

AT: Welcome to the Infinite Women podcast. I'm your host, Allison Tyra, and today I'm joined by biographer Sheila Isenberg to discuss the subject of her book, *Muriel's War: An American Heiress in the Nazi Resistance*. So let's start with an introduction to Muriel Gardiner and her activities during World War II.

SI: I first met Muriel by accident. I was writing a biography of a man named Varian Fry called *A Hero of Our Own*, and Varian was an American journalist who went to Marseille in 1939, 1940 to save people from Hitler. An incredible American hero. He saved 2,000-plus people, including all of the surrealist artists, and he was just phenomenally fascinating. But during the course of researching and writing *A Hero of Our Own*, I came across the name Muriel Gardiner. Muriel also was saving people from the Nazis, but in a very different way. While Varian was actually on site in Marseille with a secret underground organization getting papers and false visas and sneaking people over the Pyrenees, Muriel had a very different experience because she had a very different life. Varian Fry, I can't say he was an ordinary man because no one who does this kind of rescue work is ordinary. But his life before and after was, it's not ordinary, but it's not as striking as Muriel's life.

So I want to tell you a little bit about Muriel's life before she starts saving people from the Nazis. She was raised in Chicago in a mansion, a very fancy mansion in a very fancy neighborhood. And the reason for that was that her father was Edward Morris and her mother was Helen Swift. And if those names sound a little familiar to you, it's because her parents own Swift Meatpacking Industry. And both her mother and her father came from the families who ran the meatpacking industries that were excoriated in the book *The Jungle* by Upton Sinclair. He wrote about the terrible conditions of the workers and the unclean conditions in which the meat was slaughtered. And it's a very famous book, *The Jungle*. So Muriel is raised in this family of wealth and privilege. She's a very cosseted little girl and goes to the fanciest schools and wears velvet and silk. And it wasn't until she was a little bit older, probably 10 or 11, when she got a copy of *The Jungle* and she sneaked into her parents' closet in the mansion, and started reading the book. And she was horrified to find out that the luxurious life she was living came from this terrible business that both her parents and her grandparents, that that was the family business. So that started changing Muriel enormously.

The other thing that changed her very much was when she was about 13, there was a feminist gathering in Chicago, and she managed to somehow sneak out of the house and go to that. And she heard all the suffragists speaking and she was totally mesmerized by the idea that women should get the vote and by the fact that women should have rights. So that was sort of the beginning of Muriel Gardiner's education. It was continued when she went to Wellesley College in 1918, and there she was further radicalized. Actually, I was always shocked that her parents let her go to Wellesley College because it had a reputation for being a radical school. But they let her go there and she was further radicalized. She became a leading political person on campus. Sacco and Vanzetti case, she was a leading person in trying to free them. She was a leading political speaker. She really came into her own at Wellesley. She also did some very strange things. She gave away all her fancy clothing and all her jewelry because she did not want to be known as the rich girl. And she would do things like take cold showers and sleep on the floor to sort of get rid of some of that luxurious background that she had grown up with. So, as I say, she was a very unusual girl.

In 1922, she graduated from college and she traveled to Europe with a friend. And they traveled first to Italy, where she saw the Blackshirts marching into Rome. And she was horrified at what they represented, very upset at what they represented. She understood the idea of fascism and she couldn't do anything about it. She just watched the parade, but she was very upset. At some point, she traveled to Oxford and attended the University of Oxford. And there are many great stories in the book about her at Oxford, how she tried to break the rules and she got called up by the dean. And she got dressed down for, say, not wearing a hat on the High Street and things like that. She was just a rebel, but in a small way, not wearing a hat when she was supposed to. So she went to Oxford and at some point near the end of her time at Oxford, she was in the library and she met a man named Harold Abramson. And my understanding from doing the research is that they had a sexual affair and he pressed her to get married. She didn't want to, but he kept pressing her and pressing her and pressing her. And finally, she married him. And it was a very bad marriage from the beginning because Harold

Abramson was basically a lunatic. But she didn't realize the extent of his insanity. He was a psychologist, actually. And after they broke up, which of course they did, he got a job working for the CIA later. And he was the psychologist who gave a dose of LSD to the agent who jumped out of a hotel window, Frank Olson. And it was labeled a suicide. But what it really was, was a reaction to the unasked for dose of LSD. He also had some other spurious dealings with LSD and the CIA later on.

But Muriel divorced him early on and he told Muriel that she was crazy and that she needed therapy when they were married, which is standard, right? The husband tells the wife she's crazy. And he contacted Sigmund Freud in Vienna and asked him to see Muriel as a patient. And Freud said, no, he wasn't taking new patients. And at some point, Muriel finally got rid of Harold Abramson and then went to Vienna herself. And then when she got there, she contacted Sigmund Freud herself and asked to become his patient. Not because of anything Harold Abramson had said, but because she felt based on night terrors that she used to get, dating all the way back to her childhood, that she could use some therapy from Sigmund Freud. But again, he told her he wasn't taking any new patients. So he recommended that she see one of his acolytes. And she saw this woman for many years and it was very successful psychotherapy because Ruth Mack was also from Chicago. And she was the daughter of a renowned liberal jurist and philanthropist. And like Muriel, she had sought help from a different, because of a difficult marriage. So they had a lot in common.

So Dr. Brunswick was her psychoanalyst. And so she's in Vienna. And this is where her life sort of really started. She had a multiple, double, triple, quadruple life in Vienna. On the one hand, she was a psychoanalytic patient with Dr. Brunswick. Then she decided she wanted to become a psychoanalyst. So she enrolled at the University of Vienna Medical School. And so she was a medical student. Then, of course, she was an heiress. So she was living on the money she inherited. Now, we have to go back a little bit. Her father died when she was 13 and left her the equivalent of \$13 million in money at that time. And she never gave up her inheritance because she always knew that that inheritance would help her live a good life and help other people, even though it was basically blood money. But she never gave it up. So that was her third role. Medical student, heiress and budding psychoanalyst.

At that time in Vienna, in the late '20s and early '30s, the political atmosphere was very, very tense because the Nazi Party in Germany wanted to take over Austria. And in Austria, there was strong anti-Nazi people called the Austrian Social Democrats. So they had many pitched battles. And if you go to Vienna today, you can still see buildings with bullet holes in them. And many people died. And that went on for many years. And Muriel got involved in the underground. She became a Social Democrat working for the Austrian Social Democratic Party. She also became involved, with the leader of the party, Joseph Buttinger.

But just to backtrack again, before she got involved with Joseph Buttinger and after her disastrous marriage to Abramson, a couple of things happened because we're talking now about a whole decade. The whole decade of the '30s. First of all, she had many, many love affairs, many. She believed in free love. And I think the most interesting one she had, or one of the most interesting ones, was with the English poet Stephen Spender. Because he was gay and she obviously was a woman, but they had this amazing, passionate and very loving affair together. And he told her she was the only woman he ever made love to. And their friendship lasted for the duration of their entire lives. And when she died, many, many decades later, he was the last person she spoke to before she died. So it was a very deep love they had, as well as a sexual affair. And so she had many affairs and Spender wrote several poems to her and about her that are just gorgeous. They're gorgeous poems. She also had another marriage after Abramson because she wanted to have a child. So she found a likely father for her child, a man named Julian Gardiner. And they got married and she got pregnant and she had a daughter in 1931 named Connie. That was her only child.

And so at the time, now we're back in Vienna in the late '30s, she's a student at medical school. She's working for the Austrian underground. She's an important member of the party and she's a single mother. So all of this is going on in her life and she manages, they talk about having it all and juggling and all that. But Muriel managed to do it all. She also had a lot of money, so one can only assume that she was able to hire a lot of people to help her. And besides living in Vienna, she also had a little cottage in the Vienna woods that she

could escape to from time to time with Connie. But she also used the cottage to hide people in. So her underground work, anti-Nazi work, was specifically for the Austrian Social Democrats. And she did a lot of very risky things for them. She smuggled documents over the border. She smuggled people over the border. She smuggled messages over the border. And the reason she did that is that a lot of the party members, the important party members, had fled Austria and gone to live in other countries because their lives were at risk. And there's a story where she almost got caught, but she didn't. And she never did get caught, which is lucky. But she had a very risky time of it.

There was a New York state Assemblyman, I think he was a senator, Franz Leichter. And Muriel saved himself, his brother, and his father. His mother, Käthe, was a leader in the social Democrats. And Muriel couldn't save her because Käthe kept saying, "I can't leave yet. I have to make sure my furniture is in storage" or "I can't leave yet. I have to make sure my mother is taken care of." So Käthe got held up. Her husband and Franz and his brother got away on a ship. And unfortunately, Käthe was sent to the women's concentration camp Ravensbruck, where she was murdered. But that's just one story. There were many stories about people being saved by Muriel. And as a matter of fact, when Franz Leichter and his brother and father got to New York on a ship that Muriel paid the passage for the three of them in New York, she found them an apartment and food and jobs. She did that. So I'm getting ahead of myself.

So now we're still in Vienna doing all these multiple roles. She used a code name, Mary. And this is another side note. After the war, at some point, she wrote a book called *Code Name Mary*, which tells her story, but leaves out all her feelings. And when I was writing *Muriel's War: An American Heiress in the Nazi Resistance*, I was so lucky because I went to interview her daughter Connie in Aspen, Colorado. And Connie had all of her mother's papers in cardboard boxes, not organized or anything, just loose. And I found Muriel's diary where she talked about her feelings, which was amazing because that was very different from the book *Code Name Mary*, which she had no feelings at all. She just talked about what she did.

OK, so we're back in Austria in the '30s. She did so many different things. One of the most amazing things she did was help Freud and his daughter escape, Anna Freud and Sigmund Freud. She helped them escape to London. And without her efforts, they would not have escaped. In London, she financially set up the Freud Museum and her estate today supports it financially, which is kind of amazing. So it's 1939. She puts Connie on a ship to the United States alone. Connie's about eight years old, and I think Connie never forgave her mother for that. Later on, she paid her mother back by having nine children. She didn't want any of her children to experience what it was like to be an only child. And she also married a man who was her mother's contemporary, much, much older than she was.

So we're in Vienna. She gets Connie off on a ship to the United States. She's working for the underground. The man who fathered Connie, she divorces him. She's in love with Joseph Buttinger, the head of the Austrian Social Democrats. And they finally together leave and come to the United States in September 1939. March 12 1938, when the German troops crossed into Austria, Muriel was there. Joe was there. The Social Democrats were there resisting the Anschluss. But there was no resistance because the Austrians cheered the Germans marching into their cities and towns and country. And it was clear that the Austrians wanted the Germans in Austria. And the Anschluss was not a violent takeover. It was just like, "come on in and be our country, Germany." So at that point, she knew things were really bad and they had to get out of there. And there are pictures of Austrians welcoming the Nazis marching in during the Anschluss, which are pretty awful. Right after the Anschluss, November 8 and 9 1938, was Kristallnacht when the Nazis violently destroyed Jewish homes, businesses, hospitals, schools and nearly 300 synagogues in Germany and Austria were demolished and more than 7,000 Jewish businesses were damaged or destroyed. More than 30,000 Jews were arrested and sent to concentration camps. And Muriel and Joe Buttinger are working really hard with the Social Democrats after the Anschluss to get people out, because the Anschluss was March '38 and they knew they didn't have much time. So they're working really hard. And we know what happened.

From there, she spends I don't know how long supporting the refugees who managed to get here with money, jobs, food, connections and any way she can help them.

And I think she finished her psychoanalytic training in this country. So eventually she becomes a psychoanalyst. She was a therapist to the Wolf-man, Freud's famous Wolf-man. And she edited the book, *The Wolf-Man by The Wolf-Man*. She did all these amazing things. She wrote a book called *The Deadly Innocence* later on about teenage violence. And through it all, she and Anna Freud remained best friends. There's a treasure trove of letters between the two women. And it's just wonderful.

So at some point, she and Joe left New York and bought a farm in New Jersey. And I don't know why, but instead of buying it outright, they lived in half and a lawyer lived in the other half, Wolf Schwabacher. And he was a big talker, because one of his clients was Lillian Hellman, the famed playwright. And Lillian loved Muriel's story so much, the story of an American heiress who goes to Europe, works for the underground against the Nazis, marries an underground worker for the anti-Nazi movement. Lillian loved the story so much that she used it in not one, not two, but three of her works. She wrote a memoir called *An Unfinished Woman* and *Julia* was part of it. And in the story of Julia, Lillian Hellman claimed that she and Julia were best friends. And Julia called her from Europe and said, "come and help me. I'm being messed up by these Nazis." And Lillian flew to her rescue and went over there and helped her. And the movie is a really good movie and it tells that story. But the truth is there was no Julia. Lillian took Muriel Gardiner's life and used it for *Julia*. Everything about Julia is Muriel's story. The rich little girl, the daughter of very wealthy people, the heiress, the woman who goes to Vienna and works for the underground and gets beaten up and almost arrested, that kind of thing. That was Muriel Gardiner's story.

She also used the story for *Watch on the Rhine*. And I don't think it was a book, but it was a fabulous movie. And that again was Muriel's story with the American heiress and the European underground worker who are in love and married. And he's being chased by the Nazis. And then there's another memoir. And again, American heiress in love with an underground Austrian hero and almost get taken by the Nazis, but they don't. So Lillian Hellman used her for all three stories and pretended in the Julia story that she knew Julia and that she was Julia's best friend. So this went on for a while.

Muriel's working. She's a psychoanalyst. She's working with violent adolescents. She's analyzing the Wolf-man. She never stops helping refugees. Even after World War II, like during the Hungarian Revolution, she helped them. And she anonymously supported artists, writers, certain institutions that she believed in and environmental causes. At some point when she was in her 70s, a lot of people were saying to her, I guess that was when the movie came out. (AT: It came out in 1977.) Yeah. People started saying to her, "Muriel, you're Julia." And she was saying, "what are you talking about?" She didn't know anything about it.

Anyway, to make a long story short, I guess she finally either read the memoir or saw the movie. And she said, "that's my story." So she wrote a letter to Lillian Hellman, which Hellman never answered. And then at some point, she wrote another letter later on when the both women, I think, were in their 80s and Hellman threatened to "come see her with a young man," which was code for "my lawyer." But she never did. And Muriel was loathe to sue anybody because it was a whole episode earlier in her life with the Freud archives, which I go into in great detail in the book, but I'm not going to go into detail here, where she could have and should have sued someone. But she didn't. She said, "I don't believe in suing people. It's a waste of my life and time." So she decided not to sue Hellman and just let it go. That's how she felt about it.

But the reason it came to light was the Dick Cavett Show. He had Mary McCarthy on his show, and she said, "Lillian Hellman lies about everything, including 'and' and 'the.'" And that started a whole thing about people saying, "what are you talking about?" And she tried to prove it with *Julia*. And then other stories came out about Lillian Hellman lying in her work and pretending it was her autobiography or memoir. And it wasn't. And Lillian Hellman really got excoriated at the end of her life by critics, literary critics, people like Mary McCarthy for lying in her writing. And it sort of diminished her reputation a lot. But Muriel really didn't have any part in that because she refused to bother with it, basically.

And she continued living her life doing psychoanalysis with people. Joe developed Alzheimer's, which was really sad. She broke barriers. She lived a life of sexual freedom. She was a single parent. She successfully pursued a career decades before the second wave of feminism and her life spanned the 20th century. She was

a singular woman. And a real hero.

AT: I'd like to come back to the '30s when she's doing all this work, as you said, as a single mother with a young child. And I find it really interesting that you're talking about, when she was writing her own version of her story, she completely left emotion out of it. (SI: Yes.) So did she in her own writing in any way address what that experience would have been like specifically, not just as a parent whose child is there with you, but as a single parent?

SI: No. One would think that she might have talked about the logistical difficulties of getting someone to watch Connie or getting her to school and back while Muriel herself was going to medical school. Or running errands for the Social Democrats. But she never mentioned anything about it being difficult or hard to arrange or anything like that. She just told you what happened, basically. So there was no complaining or kvetching or any letting down her hair and letting you know anything about her feelings. Maybe it was the generation she came from, or maybe it was just the way she was, but she was a really strong woman. I think writing her memoir for her was like, "I'll tell you the story, but I'm not going to tell you, I'm not going to let you inside my inner self."

AT: Just to touch on *Julia* again for a moment, I feel like people who aren't film history buffs may not appreciate how big this movie was. It made over \$20 million in 1977. You've got Jane Fonda and Vanessa Redgrave in the lead roles. It was actually Meryl Streep's film debut.

SI: Everyone knows the movie, *Julia*. It was a big deal. It was a fabulous movie because it was a great story.

AT: Well, and this is what gets me about Hellman's actions. And I would love to know what Gardiner as a psychoanalyst would have thought about Lillian Hellman's behavior. I don't know if she ever addresses that in the diaries, but...

SI: She's pretty clear in the biography I wrote that her feeling was, "I had my life. I know who I am. And Lillian Hellman stole my life, but I don't care. It doesn't matter to me because I lived my life. I know who I am and I know what I did."

AT: But what I find really fascinating about that is just from a writer standpoint, there is very much this self-aggrandizement that had to happen for Lillian Hellman, first off, to not just present this as fiction, not just say "this is a great story. (SI: Right.) I'm going to write it as fiction and acknowledge that it's fiction." So you've got that right off the bat, claiming something is factual when you have made it not factual, if that makes sense. (SI: Yeah.) But then the self insert aspect, (SI: Yes!) presenting it as, "oh, here's this amazing person, but I'm the one who came in to save her." (SI: Yes!) It really is fascinating. I would love to talk to her and be like, what do you think is going on in her head? Because there is something going on.

SI: Yeah, I don't know. If she had just told the story without herself inserting herself in it, if she had told the story and pretended it was true anyway and not made it fiction. But if she had just said, "I heard this amazing story and here it is." But inserting herself as Julia's best friend when there was no such person. Julia did not have a best friend. Julia did not have anyone come rescue her. And there was no Lillian Hellman character in Julia's life. Creating that fictional person and making it herself to give herself more importance.

Maybe it didn't come from her. Dashiell Hammett encouraged all of her writing and supported her. And I think maybe he had something to do with it. Maybe he said to her, "it'll be more interesting if you are there as her friend helping save her." He wrote books and stories with twists and turns. And maybe it was his idea. I don't know. He certainly knew about it and he knew that it wasn't her. And he never dissuaded her from making it up and this whole cockamamie thing that she was the fictional Julia's friend.

And you know who wrote a play about it? Nora Ephron. She wrote a play called *Imaginary Friends* about the whole thing. And in the play, Muriel has an appearance. She just stands in the back. I never saw it, of course. But I heard about it and it sounded great. And it's about Lillian Hellman and being imaginary friends with the imaginary Julia. And Muriel Gardiner is a character who just stands there.

AT: It's worth noting that, so like you said, she stole Muriel's story multiple times. (SI: Three times, right.) But the book, *Pentimento: A Book of Portraits* that came out in 1973, it is supposed to be this autobiographical collection of portraits of various people that she knew throughout her life. (SI: Right.) And as far as I know, Muriel Gardiner is the only person who's come forward and been like, "no, this is not true. This is clearly my story. She ripped it off. This is not real."

SI: Well, we don't know. Maybe other people came out and nobody, it wasn't publicized. I don't know.

AT: Well, that's what I'm wondering is, were other people in that book real or not?

SI: Also fictional. Right, I don't know.

AT: Like at this point, I kind of believe she was lying than she was telling the truth.

SI: Right, exactly. Exactly. But in *Unfinished Woman*, which came out before *Julia*, and *Watch on the Rhine*, which also came out before *Julia*, I think, I only saw the movie *Watch on the Rhine*. It's such a great movie. They're all versions of Julia. But your question about the other portraits in *Pentimento*, are they real? That's a great question. There's a little digging someone could do if they wanted to. (laughs) Not me. I just was shocked when I read about it, because like everyone else, I love the story of *Julia*. And when I researched Muriel and wrote about her, I said, oh, my God. And then I heard Mary McCarthy saying that Lillian lied. And I was always a big Lillian Hellman fan. I loved her work. And I was so hurt that she would do that. I felt so let down.

AT: Well, that's what's so frustrating about it, is if she had just written it as fiction or just written the actual fact of it without this self-insert nonsense. (SI: Right.) It just seems so unnecessary. And like I said, I really have to wonder if there was something where her ego just really needed it for some reason.

SI: Well, we don't, we have to investigate more about the life, her life and Dashiell Hammett's life and their relationship. I haven't read any biographies of her or Dashiell Hammett. But a really good book would be a biography of the two of them around the time she wrote *Julia* and what their relationship was.

AT: But coming back to a memoir that we can actually trust. (SI: Yes.) *Code Name Mary* was first published in 1983 by Yale University.

SI: Oh, let me tell you something about that. Lillian Hellman tried to quash it. (AT laughs) She contacted the publisher and she tried to get it quashed. (AT sighs) Unsuccessfully, obviously. There's nothing to say about that. (AT: Yeah.) Lillian Hellman fans are just going to be very sad, that's all. I was sad.

AT: Well, I'm glad that she failed.

SI: Yeah. I mean, it's definitely a book worth reading because Muriel's a good writer. But people who read it and then read my biography will be shocked because my biography is full of feelings and thoughts and ideas and internal things. I had two great resources. I was so lucky. Wolf Schwabacher's daughter, the lawyer who she shared the house with in New Jersey, who is Hellman's lawyer. His daughter did a very extensive interview

with Muriel while she was still alive, and she gave it to me. It was a long taped interview about her feelings and thoughts and everything, and I was able to use it. So that was a gift. And she's also written books about that time period. And then the second thing I found that was just amazing was Columbia University has an archive where they interview psychoanalysts and psychiatrists. And I was able to use Muriel's interview from Columbia University, which really got in depth into her psyche. So I was very helped by those two. Plus, as I said earlier, by her diary that was sort of lying around in a box that her daughter's house. So that's why I feel like I think I got Muriel. I was able to get her in the book, *Muriel's War*. I was very fortunate.

AT: I just want to come back to this combination of, what would she be thinking as a psychoanalyst? And clearly the choice to remove her own emotions and thoughts and things like that from her own version of her story. That must have been a deliberate choice. And I'm very curious about that, because you would think that as a psychoanalyst, she would understand not just the importance of those emotions and thoughts and everything, but also that she would hopefully be in touch with her own thoughts and feelings.

SI: I think that both are correct. I think she was definitely in touch with her own thoughts and feelings as evidenced by the journal I found and by the interviews I use. But I think her inclination to keep them private was because she was basically a woman of, she was born in 1901. And she lived through the whole 20th century. So she was definitely a woman of her time, even though she believed in free love and all those other things and women's rights. But she had a lot of private, "I'm keeping this to myself, it's my life, it's my essence, and I'm not displaying it to everybody." I think it's part and parcel of why she didn't bother suing Lillian Hellman or the person involved in the Freud archives. I think she wouldn't lay herself out for display to the public. She probably would not have liked the book I wrote. She was private and she was of the 20th century. Even though she did all these things, she didn't want to broadcast them.

AT: Well, I guess that raises the question then of why publish her memoir in the first place? Was it just in response to *Julia*?

SI: Her memoir and Joe's, written several years earlier, had been published in Vienna in 1978 as a double autobiography under the title – well, I can't read German – *Damit wir nicht vergessen*, or *Lest we forget*. Now Muriel decided she would try to publish in English a separate version of her own time in the resistance. She would call it *The Crowded Hour: an American woman in the Austrian underground*, taking her title from Sir Walter Scott's borrowed line, "One crowded hour of glorious life is worth an age without a name." Anna Freud agreed to write the forward and soon Muriel had a publisher, Yale University Press. She had already spoken with Dr. Herbert Steiner, head of the documentary archives of the Austrian resistance in Vienna, who confirmed that he knew of no other English or American woman in the resistance. He had asked many other resistance fighters from the old days if they knew of any American besides Muriel who were involved and they had all said "only Mary." So, that whole part of the book from 183 to 185 is about that. "Muriel was never confrontational. Although she had no problems making firm and unshakable decisions. Muriel would leave the battle to Mary McCarthy. After all, it was McCarthy who had her, 'rapier, the verbal sword.' Miss Hellman said she had never heard of Dr. Gardiner until this week. She may have been the model for somebody else's Julia, but she was certainly not the model for my Julia.

AT: So she didn't write it in response to *Julia*, (SI: No.) said she didn't know about *Pentimento* and everything. It was only when the movie came out. But the movie coming out may have been why she decided to go ahead and try and get it published in English.

SI: Well, the double biography they wrote that was published in Vienna in '78 in German. Now Muriel decided she would try to publish in English a separate version of her own time in the resistance. So it might have been

a reaction to Lillian Hellman.

AT: So given that there were so many women risking their lives to save others during World War II – for my part, Nancy Wake and Virginia Hall are two of my personal favorites. So what was it about Muriel Gardiner specifically that not just captured your attention in the first place, but held your attention long enough to write this whole book?

SI: Because from day one till the day she died, everything about her was fascinating. The children of the book, *The Jungle*. I mean, come on. An heiress raised on the bloody carcasses of those animals that were killed and the terrible working conditions. And then changing her mind because she saw suffragists speaking and then becoming politicized at Wellesley. And then Europe and the Blackshirts and then Vienna and then the Nazis. And everything, every one step, everything she did, finding out later after I wrote the book, I think it was after I wrote the book that she supported Alice Neal, the artist. And I'm still finding out people she supported. She just, from day one till the last day of her life, she was fascinating, doing therapy on the Wolf-man, becoming friends with Albert Einstein at Princeton. She was just an amazing woman.

AT: Join us next time on the Infinite Women Podcast. And remember, well-behaved women rarely make history.