective head, Esther Peterson—the Schlesinger Library will celebrate both anniversaries.

We are planning a high-profile event in collaboration with the John F. Kennedy Library in Boston, highlighting the president’s commission and assessing where women have come in public and private life since its report. Then we will mark the anniversary of *The Feminine Mystique* in two ways: Our exhibit cases will hold selections from Friedan’s papers. (A foretaste—Alice Paul’s copy of *The Feminine Mystique*—can be viewed now under the Schlesinger Library’s “Picks and Finds” on the Radcliffe website. Paul, the militant suffragist leader and originator of the Equal Rights Amendment, bought Friedan’s book in 1963—when she herself was 78—and marked up its pages with intensive comments.) We will also host a special event on November 19, celebrating Friedan’s book by reconsidering the questions of home and work in women’s lives.

The library too, has an anniversary in 2013—its 70th! We are dedicating it to Gerda Lerner, the irreplaceable, irrepressible progenitor of the current field of women’s history, who passed away in January and whose papers are here at the Schlesinger. Five eminent historians—each of whom knew Lerner well—will assess the history of the field. Save the date of December 5.

Gerda Lerner and Betty Friedan, different as they were, share some striking parallels. They were age-mates, born in 1920 and 1921 respectively. Both were Jewish, though secular in practice. Both were known to be brusque, willful, and direct. Both married and had children and were politically on the left in the 1930s and 1940s. Each came into her own and began to make her mark as a leader of 20th-century feminism in her 40s, during the mid-1960s. Lerner earned her BA the year Friedan published *The Feminine Mystique* and her PhD the year Friedan and others founded the National Organization for Women. Much more might be said about these parallels—and others—and about the sharp differences between the lives of these two remarkable women, both of whom we specially honor this year.

—Nancy F. Cott

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

Updates on the Maximum Access Project and Digitizing Collections

Most special collections libraries accumulate large backlogs of unprocessed materials, and in 2008, the Schlesinger was no exception. Today, however, it most definitely is one. The backlog of published materials, determined in 2007 to be 11,000-plus volumes, has been completely eliminated. The manuscripts backlog, amounting to about 5,600 linear feet, has been reduced by 88 percent, leaving less than 900 linear feet, in need of extensive arrangement and description. For audio and audiovisual materials, the percentages are similar. That backlog numbered about 16,000 items at the beginning of the project; by the end of FY 2013, 83 percent of the audio items and 80 percent of the video material will have been described.

Unfortunately, we still have a significant backlog of photographs, with 92,740 items uncataloged, and an unknown amount of unprocessed collections. Equally challenging is a newly created category: approximately 225 gigabytes of digital files. These categories will continue to grow and will be our focus over the next several years. Yet our success in backlogs gives us great confidence as we move forward in these new areas.

Since 2008, the library has reformatted several large and significant 19th-century collections and a few heavily used collections documenting the lives of African American women, digitizing and making them available online. With help from generous donors, several large and complex in-house projects have made some of our most notable collections available to researchers throughout the world. Although we currently struggle with finding a fully efficient page-delivery method, all of these are accessible from links embedded in the finding aids:

- Papers of Charlotte Perkins Gilman, 1846–1961
- Beecher-Stowe Family Papers, 1798–1956
- Susan B. Anthony Papers, 1815–1961
- Civil War diaries from the Schlesinger Library
- Papers of Dorothy West, ca. 1890–1998
- Radcliffe College publications

The library has also signed an agreement with ProQuest to digitize the Schlesinger’s Women’s Rights Collection; that project will be completed in January 2014. Previously, the library contracted with the British publisher Adam Matthew Digital to digitize a large number of travel diaries and other travel writings in the Schlesinger’s holdings.

—Marilyn Dunn

Executive Director and Radcliffe Institute Librarian

Citing Julia: In our last issue, we incorrectly stated that Reverend Peter Gomes wrote a song for Julia Child’s 80th birthday. Instead, he wrote the song for a going-away party hosted by Dorothy S. Zinberg in 2001, when Julia moved from Cambridge to Santa Barbara. The song and story were part of our “Sitting Julia” conference in September 2013.
Several years ago, Patty Gelfman ’56 led her Radcliffe class to make a generous gift to the Schlesinger Library for its 50th reunion. That gift has funded the processing of some of the library’s most illustrious collections, including those of Betty Friedan, Charlotte Perkins Gilman, Elizabeth Holtzman, and Marge (the creator of Little Lulu cartoons).

An interest in philanthropy comes naturally to Gelfman. Her father, Benjamin A. Trustman ’22, JD ’25, was a prominent Boston attorney whose gifts established the Trustman traveling fellowships for Harvard students and a scholarship fund at Harvard Law School.

The Schlesinger was not a hard sell for Radcliffe alumnae, according to Gelfman. “The Schlesinger is a place that Radcliffe women can relate to,” she says. “They understand that the library is about our history.”

She has been involved with Radcliffe since she graduated cum laude with a degree in English. She served on the Radcliffe College Board of Trustees and the Radcliffe College Alumnae Association, participated in numerous reunion gift drives and campaign committees, and served on the library’s advisory committee.

When the College evolved into the Institute, her work on behalf of Radcliffe continued. In 2003, she was asked to serve on the Schlesinger’s Library Council, where she represents the concerns of Radcliffe College alumnae.

Harvard University is important to many of Gelfman’s family members. Her husband, Robert W. Gelfman JD ’56, earned his law degree from Harvard, and her two children—Lisa Jane Gelfman Matthews ’82, MBA ’85 and Peter Trustman Gelfman ’86—also hold Harvard degrees, as does her son-in-law, Gary S. Matthews MBA ’86. Gelfman’s grandson James Matthews is currently a Harvard freshman.

Before she had her children, Gelfman worked as a teacher in St. Paul, Minnesota, where she and her husband lived while he was a legal officer in the air force. After they moved to Scarsdale, New York, and began a family, she did substitute teaching and earned a master’s degree in early childhood education from the Bank Street College of Education while raising her two children. She also got involved with other Radcliffe alumnae in the area and became president of Radcliffe-in-Westchester, which led to her election to the College’s board of trustees.

When she was ready to reenter the workforce, Gelfman received assistance from the Radcliffe College development office, which she says helped her land a fundraising job at Barnard College. “For women my age, that was a big deal, to go from volunteer activity to getting paid for it,” she says. “The job could be the same, but that was a big step.”

Gelfman never gave up her volunteer work. Before the job at Barnard, she had been education director of the White Plains Day Care Center, a Head Start program, and she later became development director of Planned Parenthood of Westchester County. Her interest in libraries led her to volunteer at the New York Public Library and at the library in the Cloisters, a branch of the Metropolitan Museum of Art. Along the way, she earned a certificate in managing archives.

Spending time with her family—including five grandchildren—is one of Gelfman’s highest priorities. “We’re a very close family, and we’re very lucky that we live near one another,” she says. “As grandparents, we could participate in the kids’ lives as they were growing up. And we still do activities and take trips together. That has been a very big part of my life.” The family’s most recent trip was to London, to celebrate her husband’s 80th birthday.

Gelfman says she has always enjoyed coming to Cambridge to participate in Radcliffe activities. She attends as many Institute events as she can, including the recent Julia Child symposium and the science and gender conferences. And of course she stays up-to-date on the Schlesinger’s activities. “They’re at the forefront of digitization, which fascinates me,” she says. “It’s so important for the future.”

—Pat Harrison
Publications Manager
While colleagues will say that I’ve never met a diary that I didn’t want for the library, not every diary we encounter is truly right for us. Whether a diary is donated or we encounter it on eBay, I must ask several questions to determine if it is a good fit for our collection.

One woman’s diary, the gift of her widower, arrived under particularly unusual circumstances.

In early 2000, I got a call from Don Lillibridge, a professor emeritus of history at Chico State University in California. He was then 82, and his wife of 56 years, Florence Julie Lillibridge, had recently died at age 80. Florence, who had been an English teacher and then the dean of girls at a high school, had kept a diary for more than 30 years—from 1967 to 1998—writing entries in big red American Express daybooks. Would the Schlesinger Library like to have them?

I asked Don Lillibridge if he could tell me something about the entries. “Don’t have a clue,” he said. “Flo wrote them in Gregg shorthand, but I’m willing to pay for transcriptions if you can find someone to do it.”

It is, we discovered, very difficult to find anyone who can read and transcribe Gregg shorthand. Staff members at several Katharine Gibbs schools just laughed at the inquiry. Finally an ad in the Harvard University Retirees Association newsletter drew encouraging responses from several retired department secretaries, and Don’s posting to a similar organization for University of California retirees identified several others. As a first step, Don photocopied a few entries from each decade, and I sent them off to potential transcribers as a test—I was concerned that Flo’s shorthand might have become so idiosyncratic over time that no one else could read it.

The women sent back the entries and reported that all were legible. In one entry from New Year’s Day in the early 1990s, Flo recounted having gone to a party the night before, drinking a few martinis, and coming home: “Went to bed. Made love for the first time in a long time. It was grand!!!!” Don called as soon as he received these transcribed pages. “I hope this didn’t shock you,” he said. “Are you still interested?” No—and yes. The entries were long, detailed, and introspective. Flo was an articulate chronicler and assessor of her own life, of her family and her marriage, and of the world around her: she wrote of diets, disappointments, joys, aging, and illness.

Don took charge of farming out all 32 volumes to more than a dozen transcribers across the country—11 women and the members of the Oakland County Chapter of the International Association of Administrative Professionals in Royal Oak, Michigan—and the project began. One woman transcribed 12 volumes; another, 8. Don introduced them to one another via e-mail so that they could solve problems together, and in no time, these women began calling themselves the FOF (Friends of Flo). They read the books Flo read and cooked the recipes she jotted down. They sent Don birthday gifts and Christmas cards. They wrote to tell me how much being a part of this project, of helping Flo find her voice, meant to them.

Don found much of this surprising, but most surprising to me was this: He had the FOF send their completed transcriptions and the original diaries directly to me. Although he spent nearly $10,000 to have them transcribed, he had no interest in reading them. He trusted that Flo loved him until the end (she did); he was happy to let her speak for herself; and he hoped he was doing the right thing by placing her diaries in an archive. He was delighted and relieved when we shared with him an entry from another New Year’s Day, in which Flo wrote: “Well, another year, another diary. I don’t know why I keep it up. But I hope someday someone will read them and have a sense of who I am and what I did.”

After the last of the diaries and transcriptions arrived, our correspondence with Don gradually ended, but not before he wrote to tell us he was happily remarried. This January two cartons arrived out of the blue from California. Inside were 24 of Don’s diaries—written in legible English—covering 1988 through May 2012. He had died in December, and his widow wrote that he’d hoped we might want to add his voice to Flo’s. Indeed we do—although their diaries are closed for several years, out of Don’s concern for the privacy of his children and grandchildren.

There is a decade of overlap between Don’s and Flo’s diaries: 10 years during which they each reflected on current events, on their children, on each other, on their joint efforts to stop smoking; 10 years during which each offered her/his personal perspective on their long marriage and their shared lives. What a remarkable gift to future researchers.

—Kathryn Allamont Jacob
Johanna-Maria Fraenkel Curator of Manuscripts at the Schlesinger Library
Among the library’s 3,000-plus manuscript collections are the diaries of more than 350 women—Lowell mill girls, abolitionists, suffragists, housewives, political activists, college students, photographers, feminists, women who were dying, women who were mentally ill, young campers, and elderly widows. Sometimes we have only two or three years of a woman’s diary, a very brief glimpse into her life. For other women, we have dozens of volumes spanning several decades and revealing the arc of their lives.
The Musical Life of Shirley Graham Du Bois

One of the most valuable aspects of my time at Radcliffe has been having access to the Schlesinger Library’s collection of Shirley Graham Du Bois’s papers. Gerald Horne’s magnificent biography of this pioneering musician, writer, and political activist had raised my interest in her musical output, and I knew before arriving that I would revel in the opportunity to pore over the score of her opera *Tom Tom*, which premiered in Cleveland, Ohio, in 1931.

What a wonderful surprise it was to discover some additional songs in manuscript form, including a setting of (music composed specifically for) a poem by her brother Lorenz Graham and a setting of Paul Laurence Dunbar’s poem “Compensation.” I have been interested in Dunbar’s poetry, which draws on both vernacular dialect forms and elevated, sometimes even archaic, diction to capture two poles of African American expressive culture at the turn of the 20th century. His poetry has fired the imagination of successive generations of black composers, including Samuel Coleridge-Taylor, Betty Jackson King, Adolphus Hailstork, and many others, so I was especially delighted to discover Du Bois’s song in the collection.

Like many other art songs (solo vocal pieces with piano accompaniment) by black composers, “Compensation” has not been recorded. This spring my Radcliffe research partner, Cansu Colakoglu ’16, and I have been preparing to perform the song as part of my fellow’s presentation in May. My research shows how composers like Du Bois enrich our understanding of poetry through the musical “illustration” of their settings. Du Bois’s use of melodies from spirituals such as “Nobody Knows the Trouble I’ve Seen” and “Swing Low, Sweet Chariot” offers a rich musical and poetic intertextual reading of Dunbar’s lament for unrequited love.

— Tsitsi Jaji

Jaji is the 2012–2013 Mary I. Bunting Institute Fellow at the Radcliffe Institute and an assistant professor of English at the University of Pennsylvania. A recording of her fellow’s presentation is available at www.radcliffe.harvard.edu.

Above: A page from Shirley Graham Du Bois’s college scrapbook. She attended Oberlin from 1930 to 1934.

Right: Portrait of Du Bois.

Both images from the Papers of Shirley Graham Du Bois at the Schlesinger Library.
When I first arrived at the Radcliffe Institute, I attended a luncheon where I sat with a few librarians from the Schlesinger Library. When they heard that I was a professor of computer and information sciences, they said, “Sorry, we probably won’t be able to assist you much—you may have more luck finding technology-related books at the Cabot Science Library.” Then I told them more about my fellowship project, about the societal discrimination that occurs when people with disabilities don’t have equal access to websites, and the librarians perked up. When I said that I wanted help learning more about the history of civil rights movements and how separate accommodations were often unequal, the librarians said, “We can definitely help with that.”

The librarians at the Schlesinger connected me with reference material and introduced me to a faculty member with expertise on the topic. For example, I learned that there were often separate railroad cars for women in the United States in the late 1800s. These cars were generally cleaner and were considered to be “safer” for women, although there was no legal or policy requirement for segregated railroad cars for them. Often, black women were excluded from the women’s railcar. And black women often legally challenged the fact that they were required to pay the same train fare as white women but received inferior accommodations. This historical fact directly connects with my work on how people with disabilities, when they cannot access websites, receive unequal treatment or pay higher prices.

—Jonathan Lazar

Lazar, the 2012–2013 Shutzer Fellow at the Radcliffe Institute, is a professor of computer and information sciences and the founder and director of the Universal Usability Laboratory at Towson University.
NEW GRANT TO DIGITIZE BLACKWELL COLLECTIONS

In late January 2013, the Schlesinger Library announced the launch of a new digitization project supported by a grant from the National Historical Publications and Records Commission. The $150,000 grant funds a two-year project to digitize five Blackwell Family Collections, which span 1784 to 1981 and detail the activities of members of the Blackwell family who were leaders in abolition, prohibition, health care, women’s suffrage, and education.

The Schlesinger Library will invest an additional $150,000 to meet the cost of the project, titled “Those Extraordinary Blackwells: Leaders of Social Reform in 19th- and 20th-Century America.”

Blackwell family members include Elizabeth Blackwell, the first woman in America to receive a medical degree; her sister Emily, also a physician; their brother Henry, a noted abolitionist and women’s suffrage activist; his wife, Lucy Stone, the famous women’s suffrage leader; their daughter, Alice Stone Blackwell, active in both suffrage and temperance; and Antoinette Brown Blackwell (sister-in-law to Elizabeth, Emily, and Henry), a reformer and the first woman in the United States to become an ordained minister.

The collection includes materials that record travel, professional work, and civic and reform activities of members of the close-knit family.

The project is scheduled to be completed in June 2015.

The stamp issued in 1974 by the United States Postal Service in honor of Elizabeth Blackwell
“I hated everything connected with the body, and could not bear the sight of a medical book,” Elizabeth Blackwell (1821–1910) wrote in her book about the medical profession, published in 1895. It wasn’t an interest in science or anatomy that motivated her to become the first woman in America to earn a medical degree; it was a dying friend’s plaint that she would have fared better if she’d had a “lady doctor.”

Another reason Blackwell sought an “absorbing occupation,” as she put it, was to avoid the pitfalls of love. Around the time of her friend’s death, Blackwell wrote in her diary after suffering in love, “I felt more determined than ever to become a physician, and thus place a strong barrier between me and all ordinary marriage. I must have something to engross my thoughts, some object in life which will fill this vacuum and prevent this sad wearing away of the heart.”

Blackwell’s family encouraged her plan, and two of her brothers drove her to North Carolina from her home in Cincinnati so that she could teach school and begin preparing for medical education.

The third daughter in a family of five girls and four boys, Elizabeth was born in England and moved to America with her family at age 11. Her father, Samuel Blackwell, initially owned a sugar refinery in New York City, but moved the family to Cincinnati after it burned down and the rebuilt business failed.

Samuel Blackwell was a social reformer who saw to it that his daughters as well as his sons were well educated and developed their talents. Several of the Blackwell children would go on to great achievements. Elizabeth’s older sister Anna was a poet, translator, and journalist who wrote for many newspapers in the United States and other countries, and her younger sister Emily also studied medicine, earning her degree a few years after Elizabeth. Henry Blackwell, one of Elizabeth’s younger brothers, became an editor, journalist, and businessman and the husband of Lucy Stone, a prominent abolitionist and suffragist.

After a year teaching and studying in North Carolina, Elizabeth Blackwell moved to Philadelphia, then considered the seat of medical learning in America, and applied for admission to the four medical colleges there. She was turned down by all, although a professor at the largest school told her she could enter if she disguised herself as a man. Another professor advised her to go to Paris for medical training. “But neither the advice to go to Paris nor the suggestion of disguise tempted me for a moment,” Elizabeth wrote. “It was to my mind a moral crusade on which I had entered, a course of justice and common sense, and it must be pursued in the light of day, and with public sanction, in order to accomplish its end.”

Blackwell broadened her search to include the smaller schools of the northern states—“country schools,” as they were called. Among them was Geneva Medical College, in upstate New York, which accepted her, by vote not of the faculty but of the students. In October 1847, the entire medical class at Geneva adopted a resolution stating in part that “to every branch of scientific education the door should be open equally to all; that the application of Elizabeth Blackwell to become a member of our class meets our entire approbation; and in extending our unanimous invitation we pledge ourselves that no conduct of ours shall cause her to regret her attendance at this institution.”

At last she was in. Blackwell accepted Geneva’s invitation immediately and left Philadelphia on a train in early November, headed for upstate New York.

During her two years at Geneva, the male students accepted her and treated her well. But Blackwell slowly realized that many women in the small town considered her odd, so she kept to herself. “I never walked abroad,” she wrote, “but hastening daily to my college as to a sure refuge, I knew when I shut the great doors behind me that I shut out all unkindly criticism, and I soon felt perfectly at home amongst my fellow-students.”

When she received her medical degree, in 1849, the news traveled far. The editor of The National Era, a weekly newspaper in Washington, DC, wrote a long article about her. “She is one of those who cannot be hedged up, or turned aside, or defeated,” he concluded. “She is a woman, not of words, but of deeds; and all those who only want to talk about it, may as well give up.”

In the years that followed, Blackwell founded a hospital for indigent women and children and a medical college for women. She returned to England, where she died in 1910. In 1974, the US Postal Service issued a stamp honoring her as the first woman physician.

—Pat Harrison
Publications Manager
Joanna Behrman considered Bryn Mawr when she was looking at colleges. “I immediately felt a strong sense of community there, but Harvard could offer so many more resources,” she says. “And Harvard does have the best physics department in the world.”

Now in her senior year, Behrman is obviously proud of her soon-to-be alma mater. She plans to become a physics professor and is considering graduate programs. An ardent student, she’s writing a thesis, even though the Harvard physics department doesn’t require one. Her topic—a comparison of undergraduate physics teaching at Harvard and Radcliffe from 1895 to 1953—led her to the Schlesinger Library, where she applied for and won a Carol K. Pforzheimer Student Fellowship to begin her research during the summer of 2012.

Behrman is concerned about the lack of gender diversity in her field. “Physics has a problem with cultural diversity, and it lags behind all the other sciences in terms of gender parity,” she says. “Only mechanical engineering is worse.”

She’s aware of existing research that finds undergraduate education to be the leakiest part of the pipeline to careers in physics. It’s also known that women’s colleges tend to produce proportionally more physicists than coed colleges. So Behrman decided to conduct a scientific experiment with Radcliffe and Harvard. “Here we have a women’s college with the same faculty and at least nominally the same education,” she says. “I wanted to see what the undergraduate physics experience was like at both colleges.”

Behrman spent months going through archival material stored at the Schlesinger Library. “They have amazing digital collections,” she says. “I looked at everything they have online: yearbooks, enrollment records, annual reports. I was able to do very nitty-gritty data collection that feels very solid, that I can track very easily.”

She also looked at manuscript records that gave her a feel for the time period. For those, she went online in the catalog and searched “women, physics.” Or “Schlesinger Library, physics.” “I literally went through every single entry trying to determine if there was anything that could possibly be of use,” she says.

Although Radcliffe told prospective students that they would get the same education as Harvard students because the faculty and resources were the same, Behrman says she found that the education was not equal at all. “It tended to be doctoral students and junior faculty who taught at Radcliffe,” she says. “Sometimes the teachers didn’t even have their PhDs and might be only two or three years older than the Radcliffe women.”

In 1943, because of World War II, there weren’t enough men at Harvard to justify teaching the classes separately, so
some classes became coed. Behrman discovered that there
was even a woman teaching physics that year. But she can
find nothing about her in the physics archive. “There’s just a
blank,” she says. She found the woman’s name in the Rad-
ciffe course catalog, but nowhere else. “I suspect she was
someone’s wife who had maybe taken a degree in physics,”
Behrman says. “I know by her name that she was married,
but I’m still trying to track her down.”

She found only two women who went on from Radcliffe
to pursue careers in physics. Marian Butler ’50 earned a
master’s and went into industry, where she conducted
research, and Margaret Kivelson, also Class of 1950, earned
her PhD at Harvard in 1957 and went into academia, where
she conducted research in plasma and space physics.
Kivelson is now a professor emerita of space physics at the
University of California at Los Angeles.

“Radcliffe was very good at producing astronomers,
because the Harvard College Observatory and its director,
Harlow Shapley, provided employment,” Behrman says. “It
became very normal to have female astronomers, but it was
still abnormal to have a female physicist.”

Behrman is heartened by how far women have come
since the time she’s researching and writing about. She says
her thesis advisor, Howard Georgi, a Harvard College Profes-
sor and a Mallinckrodt Professor of Physics, is very support-
ive of women in physics and has actively recruited them into
the field. Although she hasn’t taken any classes with Melissa
Franklin, also a Mallinckrodt Professor of Physics—who held
a Radcliffe Institute fellowship in 2004–2005 and subse-
quently became chair of the department—Behrman is well
aware that Franklin was the first woman to receive tenure
in physics at Harvard, in 1992. Franklin gave her access to
Harvard’s physics archives for her thesis research.

Behrman’s own story at Harvard is cautionary. “It turns
out that the best high school in math and science in Wich-
ita, Kansas, is nowhere near as good as some of the high
schools other Harvard students attended,” she says. “I came
here very bright-eyed and happy, saying ‘I can do this, I love
math and science.’ Then my first couple of semesters were
very difficult.”

Behrman’s mother, a professor of physics and math
at Wichita State University, gave her a lot of support, and
Behrman joined study groups, which she says tend to form
along gender lines. Plus, no surprise, she worked hard.
Later, as copresident of the Society of Physics Students, she
helped other students understand that after about two years,
everyone’s preparation evens out.

—Pat Harrison
Publications Manager
William Simmons ’14
From 4-H to Judy Chicago

When he was growing up in Dixon, California—a small town in the northern part of the state—William Simmons was active in the 4-H program, raising sheep, dairy goats, and poultry. In high school, he became a leader in 4-H—the state ambassador—and dreamed of having his own dairy-goat farm.

Flash forward to Harvard, where Simmons is now a junior living in Pforzheimer House, concentrating in the history of art and architecture and in lesbian, gay, bisexual, and transgender studies. One day he looked up the subject of 4-H on HOLLIS, the online catalog for the Harvard libraries, and discovered the Eloise Saunders Papers at the Schlesinger Library. Saunders participated in 4-H for most of her life, as a member and a leader.

Simmons pored over Saunders’s papers, becoming fascinated with the young Eloise, who grew up in Westerly, Rhode Island, longing to have a pullet farm. He describes the diaries she kept from her 20s till her death: “She has all these loving descriptions of her chickens, and she combines this with deep knowledge of farm operations. She keeps records of laying, production, vaccination, feed, and expenses.”

Wanting to delve more deeply into Saunders’s papers, Simmons applied for and won a Carol K. Pforzheimer Student Fellowship from the library. Now he’s writing an article about her passion for agriculture and community that he hopes to get published. He’s getting help with his project from Jill Lepore, the David Woods Kemper ’41 Professor of American History and a Harvard College Professor. “My first hope,” he says, “is that this project will be useful for the 4-H program. I’d like to see local 4-H communities do their own research about their forefathers and foremothers.”

Simmons’s work has already appeared in more than one publication. After he discovered that the Schlesinger has a portion of Judy Chicago’s papers, he dug into them and decided he wanted to interview Chicago about her work. He sent her an e-mail, to which she responded, and the resulting interview was published in the Harvard Independent. A longer version, which includes a personal narrative about his going to see The Dinner Party, Chicago’s signature work, at the Brooklyn Museum, was published in Notes, a magazine of the universities of Oxford and Cambridge.

“When I entered the large room that housed the famed piece,” he writes, “I understood the incredible potency of experiencing art firsthand. It is in this moment of discovery, of intimacy, that one can become a part of a grander narrative, specifically, the historically mediated connection between the artist and the audience.”
Simmons was so moved by *The Dinner Party* that he looked for more of Chicago’s work while he was doing research in the summer of 2012 at the University of Cambridge. At the university’s New Hall/Murray Edwards College, Simmons visited the New Hall Art Collection, which consists solely of work by women artists and is the most significant collection of its kind in Europe. When he asked to see their work by Judy Chicago, he was shown a set of prints called *Song of Songs*.

“Judy juxtaposed a print with text from a new translation of *Song of Songs*, in which the speakers are given gendered pronouns,” Simmons says. “So one is *he* talking and one is *she* talking.” He decided that these prints would provide a good way to discuss how Chicago’s art and the art of her generation have evolved and remain important.

In the fall of 2014, Simmons will curate a show of these prints at the University of Cambridge. Created in the late 1990s, the prints, he says, “show a lot of uncertainty about the labels we assign, like woman, man, gay, and straight.”

Planning beyond the spring of 2014, he hopes to finish his thesis on the photographer Jimmy De Sana (1949–1990)—a member of New York’s punk scene during the 1970s and 1980s—and curate a show of his work. This project has Simmons working with De Sana’s friend Laurie Simmons (no relation), a New York photographer and director who is the executor of De Sana’s estate and the mother of Lena Dunham, producer of and actor in the HBO television series *Girls*.

How do Eloise Saunders, Judy Chicago, and Jimmy De Sana relate to one another? “They all have potential to transform the way people think about history,” Simmons says.

—Pat Harrison
*Publications Manager*
Films Mine the Archives

Movie Producers Head to the Schlesinger Library to Inform Their Works

Taking a film from paper to screen has many hidden processes. And we don’t just mean craft services. Consider documentaries, for example: Each one—whether airing on your local public television station or playing film festivals around the world—relies on hours of research and stacks of supporting materials. Where is that research done? Who supplies the supporting photographs or film clips? Increasingly, thanks to its treasure trove of materials about women’s lives in America, the answer is the Schlesinger Library.

Diana Carey, a reference librarian in charge of visual resources at the library, handles research requests from movie producers—usually one every couple of months, although she’s noticed a slight uptick in inquiries recently. The pace can be demanding at times. “It’s not that I get a lot of requests,” she says. “But often they need so many different things—and they need them really fast.” Compounding the problem is the fact that most of the filmmakers are outside the Boston area and can’t do the research themselves.

Most of the requests are for photos, but some are for audiovisual materials. “We have a lot of random footage taped straight from the television,” Carey says. “So we may have video of an episode of *The Phil Donahue Show* that you couldn’t even get from the television station.”

Recently WNET-13 New York, the city’s flagship public-television station, produced a 50th-anniversary retrospective series, *Pioneers of THIRTEEN*. When the station was looking for clips from the 1970s series *Woman Alive!*, the first feminist magazine show on PBS, and a collaboration with KERA-TV Dallas/Fort Worth and *Ms.* magazine—the Schlesinger was the only outlet able to provide them. “That’s just footage you can’t get anywhere else,” says Carey. Not even in the station’s own archives.

For larger projects, Carey is happy to work with other researchers. Eva Payne MDiv ’10, a doctoral candidate in American studies at Harvard University, is no stranger to the collections of the Schlesinger. “I’ve done research there for a number of projects—both my own and assisting others with research,” she says. One recent project to which she made significant contributions is the documentary miniseries *Makers: Women Who Make America*, which aired in February on PBS and has an extensive website with supporting interviews and materials.

Payne spent weeks looking for images in a number of the library’s collections, including the papers of Betty Friedan and Pauli Murray and the organizational records of the National Organization for Women. “I would look through—with my little white gloves on—hundreds and hundreds of pictures,” she says. “Anything interesting, I’d send a reference photo to the producers, so they could decide if they wanted to get a high-resolution image.”

Despite her familiarity with the Schlesinger, Payne concedes that there were times when the librarians’ knowledge of the collections was invaluable. “You could say to a librarian, ‘Hey, do you know if you have an uncataloged photo of Betty Friedan in a bridesmaid’s dress?’” she explains. “And they’ll say, ‘Oh, I think I remember coming across something like that.’”

As much as she enjoyed the *Makers* treasure hunt, Payne found working on the documentary satisfying in other ways as well. A resident tutor at Winthrop House, she sent out a notice to her undergraduates about a viewing of *Makers* at the Harvard College Women’s Center. Afterward, she received several responses from 19- and 20-year-old women “whose minds were just blown,” says Payne. “After working so much on academic projects, doing something that feels like public education feels really rewarding and exciting.”

Diana Carey agrees that it’s gratifying to see how her work translates onscreen. “You get all these requests, and then to see them put together—it’s nice,” she says. She remembers the thrill of seeing her research pay off on the big screen: the moviemaking team for the film *Julie & Julia* closely studied Paul Child’s photos when designing the set for the Childs’ Paris apartment. “That was unique because they were looking at the photos for content and not just to flash during the film,” Carey says.

Given the library’s impressive—and growing—cache of records, photographs, and artifacts from so many women, known and unknown, who helped make America what it is today, it shouldn’t be long before the Schlesinger once again finds its materials onscreen.

—Ivelisse Estrada
Writer/editor
WATCH LIST

Want to see how the Schlesinger’s collections translate to the screen? Add these films to your watch list:

**Makers: Women Who Make America**  
(Directed by Barak Goodman, 2013)

**The Abolitionists**  
(Directed by Rob Rapley, 2013)

**Icebound**  
(Directed by Daniel Anker, 2013)

**Pioneers of THIRTEEN: The ’70s—Bold and Fearless**  
(WNET, 2013)

**Feminist: Stories from Women’s Liberation, 1963–1970**  
(Directed by Jennifer Lee, 2012)

**“No Job For a Woman”: The Women Who Fought to Report WWII**  
(Directed by Michèle Midori Fillion, 2011)

**Prohibition**  
(Directed by Ken Burns and Lynn Novick, 2011)

**Leave Your Sleep**  
(Directed by Natalie Merchant, 2010)

**Julie & Julia**  
(Directed by Nora Ephron, 2009)

**They Made America: “Gamblers”**  
(Directed by Patricia Garcia Rios, 2004)

**American Experience: Amelia Earhart**  
(Directed by Nancy Porter, 1993)

**AND WATCH FOR THESE FILMS IN PROGRESS:**

**The Roosevelts: An Intimate History**, a Ken Burns film coming to PBS in 2014

**A Song of Hope: The Life Story of Pauli Murray**  
(work title), by Time Travel Productions/Margo Guernsey

**Harriet Beecher Stowe**, a film by Katherine Brann Fredricks
The Arthur and Elizabeth Schlesinger Library
on the History of Women in America

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Front cover: Florence Julie Lillibridge, high-school graduation photograph, 1937, Vermillion, South Dakota.

Back cover: Shorthand text in the background is from a diary in the Lillibridge collection.