WITCH HAZEL IN MARCH
for Li-Young Lee

The fierceness of how it hurls itself toward what’s out there, how it unspools ochre petal-ribbons to seek the quickest route away from the star-anise shield at the center of each bud and the four gilded arrows that point to the source of what claims you. This perfume seizes, drags you to worship in the snow, to bow before a sweetness won by centuries of Chinese gardeners who bent and fusséd and braided love into the notched stem. It comes in a flare of ecstasy that orders you to pour incense on the wind and drop from body into honeyed air.

Annie Boutelle

From the Director

When you think of libraries, do you think of passion? Probably not; but on second thought the stuff of books is full of it: an author’s passion for an idea, a subject, a narrative. This newsletter is full of the passions that make a library . . . from Annie Boutelle’s poetry and Enid Mark’s lithograph on this first page to Angela Lorenz’s enthusiasm for Julia Child, which led her to create a special artist’s book now in the Mortimer Rare Book Room. Julia Child was of course passionate about food and cooking, but she was also zealous about communicating her love of them, first through her groundbreaking Mastering the Art of French Cooking, and then through her television show and later cookbooks. While the writing of history is supposed to be neutral and dispassionate, it often is just the opposite, as we found when Lyndall Gordon communicated her excitement for Mary Wollstonecraft in the lecture she treated us to last fall. So good was it that we felt we owed you a synopsis.

A large part of the value of a great library such as Smith’s comes from the passion of its staff in creating collections and providing services. This newsletter furnishes ample evidence of our desire to keep our Libraries strong. Look to the News & Recent Acquisitions and note how aggressively we collect, with a little help from our friends. But most importantly, look to the article on Kosovar interns—one of whom exclaimed: “You do so much for students!” We do indeed, and we are passionate about it!

Christopher Loring
The best thing about being an artist is having the opportunity to meet so many interesting people. As my work mostly consists of artist's books, I have had the pleasure of meeting many librarians and curators at museums and academic collections like Smith College's rare book room in Neilson Library. One never knows what might come out of a meeting: sometimes a purchase, sometimes a proposal for a show or a lecture, or perhaps just an interesting exchange of knowledge, a mutual show-and-tell.

At a meeting at the Museum of Fine Arts in Boston over a decade ago, the former head of the library, Nancy Allen, invited me to present my work to the Library Visiting Committee. She hoped that by acquainting people with the genre of artist's books, she might be able to increase acquisition funds earmarked for them. Among the members invited to the dinner afterward was Patricia Ross Pratt ’51. We immediately discovered friends in common through summers in Maine. She suggested we meet in Venice, Italy, two years later, Pat, who is also an artist, and good friend Julia McWilliams Child ’34. Fortunately for all of us, Julia’s invitation to Venice at the behest of the Cipriani Hotel cooking school continued for six straight years.

Within five minutes of meeting Julia, then eighty-one years old, I was struck by one of her most outstanding characteristics—her interest in others. When she learned that I document recycling around the world, she immediately came up with two examples for me, unsolicited. From her experiences in France she recounted how bottles are put on fruit-tree branches so that pears may grow inside the bottles for liqueur, and from Boston she cited the baking of bread in coffee tins.

Julia loved art, but she preferred people. On a five-day trip to Friuli, Italy, two years later, Pat, who is also an artist, and I tried to pack in as many museums as possible. Julia insisted on mixing with the locals, enjoying her incognito status in Europe, occasionally to my consternation. “I need a rain hat,” she declared, and made us stop the car on the way to the archaeological museum so she could poke around. She didn’t seek exclusive locales. In Cambridge, Massachusetts, Julia would make similar requests, asking us to pull over for a coffee and cookie at Starbucks. She wasn’t about to let any fetters of fame interfere with her earthly desires.

That said, Julia was patient with the fanatical public. While she mostly traveled anonymously in Europe, places with high densities of Americans, like the Peggy Guggenheim Collection in Venice, Italy, were exceptions. People darted in and out of rooms, whispering and staring, to look at her as opposed to the art. After Julia and I exited out the back, walking down the gravel path, a woman’s voice reached us from the rear, panting: “Is that Julia?” Without stopping or turning, Julia uttered to her audience of one, “No.” Her sense of humor was paramount. But as the American caught up, Julia politely stopped and chatted.

Julia was friend to a lot of people, largely because she knew how to be a good one. She knew who her friends were, having acquired many long before she became a public figure in her sixties. But she made new friends even during her brief final tenure in California. The fact that she always answered her mail and sent thank-you notes was indicative of her respect for others, as well as her industrious nature. As opposed to sending holiday greetings, she responded to them. For many years, she and her artist husband, Paul, would send back Valentine’s Day greetings in response to Christmas cards. I was particularly touched by her last note, several months before she died. I had sent her a photograph of my latest work, a pair of faux blue jeans made of Japanese paper. “The paper jeans are marvelous. But what does one do with them?” she commented.

In 1996 Julia and the Pratts stayed in our home in Bologna, on their way from Venice to Florence. Although I had eaten many meals with Julia in the preceding years, I cringed to cook for her. Two summers earlier, the grandson of her dear college friend, Elizabeth Bushnell Kubler ’33, told me how Julia and his grandparents often stopped off at his place for lunch in South Thomaston, Maine, heading south from Mount Desert Island to the Pratts at Prouts Neck. I was surprised he wasn’t nervous about what to cook. “Oh, no,” he assured me, “she’ll eat Kentucky Fried Chicken.” Indeed, she didn’t have a problem eating lunch at the Italian roadside chain Autogrill, I’d noticed.

Her courageous eating habits made a huge impression on me. To earn my keep on the Friuli trip, I had to translate all the menus, and navigate us to the exquisite out-of-the-way restaurants that her friend and colleague Faith Willinger recommended. Although pregnant at the time, I still crept around to the back of a house in dark woods at night to bang on a window for directions. At a loss for certain culinary terms in English, I referred to young wild venison as “Bambi” and dried, shredded horsemeat as “fillet of filly.” A frontier-woman at heart from Southern California, Julia alone ordered the filly, served with lemon squeezed on top.
Kosovar Interns

Last fall the Smith College Libraries hosted two visitors from the National and University Library of Kosova, Bedrije (Bedi) Mekolli and Buki Haliti. Their program and local arrangements were funded with a U.S. Department of State grant and represented a collaborative effort between the Institute for Training and Development (ITD) in Amherst and the Simmons College Graduate School of Library and Information Science. Bedi and Buki are among Kosova’s first formally trained librarians, as there are no library schools in this province of the former Yugoslavia. Although the province is officially known as “Kosovo,” the Kosovar interns prefer the Albanian spelling of “Kosova.” Smith’s two interns were part of a larger group of nine Kosovars, all of whom either currently work at the National and University Library of Kosova in Pristina or have signed on to work there for the next five years. Bedi has a degree in biology from the University of Pristina and works as an archivist/preservationist at the National and University Library of Kosova. With a degree in Albanian language and literature, Buki worked for the past five years in a public library in Pristina, managing acquisitions and book processing, but now works at the National and University Library.

The remaining seven interns were placed with the libraries at the University of Massachusetts at Amherst and at Amherst and Mount Holyoke colleges. Their schedule while in the U.S. was a rigorous one. Each week, in addition to one day in the Five Colleges, the interns spent two days taking classes through Simmons College, one day interning at various Boston-area libraries, and another day visiting local libraries and participating in workshops. With another day devoted to homework, they had one day a week for relaxation.

During their time at Smith, Bedi and Buki were particularly impressed with the electronic resources available to students, along with the service ethic of the library staff. “We don’t have a reading room of computers for students in Kosova,” said Bedi. “Computers are just for staff.” She also observed that students typically don’t have Internet access at home. While the library building in Kosova is relatively new, Bedi lamented, “There is no climate control.”

Reference librarian Pamela Skinner supervised the interns’ training at Smith, which included tours of the various libraries, orientation to a wide array of library processes and services, and library class visits. “You do so much for students!” exclaimed Buki after attending one of Martin Antonetti’s presentations in the Mortimer Rare Book Room. “There is no hierarchy here,” she observed with amazement. “Everyone is ready to answer questions.” Bedi and Buki found American culture very similar to home. “The only difference,” noted Bedi, “is that young people in America live separately from their families, and they don’t stay in one place!”

The National and University Library of Kosova, as the name implies, is a combined national and academic library. However, planning has begun to establish a separate university library. The knowledge and experience the Kosovars gained in the U.S. will help in the planning and implementation of a modern academic library system in the coming years.

While I wanted to impress Julia and the Pratts with Bologna’s finest, I wasn’t about to make lasagna, invented in Bologna, or attempt the famous Bolognese meat sauce, served on tagliatelle. So my husband, Gianni, and I boiled up three handmade fresh pastas we bought for them to sample: tortellini (traditionally served in broth), tortelloni (traditionally served with butter and sage), and passatelli (an extruded pasta made with egg, flour, and bone marrow, served in broth). After a salad, we finished with a Bolognese sweet-crust pie with a noodle filling. Julia didn’t consider the preparation of Italian food really cooking. “It’s more about fresh ingredients than preparation,” she’d noticed.

But in later years, Julia was one for preparing simple meals herself. I discovered this when she secretly put me up for the night in Cambridge, Massachusetts, so that I could surprise my family on Thanksgiving Day. Food purveyors the world over were sending her free products in the mail, including frozen steaks, which we sampled that night. Ever a proponent of eggs and butter as opposed to “fat-free” processed foods, which she considered a dangerous fad, Julia served eggs in the morning—and bacon, I think. I’m not one to take menu notes for posterity, no matter what’s cooking.

Julia hobnobbed with a lot of people, including a series of American presidents, but she never talked about her experiences unless someone asked, and even then might change the subject. The only time I asked her a question relating to her public life was on the night I met her for dinner at the Hotel Cipriani. We were an enthusiastic hodgepodge bunch, even though the table included the director of the hotel chain, Natale Rusconi, husband of Constance Titzel Rusconi ’62. Everyone was offering tastes from various dishes and passing things around while the elegant, subdued patrons surrounding us looked on in silence. My curiosity got the best of me. I wanted to know about David Letterman. Julia tactfully called him a “naughty boy” and said she refused the last invitation to his show, which would have required her to chop a bunch of watermelons with an axe. She may have been a ham, but only if it served her purpose—bringing the knowledge of cooking to a vast public.

News of Julia’s death in August 2004 came over the radio, two days shy of her ninety-second birthday. I knew Pat Pratt was probably at her side, having gone out to Santa Barbara to

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Smith in Blue

A box of early cyanotypes (blueprints) of Northampton and Smith College taken by Clara Austin Winslow, class of 1899, has been donated to the Smith College Archives by the photographer’s son, Donald J. Winslow. In addition to early photographs of students reading in the first library in College Hall or marching in Ivy Day parades, the cache contains informal portraits of Smith professors, including Mary Augusta Jordan. Distinguished visitors to the campus at the turn of the century are also represented, including J. M. Barrie. Intimate portraits of friends include one of room surrounded by framed prints of the Madonna.

Paris and Capital in the Mortimer Rare Book Room

A pristine copy of Paris, a poem by Hope Mirrlees, hand set by Virginia Woolf with two corrections in her own hand, has been added to the Elizabeth P. Richardson Bloomsbury Iconography Collection. Composed by Mirrlees while she was traveling in Paris in 1919 with her companion and noted classicist Jane Harrison, this fifth publication of the Hogarth Press was the most difficult typesetting Woolf undertook as a printer. Influenced by the concrete poems of Mallarmé and Apollinaire, Mirrlees actively uses line spaces, bars of music, and constellation signs to impart meaning in her free verse description of the city. For example, three lines of Paris typographically imitate Le Nôtre’s layout of the garden at the Tuileries; another three lines represent queuing taxis. Composed at Virginia Woolf’s request, Mirrlees’s Paris anticipates many of the modernist conventions later seen in Eliot’s Waste Land and Joyce’s Nighttown section of Ulysses. Bound in gold, blue, and red diamond design paper, Smith’s copy is one of 175 copies.

The Esther Lowenthal Collection also received a significant addition last year. As an undergraduate, Rachael Bartels ’88 analyzed the rare book room’s holdings of more than 150 rare and first edition texts on economics collected by Esther Lowenthal, a member of the Smith College department of economics from 1912 until her retirement in 1952. In 1987 Bartels recommended to the then curator of rare books, Ruth Mortimer ’53, that the library expand the collection to include “both utopian socialists and Marx, particularly Marx’s Das Kapital.” Nearly twenty years later, Bartels realized her own suggestion by adding the first American edition of Capital to the collection, making Karl Marx’s “most powerful work of nineteenth-century economic and social thought” available to scholars. Edited by Frederick Engels, the text is translated from the German by Samuel Moore and Edward Aveling and printed in New York in 1889 by Appleton & Co. Although Bartels is a successful international businesswoman herself, she believes it is essential that students understand and are able to debate conflicting viewpoints and theories of economics. Book collecting continues to be one of Bartels’s passions, particularly books on polo, a sport she plays herself.

CogNet for Cognitive Sciences

The Young Science Library now subscribes to MIT’s CogNet. It is a virtual scholarly community and an electronic collection of core information in the cognitive sciences, including neuroscience, psychology, and linguistics. CogNet contains the full-text of all of MIT’s journals, including such popular titles as the Journal of Cognitive Neuroscience, Neural Computation, Artificial Life, and Linguistic Inquiry, as well as the abstracts of over thirty additional titles published by some of the most important publishers in these fields: the British Psychological Society, Cambridge University Press, Kingston Press, Lawrence Erlbaum Associates, and the Psychonomics Society. CogNet also includes over five hundred MIT Press books in PDF; key reference publications, such as the Handbook of Brain Theory and Neural Networks and the MIT Encyclopedia of the Cognitive Sciences; conferences; streaming videos of important meetings and lectures; and OpenCourseWare. All of the publications in CogNet are fully searchable. In addition, CogNet enables interactivity among subscribers through the posting of news announcements, job notices, and calls for papers. This collection can be accessed from the Libraries’ website.

Gradus Times Two

The Gradus ad Parnassum by Johann Joseph Fux (1660–1741) is considered to be the most celebrated book on musical counterpoint. Since its first appearance in 1725 in Latin, the text continues to influence generations of composers and musicians. J. S. Bach held it in high regard, Leopold Mozart trained his son from its pages, Haydn worked out every lesson with detailed notes, and Beethoven condensed it.

The Werner Josten Library holds a copy of the first edition of Gradus, a gift from the collection of Philip Hale (1854–1934), the music critic best known for the Boston Symphony program notes between 1901 and 1934. This copy has marginalia in an unknown eighteenth-century hand; it is said that many of these marginalia are the same as in Haydn’s own annotated copy, which was destroyed during World War II.

Recently, in memory of his late wife, music professor
Janet Lyman Hill Smithers, musicologist Don Smithers donated a copy of the first German edition of *Gradus*, published in 1742, to the Mortimer Rare Book Room. “What makes this copy more interesting is the fact that it has an autograph ex libris of Carlos Besozzi, the principal oboist of the King of Poland and Elector of Saxony. It was Besozzi who would have played the solo oboe parts in Bach’s Mass (as well as in all the other concerted music performed and heard at the time in the elector’s court at Dresden).”

**Voices of Feminism**

As the Voices of Feminism Archival Development Project enters its last year, there has been considerable progress in diversifying the Sophia Smith Collection (SSC) by preserving primary materials from women traditionally marginalized due to their race, class, or sexuality. Individual women leaders and organizations, including Arise for Social Justice, a Springfield grassroots antipoverty group; the National Latina Institute for Reproductive Health, a public education and community organizing group; and the First Nations Development Institute, an international advocacy group for indigenous peoples, are now placing their records at the SSC.

A team of oral historians has also videotaped in-depth interviews with nearly fifty labor organizers, lesbian rights activists, antiviolence advocates, and champions of racial and reproductive justice from the McCarthy era forward. By gathering these stories and thus expanding the scope of issues and perspectives available for study, the SSC paves the way for future scholarship that integrates the full range of women’s experiences and ideas. A documentary film based upon these stories will return some of this new knowledge to the communities it represents and project it to the general public.

**Staff News**

Two stalwarts of the libraries retired this year. **Klara Dienes**, circulation coordinator at the Young Science Library, retired on January 3, 2006 after more than twenty-six years of service. Cataloger **Shirley Zachazewski** retired in 2005 after fifty-five years of dedicated service to Neilson Library and the Mortimer Rare Book Room. Her remarkable legacy is enjoyed by everyone who uses the Smith College Libraries.

Two staff members celebrate their fortieth anniversaries this year. **Gail Adametz**, technical services assistant in the Young Science Library, and acquisitions coordinator **Rose Marie Glavickas** began working at Smith in 1966. Clearly, the libraries are blessed with devoted employees.

The libraries welcome four new staff members. **Rebecca Pappert** joined the Young Science Library this past January as science reference librarian. She received her M.S.L.S. from the University of North Carolina in December 2005. In addition to a B.A. in biology from Boston University, Rebecca earned a M.S. in botany from the University of Georgia, where she focused her studies on the population genetics of a favorite southeastern U.S. weed, kudzu. Circulation manager **Tara Zidonik** joined the Neilson Library staff last March after working in the Campus School for three years. She is joined by circulation associates **Lisa Sotak**, a 1980 graduate of Tufts University with a degree in psychology, and **Araksya McInerney**, a 2001 graduate of Smith College who will receive her master’s degree in Russian studies from Middlebury College this summer.

The 2004 issue of the *Annual Bibliography of English Language and Literature* has just been issued. This annual bibliography, published since 1919, comes from the Modern Humanities Research Association via Cambridge University. Smith reference librarian **Bruce Sajdak** and Jim Kelly from the University of Massachusetts are North American coeditors. The 2004 volume tipped the scales at 1,395 pages—21,034 entries—all of which are also available in the Literature Online (LION) database.

**Rocco Piccinino** has been appointed for a two-year term to the Nominating Committee of the Association of College and Research Libraries Division (ACRL) Instruction Section.

The Mary Ellen Chase Literary Manuscripts in the Mortimer Rare Book Room were processed by special collections volunteer **Melvin Carlson, Jr.** A finding aid describing the collection is available on the *Five College Archives and Manuscript Collections* database (asteria.fivecolleges.edu). Carlson also processed eight collections in the Smith College Archives, including the papers of professors Katherine G. Hornbeak, Alfred Young, Ruth Lee Kennedy, Dorcas Brigham ’18, Virginia Corwin, and Margaret Stors Grierson.

On October 20, 2005, associate curator **Karen V. Kukil** lectured at the Grolier Club on “No Other Appetite”: *Sylvia Plath, Ted Hughes, and the Blood Jet of Poetry*. The exhibition catalog she coauthored with Stephen C. Ennis won the Merit Award in the scholarly and reference category of the 2006 New York Book Show. Last fall Kukil moderated a panel at “Fixed Stars Govern a Life”: *The Fifth International Ted Hughes Conference* at Emory University in Atlanta, Georgia. She was also invited to lecture on “Leslie Stephen’s Photograph Album and To the Lighthouse” at the Modern Language Association’s Annual Convention in Washington, D.C. on December 30, 2005. Kukil’s most recent publication, *Woolf in the Real World: Selected Papers from the Thirteenth International Conference on Virginia Woolf* (2005), was unveiled at MLA by the International Virginia Woolf Society. More information about the selected papers is available on the Mortimer Rare Book Room’s website under publications (www.smith.edu/libraries/libs/rarebook).
**Gift from the Sea: A Reading**

Sunday, April 2, 2:00–5:30 P.M.,
Alumnae House Living Room

To celebrate the fiftieth anniversary of the publication of this seminal work by the late Anne Morrow Lindbergh ’28, alumnae and Friends are invited to attend this reading. *Gift from the Sea* is a timeless collection of reflections on life, relationships, youth, and age that continues to be Lindbergh’s most popular book. Reeve Lindbergh, who wrote the introduction to the new anniversary edition, will be present. Whether you come for the afternoon or just a portion of it, please R.S.V.P. to Alison Kriviskey ’67, Alison-bruce@comcast.net, (413) 587-7979, or Linda Smith ’60, hmslfs@aol.com, (413) 256-6020. Light refreshments will be served. Sponsored by the Hampshire County Smith College Club, with support from the Friends of the Libraries, the Alumnae Association of Smith College, and the Poetry Center.

**Annual Meeting Features**

**Feminist Activist**

Reproductive justice activist Loretta Ross will be the speaker at the 2006 annual meeting of the Friends of the Smith College Libraries on April 6 at 7:30 P.M. in the Browsing Room. Known as a dynamic speaker, Ross will lecture on “From Margin to Center: New Voices of Feminism” and will share her experience working with the Sophia Smith Collection to preserve the histories of women of color.

Ross has spent over thirty years fighting for human rights and against racism and sexism in the United States and abroad. She currently directs SisterSong Women of Color Reproductive Health Collective, an Atlanta-based organization dedicated to improving the lives of women of color in the United States. Ross’s voluminous personal papers are preserved in the Sophia Smith Collection, giving scholars access to materials documenting her participation in an array of feminist organizations she has founded, directed, or worked with.

**Commencement and Reunion Events**

The Friends commencement reception will take place on Saturday, May 13, at 2:30 P.M. in the Mortimer Rare Book Room. The annual event honors graduating seniors who have worked in the libraries. All returning alumnae and their guests are invited to attend.

On Saturday, May 20, at 2:00 P.M. as part of reunion weekend activities, the Friends will host a tour of the Libraries’ special collections, including the Mortimer Rare Book Room, the Smith College Archives, and the Sophia Smith Collection. This is a special opportunity to learn about the collections and view artifacts and exhibits. A reception will follow in the Alumnae Gymnasium, Level A, at 3:30 P.M.

SHOW YOUR SUPPORT FOR THE SMITH COLLEGE LIBRARIES BY JOINING THE FRIENDS OF THE LIBRARIES. Your tax-deductible gift will help us purchase books and other materials, and enhance the services we offer the college community. Members of the Friends receive News from the Libraries and *Imposing Evidence*, as well as invitations to special events. New members at the basic rates receive a complimentary set of archival postcards while donors at the Contributor level and above will have a book plated in their honor. To learn more about the Friends, visit our website (www.smith.edu/libraries/info/friends).

**Membership Levels:**

- $15 Recent Alumnae/Students
- $35 Individual
- $60 Household
- $125 Contributor
- $30 Sustainer
- $600 Benefactor
- $1000 Patron
- $1,500 Champion
- $ My/our company will match the gift.

I wish to make my gift in honor/in memory of ________________________________________________________________

Name ________________________________________________________________ Class _______ (if alumna)

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*Please make your check payable to the Friends of the Smith College Libraries and mail to the FSCL Office, Neilson Library, Smith College, Northampton, MA 01063 or, if you prefer, enroll online (www.smith.edu/friends).*
Mary Wollstonecraft’s America


John Adams said of Mary Wollstonecraft: “She seems to have half a mind to be an Englishwoman, yet more inclined to be an American.”

Mary Wollstonecraft never came to America, but she did imagine it in the 1780s and 1790s, and did plan to emigrate with her American partner, Gilbert Imlay. They intended to farm on the frontier, and she would have done so had not Imlay withdrawn. Her youngest brother, Charles Wollstonecraft, had already settled in the territory of Ohio, and Mary had sold family property to buy land there. She wished to join him and to bring along her two sisters, Eliza and Everina.

The first part of Gordon’s lecture opened up this possibility on the basis of Mary’s tie to Imlay. He appeared as a frontiersman, a new breed of man to match her sense of herself as “the first of a new genus” of womanhood, which she spelled out in a letter to Everina in 1787, a novel Mary in 1788, and most fully in her famous Vindication of the Rights of Woman in 1792. The lecture countered the reductive image of Imlay as a scoundrel with a more complex portrait of him as the writer of a respected book on the frontier and as an Upholder of values Wollstonecraft shared: an abhorrence of slavery and militarism; a regard for native Americans; and sympathy for women trapped in a marriage contract that denied them basic human rights.

Imlay and Wollstonecraft met in Paris in 1793 as the Terror took hold in the wake of the French Revolution. He declared her his wife at the American Embassy—by conferring his nationality on her, she was saved from the fate of her fellow countrymen who, as “enemy aliens,” were thrown into the Luxembourg prison. From this time she began to live with Imlay, regarding their tie as “sacred.”

She had met Imlay with a prepared mind, a pro-American ideology. The lecture moved on to propose that the prime importance of America for Wollstonecraft was not personal but political, and preceded her attachment to Imlay by nearly ten years. There followed a flashback to her years as a schoolteacher in Newington Green, two miles north of London, in the mid-1780s. Newington Green had been sympathetic to America throughout the American Revolution. Gordon suggested that Mary Wollstonecraft had been politici­ized by a Unitarian minister, the Reverend Dr. Price. He looked on the American Revolution as “the fairest experiment ever tried in human affairs.”

In 1785, when John Adams arrived in London as the first American minister to the Court of St. James, he and Abigail joined Dr. Price’s congregation. Mary Wollstonecraft was there at the same period, listening to a gentle voice that urged reform on the model of the Americans who had “established forms of government favourable in the highest degree to the rights of mankind.” The rights of womankind were no more than a logical step from what Dr. Price preached.

The lecture then went on to explore the larger question of transmission across the Atlantic: How ideas were transmitted from America to Europe where they took on a life of their own. How did Wollstonecraft translate what she understood about the American Revolution into a politics of her own, not only the rights of women, but also the “new genus” of womanhood that she was trying out in each phase of her experimental life? This question leads to the further question: How those politics of gender are transmitted back to America?

The final part of Gordon’s lecture explored the different responses of John and Abigail Adams to Wollstonecraft’s books, with John teasing Abigail as a “disciple of Woolstoncraft” [sic], and Abigail’s spirited retorts: John Adams’s “prudence,” she argues, might benefit from Wollstonecraft’s idea of an alternative civilization based on “domestic affections” rather than governance based in contests of power.

EXHIBITS

Jane Harman: A Woman of Intelligence (Morgan Gallery, Neilson Library & Alumnae Gymnasium, May–October). This exhibition celebrates the extraordinary life of congresswoman Jane Lakes Harman ’66 and the opening of her papers in the Sophia Smith Collection on May 20 at 4:00 p.m. Harman will deliver the 128th Smith commencement address on May 21 at 10:00 A.M. in the Quadrangle.

Drawing from the Past: Maya Antiquity through the Eyes of Frederick Catherwood (Book Arts Gallery, Neilson Library, March 13–July 31). Curated by Dana Leibsohn and the students in her first-year seminar on Latin American art.
celebrate. A memorial text spontaneously formed in my head. But it was not until my visit to Smith last fall that I seriously considered writing something. A work of mine was being installed in a case in Neilson Library in memory of Julia. The book in question, *Paper Plates*—*She’s a Dish*, was purchased in Julia’s honor by James and Eleanor Earle Ferguson ’65, Celia Gilbert ’54, Elizabeth S. Maynard ’51, Mary S. Newman ’50, and Patricia R. Pratt ’51. I donated the printing plate or matrix used to make one of the six prints in the series. It was created by cooking spaghetti and gluing it down onto a drawing of a woman from an Italian Renaissance majolica plate.

My acquaintance with Julia commenced at the Cipriani and ended at the Four Seasons Hotel in 2002. My husband and I flew to Washington, D.C., to participate in Julia’s ninetieth birthday celebration at the Smithsonian, part of the conference by the American Institute of Wine and Food, of which Julia was a founder. A few friends gathered in her room for champagne and caviar before going over to the gala in the museum. Of course she had her work cut out for her, even there, with huge stacks of the anniversary edition of *Mastering the Art of French Cooking* to sign on the table. She may have been privy to many banquets, but there was no end to her industry. We traded books. “You must come out and visit me in my new digs,” she said. Regrettfully, I didn't. That was our only glimpse of her that night. She wisely fled the fête after a brief appearance, opting instead for a quiet dinner with her assistant, Stephanie Hersch. Like a bride at her own wedding, she probably wouldn't have tasted a morsel of the artistic spread laid out by scores of the best restaurants in Washington, each trying to outdo the next in flavor, originality, and presentation. It was her final East Coast appearance, as she, regrettably, was not able to return the following year to accept her Presidential Medal of Freedom at the White House.

Julia’s kitchen has proved to be one of the most popular exhibitions at the National Museum of American History. On a backstage tour where the technicians reinstalled her Cambridge kitchen, they gave us scraps of the faux linoleum reproduced from the original. I’m giving a piece of this to the Mortimer Rare Book Room with my essay, for although Julia gave her papers to Radcliffe’s Schlesinger Library where she had been instrumental in establishing a major culinary collection, she gave her home to Smith College. It is only fitting that Smith has a piece of the linoleum, too.

When I learned the library would be interested in my reflections on Julia, the book artist in me started imagining special packaging for the essay. I remembered the apron from the Cipriani Scuola di Cucina that Julia, Pat, and Herbert autographed and gave to us as a gift. It has an unusually large pocket. Then it occurred to me to add a few signatures of Julia’s friends, like Faith Willinger, who wrote to Julia in the 1970s asking advice on becoming an Italian cooking what Julia was to French cuisine. It must have been good advice. It also seeded a friendship.

When I visited Faith in Florence, she cooked some pasta with fresh tomato sauce, after taking out the seeds and spreading them to dry on sheets of paper. These sheets of tomato seeds, laminated, form the covers of this essay/artist’s book, reminiscent of a restaurant menu or a spill-proof cookbook. And so the recipe for friendship continues. When I remarked to Faith how art is a great profession for meeting people, she replied that cooking inevitably leads to friendship too, for food, as well as art, is meant to be shared. Seeds may seem absent of life at the end of a meal, but their legacy, when nourished, will continue.