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**FOUNDATION NEWS**

Foundation welcomes four new board members



**Charles Farkas** is a Senior Partner of Bain & Company. He has held numerous positions at the firm, including Managing Director of Bain & Company's

Global Financial Services Practice (1995-2000). He has also been a leader in the areas of health care, consumer products, retailing, manufacturing, and private equity. Chuck is the author of the best-selling book *Maximum Leadership* (1996) and of many articles in the *Harvard Business Review*, *Fortune*, and other publications. He earned an MBA from Harvard Business School. Chuck serves as a Corporator of Partners Healthcare and is a Governor of the School of the Museum of Fine Arts, Boston. He lives in Cambridge.



**Judy Green** is founder and managing partner of Green Associates, an independent consulting firm specializing in fund-raising and association

management for nonprofit clients. She holds a Ph.D. in aesthetics and education from Marquette University as well as CSS certification from Harvard University. Judy is president of the New England Composers Recording Project and was Senior Warden at historic King's Chapel from 1993 to 2002. A frequent commentator in the field of family business, she recently authored an article for *International Investor*, entitled "The Emergence of the Family Business Advisors." She lives in Boston.



**Suzanne Watkins Maas** has been a leader in the foundation and nonprofit sector in Greater Boston for twenty years. She has been executive director of the Boston Globe Foundation, chair of the

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# Mass Humanities

A Publication of the Massachusetts Foundation for the Humanities — Spring 2004

## Humanities in the Hospital: Literature & Medicine

Participants Reflect on the Program

**L**iterature & Medicine: Humanities at the Heart of Health Care™ is a hospital-based program consisting of six monthly discussions among a diverse group of people involved in health care. A professional facilitator leads the conversations, which focus on texts that illuminate issues related to illness, death and dying, and caregiving. (A partial list of readings used in the program can be found on page 7.) Developed by the Maine Humanities Council, the program was first offered in Massachusetts under Massachusetts Foundation for the Humanities (MFH) auspices from January to June 2003. In January 2004, the second series of seminars began at five sites: Berkshire Medical Center in Pittsfield, Lahey Clinic in Burlington, Faulkner Hospital and Children's Hospital in Boston, and UMass Memorial Health Center in Worcester. Early this spring, MFH Assistant Director Kristin O'Connell invited several participants in last year's seminars to reflect on their experience of the program in an email discussion.

**Judith Frank** teaches in the English Department at Amherst College and facilitates the L&M group at Berkshire Medical Center in Pittsfield. **Andrew Plager**, M.D. is a hospitalist at Berkshire Medical Center and consults at a local health spa. **Mary Wright** is an Advanced Practice Psychiatric Nurse at Faulkner Hospital. **Erling A. Hanson, Jr.** is President and Chief Operating Officer of Forest Hills Cemetery and a trustee of Faulkner Hospital. **Margaret M. Duggan**, M.D. is a surgeon at Faulkner and Medical Director of the Faulkner Breast Centre. **Debra Papa**, M.D. practices obstetrics and gynecology at UMass Memorial Health Center and teaches at UMass Medical School.

**Kristin O'Connell:** What led you to become involved in the Literature & Medicine program?

**Judith Frank:** I'm both a literature professor and a breast cancer survivor. My family has a lot of breast cancer in it, and hence we have a lot of experience as patients. We've had both good experiences and awful ones with health care practitioners, and have very strong feelings about many of our doctors, running the gamut from love to rage. When you invited me to participate in this program as a facilitator, I jumped at the chance. I thought it would be a great opportunity for me to talk with health-care providers about the dynam-

ics of trust and power that occur between them and their patients.

I'd been teaching a course at Amherst College called Representing Illness, and I also looked forward to having conversations about illness and health care with adults who have been around the block with these issues, rather than with 18-year-olds, for a change.



humanities at the heart of health care

ments.

**Erling A. Hanson, Jr.:** Serving on the Ethics Committee as a hospital trustee — examining the moral and philosophical implications of problems in the delivery of health care — had been a wonderful experience for me, so I was thrilled to have the opportunity to participate in Literature & Medicine.

**Margaret M. Duggan:** I love to read but have a hard time finding time, and I felt this would be encouragement to do so. I wanted to meet people in different areas of the hospital and to have something in common with other members of the community that did not revolve around patient care or hospital politics.

**Debra Papa:** My mother had recently passed away from colon cancer, and that experience had enabled me to see medicine from the other side and to understand the importance of compassion as well as knowledge. As an ob-gyn involved with residents and medical students, I wanted to learn more about these issues and hopefully use them in teaching.

**Andrew Plager:** What drew my interest (aside from the novelty of the whole concept of a medical reading group) was the growing sense that my practice was becoming at least oblivious to, if not divergent from, my general beliefs about health and health care in general. The group seemed to promise a sounding board or lens through which to measure some of the thoughts and impressions that were accumulating from my practice.

Roundtable continued on page 7

## A Message from the Executive Director

With the Foundation marking its 30th anniversary, I find myself drawn to a new way of looking at the work we have been doing all these years. There is growing interest in applying business models to nonprofit enterprises like ours, and in philanthropic circles a new term has been coined: "venture philanthropy," modeled after venture capitalism, where an investor provides capital to an entrepreneur in exchange for a stake in the outcome, usually part ownership in the business. At first I resisted this notion, believing that mission-driven organizations are fundamentally different from profit-driven ones. But the more I thought about it, the more I realized that venture philanthropy is not really all that new. This is what we have been doing all along. Let me explain what I mean.

There are four very different but equally essential forms of capital needed for a society to survive and flourish.

First is biological capital. Humans need breathable air, drinkable water, and arable land in order to live. Up until the 1970s, most of us took a livable environment pretty much for granted. Now we know better. We have environmental protection agencies at both state and federal levels, an abundance of environmental advocacy organizations, and conservation commissions in every city and town in the Commonwealth dedicated to the preservation and enhancement of our biological capital.

Second is financial capital. This is the most familiar kind of capital — the kind that, here in the United States, we seem most preoccupied with, too often to the exclusion of everything else. Money does matter, of course. We need it to buy the things we cannot grow or make ourselves, to invest in the productive capacities of society, to create jobs, and to provide basic services like education, public health, transportation, etc., without which a modern society cannot function.

Third is social capital. This is a concept that has been popularized by Harvard political scientist Robert Putnam, who has documented and sought to explain a steep decline in "civic engagement" in American society over the past half-century. Social capital is generated by voluntary participation in the rituals, traditions and practices of community life — everything from PTA bake sales to pickup basketball games. Social capital is what connects us to each other and makes collective action possible. It's part of the glue that holds a society of self-interested people together, but only one part.

The other part is the fourth kind of capital, cultural capital.

In the broadest sense, cultural capital is the intellectual, aesthetic, and moral legacy of ten thousand years of human civilization. In a somewhat narrower sense it is the ideas and ideals of our own culture — our belief system, values and worldview. It includes ways of thinking and reasoning; ways of speaking and listening; ways of understanding and resolving disagreements; ways of *being*. It forms an essential part of our *identity*.

Cultural capital, like financial capital, accumulates over generations; it is something that parents "give" to their children through their upbringing. Children who put that gift to good use in school and later in the work world are in a position to bequeath more cultural capital to their own children. Cultural capital is a form of power.



When the purges of Stalin, or Chairman Mao, or Pol Pot exterminated the intellectuals, the artists and the priests, burned their books, and destroyed their temples, the goal was to deprive their people of cultural capital. Cultural capital is a form of power, and despots want all the power.

When the United States government forbade Indians from speaking their own languages and practicing age-old rituals like the ghost dance, they were deliberately depriving native people of their cultural capital. In World War II, when Anglo-American forces firebombed Dresden, they deliberately destroyed the cultural capital of the German people. In both cases, the goal was to demoralize the adversary by destroying their identity as a people.

What does all this have to do with the Massachusetts Foundation for the Humanities?

We can think of the Foundation as a kind of venture capitalist. What we provide is access to cultural capital, especially in areas where it is scarce, in exchange for a stake in the outcome. We all benefit from the outcome — a society that is intellectually more vibrant, aesthetically richer, and morally stronger; a society better equipped to face the challenges of the future.

One of the important differences between cultural capital and financial capital is that we don't diminish the stock of cultural capital by sharing it with more people; indeed, the opposite is the case — the more we share our cultural capital, the more of it we seem to have.

The aim of the Foundation is to provide all the members of our community, especially the least advantaged among us, with cultural capital. By providing access to cultural capital, we are empowering all our citizens to participate fully in the life of our community, and to create a better future for themselves and for their children and their children's children. And that means a better future for all of us.

Cultural capital is a form of power, and the public humanities is about sharing that power. It's about sustaining and strengthening our democracy.

David Tebaldi

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### THE HUMANITIES...

*Are what we do when we reflect upon our lives, when we ask fundamental questions of value, purpose and meaning. The Massachusetts Foundation for the Humanities promotes the use of history, literature, philosophy and the other humanities disciplines to deepen our understanding of the issues of the day, strengthen our sense of common purpose, and enrich individual and community life. We take the humanities out of the classroom and into the community.*

*The Massachusetts Foundation for the Humanities, a private, nonprofit, educational organization, receives funding from the National Endowment for the Humanities; the Massachusetts Cultural Council, a state agency; and from private sources.*



## Still Present Pasts:

Korean civilians in Inch'on on the morning after American troops landed in the city. Photo by Bert Hardy. Courtesy BC Hulton Picture Library.

# Exploring the Legacies of the Korean War

In January 2003, Boston College received an exhibit planning grant for *Ending the Silence: Korean Americans Remember the Korean War*. The project director is Ramsay Liem, a psychology professor who describes himself as “always having had an interdisciplinary streak.”

Liem, whose parents immigrated to the United States from northern Korea years before the country was partitioned, has long been active in efforts to build understanding between Americans and Koreans and to promote reconciliation among the peoples of the divided peninsula. Liem believes that being the child of Koreans who emigrated during the period of Japanese colonization of Korea has shaped his life profoundly. “Both my mother and my father created lives in the U.S. as scholar/activists struggling against colonization, then military dictatorship in the Republic of Korea, and then the seemingly intractable division of the peninsula,” he says. “Their influence is reflected not only in the work I do as an academic, but also in my work as a community activist.”

In March 2004, Liem’s project received implementation funding from MFH. Now called *Still Present Pasts*, the exhibit uses a variety of media to explore the legacies of the Korean War and to encourage reflection on the devastation of all wars. Liem views the experience of violent conflict, national division, poverty, loss, forced emigration, and the struggle to survive in a new land as a “family secret” for Korean Americans. The secret has been passed on to children who can only wonder, painfully, about its meaning and the reasons for their parents’ silence. *Still Present Pasts* is the first major event to invite people from different generations and communities to come together and explore what has been left unspoken. The exhibit will reveal that the family secret is in fact a common experience that connects Korean Americans to each other, to other Americans, and to relatives and ethnic kin in both Koreas. Inspired by the accounts of struggle, survival, and compassion in a remarkable collection of oral histories, Liem teamed up with a professor of history, a documentary filmmaker, and three accomplished artists to create a common vision for the exhibit. *Still Present Pasts* uses historical texts and excerpts from the oral histories of Korean American war survivors and their families

on exhibit panels, in an accompanying booklet, in audio and visual loops, and as the basis for art installations.

Liem expresses satisfaction that, in a relatively short period of time, an idea based on his own oral history research “has become a collective project where ‘ownership’ in the best sense has passed to the group.” The willingness of the other team members to make the exhibit work “affirms my belief,” he says, “that the Korean War is indeed an important part of the lives of Koreans in the U.S. I discovered that the war has been a lurking shadow in their own lives, influencing their past work, but now surfacing in a more conscious way as we have tried to create this public, multi-media narrative.”

The Foundation’s Grant Review Committee agreed with Liem that, sadly, *Still Present Pasts* is especially timely at the beginning of the 21st century. Fifty years after the signing of a cease-fire agreement, the Korean War has still not ended, and Koreans all over the world, including those in the United States, live in fear of renewed conflict. Newer conflicts exact a terrible toll in many parts of the globe, while stories that reveal its human costs remain largely hidden. Liem and his collaborators believe that there is a desperate need for a space where people come together to learn from the past, heal wounds, and commit themselves to the peaceful resolution of conflict.

The exhibition’s unconventional use of artistic interpretations to frame historical material has complicated the search for a host institution. Liem observes, “I’ve discovered that combining the arts and humanities, not to mention the social sciences, for a public project is challenged by the relative scarcity of venues devoted to interdisciplinary work. I’ve discovered that the same difficulty we have in the university in genuinely integrating perspectives across disciplines is present in community institutions that serve a broader public.”

*Still Present Pasts* will open in the Boston area in the fall and then travel to major metropolitan areas with significant concentrations of Korean Americans, e.g. New York City, San Francisco and Los Angeles. For more information, contact liem@bc.edu.



Prisoners, stragglers from North Korean People's Army units, are brought in by jeep trailer. Even the child had been put to work, serving as an ammunition carrier. Photo courtesy of Popperfoto.

On June 25, 2000, on the 50th anniversary of the start of hostilities in Korea, the Veterans Association Cape and Island Chapter dedicated an eight-foot bronze statue of a Massachusetts serviceman in action. Located in a small park adjacent to the John F. Kennedy Memorial overlooking Hyannis Harbor, the site is visited by between 30,000 and 40,000 people a year. Recognizing the difficulty of providing interpretation for the memorial on a year-round basis, the veterans sought support for a permanent, all-weather “wayside” exhibit. In 2002, they received funding from the Massachusetts Foundation for the Humanities to support design of the exhibit. The fiberglass panel uses text, maps and photographs to tell the story of the 129,000 Massachusetts men and women who fought in what has come to be called “the forgotten war.”

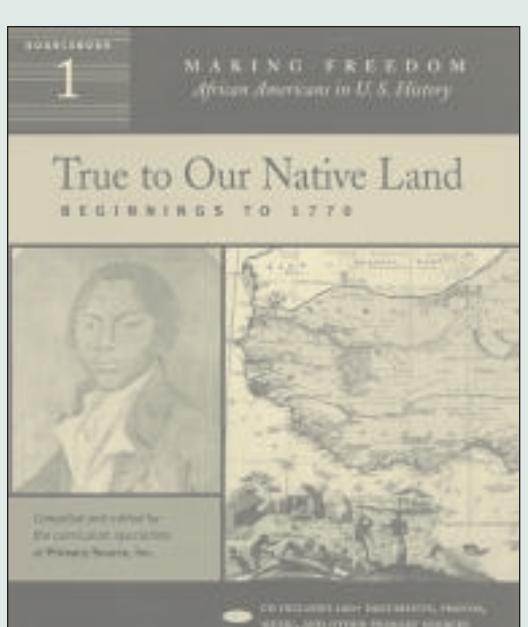
**If you go:** The Korean War Memorial is in Veterans’ Memorial Park on Ocean Street near the ferry docks in Hyannis.

board and interim president of Associated Grant Makers, and executive director of the Nancy Lurie Marks Family Foundation. Suzanne has served as president of Friends of the Whitinsville Social Library and is a member of the board of directors of the Touchstone Community School in Grafton. She is a consultant to the Greater Worcester Community Foundation and other foundations and nonprofits in Massachusetts and Vermont. She lives in Whitinsville.



**Nancy Netzer** is Director of Boston College's McMullen Museum of Art and Professor of Art History in the Department of Fine Arts. She has been at Boston College since 1990.

Before coming to Boston College, she was first a research fellow and then assistant curator at the Museum of Fine Arts, Boston. At Boston College, she worked with architect Royston Daley on the design of a new museum, which opened in 1993 as the Boston College Museum. Her research at Boston College has focused on the illuminated manuscripts of Britain, Ireland, and the Continent in the early medieval period. She teaches courses on European medieval art and the history and philosophy of museums. Nancy has received fellowships from the Whiting Foundation and the American Council for Learned Societies as well as numerous grants from the National Endowment for the Arts. She lives in Newton.



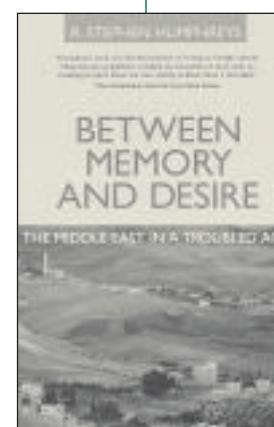
Six years in preparation, *Making Freedom: African Americans in U.S. History* has just been published by Heinemann Publishers. This ground-breaking five-volume series explores the African-American experience through primary sources, visuals, scholarly essays, and lesson plans. A CD with primary documents, a chronology, annotated bibliography, and music accompanies each book. Compiled and edited by the curriculum specialists at Primary Source, Inc., the *Making Freedom* sourcebooks were funded in part by the Massachusetts Foundation for the Humanities and the National Endowment for the Humanities. Individual volumes cost \$28.50; the complete set is \$114.50.

For more information or to purchase one or more of the books, call (800) 255-5800 or go to [www.heinemann.com](http://www.heinemann.com).

## Continuing the Conversation...

**T**wenty-one libraries and over 650 Massachusetts residents have taken part in the Foundation's latest scholar-led reading and discussion series, *Understanding Islam*. Made possible in 2002 by a grant from the United Way of Massachusetts Bay, the program began in the Metro Boston area. In 2003, libraries statewide were chosen as host sites. A valuable opportunity for the general reader to explore the roots of Islam and important issues facing Muslims today, *Understanding Islam* has enjoyed an enthusiastic public response. Waiting lists; the willingness of many to attend the discussions without having read the books and simply listen; and thoughtful and grateful evaluations from participants, scholars, and librarians attest to its success. In 2003 the Foundation offered ten Professional Development Points for K-12 public school teachers who attend the whole series, and by the end of the program cycle 40 teachers will have received them.

Having observed sessions in all host libraries and carefully considered all comments about the



program, the Foundation has created a sequel employing a somewhat different format. The new program is called *Understanding the Modern Middle East*. It uses a single text: *Between Memory and Desire: The Middle East in a Troubled Age* by R.

Stephen Humphreys (University of California Press, 1999). The book covers the history and politics of the Middle East from the end of World War I to the present and was chosen for its far-ranging content, readability, and even-handedness.

Participating libraries will choose between two and four sessions, and scholars will present 45-minute lectures on topics examined in the book. The remaining 45 minutes of each session will be devoted to discussion. Professional

Development Points will be available to attending teachers.

*Understanding Islam* will continue to be available to libraries on the same basis as the Foundation's other thematic reading and discussion programs; libraries may borrow the series and apply for grants to cover the cost of scholars.

### Participants on *Understanding Islam*

"The series creates an environment that is conducive to discussing issues that are critical to the US and the world. . . I remember that on the day the series ended, the war in Iraq began; as I left the last meeting I remember thinking it remarkable that while American bombs were falling on an Islamic country half a world away, American citizens were actively engaged in trying to better understand the beliefs held by many of the citizens of that country. I think we need more opportunities like those made possible by *Understanding Islam*."

—Tom Dunn, Trustee, Acton Memorial Library

"All of the leaders were effective at launching discussion and providing interesting background information relating to the books and the larger issues that the readings touched upon."

—Participant from Pollard Memorial Library, Lowell

"*Understanding Islam* was a great topic. I loved the difficulty of the texts and the informative discussions with different leaders. But I wanted more . . . Where should we go from here?"

—Participant from the Pollard Memorial Library, Lowell

"I was amazed at the full participation of our reading group. Just about everyone contributed to the conversation."

—Participant from Amesbury Public Library

### Librarians on *Understanding Islam*

"Part of the value of the *Understanding Islam* series is that it has brought together a diverse group of people from our local community and offered them a wonderful forum in which to ask questions and talk about a part of the world about which many of us know little. . . Presenting readable texts along with academic scholars who can add insight and context to what we are reading and then open it up for discussion is a great way to explore some of the thoughts and ideas these authors express."

—Christopher Lindquist, Director, Westfield Athenaeum

"The most successful aspect of the series was audience participation — there never seemed to be enough time for all questions to be asked and answered."

—Dina Mageri, Director, Malden Public Library

"We had the highest attendance for any adult program that we ever had. . . . It was obvious that people grew more comfortable with their understanding of present political issues as a result of the knowledge gained from the series. We have seen people pursuing further information on the subject."

—Ruth Hathaway, Reference Librarian, Holbrook Public Library

*Save these Dates!*



#### **Project 2050**

A youth performance named for the year when it is projected that people of color will become the majority in the United States, directed by the New WORLD Theater at the University of Massachusetts Amherst.

**When:** Week of October 11  
**Where:** New Bedford High School

#### **Monkey Dance Screening**

Followed by discussion with the filmmaker, Julie Malozzi. The film follows three Cambodian-American teenagers as they come of age in Lowell and confront choices that reflect the often-conflicting claims represented by ancestral traditions, personal aspirations, and the values of American consumer culture.

**When:** Saturday, November 6, time TBA  
**Where:** North Shore Community College, Lynn

**Rehearsal of Angkor dance troupe whose signature piece is the Monkey Dance. Photo by Hayley Wood. ▼**



#### **George Howe Colt Reading from *The Big House: A Century in the Life of an American Summer Home***

Through this intimate and poignant history of his family's sprawling century-old summer house on Cape Cod, Colt reveals not just one family's fascinating story but a vanishing way of life.

**When:** Tuesday, August 24, 5:30-7:30 pm  
**Where:** Waquoit Bay National Estuarine Research Reserve



#### **Founding Farms**

An exhibition of photographs by Stan Sherer featuring five of the oldest family-run farms in Massachusetts, with text profiles by Michael E. C. Gery taken from interviews with the farm family members. The exhibit will travel in November to the Worcester Warner Reed Community House in Cummington. Conversations with photographer Stan Sherer and receptions are being planned. Additional venues for the exhibit include the Andover Historical Society, the Beverly Historical Society, and Holyoke Heritage State Park.

**When:** Opening Friday, October 1  
**Where:** Simon's Rock College, Great Barrington  
  
Darryl Williams working on the Luther Belden Farm (founded 1719) in North Hatfield. One of five Massachusetts family farms featured in the Founding Farms exhibit. Photo by Stan Sherer. Courtesy of Stan Sherer. ►

Check [mfh.org](http://mfh.org) for new and updated information on our 30th anniversary events.

*Free and open to the public unless otherwise noted*

(All projects are funded in part by the Massachusetts Foundation for the Humanities.)

#### **Tupperware! Screenings**

Followed by discussions with filmmaker Laurie Kahn-Leavitt. *Tupperware!*, a critically acclaimed *American Experience* documentary, tells the remarkable story of Earl Silas Tupper, an ambitious but reclusive small-town inventor, and Brownie Wise, the self-taught saleswoman who built him an empire out of bowls that burped.

**When:** Tuesday, September 28, 6:00-8:00 pm  
**Where:** Triplex Theater, Great Barrington  
**When:** Wednesday, September 29, time TBA  
**Where:** Massachusetts College of Liberal Arts, North Adams

◀ Brownie Wise tosses a bowl filled with water at a Tupperware Party in the 1950s. Courtesy of the Smithsonian Archives Center, National Museum of American History.



#### **30th Anniversary Signature Event**

An afternoon of conversation with Joyce Appleby, Richard Brookhiser, Kathleen Dalton, John Dean, Susan Dunn, David Halberstam, Douglas Wilson, and other prominent presidential biographers discussing changes in presidential reputations over time. The symposium will be followed by a benefit dinner for ticket holders featuring David Halberstam and our panelists.

**When:** Saturday, November 20, 2004  
**Where:** Boston

**MASSACHUSETTS FOUNDATION FOR THE**  
**Humanities**  
*Celebrating three decades of Bringing Ideas to Life*

# Humanities Calendar

All programs are open to the public free of charge unless otherwise noted.

## Greater Boston

### *Seeking Freedom in 19th Century America*

Exhibit on abolitionism focusing on a small selection of locally significant artifacts and documents and the stories of the people associated with them.

**When:** Opens February, 2004 and runs through January, 2006  
**Where:** Newton History Museum  
**Phone:** (617) 796-1450  
**Cost:** Adult: \$5; Child/Senior: \$3; Newton Residents: Adult: \$2; Child/Senior: \$1; Newton Historical Society Members: Free

### *A State of Grace*

Two work-in-progress performances of a new play based on stories by Grace Paley, each followed by a scholar-led discussion of Paley's work. For further information, including the titles of the Paley works, call or email contacts listed below beginning April 1.

*Performance with discussion led by Paul Lauter*  
**When:** Tuesday, April 27, 2004, 7:00-9:00 pm  
**Where:** Cambridge Public Library, Central Square Branch  
**Contact:** (617) 349-4010, lgoldstein@cambridge.ma.gov [Louise Goldstein, Program Director]

*Performance with discussion led by Lois Rudnick*  
**When:** Thursday, April 29, 2004, 7:00-9:00 pm  
**Where:** Cambridge Public Library, Main Branch

**Contact:** (617) 349-4020, gwillett@cambridge.ma.gov [Gail Willett, Program Director]

### *The Trial of Anthony Burns*

Commissioned by the James D. St. Clair Court Public Education Project, the play dramatizes the 1854 trial of escaped slave Anthony Burns — an historical event that challenged America's justice system and fueled the abolitionist movement in Massachusetts.

**When:** Tuesdays, April 27, May 4 & 11, June 1 & 8, 2004, 10:30 am  
**Where:** John Joseph Moakley U. S. Courthouse, Boston  
**Phone:** (617) 748-4185

### *The New Challenges of Institution-Building for Somalis in their New Environment*

Two forums, presented in Somali with English interpreters, featuring presentations by scholars and discussion of recent Somali history and the problems of building community in a new setting. This forum features Abdirizaq Husein, Former Prime Minister of Somalia.  
**When:** Sunday, May 2, 2004, 2-5:30 pm  
**Where:** English High School Auditorium, Jamaica Plain  
**Phone:** For more information, contact Somali Institute for Research and Development at (781) 772-1988

### *Ubuntu: A South African Peace Lesson*

Educational program featuring Lionel Davis, an educator from the Robben Island Museum in South Africa, offered in conjunction with an exhibition of contemporary South African art that opens April 2, 2004 at the Museum of the National Center of Afro-American Artists in Roxbury. For more information, go to [www.sondela.net](http://www.sondela.net), contact Donna Keefe at (617) 576-0680, or contact the Museum at (617) 442-8614.

### *Conversation with Lionel Davis*

**When:** Thursday, May 13, 2004, 7:00 pm  
**Where:** Cambridge Multicultural Arts Center (CMAC)

### *Reception and presentation by Lionel Davis*

**When:** Friday, May 14, 2004, 7:00-9:00 pm  
**Where:** St. Paul AME Church Christian Life Center, Cambridge

## Museum Program: *Exhibition tours with Lionel Davis*

**When:** Saturday, May 15, 2004, 2:00-4:00 pm  
**Where:** Museum of the National Center of Afro-American Artists, Roxbury  
**Cost:** \$4.00 adults; \$3.00 students  
**School and Community Programs**  
**When:** May 10 – 14, 2004  
**Where:** Times and locations TBA

### *Clear and Present Danger*

A new drama focused on the Red Scare, commissioned by the James D. St. Clair Court Public Education Project as part of the ongoing "Arts and the Law" series.  
**When:** Tuesdays, May 18 & 25, June 3, 2004, 10:30 am; Thursday, June 10, 2004, 10:30 am  
**Where:** John Joseph Moakley U.S. Courthouse, Boston  
**Phone:** (617) 748-4185

### *The Genesis and Genius of Islam: A Primary Source Summer Institute*

A seven-day interdisciplinary program for teachers on the founding, expansion, and achievements of Islamic societies from 570 to 1566. Contact Primary Source for more information at (617) 923-9933.  
**When:** June 10 & August 16 – 20, 2004; follow-up TBA  
**Where:** Framingham Public Schools and Primary Source, Watertown

## Western Massachusetts

*A Place Called Paradise: Northampton, Massachusetts, 1654 – 2004*  
A yearlong lecture series commemorating Northampton's 350th anniversary, designed to introduce local residents to recent scholarship on the city's history. For more information, please contact Historic Northampton at (413) 584-6011.  
*Divisions Throughout the Whole: Northampton in the Revolution (Gregory Nobles)*  
**When:** Sunday, May 2, 2004, 2:00 pm  
**Where:** Wright Hall Auditorium, Smith College  
*The River Gods in the Making (Kevin Sweeney)*  
**When:** Sunday, June 20, 2004, 2:00 pm  
**Where:** Wright Hall Auditorium, Smith College  
*When This Cruel War is Over: Charles Brewster's Civil War (David Blight)*  
**When:** Sunday, July 11, 2004, 2:00 pm  
**Where:** Wright Hall Auditorium, Smith College  
*Arcadian Vales: The Connecticut Valley in Art (Martha J. Hoppin)*  
**When:** Sunday, August 22, 2004, 2:00 pm  
**Where:** Wright Hall Auditorium, Smith College  
*Sylvester Graham and Health Reform: The Physiology of Subsistence (Stephen Nissenbaum)*  
**When:** Sunday, September 12, 2004, 2:00 pm  
**Where:** Wright Hall Auditorium, Smith College

### *The Interventionists Lecture Series*

A series of five public presentations on contemporary art that addresses current social and cultural issues in ways designed to engage and provoke the viewer. The series is offered in conjunction with the MASS MoCA exhibit *The Interventionists*, opening May 29, 2004. For more information, go to [www.massmoca.org](http://www.massmoca.org).  
*C. Ondine Chavoya in conversation with artist Rubén Ortiz Torres*  
**When:** Wednesday, May 19, 2004, 7:00 pm  
**Where:** Contemporary Artists Center, North Adams  
*Introduction to the exhibition: The Interventionists*  
**When:** Wednesday, June 23, 2004, 7:00 pm  
**Where:** MASS MoCA, North Adams

*Art collective subRosa discusses project Can You See Us Now?*  
**When:** Wednesday, July 28, 2004, 7:00 pm  
**Where:** Contemporary Artists Center, North Adams

## Art collective *Haha* discusses project Taxi, North Adams 2004

**When:** Wednesday, August 25, 2004, 7:00 pm  
**Where:** Contemporary Artists Center, North Adams  
**Panel discussion: Tactics and Strategies for Interventionists**  
**When:** Saturday, September 11, 2004, time TBA  
**Where:** MASS MoCA, North Adams

## *Bankside Humanities Series*

Four free pre-performance lecture-discussions focusing on aspects of everyday life in Elizabethan England, designed to make Shakespeare's world accessible in a lively and stimulating way. Lectures are free, but tickets are required.

### *Traditional English Building Techniques*

**When:** Friday, July 23, 2004, 5:00 pm

**Where:** Shakespeare & Company, Lenox

**Phone:** (413) 637-3353

### *Weapons and Swordplay in Romeo & Juliet*

**When:** Friday, July 30, 2004, 5:00 pm

**Where:** Shakespeare & Company, Lenox

**Phone:** (413) 637-3353

### *Original Practices in Shakespeare Performance and Study*

**When:** Friday, August 6, 2004, 5:00 pm

**Where:** Shakespeare & Company, Lenox

**Phone:** (413) 637-3353

### *Foods of the Renaissance*

**When:** Friday, August 13, 2004, 5:00 pm

**Where:** Shakespeare & Company, Lenox

**Phone:** (413) 637-3353

## Northeastern Massachusetts

### *Robert Frost's Lawrence: A Visual Record*

Traveling exhibit of historic photographs depicting sites in Lawrence, Massachusetts significant to Robert Frost and his poetry. Printed guide is in English and Spanish.

**When:** Through November, 2004

**Where:** Lawrence City Hall

**Phone:** For future venues, contact Robert Frost Foundation: (978) 725-8828

### *Nathaniel Hawthorne Bicentennial Lectures*

A lecture series about the life, work, and legacy of Nathaniel Hawthorne.

### *Hawthorne and His Publishers (Joel Myerson)*

**When:** Wednesday, May 12, 2004, 7:00 pm

**Where:** The House of the Seven Gables, Salem

**Phone:** (978) 744-0991

### *Hawthorne: A Life—Lecture and Book Signing (Brenda Wineapple)*

**When:** Wednesday, June 30, 2004, 7:00 pm  
**Where:** The House of the Seven Gables, Salem

**Phone:** (978) 744-0991

## Southeastern Massachusetts

### *In Search of Many Americas*

A reading and discussion series examining the American experience from different social, ethnic, and cultural perspectives.

**When:** Tuesdays, February 24, March 30, April 27, May 25 & June 29, 2004

**Where:** Sturgis Library, Barnstable

**Phone:** (508) 362-6636

### *Thanksgiving: Memory, Myth & Meaning*

Major exhibition that explores the history of Thanksgiving from the colonial era to the present.

**When:** Ongoing, 9:00 am-5:00 pm daily (Museum opens for the season March 27, 2004.)

**Where:** Plimoth Plantation

**Phone:** (508) 746-1622 x8281

**Cost:** Adult \$22.00; seniors & college students (with ID) \$20.00; children 6-12 \$14.00; under 6 free

## Statewide

### *Tupperware! Screenings*

A new documentary by Laurie Kahn-Leavitt, *Tupperware!* tells the story of Earl Silas Tupper, an inventor from Massachusetts, and Brownie Wise, a self-taught saleswoman who built an international business out of bowls that "burped." Narrated by Kathy Bates, the film includes an entertaining and thought-provoking mélange of interviews with Tupperware veterans, color home movies, footage of the company's annual Jubilees, and ads and television excerpts from the 1950s.

**When:** Screenings TBA

**Web:** [www.thetupperwarefilm.com](http://www.thetupperwarefilm.com)

## Bay State Historical League Annual Meeting

### "Modernizing Local History:

### Where Do We Go From Here?"



Tuesday, May 25, 2004

National Heritage Museum, Lexington, MA

8:30 am to 4:00 pm

Funded by the Massachusetts Foundation for the Humanities

Registration (includes lunch) — \$50 members/ \$75 non-members

Keynote speaker: Carol Kammen, *History News* columnist and author of *On Doing Local History: Reflections on What Local Historians Do, Why, and What It Means*, a book hailed for the help it provides local historians who want to "break out of the rut of boosterism and expand their craft." In her keynote address, Kammen will discuss the changing role of the local historical society, making the case for it as an increasingly important community educator.

Panel discussions and workshops will include guide training and strategies for reinterpreting an historic site, low-tech graphic design, governance of the small museum, collaborative programming, and fitting into the Massachusetts curriculum frameworks.

For further information, please contact the League at 781-899-3920 or [pbruttmesso@masshistory.org](mailto:pbruttmesso@masshistory.org).

**KO:** *Literature & Medicine* discussion groups include a variety of health care professionals, with the expectation that their different perspectives will enrich the discussion. But hospitals are notoriously hierarchical workplaces, and tensions over differences of status could have worked against the group's developing mutual trust and openness. To what extent was this an issue for your group?

**EAH:** I never sensed any tension. We share a light box supper before we officially begin. The breaking of bread together always helps.

**AP:** I honestly didn't perceive anything hierarchical about our particular group. Perhaps we were somewhat homogeneous, mostly doctors and nurses. There were a few other members — a minister, a few psychologists, a board member/businessperson — but they were all well spoken and well received by the group. The board member/businessperson seemed a bit self-conscious about not having the same authority to speak about certain issues (her perception), but in a way she had a more interesting perspective as a relative outsider to health care practice.

**JF:** Of course, as the facilitator, I'm probably not the best person to judge the status of the group's mutual trust and comfort. But from my perspective, the group at Berkshire Medical has been remarkably comfortable with one another, and also pretty non-hierarchical. In fact, last year I found them a little too conflict-adverse: it was I who had to spark disagreement a lot of the time. The driving concern of almost all of them is how to invest in their work in a responsible and human way, and not burn out.

**MMD:** We had excellent ground rules. For the first few meetings we introduced ourselves, giving our position and one important personal fact. We used first names only, and all discussion was understood to be confidential. Our facilitator took great pains not to interrupt and to get opinions from the quieter group members.

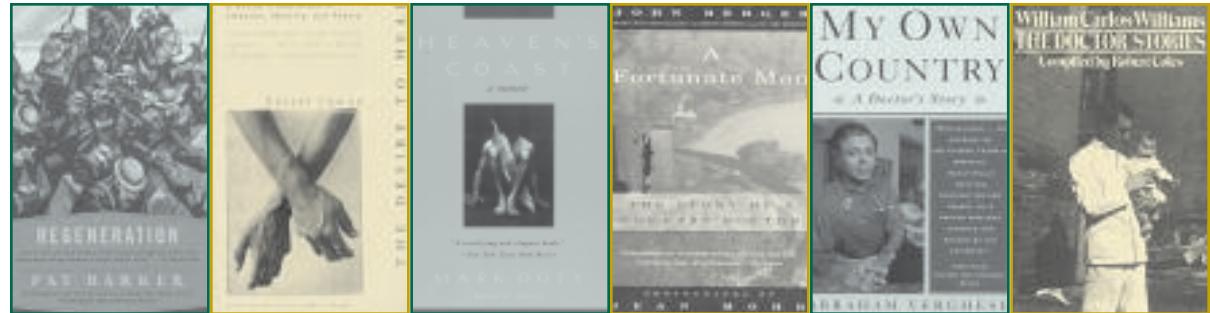
Even so, I did find that there were tensions in the Faulkner group that felt related to status. Occasionally it came up when people from the same department but of different status seemed to be playing out a workplace issue in this different setting. There was one striking event, I thought. Another physician in the group was about two hours and 20 minutes late for our first meeting. When he came in he apologized for being late and then took over the discussion so that he could make his points. I found this very difficult. But he had missed the ground rules, and that might have made a difference. And these issues seemed to diminish as the weeks passed.

**DP:** At UMass Memorial I did not feel that there was any feeling of hierarchy. We had dinner together before the seminar and talked of other things, and we used first names. One member of our group gave birth during the spring, and the feeling of sharing in her experience also took away barriers. But I felt comfort and trust from the beginning.

**KO:** Which readings provoked the most memorable conversations in your group?

**MW:** My fondest memories are of *The Spirit Catches You and You Fall Down* and *Rehab at the Florida Avenue Grill*.

*Spirit* was such a phenomenon: the story itself, the reflection on the health care system, the complexity of the Hmong family and its culture, the interaction between the family and the system, the individual caregivers, and the author's incredibly adept job of weaving the story together. The discussion ranged far and wide, with people teaming up and dissolving like a kaleidoscope around particular issues. Some of us were defensive about the professionals with whom we identified; some of us were super-critical about the insensitivity of the professionals and the system; some of us were stunned at getting such an intimate view of such a different culture. I remember it being a difficult discussion,



## Literature & Medicine: Selected Readings

**Barker, Pat.** *Regeneration* · The first novel in Barker's brilliant World War I trilogy, set in a Scottish hospital for shell-shocked soldiers and blending historical and fictional events.

**Berger, John, and Jean Mohr.** *A Fortunate Man: The Story of a Country Doctor* · A beautifully observed portrait, in stories and photographs, of a doctor working in an impoverished English village.

**Bloom, Amy.** "Rowing to Eden," in *A Blind Man Can See How Much I Love You: Stories* · A story examining the relationship among a woman being treated for breast cancer, her husband, and her best friend.

**Campo, Rafael.** *The Desire to Heal: A Doctor's Education in Empathy, Identity, and Poetry* · Searching essays by a compassionate doctor who is also a gay man and a poet.

**Doty, Mark.** *Heaven's Coast: A Memoir* · A poet's elegiac account of his partner's death from AIDS.

**Edson, Margaret.** *Wit: A Play* · The Pulitzer Prize-winning play about a professor of English literature, facing death from ovarian cancer, and her interactions with medical care providers.

**Fadiman, Anne.** *The Spirit Catches You and You Fall Down: A Hmong Child, Her American Doctors, and the Collision of Two Cultures* · An anthropologist's multifaceted account of the conflicts and misunderstandings between Hmong parents and the doctors treating their daughter's epilepsy.

**Lorde, Audre.** *The Cancer Journals* · A chronicle of resistance to decline, by a fiercely independent writer whose work celebrated her life as a Black woman and a lesbian.

**Moore, Lorrie.** "People Like That Are the Only People Here: Canonical Babbling in Peed Onk," in Moore's short story collection *Birds of America* · The experience of parents whose baby has been diagnosed with cancer, vividly depicted as a juxtaposition of the mundane and the horrific.

**Masson, Veneta.** *Rehab at the Florida Avenue Grill* · A nurse's poems reflecting on her work in an inner-city neighborhood clinic.

**Selzer, Richard.** "Imelda," in *Letters to a Young Doctor* · A story in which a surgeon performs an operation that violates professional norms, raising questions about medical ethics and the doctor's motivations.

**Sophocles.** *Philoctetes* · Classical Greek drama that explores the nature of suffering through a protagonist who is cursed with a disfiguring wound and has endured years of exile.

**Verghese, Abraham.** *My Own Country: A Doctor's Story* · A doctor's account of the coming of the AIDS epidemic to rural East Tennessee.

**Williams, William Carlos.** "The Use of Force," in *The Doctor Stories* · Story dramatizing the battle of wills between a doctor faced with a possible diphtheria epidemic and a child who refuses to open her mouth for an examination.

and a very rich one.

*Rehab* made me very happy. It reminded me of patients I took care of as a nursing student 35 years ago, as the poet described people in the hospital and in their homes. Names of patients came back to me, and memories of home visits as a public health nurse, and things I did that were just a little off the beaten path because I was outside of the hospital where everything felt so constricted. I felt that a few of the nurses in the group were in that same place — remembering feeling so close to our patients, so intimately tied into their lives, as one becomes when visiting in someone's home.

**DP:** Our group had a strong conversation around Abraham Verghese's *My Own Country*, which deals with a doctor's experience with the HIV epidemic in a small community. Another book that raised issues related to diversity was *The Cancer Diaries*, by the Black writer Audre Lorde. That book seemed to draw a lot of emotional response. We did not all agree with her, yet the discussion allowed us to understand her.

**JF:** From my perspective as a facilitator, the conversation about Lorrie Moore's story "People Like That Are The Only People Here," which we had in the very first session last year, was very moving. People talked about the medical problems their own children have faced, and were very open about their feelings of fear and helplessness — which they were unaccustomed to as health care providers — in the face of those problems.

I also remember a rather devastating conversation inspired by Sophocles' *Philoctetes*. (Philoctetes was the Greek warrior who stumbled upon a forbidden shrine on the way to Troy, and was bitten by a snake on the heel. The wound was so bloody and

noxious, and his screams so terrible, that the Greeks dumped him on an island rather than take him on to Troy. Now, nine years later, a prophecy has come down saying that only Philoctetes, and his divine bow, can conquer Troy. So they have to figure out how to force or manipulate him to Troy.) The group talked about patients who have had the grossest possible diseases, especially a morbidly obese fellow who had some kind of disease that caused a terrific stench and maggots to grow in the folds of his skin. The nurses in particular had a lot to say about how they managed this emotionally, and how they tried to remember that this guy was a human being. I was really impressed by both their humanity and their camaraderie.

Some of the conversations I like best happen when the group is made uncomfortable by something we've read. Doctors in particular don't like ambiguity or discomfort very much; last year my group used to joke about that. So that's where I come in as a cheerleader for ambiguity, teasing them into letting their minds do something they're unused to. This happened when we discussed the strange last scene of Amy Bloom's story "Rowing to Eden," where a husband of a breast cancer patient kisses and caresses the scar of her best friend, who had breast cancer a few years ago, as a way of getting close to his wife. They just didn't like that — until we talked about the manifold ways in which that scene makes us uncomfortable, and they came to see that discomfort as interesting and challenging.

**AP:** The readings were almost universally troubling, perhaps less frequently divisive. I can recall differences of opinion surrounding virtually everything we read.



Dominic Mazzeo, one of the workers interviewed for "Boston Stories," an oral history project about the Big Dig. Photo by Maggie Holtzberg.

## Recent Grants

### Greater Boston Area

**\$4,000 to the Boston Museum Project** to support the pilot phase of a project to record oral histories of the Big Dig.

**\$5,000 to Boston College** and scholar Ramsay Liem toward implementation of an MFH-funded plan for an exhibit on the complex and largely unexplored legacy of the Korean War.

**\$5,000 to Primary Source** in Watertown toward the costs of an interdisciplinary summer teacher institute on Islam.

**\$3,835 to the Organization of American Historians** to help underwrite three public programs to be held in conjunction with the OAH annual meeting in Boston in late March 2004. The programs focus on Japanese-American draft resistance in WW II, the Brown v. Board of Education decision, and the Garrity decision on busing in Boston.

**\$5,000 to the Robert Treat Paine Historical Trust in Waltham** to support publication of a guidebook for a distinguished work of American architecture and landscape design, built in the late 19th century by a significant figure in the history of American philanthropy.

Stonehurst: South elevation looking East. Photo by J. David Bohl. Courtesy of Stonehurst, The Robert Treat Paine Estate and the City of Waltham. ▼



**\$5,000 to the Filmmakers Collaborative in Waltham** for a series of five screenings of documentaries that trace the efforts of citizens to transform their communities. Each screening will be followed by a facilitated discussion with the filmmaker and an activist who appears in the film.

**\$1,000 to the Bedford Historical Society** to inventory the Bedford Women's Community Club records.

**\$1,000 to the Robert Treat Paine Estate in Waltham** to inventory Stonehurst's collection of furnishings as a first step in preparing an interpretation plan for the estate's interior.

### Western Massachusetts

**\$5,000 to the University of Massachusetts/New WORLD Theater** in Amherst for a summer retreat in which scholars and performance artists will work with a diverse group of young people to lay the groundwork for theater pieces focused on the theme of environmental degradation.

**\$5,000 to Historic Northampton** for a series of lectures designed to introduce local residents to recent scholarship on the city's history.

A widely reproduced view of Northampton, c.1837-38, engraving by W. H. Bartlett, published in Nathaniel P. Willis, *American Scenery*, London, 1840. Courtesy of Historic Northampton. ▼



**\$3,500 to Shakespeare and Company** in Lenox for four free pre-performance lecture-discussions focusing on aspects of everyday life in Elizabethan England.

**\$4,265 to MASS MoCA** in North Adams for a series of five public presentations on contemporary art that addresses current social and cultural issues.

### Southeastern Massachusetts

**\$2,500 to the Oversoul Theatre Collective in Mashpee** to support the work of scholars, writers, folklorists, storytellers, and artists brought together to develop a series of public presentations on the oral and literary traditions of the Wampanoag people.

**\$3,500 to the African American Heritage Trail History Project in Martha's Vineyard** to publish a revised and expanded version of the Heritage Trail book, last printed in 1998. The proposed book will include eight new sites, oral histories of island residents, and student artwork.

**\$1,000 to the Sturgis Library** in Barnstable for a reading and discussion series examining the American experience from different social, ethnic, and cultural perspectives.

**\$4,042 to the Rotch-Jones-Duff House & Garden Museum** in New Bedford to support the revision of the Museum's school program to accommodate changes in the New Bedford Public Schools' history curriculum.

### Northeastern Massachusetts

**\$3,000 to the House of the Seven Gables** in Salem to underwrite the costs of a three-part lecture series about the life, work, and legacy of Nathaniel Hawthorne.

**\$5,000 to Middlesex Community College** in Lowell to support the operation through 2004 of *Changing Lives Through Literature*, an acclaimed public humanities program that integrates reading and discussion with the operations of the criminal justice system.



▲ Massachusetts archaeologist Roland Robbins at the site of Thoreau's cabin at Walden Pond, ca. 1946. *The Man Who Found Thoreau: Roland Robbins and the Search for New England's Buried Past* will be published by the University Press of New England in 2004. Courtesy of the Roland Wells Robbins Collection, Thoreau Society, Lincoln, MA.

### Out of state

**\$1,000 to the University of Kentucky Research Foundation** toward the publication of a book about the pioneering and controversial Massachusetts archaeologist Roland Robbins, to be published by the University Press of New England in fall of 2004.

## GRANT CATEGORIES

Current guidelines and application forms for MFH grants can be obtained by returning the form on page 10, by telephoning either of the Foundation's offices, or by downloading materials from our website. You must be a nonprofit organization, or have a nonprofit fiscal sponsor, to be eligible for funding. Northampton (413) 584-8440 / Metro Boston (617) 923-1678 / [www.mfh.org](http://www.mfh.org)

### Project Grants

The maximum award in Fiscal Year 2004 (November 2003-October 2004) will be \$5,000, with the exception of media pre-production grants, which may not exceed \$10,000. Proposals are due at the Metro Boston office on the first business day of May, August, November and February. A draft proposal must be submitted at least 15 days before the final deadline. Applicants must consult with Ellen Rothman in the Metro Boston office before submitting a draft. Notification is within 90 days of the deadline.

### Reading and Discussion Programs

Grants are awarded for up to \$1,000. For a catalogue of program themes and a directory of experienced discussion leaders, email [hwood@mfh.org](mailto:hwood@mfh.org) or call (413) 584-8440.

### Scholar in Residence & Research

#### Inventory Grants

These collaborative programs, designed to improve the presentation of history in historical organizations, are administered by the Bay State Historical League. May 15th is the deadline for RIG applications. Applicants must contact the League at (781) 899-3920 or [bshl@masshistory.org](mailto:bshl@masshistory.org) before submitting a proposal. Guidelines are available at [www.masshistory.org](http://www.masshistory.org).

## Roundtable continued from page 7

Richard Selzer's piece "Imelda" left me somewhat at odds with other readers. I felt far more sympathetic to the doctor. (*In this story, a plastic surgeon performs cosmetic surgery on the corpse of a patient who has died unexpectedly, and the patient's mother is consoled by the belief that her daughter has "died beautiful."* — ed.) Despite perceiving my own practice to be far different from his, I nonetheless thought there was something ironically altruistic in his forgoing the social/interpersonal exchanges that most of us find so rewarding, a paradox that has lingered with me since. Others simply found the doctor's style too cold and impersonal to be sympathetic.

Mark Doty's AIDS memoir, *Heaven's Coast*, was probably the book that left the group most divided. Some readers were effusive in their praise; others found the author somewhere between long-winded and self-indulgent, as if put out by witnessing the breadth and depth of his catharsis.

I agree with Judy that the Lorrie Moore piece aroused a particularly wrenching conversation. Moore is threateningly incisive and cutting, not painting the medical profession in a particularly rosy light, but profoundly moving in the way she brings to life the horror of experiencing one's child's illness.

Another story that week, the Amy Bloom piece, was more of a revelation to me. The main character's interaction with her husband really caught me off guard. The woman with breast cancer becomes surprisingly estranged from her husband, a genuinely funny, sympathetic sort of spouse who nonetheless seems of little comfort to her through her illness. His inability to reach her adds a disturbing layer of sadness to the illness, one I don't think I would have ever tuned in to had I been a participant in her care.

**KO:** How would you describe the program's overall impact?

**MW:** I'd say it enhanced the quality of my working relationships and got me out of the isolation of the unit I work on.

**EAH:** The opportunity to interact with so many folks with diverse talents, all of whom display such a desire to better their roles in delivering quality health care, has been a real blessing. I would hope that other hospital trustees could benefit from this experience.

**MMD:** I found the entire process wonderful. My department is sometimes a little bit separate from the hospital, so I found it a way to connect with people in other departments. I also liked the fact that it was open to anyone and not for doctors or nurses or any particular group. I found people to be very open. Privacy was maintained, and I personally felt able to say what I felt without being judged in

any way. I feel more connected in the Faulkner community than I did before.

**AP:** My experience with the reading group has been very positive. Within the professional culture of medicine, there is an inbred frame of reference which is frequently at odds with the perspectives of those in other corners of the health care world, especially those on the receiving end. There's often an imbalance in the relationship between caregiver and receiver, perhaps due to the relative power and control of information inherent in the encounter. When questions are raised and brought to life in the words of a Lorrie Moore or Mark Doty, it's a great eye opener for those of us on the doctoring end. The exchange of ideas and perspectives was frequently most revealing to me when I got to hear from not doctors or nurses — with whom I speak all the time — but from those from more disparate vantage points, like board members, clergy, and social workers.

While the group formed the basis for new friendships, its impact on the overall work life of the hospital has been modest so far. In a perfect world the mandatory readings of sterile OSHA manuals would be replaced by mandatory readings of a different persuasion: *Literature & Medicine* assignments as mandatory humanization strategies for the hospital staff. Not likely. I wish the impact of certain readings, and perhaps the process itself, touched a larger percentage of the hospital at large.

**KO:** MFH hopes to continue offering *Literature & Medicine* in your hospitals and to expand it to others in the years ahead. Thank you all for sharing your reflections with MassHumanities.



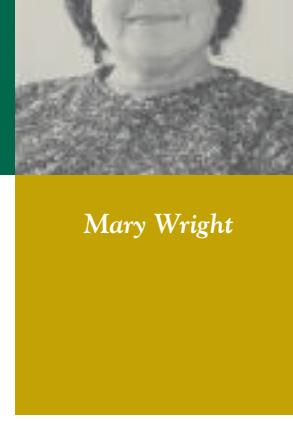
Judith Frank



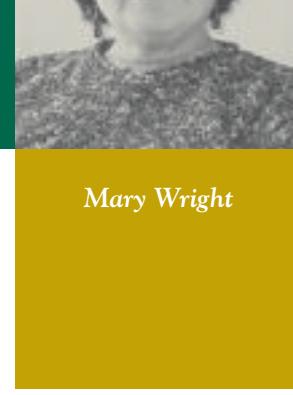
Andrew Plager, M.D.



Erling A. Hanson, Jr.



Margaret M. Duggan, M.D.



Mary Wright



## First Annual Commonwealth Humanities Lecture

Thursday, June 10, 2004, 7:00 pm  
National Heritage Museum  
Lexington

The Massachusetts Foundation for the Humanities (MFH) is excited about our newest initiative in partnership with the MassINC (Massachusetts Institute for a New Commonwealth): the annual Commonwealth Humanities Lecture.

Each year, MFH and MassINC will recognize a Massachusetts scholar or writer who has made a significant contribution to our understanding of public life or civic affairs in the Commonwealth.

The individual, selected from nominations submitted by the public, will deliver a substantive address of interest to both scholars and the public. This year's lecture will be held at the National Heritage Museum in Lexington on June 10 at 7:00 pm and will be followed by a reception. The event is free, but space is limited and reservations are required. For reservations email [chl@mfh.org](mailto:chl@mfh.org). Please include your full name and telephone number.



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**30th Anniversary Campaign  
Ahead of Schedule**

Four months into our fiscal year the MassHumanities campaign to raise \$120,000 in unrestricted donations has passed the halfway point with more than \$70,000 committed as of March 1. This is testimony to the power of the humanities to change lives, to the creativity and hard work of our board and staff, and equally important, to the recognition of the Foundation's value to the Commonwealth.

This is good news, yet we must keep up the momentum to reach our goal. In recent years we have relied on state and federal funding for 75% of our income. Cuts and stagnation of state funding since 2002 have proven that further diversification is necessary, and our goal is to increase donations from private foundations, corporations, and individuals to 33% of our income. We need your help!

If you have yet to contribute to the campaign, or if you can contribute more, please use the form on this page to send us whatever amount is comfortable for you. Or, even simpler, pick up the phone, dial (413) 584-8440 and talk to (or leave a message for) Anne Rogers to pay by credit card. Your contribution counts! Thank you.