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Mass Humanities

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Foundation News

New Members

Governor A. Paul Cellucci has appointed three new members to the board of directors of the Massachusetts Foundation for the Humanities. Donaldo Macedo of Minot and Cullen Murphy of Medfield were appointed in February, bringing the Foundation board of 25 members up to full strength. Peter Merry of Salem was appointed by the Governor in November 1999. Two vacancies in the elected membership were filled recently by the board with the election of Ted Byers of Carlisle and John Dacey of Winchester.

Donaldo Macedo is Graduate Program Director of Bilingual/ESL Studies and Professor of English at the University of Massachusetts, Boston. He



earned his PhD in language behavior and his EdD in applied psycholinguistics from Boston University. He holds a BA in Spanish from the University of Massachusetts,

Boston and an MA in Spanish literature from El Instituto de Cultural Hispanica in Madrid. The author of *Literacies of Power: What Americans Are Not Allowed to Know* and many scholarly articles on literacy and education, Donaldo has translated Paulo Freire's *Teachers as Cultural Workers: Letters to Those Who Dare to Teach* and *Pedagogy of the Heart*.

Cullen Murphy is Managing Editor of and a frequent contributor to *The Atlantic Monthly*.

He is the author of *The Word According to Eve: Women and the Bible in Ancient Times and Our Own*; *Just Curious*, a collection of essays; and *Rubbish! The Archaeology of Garbage*. Cullen received his BA from Amherst College.



Peter Merry practices law in Salem. He specializes in lender representation in residential and commercial real estate transactions as well as commercial financing and industrial development bonds. He received his BA

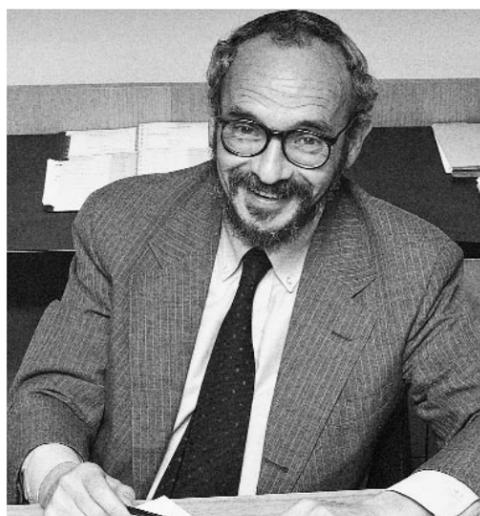


from Bowdoin College and his JD from Boston University Law School. He serves on the board of the Salem Mediation Corporation and is a former president of the Salem Athenaeum.

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Social Transformation through the Humanities:

An Interview with Earl Shorris



Earl Shorris is founder and chairman of the advisory board of the Clemente Course in the Humanities, a college-level course in the humanities for people living in poverty. Educated at the University of Chicago in the classics-based curriculum designed by Robert Maynard Hutchins, Shorris has had a distinguished career as a journalist, social critic, lecturer, and novelist. His articles and reviews have appeared in Harper's Magazine, where he has been a contributing editor since 1972, as well as in The Atlantic Monthly, The Nation, and many other publications. Among his nonfiction books are *The Death of the Great Spirit*, *Latinos: A Biography of a People*, *New American Blues: A Journey Through Poverty to Democracy*, and the forthcoming *Riches for the Poor: The Clemente Course in the Humanities*. While doing research for *New American Blues*, Shorris had the conversation that inspired the Clemente Course. He described the first year of the course in the October 1997 issue of Harper's. Now administered by Bard College and in its fifth year, the Clemente Course is currently being taught at 17 sites in the United States, Canada, Mexico, and France, including The Care Center in Holyoke, where it is co-sponsored by the Massachusetts Foundation for the Humanities. Kristin O'Connell interviewed Shorris by e-mail.

Kristin O'Connell: The basic concept of the Clemente Course is a radical one. Given the overwhelming problems faced by the poor, most programs designed for them have focused on practical goals, like developing employment skills. What is the rationale for offering a course in Plato and Shakespeare for people living in poverty?

Earl Shorris: I've argued that the humanities provide the most practical education. If we can stipulate that knowing is better than not knowing, then the comparison is

between *education*, as in studying the humanities, and *training*, as in learning to operate a computer or mop floors or pull a tooth or make out a will. We can start from the simplest kind of training, that is, training to repeat the least complex task, which might be mopping floors or repetitively entering numbers into a computer. Such work is poorly paid, with little or no chance for advancement. Historically, the poor have been trained to do such tasks as a way of maintaining a low cost labor force. During the industrial revolution, an ethic (Weber's *Protestant Ethic and the Spirit of Capitalism* is the best description of it) developed that kept the poor "happily" at their labors.

Training for complex tasks, such as dentistry or engineering, is more demanding, but nevertheless training, in that it teaches the student to do something that has been done before: pull a tooth, build a bridge, and so on. Compare even that kind of training to education in the humanities—philosophy, art, history, literature, and logic, in Petrarch's formulation. The distinction is between doing and thinking, between following and beginning. Nicolaus Copernicus, a Polish student of the humanities, with no formal training in astronomy, quite literally turned the universe inside out. Few ideas in modern history have had more influence on scientific thinking than the Copernican Revolution. Similarly, Descartes, whose method is at the base of technological activity, was not himself a technologist or even a scientist; he was a philosopher. If America is to remain a leading nation, it will do so because of the humanities, not because of training, even of the most sophisticated kind.

Let's apply that practicality to a person living in the second or third generation of poverty. If one has been "trained" in the ways of poverty, left no opportunity to do other than react to his or her environment, what is needed is a beginning, not repetition. The humanities teach us to think reflectively, to begin, to deal with the new as it occurs to us, to dare. If the multi-generational poor are to make the leap out of poverty, it will require a new kind of thinking—reflection. And that is a beginning.

KO: How did the concept of the course come to you?

ES: The philosophy of the Clemente Course grows out of an idea put forth by Robert Maynard Hutchins: "The best education for the best is the best education for all." The

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application of that thesis to the alleviation of poverty was not entirely of my own making, however. It came to me while I was in a maximum security prison in Bedford Hills, New York—just visiting, of course. I asked a prisoner, Viniece Walker, why she thought people were poor. Nicie, who has since become a good friend, said that it was because “they don’t have the moral life of downtown,” by which she meant Manhattan south of Harlem, where she grew up. Thinking she had probably undergone a religious conversion while in prison, which is not unusual, I asked rather casually what she meant by “the moral life.” What a surprise when she said, “Plays, museums, concerts, lectures, you know.” I said, “You mean the humanities.” And she looked at me as if I were some kind of cretin: “Yes, Earl, the *humanities*.” On my way back to the city I made the connection between Nicie’s idea and my own education. It was the beginning of the Clemente Course.

I might add that when I described the idea to most people they told me I was “nuts.” Or worse. Luckily, my wife, Sylvia, agreed that the idea was worth a try. And then Jaime Inclan, director of the Roberto Clemente Family Guidance Center in Manhattan, from which the course gets its name, agreed to give us a home. And some pals, most of them poker-playing buddies, agreed to teach.

KO: Who were your first students?

ES: The first two people who enrolled in the course were women I had known in a drug recovery program in the South Bronx. One was perhaps our greatest success and the other our worst tragedy. Since I’d rather end on an upbeat note, let me begin with Bernadette. She was, by far, the most physically perfect person who attended the course, slim, with the most delicate hands, and skin that appeared almost velvety, it was so dark and perfect. And she had no tolerance for nonsense. When the women at Young Mothers, the rehab program, were working with me, trying to define the meaning of poverty, Bernadette had the sharpest answers, and she said them in a hard pure Bronx accent that made them seem even tougher. She didn’t like me, and frankly, I didn’t much care for her. Then one afternoon she asked me if I knew anything at all about drugs, what it was like to be hooked, to be around people who were hooked. I said that I had some experience: “My mother was addicted to Demerol.”

“What do you mean, was? Don’t you know that once you’re an addict you’re always addicted, only just recovering?”

“She’s dead.”

After that, Bernadette was one of the most articulate people in the group. I was so pleased when she decided to enroll in the course. Bernadette, I was certain, would be among the best students. That was in late summer. Bernadette had not been so well groomed, so perfect as I had remembered her. She said she had a cold. She came to the first few classes, but she did not say much. She always brought her daughter, a tiny, two-year-old version of Bernadette.

It was just before the fourth or fifth class when I had a phone call from Bernadette. Her Bronx caw had become a whisper. “I can’t come to class tonight, because I’m in the hospital. Will you please excuse me? I’ll be there next week, sure.” Before the year was up Bernadette had died of AIDS.

The other woman from Young Mothers, Carmen Quiñones, had brought videotapes of the classes for Bernadette to view while she was able to think she might get well again. When I first met her at Young Mothers, Carmen was the toughest-talking person, male or female, I had ever known. She wore black leather jackets with dozens of zippers and spoke in a Bronx Puerto Rican accent designed to frighten anyone she came in contact with. One night, when I was walking to the bus on my way home, Carmen said, “Earl, you better let me walk with you so nobody don’t (verb deleted) with you.” Carmen had great humor, a deep seriousness about studying, and an irresistible soul. When we had a problem with people being tardy, it was Carmen who stood up before the

class and delivered a lecture on the importance of being prompt. “This is my last chance,” she said. “I don’t get no other chances after this. Don’t wreck it for me or for yourselves.”

Carmen has gone from client to counselor at the Young Mothers clinic. After leaving the course, she enrolled in college, worked hard, and put her life together. At graduation she wore a black dress and high heels and arrived with her parents and her boyfriend. The last time I saw her, she told me she had just completed a philosophy course as part of her degree program.

“How did you do?”

“What do you think, Earl? I got an A.”

KO: What have you learned from your Clemente students?

ES: First, the poor need not be relegated to training. They are perfectly capable, in most instances, of studying the humanities and benefiting from their studies.

Second, the poor are less likely to be cynical and bored than middle class students at expensive schools. They’re good students.

Third, the poor bring the experience of living “close to the bone” into the classroom. It permits them to understand great works at a deep level.

Fourth, the Greek experience that led to the invention of democracy can be reproduced through the teaching of the humanities. In ancient Greece, the humanities led to reflective thinking, which in turn led the Greeks to examine the polar opposites of social life: order and liberty. Upon reflection, they chose the middle way, *auto nomos*, or self-government, which we call democracy. In the same way our students come to the political life of citizens.

Fifth, the problem for the poor lies not in the poor themselves, but in the way the society has cheated them.

These were, in fact, proofs of the thesis I had brought to the course. But I also learned things about the material I had never even suspected. I understand Socrates now as a person, not merely a set of ideas. Because the students taught me to think of him as a person, the ideas affect me more deeply. He was, in many respects, the real founder of the course, because he was both a philosopher and a political man, and the unity of life and thought is what the course is really all about. Similarly, I had been interested in Antigone over the distance of time, but until I talked with the students about her decision, I had never felt it. [Ed.: *Antigone*, in *Sophocles’ tragedy, defies the state and brings about her own death by burying the body of her brother, who has been declared a traitor after leading a failed uprising.*] One of our students in the Bedford Hills prison, a classmate of Nicie Walker’s in the course, told me that she did not know whether or not she could write an essay about *Antigone*. When I asked why not, she said that she had turned her own daughter in to the FBI. In her face, our conversation, I came at last to understand the depth of the meaning of the conflict between family and law.

But it was one evening during the history course that I had my second best lesson. One of the students, Henry Jones, asked, “Mr. Shorris, if the founding fathers so loved the humanities, why did they treat the Native Americans so badly?” For a moment, I thought it was all over. I had been found out. Western civilization had been found out. I didn’t know what to say.

Another student, who prefers that I not use his name, raised his hand. With great relief, I called on him.

“Aristotle answered Mr. Jones’s question,” he said. “It’s what he meant by incontinence, when you know what’s morally right, but your passions make you do something different.”

The man who answered the question had never known his father. He was homeless, living in a shelter. At the age of 13 he had witnessed the killing of his mother by his stepfather. He spoke with a strong Dominican accent, and he was dyslexic. He is now in

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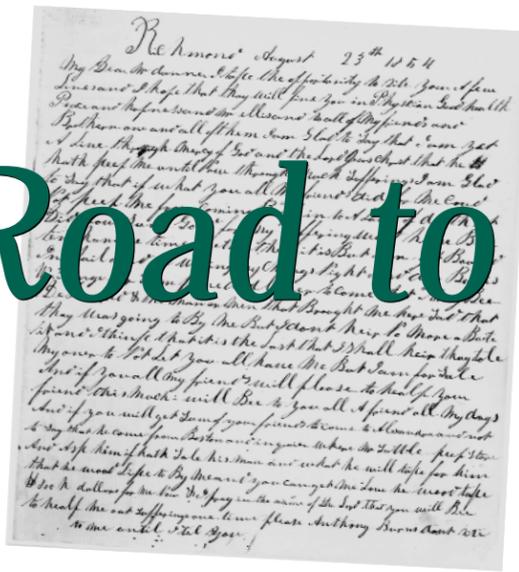
Lisbeth Tarlow
Harvard University

THE HUMANITIES...

Are what we do when we reflect upon our lives, when we ask fundamental questions of value, purpose and meaning. The MFH conducts and provides grant support for humanities projects designed to: foster critical inquiry; promote understanding of our diverse cultural heritages; and provide forums for the citizens of our state to engage actively in thoughtful public discourse about matters of individual choice and collective responsibility.

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.

Long Road to Justice



The much-anticipated exhibition *Long Road to Justice: The African-American Experience in the Massachusetts Courts* will open in early fall at the new Suffolk County Courthouse on New Chardon Street in Boston. The exhibition explores the experiences of African Americans in the courts of the Commonwealth over three centuries. Sources for the exhibition include court records, historical artifacts, and an extensive variety of archival material. Through text, image, object, graphic design, and videotapes, the viewing public will learn how our courts shaped—and were shaped by—the African-American experience in Massachusetts.

The exhibition showcases court records, analyzing specific events in light of three fundamental principles of the judicial system: that courts exist to see that justice is done, that rights are established and codified, and that individuals and principles are protected under law. *Long Road to Justice* shows that for African-Americans in Massachusetts such assumptions could never be taken for granted.

The Justice George Lewis Ruffin Society, which was founded in 1984 to support minority professionals in the Massachusetts criminal justice system, is the sponsoring organization for the exhibit. The Honorable Julian T. Houston, Associate Justice of the Massachusetts Superior Court and Executive Committee member of the Ruffin Society, headed the project. “I felt it was something that needed to be done,” Judge Houston said. It’s important history, and yet few people know about it. In Massachusetts, in our court system especially, history is revered, but it is an incomplete history.”

In addition to an initial 1997 planning grant and a recent major grant from the Massachusetts Foundation for the Humanities, the Development Committee, co-chaired by Michael Keating, Esq. and Ruth E. Fitch, Esq., raised over \$255,000 in private and institutional contributions to give the public access to these stories. Independent scholar Marilyn Richardson served as curator for the exhibit during the early stages of the project, finding archival sources, choosing cases to highlight,

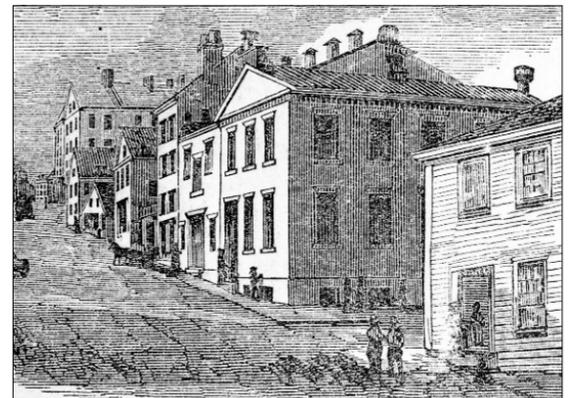
and writing copy for the exhibition panels. The Massachusetts Historical Society is overseeing the final implementation. Antonio Treu of Museum Design Associates in Cambridge designed the exhibition. Edgar Bellefontaine, Librarian Emeritus at the Social Law Library, and Randall Kennedy, Professor of Law at Harvard Law School, guided the research.

The exhibit focuses on three themes: Slavery and the Massachusetts Courts; Equal Education and the Massachusetts Courts; and African-Americans on the Bench, at the Bar, and in the Jury Box. Within these categories, selected cases and people will be highlighted, among them Elizabeth Freeman, Quork Walker, and Anthony Burns. In 1781, Elizabeth Freeman engaged Attorney Theodore Sedgwick to bring suit in Stockbridge County Court against her master, Colonel Ashley, for extreme cruelty. Quork Walker’s 1783 case reached the General Court of the Commonwealth and led to the decision that ended slavery in Massachusetts.

(Walker has been memorialized in a work of public art installed in the lobby of the Federal Courthouse in Worcester.) In 1854, Anthony Burns escaped from the South, only to be captured in Massachusetts under a provision of the 1850 Fugitive Slave Act. The Act authorized the seizure and return of runaway slaves to their masters and gave any state magistrate the authority to determine the status of the alleged fugitive slave without a jury trial.

Accompanying the exhibition is a curriculum unit for grades 7–12 developed by Primary Source in Watertown, Massachusetts. Classroom materials include exercises and projects for students before, during, and after visits to the exhibition. By September, a Teacher’s Source Book will be available. It will include text and images from the exhibition, timelines, historical documents, excerpts from speeches, biographical information, ideas for classroom activities, suggestions for further reading, and recommended websites. All aspects of the curriculum conform to the requirements of the Massachusetts Department of Education’s History and Social Science Curriculum Framework.

Long Road to Justice will travel to courthouses throughout the Commonwealth. Why courthouses? Judge Houston explains: “So it would be accessible to a cross section of people who would otherwise never see it—troubled kids, hardened criminals, judges, parole officers, distraught litigants. They’re all there every



day.” Sites hosting the exhibition include the newly renovated courthouses in Roxbury and Dorchester, Barnstable County Courthouse in Barnstable, Bristol County Courthouse in New Bedford, the Hall of Justice in Springfield, Berkshire County Courthouse in Pittsfield, and the Fenton Judicial Center in Lawrence. Once the exhibit has toured the state, it will be on view at the new Federal Courthouse at Boston’s Fan Pier. Eventually, a major educational institution will be selected to provide a permanent home for the exhibit. For more information, call the Justice George Lewis Ruffin Society at (617) 373-3327.



Captions from the top:

Excerpt of Anthony Burns’s letter to his lawyer. Courtesy of the Massachusetts Historical Society. Burns wrote this letter to his lawyer, Richard Henry Dana, on August 23, 1854 from his Virginia jail cell. In the letter he asks Dana to arrange for his purchase: “. . . But I am for sale And if you all my friends will please to healp your friend this much I will Bee to you all A friend all my days . . .”

Abiel Smith School. Taken from *The Boston Almanac for 1849*. Courtesy of the Boston Athenaeum. In 1848, five-year-old Sarah Roberts was denied entry to the five public schools between her home and the Smith School for black children. Her father, Benjamin Roberts, represented by Charles Sumner and black attorney Robert Morris, sued the city of Boston for unlawfully denying his daughter access to public school instruction. The Museum of Afro American History has reopened the newly restored Abiel Smith School at 46 Joy Street, Beacon Hill, the site of the first public school for black children in the country.

Portrait of Anthony Burns. 1855 wood engraving reproduced from the collections of the Library of Congress.

Elizabeth Freeman. Watercolor on ivory by Susan Anne Livingston Sedgwick, 1811. Courtesy of the Massachusetts Historical Society.

Three Sisters of the Coplan Family by William Matthew Prior, oil on canvas, 1854. The Coplan sisters were friends of Sarah Roberts. Courtesy of the Museum of Fine Arts, Boston. Reproduced with permission. ©1999 Museum of Fine Arts, Boston. All rights reserved.





The Humanities in Holyoke: The Clemente Course at The Care Center

by Kristin O'Connell

Edging past the parked strollers in the entryway of Holyoke's Care Center on a weekday around lunchtime, the visitor enters a world of bustling, noisy, cheerful activity. The Care Center is a nonprofit multi-service center for pregnant and parenting teens, most of them Puerto Rican. It offers GED classes and enrichment courses, a variety of social services, and on-site daycare. The walls are bright with children's artwork, snapshots of mothers and babies, a photocopied birth announcement. From the sunlit kitchen nearby come the animated voices, in Spanish and English, of young women gathered for the midday meal. The young woman at the reception desk flashes a smile as she reaches for the ringing telephone, simultaneously passing a written message to a young mother with a toddler on her hip.

Two floors above, the atmosphere is quieter, but no less warm and welcoming, as a dozen women, aged 19 to 45, take their seats around a long table for today's two-hour session of the Clemente Course in the Humanities. They laugh and joke among themselves and with their literature teacher, Kent Jacobson, then become serious as they open their photocopied literature anthologies to Robert Frost's "Home Burial." This is the first of three works they've been assigned for this class, all of them dealing in some way with relations between men and women. Jacobson opens by reading the poem aloud. Much of it is a dialogue between two characters whose identities and circumstances are never directly explained, but gradually revealed through a halting, anguished conversation in which what is unspoken is as powerful as what is said. The speakers are grieving parents, driven apart by their inability to understand each other's response to the death of their baby. Jacobson tosses out the first question: "What's happening here?"—and the discussion begins.

"He's not talking about the death of the child, and she's upset about that. She thinks he doesn't care."

"She's afraid of him."

"He's just been digging the grave. That's his way of showing his caring."

"She's angry and lashing out at him. I've seen that in my own life."

"Look how many marriages break up after the death of a child—the man goes into himself, and they can't comfort each other."

"Her anger is that everyone else will go on with their lives, and she'll be alone in her grief."

The talk is sometimes fast and excited, as one voice after another jumps in; periodically it slows and subsides into a moment of silence before picking up again, as the students reflect on the levels of meaning suggested in Frost's deceptively simple language, and the ways in which their own experi-

ence reflects and illuminates the human tragedy at the heart of the poem.

This literature class, and the others that have brought these low-income women together to study philosophy, art history, American history, and writing, are part of a national experiment in education. The Clemente Course is based on the premise that study of the humanities can enable people who are living in poverty to take power over their lives and become active participants in democratic society. (Earl Shorris, the founder of the course, talks about its origin and early history in the interview that begins on page 1 of *MassHumanities*.)

The course in Holyoke is the first Clemente class in Massachusetts and the first in the nation with an all-female student body. It is being offered through a partnership between The Care Center, which serves as host and administrator of the program, and the Massachusetts Foundation for the Humanities. Care Center Executive Director Anne Teschner, a former MFH program officer, proposed the partnership, which became official last June when the Foundation's board of directors allocated \$25,000 to cover the salaries of the five faculty members. Books for the course were purchased with a grant from the Irene E. and George A. Davis Foundation. Over the summer, Foundation staff worked with Teschner and with Kent Jacobson, who oversees the whole program as well as teaching the literature class, to recruit and hire the remaining teachers.

All of the Clemente faculty members are college teachers who were chosen for their engaging and dynamic presences in the classroom and their commitment to working with nontraditional learners. Jacobson has directed programs for adult learners and taught in prisons in New York and Connecticut. Ernie Alleva has taught philosophy at Smith College and in summer programs for high school students and retirees. Historian Jeff Singleton teaches in Boston College's evening division. Art historians Karen Koehler and Nina James-Fowler have held appointments at Smith College, Yale, and the University of Massachusetts. Barbara Tramonte, who teaches the writing component of the course, is a poet and a doctoral candidate at the University of Massachusetts School of Education.

The course began in October and will continue through the spring, with graduation scheduled for May 31st. The disciplines are taught in rotation, with two two-hour classes every week. There are frequent short papers and in-class writing exercises. Jacobson attends every class, in addition to teaching his own literature sessions, monitoring attendance, troubleshooting, helping the teachers sustain continuity.

The premise of the Clemente Course is an inspiring ideal, but its high dropout rate reflects the formidable obstacles it faces. Of the 122 students across the nation who began the course in

1998-1999, 56% completed it. The Holyoke course began with 22 women; by mid-February, 10 of them had withdrawn, including several whose excitement about the course and level of talent marked them as among the most promising in the group.

Each of their stories illustrates the brutal treachery of circumstance that haunts the lives of people at the margin of American society. One woman, pregnant with her third child at 19, dropped the course when she developed excruciating migraines, which her doctors were reluctant to treat with medications because of the risk of harm to the fetus. Another lost her job when the nursing home where she worked closed down. Although she found another job, she had to take a second position to make up the income lost during her weeks of unemployment, making it impossible for her to continue coming to class. A third missed two weeks of class when she and her children caught a severe flu. When Jacobson called to see why she'd been absent, she said, "I don't think you understand what this course means to me. It's the best thing in my life." Shortly afterward, her husband left her for a younger woman and refused to pay any support, or to have anything to do with his children, unless his wife gave him sole custody. Faced with two urgent needs—to find a job, and to spend as much time as possible with her bewildered and angry children—she had to drop the course. The stories go on. "It breaks your heart," says Jacobson quietly.

But there are also stories of exhilarating breakthroughs and heartening beginnings. One older student was electrified to discover, in the course of the first philosophy class, that "there's a word for the kinds of problems I think about all the time: metaphysics." The women who remain in the class testify to the difference it has made in their lives. Halfway through the course, 19-year-old Annie Rosa, a single mother, has already enrolled at Springfield Technical Community College. "I feel like I have an edge," she says. "The Clemente course has given me confidence. I always go away with something I've learned from the other students, especially the ones older than me." Brenda Nelson, a 40-year-old mother of three, had always wanted to go to college and found the courage to take this first step because she knew that the Care Center would be a supportive environment. Thirty-nine-year-old Karen Chapdelaine had her first child when she was 19: "I was where Annie is." She had three more before she was 25, and her dreams of continuing her education fell victim to the demands of motherhood—and to her loss of confidence in her own mind. "I feel like I'm still in transition from high school," she says. "This course is the best four hours of my week. It's taken the edge off my fear of college." Speaking for herself and for her classmates, she concludes, "It's a bridge from 'had I only' to 'I can.'"



Edward Byers was the Chief Operating Officer of Research International, a Cambridge-based business consulting firm, for six years. He received his BA in history from the University of Washington and a PhD in History of American Civilization from Brandeis University. Ted began working at Research International in 1983 as Senior Research Analyst and was named COO in 1993. Prior to joining Research International, he taught American history at various universities in the Boston area. He is the author of *'The Nation of Nantucket': Society and Politics in an Early American Commercial Center, 1660-1820*.



John Dacey recently was a partner at Whittman-Hart, Inc. in Lexington. He studied computers at Arlington Technical Institute and then studied philosophy at Northeastern University. John has also served as Chairman and CEO of Waterfield Technology Group in Lexington and Executive Vice President of Systems Engineering in Waltham. He also was the President of John Dacey and Associates, a management consulting practice specializing in information systems, office automation and marketing/technical management issues for computer software vendors.

Foundation Welcomes Two New Staff Members

Amy Hoffman has joined the MFH staff as Program & Development Officer. A graduate of Brandeis with an MFA in Creative Writing from UMass, Amy spent the last six years as Periodicals Director for the Unitarian Universalist Association in Boston. Before joining UUA, she worked as fundraising coordinator for the Women's Lunch Place and taught writing at Emerson College and UMass/Amherst. Her memoir, *Hospital Time*, about caring for friends with AIDS, was published by Duke University Press in 1997. Based in the Metro Boston office, Amy will divide her time between working with applicants and fundraising. Inquiries about projects in eastern Massachusetts should now be directed to Amy at (617) 923-1678 or ahoffman@mfh.org.



photo by Susan Fleischmann



The Foundation also welcomes Jesse Ruskin, the new Administrative Assistant for the Metro Boston office. Jesse earned a BA in sociology from Tufts University with additional studies in ethnomusicology and the performing arts. Following graduation, he interned at Citizens for Participation in Political Action and worked in research and administrative capacities at the Boston Veterans Administration Medical Center. Jesse has studied and performed the music and dance of a variety of cultures, including Brazil, West Africa, and North India. He currently works with the Morning Star Baptist Church Gospel Choir in Mattapan and volunteers as a cross-cultural music specialist at *Learning Through Music*, an innovative music education program sponsored by the New England Conservatory. Jesse can be reached at (617) 923-1678 or jruskin@mfh.org.



HEAR US: a permanent installation honoring the contributions of women to public life in Massachusetts by Sheila Levrant de Bretteville and Susan Sellers. Commissioned by the Massachusetts Foundation for the Humanities. Dedicated on October 19, 1999 at the State House, Boston. Photo by Ted Dillard.

Foundation Continues To Develop Innovative Web Site

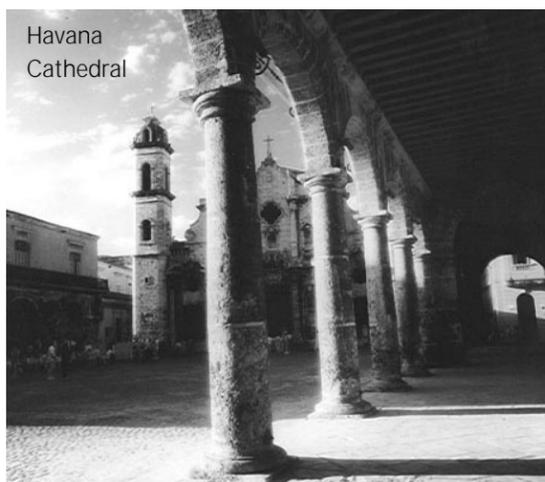
The Foundation is pleased to announce that it has received a second \$20,000 grant from the Wellspring Foundation in support of *Bringing History Home*. This innovative project is developing a prototype of an interactive website that uses the resources of history museums to engage the public in learning about the past. Plimoth Plantation, the Paul Revere House, and Lowell National Historical Park are participating in the planning phase of the project, which is also funded by the National Endowment for the Humanities.

¡CUBA, SÍ!

The Foundation-sponsored traveling seminar to Cuba, "One Hundred Years of U.S.-Cuban Relations," departs for Havana on March 23. The eight-day program includes visits to Havana, Cienfuegos and the Bay of Pigs, Trinidad, and Santa Clara. Our group of 22 participants will visit museums, historic sites, universities and cultural centers and meet with scholars, writers, and U.S. and Cuban officials for lectures and presentations focusing on the complex relationship between the United States and Cuba since the end of the Spanish American War.

Our seminar director is Professor Jorge Dominguez, Director of the Weatherhead Center for International Affairs and Clarence Dillon Professor of International Affairs at Harvard University. He is the author, editor or co-editor of more than fifteen books on Latin American history and politics including *To Make A World Safe for Revolution: Cuba's Foreign Policy* and *Cuba: Order and Revolution*. Jorge is a past president of the Latin American Studies Association, past president of the Cuban Studies Association and a member of the Council on Foreign Relations.

Look for a report on our trip in the Fall, 2000 issue of *MassHumanities*.



Havana Cathedral

Curriculum Designed for Middle School

The Foundation is now distributing *Making the World Better: The Struggle for Equality in 19th Century America*, the curriculum packet developed as part of the *State House Women's Leadership Project*. *Making the World Better* focuses on Lucy Stone and Sarah Parker Remond, two of the six women honored in HEAR US, the artwork installed in the State House last October. The packet includes teaching activities, a time line, primary sources, and a resource guide designed for middle-school English and Social Studies classes. Written by MFH Associate Director Ellen K. Rothman and Peter O'Connell, Director of the Tsongas Industrial History Center at UMass/Lowell and an MFH board member, *Making the World Better* is available to Massachusetts teachers free of charge by emailing MTWB@mfh.org or calling (617) 923-1678.

Bay State Historical League and the Foundation Continue Partnership

Bay State Historical League and MFH will continue to offer Scholar in Residence and Research Inventory Grants in 2000. The SIR program has new deadlines: applications are now due on April 15 and November 15. Other changes have also been made:

- Proposals initiated by scholars will be encouraged, as long as the project meets the host organization's public programming objectives;
- Research does not need to be analytic and synthetic, as long as it is substantive;
- Larger museums will be eligible to apply and encouraged to undertake projects in collaboration with smaller organizations.

Retiring Members

The Foundation presented Certificates of Appreciation signed by Governor Cellucci to two departing board members at its December, 1999 board meeting in Lowell. **Hilbert (Huck) Finn** of Lenox and **Sylvia Salas** of Canton were both appointed to the MFH board by Governor William F. Weld and both served with distinction. During his tenure, Huck won the prize for most miles driven by a board member, as he traveled from Lenox to monthly (breakfast!) meetings of the Institutional Development Committee in Harvard. He also served on the MFH Evaluation Committee. Sylvia was an especially conscientious reader of grant proposals and a strong advocate for outreach to underserved audiences throughout her term on the board. Sylvia also served on the Institutional Development Committee. The Foundation wishes to thank Huck and Sylvia once again. We will miss them both.

his third year at Bard College.

The other lesson I shall never forget came from Nicie Walker. Shortly before the course was to begin, I went up to the prison to talk with her about it. The day was hot, the drive was long, and there is no air conditioning in a maximum security prison. Nicie was taking her HIV medicine while we talked. I told her about the five subjects in the course: philosophy, art, history, literature, and logic. "And what are you going to teach?" she asked.

"Moral philosophy."

"And what will you teach exactly?"

I outlined the syllabus for her. "There's something missing," she said.

It had been a rotten day, and nothing is so likely to put me in an ill humor as a maximum security prison. "Oh, yeah," I said. "What?"

"Plato's Allegory of the Cave. If you want to teach this course, you've got to teach about the Cave. That's what it means to come out of the ghetto, to come out of poverty into the light."

Orientation was held a week later at the Clemente Center. Before the students went home, I passed out their first reading assignment. Of course, it was the Allegory of the Cave.

KO: These stories—and others I've heard from Clemente Course teachers—are powerful testimony to the universality of the classic humanities ideas and texts. I wonder, though, if the Clemente Course, with its focus on the Western tradition, has ever been criticized as too Eurocentric. There's been a lot of debate about the Western canon, particularly in literature. Many thoughtful people have advocated diversifying the curriculum with more works by women and nonwestern, or non-Anglo, writers and thinkers—not only for their intrinsic merit, but to reduce Americans' cultural provincialism and acknowledge the achievements of groups that have been marginalized in our society. What would—or do—you say to critics who advocate a more culturally diverse curriculum?

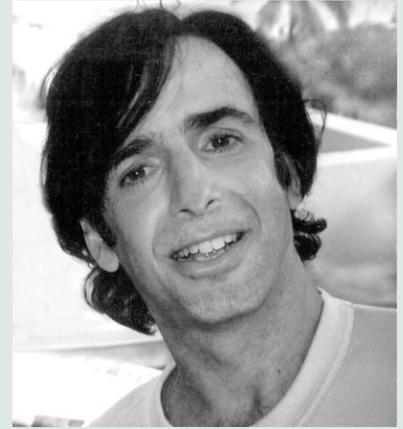
ES: Yes, the course has been criticized as Eurocentric. But never by the students, and it is the students who are important to us. The course places great emphasis on the Greeks, as it should. Their work has lasted and influenced all the world that followed simply because of its quality. It did

not endure for reasons of the race or gender of its authors. Moreover, those dead white European males, especially the Greeks, were not the Establishment, they were the great troublemakers of history. Their art spurred people to think reflectively, to question the status quo. Our students deserve nothing less. If we were to deny them these conversations with the great ideas and give them instead a curriculum based on race or gender, we would be cheating them. And they have already been cheated. Society has already denied them access to the very works and ideas that bring people legitimate power in a democracy. That is why they are poor, why their parents were poor.

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. If our students choose later to concentrate on questions of race or gender, they will do so more effectively, more ingeniously, and with better results for having spent their time in conversation with the great troublemakers.

KO: I understand that in Yucatán and Alaska you have developed variants of the course that depart from this model and focus on the cultural traditions of Native American peoples. Would you close by telling us something about these courses, and how they fit into your vision?

ES: It is a matter of what is just and appropriate. The course depends upon what is generally described as "high culture." When I began to work with the Maya, it was clear that teaching European culture there would be an extension of colonialism. I soon saw that Maya high culture had the same effect on the Maya students as teaching of the Greeks had on students in New York. With the help of the Alaska Humanities Forum, we brought our Maya teacher, a poet and critic in Maya, to Alaska to explain his methods to a group of Yupit (Eskimo) intellectuals. Now there is a course, accredited by the University of Alaska at Anchorage, in Chevak on the Bering Sea. The results (teaching in Cup'ik—a dialect spoken in Chevak) appear to be as good as those in Yucatán, although it is too early to know for certain. Next year, we hope to be doing the same thing in Kiowa and Cherokee. It fits comfortably enough into the overall vision for me, because democracy, that Greek invention, is an idea that embraces many cultures. It is a risk worth taking in any language.



In Memoriam: Richard Broadman

by Judith Smith

Richard Broadman, award-winning independent documentary filmmaker and teacher, died unexpectedly on January 4. Broadman's documentaries spanned a wide range of subjects, from the social history of urban redevelopment in *Mission Hill and the Miracle of Boston* (1979) and *Down the Projects* (1983) to the modern transformation of relationships between women and men in *Love Stories: Women, Men and Romance* (1987), the social and ecological history of public waterworks in *Water and the Dream of the Engineers* (1983) and the changing venues of jazz performance in *A Place for Jazz* (1991). Broadman's interest in filming the history of urban social change was initially sparked by working in Boston's public schools in Roxbury and South Boston in the late 1960s, and living in Boston's Mission Hill neighborhood through the 1970s and 1980s. Broadman did graduate work in urban history at Boston University in the 1970s. He taught film and filmmaking at the Boston Museum School, Tufts, and the Boston Film and Video Foundation, where he also served on the board of directors. His teaching and his films helped to make Boston a center for documentary film and video making.

An independent's independent, Broadman was fiercely committed to the social issues that drove him to make documentaries, working at considerable personal cost to continue to produce these films. Selecting topics often submerged in controversy and overwhelmed by polarization, Broadman used historical framing and narrators representing diverse kinds of authority and expertise to encourage audiences to glimpse new social and political possibilities. He worked closely with historical researchers, listened carefully to ordinary people's accounts of their complex and diverse experiences, and screened his films for various local audiences in order to encourage open, reflective, and critical public dialogue. When he died, he had nearly finished two films exploring race relations and urban change over thirty years in the Brooklyn neighborhoods of Brownsville and Bushwick. Broadman's film voice was silenced much too early, but his films exemplify how humanities-based inquiry can expand and enrich our notion of what public life could be.

A memorial fund has been established in Richard's name by The Center for Independent Documentary. The fund will benefit both his daughter, Ellie, and the completion of his final film, *Brownsville: Black & White*. Checks should be made out to The Center for Independent Documentary, with "Richard Broadman Memorial Fund" noted on the check's memo line. Contributions should be sent to The Center for Independent Documentary, 43 Myrtle Street, Norfolk, MA 02056.

Massachusetts Center for the Book

After several years in planning, the Massachusetts Center for the Book (MCB) is now a reality. Officially established in October of 1999, MCB joins a network of nearly 40 state book centers that are affiliated with the Center for the Book in the Library of Congress. Charged with a broad mission to promote interest in the book culture and literary heritage of Massachusetts, MCB will sponsor projects and host events that call attention to the importance of books, reading, literacy, and libraries in our Commonwealth.

MCB emerges from a unique partnership among six important organizations: the American Antiquarian Society, the Boston Public Library, Five Colleges, Inc., the Massachusetts Board of Library Commissioners, the Massachusetts Foundation for the Humanities, and the University of Massachusetts, which is hosting the Center on its Amherst campus.

The founding Executive Director of MCB is Sharon Shaloo, who brings to this position a mix of academic and professional experience in book culture. She has taught in the English departments of Indiana University, Bloomington; the University of Kent at Canterbury; the University of Massachusetts at Lowell; and Wheaton College, in Norton, MA. A former literary agent and past

director of the Indiana University Writers' Conference and the Lowell Summer Writing Program, Sharon is active in a number of scholarly organizations devoted to authorship, reading, and publishing.

"Massachusetts supports a vital book culture," says Ms. Shaloo, "and I am eager to develop programs that will add value to the ongoing activities of those groups that have served the residents of Massachusetts so well throughout the years."

Sharon notes that Internet companies do not have a monopoly on start-up energies, and that there will be a lot of news forthcoming from MCB in the next few months. Meanwhile, she hopes that you will contact her to register interest by placing your name on the MCB mailing list:

Massachusetts Center for the Book
East Experiment Station
University of Massachusetts
671 North Pleasant Street
Amherst, MA 01003
413-545-2029 (voice)
413-577-4050 (fax)
www.massbook.org (under construction)
shaloo@library.umass.edu

Humanities Calendar

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

Exhibitions

A Double-Edged Weapon: The Sword as Icon and Artifact

An exhibition of representative and unusual swords from the Higgins collection emphasizing the diverse forms and significance of the artifact and its surprising universality.

When: Now through October 1, 2000
Where: Higgins Armory Museum, Worcester
Phone: (508) 853-6015
Cost: Free with general admission

Home Front: Amherst During World War II

An exhibit featuring text, images, voice recordings, and objects that combine to illuminate the impact of World War II on the town of Amherst. The themes explore the roles of women at this time, home front life, the effect of militarization on the local colleges, and issues of local racism. A series of noontime talks addressing different aspects of wartime history will accompany the exhibit and feature scholars, amateur historians, and community members.

When: Lectures: noon, Wednesdays, April 5, May 3, June 7 and July 5, 2000

Exhibition: February 4-July 31, 2000

Where: Amherst History Museum

Phone: (413) 256-0678

Cost: Free with admission

Mood Indigo:

Antique and Contemporary Quilts

A two-part exhibit that explores use of indigo-dyed fabrics in quilts. The exhibit includes nineteenth-century American quilts and quilts by contemporary craftspeople. Yolanda Hood, co-curator of the exhibit, will give an introductory lecture entitled "The History and Lore of Indigo Textiles."

When: Exhibit: March 30-May 21, 2000

Lecture: April 1, 2000, 2:00 pm

Where: New England Quilt Museum, Lowell

Phone: (978) 452-4207

Cost: Lecture \$10 general public, \$5 members

Calvin Coolidge: Our 30th President

Opening of the newly renovated Calvin Coolidge Memorial room exhibiting Forbes Library's Calvin Coolidge collection. The exhibit includes, among other things, portraits, a mechanical exercise horse, manuscripts, photographs, and a replica of Coolidge's Northampton law office. Forbes Library is the only public library in the United States to hold a presidential collection.

When: Thursday, April 20, 2000, 2:00 pm

Where: Forbes Library, Northampton

Phone: (413) 587-0104

Sheffield: Through the Lens of Carrie Smith Lorraine (1868-1935)

An exhibition of the photographs of Carrie Smith Lorraine, Sheffield's first female professional photographer. Her photographs document the town's transition from the nineteenth to the twentieth century, displaying a slice of Berkshire County history. Subjects of the photographs include interiors and exteriors of local structures, nature scenes, and portraits of families, workers, and school children. Lectures and children's workshops will accompany the exhibit, which will travel to venues in Berkshire County. In a related lecture, Jim Miller, Sheffield historian, will speak on "The Material Culture of Sheffield at the Turn of 1900."

When: Exhibit: May 1-24, 2000

Lecture: Saturday, May 20, 2000, 3:00 pm

Where: Bushnell-Sage Library, Sheffield

Phone: (413) 229-2694

Seen and Received: Private Art of the Shakers

An exhibition of Shaker gift drawings created by women, presenting important concepts for understanding Shaker culture and its position within American society. The gift drawings were created during the mid-nineteenth century when many Shakers experienced visions, trances, and spirit possessions. Many of the drawings were considered gifts from Shakers who had passed into the spirit world. The Forum is a day-long event with presentations by scholars on specific artists and the place of Shaker gift drawings in the larger context of American folk art.

When: Forum: Saturday, April 29, 2000, 9:30 am-3:30 pm, preregistration required

Exhibit: June 24, 2000-April 2, 2001

Where: Hancock Shaker Village, Pittsfield

Phone: (800) 817-1137

Cost: Forum: \$50 members, \$60 non-members; Exhibit: free with admission

Falmouth 2000 Life History Project

Public forum on oral history to accompany an exhibit of documents and artifacts relating to life in Falmouth in the twentieth century.

When: Forum: Saturday, May 27, 2000, 10 am

Exhibit: June 10-November 19, 2000

Where: Exhibit: Conant House Museum, Falmouth

Forum: First Congregational Church, Falmouth

Phone: (508) 548-4857

Cost: \$3.00 Museum admission fee

Lectures & Demonstrations

Pictures of Health: New Millennium Forums on the History and Future of Health Care in America

Old Sturbridge Village is hosting a series of eight public forums in conjunction with the museum's current gallery exhibition, Pictures of Health: Illness and Healing in New England, 1790-1860. The gallery exhibit illuminates for contemporary audiences the starkly different world of nineteenth-century healers and the practices, potions, and implements they used to treat their patients. The accompanying forum series will create dialogues among historians, medical practitioners and policy analysts, and between presenters and audiences, to address issues of contemporary concern about health and health care from both historical and present-day perspectives.

Where: Old Sturbridge Village, Sturbridge

Phone: (508) 347-3362

The Dangerous Years: Infant and Child Mortality

When: March 29, 2000, 7:30 pm

Global Smallpox Eradication: Triumph and Betrayal

When: April 26, 2000, 6:00 pm

The American Physician: Image and Reality

When: May 18, 2000, 7:30 pm

Panel: Women, Healthcare, and Society

When: June 14, 2000, 7:30 pm

Healthcare and the Greying of America

When: September 13, 2000, 7:30 pm

Justice and Cambodia: A Collective Inquiry

A public forum held to discuss concepts of justice in Cambodian culture of the former Khmer Rouge leadership.

When: April 6, 2000, 5:30-9:00 pm

Where: Cambodian Mutual Assistance Association, Lowell

Phone: (978) 251-7903

Cultivating Self/Cultivating Nature: Emerson, Thoreau & Challenges of Today—1999-2000 Lecture Series

The Concord Museum, the Thoreau Institute and the Thoreau Society have collaborated to provide a popular lecture series featuring a variety of scholars, popular writers, researchers, and public policy advocates. This year's lecture series began with a lecture on Emerson's core teachings about individualism and self-sufficiency and will culminate with a discussion of contemporary public policy issues on environmental justice that have evolved from Thoreau's nature writings. Speakers include Laura Dassow Walls, James Hoyte and Timothy Weiskel.

When: Thursday, April 6 and Thursday, May 11, 2000, 7:30 pm

Where: Concord Museum, Concord

Phone: (978) 369-9763

Conversations

The Cambridge Historical Society will host a series of lectures on the multifaceted history of Cambridge. The "conversations" are distinguished by an informal and friendly format, combining lectures by amateur and professional scholars. Topics range from the Cambridge African-American Heritage Trail, to folk music, to the poetry of Ann Bradstreet.

When: April 9-May 21, 2000 and September 17-November 12, 2000, 2:00 pm; call for details

Where: Cambridge Historical Society (Hooper-Lee Nichols House) or First Baptist Church Fellowship Room; call for details

Phone: (617) 547-4252

Cost: \$3

Celebrity Series Pre-Performance Lecture Series

Composer Andy Vores will give a pre-concert talk as an introduction to Triple Helix, who will perform the world premiere of Vores' piano trio. Mr. Vores' talk is part of a series of pre-performance lectures designed to give the audience a complete picture of the principles guiding the understanding of a particular piece of music, a genre, or a performer.

When: Sunday, April 16, 2000, 2 pm

Where: Jordan Hall, New England Conservatory, Boston

Phone: (617) 482-6661

Cost: \$18.00 and \$13.00, general public (lecture free with concert admission)

Loewen in Lowell

James Loewen will speak about the oversimplification of American history, as presented in textbooks and memorialized by monuments. He is the author of *Lies My Teacher Told Me: Everything Your American History Textbook Got Wrong* and *Lies Across*

America: What Our Historic Markers and Monuments Get Wrong.

When: April 29, 2000, 3:00 pm

Where: American Textile History Museum, Lowell

Phone: (978) 441-0400 x245

Understanding the Experience of Abuse

Public forums that will examine writings about the experience of surviving abuse and violence. The forums will include readings from works of well-known authors and from those of participants in the Survivors' Project workshop.

When: May 2000

Where: The Survivors' Project, Greenfield

Phone: (413) 772-2414

Celebrate Shutesbury

A community forum featuring Clifton Read, supervisor of interpretive services at Quabbin Reservoir, and Melinda LeLacheur, chair of the Shutesbury Historical Commission. They will speak about how to interpret Shutesbury's history by examining the impact of the Quabbin and discussing relevant artifacts and photographs. A panel of the town's oldest residents will offer stories and memories.

The September celebration includes tours of historic town buildings including the newly refurbished Old Town Hall, West Schoolhouse, and Community Church. Celebrants will be treated to a town picnic, entertainment, and the distribution of a newly published book documenting the history of Shutesbury.

When: Forum: Sunday, June 4, 2000, 2:00 pm

Celebration: Saturday, September 23,

2000, 11am-3pm

Where: Forum: Shutesbury Elementary School, Shutesbury

Celebration: Shutesbury Town Common

Phone: (413) 253-2102

Performance / Discussion

Making Music in Massachusetts

A program series on topics in American vernacular music ranging from ballads to blues, based on genres found and performed in the Commonwealth. The purpose of the series is to examine traditional music's contribution to the region, past and present, offering insights into the forces that created the cultural landscape. Each program will include performances and will be moderated by a specialist in the genre.

Where: Club Passim, 47 Palmer Street, Cambridge

Phone: 617) 492-5300

Cost: \$7.50 general public; \$6.00 Club Passim members; \$5.00 seniors and students

Country & Bluegrass

When: Monday, April 10, 2000, 7:30-9:30 pm

The Blues

When: Monday, April 24, 2000, 7:30-9:30 pm

Celtic Music

When: Monday, May 8, 2000, 7:30-9:30 pm

Old Traditions/New Homes: Cape Verdean

When: Monday, June 12, 2000, 7:30-9:30 pm

Old Traditions/New Homes: Music of the Caribbean

When: Sunday, June 25, 2000, 2:00 pm

Provincetown Playwrights Festival

A series of readings, performances, workshops, and public forums centered on the development of new dramatic scripts written in the Provincetown Theatre Company's Playwrights' Lab. James Luse, Yale University Professor of Theatre Studies, and Priscilla Sample of the Eugene O'Neill Theatre Center will conduct the public forums, acting as dramaturgs as they facilitate discussion, shed light on the history of theatre, and aid the audience and playwright in the evaluation of a sample script.

When: May 26-28, 2000

Where: Schoolhouse Center for Art and Design, Provincetown

Phone: (508) 487-8673

Cost: \$15 general public, \$5 students and seniors

A Scarlet Letter

The Nathaniel Hawthorne society presents a modern, musical stage adaptation of Nathaniel Hawthorne's *The Scarlet Letter* at the Walsh Theatre on Beacon Hill. After each performance, the public is invited to participate in discussion with the composer, Mark Governor; leading Hawthorne scholars; and members of the theater company. The forum will provide an opportunity to explore the meaning and contemporary relevance of Hawthorne's work on its 150th anniversary.

When: June 16 and 17, 2000, 8:30 pm

Where: Walsh Theatre, Suffolk University, Boston

Phone: (781) 762-4060

Cost: \$18 adults, \$15 seniors and children

Reading & Discussion

Ends of Civilization: Taking Stock on the Eve of the Millennium

A reading and discussion series developed for the millennium by the Massachusetts Foundation for the Humanities. Each of the five books offers a critical assessment of a major area of human inquiry, endeavor, or concern and asks: "Where do we go from here?" The status of politics and government, science, education, the environment, and social relations in America are examined by journalists, scholars, and cultural critics, and fundamental questions are raised about the nature and possibility of further progress in these critically important areas.

Where: Wilbraham Public Library

When: Alternate Wednesdays, April 5-May 31, 2000, 7:00-9:00 pm

Phone: (413) 596-6141

Where: Fall River Public Library

When: Alternate Tuesdays, April 4-May 30, 2000, 7:00-9:00 pm

Phone: (508) 324-2700

Where: Norwell Public Library

When: Alternate Tuesdays, April 4-May 30, 2000, 7:30-9:30 pm

Phone: (781) 659-2015

Where: Nevins Memorial Library, Methuen

When: Alternate Wednesdays, May 3-June 28, 2000, 7:00-9:00 pm

Phone: (978) 686-4080

Where: Milne Public Library, Williamstown

When: Alternate Saturdays, May 6-July 1, 2000, 10:00 am-noon

Phone: (413) 458-5369

Where: New Bedford Public Library

When: Alternate Tuesdays, May 2-June 27, 2000, 6:30-8:30 pm

Phone: (508) 979-1703

Where: Jacob Edwards Library, Southbridge

When: Alternate Tuesdays, May 30-July 25, 2000, 7:00-9:00 pm

Phone: (508) 764-5426

Where: Provincetown Public Library

When: Alternate Mondays, except May 30 May 30-July 24, 2000, 6:00-8:00 pm

Phone: (508) 487-7094

Where: Somerville Public Library -West Branch

When: Alternate Thursdays, June 1-July 27, 2000, 7:00-9:00 pm

Phone: (617) 623-5000 x2975

Where: Lee Library Association

When: Alternate Tuesdays, June 27-August 22, 2000

Phone: (413) 243-0385

Where: Forbush Memorial Library, Westminster

When: Alternate Tuesdays, June 27-August 22, 2000

Phone: (978) 874-7416

Where: Josiah Hyde Library, Sturbridge

When: Alternate Wednesdays, June 28-August 23, 2000

Phone: (508)347-2512

Conference

Women 2000

A multifaceted celebration of the 150th anniversary of the first National Women's Rights Convention, held in Worcester in 1850. The Worcester Women's History Project is hosting a two-part conference on women's history and presenting *Angels and Infidels*, an historical dramatization of the 1850 convention written by playwright Louisa Burns Bisogno. The Pre-Conference for teachers will feature curriculum ideas for gender equity in secondary education; the Contemporary Conference features panels and workshops on women past, present, and future.

Phone: (508) 767-1852

Cost: Registration \$175 after August 1, \$150 before August 1

Pre-Conference for Teachers

When: October 20, 2000

Where: College of the Holy Cross, Worcester

Contemporary Conference

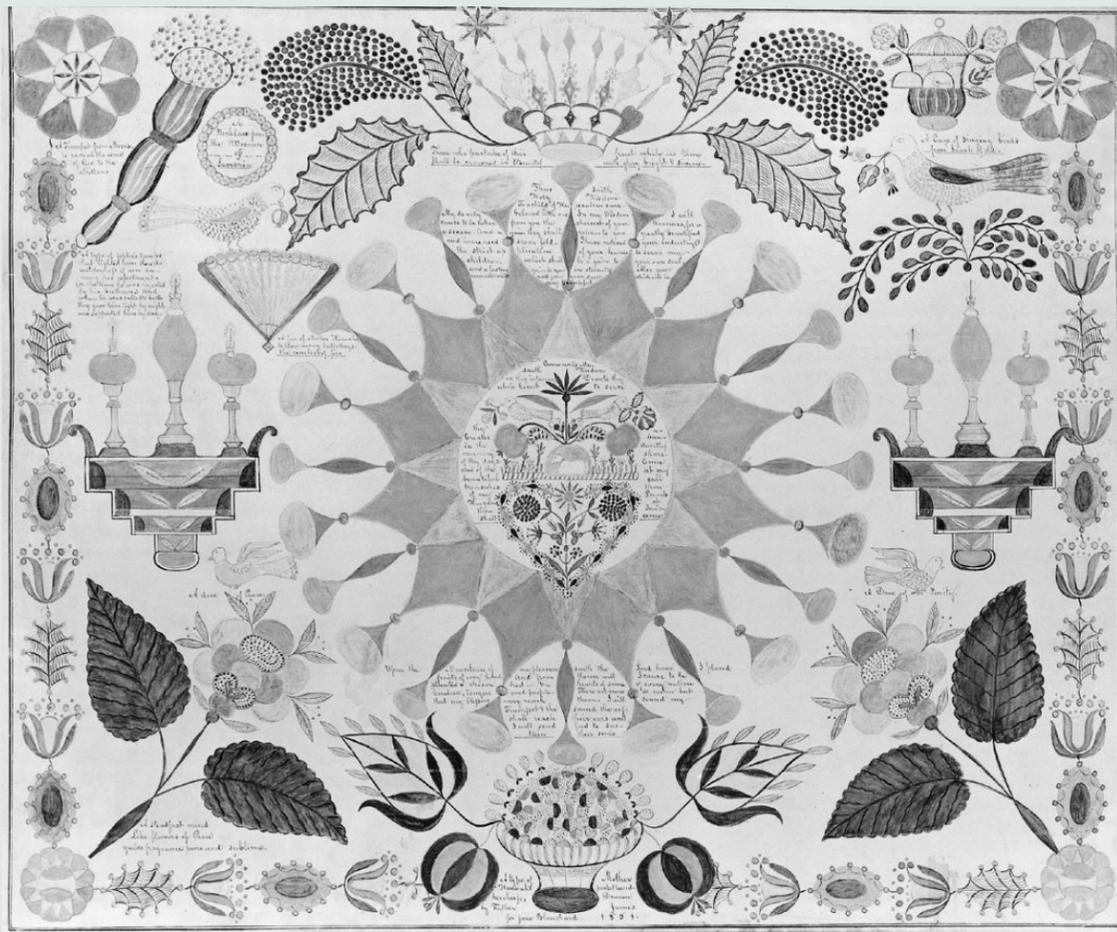
When: October 20-October 22, 2000

Where: College of the Holy Cross, Worcester

Angels and Infidels

When: October 21 and 22, 2000

Where: Mechanics Hall, Worcester



A Type of Mother Hannah's Pockethandkerchief by Polly Jane Reed, 1851, Mt. Lebanon, New York. Andrews Collection, Hancock Shaker Village. Ink and watercolor on paper.

Recent Grants

Western Massachusetts

\$15,000 to Hancock Shaker Village for an exhibition, with related publication and programming, of visionary "gift drawings," the major form of pictorial art produced by the Shakers.

\$2,500 to the Amherst History Museum for an exhibition and lecture series exploring the effects of World War II on Amherst residents, at the front and at home, and on the community.

\$2,500 to the Department of Germanic Languages and Literatures, University of Massachusetts at Amherst to underwrite the costs of printing a study guide for a series of East German films that will be shown at the Northampton Film Festival and then tour the U.S. and Canada.

\$2,500 to the Shutesbury Education Foundation for a project to engage the community in an investigation of its 20th-century history, culminating in the publication of a volume of photographs, documents, and reminiscences.

\$825 to the Friends of Storrs Library in Longmeadow to purchase books and pay honoraria for a series of three scholar-led discussions of classic works of Russian literature.

\$375 to the Holyoke Public Library for *The Quest for Cultural Identity in America*, a scholar-led reading and discussion program.

Central Massachusetts

\$6,000 to the Higgins Armory Museum in Worcester for a day-long symposium on the history of swords in various cultures, including exhibitions of swordplay and dancing, to be presented in conjunction with the exhibition *The Double Edged Weapon: The Sword as Icon and Artifact*.

\$2,500 to the Worcester Historical Museum for "Dale Hospital—A Civil War Hospital with Community Support," a Scholar in Residence grant. Using documents from the U.S. Army Historical Massachusetts Military Archives, scholar Sande Bishop will trace the tenure of the military hospital and will investigate if it affected community life.

\$750 to the Hudson Public Library for *American Dreams*, a scholar-led reading and discussion program.

\$450 to the Phineas S. Newton Library in Royalston for the scholar-led reading and discussion program *Autobiography: Writing and Memory*.

\$300 to the Leominster Public Library for *Laughing Matters*, a scholar-led reading and discussion program.

\$300 to the Friends of the Hazen Memorial Library in Shirley for the scholar-led reading and discussion program *The Civil War: A Second Look*.

Southeastern Massachusetts, the Cape and Islands

\$2,500 to the Provincetown Theater Company to support the Provincetown Playwrights Festival.

\$10,000 to Spinner Publications in New Bedford for development of a script for a 60-minute documentary film about the scalloping industry in New Bedford.

\$2,500 to the Harwich Junior Theater in West Harwich to defray the costs of commissioning playwright Dina Harris to revise her play *Surviving Mr. Emerson*, on the life and legacy of the nineteenth-century writer and feminist Margaret Fuller.

\$2,500 to the South Wellfleet Neighborhood Association to develop a script for *The Courtship of Charles and Lily*, a dramatic presentation based on the letters of two Wellfleet school teachers in the 1870s.

\$2,499 to the Falmouth Historical Society for a variety of related projects on the lives of Falmouth residents in the 20th century: a series of oral history interviews, a museum exhibit, and a brochure.



Engraving of fencing technique from Domenico Angelo's *L'École des Armes* (1763).

\$2,500 to the Nantucket Atheneum for "The Nantucket Atheneum, Antebellum Print Culture and the Life of an Island Community," a Scholar in Residence grant. Scholar Lloyd Pratt will examine how the island's isolation affected its residents' relationship to the burgeoning national identity shaped by emerging print culture.

Northeastern Massachusetts

\$10,000 to the American Textile History Museum in Lowell to underwrite the production and installation of a short video on the experience of immigrant textile workers, designed to enhance the interpretation of the museum's core exhibition.

\$1,000 Research Inventory Grant to the Wilmington Historical Commission to assess the Arthur T. Bond Collection for its value in revealing information about the school system, the town's transformation from a rural to suburban community, changes in the modes of transportation, and the roles of Minutemen and militia in the American Revolution.

Greater Boston Area

\$25,000 to the Justice George Lewis Ruffin Society in Boston for *Long Road to Justice: The African-American Experience in the Massachusetts Courts*. This traveling exhibit, to be displayed in courthouses around the state, will examine the ways in which African Americans have used and challenged the Massachusetts court system over 300 years.

\$5,000 to the New England Foundation for the Arts in Boston for a gathering of scholars and filmmakers to begin planning a public television series entitled *The City Game: Basketball and Social Life in 20th Century America*.

\$2,500 to Adaptive Environments in Boston to underwrite two presentations on historical and social aspects of inclusive design at the Build Boston conference, New England's major trade conference of architects, interior designers, and builders.

\$2,500 to Celebrity Series of Boston, Inc. in Boston to support free lectures preceding five concerts in the Celebrity Series 1999-2000 season.



\$15,000 to the Center for Independent Documentary in Norfolk and filmmaker Abby Freedman of Somerville to complete production of *Ka Ding Dong!*, a 90-minute documentary about the G-Clefs, one of the few remaining popular R&B groups from the 1950s that is still performing with its original members.

\$25,000 to Long Bow Group in Brookline for production of *Morning Sun*, a two-hour film and related website on the history and social consequences of China's Cultural Revolution (1966-1976).

\$15,000 to the Harvard University Film Study Center and filmmaker Irene Lusztig of Cambridge for production of *Reconstruction*, an hour-long film on the communist era in Romania, using as a starting point a bizarre incident in which several Party activists carried out a daring heist of funds from the national bank.

\$7,600 to Club Passim in Cambridge for six evening performances, with discussion, on genres of traditional music that have flourished in Massachusetts from the folk revival of the 1950s and 1960s to the present.

\$11,060 to the Harvard-Yenching Institute, Cambridge Forum and Forum on Religion and Ecology in Cambridge for a series of three public readings and discussions by eminent nature writers exploring the role of the spiritual impulse in nature writing.

\$10,000 to Interlock Media of Cambridge for development of a script for a film on prison rape and its consequences for victims and their communities.

\$1,565 to the Concord Museum to support four free public lectures that will use the writings of Emerson and Thoreau to explore the relationship of the individual to the natural world.

\$2,500 to the Unitarian Universalist Women's Heritage Society in Malden to underwrite the costs of a Women's History Month exhibit and one-day program devoted to increasing awareness of the contributions of women in general, and Unitarian Universalist women in particular.



Mermaid by
Charles J.
Connick

\$500 to The Charles J. Connick Stained Glass Foundation in Newtonville to prepare a proposal to organize an exhibition, catalogue, website and possibly CDROM to explore the work of Charles J. Connick Associates.

\$7,500 to the Charles J. Connick Stained Glass Foundation in Newtonville to cover costs of planning a major exhibition on the Connick studio, a Boston-based stained glass workshop active from 1912 to 1986 and prominent in the late Gothic Revival movement

\$2,500 to the Center for Independent Documentary in Norfolk and filmmaker Julie Mallozzi of Cambridge for three Chinese-language screenings and discussions of Mallozzi's film *Once Removed*, a record of her trip to China to meet her mother's Chinese relatives and hear their stories.

\$25,000 to Filmmakers Collaborative in Waltham and filmmaker Michal Goldman to complete the production of *Epiphany in Progress*, a one-hour documentary tracing the first year in the life of a private, tuition-free, full-service, "faith-based" middle school for low-income children in Dorchester.

Outside Massachusetts

\$25,000 to Clarity Educational Productions, Inc. in Berkeley, California to support the production of a documentary film series on the anti-apartheid movement entitled "*Have you Heard of Johannesburg?*"

- I have a friend who should know about the Foundation. Please add her/his name to your mailing list.
- Please send me Grant Guidelines (for Major and Mini-Grants).
- Please send me information about the following:
 - Reading & Discussion Programs
 - Scholar in Residence Program
 - Research Inventory Program
- I am a humanities scholar and would like to participate in Foundation-supported public humanities programs. Please contact me.

Name

Title

Organization

Address

City

State

Zip

Telephone

E-mail

Mail this form to: Massachusetts Foundation for the Humanities, One Woodbridge Street, South Hadley, MA 01075-1100 or fax to: (413) 534-6918

Grant Categories

Guidelines and applications for the following grant programs can be obtained by returning the response form above, telephoning the Foundation, or downloading materials from our website.

South Hadley : (413) 536-1385 / Metro Boston: (617) 923-1678 / www.mfh.org

You must be a nonprofit organization, or have a nonprofit fiscal sponsor, to qualify for support.

Mini-Grants

These grants are awarded for up to \$2,500. Application deadlines are the first business day of every month except August. Notification is within three weeks. Draft deadlines are two weeks before the application deadline.

Major Grants

These grants are awarded for amounts over \$2,500 and up to \$15,000 outright (up to \$25,000 challenge). Application deadlines are May 1 and November 1; draft deadlines are six weeks in advance of the application deadline.

Reading & Discussion Programs

These grants are awarded for up to \$1,000 for first-time applicants. Mini-grant deadlines apply. A catalogue of program themes and a directory of experienced discussion leaders are available from the Foundation.

Scholar in Residence Program

This collaborative program with the Bay State Historical League enables scholars to conduct original research that advances the interpretation and presentation of history in historical societies, museums, historical commissions, and libraries. Grants provide stipends of \$2,000 to scholars and up to \$500 to host organizations to defray administrative costs. Application deadlines are November 15 and April 15. Call BSHL at (781) 899-3920 for application.

Research Inventory Grants

Small historical organizations may apply for a Research Inventory Grant (maximum of \$1000) to support the costs of conducting inventory projects designed with specific research questions in mind. There are five deadlines per year (January 1, March 1, May 1, July 1, and September 1). This is a collaborative program administered by the Bay State Historical League. Call BSHL at (781) 899-3920 for application.



The Massachusetts Foundation for the Humanities has entered into partnership with WUMB-FM radio to produce *Commonwealth Journal*, a weekly radio program featuring interviews with scholars, writers, cultural workers, community activists and public officials from throughout the state. The ultimate goal of the program, according to MFH Executive Director David Tebaldi, is “to provide information and insight, and to make the public more aware of the important contribution that scholars and cultural organizations make to the quality of life in Massachusetts.” Broadcasts will begin in mid-March.

Commonwealth Journal will be hosted by Dr. Elizabeth Sherman, Senior Fellow at the McCormack Institute for Public Affairs at the University of Massachusetts at Boston and Director of the Center for Women in Politics and Public Policy, a graduate education and research center. Elizabeth appears regularly on television news and public affairs programs including CNN's *Inside Politics*, WBZ-TV, WHDH-TV, WGBH-TV, New England Cable News and Boston Cable News. Her political commentaries may be heard on National Public Radio and WBUR radio or read in the *Boston Sunday Globe* and *The Patriot Ledger*.

Elizabeth's goal will be to “intrigue, inform and fascinate our audience.” “Massachusetts offers a remarkable combination of vibrant civic life, cul-

tural diversity and intellectual excellence,” she said “My job is to bring a taste of that richness to our listening audience so that *Commonwealth Journal* truly represents public service broadcasting at its finest.”

Commonwealth Journal will be taped at WUMB's studios at UMass/Boston and distributed on compact disc, free of charge, to radio stations throughout the region beginning March 12. Besides WUMB and its four affiliates, the show will be heard on WSBS (Great Barrington), WQRC (Hyannis), WPLM (Plymouth), WXRV (Boston), WUPE (Pittsfield), WBET (Brockton), WHAB (Acton), WNAW (North Adams), WINQ (Winchendon) and WCCH (Holyoke). More stations are expected to carry the program once it is in distribution.

Typically, each half-hour segment will include two interviews with a shared theme. Occasionally the entire half-hour may be spent with a single guest, or a show may feature three interviews.

On the first program MFH Associate Director Ellen Rothman will talk about Dorothea Dix's crusade for humane treatment of the mentally ill. Dix is one of six Massachusetts women honored in the Foundation's recently completed State House Women's Leadership Project. Then Dr. Martin Pildis, a clinical psychologist in Boston, will discuss the connection between mental illness and homelessness.

The theme for the second show is immigration in Massachusetts. Tripp Jones, Executive Director of MassINC, will discuss the results of a recent MassINC-commissioned study of the new immigrants and the Massachusetts economy. In the second half of the program, UMass/Amherst Professor Sonia Nieto will talk about her new book, *The Light In Their Eyes: Creating Multicultural Learning Communities*.

Subsequent topics already planned include: expanding audiences for the arts, the Big Dig, going to Mars, the future of the book, sports and the economy, the New York Senate race, libraries and literacy, the MCAS exams, children's health issues, and making music in Massachusetts.

Although *Commonwealth Journal* is not a call-in program, listeners will be encouraged to respond to the issues examined on the show and to make suggestions for topics and interview subjects for future shows by telephone, letter, e-mail and through a bulletin board on the *Commonwealth Journal* website. Addresses and phone numbers of guests and organizations concerned with the issues being discussed will also be available on the website (www.wumb.org/commonwealthjournal).

Readers who want one of their local radio stations to carry *Commonwealth Journal* should call that station and request the program. To request the program, the station can contact Lisa Hickler at WUMB by calling (617) 287-6900.



Commonwealth Journal host
Dr. Elizabeth Sherman