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What connections and overlaps are authentic, Spirit-led, Light-filled, and which are forced, imposed, even violent and erasing? This query emerges for us from the five essays and poems gathered for this Spring 2018 issue of Quaker Higher Education. This will be Don Smith's last issue as co-editor, and I (Abigail) want to hold up his work and legacy of seven years.

Roger Reynolds, Humanities & Technology Director at Olney Friends School, opens this issue with *Monster Girls: Nimona and Empathic Reading*—and great illustrations! Roger shows how exploring this action-hero graphic novel can encourage students and teachers to risk transgressive, empowering, and truly empathic interactions within the classroom and with the text.

Paul Moke, political scientist at Wilmington College, draws us into another imagined world: the subsistence homesteads communities developed for underemployed mining families during the Depression, in *Quaker Responses to Poverty*. The homesteading, training and support programs in Pennsylvania and West Virginia, connected Clarence Pickett of the AFSC, the nostalgic back-to-the-land movement, and Roosevelt's New Dealers—and also attempted racial integration and justice, before Pickett moved the self-help programs to inner cities.

Walter Sullivan, Haverford College's Director of Quaker Affairs, picks up on the hard anti-racism work left undone by too many Friends, in *Deconstructing White Fragility: Nurturing Resilient Anti-Racist Practice in Our Daily Life.* He reports on a FAHE workshop that grappled with Robin DiAngelo's often stark text about the arrogance and entitlement of white fragility

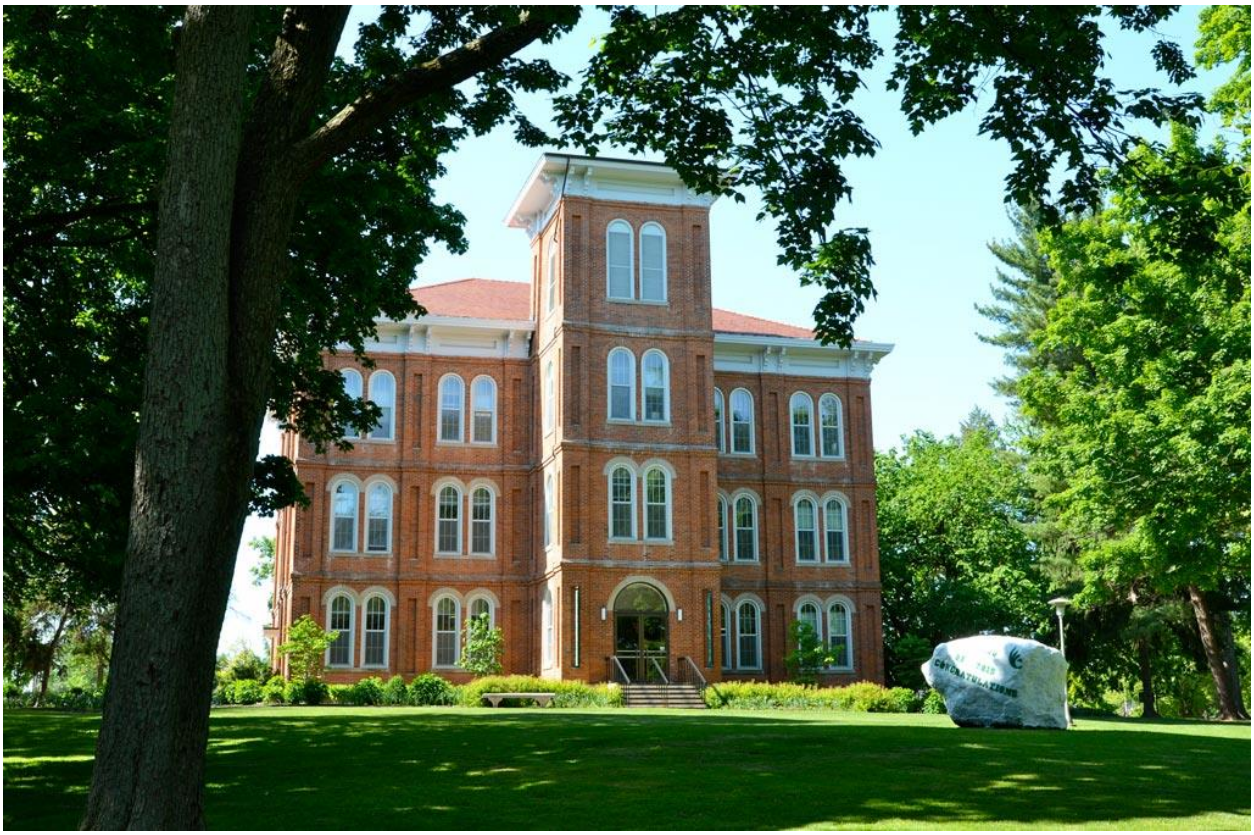
Minette Coleman "drops some knowledge on us" about *Connections – on Sharing Black and Quaker History,* reveling in the stories, histories, and realities she has unearthed as Historian of the Black Alumni of Guilford College. You can follow Minnette @MinnetteColeman and her novel online.

In *Envisioning a Future: FAHE in the Days Ahead*, C. Wess Daniels and Deborah Shaw of Guilford College help us understand some of the work ahead for our organization.

We close with two poems by Hugh Ogden, (March 11, 1937-December 31, 2006), Professor of English at Trinity College, Haverford College, '59. Trinity College hosts a poet-in-residence and reading during this month, March, his birthday month. Enjoy more of his poems online.

Submissions: *QHE* is published twice a year, in the spring and the fall. Articles submitted for possible publication should be sent as Word documents to **dsmith4@guilford.edu** or to **adams@ccsu.edu**. If you would like to discuss an article idea, you can call: 336-316-2162 (DS) and 860-832-2616 (AEA).

FAHE ANNUAL CONFERENCE
June 14-17, 2018



Hoping to see all of you June 14-17, 2018! FAHE will meet at Wilmington College in Wilmington, OH, to consider the theme of *"**Keeping Faithful in a Time of Rapid Change.**"* The call for papers with queries and conference registration is available at the FAHE web site and at this site.

FAHE

Monster Girls: Nimona and Empathic Reading

Roger Reynolds
Olney Friends School

Classrooms can be deeply oppositional places. There's a good reason for that: so often teaching is about transformation, willing or otherwise; our students come to us a certain way, and the teacher's job is to make them something else, to affect some change, whether wanted or not. However, this essay presents a complementary approach: teaching a graphic novel as text can encourage transgressive, oppositional, empowering, and truly empathic interactions within the classroom and with the text. In particular, I present here an illustration of how Noelle Stevenson's graphic novel adaptation of her web comic Nimona can be used to foster engaged and empathic reading in the classroom.

Oppositional Teaching as Bullying

Many times the nature of the classroom interaction follows the Socratic model. As teachers, we bring to the classroom a particular truth, or right answer; our job is to tease this answer out of students by asking them probing questions. By doing so we hope to teach them the kinds of thinking that will enable them to find other right answers. However, this confrontational approach can cross over into bullying.

I remember sitting in on a particularly distressing sample lesson taught by a man who was a very experienced teacher. For the lesson, he gathered a dozen or so students together and began quizzing them on the Vietnam War, asking questions of the "I know the right answer let's see if you can guess it" kind. This sort of closed-off discussion was deeply agitating for me; I had the benefit of knowing every student around the circle, and especially one girl, who was from Hanoi, and who had been completely silent during the whole session. I knew that this teacher's aggressive questioning about the war, from a strictly American point of view, had to be deeply troubling to her. There was a moment when the teacher asked this girl where she was from, and when she said "Vietnam," he actually rubbed his hands together and said something like, "This is going to be good." He started recounting facts about the war, trying to get her to comment on their significance, ending with the assertion that more munitions had been used by the US in Vietnam than in all of World War II. Then he put her on the spot, and demanded a response. She was silent for a moment, and then said, in her distinctive, tiny voice, "I know about that. But I don't want to think about that."

There was a small gasp. And I admit, I felt a sudden surge of admiration for this student, for this small act of contrariness, for asserting the value of her truth in the face of the teacher's relentless rhetoric. Everyone else in that class (myself included) had been cowed by this teacher's aggressive style. Now, when I remember that day, I realize that the reason it stands out is because she was speaking truth to power: she was affirming that learning is a shared experience that we all should participate in equally. Her opposition was the real lesson of that class—and it was a missed opportunity. Instead of asking her to explain herself, the teacher saw this as a chance to argue.

Reading, empathy, and pedagogy

There is plenty of opposition in teaching literature, and I want to suggest that this opposition is often the real source of learning. Teaching anyone, but particularly high school seniors, how to read literary texts is a complex and daunting task. Getting students to crack a book, even an engaging and fun one, can be a challenge. This is a problem I'm sure we all have faced: the student who "doesn't care" or who seems impassive or disengaged. Their disengagement is not so much an academic problem as a loss of potential or opportunity—opportunity for self-discovery, of course, but also the lost chance at contributing to the collective understanding of the class through their reading. Positing a different relationship between reader and text might help. What I call "empathic reading" offers, among other things, an understanding of reading as a dialog between reader and text, based on questioning and active exploration rather than passive reading and answering exam questions.

Nimona

Nimona is a web comic about the relationship between a older arch-villain named Blackheart and his young, shapeshifting, sidekick, Nimona. It is a great text to use for engaging teaching, since on the surface it is appears to be a fun graphic novel/web comic, while in fact it discusses themes connected to identity and self-knowledge that parallel the work readers do in understanding the text.

It's set in a quasi-medieval town that is a bizarre mash up of medieval and science fiction elements: there are sword fights and armor and dragons, but also ray guns and telescreens and bionic arms, an aesthetic

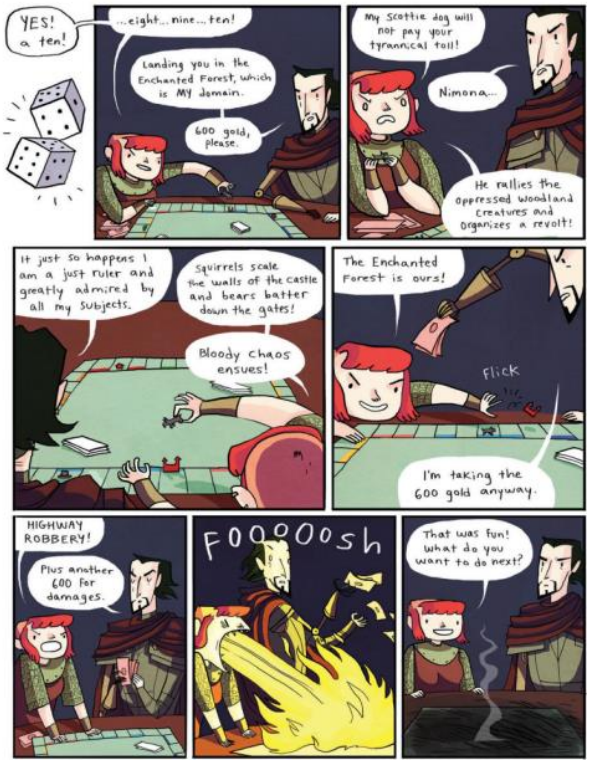


Figure 1: Nimona and Blackheart play a board game (p. 84).

© 2015 Stevenson/HarperCollins

Stevenson has called "monk punk." The town is nominally ruled by a king, but the real power is a shadowy secret intelligence bureau called the Institution. Part of Nimona's story is about Blackheart's quest for revenge against his one-time lover Goldenloin, who Blackheart thinks cheated him out of a chance to be a hero.

But Nimona is really about genre. And by genre, I don't mean that it is about being a comic, but rather that it is about what genres are: how they are defined, who gets to define them, how texts either adhere to or violate those conventions. I mean genre in the largest sense; ultimately it is about what we are as people, biological and sexual and emotional genres.

Another way of thinking about genre is as a game. Bernard Suits' definition of a game (from his book The Grasshopper) is

"voluntarily agreeing to overcome unnecessary obstacles using inefficient means to have a specific experience" (Suits 34). Suits' example, one of them, is the game of golf; one could hardly come up with a more inefficient method for putting small balls into holes in the ground than by hitting them from hundreds of yards away with sticks, but the point of the game is the (absurd) challenge. Similarly, the point of genres is to establish a set of conventions or rules that will guarantee the consumer of the text a certain experience. If we understand Nimona as a game in this sense, then we have to ask what experience we are after by reading the comic -- where the fun of it is.

How, for example, are we to understand the page displayed in Figure 1? In the context of the story, this panel happens during a lull: Blackheart and Nimona have pulled off a daring bank heist, during which Nimona was injured, so the two are laying low at Blackhearts' secret lair, watching movies and playing board games. We can infer a lot about these characters from this exchange, and in fact much of the "fun" of Nimona comes from the way the characters interact. But there is also a kind of absurdity to this page—it's absurd that they are taking a break from Blackheart's evil plans to play a board game, and it's absurd that the game is a medieval-themed version of Monopoly. But the father-daughter dynamic between the two rings true, and, more importantly,

Nimona's rewriting of the rules of the game while they are playing it is not too far from what Stevenson is doing in her comic. It's a move Stevenson uses again and again: as the characters redefine their relationship to each other in new and surprising ways, we as readers must redefine our understanding of the text. The text I use for Nimona is the print version published by Harper Collins, but a good argument can be made that, by

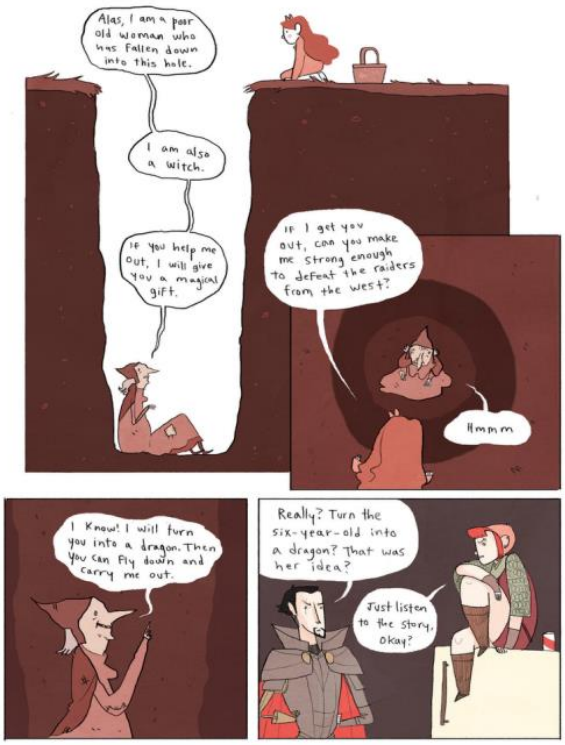


Figure 2: Nimona shares a backstory (p. 26).

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turning it into a book, the reader's experience of the story is changed. One of the pleasures of web comics is watching them unfold, page by page, over time.[1]

Empathic reading

At its heart, *Nimona* is a kind of game, but a game where the rules are loosely defined by genre but mostly are changing or morphing in unexpected ways throughout the text. In fact, I think the text challenges us to deconstruct or reconfigure the rules of the story on the fly, much as Nimona is

[1] Another is understanding the reading community these stories attract; in the case of Nimona, there was a devoted (and vocal) fan base that recorded their thoughts about the story in real time via the comments section of Stevenson's gingerhaze.com website. Most of those comments have been removed from the live version of site, but you can still see them via the Internet Archive (internet.org) by searching for gingerhaze.com/nimona and using one of the snapshots before 2015.

redefining the rules of the game in this page. The primary tool we have for this is what I call "empathic reading."

My use of the word "empathic" is different than what other scholars have meant when discussing empathy and reading. Often people think it means "character identification," for example, or "feeling along" with a character. But most people who have written about empathy and narrative employ a slightly different concept, the idea of mistaken empathy or negative empathy. Suzanne Keen, for example, talks about "empathic inaccuracy," which, essentially, is when the reader connects empathically with a character but at "cross purposes" with the author's intent (Keen 214). Sianne Ngai in her book *Ugly Feelings* talks about the idea of "against," the tendency of texts to resist empathic connections, or the tendency of feelings like envy or irritation to form the strongest empathic bonds (Nagai 11).

Nimona invites the reader to identify with these characters, but this is a kind of misdirection or ploy. The comic actually is making a much more difficult demand on the reader—specifically, that the kinds of empathic connections we are encouraged to make with these characters might be wrong, or even irrelevant. To read empathically means understanding the text in a deep and dangerous way—it means understanding that your reading might be wrong, or that it might lead you to some unexpected places in your own psyche. Like most adventures, there is some risk involved.

In my formulation of this, there are three parts to "empathic reading:" (and I am sure I am cribbing these things from other scholars; forgive me[2]) The first two are the "secret code," which is a hidden language inside the text that points to the second part, the "missing thing," the meaning or theme that is suggested by the shape of the narrative, articulated as a kind of negative space. These meanings are hidden, or covert, because they are dangerous in some fashion, either because they counteract the "official" meaning of the text, or because they undermine the rules by which we read things, or because they articulate something we'd rather not think about. And they are not necessarily subject to authorial intention, either. They inhabit a creative space that author and reader participate in, yet neither truly owns, a place poet Dorothea Lasky has called "the shared imagination" (Lasky). The "missing thing" in the text is made visible by a corresponding space in the reader.

The impetus to encode these meanings, or for the reader to obstinately persist in seeking out such meanings, is what I call the "transgressive spirit," which is a fancy way to talk about resistance, either to the rules of the text, or the ideological forces (institutional, social, personal) that seek to suppress such meanings. The text resists such interpretations; the reader must overcome the temptation to give in to the resistance of the text, or to the idea that his understanding of the secret thing could be mistaken, or the fear of what his reading might reveal about himself. This element of resistance, of opposition, is what I hope to show at work in *Nimona*.

[2] I apologize for my imprecision here. Of course these ideas come out of my exposure to concepts of Derridean marginality and "negative theology" and Jameson's "political unconscious," but also Adorno's "negative dialectic" and the notion, described in Maurice Blanchot's The Space of Literature, that literary meaning is negotiated by reader and author in a shared "space" neither owns or dominates. I find connections to the pedagogies described by Parker Palmer (The Courage to Teach) and bell hooks, (Teaching to Transgress). One recent articulation of how "bad feelings" can express positive political change can be found in Audrey Wollen's "sad girl theory."

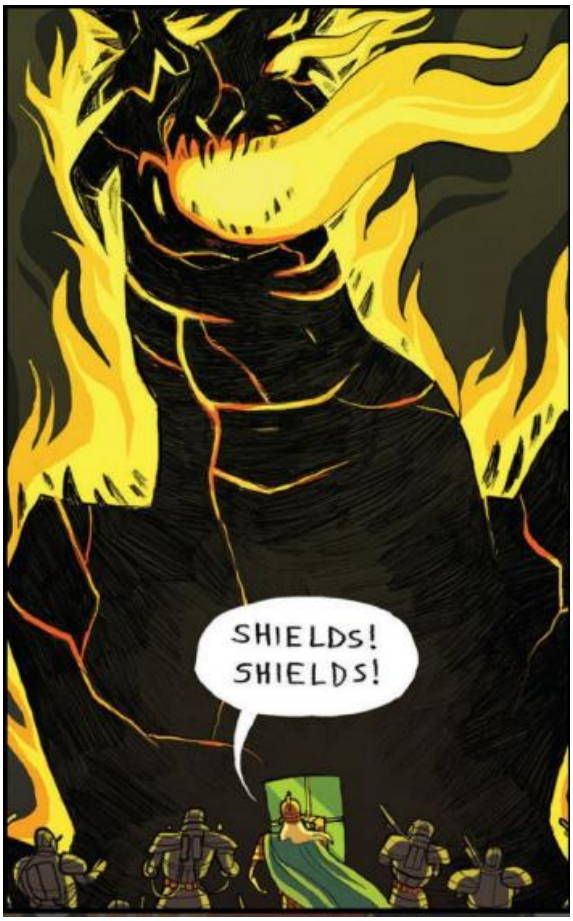

Figure 3: Nimona as anger monster (p. 157).

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This negative aesthetic is, in my view, vitally important in any reading practice you might want to share with a class. They need to know what is at stake in their reading: The idea that texts might mean more than what they say, or that a critical reading practice might transform their understanding of a text, or that the practice of connecting with a text might transform their understanding of themselves.

One of the surprises that comes with reading Nimona is how the story transforms from revenge story to a story concerned with identity. We can see this in the shifting relationship of Blackheart and Goldenloin -- are they lovers or enemies, heroes or villains? But this is most effectively shown in the character of Nimona herself. The

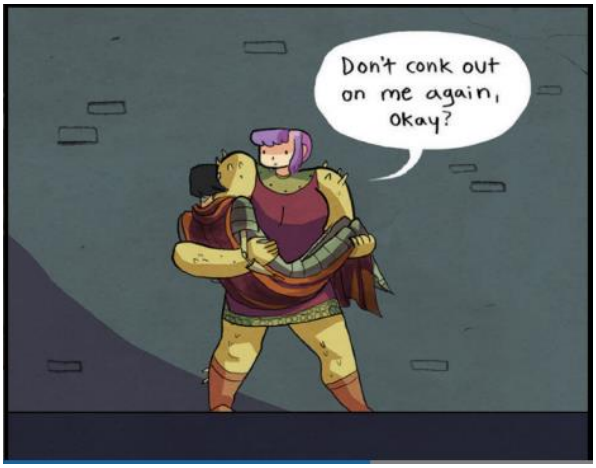

Figure 4: Nimona as caretaker (p. 159).

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central problem of the text, presumably, is finding out *what Nimona is*. This is a problem that transcends the "genre game" of the text. Suddenly we find that a lot more is at stake in playing the game.

The secret code

Hints that Nimona might not be what she seems—a girl who is also a shape shifter—crop up early in the comic, notably when Blackheart asks her where she comes from. Nimona reluctantly agrees to "do the backstory thing." The story she tells, displayed in Figure 2, about being transformed by a witch into a dragon so she could rescue the witch from a deep hole, and gradually learning to adapt the spell to change into different things, is suspect at best.

Blackheart is skeptical, but takes Nimona's story at face value. But the telling part in this sequence is Stevenson's remarkable drawing, especially the framing of Nimona and Blackheart after she has finished her story and he is evaluating it. Nimona's casual tossing of the soda can into the waste basket suggests more than anything else that she knows she is getting away with a lie. But the lie is not the real issue here – the real

issue is why she is lying. That's the question Stevenson's drawing invites us to ask. It's a question that makes us think about what her real story might be, or, perhaps, why her story is important in the first place.

Stevenson is very astute at making Nimona's external state reflect her internal state. In a later sequence, after Nimona is recuperating from an encounter with a mysterious machine that saps her shape-shifting powers, her appearance changes, and Blackheart notices:

The hair change is an expression of vulnerability (as is the sudden wearing of pants, as one astute reader of the comic online pointed out in the comments). The sequence naturally invites the reader to connect with these characters, but Nimona's vulnerability is not what this particular secret code is alluding to. If anything, it is a red herring, another case where the text demands that we reevaluate the "rules of the game."

The missing thing

The crisis in the story comes when Blackheart, who has been apprehended by Goldenloin, is rescued by Nimona. During a fierce battle in which Nimona becomes, among other things, a triceratops and a fox, Blackheart watches as Nimona, who has shape shifted into a terrible dragon, is decapitated.

This sequence illustrates the problem of genre. The tone swings from comic to tragic very quickly; Blackheart's banter with Goldenloin has a tongue-in-cheek quality that belies the serious nature of their fight, which is underlined by Blackheart's killing of the guard to save Nimona. Blackheart, the hero/villain, is notably averse to killing anyone, and this panel recalls his earlier

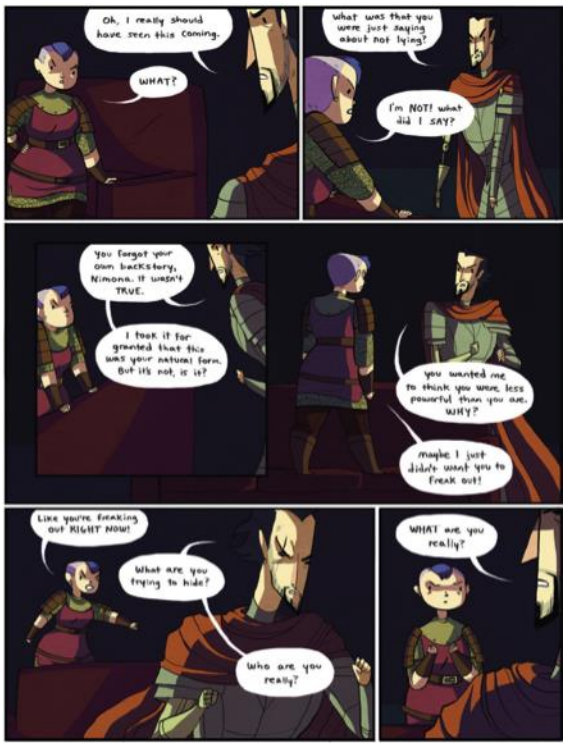

Figure 5: How did Nimona survive? A question of identity (p. 168). © 2015 Stevenson/HarperCollins

advice to Nimona: "you can't just go around murdering people, there are rules." (p 4). Yet for all his efforts, Blackheart can't save Nimona, who apparently is killed.

Except, she doesn't die.

Nimona transforms into something truly terrible, a beast that can only be called a monster derived from deep anger (shown in Figure 3). In this guise, Nimona is easily able to defeat her opponents and rescue the unconscious Blackheart. The contrast between Nimona the anger monster, and Nimona the caretaker, depicted in Figure 4, could not be greater. What kind of story is this? The question comes into even clearer focus when we realize that Nimona's decapitation, or the larger struggle with the institution, is not what the comic has been about at all. The true climax of story comes when Blackheart confronts Nimona about how she managed to survive, shown in Figure 5.

Blackheart's question to Nimona, "What are you?" is to me the central question of the whole comic. The missing thing, the shape the larger story of the comic has been describing, is Nimona's identity. The truth is, we find, there are no rules that govern Nimona's identity, or she has not figured them out yet. In that sense, she exists outside of genre. She is truly alone.

The transgressive spirit

It's easy to see how *Nimona* is a story about adolescence, gender, and the mysterious things our bodies can do. Stevenson herself, in an interview with Vanity Fair, explained that *Nimona* is about "identity and if who you are is defined by what you look like" (Robinson). What is perhaps less expected is the way that Blackheart's insistence on rules precludes any real understanding of Nimona. That is, his imperative, as a surrogate parent, is to keep Nimona safe, which he cannot do if he can't know for sure what she is, but this condition is exactly the one Nimona herself cannot meet. The self-knowledge Blackheart requires of her is not simply not available within the rules of the game.

At this point, the transgressive nature of the narrative, and the transgression required of us, as readers, to fully enter into the emotional landscape of these characters, becomes apparent. Blackheart is changed by his need to care for Nimona, but this change is in opposition to the role he plays in the story. His decision to stop fighting the Institution subverts or converts the genre of the story – the rules of the game are changing – but at the same time his connection to Nimona as surrogate parent is tenuous at best. Nimona does appear to genuinely care for him. Yet we readers, along with Blackheart, have become fundamentally skeptical about her motivations and true nature. With Blackheart, I find myself wanting to believe in Nimona's intentions, but also resist the temptation to invest too much in her emotional attachment. The text deeply problematizes Nimona's nature. On the one hand, the rules of the genre game the text appears to be playing seem to invite us to "believe" in Nimona as human, but on the other our empathic connection to these characters seems to require a resistance to such belief – whatever Nimona may be, our ability to understand her true nature can only come about by resisting the urge to assign an identity to her.

This poses some interesting problems, not simply for the plot, but for our practice of reading. There is a parallel structure in the relationship of Blackheart and Nimona and the relationship of reader and text; I mean something more than just my personal predilection for understanding the story from Blackheart's point of view and sharing his concern for Nimona. Even though she is the subject of the comic, she is, essentially, unavailable. Nimona herself is the "missing thing" in the text. What is missing is the truth of her existence, what she really is; this in turn problematizes the reading of the comic, since, like Blackheart, the reader is left with a Nimona-sized hole in his heart. This emotional response to the text points to a lack, not just in the story, but in the idea of story itself. It is a betrayal, one that operates at several different registers—Nimona betrays Blackheart, because she cannot be what he thinks she is; Blackheart, in his turn, betrays Nimona, in that he requires from her something she can't give in exchange for his love and protection; and the story betrays the reader, in that it is (apparently) promising something it cannot deliver—the truth about Nimona, or an emotionally satisfying conclusion to her adventure. This last betrayal is not necessarily specific to these characters, or to this comic, but rather

part of a larger betrayal of narrative and our access to the truth about ourselves.

Nimona's transformation into an anger monster, her embrace of the identity assigned to her by the Institution as a "monster," and Blackheart's refusal to think of her as a monster point to a way out of this trap. Blackheart's "reading" of Nimona's mental state after she turns into the anger monster is the same sort of reading required of us. Like Blackheart, who believes in the connection he has with Nimona even though she is clearly not what he thought she was, we readers are required to have faith in the story, even though we know that it is unable to capture the "truth" about Nimona. The "truth" is in the act of reading.

The End

To return to the beginning, I think the thing I was reacting so strongly against in that sample class was, in Nimona terms, a lack of faith. The true lesson a book like Nimona can teach is that certainty, even about who we are, is elusive. Understanding, or belief, is a struggle, and point of any pedagogy is to try to teach that struggle. There is, of course, a direct relationship between texts like Nimona, and the practice of reading, and the mysterious things that happen when we interact with each other, and our yearning for meaning, either individually or collectively in Worship. Parker Palmer likes to talk about "the great thing" that is the true subject of study, and I agree with him that, while facts are important, they are not what we are trying to teach. I'm less interested in how many bombs we dropped than in knowing how that student from Vietnam and her family were affected.

In a way, the comic calls into question the ability of plot and genre to say anything about identity or truth. This is at bottom the idea that its self-referentiality and "monk-punk" aesthetic point to: of course it doesn't make any sense, because there is no sense to be made. The thing we want from a story like Nimona can't—by definition—be found. Our reading of the comic is at once a kind of fond looking-for: we do connect with her as a teen–and a kind of knowing expression of expected disappointment. We read it anyway, our pleasure in the story happening in spite of our knowledge that the game is rigged.

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Quaker Responses to Poverty: Subsistence Homesteads in Appalachia during the Great Depression

Paul Moke
Wilmington College

During the depths of the Great Depression, the American Friends Service Committee worked extensively in Appalachia to relieve the suffering of stranded miners and their families. Acting at the invitation of President Herbert Hoover, AFSC used a combination of federal and private resources to organize a child-feeding program in five states. In several parts of West Virginia it also offered innovative gardening programs and instruction in traditional crafts, weaving, and woodworking. Its success in these endeavors led to a close collaboration between AFSC executive secretary Clarence Pickett and Eleanor Roosevelt, spawning expanded AFSC involvement in subsistence homestead communities during the 1930s and 40s. These experimental programs relocated chronically unemployed workers to newly-designed rural communities where they built modest homes, received small plots of land for horticulture and animal production, and gained access to cooperative entrepreneurial activities.

In a previous article, I explored the religious roots of AFSC's economic justice programs—such as those it undertook in Appalachia—in the social gospel of the Progressive era.[1] I find that AFSC officials sought to mediate the relationship between economic dislocation and social conflict by expanding the educational and cultural horizons of children so they could prepare for better lives outside company coal towns. In the current essay, I examine how and why AFSC launched experimental self-help housing projects and subsistence homesteading communities in southwestern Pennsylvania during the Depression.

AFSC's approach to the problem of chronic unemployment and poverty in the Appalachian coalfields stressed group self-help housing. Networking with federal and private-sector agencies, it provided financial resources, technical expertise, and administrative assistance in order to help families build their own low-cost housing and establish new sources of food and employment. Their model grew out of the work of British Friends in the coal mining regions of Wales as well as reforms undertaken by industrialists in Würzburg, Germany during the 1920s. In endorsing the development of subsistence homesteads, AFSC embraced the ideas of the back-to-the-land movement that arose in the United States during the early twentieth century.[2] These ideas, which stressed the need for government programs to relocate surplus industrial and migrant farm workers, squared with Quaker values of individual dignity and cooperative community.

[1] Paul Moke, "Quakers in the Coalfields: Economic Justice and the American Friends Service Committee," in David R. Ross & Michael Snarr (Eds.), *Quakers, Politics, and Economics: Quakers in the Disciplines*, Vol. 5, (Philadelphia, PA: Friends Association for Higher Education, 2018) (forthcoming).

[2] For further reading about the ideas, methods, and leaders of the back-to-the-land movement and their influence upon Franklin Roosevelt, see Paul K. Conkin, *Tomorrow a New World* (Ithaca, NY: Cornell Univ. Press, 1959).

Federal support for subsistence homesteads began in 1933 when Congress included funding for experimental homesteads as part of the National Industrial Recovery Act. The Department of the Interior created a Division of Subsistence Homesteads (DSH), and Clarence Pickett and Homer Morris took part-time leaves of absence from their positions in AFSC to assume management roles in the DSH. They supervised the development of four subsistence homesteading programs for stranded miners in Appalachia, two in West Virginia (Arthurdale and Tygart Valley), one in Tennessee (Cumberland Homesteads), and one in Pennsylvania (Westmoreland Highlands, aka "Norvelt").[3]

In western Pennsylvania, efforts to develop subsistence homesteads arose because of the dire economic conditions in coal mining districts in the region. The Connellsville Coal Vein in this area once was one of the best coal fields in the country for making of metallurgical coke, a blend of bituminous coal widely used in the production of steel. Coke manufacturers such as the H.C. Frick Company used widely-dispersed "beehive ovens" immediately adjacent to coal mines in rural counties. In the 1920s, however, steel corporations built "by-product ovens" beside their urban mills, and the preparation of coke in rural Westmoreland, Fayette, and Green counties declined. Physical isolation and rugged topography made it difficult to attract new industries into the area, and widespread poverty in "patch" company towns ensued.

In 1934, Clarence Pickett hired David W. Day and Errol D. Peckham, two veterans of AFSC's child-feeding program, to manage the Norvelt project. Norvelt featured two- and four-acre plots suitable for horticulture, resident construction of dwellings and outbuildings, and an infusion of outside capital that enabled homesteaders to rent or purchase their homes at below market rates. Residents worked under the supervision of experienced carpenters, masons, and electricians. The plan called for them to live off of their individual and cooperative farming activities until new industries could be attracted to the area.

The vision of self-help as a means of alleviating chronic poverty and substandard housing entailed both the involvement of the federal government as a source of funds as well as a cultural shift in the identities and lifestyles of participants. Psychologically, residents had to reorient themselves away from the competitive individualism and hierarchical environment of the mines toward a new spirit of cooperation and community control of commercial activities. These dimensions of the experiment posed significant political and administrative challenges.

Throughout much of American history, the federal government simply sold public resources such as land or timber at steep discounts to private interests. There was little precedent within Congress or administrative agencies for the management of public housing or community property. As a result, those individuals who lacked the resources to purchase private homes struggled as best they could on their own. In the 1920s over half of all homes in America were not owned by their occupants.[4] When conditions deteriorated following the stock market crash, the absence of decent housing for migrant workers, sharecroppers, and stranded laborers became a matter of public

[3] The name changed in 1937 when Eleanor Roosevelt visited the project. "Norvelt" combines portions of her first and last names.

[4] Data from the U.S. Census Bureau indicates that the homeownership rate in the United States in 1920 was 45.6%.

concern. Even as Franklin Roosevelt's New Deal reformers developed programs to address adverse housing conditions, powerful interest groups in the real estate, banking, and agriculture industries sought to prevent federal interference in the marketplace. Such groups perceived the new federal programs as utopian, or worse, as radical experiments in "planned economies" and socialism. Seeing a threat to their economic and political standing, they organized a comprehensive attack on the very idea of homestead communities, sponsoring critical editorials in conservative newspapers, lobbying members of Congress, and persuading sympathetic administrative agencies, such as the U.S. Department of Agriculture, to restrict and later abandon federal homesteading projects.

Clarence Pickett countered these moves through the adoption of novel methods to streamline administration and enhance community consciousness among residents of the experimental projects. Although his reforms raised legal objections and occasional resistance from the homesteaders themselves, in other ways his approaches offered a cost-effective and expeditious way to improve the lives of the poor.

Perhaps the most important of Pickett's many innovations concerned the structure of the federal homesteading program and the nature of the compensation system for the construction of self-help housing. Working with his immediate supervisors, Milburn ("M.L.")Wilson and Secretary of the Interior Harold Ickes, Pickett sought the assistance of Attorney General Homer S. Cummings in the development of a quasi-corporate organization, the Federal Subsistence Homesteads Corporation (FHSC), as well as a set of subsidiary local corporations for each of the homestead projects. This unprecedented structure enabled the local corporation to borrow money, construct buildings, and grant contracts to homesteaders quickly, without the need for burdensome bureaucratic delays. Under the ownership and control of the FSHC, the local corporations collected payments from the homeowners, granted them stock in exchange for equity in their homes, and arranged for the eventual sale of property to them.

The Quaker administrators also devised a "credit-hour" system whereby homesteaders were compensated for their construction work partially in cash and partially in credits that could be applied toward rental expenses or the purchase price of their homes. At Norvelt, for example, twenty-five percent of the residents' labor was paid for in cash and seventy-five percent was paid for under the credit system, up to a limit of 1,200 clock hours. Although the credit system provided a form of "sweat equity" that eventually would reduce the cost of housing, it also led to controversy. Homesteaders who lacked outside employment often exceeded their 1,200 hour limit, and they complained that they were working without full compensation. Manager David W. Day attempted compromise by compensating them in cash for half of their weekly hours, with the balance being paid as credits. But the protestors rejected this offer and took their complaints to Washington. Among other demands, they sought Day's dismissal. Eventually, the Comptroller General of the United States, John R. McCarl, issued a ruling rejecting the credit compensation system on the grounds that it was unauthorized by federal law and compromised the integrity of nationwide wage standards.[5] Ironically, the net effect of

[5] At the time he made this ruling, McCarl was in his final year of a 15-year term of office. He was appointed by Congress during the administration of Warren G. Harding.

his decision was to increase the purchase price of the homesteaders' homes. Federal guidelines required that the valuation of their property at the time of its sale had to include the "costs of construction." Initially, DSH officials maintained confidence in Day and authorized the eviction of the protest leaders from Norvelt. But several months later in the face of mounting press criticism, the officials decided to dismiss Day.

Day's dismissal occurred in the context of a number of other political and administrative changes that deeply disturbed Pickett and the AFSC leadership. These included the abolition of FHSC corporations, the suspension of the credit system for compensating homestead workers, M.L. Wilson's resignation as director of the DSH, and criticism from conservative Congressmen who thought cooperative enterprises on the subsistence homesteads were "un-American." President Roosevelt decided to transfer administration of the subsistence homesteads program from the Department of the Interior to the Department of Agriculture. The net effect of these changes was to stress program efficiency and cost controls over other goals such as preparing stranded miners and their families for new careers. At the end of 1936, Pickett and his other AFSC colleagues resigned from their positions in the federal government and established a smaller, privately-run homesteading community known as Penn-Craft in nearby Fayette County. There the Friends continued their focus on adult education, self-improvement, and community consciousness free from the constraints of the federal government.

Throughout his involvement with the subsistence homesteads movement, Pickett emphasized the building of community ties. As he phrased it, "(I)t is one of the basic aspirations of the subsistence homesteads movement to so develop the educational, social, and economic facilities that interest will be centered not primarily in income or in securing enough wealth or education to get away from the community, but in discovering the resources, joys, and satisfactions within the community itself."[6] Staff members helped the residents develop classes in carpentry, weaving, home economics, health care, and the arts. They also sponsored clubs to oversee scouting, theater, and music programs for children. During the summers, the Quakers organized volunteer programs for college students who came to Norvelt and Penn-Craft to work on infrastructure and develop library services and child care programs.

Pickett's vision of community included a commitment to racial justice. In his early work on the Arthurdale project in West Virginia, he encountered resistance in his efforts to integrate the new community. White homesteaders opposed racial integration and successfully argued that West Virginia's school segregation laws, which required separate public schools for black children, would increase financial deficits. Unlike West Virginia, Pennsylvania did not practice *de jure* school segregation,[7] making it feasible to integrate both Norvelt and Penn-Craft without burdening local schools. One African American family successfully appealed to President Roosevelt in order to join the Norvelt experiment. Quaker officials and

[6] Clarence E. Pickett, "The Social Significance of the Subsistence Homestead Movement," *The Journal of Home Economics*, Vol. 26, no. 8, October 1934, pp. 478-9.

[7] In the early 1880s, a successful legal challenge against school segregation in Meadville led the Pennsylvania General Assembly to "abolish the distinction between race or color in the public schools." See "Desegregation of Pennsylvania Schools," *Pennsylvania Heritage*, Vol. XXXVI, no. 2, Spring 2010

Eleanor Roosevelt probably worked behind the scenes on their behalf. Likewise, five African American families were accepted at Penn-Craft.

A central aspect of community life concerned the economic foundation of the subsistence homesteads. The remoteness of Arthurdale from the Morgantown commercial district made it difficult to attract new sources of employment for its residents. Conversely, the favorable location of the Pennsylvania communities near Greensburg and Uniontown led to better outcomes. At Norvelt, the Klee Oppenheimer Co. moved into a community-owned facility and made men's trousers for the U.S. Army. At Penn-Craft, Louis Gallet, a Jewish refugee from Austria, owned and operated the Redstone Knitting Mill, which made sweaters. Both corporations ran successfully for the next several decades, employing many residents from the original homesteading communities. On a broader level, however, the community-owned agricultural enterprises, health care associations, and cooperative stores at Norvelt and Penn-Craft proved largely unsuccessful. Homesteaders remained lukewarm to cooperative ideals, and once they completed collective work on the construction of homes, they often focused more on their own family gardens than on cooperative enterprises. Many residents purchased groceries and personal items at privately-run stores outside their cooperative communities, and a majority did not join the health care cooperatives. In part, this reluctance may have occurred because of their socialization in coal towns, where individualism and family priorities predominated. The continuing strain of a bad economy and limited income also may have contributed to their indifference. With the coming of World War II, many breadwinners returned to the mines, while others entered military service or used their newly-acquired construction skills to accept full-time positions in other states, temporarily leaving their families behind.[8]

For Friends, the subsistence programs of the New Deal era represented both a means of avoiding violence in the coalfields and an experiment in self-help cooperative communities for people in need. To the extent that the projects depended on the resources and administrative structures of the public sector, the partnership between the AFSC and the federal government proved problematic. Ideologically, conservative politicians attacked the very idea of federal involvement in planned communities, as well as the cooperative nature of the experiments. Administratively, the troubled journey of the Division of Subsistence Homesteads from the Department of the Interior in 1933 through its final years within the Farm Security Administration of the Department of Agriculture in 1948 reflects the uncertainty of its fit within the parameters of American liberal democracy. By the end of World War II, when federal officials sold the subsistence homesteads and their cooperative enterprises, the conservative,

[8] A full review of the literature on subsistence homesteads is beyond the scope of this essay. Interested readers might consult Gwendolyn Wright, *Building the Dream: A Social History of Housing in America* (New York: Pantheon Books, 1981); Sidney Baldwin, *Poverty and Politics: The Rise and Decline of the Farm Security Administration* (Chapel Hill: The University of North Carolina Press, 1968); Alison K. Hoagland and Margaret M. Mulrooney, "Norvelt and Penn-Craft, Pennsylvania: Subsistence-Homestead Communities of the 1930s" (Washington, D.C.: U.S. Department of the Interior, National Park Service, 1991); Timothy Kelly, Margaret Power, and Michael Cary, *Hope in Hard Times: Norvelt and the Struggle for Community During the Great Depression* (University Park, PA: The Pennsylvania State University Press, 2016); and Paul K. Conkin, *Tomorrow a New World* (Ithaca, NY: Cornell Univ. Press, 1959).

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anti-New Deal posture of federal housing and anti-poverty policy seemed ascendant.

But the story did not end there. During the 1950s, the AFSC took its proceeds from the mortgages at Penn-Craft and launched self-help housing projects in inner-city neighborhoods in Indianapolis and Philadelphia. In the 1960s, federal officials undertook similar programs for migrant farmers and Native Americans as part of the War on Poverty. In Canada, as in the developing world, self-help cooperative communities for displaced workers and the poor continue to thrive. As many scholars have argued, the norm of privately-owned single family houses is not suitable for everyone, and the search continues for low-cost, environmentally-friendly alternatives. The "self-help" model that Clarence Pickett and his colleagues at AFSC devised during the Depression remains a viable and creative way to meet the housing needs of the poor.

Deconstructing White Fragility: Nurturing Resilient Anti-Racist Practice in Our Daily Life

Walter Sullivan
Haverford College

The following is a report on a workshop based on the work of Dr. Robin DiAngelo, PhD, Lecturer at the University of Washington.

A small, diverse, and energetic group gathered during the first workshop session of the 2017 FAHE annual conference to explore the nature and impact of white fragility, as defined in the many papers and lectures of Professor Robin DiAngelo, PhD.

Before diving into definitions and other content, we reflected personally on what the phrase "resilient anti-racist practice" might mean to us, the nature of our commitment to working on un-doing racism in our lives and institutions, and why we had chosen this workshop. Friends came to this work from different life experiences and understandings of the issue, but most could appreciate the need to develop more effective strategies and practices to bring to our shared struggle.

One important guideline for our time together was to be very mindful in the use of the word "we," thinking carefully about exactly who was being referenced by the "we." Was it really everyone in the room? Was it all Quakers? Was it just a specific subset of white Quakers? Whose experience might be being marginalized or erased by the unskillful use of the word?

In her seminal article "White Fragility," Professor DiAngelo defines the situation:[1]

> White people in North America live in a social environment that protects and insulates them from race-based stress. This insulated environment of racial protection builds white expectations for racial comfort while at the same time lowering the ability to tolerate racial stress, leading to what I refer to as White Fragility.
>
> White Fragility is a state in which even a minimum amount of racial stress becomes intolerable, triggering a range of defensive moves. These moves include the outward display of emotions such as anger, fear, and guilt, and behaviors such as argumentation, silence, and leaving the stress-inducing situation. These behaviors, in turn, function to reinstate white racial equilibrium.

Friends explored this core text using the guiding questions developed in a Friendly Bible Study by Joanne and Larry Spears.[2]

1. MAIN POINT: What is the author's main point in this passage?
2. NEW LIGHT: What new light do I find in this particular reading of this passage of the text?
3. TRUTH: Is this passage true to my experience?
4. IMPLICATIONS: What are the implications of this passage for my life?
5. PROBLEMS: What problems do I have with this passage?

After 20 minutes of personal journaling on these questions, a lively discussion ensued. Friends were able to share both our appreciation for Professor DiAngelo's framework and our continuing resistance to her message for our lives. One Friend struggled with the stark absoluteness of DiAngelo's description of the situation, wishing that there was more emphasis on strategies for nurturing allyship between members of different groups across diverse identities. Many of us white Friends though

[1] International Journal of Critical Pedagogy, Vol 3 (3) (2011) pp 54-70.

[2] The Friendly Bible Study Pamphlet

could acknowledge having feelings of anger, fear, and guilt in the face of honest conversation about race and racism and that we often do respond by disputing certain facts, shutting down, or even walking away.

Next we turned to examine six specific patterns of structural behavior in white culture that tend to reinforce the dominance of white fragility in our social environment (please note the titles in bold are the work of Dr. DiAngelo, but the short descriptions are those of the author of this article and he is responsible for any error or misrepresentation of Dr. DiAngelo's work):

- **Segregation:** White people mostly living in all-white, mostly white, or white-defined spaces.
- **Universalism & Individualism**: The white experience stands in for the universal human experience (we are all the same humans with white cultural patterns as the norm), yet all white people are individuals (not acknowledged as part of a racially socialized group "Whites").
- **Entitlement to Racial Comfort**: Dominant social narratives remain within white comfort zones.
- **Racial Arrogance**: Mostly good whites. Mostly bad/damaged people of color.
- **Racial Belonging:** Everywhere whites look, whites see multiple versions of their own racial image reflected back.
- **Psychic Freedom:** Racial issues only operate where/when people of color are present, so white people always have the opportunity to step away.

Again, some of the white Friends in the group struggled with the sharp, severe portrait of white culture painted by Dr. DiAngelo, arguing that many individual white people today have a greater consciousness about racial dynamics and that there are many spaces where a more nuanced understanding is at play. Workshop participants were encouraged though to look at the list carefully, to test by experience if in the lives of even the most aware white people these dynamics still show up. In addition, these patterns are at once individual, manifesting in our personal behavior, and structural, showing up both consciously and unconsciously in group and organizational patterns. One person of color in the group attested that these patterns still ring deeply true to our American culture even today, in their experience.

Friends, especially white Friends who wish to see themselves as allies in this work, were invited to deeply examine which of these patterns have particular resonance in their personal lives, in their Monthly Meetings, in their academic institutions, and in other of their affiliated organizations. If we hope to show up in solidarity with each other in this work of resilient anti-racism, courageous self-reflection and clear self-awareness is called for.

Friends left this brief workshop with an appreciation for Dr. DiAngelo's White Fragility framework and for the honesty and vulnerability that we had shared together. If we had had more time, we would have explored ways that we could support each other in our on-going work.

Connections – on Sharing Black and Quaker History

Minette Coleman
Guilford College Alumna and Author

When I was growing up whether they had time or not, the elders in my community would pull youngsters aside and say: "let me drop some knowledge on you." This unexpected gift cultivated our young minds with everything from obscure history they thought we needed to know to pedantic prophecy they just had to share. Therefore when I became Historian for the Black Alumni of Guilford College Advisory Board (BAGC), I knew the History Committee needed to scour more than the Hege Library to trace the history of Blacks at Guilford. By 2015 we had contacted alums in Africa, interviewed former professors and students, and took to social media as part of our research. We proudly produced the first Black History Timeline of Guilford College http://library.guilford.edu/integration.

A plethora of new knowledge was 'dropped'. BAGC was sharing the connected history of Blacks, Slavery, Quakers, and Guilford's famous 300 year tulip poplar Underground Railroad Tree to those who followed the timeline. Some of this 'knowledge' went into my novel "The Tree: A Journey to Freedom", a tale of an enslaved young woman's run to freedom and the Blacks, Quakers and Tree that guided her.

But I learned more that needed to be shared. One outlet was a workshop I conducted in June 2017 for the Friends Association of Higher Education Conference, illustrating a multitude of connections between Black and Quaker History. After the conference I concluded these connections could be useful pedagogically.

Let **me** drop some knowledge here.

Before he became a hero of the Civil Rights Movement, Bayard Rustin spent time as a performer. In 1939 he had a small role in a Broadway musical with the legendary Paul Robeson.[1] The play, 'John Henry', (Robeson played the lead) closed after a few days, but besides talent these men had other connections they may have never discussed. Rustin was raised by his Quaker grandparents and followed that tradition. Robeson was a descendant of Humphrey Morrey, a Quaker who was the first mayor of Philadelphia appointed by William Penn in 1691. [2]

Their Quaker commonality was probably not fodder for after theatre conversations for these two 'race men' (as Civil Rights activists were called back in the day), but it is still a connection to the history of two cultures beyond slavery and the Underground Railroad.

Ah, but there's more.

Josh White, another activist in the musical, formed a singing group and asked Rustin, a well-known tenor, to join. They often performed at The Café Society in New York. The Café Society opened in 1938 at One Sheridan Square as the nation's first racially integrated nightclub. The name was a play on words, since it also functioned as a

[1] Daniel Levine, *Bayard Rustin and the Civil Rights Movement*, Rutgers University Press (1999)
[2] FGC Quaker Resource Papers

political cabaret. It was nicknamed 'the wrong place for the Right people', the capitalized R a poke at conservatives. Here young Rustin was exposed to the social, intellectual and gay scene in New York's famous Village.[3]

By 1967 One Sheridan Square had become home to The Ridiculous Theatrical Company, an iconic counterculture theatre.[4] In the 1990's I performed there in a 'ridiculous' version of "Dr. Jekyll and Mr. Hyde" as Aquiline, the Lesbian owner of a gay nightclub called the Fruitbowl, consequently connecting me to Rustin in several ways.

I am Black, I attended a Quaker College where there is a Bayard Rustin Room, an Angelic Troublemaker Award (named after the Rustin quote: "We need in every bay and community a group of angelic troublemakers"), and I performed in one of the same places he did for a gay Theatre company.

My link with Robeson is not as generous, but I am connected. Being Black, a singer, an actor, a writer, I am also connected to Quakerism through my alma mater. Roberson's lineage bears mentioning here. Cyrus Bustill was born in 1732 to a New Jersey attorney and one of his slaves. Bustill was sold to a baker who liberated him in 1769. Bustill owned a baking business during the Revolutionary War and afterwards. He married Elizabeth Morey (or Morrey), daughter of a Delaware Indian and Richard Morey, the son of Quaker Humphrey Morey. These are Robeson's ancestors- Black, Quaker and indigenous. These are vital connections worth teaching our youth.[5]

Unfortunately few connections between Blacks and Quakers in this country are shared or taught to students. Telling young people we are all branches of the same tree means nothing unless you can show how those branches connect. In high school we learned Quakers were pacifists and against slavery. Imagine the connection to my future college had I been exposed to the story of Benjamin Benson, a free man kidnapped from his North Carolina home and sold into slavery. He was the first Black able to use the legal system to gain freedom because Vestal Coffin and other local Quakers supported his case. In 1820, by court order from North Carolina, Benson was declared a free man and left Georgia, where I grew up.[6] Connections can enlighten students.

You can't say 'unless we know our history we are doomed to repeat it' unless you provide a complete history. As Blacks integrated institutions of higher learning, assimilation was required, leaving Black history unshared save word of mouth, if at all. Remember, the Civil Rights Movement didn't remove the scars of retribution. Fear silenced many who knew from experience that truth didn't always set you free.

In these situations connections can hold up the light.

How many educators or students know that Black History Month was originally established as Black History Week? Many

[3] "Dana," Greenwich Village Society for Historic Preservation blog

[4] Sarah Bean Apmann, Greenwich Village Society for Historic Preservation Blog

[5] Harold D. Weaver Jr., Paul Kriese, Steven W. Angell (Eds), *Black Fire: African American Quakers on Spirituality and Human Rights,* Quaker Press of Friends General Conference (2011).

[6] Guilford College Historical Collection

joke that it adds insult to injury that the shortest month in the year is devoted to this. But let me "drop" the back story on you! In 1926 historian Carter G. Woodson picked the second week of February because of historical connections for the Black community. Abraham Lincoln's birthday (February 12) and the birthday of Frederick Douglass (February 14) have been celebrated since the late 19th century by Blacks. [7]

Are connections between the great Emancipator and the prolific orator ever taught? Frederick Douglass was introduced to the abolitionist movement in 1841 when William Coffin (last name ring a bell?) asked him to tell his story at the Massachusetts Antislavery Society (MAS) convention. Impressed by his oration and tale, William Garrison hired him as an agent of the MAS, beginning Douglass' work freeing his people.[8]

Do students know that Douglass met with Lincoln in hopes of getting equal status and equal pay for 'colored' soldiers in the Civil War?[9] Do they know the connection between the Emancipation Proclamation and the Watch Night Celebrations many Black churches observe? If they are lucky the elders 'connected' them when they 'dropped some knowledge' about New Year's Eve.[10] There is a more recent and historic connection to Watch Night. Many Black churches used the Watch Night before Barack Obama was inaugurated to pray for his safety and guidance for his administration, thus connecting Presidents Lincoln and Obama. Those Blacks waiting through New Year's Eve, 1862, for the freedom the next morning that Lincoln promised, weighed heavily on the minds of those watching a Black man became president of a nation that once bought and sold his ancestors.

From there it is easy to connect former President Obama and Thomas Sidwell, the young man who in 1926 founded Sidwell Friends, a Quaker co-ed, urban day school where the Obama daughters matriculated and graduated.[11]

Students can begin to see the connected history.

Take the Underground Railroad Tree.[12] When now retired Dr. Adrienne Israel, Guilford's first Black Academic Dean, was a history professor she demanded students tramp through the Guilford Woods to find a certain large tree. Some got lost, perhaps as our ancestors did, but they eventually found the huge tulip poplar that has been witness to the search for freedom and all those who participated in such a worthwhile endeavor. While many know that Levi Coffin, considered father of the Underground Railroad, owned land in the area, they may have no idea that Quakers purchased and freed over 700 slaves only to be told those freed could not live as such in the state of North Carolina. [13]

At the time of the famous CORE led sit-in at Woolworth's in Greensboro, there were four Black students on Guilford's campus. They were not asked to join the nine white Guilfordians who united with students and

[7] Daryl Michael Scott, The History of Black History Month, Blackpast.org
[8] The Frederick Douglass Heritage Official Website
[9] Mr. Lincoln and Freedom, The Lehman Institute
[10] The African-American Civil War Museum
[11] Sidwell Friends School Website
[12] WFDD News Story
[13] A Narrative of Some of the Proceedings of North Carolina Yearly Meeting on the Subject of Slavery Within Its Limits

faculty from North Carolina A&T, Bennett College, UNCG and Greensboro College in protesting segregation.[14] When asked why, James McCorkle, the first full time Black Guilford undergrad concluded perhaps the other Guilford students were trying to protect them from the more of the same abuse that was forced on our ancestors.[15]

This history shows a deeper connection of Quakers and Blacks. Connections that span centuries. We must enlighten each other with our conjoined past since it is the true link to our combined future.

My favorite of these 'connections' is the first integrated school in America, founded by a Black Quaker named Paul Cuffee, the son of a manumitted enslaved Ghanaian and a Native American.[16] Upon reaching adulthood, Paul dropped Slocum, the last name of his former master, changing it to Cuffee. This adaptation of Kofi (his father's first name) is Ashanti for "born on a Friday". Perhaps he was one of the first Blacks who refused to keep a 'slave' name, something many of my generation did as we learned of our Black and Proud ancestors.
Cuffee grew wealthy establishing a ship building business that matured into a mercantile empire, his crews consisting of Blacks and Native Americans. Much of what he did was a precursor to important pieces to Black History. But we have to teach that Black History **IS** United States History.

He was the first Black to enter the White House by the front door when he went to demand release of one of his vessels from President Madison. It was immediately returned as Cuffee's business was vital to the United States' maritime economy. Long before Marcus Garvey, this Black Quaker returned freed Blacks to Sierra Leone, a Quaker supported colony, at his own expense. He and his brother fought the Massachusetts government and won the right to vote because, even though Black, they were wealthy property owners.

Cuffee once offered to pay for the first public school in Westport, Massachusetts but many of the villagers didn't want their children sitting next to Blacks. So he built a school on his property and paid for the teacher as well, inviting students of all races and creeds to come, the first of its kind in a segregated nation.

This is just part of what students currently learn at Paul Cuffee School.[17] But how many others, outside the school know this important national history? How can you connect cultures when you don't know what they share?

It is irresponsible to think a student receiving a Quaker education should put aside his own history. Welcoming one into a group should mean sharing who they are. I felt quite deficient in Black and Quaker history when I entered Guilford. Had there been an orientation explaining ours was a connected history I would have felt I belonged. I would have felt a part of the world I was entering because of the Tree, the Underground Railroad and ancestors, Black and Quaker, who saved a place for me at this table of knowledge.

Just a drop of knowledge makes waves, that's what so many feared in 1969. Today

[14] Michele Norris, National Public Radio report
[15] Archived Interview at Guilford College
[16] Johanna Jonston, *Paul Cuffee: America's first black captain*, Dodd Mead (1970).
[17] The Paul Cuffee School website

students are confident and demand the truth. Connections can no longer be hidden since social media makes it possible for the inquisitive to discover what is missing. But think how much richer the educational experience would be for all involved if connections came from those already exposed to this knowledge.

You must learn it to teach it. Then you must teach it to share it.

As my father would say: "There's no harm in dropping a little knowledge on people now and then."

I concur.

Knowledge dropped.

Other Resources:

Guilford College History and Quaker Roots

National Archives: The Many Faces of Paul Roberson

Jeffrey Stewart (Ed.), *Paul Robeson: Artist and Citizen*, Rutgers University Press (1998)
Josephson and Trilling-Josephson, *Cafe Society: The wrong place for the Right People (Music in American Life)*, University of Illinois Press (2016)

John D'Emilio, *Lost Prophet: The Life and Times of Bayard Rustin*, University of Chicago Press (2004)

Envisioning a Future: FAHE in the Days Ahead

C. Wess Daniels & Deborah Shaw
Guilford College

As incoming co-clerks of FAHE's Executive Committee, we wanted to hear directly from the members present at the 2017 annual gathering about their visions for FAHE's future. The goal was part listening session, part visioning, part testing of the Spirit to see what shape FAHE might be taking in this drastically shifting landscape of higher education. The underlying question then, as well as now, is "to what purpose does FAHE function and in what ways might it adapt so that it can thrive as an organization?"

In an afternoon workshop 18-20 participants gathered to share and reflect on the following questions:

- In your opinion what is the core of F.A.H.E.? (what is non-negotiable for you?)
- What brought you here and what keeps you coming back?
- What are your dreams for F.A.H.E.?
- What new initiatives would help those dreams come true?

We rooted these questions in the methodology known as "appreciative inquiry," because if we are going to build and adapt we want to do that based in what is most alive in the organization. As they say in appreciative inquiry circles, organizations are heliotropic; they grow where the energy is. As we think about growing and adapting FAHE we want to move it towards the light, towards its strengths, rather the focusing in on the weaknesses.

After opening with a time of worship, workshop participants first looked at what elements of FAHE are non-negotiable and at what we love about FAHE.

Here were a few highlights from the conversation:

- "Relationships" were significant in a variety of ways:
  - Friendships are built across geography and discipline
  - Developing a community of collegiality and support
  - Opportunity to discuss how being a Quaker and/or working at Quaker institutions make a difference to one's work
  - Find that friendships cut across Quaker theological difference
  - Appreciation for connecting professional life with spiritual life
  - Many feel that the space is rooted in a generosity of spirit – radical hospitality

- Annual Conference was noted as one of the places to share and develop with others what we are passionate about

- Publications were also a place for this type of sharing and were seen as vehicles for the following:

  - Establishing intellectual foundation
  - Supportive & encouraging of new scholarship
  - Trust as a foundation for flexibility and risk-taking in various ways

We then moved on to dreams and initiatives!

In no particular order these dreams were offered up for FAHE:

- Expand the membership—include younger scholars
- Help create space in the membership for more diversity
- Become financially sustainable and healthy so money is not the first thing on the agenda every year AND so that energy can be spent elsewhere

- Embrace the word ‘strategize’ for looking at the finances of FAHE
- Facilitate and foster relationships beyond the conference, perhaps through visiting scholars and/or regional gatherings
- Explore remote participation through live streaming events and other means
- Explore tangible ways in which to serve our various communities

As you read these statements what stands out to you? And what are the responses you would have shared to these questions?

Some of the things that stand out to us are: relationships, in all their beautiful and messy forms, was and continues to be important to those gathered as we look toward FAHE’s future. Spirit-led intellectual passion and ways to share about that with others was and also continues to be important. And not surprisingly there was openness and curiosity about how these cherished bits can be maintained even as they take on different forms as we look at the myriad ways we now have of connecting beyond physical gatherings. A strong financial base is critical so that these things can be upheld and new paths can be explored.

It is clear that for those who participate in FAHE there is a deep love, commitment, and energy for continuing its work and a realization that we cannot, and should not, just continue to maintain. We have dreams and want to grow as an organization. We believe that there is desire to move forward in new ways, drawing in new people, strengthen Quaker learning, teaching and research, and support and perhaps rethink the purpose of the organization to allow it to have a fresh perspective. Are Friends ready for the creativity, imaginative work of taking up some of these potent dreams shared among us?

Two Poems from *Two Roads and This Spring*

by Hugh Ogden
Trinity College

Homeless

A man opens his hotel
door and walks naked in
front of me to the shower,
all grizzled and gnarled
from years in the bush,
thin legged with uncut
gray hair to his shoulders.
He's hung his towel on his
right fore-arm as if going
to a ballroom and the TV
sounds through his open
door with low cut quiz-
show voices, his bare
feet sponging the scarlet
gold-trecked and mildewed
carpet before he goes in-
to the bath and then he
is singing some tune out
of the old days in Cork
where he came from through
Canada to Alaska, his voice
smoked Irish in its almost
tenor with water trickling
over his shoulders like
a waterfall plunging down
moss and crevassed diorite
in some Alaska fiord, a tune
transposing into the hoarse
rise of 'Danny Boy' which
he falls into when he gets
to the end of his days all
gnarled and beaten through,
to the residency he's given
once a month in an hotel
where he keeps the TV on
all night and steps stately,
bone-thin naked, back to his
room four times a day after
bathing in anonymous water.

Lecture On The Tides

This is the point when the earth
wobbles and the days lengthen
and the years have to have days
added. The point when the harness
that pulls the sea pulls each
of us into spring and makes us
shudder again when the first
red appears, the bleeding
that quicker than not becomes
green. You will always be here
as long as water cuts deeper
into soil and the coursing
adds to what is left, as long as
leaves are drawn out by the tide
and buds bleed through bark,
even you who are lost will always
be here as long as the moon
circles into its line with sun
and the oceans respond, as long
as we are able to find the moment
when the winds make the globe
waver, as long as the earth
corrects itself, as long as
pain takes faith in its bud
and flowers.