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SPECIAL ISSUE

Celebrating
30
Three Decades
of Bringing Ideas
to Life

Imagining Robert Named Outstanding Documentary of 2002

Imagining Robert: My Brother, Madness and Survival, produced by Lawrence Hott and Diane Garey of Haydenville, with funding from the MFH, has been named an Outstanding Documentary of 2002 by the Academy of Motion Picture Arts and Sciences Documentary Screening Committee. The film will be included in a prestigious series of screenings co-sponsored by the Academy and the UCLA Film and Television Archive at the UCLA James Bridges Theater on December 3, 2003. Based on the book of the same title by Jay Neugeboren, *Imagining Robert* tells the story of two brothers, Jay, a prize-winning writer and former UMass writing professor, and his brother, Robert, who has been in and out of mental institutions for 38 years. The film was the centerpiece of a series of public screenings sponsored by the Foundation (with funding from the Animating Democracy Initiative of Americans for the Arts) to foster dialogue about the meaning of mental illness and its impact on families. For more information, see www.imaginingrobert.org.



Family photograph of Robert and Jay Neugeboren.

Mass Humanities

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Foundation News

New Board Members Elected

At the Foundation's June 13 board meeting in Plymouth, three new board members were elected to three-year terms. The new members are Orlando Isaza of Leeds, Martin Newhouse of Winchester, and Frank F. Sousa.



Orlando Isaza is Acting Assistant Dean of Social Sciences at Holyoke Community College. Orlando has served as adjunct faculty at a number of Boston-area institutions and has taught courses in psychology, sociology, anthropology, education and Spanish. He earned his BA in Sociology and did graduate work in Sociology of Medicine and Health Care at Brandeis and has an MSW in Community Organization, Social Planning and Social Policy from the University of Connecticut. He recently received an Honorary Doctorate of Humane Letters from the College of Our Lady of the Elms. Since 1969, Orlando has been consulting and lecturing extensively on public welfare, health care, alternative healing practices, minority affairs, diversity concerns and human services. He lives in Leeds.



Martin Newhouse is a partner at the law firm of Ropes & Gray in Boston. He earned his BA in Economics from Columbia College and his PhD in Modern European History from Columbia University. After teaching history at Columbia University and Boston College, he attended Yale Law School, where he received a JD. He has practiced law in the litigation department of Ropes & Gray since 1984. Martin has served as one of the firm's legal ethicists since 1990 and has been chairman of the firm's Pro Bono Committee. He contributed an essay on Friedrich Nietzsche to *European Writers: The Romantic Century* (New York, 1985) and an article on alternative dispute resolution to the *Boston Bar Journal*. He lives in Winchester.



Frank F. Sousa is Associate Professor of Portuguese and Director of the Center for Portuguese Studies and Culture at the University of Massachusetts, Dartmouth. Frank is also founder and first chair of the Department of Portuguese, in addition to being co-founder and director of *Portuguese Literary & Cultural Studies*, a semiannual academic journal, and general editor of the *Portuguese in the Americas* series, both published by the Center for Portuguese Studies and Culture. He earned his BS in Psychology from the University of Santa Clara and completed his graduate studies at the University of California, Santa Barbara, where he earned an MA in Portuguese and a PhD in Hispanic Languages and Literatures. He is the author of *O Segredo de Eça: ideologia e ambiguidade* (1996), and has received numerous awards and fellowships, including two Fulbrights and recognition from the Government of Portugal for the promotion of Portuguese language and culture in the U.S. Frank coordinated "A Tribute to José Saramago: Contemporary Literature in the Portuguese-speaking World," a conference organized by the Foundation in 2002.

Departing Board Member Lisbeth Tarlow

Term limits have advantages and disadvantages. When we have to say good-bye to a wonderfully effective and hard-working board member the disadvantages come to the fore. The Foundation wishes a fond farewell to retiring board member **Lisbeth Tarlow**, who has generously and graciously contributed her time and her talents to the public humanities for the past six years. As chair of the Membership and Nominating Committee from 2000 to 2003, Lisbeth has been responsible for recruiting over half the current board. She also served on the MFH Executive Committee, 1999-2003, and wrote a widely requested essay about the Foundation's first traveling seminar to Cuba for *Mass Humanities* (Fall, 2000). A major donor as well, no board member has done more to advance the mission of the Foundation than Lisbeth Tarlow. We will miss her — a lot.

Foundation News continued on inside back cover.

Recent Grants

GREATER BOSTON AREA

\$5,000 to the Newton Historical Society at the Jackson Homestead to underwrite the planning for a new exhibit on abolitionism to open in the spring of 2004.

\$3,000 to The Cantata Singers in Boston for programming related to the performance of a new choral piece using historical accounts of the 1704 Deerfield raid and its aftermath.

\$4,300 to the Boston Pan-African Forum in Cambridge for programs featuring an educator from the Robben Island Museum in South Africa, offered in conjunction with an exhibition of recent South African art at the National Center of Afro-American Artists in Roxbury.

\$5,000 to Primary Source in Watertown to help underwrite the cost of purchasing permissions for documents to be included in the fifth "Making Freedom" Sourcebook. Developed by Primary Source and funded in part by MFH and NEH, the Sourcebooks are being published next spring by Heinemann.

\$5,000 to the Somali Institute for Research and Development (SIRAD) in Boston for two forums, presented in Somali with English interpreters, featuring presentations by scholars and discussions of recent Somali history and the problems facing Somali immigrants as they build a new community in Boston.

\$5,000 to Discovering Justice: The James D. St. Clair Court Public Education Project in Boston to support scholarly review of the script, development of a study guide for, and the first performances of a new drama focused on the Red Scare of the 1920s.

\$5,000 to Gore Place Society in Waltham to support the Greater Boston History Project, a collaborative effort to use the Internet to increase thematic connections among and visitation to more than two dozen small museums and historical sites in Greater Boston.

\$3,000 to the Underground Railway Theater in Arlington for three work-in-progress sessions and a staged reading of a new play based on stories by Grace Paley; a scholar-led discussion of Paley's work will follow each of the programs.

\$4,550 to Boston College and scholar Ramsay Liem to support the planning phase of an exhibit devoted to exploring the largely silent legacy of the Korean War for Korean Americans.

\$4,000 to Touchable Stories, Inc. and artist Ross Miller in Boston to fund the design and writing of two 5' by 12' enamel panels to be permanently installed in the Arlington Street T station when it is renovated in the fall of 2003. The panels will tell the story of the 5000-year-old fishweirs that are buried under the Back Bay.

\$4,000 to the USS Constitution Museum in Boston to support a one-day summer symposium designed to bring recent scholarship in maritime history to an audience of teachers and the general public.

\$3,000 to the Boston Public Library to produce and print a brochure interpreting the "Notable Women" mural hanging in the lobby of the General Library in Copley Square.

\$4,980 to The Fenway Alliance in Boston for two public forums, one on civic architecture and one on landscape design in urban settings, to be held at institutions in the Fenway area in the fall of 2003.



NORTHEASTERN MASSACHUSETTS

\$5,000 to the Robert Frost Foundation in Lawrence to underwrite an exhibit of photographs highlighting the relationship of Frost's poetry to the city where he spent much of his adolescence and young adulthood.

\$2,819 to the Cambodian Master Performers Program in Lowell for three public screenings of a film on Cambodian-American human rights activist Arn Chorn Pond, followed by panels of community activists and audience discussion.

\$5,000 to the Town of Amesbury to help fund planning for an exhibit on Amesbury history to be located in a renovated mill building in the revitalized downtown area.

SOUTHEASTERN MASSACHUSETTS

\$1,000 to the Brewster Bicentennial Committee to promote an exhibit of portraits by Giddings Ballou, a 19th century itinerant artist who spent several years living and painting in the Cape Cod town of Brewster.

\$4,000 to the Committee to Encourage Public Art, Inc. in Falmouth to research and produce six newspaper articles, each examining the history of a Falmouth industry that is featured in a series of bas-reliefs in the town center. The articles will be compiled into a supplement and distributed to local schools, libraries, tourist centers, and stores.

\$4,700 to Plimoth Plantation to underwrite the design and first printing of a brochure to accompany the exhibition "Thanksgiving: Memory, Myth, and Meaning," which opened in 2002.

CENTRAL MASSACHUSETTS

\$3,000 to the Worcester Art Museum for a public lecture and gallery guide exploring the historical context of an installation by artist Richard Yarde, a work based on a religious ceremony performed by African Americans during the slave era.

WESTERN MASSACHUSETTS

\$300 to the Wilbraham Public Library for a reading and discussion program featuring books about Cape Cod, including Thoreau's *Cape Cod*, Henry Beston's *Outermost House*, *Time and the Town*, and *A Place Apart: A Cape Cod Reader*.

\$2,020 to the Clark Art Institute in Williamstown for a one-and-a-half-day teacher workshop that will use Eastman Johnson's paintings of maple sugaring as the springboard for exploring topics in American cultural history.

\$2,272 to the Wistariahurst Museum Association in Holyoke to mount an exhibition, present related programming, and create website pages telling the 100-year history of a community center that began as a settlement house for women factory workers and is now the home of Nueva Esperanza, an organization serving a largely Latino population.

Above: Arn Chorn-Pond at "Killing Fields" Memorial, 2003. Still from *The Flute Player* (photo by Sonith Heng)

Left: Eastman Johnson, *The Sap Gatherers*, c. 1861-66, private collection (photo courtesy Clark Art Institute)

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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 of the Humanities; the Massachusetts Cultural Council, a state agency; and private sources.



MASSACHUSETTS FOUNDATION FOR THE Humanities

Celebrating Three Decades of Bringing Ideas to Life

For 30 years, the Massachusetts Foundation for the Humanities has enriched our civic culture and strengthened our democracy by bringing the lessons of history, the insights of literature, and the moral clarity of philosophy out of the classroom and into the community.

We create opportunities for the people of Massachusetts to read, write, and reflect; to form meaningful attachments to the places they inhabit; to explore the past; and to engage in stimulating conversations about the future.

This 30th anniversary issue of *Mass Humanities* presents a sampling of the grantmaking, initiatives, and partnerships the Foundation has used to achieve our mission of *bringing ideas to life*.



1970s

A NOBLE ENTERPRISE

Robert Collén

It is said that all true beginnings are obscured in myth. So let it be with the Massachusetts Foundation for the Humanities & Public Policy, as it was called at the creation. I arrived in 1976, which was the eighth day, as it were. It was still, however, a time of titanic effort. Most of the hard work fell on the small staff. They had to recruit and work closely with potential grant applicants. Their charge was to put before the board members a steady flow of interesting proposals that combined the humanities (often confused with humanitarianism) and public policy (often confused with advocacy).

The members perpetually debated the question of what constituted public policy. I recall one discussion, carried on in our usual free-for-all manner, that produced the notion that something became a public policy issue when enough people decided it was. To our credit, we never settled on a firm definition.

We always worried about advocacy. The people who came with proposals had a point of view. It is inconceivable that they would not, but when does a point of view become advocacy? Some members thought advocacy could not be avoided. Nevertheless, because of our vigilance, we were able to avoid the worst traps.

As time went on, we agonized over funding too many films, yet our first Foundation-initiated project was a film about Shays's Rebellion. *A Little Rebellion Now and Then* was produced by Calliope Film Resources of Somerville to help commemorate the bicentennial of the U.S. Constitution. It has been one of the most popular items in the Foundation's lending library.

"Doing Justice" was arguably the most successful program of the first decade. A project of Brandeis University, it involved bringing judges together to discuss a book or short story in relation to their experiences on the bench. "Doing Justice" not only had a long run, but also served as a model for similar programs elsewhere in Massachusetts and throughout the nation.

The practice of the public humanities is indeed a noble enterprise, because informed public discussion on important matters is essential to the defense of freedom. Yet we now live in an age when the image has pre-eminence over the written and spoken word. Is this a public policy issue we ought to be concerned about?

Robert P. Collen retired in 1994 from the Rodney Hunt Company in Orange, MA, after more than 38 years with the firm. He served on the Foundation board from 1976 to 1984 and as Chairman from 1980 to 1982. He also served on the board of the Federation of State Humanities Councils from 1982 to 1985.



Reading, reflecting, creating

Jefferson Park Writing Center (1984)

Reading and writing program for women residents of a North Cambridge public housing project. Recipient of the Federation of State Humanities Councils' Schwartz Prize, awarded annually to the outstanding project funded by a state humanities council.

*The day before my first dream
the sky was overcast and grey
and black clouds seemed
to hover just over my head.
They were to me, heavy with
liquid sorrow and dread ready
to break free.*

*The day before my first dream
I walked with feet so leaden,
feet so burdened down, my back
felt as if it were a brittle
twig which would break at the
slightest pressure. And the
hope for release was that my
back would break and finally I
would fall.*

The day before my first dream . . .
—Sharon Howell, project participant

Shakespeare's Women: A Voice Out of Prison (1988)

Literature and drama workshops for inmates at the Massachusetts Correctional Institution in Framingham. Over a period of five months, a group of ten incarcerated women studied Shakespeare and concluded by staging a production of *The Merchant of Venice* for the entire prison population.

"Putting what is considered most difficult within reach is perhaps the greatest lesson. Life again has possibilities."
—Jean Trounstone, project director, "Shakespeare's Women"

*Word by word I claim
my life, I claim
the stories of my life
as if they were water
I could scoop up in my hands
to quench my thirst,
as if they were bread.
A heady, rich bread for my hunger,
as if they were earth,
firm ground for my bare feet to stand on.
And they are.
They are.*

—Margaret Robinson, project participant

*Images on reverse (clockwise from top left): Casting session for *Loaded Gun: Life, and Death, and Dickinson*, 2001; Allan Rohan Crite, *Marble Players*, 1938 (courtesy Boston Athenaeum); first wedding of American man and Cambodian woman in Lowell, 1986 (photo by James Higgins); re-creation of 1621 harvest celebration, 2000 (photo courtesy Plimoth Plantation)*

Scribbling Women (1997)

Multimedia educational kit developed by the Public Media Foundation. "Scribbling Women" is a boxed set of radio plays based on short stories by American women, along with a print guide for teachers, students, and general listeners.

"Here are ten compelling examples of 'life itself' in all its different shades, rendered with great vividness and complexity."

—Lucinda H. MacKethan and James A. Miller, project scholars

Open Me Carefully: Emily Dickinson's Intimate Letters to Susan Huntington Dickinson (1998)

Collection of letters compiled by Martha Nell Smith and Ellen Louise Hart. Published by the nonprofit Paris Press, the correspondence in *Open Me Carefully* sheds new light on the Amherst poet's life and work.

"The voluminous correspondence with Susan constitutes one of two major bodies of work that Dickinson bequeathed to the world."

—Introduction to *Open Me Carefully*, 1999

Different People, Different Places: Native Americans, Euro-Americans, and the Environments They Created (1992 - 1995)

Reading and discussion program developed by the Foundation to explore "how people struggle with each other for control of the earth, its creatures and its meanings." Funded by an NEH State and Regional Exemplary Award, "Different People, Different Places" ran in 78 Massachusetts libraries and another 40 community centers in New Hampshire and Maine. At the culmination of the program, 200 readers participated in a two-day "Gathering of Readers."

"There was no 'wilderness' as it has been commonly understood. Those 'Indians' were many people, at least four hundred rich and complex cultures with almost as many different languages. Native Americans of these cultures had already created the landscape Europeans experienced as wilderness."

—Report to the NEH, 1995



1980s

SHIFTING GEARS

Stephen W. Nissenbaum

I arrived on the Foundation board in 1985, roughly in the middle of Ronald Reagan's two terms as president. By the time my first board meeting had adjourned, I knew what the work of the members was to entail. We would carefully assess and then forcefully debate the merits of 25 or 30 proposals, and agree to fund perhaps ten of them. I took immense pleasure in reading proposals that came from so many disciplines and were set in such an array of venues, from housing projects to college campuses to state prisons. This would always remain the work I found most deeply rewarding. I relished one of the enduring tensions we regularly faced: between what we somewhat vaguely termed "humanities content" and "advocacy" (read *ideological commitment*). It was ever my conviction that these two things could live together and flourish.

By coincidence my first board meeting also marked the arrival of David Tebaldi as the Foundation's new Executive Director. From the start, David gently prodded us to begin staking out strategic positions. Within two years, we had launched the first large-scale project conceived and implemented by the Foundation itself — "Shifting Gears: The Changing Meaning of Work in Massachusetts, 1920-1980." This project placed humanists in Heritage State Parks in five of the Commonwealth's most depressed cities — Fall River, Gardner, Holyoke, Lawrence, North Adams — and in the Blackstone River Valley. The humanists worked with community members (many quite elderly by then) to create powerful ways to explore and express the memory of their collective experience. Conceiving and coordinating this ambitious project involved many Foundation members in new kinds of tasks, and it offered MFH enhanced visibility and a new sense of control.

"Shifting Gears" was the first of a number of Foundation-conducted projects. It set the precedent of cooperation with (and added funding from!) agencies such as the Massachusetts Cultural Council, the Department of Environmental Management, and the state legislature. Indeed, by the end of the 1980s we were systematically seeking new sources of revenue in an effort to undertake more initiatives, and in the process to wean ourselves from abject dependence on the uncertain fortunes — and policies — of the NEH.

By the time my term ended, in the waning months of the first Bush presidency, the Foundation had come to redefine its strategy, and my work. At my very last meeting as a board member in 1992, the Foundation voted to hire a professional fund-raiser. And here, for the first time, I found myself hesitating. The minutes of that meeting show that mine was one of only two votes in opposition. I feared that the money quest would tip the precarious balance of our mission. In what may have been my final words as a member of the MFH board, I pleaded that we seek instead "the moral equivalent of fundraising."

To this day, I'm not sure whether I was right or wrong. But one thing is clear: surely here was a worthy question, one that presented in new form the perennial tension that pitted "advocacy" against "humanities content"!



Stephen W. Nissenbaum is Professor of History at the University of Massachusetts, Amherst. He served on the Foundation board from 1985 to 1992 and as Chairman from 1987 to 1989.



Clemente Course in the Humanities (Ongoing since 1999)

Foundation initiative to offer a college-level course in the humanities to people living in poverty. Under the auspices of Bard College, the Clemente Course is offered at 17 sites in the US and abroad, including Holyoke, Worcester, and Dorchester.

"The humanities are a very practical kind of education in that they enable people to think and take pleasure in art, to learn to begin from the great beginners of history, to apply this capacity to begin to any field, any problem."

—Earl Shorris, *Mass Humanities*, Spring 2000

"I never knew till I took this class that there was a name for the things I think about all the time."

—Student in Holyoke Clemente course, 1999

"Every Monday and Wednesday we have taken time out of our full and often frantic lives to sit with Shakespeare and Joyce, to view Picasso and Monet, to walk with Plato and Socrates, to march with President Lincoln and Dr. King. We have learned to read closely and to write passionately. We have come to appreciate beauty and language, and we have tried to figure out what makes men and women good or evil. In the process, I think we have learned to examine our lives more deeply – to test and renew our faith in things – and we have learned to be more honest about politics and war. In short, we have done what the humanities ask of each of us, namely, that we examine what it means to be fully human."

—Timothy McCarthy, Academic Director, Dorchester Clemente Course Commencement Address, June 16, 2003



Above: Jenny Whitley, Clemente course graduate, Holyoke, 2002

Facing page: Son-May Chiu, participant in Primary Source summer institute for teachers, 1995

Top, right: Photograph from *Sheffield: Through the Lens of Carrie Smith Lorraine*, 2000 (photo courtesy Sheffield Historical Society)

Bottom, right: Zishan Ugurlu performing *Canto 5* at "Dante at the Gardner," 2003

Favorite Poem Project – Summer Institute for Massachusetts Educators (2001)

Summer institute at Boston University for 50 middle and high school teachers. Led by former poet laureate Robert Pinsky, the institute emphasized vocal and personal connections as a starting point for the study of poetry.

"There is value in spreading the sharing and appreciation of poetry among people from all age, gender, ethnic backgrounds. It helps to break down barriers, construct bridges, while we teach to strive beyond the easy lessons of life."

—Mary Bourque, institute participant

Tribute to José Saramago: Contemporary Literature from the Portuguese-speaking World (2002)

Public symposium at the JFK Library, co-sponsored by MFH and the Center for Portuguese Studies and Culture at UMass/Dartmouth, featuring Nobel Prize winning novelist and poet José Saramago.

"What I represent in my novels is not my overt personal history, but rather the history of another life equally mine, my profound life, one that I probably would not know how to tell with my own voice and name."

—José Saramago, April 19, 2002



1990s

FACING CHALLENGES

David Lionel Smith

In the spring of 1998, MFH President Gail Leftwich became Director of the Federation of State Humanities Councils. I, in turn, became the President of the MFH board. This was a sobering moment for me, because I was in the midst of a challenging term as the Dean of Faculty at Williams College, and the MFH was facing difficult challenges and transitions of its own.

The MFH had weathered an external political crisis soon after I joined the board in 1994. Attacks on the NEA and NEH culminated in Congressional efforts to defund both agencies. The NEH was, of course, our primary source of funds. The board began a vexed discussion about how to survive without federal money.

The members had all been chosen as humanists, and few of us had much experience with fundraising. Conflicts developed in our discussions about which projects to support. Some members contended that we become more strategic in our grant-making. Others insisted that our primary goal should be to support projects for underserved audiences— i.e., poor and minority communities and small towns distant from the state's major cultural institutions

Our able Executive Director David Tebaldi worked with the board to consolidate support for the MFH in the legislature. We successfully negotiated an increase in our state support, which comes through the Massachusetts Cultural Council. After much controversy, Congress in 1996 agreed to continue funding both Endowments (albeit at drastically reduced levels). We survived our brush with extinction, but the tension over how to fulfill our mission was never fully resolved.

In 2000, the MFH came due for a periodic reassessment by the NEH. We used the process to develop strategies for survival in a world where federal and state funding could not be taken for granted. This entailed recruiting different kinds of expertise to the board and a new division of responsibilities. One major change: the evaluation of proposals would no longer be the primary function of all board members. Others of us would concentrate our energies on helping the MFH become financially secure.

Having made this necessary transition, the MFH will now undoubtedly face a new challenge: How can it continue to bring strong humanities programs to all the people of Massachusetts, while at the same time becoming less reliant on government funding? These are quite different agendas, yet to fulfill its true mission, the MFH must succeed at both.



David Lionel Smith is the John W. Chandler Professor of English at Williams College. He was appointed to the Foundation board by Governor William Weld in 1994 and served as Chairman 1998-2000.



Experiencing a sense of place

A Sense of Place, Tu Barrio: Jamaica Plain People and Where They Live, La Gente de Jamaica Plain y Donde Ellos Viven (1981)

Photo-essay with photographs by Janice Rogovin and bilingual text by the residents of the Jamaica Plain neighborhood of Boston.

"The need to make echoes of our lives is always with us, at all times and in all scales. It is an instinct that has been carried through centuries of civilization. It is our right to make something of our own. It is our right to identify with a place of our own."

—Jamaica Plain resident

The Hidden Holyoke: A Cityscape and its People (1983)

Exhibit of 100 photographs showing the development of Holyoke, Massachusetts, from 1870-1940, with accompanying narrative by historian Daniel Czitrom.

"You can become so immersed in where you are and what you're doing, that you forget your surroundings. These photographs bring it out... The exhibit is a way for the people living in South Holyoke and the Flats and Churchill to see there is potential, there are resources, and that part of those resources is themselves."

—Carlos Vega, project director, lifelong resident of Holyoke

Southeast Asians: A New Beginning in Lowell (1986)

A collection of photographs of Lowell's Southeast Asian community by James Higgins and Joan Ross with interpretive text in Khmer, Vietnamese, Laotian and English, and an introduction by historian and political scientist Hai B. Pho.

"Last night I heard a tape with the songs of my country. In my mind I went back to my grandparents' farm where I walked through fields of coconut and orange trees and ate fresh pineapple. I felt like there's no place like home."

—Cambodian immigrant to Lowell

Spinner: People and Culture of Southeastern Massachusetts

(1982, 1984, 1987)

Magazine containing articles, photographic essays and oral histories chronicling life in Fall River and New Bedford from 1850 to 1950.

"By any measure, Spinner is an unusual undertaking, a triumph of sustained collaboration between people who like to make histories and people who enjoy furnishing the memories and materials out of which histories are made... To be a successful local historian, like those in Spinner, is to accept the authority of the particular... You assert, despite all the comings and goings of American life, that these events, these people, and these places are important; they are worthy of our attention."

—Sam Bass Warner, Jr., Introduction to *Spinner*, Vol. III, 1984

Creating Eden: A Portrait of An American City through Its Gardens (1999)

Exhibit and book of photographs and literary portraits exploring 15 of Somerville's most extraordinary gardens and the lives of their creators.

"The portraits of the gardeners also comprise a collective portrait of the city. The gardeners represent many of the historical streams that flow together in a modern American city. In tending their gardens they are attending to basic human needs and creating the human connections that are at the heart of community everywhere."

—Michael Moore, historian, *Creating Eden*

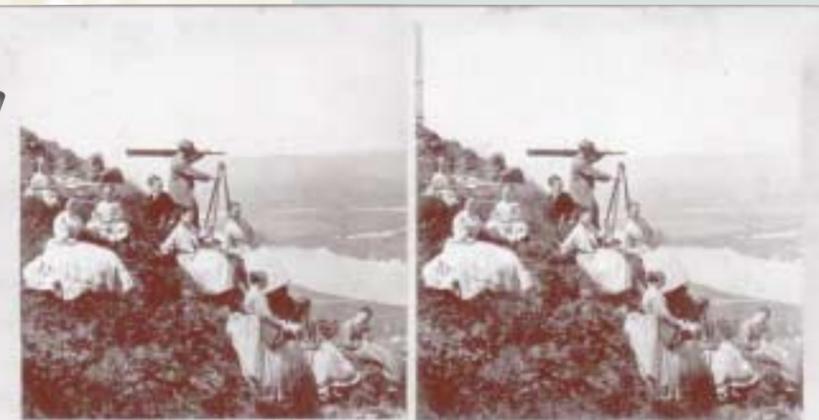
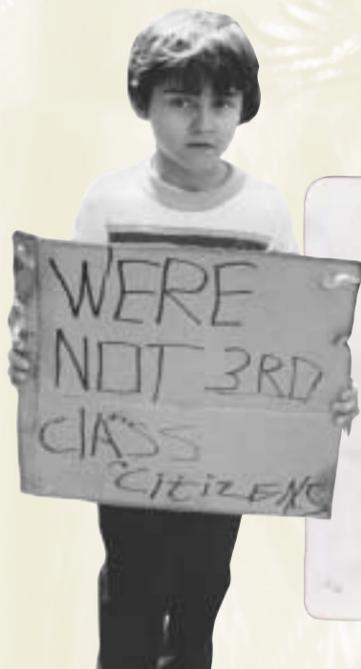
Changing Prospects: The View from Mount Holyoke

(2002)

Mount Holyoke College Art Museum exhibit of photographs and paintings that document Mt. Holyoke's importance as a cultural and historical icon.

"Hill, hillock, or mount, the allure of Mt. Holyoke was never the view of the summit... but rather the view from the summit. From the top of Mt. Holyoke, where a few thousand visitors trek annually, one can still experience a hint of the perspectives that led earlier visitors there for creative contemplation. These days, the sign to the summit of Mt. Holyoke points as much back in time as up in space; the layered history of the site is as much a lure as its picturesque perfection."

—Christopher Benfey, *Changing Prospects: the View from Mount Holyoke*, 2002





Exploring the past

W.E.B. Du Bois Exhibit (1982)

Traveling exhibit exploring the life and thought of W.E.B. Du Bois, a native of Great Barrington, a founder of the NAACP, and one of the greatest intellectuals of the twentieth century.

"Slowly but steadily, in the following years, a new vision began gradually to replace the dream of political power—a powerful movement, the rise of another ideal to guide the unguided, another pillar of fire by night after a clouded day. It was the ideal of "book-learning"; the curiosity, born of compulsory ignorance, to know and test the power of the cabalistic letters of the white man, the longing to know."

—W.E.B. Du Bois, *The Souls of Black Folk*, 1903

Shifting Gears: The Changing Meaning of Work in Massachusetts (1988 - 1990)

The first Foundation conducted program, "Shifting Gears" placed scholars-in-residence in Heritage State Parks in Gardner, Fall River, Holyoke, Lawrence, North Adams, and the Blackstone River Valley. The scholars conducted research and created public programs on how the loss of traditional manufacturing industries affected individual and community identity. More than 5,000 residents participated in 99 public programs during the 18-month-long project.

"To a great extent it is from work that we derive our sense of identity, our status in the community, our livelihood, and our sense of relatedness to others. . . . One of the primary needs of people in towns affected by the decline of traditional industries is to understand what has happened to them as individuals and as a group."

—*Mass Humanities*, Winter 1988

Home to Hawley (1992)

Oral history project culminating in the production of a play staged as part of this Berkshire hill town's centennial celebration. A "scrapbook" with historical and contemporary writings, photographs and documents was also published.

"The origin of the play's raw material came from many sources: from Hawley's oral history, from the letters, diaries and conversations of residents past and present, from personal reminiscence, anecdote and tale, and – if such a thing is possible – from the very soil and stones of Hawley's hills."

—*Shelburne Falls and West County News*, August 1992

Facing page, left to right: Fishermen's protest, New Bedford, 1980 (photo courtesy Spinner Publications); "Prospecting on Mt. Holyoke," c. 1860-1870, by Houghton & Knowlton (photo courtesy Historic Northampton)

Lucy Terry Prince: Singer of History, by David R. Proper (1997)

(1997)

Biography published by the Pocumtuck Valley Memorial Association and Historic Deerfield of one of America's first African American poets, who lived as a slave and then a free woman in Deerfield, Massachusetts in the 18th century.

"Although there are a few official records to document (the 1746 Indian attack on Deerfield), the only contemporaneous one is the thirty-line poem Lucy Terry composed recounting in vivid detail the bloody ordeal suffered by her friends and neighbors."

—David R. Proper, *Lucy Terry Prince: Singer of History*, 1997

*August, 'twas the twenty-fifth
Seventeen houndred forty-six,
Samuel Allen like a hero foute,
And though he was so brave and bold,
His face no more shall we behold.
Oliver Amsden he was slain,
Which caused his friends much grief and pain.
Simeon Amsden they found dead
Not many rods from Oliver's head.
Adonijah Gillett, we do hear,
Did lose his life which was so dear.
John Sadler fled across the water,
And thus escaped the dreadful slaughter.*

—From "The Bars Fight," by Lucy Terry, 1746

Native American Voices in New England 1600 - 1996 (1995 - 1996)

(1995 - 1996)

Seminar series organized by the Foundation to introduce staff from museums with significant Native American collections to the latest scholarship in Native American studies, the cultural perspectives of tribes still living in New England, and the most effective museum practices.

"Acknowledging the spiritual meaning of material objects will require museums and museum professionals to question some of their most fundamental assumptions about the purpose of museums."

—Slow Turtle (John Peters), project participant

Below, left to right: Actor Kaiulani Lee as Martha Ballard in *A Midwife's Tale*, 1997; clay model of Josephine St. Pierre Ruffin, one of eight women honored in State House Women's Leadership Project; Colin Powell speaking at centennial of Robert Gould Shaw Memorial, 1997

The State House Women's Leadership Project (1995 - 2000)

A major MFH initiative to honor the contributions of women to public life in Massachusetts. The centerpiece was HEAR US, a new work of art created by Sheila Levrant de Bretteville and Susan Sellers, that was permanently installed in the State House in 1999. A curriculum unit, *Making the World Better: The Struggle for Equality in Nineteenth-Century America*, was also produced.

"HEAR US highlights similarities and differences between six notable leaders instrumental in shaping public life in Massachusetts. We examine these women from diverse perspectives: as individuals in a group of honorees; within the context of historical figures commemorated in the State House; and in the contrasting worlds of public and private life."

—Sheila Levrant de Bretteville and Susan Sellers, artists' statement, 1999

A Midwife's Tale (1997)

Laurie Kahn-Leavitt's documentary based on the Pulitzer Prize winning book, *A Midwife's Tale: Discovering the Life of Martha Ballard*, by Laurel Thatcher Ulrich.

"I hope people walk away feeling that Martha Ballard's world is both very foreign and uncannily familiar. That they have some appreciation for what it takes to piece the past together, that it helps them understand that the social upheaval and changes they see in the film are the difficult and sometimes violent beginnings of the world we live in."

—Laurie Kahn Leavitt, *Mass Humanities*, Fall 1997

Hope & Glory: The African-American Fight for Freedom in the Civil War (1997)

A public symposium marking the centennial of the Augustus Saint-Gaudens monument to Robert Gould Shaw and the 54th Massachusetts Regiment. "Hope & Glory" brought together scholars, writers, journalists, Civil War reenactors, and descendants of African-American Civil War soldiers to discuss the history of the most important black regiment to serve in the Civil War and the sculpture that commemorates it.

"In those days there was only one field of endeavor, only one place in this society where blacks could demonstrate their worthiness as full citizens of this country: this was as soldiers, by their willingness to shed the same color blood as their white brothers on the field of battle."

—General Colin Powell, *Hope and Glory: A Collection of Essays on the Legacy of the Fifty-Fourth Massachusetts Regiment*, (1999)





Lifting The Veil: Remembering the Burning of the Ursuline Convent (1997)

Exhibit at the Somerville Museum on the events of August 1834, when a mob destroyed the Ursuline Convent school for girls on Mount Benedict in Charlestown, Massachusetts. "Lifting the Veil: The Convent Burning" combined an historical display with works by contemporary artists.

"When we occasionally look up from the parking lot at Home Depot and imagine the silhouette of Mount Benedict wavering beyond the highway, the sense of a particular place has broken through the dirty, dulling anonymity, and the memory of landscape has been transmitted across time."

—Nancy Natale, co-director, "Lifting the Veil"

The Lawrence Project: Seafaring Families and Community Life in Nineteenth-century Falmouth and Woods Hole (1997)

An exhibit and related public programs focused on the Lawrence family of Falmouth. In the mid-nineteenth century, four Lawrence brothers went to sea as captains of whaling vessels. Three of them brought their wives and children on voyages to the Pacific, Indian and Arctic Oceans. "The Lawrence Project" used photographs, documents, objects, and maps to connect the story of one family to the history of its community.

"The objects Yankee sailors brought home with them in the nineteenth century were examined with a more scientific perspective than had existed previously. Botanical, zoological, geological, and ethnological specimens were brought into newly founded museums for identification and comparison. . . . Sailors were very cognizant of the scientific interest in such objects. In Salem, an organization of master mariners regularly made the toast: 'Natural history: may commerce never forget its obligations; and a Cabinet: that every mariner may possess the history of the world.'"

—Mary Malloy, lead scholar, *The Lawrence Project*

Guide to Historical Records and Genealogical Resources of Nantucket, MA (1999)

Booklet published by Nantucket Historical Association to improve access to, and promote the use of, 350 years' worth of records held by five different repositories.

"The searcher's reward lies in the journals, letters, business papers, will, deeds, photographs – even in the barebones statistics of census taker or tax assessor. For those records connect us to our past in ways that cannot be distorted by either memory or anecdote."

—Elizabeth Oldham, Research Associate, Nantucket Historical Association Library

Bringing History Home

(Ongoing since 1999)

An experimental website that uses interactive narrative to link three Massachusetts history museums. Developed by the Foundation with funding from NEH and the Wellspring Foundation, *Bringing History Home* engages users in the choices facing young people who lived in Plymouth Colony, Revolutionary Boston, and Lowell during the early mill era.

"The bringhistoryhome.org prototype provides a model that may indeed have the potential to change and extend humanities learning beyond the physical structures of the museum and into the homes and schools of potential users. Beyond this, the prototype has been successful in modeling intellectual inquiry processes that museums value most. The site draws upon primary sources, presents varying scenarios of what may have occurred at a specific point in time given different circumstances, combines knowledge and objects to help users make meaning of the information presented, and uses a compelling design to achieve these ends."

—Patricia Derbyshire, project evaluator, 2000

Gosnold's Hope: Exploration and Enduring Legacy (2002)

Program commemorating the 400th anniversary of the landing of Bartholomew Gosnold in Buzzards Bay. Four different Buzzards Bay communities hosted a series of presentations on Native history, European perceptions of the region, musical traditions, and environmental changes.

"Caution and limited engagement characterized the interactions of 1602; the expectations on both sides of the cultural divide allowed little more than that. In the event, only dedicated optimists could have seen anything very promising in Gosnold's expedition. The experience of contact in Buzzard's Bay that summer did little to raise the expectations of either English or Wampanoag participants."

—Len Travers, project scholar

MYTOWN's Neighborhood Partnership Initiative (2001)

Youth leadership training involving young people in creating walks that explore community history and contemporary issues in the neighborhoods of Boston's South End, Jamaica Plain, Mission Hill and Dorchester.

"MYTOWN's programming is based on the idea that understanding and reconnecting with a sense of home is a crucial first step in helping the city's young people create a truly democratic community."

—Karilyn Crockett, Project Director

This page, top to bottom: Sixth Annual Moby Dick Marathon, New Bedford Whaling Museum, 2002; Massachusetts farmer Richard Chase, 1954 (photo by Stan Sherer); Reproduction of Egyptian god "Anubis," 2003, George Walter Vincent Smith Art Museum (photo courtesy Springfield Museums); African Meetinghouse, Nantucket (photo courtesy Nantucket Historical Association); Re-creation of Wampanoag hunters (photo courtesy Plimoth Plantation)

Facing page, bottom: street scene in Old Havana, March 2003; top: road to Trinidad, Cuba, March 2003 (photos by Frank Armstrong, © 2003)

2000-

ENVISIONING THE FUTURE

Ellen S. Dunlap

For this series of 30th anniversary essays, David Tebaldi asked me to try my hand at describing “an ideal future shaped by the public humanities.” This is a tall order for someone who has spent her career focused on the past, but the assignment intrigued me even more than it terrified me, so I agreed. In my mind I sketched visions of communities built by individuals whose lives had not merely been enriched but truly transformed by their engagement with the humanities.

Through the study of history, literature, languages, ethics, philosophy, as well as our religious traditions and system of laws, the citizens in my ideal world are bound into a democratic society by mutual respect, civility, understanding, and trust. The choices they make about how best to live their own lives are informed by an awareness that the dilemmas and challenges they face have been confronted countless times by others, and this appreciation of the human condition ennobles and empowers them. In my ideal world, everyone works hard to make things better for each other including those with whom they may have profound cultural differences. It is a world where words and ideas are celebrated, where civil dialogue is prized, where knowledge is revered and widely pursued.

Breaking news on the television interrupts my “visioning” and reminds me how far from ideal our present world is, and I am left to wonder what steps the Foundation can take to move us closer to that idyllic goal. What can we do to bring the stories and lessons of our shared human experience to bear on the everyday lives of our fellow man? How do we impart the wisdom of the ages to those who shape our world today by the decisions they make and the choices they give us?

It strikes me as imperative that we continue to fight the stereotype that history, literature, and philosophy are nothing more than boring classes and dusty books. We have never done this better, in my opinion, than we are doing now with our Clemente Course in the Humanities, which brings these subjects alive for students with a hunger for them, a hunger fed in part by the educational and economic disadvantages which they have faced. The humanities unlock doors of possibility for them and give them opportunity to reflect upon their own lives and choices they can make to improve them. As we gain the resources to expand the program and, by our example, encourage other states to establish Clemente programs, we are changing the world, one life at a time, and witnessing the transformative power of the humanities at their best.



Ellen S. Dunlap is President of the American Antiquarian Society in Worcester, a national research library of American history. She was elected to the board in 1996 and has served as chair since 2002.



Stimulating conversations

Doing Justice: Literature & The Law (1981)

Seminars that brought 150 District Court judges to Brandeis University to consider the moral and human dimensions of their work by discussing such literary works as *King Lear*, Melville's *Billy Budd*, and Conrad's *The Secret Sharer*. Winner of an NEH Award for Exemplary Projects in the States, *Doing Justice* expanded to include clerk magistrates, Superior and Probate Court judges, prosecutors, public defenders, probation officers, and others who work in or with the criminal justice system.

Such reflection is a rare opportunity for overworked civil servants routinely subject to the phenomenon of “burn out.” Their jobs are often thankless at best; every decision they make has a significant, often traumatic, effect upon someone; their caseloads are sometimes literally impossible.

Under these circumstances there is usually no time, let alone supportive or educational human resources, available to people who are continuously at the front line of Massachusetts' legal life.

—*Mass Humanities*, 1983

Knowing Our Place: Humanistic Aspects of Environmental Issues (1990)

An initiative that created multidisciplinary study groups of scholars, environmental practitioners and citizens in five different parts of the state. Each group focused on an environmental issue facing its region and developed plans for increasing public engagement. *Knowing Our Place* programs included community forums, exhibits, walking tours, conferences and publications.

“Our problems will not be healed merely by adopting Native American affectations. We cannot and need not return to hunting and gathering for a living. However, the sense of ‘nativeness,’ that is of belonging to place, is critical and necessary. It is not a matter of your skin or ancestry, it is a matter of how you relate to the land.”

—John Pearsall, project participant

Commonwealth Forums

(Ongoing since 1998)

Quarterly public forums on issues that affect the quality of life in Massachusetts. Co-sponsored in partnership with the Massachusetts Institute for a New Commonwealth, each forum features a humanist along with policy makers, advocates, and public officials. Topics have ranged from the training and retaining of teachers to the debate over land-use planning, from the future of community newspapers to the political and historical distinctiveness of western Massachusetts, from the role of women in Massachusetts politics to the state of philanthropy.

“The MFA has more attendance than the Celtics and Bruins combined and it never threatens to leave Massachusetts. Art is not always easy. We would not expect someone with a third-grade reading level to sit down and enjoy Tolstoy. But we are going to get the society we create. If we want one full of creativity, then we are going to have to make that investment.”

—Museum director Jill Medvedow, Commonwealth Forum panelist, November 22, 2002

Unfinished Symphony: Democracy and Dissent (2001)

Prize-winning film about the 1971 antiwar protest in Lexington, led by the Vietnam Veterans Against the War, that resulted in the largest mass arrest in Massachusetts history.

“The experience of the humanities for me is both intellectual and emotional, and the challenge is to find ways to express ideas that reach people on both levels – that of understanding something by the way you think about it as well as by the way you feel about it.”

—Bestor Cram, co-producer of “Unfinished Symphony,” *Mass Humanities*, Spring 2001





“Cuba: Fifty Years of US-Cuban Relations” Traveling Seminars (2000 - 2003)

Humanities-focused trips to Havana, Trinidad, Santa Clara and Cienfuegos. Developed by the Foundation in consultation with one of the country’s leading scholars on modern Cuba, the tours offer travelers an opportunity to disentangle the myths from the reality of our complex relationship with our neighbor to the south.

“We returned intoxicated by the land and its people. We also returned with a more nuanced mental landscape, one that only strengthened our impression of Cuba as a land of extraordinary paradox.”

—Lisbeth Tarlow, *Mass Humanities*, Fall 2000

The Ends of Civilization: Taking Stock on the Eve of the Millennium (1999 - 2002)

Five-part reading and discussion program designed by the Foundation to mark the turn of the Millennium. Led by scholars in a variety of disciplines, *The Ends of Civilization* brought people together in 28 public libraries throughout the state to discuss books on the future of democracy, race relations, education, the environment, and science.

“I am a different person than I was before I read any of these books—these readings have enlarged my thinking, understanding and base of knowledge.”

—Participant in the Beverly program

“What was most satisfactory was the chance to meet so many serious fellow citizens who are deeply concerned about the issues raised in the series, who had all read the work, who had taken note (and notes), who listened respectfully to one another’s views, who were willing to entertain new ideas and change their minds.”

—Mary Kay Cordill, participating scholar

Imagining Robert (2001 - 2003)

Filmmaker Larry Hott’s documentary about two brothers, one who has suffered from mental illness for 38 years, the other, a prize-winning novelist who has been his brother’s primary caretaker. MFH used the film, which is based on the life experiences of Jay and Robert Neugeboren, as the core of a civic engagement project funded by the Americans for the Arts national Animating Democracy Initiative with a grant from the Ford Foundation.

“The Foundation for the Humanities needs to help us all change the dialogue on this, because in this state we have a tremendous emphasis today on the individual and self-reliance, taking care of yourself. But in fact, if we look at our lives, none of us takes care of ourselves entirely. We’re all helped in some way or another.”

—“Imagining Robert,” project participant

Understanding Islam

(Ongoing since 2002)

Reading and discussion program developed by MFH in response to the events of September 11, 2001. Held in public libraries and led by scholars, the discussions focus on books chosen to reflect the diversity of Islamic cultures and the challenges facing the Muslim world in the 21st century.

“Our approach is critical in the best sense of the word: we look beyond pat answers and assertions about Islam (‘Islam is a religion of peace’ or ‘Islam is a religion of war,’ ‘Islam oppresses women,’ or ‘Islam offers the best means to liberate women’) and try to understand the variety of ways in which Islamic teachings have been interpreted and used over the centuries.”

—Keith Lewinstein, project scholar, *Mass Humanities*, Spring 2003

Literature & Medicine: Humanities at the Heart of Health Care (Ongoing since 2003)

Innovative program that brings the humanities into the hospital. Diverse groups of health care workers meet with trained facilitators for monthly discussions of issues surrounding illness, dying and care giving.

“I appreciate the fact of this group’s existence, [and] appreciate the questions themselves. I appreciate the desire of all involved to be seekers, to try and make things better, to confront our own weaknesses.”

—Program participant, 2003

The 30 people pictured at the top of the pages of the *Mass Humanities* special anniversary edition were all featured in projects supported by MFH over the past three decades.

- 1 Charles Dickens, English novelist
- 2 Elizabeth Freeman, plaintiff in anti-slavery case
- 3 Herman Melville, novelist (courtesy New Bedford Whaling Museum)
- 4 Susan B. Anthony, suffragist
- 5 Louisa May Alcott, novelist
- 6 Bartolomeo Vanzetti & Nicola Sacco, defendants in famous trial (photo courtesy Boston Public Library)
- 7 Cornel West, philosopher (photo by Jon Chase, Harvard News Office)
- 8 Henry David Thoreau, Transcendentalist writer
- 9 Eleanor Roosevelt, humanitarian
- 10 W.E.B. DuBois, writer and activist
- 11 Frederick Douglass, abolitionist and writer
- 12 Sojourner Truth, abolitionist (courtesy Pocumtuck Valley Memorial Association)
- 13 President Calvin Coolidge
- 14 Dorothy West, novelist (photo by Salem Mekuria)
- 15 Margaret H. Marshall, Chief Justice of the Massachusetts Supreme Judicial Court
- 16 Frederick Law Olmsted Sr., landscape architect (photo courtesy Frederick Law Olmsted National Historic Site)
- 17 Senator Edward Brooke (photo courtesy Boston Public Library)
- 18 Edith Wharton, writer
- 19 Robert Frost, poet
- 20 Melnea Cass, Boston activist (photo courtesy Boston Public Library)
- 21 Hoang Vu, Vietnamese painter
- 22 Phyllis Wheatley, 18th-century poet
- 23 Roman Empress Faustina (courtesy Mount Holyoke College Art Museum)
- 24 Susie King Taylor, Civil War memoirist
- 25 Paul Revere, patriot
- 26 Lucy Stone, suffragist
- 27 Edmonia Lewis, sculptor (photo courtesy private collector)
- 28 Robert Pinsky, poet (photo by Sigrid Estrada)
- 29 Ralph and Rose Mastrangelo, Somerville gardeners (photo by Kay Canavino)
- 30 William Apess, Native American writer (courtesy Pocumtuck Valley Memorial Association)

This page, top to bottom: Fisk University Jubilee Singers on tour in Boston, 1872; “In Their Own Words: Women Over 70 in Provincetown” exhibit, 2000 (photo by Norma Holt); Bellevue Nursing School graduates, c. 1912. Still from *Sentimental Women Need Not Apply*, 1988 (photo courtesy Bellevue Hospital Archives); worker in North Adams Factory, c. 1940s (courtesy North Adams Historical Society); Mrs. Belain Aquinnah Wampanoag, c.1850-1870 (photo courtesy Linda Coombs).

Facing page, left: Manuscript of Ellen Jackson’s “Annals from the Old Homestead,” 1895; *right:* Daguerreotype of Ellen Jackson, 1846 (photo courtesy Newton History Museum)

___ Please send me guidelines for project grants.

___ Please send me information about the following programs:

- ___ Reading & Discussion
- ___ Scholar in Residence
- ___ Research Inventory

___ I am a humanities scholar and would like to participate in Foundation-supported public humanities programs. Please contact me.

___ I would like to help the Massachusetts Foundation for the Humanities bring ideas to life by making a contribution.

Name _____
(as you wish it to appear in acknowledgments)

Organization (if applicable) _____

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Telephone (h) _____ (w) _____

email _____

___ I wish my gift to remain anonymous.

___ Payment of \$ _____ is enclosed.

(Please make check payable to: Massachusetts Foundation for the Humanities.)

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Signature _____ Date _____

GRANT CATEGORIES

Current guidelines and application forms for MFH grants are available by returning the form above, telephoning either of the Foundation's offices, or 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

On the web: www.mfh.org

Project Grants

The maximum award in Fiscal Year 2004 (November 2003-October 2004) will be \$5,000. Proposals are due at the Metro Boston office on the first business day of November, February, May and August. 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. A catalogue of program themes and a directory of experienced discussion leaders are available from hwood@mfh.org or by calling (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. At least one round of applications will be accepted in FY 2004. For guidelines and more information, contact BSHL at www.masshistory.org or (781) 899-3920.

Foundation News *(continued from front cover)*



Primary Source Awarded NEH Grant

Primary Source, Inc. of Watertown, a professional development center that has received numerous grants from the Foundation in the past 10 years, has been awarded \$145,000 from the National Endowment for the Humanities for a teacher institute, "African Americans and the Making of America, 1650-2000," to be held July 6-30, 2004, at Tufts University in Medford. The month-long institute will offer 25 middle and high school teachers from around the country the opportunity to explore in depth how the experiences of African Americans both reflected and shaped the world in which they lived. Participants will examine the many ways in which African Americans have influenced American thought, cultural expression, and the traditions of freedom and democracy. Congratulations to Primary Source. For more information on the institute, go to www.primarysource.org or call (617) 923-9933.

Bay State Historical League Receives Award of Merit

Congratulations also go to the Bay State Historical League, one of the Foundation's longtime partners in delivering services to Massachusetts history organizations. On the occasion of its centennial, the League has received an Award of Merit for general excellence from the American Association for State and Local History. Mina Wright McCandless of Harvard, Massachusetts has been named the new Executive Director of the BSHL.

John Sieracki, New Director of Development

John Sieracki has joined the Foundation staff as Director of Development. An avid reader and writer of poetry, John has spent ten years as a professional fundraiser, most recently serving as Director of Development for the Northern Forest Center in Concord, New Hampshire. A graduate of the University of Delaware, John did graduate work in Language and Literacy at City College of New York. He will be based in the Northampton office.

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Humanities Calendar FALL 2003

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

Greater Boston

Lost Theatres of Somerville

Exhibit and lecture series on the movie theatres that once anchored Somerville's many neighborhoods. Oral histories, photographs, and memorabilia bring to life the theatres—only one of 14 survives—that created a sense of community in this and other working-class American cities.
When: March 2003 – March 2004
Where: Somerville Museum
Phone: (617) 666-9810

Long Road to Justice

Exhibition exploring how the Massachusetts legal system shaped—and was shaped by—the experiences of African Americans over three centuries. Sources include court records, historical artifacts and archives. A free Teacher's Guide is available on request.
www.atsweb.neu.edu/longroad for details.
When: June 1 – Oct. 10, 2003
Where: Boston College Law School Library, Newton
Phone: (617) 373-2285

"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, Oct. 14, 21, & 28, 2003; alternate Tuesdays, Nov. 4 – Dec. 16, 2003, 10:30 am. Pre-performance tours begin at 9:30 am.
Where: Federal Courthouse, Boston
Phone: (617) 748-4185 (Contact: Beth Dunakin)

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.
When: Time TBA
Where: TBA
Phone: (781) 772-1988

The Art of City Building

Two public forums on civic architecture and landscape design in urban settings. Each event will feature presentations by designers and scholars, followed by discussion of current planning and development issues in the Fenway neighborhood.

The Garden in the City: Landscape Design in an Urban Setting

When: Thursday, Nov. 6, 2003, 6:30-8:30 pm
Where: Massachusetts College of Art
Phone: RSVP (617) 437-7544

Architecture for the People: Civic Architecture and the Cultural District

When: Thursday, Nov. 13, 2003, 6:30-8:30 pm
Where: Wentworth Inst. of Technology
Phone: RSVP (617) 437-7544

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: Feb. 12, 2004 – Jan., 2006
Where: Newton History Museum
Phone: (617) 796-1450

Northeastern Massachusetts

Gender, Work, and Family: 15th Lowell Conference on Women's History

One-day conference examining relationships among gender, work, and family in American history, with a special focus on historic places. New film "Tupperware!" will be screened at 3:00 pm.
When: Friday, Nov. 7, 2003, 9:00 am-4:30 pm (Registration at 8:30 am)
Where: Tsongas Center, Lowell
Phone: For more information and to register, call Tsongas Center (978) 970-5080

Robert Frost's Lawrence: A Visual Record

Traveling exhibit of historic photographs depicting sites in Lawrence, MA., that were significant to Robert Frost and his poetry. Exhibit guide in English and Spanish.
When: Through Oct. 30, Monday-Friday, 7:00 am-7:00 pm
Where: Lawrence City Hall
Phone: For future venues, call Robert Frost Foundation (978) 725-8828

Southeastern Massachusetts

Thanksgiving: Memory, Myth & Meaning

Major exhibition that explores the history of Thanksgiving from the 1600s to the present.
When: Ongoing, 9:00 am-5:00 pm daily (Museum closes for the season 11/30/03.)
Where: Plimoth Plantation, Plymouth

Phone: (508) 746-1622 x8281
Cost: Adult \$22.00; seniors & college students (with ID) \$20.00; children 6-12 \$14.00; under 6 free

Western Massachusetts

Ancient Egypt

Exhibition of artifacts from 25th and 26th dynasty Egypt, centering on the mummy case of a stone mason named Padihershef.
When: Through January 4, 2004
Where: George Walter Vincent Smith Art Museum, Springfield
Phone: (413) 263-6800
Cost: Free with admission to the Springfield Museums

Sweetness and Light: A Workshop for Teachers

A one-and-a-half-day teacher workshop, held in conjunction with the exhibition *Sugaring Off: The Maple Sugar Paintings of Eastman Johnson* (Jan. 18 – April 18, 2004); the paintings will be used as a springboard to explore topics in American cultural history.
When: Workshop date TBA
Where: Clark Art Institute, Williamstown
Phone: For more information, call Clark Art Institute (413) 458-2303

Statewide

Understanding Islam

Reading and discussion program developed by MFH to give the general reader an opportunity to explore the roots of Islam and important issues facing Muslims today. Each of four scholar-led discussions focuses on a different book on a different topic. Pre-registration required.

Pittsfield

When: Wednesdays, Sept. 17, Oct. 8 & 29, Nov. 19, 2003, 7:00-9:00 pm
Where: Berkshire Athenaeum, Pittsfield
Phone: (413) 499-9480

Chicopee

When: Tuesdays, Sept. 16, Oct. 7 & 28, Nov. 18, 2003, 7:00-9:00 pm
Where: Chicopee Public Library
Phone: (413) 594-1800

Worcester

When: Wednesdays, Sept. 17, Oct. 8 & 29, Nov. 19, 2003, 7:00-9:00 pm
Where: Worcester Public Library
Phone: (508) 799-1655

Amesbury

When: Wednesdays, Nov. 19 & Dec. 10, 2003; Jan. 7 & 28, 2004, 7:00-9:00 pm
Where: Amesbury Public Library
Phone: (978) 388-8148

Fall River

When: Tuesdays, Nov. 18 & Dec. 9, 2003; Jan. 6 & 27, 2004, 6:30-8:30 pm
Where: Fall River Public Library
Phone: (508) 324-2700

Lowell

When: Mondays, Nov. 17 & Dec. 8, 2003; Jan. 5 & 26, 2004, 6:30-8:30 pm
Where: Pollard Mem. Library, Lowell
Phone: (978) 970-4120

Leominster

When: Mondays, Jan. 26, Feb. 17; Tuesdays, March 8 & 29, 2004, 7:00-9:00 pm
Where: Leominster Public Library
Phone: (978) 534-7522

Wellesley

When: Wednesdays, Jan. 28, Feb. 18, March 10 & 31, 2004, 7:00-9:00 pm
Where: Wellesley Free Library
Phone: (781) 235-1610

Westfield

When: Thursdays, Jan. 29, Feb. 19, March 11, April 1, 2004, 7:00-9:00 pm
Where: Westfield Athenaeum
Phone: (413) 568-7833

"Tupperware!" Screenings

A new documentary by Laurie Kahn-Leavitt, *Tupperware!* tells the story of Earl 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, home movies, footage of the company's annual Jubilees, and ads and television excerpts from the 1950s.

When: Wednesday, Oct. 1, 2003, 5:00 pm

Where: BU, 725 Comm. Ave., CAS B12
Phone: American and New England Studies Program (617) 353-2948

When: Tuesday, Nov. 4, 2003, 7:00 pm

Where: Firehouse Center for the Arts, Newburyport
Phone: (978) 462-7336

When: Wednesday, Dec. 10, 2003, 7:00 pm

Where: MIT, Bldg. 4, Rm. 270
Phone: For more information, call Women in Film and Video (617) 612-0091

"One Blood": Commemoration of the Deerfield Attack on its 300th Anniversary

Series of programs related to the premier of Marjorie Merryman's *One Blood*, a choral work based on the 1704 Deerfield raid and its aftermath.

The Artist's Ability to Redefine our Notions of History

Who: Composer Marjorie Merryman and Cantata Singers' Artistic Director David Hoose
When: Sunday, Oct. 5, 2003, 3:00 pm
Where: Deerfield Academy, Memorial Building

One Blood: Contemporary Musical Interpretation of the Deerfield Massacre

Who: Historians John Demos, David H. Fischer, and Kevin Sweeney

When: Tuesday, Oct. 7, 2003, 6:30 pm
Where: Massachusetts Historical Society, Boston

One Blood: Pre-concert Lecture

Who: Kevin Sweeney and Marjorie Merryman
When: Friday, Nov. 7, 2003, 7:00 pm & Sunday, Nov. 9, 2003, 2:00 pm
Where: Jordan Hall, Boston

Dramatic Reading: Excerpts from George Sheldon's History of Deerfield and Performance: Mozart's Requiem and Marjorie Merryman's One Blood

When: Friday, Nov. 7, 2003, 8:00 pm & Sunday, Nov. 9, 2003, 3:00 pm
Where: Jordan Hall, Boston
For details, call (617) 267-6502 or go to www.cantatasingers.org.

Massachusetts History: A View from the 21st Century

Workshops organized by the Bay State Historical League to present recent scholarship on and museum approaches to four topics in Massachusetts history; designed primarily for staff and volunteers from historical organizations; teachers and members of the general public welcome.

Loyalist Confiscation Acts: Adjusting to the Fact of Independence

Who: Jonathan Chu, UMass/Boston, Tamsen George, Shirley-Eustis House, & Joan Bines, Golden Ball Tavern Museum
When: Friday, Oct. 10, 2003, 1:00 pm-4:00 pm
Where: Golden Ball Tavern Museum, Weston

"Farm" is a Verb: Rural History for Suburban Land Use Planning

Who: Alice E. Ingerson, Applied History for Land Conservation & Urban Planning
When: Tuesday, Oct. 21, 2003, 1:00 pm-4:00 pm
Where: Framingham Historical Society

Flotsam and Jetsam: Interpreting Cultural Remnants of Sea Voyages

Who: Mary Malloy, Sea Education Association, and Stuart M. Frank, New Bedford Whaling Museum
When: Tuesday, Nov. 4, 2003, 1:00 pm-4:00 pm
Where: Old Colony Historical Society, Taunton

Rights of All: Race and the 19th Century Struggle for Freedom

Who: Donald Yacavone, Massachusetts Historical Society, & Sheila Sibley, Newton History Museum
When: Tues., Nov. 18, 2003, 1:00 pm-4:00 pm
Where: Newton History Museum

For more information and registration materials, call (781) 899-3920 or go to www.masshistory.org. Registration is \$25 per program for League members; \$35 for non-members.