



Wellesley College
Peace and Justice Studies Program Newsletter
Fall 2020

"Get in good trouble, necessary trouble."
- John Lewis (1940-2020)



RESIST!

Welcome!



Dear friends of P&J: What a year we have had! I am pretty sure most of us were all happy to celebrate the end of 2020. And yet 2021 had other unwelcome surprises in store for us, not least the attempted insurrection against the institutions of US democracy on January 6, ignited by none less than the President of this country. I followed my television screen with a mix of horror and dread as the attack developed, dismayed both by the anger of the rioters, and by the response of law enforcement – a measured reaction that stood in stark contrast with the

over-policing and excessive violence against Black Lives Matter protests. As I sit here writing this welcome message and remembering all that made 2020 a year I would rather forget (a once-in-a-100-years pandemic, the persistence and lethality of racial injustice, a deepening climate crisis, the death of a beloved friend of mine and of the P&J Program, and so much more), I am also looking forward to start the new term in February. My students are the motivation I need to continue hoping and working for a better, more life-nourishing world. It is why I teach Peace & Justice, and not the discipline I was trained in (International Relations). I want to see the beauty and creative hope that work for justice can bring about, even as we are witness to the ugliness and violence that we, humans, can also engender. This newsletter opens with a conversation I had with Larry Rosenwald on his sabbatical project on “Being a Pacifist Critic.” What moves Larry to work as a literary critic for a world with more peace? Victor Kazanjian offers a eulogy for our friend and Wellesley alumna Kitty Gladstone, who was instrumental in the founding of our program, and who sadly passed away last Spring. Kitty always made me smile, as she pressed me constantly to do more, to work harder to create the world we aspired to, and I continue to miss her dearly. The newsletter continues with work of our students: Emily Precht (class of 2020) gives an account of her fascinating and moving independent study project, while Nedda Bozorgmehri (also class of 2020) offers us a poem, her photos, and – the ever-optimist – a reflection on being a student during COVID-19. Two notable mentions: P&J will offer three summer scholarships to students this year. Two students will be awarded the Emily Greene Balch Class of 1950 scholarship: we were unable to offer one last year because of the pandemic, so we decided to double-up this year, thanks to the usual and wonderful generosity of the class of 1950. The second scholarship will be a one-time offer in honor and memory of Kitty: we simply could not let this year pass without a tangible sign of our love and appreciation for the legacy Kitty left us: to live our life as if the world we want were already here, spreading grace and justice in our relationships with each other and in the places we inhabit.

“We will no longer negotiate for our existence.” - Fadumo Dayib



A Conversation with Larry Rosenwald on his Guggenheim Fellowship with Catia Confortini

I spoke with Larry on Monday, April 27, 2020, after the college announced that he had been awarded the prestigious Guggenheim Fellowship for his sabbatical year. With characteristic modesty, he had not mentioned the good news to me or Nadya, but both of us thought a celebration and announcement to all our P&J friends was in order. Larry agreed to an interview. Below is the excerpted text.

Catia: Larry, would you explain what the Guggenheim Fellowship is? I know it's a very big deal, a prestigious and competitive award.

Larry: It is a fellowship open to scholars, performers, and creative artists, so you are part of a pool with poets and dancers and archivists and critics and Opera singers. The selectivity and the openness are two things that make it prestigious. It's also been around for a long time.

Catia: What is the project that the fellowship will support?

Larry: The name I gave the project in the application was "Towards a Pacifist Criticism," though that feels a little over academic. I'm trying to figure out what it means to be a pacifist critic: what it means for a literary critic to be a pacifist and vice versa, what it means for a pacifist to be a literary critic. Because it seems to me important to figure that out, and not only for myself – I mean, I have been aware for a long time of how each of those commitments puts pressure on the other. In some way the project is about me, and I could call it "On Being a Pacifist Critic." But I don't think of the project as being uniquely personal. That is, there is a thing called pacifism, which has a long history, say 200 year history in the West. And it has some important philosophical underpinnings and consequences, and an increasingly good track record, as scholars and activists intensify their commitment to bringing about a world without war. It is a philosophy, a set of ideas with force and power. And if that is the case, then it has to have consequences for literary criticism, in the same way that other powerful system and ideas have to have consequences for literary criticism. The way that being a Marxist does, for example. So, the part of the project that's not personal is figuring out what those connections are not just for me but in general, and that's also why I don't have a good name for it. "Towards a Pacifist Criticism" sounds like one of those awful academic things, and "On Being a Pacifist Critic" sounds like it's my autobiography, which also isn't true.

"With my music, I create change...I am using my music as a weapon."

- Fela Kuti



A Conversation with Larry Rosenwald on his Guggenheim Fellowship, Continued

Catia: Maybe that second title is less of autobiographical than you might think. First, you don't really say who the subject is. But also, to me it could be a powerful reflection on how the personal is political. I mean, not only is your personal commitment also political because you're a pacifist, which is a political commitment. Your personal commitment is political because you personally live the political. And it is political because that commitment, which you live personally, has those broader consequences for the politics of pacifism as well as the politics of literary criticism.

Larry: Okay, great. In that case, maybe that is the better title!

Catia: Is it going to be a book, then?

Larry: Yes. I mean, I already published essays connected with it, including one called "Sketch of a Pacifist Critic." But I haven't gotten a lot of traction by publishing those essays. I mean, They are not the kind of thing that people read in my field, or more generally. And even in me the relation between pacifism and criticism, between pacifists, is unresolved.

Catia: What do you mean by unresolved? What is unresolved in that question?

Larry: So when I move back and forth between these two spaces, I am not quite sure which one feels like home. Or which one feels like a refuge from the other, or whether each feels like a refuge from the other. Right now I'm teaching a course on anti-war literature. I am aware in class that the specific topic of anti-war literature, or the specific topic of being a pacifist literary critic can't be walled off from the political questions my students keep asking: questions about pacifism as an idea and practice, even if those questions are unrelated in some way to the question of anti-war literature. And my students are right. I am a person who likes to set narrow boundaries and I need to do that for balance and a sense of order, but my students are right to think that there's no way of separating the questions about anti-war literature from questions about opposition to war. When I write about being a pacifist critic, I am always in some way writing also about being a pacifist. I published an essay called "Notes on Pacifism," which was theoretically about pacifism, not about the literary questions. But I couldn't separate it from the literary questions that occupy me. And when I wrote an essay called "Nonviolence and Literature," I couldn't separate questions about leadership from questions about nonviolence. I am still not sure where I'm located, which sometimes feels fruitful and sometimes feels disorienting. The pacifism puts the pure aesthetic responses of literary critics under pressure, and the commitment to aesthetic judgment or excellence puts some of the manifestations of pacifism under pressure.

"Peace cannot be kept by force; it can only be achieved by understanding."

- Albert Einstein



A Conversation with Larry Rosenwald on his Guggenheim Fellowship, Continued

Catia: How does this manifest itself in practice?

Larry: When you have gatherings of the nonviolent left, often the stuff that people read or the stuff that they perform is antiquated in some way, even dopey. I was at the international conference on war tax resistance in Norway a couple of years ago. There was a concert one evening, and it was all songs from the 1960s. I thought it was sad that the music making was so low in energy and the focus was entirely on the past. There was no sense of any vibrancy or committedness to the world we are actually living in or the sort of very wonderful state of the art or anti-war artistic energy. It just felt dead aesthetically. But I couldn't figure out whether anybody else in the room was feeling this. It was kind of nice to know that all these people from Norway, England, and the United States knew the same half a dozen songs from the 1960s, but it also felt parochial, boring in some way. The music and the literature that people seem to be most animated by these gatherings is not always so great, and it is always also judged politically.

Or there was this extraordinary political movement in western Massachusetts in Colrain in the late 80s and early 90s centered around a war tax resisting couple named Randy Kehler and Betsy Corner, whose house was seized by the IRS. There was a play and a film written about that called "An Act of Conscience." The play is not very good, and the film – which I have shown to classes – is just tricklishly sentimental. The film felt cheerleading and totally oversimplifying of the dynamics of the incident, part of which involves the fact that the tax resisters and their supporters had so much better access to social capital than the working class military family couple that bought and tried to live in this house that the IRS had seized. And when they finally left the house, it wasn't because they had been convinced that they were wrong, but because they didn't have enough money to hire lawyers to deal with the lawyers who were contributing pro bono work. And so it's this great story about principle, but also about privilege, class, and whether you can reach across those divisions and what it means to build your own house. Anyway, it's just a terrific story, but I think that both the film and the play were worse than not good, they both were sentimental distortions, oversimplifications. And I'm thinking: So what happens if Tolstoy comes along and writes the story of Colrain?

On the other hand, literary critics are much, much too inclined to say that literary works that are about war are actually opposing it. They want literature to be sufficient, entirely sufficient in itself. And so they want The Iliad or War and Peace to be all that you need to know about resistance to war, except that's preposterous because they're not sufficient. Homer can't imagine any courageous person being opposed to war and Tolstoy can't imagine Jane Addams. And that's fine. They imagine what they can imagine, and they have limits, like everybody has limits. I think some critics sentimentalize or overstate the powers of literature.

"I'm no longer accepting the things I cannot change. I'm changing the things I cannot accept."

- Angela Davis



A Conversation with Larry Rosenwald on his Guggenheim Fellowship, Continued

Catia: That was the conversation we had on your introduction to your last book.

Larry: Yeah, that's exactly the conversation that led to me to write an essay called "Sketch of a Pacifist Critic." They're my colleagues and they're my friends but I do think there is a deep desire among some critics to believe that great works of literature know everything that a human being needs to know. The other thing that certain kinds of literary critics don't want to think about is the extent to which works about war or slavery or sexual violence are parasitic, or in some way dependent, on the thing they are about. So we read The Iliad and it's really great. But in order for it to be great, there has to be a war and people have to be slaughtering other people. What does it mean for a lot of literature to be so profoundly dependent on certain experiences like war? That's really tricky for me to think about it, but I have to think about it.

There is a story about Homer, in particular: after the First World War, there was there was this Scottish writer of adventure novels and a big propagandist for World War One named John Buchan. He was a terrific writer. After the war, he said – and this is in some ways the most illuminating comment anybody's ever made about Homer – that he couldn't read Homer anymore because Homer was glorifying war. Now, I'm not sure that's true. But the fact that John Buchan, who's this zealot for World War One, comes out of the war, knowing what the war meant to the lives and bodies of the people who fought in it, and then the civilians who were touched by it, and he turns to Homer – this great magisterial, all-sufficient originating Western text – and he says "I can't read this anymore, because it's glorifying war. I know what war is, I've seen the bodies of the young men who came back from it and I see what war is and I can't read it." If he couldn't read it and he was, as I said, to put it mildly, not a pacifist, what does that mean for us about works that depend on war for their existence? I don't know how to explore that question. Because even exploring it or even raising it as a question in literary contexts feels like murdering my father. In some way, it feels just patricidal to ask that question, but I think I have to ask that question because I'm not sure Buchan was wrong.

Or Ecclesiastes, I mean, that's a great piece of literature, a fundamental text, and it has that great list: "For everything there is a season and a time for every purpose under heaven." And among the things there's a time for is war: "a time for war and a time for peace." Supposing you don't think that's the case. It doesn't say there's a time for raping, and a time for abstaining from raping because even the Ecclesiastes poet didn't think that.

"Real change, enduring change, happens one step at a time."

- Justice Ruth Bader Ginsburg

RESIST!

A Conversation with Larry Rosenwald on his Guggenheim Fellowship, Continued

Catia: I cannot help but notice that, for you, pacifism is equal to anti-war. Is that all there is to it?

Larry: The question is where the boundary is. As noted earlier, I'm a person who likes boundaries narrow. The first pacifists in the West, and not the political ones, but the Christian ones, you know, were opponents of violence in every manifestation of violence. I mean, they were literalist readers of the Sermon on the Mount. And I have a lot of respect for people holding that position, but it's not my position. For me, pacifism used to be very specifically focused on the kinds of wars that Homer was writing about or Thucydides was writing about, about interstate or inter-group war. Because in all of those wars, what's happening is the dehumanization of the other; it is turning the other simply into the enemy, not on the ground that that person has done something to you.

The last couple of times I've taught courses in this area, I've ended up reading Fanon with my students, partly because my students want to read Fanon. Even in this anti-war literature course I read from that, which is sort of preposterous, because he is not an anti-war writer. He is doing a critique of vapid anti-violent sentiment among assimilated and colonized people. But Fanon thinks that anti colonial violence is different. He thinks that the person you're attacking is always somebody who's done something to you, a person who's made a choice. When the colonized person kills the colonizing subject, the colonizing subject is in some very highly specific way an enemy, because that person is part of the colonial system. A tricky thing for me in the project is that I'm going to have to rethink where the boundaries are for pacifism as well, not just the boundaries of antiwar literature.



Professor Catia Confortini



Professor Larry Rosenwald

*"Healing begins where the wound was made."
- Alice Walker*

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A Eulogy for Kitty Gladstone, Class of 1950 by Victor Kazanjian



I grew up around smart, driven, feisty, tough Wellesley women. My Aunt Hélène was Wellesley Class of 1940, editor of the Wellesley News, and student assistant to President Mildred McAfee Horton (whom she later followed into World War II as her secretary in the WAVES). My aunt and her friends were unapologetic advocates and defenders of all things Wellesley. Kitty Gladstone was cut from this same cloth, but with a particular eye towards all things peace and justice.

In 1993, shortly after I arrived at Wellesley as dean of religious and spiritual life, having worked for a decade as a community organizer and peace and justice activist, I met Kitty Gladstone at what was supposed to be an informal welcome gathering to meet a few Wellesley alumnae. That informal gathering turned out to be a two-hour grilling of my knowledge of Emily Greene Balch, the Women's International League for Peace and Freedom (WILPF), and my "credentials" to be associated with Wellesley's Peace & Justice Studies Program. Kitty, together with her Wellesley Class of 1950 Peace Studies sister Alba Jameson (both anti-nuclear activists in their own right), were inspired by Balch, Vida Scudder, Jane Adams and WILPF's fierce advocacy of women's suffrage, racial justice, better wages and labor condition and most of all their opposition to war, to found the Peace & Justice Studies Program in 1984. Their Wellesley Class of 1950 funded the program and thus became inextricably linked to Peace & Justice Studies at Wellesley.

In 2013 upon Alba's passing I wrote, "Throughout my 20 years of participation as lecturer and co-director of Peace & Justice Studies at Wellesley, Alba and Kitty (the two are inseparable in my mind) provided wise council and passionate support for the program. The present program with its enhanced curriculum and abundant internship and study abroad opportunities is the direct result of their stewardship." While Alba was more likely to try and influence me by cooking a gigantic Italian meal and slipping in a few ideas over dessert, Kitty would march into my office, close the door, and tell me exactly what I needed to do to grow the Peace & Justice Studies program.

"Ignorance, allied with power, is the most ferocious enemy justice can have."

- James Baldwin

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On so many occasions, Kitty held my feet to the fire. She made it clear that I was merely the custodian for a while of a Wellesley tradition that started with Wellesley's pacifist faculty members at the turn of the century, continued in the Wellesley Class of 1950, and lived on in each Wellesley Peace & Justice Studies major.

I spent hours talking with Kitty often together with my beloved P&J faculty colleagues, Annemarie Shimony, Sally Merry, Craig Murphy, Larry Rosenwald, and Catia Confortini. We talked about the state of the world and ways to shift things for the better. We also laughed a lot, which I have always found to be an essential practice in the work of peace and justice.

But what Kitty loved far more than talking to me was interacting with students. Kitty, with the help of her Class of 1950, was instrumental in starting the Emily Greene Balch Class of 1950 Internship in the Peace & Justice Studies Program. She loved meeting the Balch award recipients. Kitty would sit for hours listening to each student's experience. In a beautiful piece written about Kitty in 2018 for the Wellesley Week in Review, Peace & Justice Studies Major Margaret Calmer '18 wrote about her visits as a reader to Kitty's home. "I help Kitty archive her materials, but we also talk about world affairs, my life, her life, anything. There's no generational divide, because we like each other and share a bond—we both believe peace and justice are ultimate goals if you don't want to have a world where war and violence dominate."

Kitty lives on in my heart, and in the vibrant Peace & Justice Studies Program at Wellesley. Whenever I visit campus, I go and sit in the Peace Garden just outside the entrance to the Multifaith Center in Houghton Chapel, given by another wonderful Wellesley Class of 1945. This space reminds me of the courage of the women peace pioneers who continue to inspire me, women like Kitty Gladstone.

Victor Kazanjian was the former dean of religious and spiritual life and co-director of the Peace & Justice Studies Program at Wellesley from 1993 to 2013. Victor now serves as the executive director of URI, the United Religions Initiative, a global grassroots interfaith peacebuilding organization working in 108 countries to bring peace, justice, and healing to the Earth and all living beings.

*"In times of conflict, make use of your love and compassion; not your guns and bullets."
- Michael Bassey Johnson*

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A Walk Through Wellesley

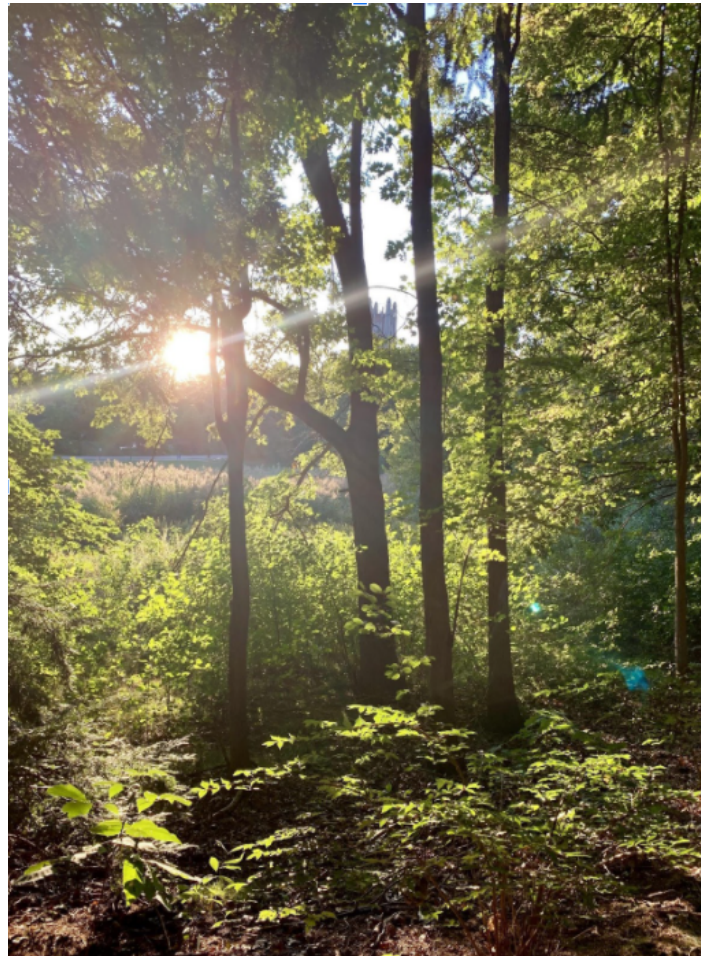
Poem and Photograph by Nedda Bozorgmehri '20

*To fall in love.
To be completely immersed in sight
and sound.
To be lost, yet found.*

*An orchestrated production:
The bells the rings, the chirps the
stings,
The soaring bird...an opera sings!*

*Sunshine glistening through the trees,
A whisper of buzzing bees,
A shimmer from the leaves,
To believe what one perceives.*

*Magically bound,
Gloriously crowned,
A vibrant dance,
A glorious chance,
To embrace Wellesley all around.*



*"We don't inherit the earth from our ancestors, we borrow it from our children."
- Indigenous Proverb*

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Emily Prechtl '20

Major in Peace and Justice Studies

When I finally returned to Wellesley after a year away, I was at a loss for what to focus on for my independent study. I wanted to have a piece of research to call my own, but I had always struggled with what to research. I felt as though whatever topic I chose, I wouldn't be able to do it justice. I then thought about TRIO, the after-school leisure program for high-schoolers with intellectual and developmental disabilities (I/DD), I worked at during the fall. It started out as just a part-time job in a field I never really saw myself working in, but I adapted quickly and befriended both staff and participants. TRIO is crucial in preparing these young adults on how to navigate their community's resources and be socially independent once they age out of the structure provided by the school system, and my colleagues had dedicated decades of their lives to this kind of work.

The longer I worked there, the more gaps I identified between what these I/DD students needed and what we as staff members were able to provide, for a number of reasons. I had only my own experiences and those of my coworkers, but it became an itch I wanted to scratch. After a semester of studying international law in Denmark, I immediately thought of a United Nations treaty — the Convention on the Rights of Persons with Disabilities — and hypothesized how its ratification by the United States might help alleviate the stress experienced by local programs such as TRIO. It was a daunting task, since I was aware of how little I knew about how the County and the state of Maryland (and entire UN treaties) operated behind the scenes, but I also knew that the struggles faced by my coworkers, especially my supervisor, deserved to be seen at some level. So before I returned to school in January, without really knowing what shape the final paper would take, I interviewed my supervisor and two other people above her about their frustrations and breakthroughs. The deeper I dug, the more there was to find; experiencing the complexity of my hometown was humbling, since I had always seen the national or international level as the places where things really “mattered,” at least from an academic perspective.

Nearly 40 pages later, “It Takes a Special Kind of Person”: International Disability Law and Social Inclusion Programs in Howard County, Maryland” is actually, miraculously, done. By far the most rewarding part of my independent study has been the feedback I got from the three women I originally interviewed, all of whom were happy with my work. Having a successful standalone project has always been one of my long-term goals during my time at Wellesley, and I'm so grateful for the guidance of Professor Rosenwald as I reworked a jumble of thoughts into something that feels truly powerful.

“You have to act as if it were possible to radically transform the world. And you have to do it all the time.” - Angela Davis

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Nedda Bozorgmehri '20

Double Major in Peace and Justice Studies and Economics

During my PEAC 104 class with Professor Catia Confortini, I learned that conflict can consist of both danger and opportunity. This multidimensional perspective of conflict resonated with me. As a peace and justice studies major, I strove to analyze various conflicts utilizing this holistic definition. I was inspired to identify the silver linings in even the most complex situations because those opportunities can evoke hope, peace, and change.

Our world currently faces many instances of conflict, including the unprecedented COVID-19 pandemic. While one may get caught up in the countless number of dangers that plague our world amidst the coronavirus conflict, it is important not to overlook the examples of “opportunity” that are still present. I wholeheartedly recognize that in times of chaos and distress our minds are overwhelmed, and it can feel difficult if not impossible to look on the bright side. At the same time, searching for opportunities and aiming for a positive mindset can bring about strength, peace, and inspiration. With this in mind, I would like to focus this article on three major opportunities I have identified during the COVID-19 pandemic: 1) gratitude, 2) connection, and 3) innovation.

Gratitude can keep us going amidst difficult times. It's devastating to think of all the illness, loss, suffering, injustice, economic instability, and chaos that afflicts our world. It's heartbreaking for us all to suddenly leave Wellesley College without having enough time to say goodbye. It's frustrating that we can't be together in person, to celebrate the class of 2020 during commencement. It's difficult to deal with isolation, loneliness, and uncertainty. Some days it seems as though nothing is going right, and the world is upside down. This list could go on and on, in a seemingly endless manner. Yet in moments of distress, gratitude is of utmost importance. Taking the time to think of all that we are grateful for can fill us with the strength to go about our day. Challenging times can force us to focus on what matters most. I believe that opportunity lies in the way the COVID-19 conflict can remind us to focus on gratitude now more than ever before. Even when it seems like all hope is lost, reminding ourselves of both the big and small things we are grateful for can help. Despite the physical separation, the surge in use of virtual platforms like Facetime, Zoom, WebEx, Skype, and Google Hangouts has led to an increase in connectivity. We can set up get-togethers with hundreds of individuals across different states and countries within a matter of minutes. Setting up an in-person gathering with that same number of people would require much more time, money, preparation, and logistical consideration. Over the past few months, many of us have had more virtual gatherings

“It is never too late to give up your prejudices.”

- Henry David Thoreau

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than ever before-- including classes, birthday parties, graduations, hangouts, workshops, and conferences. Although we are physically separated, each of these events brings us closer together. It's amazing that with just a few clicks so many individuals can instantly connect and communicate with one another. Now more than ever, we need to stay connected. We need to lean on each other, support one another, send "virtual hugs", and spread as much love, peace, and compassion as we can virtually.

The opportunity here is two-fold: 1) the virtual platforms have facilitated our connections as we remain physically distant, 2) the reduction in outings has given me a bit more time to "reconnect" with family, friends, hobbies, and passions. Although I completely recognize that not everyone has more time on their hands, some people are even busier while juggling all their responsibilities at home, and I'm grateful for their resilience and dedication. I'm thankful for the little bit of extra time I've been dedicating to "reconnect" with family, friends, professors, staff, mentors, and more. Via Facetime, Zoom, phone call, text, and email taking the time to check in with loved ones, reconnect, and stay in touch continues to inspire and uplift me every day. I'm also grateful for the opportunity to "connect" with my hobbies and passions including photography, art projects, creative writing, video making, and Zoom Taekwon-do. Amidst the conflict, we have new opportunities to connect virtually, reach out to our loved ones, and reignite the passions that bring us joy and peace.

Innovation is the third opportunity that manifests itself amidst the current pandemic. All around the world, organizations, startups, schools, research institutions, and individuals have been actively working to mitigate the conflict. Some examples include schools and companies transitioning to remote work environments, individuals and clothing stores sewing face masks, engineers producing personal protective gear, and various entities working to develop vaccines. Innovation enables us to develop solutions that can ameliorate the effects of COVID-19. When tackling the problem it is imperative not to dismiss the structural violence present in society. Racism, discrimination, and various inequalities permeate our world and exacerbate many of the additional problems stemming from COVID-19. It is important for us to develop solutions that also address the inequalities ingrained in society, and tackle the root cause of the problem instead of merely tampering with the surface level, "symptoms." Thus, we ought to develop diverse, accessible, and inclusive solutions that have a positive social impact for all individuals and account for structural violence.

It's not easy to be graduating during a realm of global uncertainty, economic instability, and chaos. However, instead of dwelling on all the "dangers" associated with the COVID-19 conflict, I strive to focus on the various opportunities that have surfaced. I'm grateful to have received an incredible Wellesley education, and to be equipped with the skills of both peace and justice studies and economics. My classes have taught me to think critically, ask thoughtful questions, keep an open mind, analyze diligently, and propose creative solutions. I am inspired to go out into the world and utilize my skills and passions to tackle world problems, innovate, and make a tangible difference in the lives of others. Above all, I will continue to search for opportunities and silver linings in future endeavors.

"You can't separate peace from freedom because no one can be at peace unless he has his freedom."

- Malcolm X

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The Emily Greene Balch Class of 1950 Summer Stipend

The Peace and Justice Studies Program offers an annual summer internship with a \$4000 stipend for students to carry out a project which analyzes the ways in which injustice is linked to conflict, or encourages the study of the relationship between peace, justice, and social change. Previous stipends have been awarded for internships at an environmental injustice organizations, a nonprofit program addressing childhood food insecurity in public schools, and many others. This year we will offer stipends for two different students.

We are looking for interesting and diverse proposals, so do apply!

Applications are due **Friday, March 1st, 2021 at 11:59pm**. They must be submitted electronically through the Wellesley Career Education website.

Visit <https://www.wellesley.edu/careereducation/resources/peace-justice-internship> for further details about the award, including application links.

Question? Contact Larry Rosenwald (lrosenwa@wellesley.edu), Nadya Hajj (nhajj@wellesley.edu), Catia Confortini (cconfort@wellesley.edu), or Wellesley Career Education (internships@wellesley.edu).

"We are not asked to subscribe to any utopia or to believe in a perfect world just around the corner. We are asked to be patient with necessarily slow and groping advice on the road forward, and to be ready for each step ahead as it becomes practicable. We are asked to equip ourselves with courage, hope, readiness for hard work, and to cherish large and generous ideals."

-Emily Greene Balch

In 1946, Balch was awarded the Nobel Peace Prize. For Miss Balch, it crowned 30 years of pioneering for peace. In May 1915, in the midst of World War I, a handful of American and European women, including Jane Addams and Emily Greene Balch, then a Wellesley College Professor, made an unprecedented journey through Europe to urge a concrete plan for attaining an early peace. As a delegate to the International Congress of Women at the Hague in the same year, she played a prominent role in founding the Women's International League for Peace and Freedom.

- From *Improper Bostonian: Emily Greene Balch* and nobelprize.org



"A riot is the language of the unheard."

- Dr. Martin Luther King, Jr.

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The Kathleen Dandy Gladstone Internship in Climate Crisis Solutions

The Peace and Justice Studies Program will offer a summer internship in 2021 with a \$4000 stipend for a student project on the effects of climate change policy on historically under-served communities in the United States. The intern should work with a non-profit organization, governmental agency, or civil servant's office that promotes, advocates for, organizes around, or implements policies or technologies designed to reduce or draw down carbon emissions from the transportation, agriculture, industry, mining, energy, and forestry sectors of our economy.

We are looking for interesting and diverse proposals so please do apply!

Applications are due **Friday, March 1st, 2021 at 11:59pm**. They must be submitted through the Wellesley Career Education website.

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Kathleen Dandy Gladstone (Class of 1950), was an activist alumna who maintained lifelong ties to her alma mater. In the 1980s, she, along with some concerned Wellesley professors, co-founded the Peace Center, parent organization to the Peace and Justice Studies Program. Originally focused on global conflicts in an era dominated by the threat of nuclear war, the Program evolved and strengthened with Kathleen Gladstone's input over four decades to become an interdisciplinary Program, educating students in solutions to environmental crises and social injustice, as well as political and ideological differences, all in search of global peace and prosperity.



"For most of history, man has had to fight nature to survive; in this century he is beginning to realize that, in order to survive, he must protect it." - Jacques-Yves Cousteau



Peaceful Petal and Photography Project

by Nedda Bozorgmehri '20

The story of my peaceful petal and photography art projects began when I received a rare, yet inspiring bouquet of a dozen yellow roses. Amidst the COVID-19 pandemic they arrived unscathed, filling my room with a bit more vibrance and peace. I've always loved flowers and receiving these roses was a true gift that inspired me to continue engaging with nature and photography. Taking pictures around Wellesley's gorgeous campus around Spring time was one of my favorite memories. It's unfortunate that this Spring I won't get to capture photos of the lovely daffodil meadow by Stone Davis, the adorable gosling crossing the streets, and the stunning Magnolia tree that blooms by Cazenove Hall. In an effort to continue my nature photography passions, for the past couple of months I've been capturing and compiling images of all sorts of flowers in my garden. The process of taking these photos filled me with a sense of comfort, relaxation, and warmth. I'm grateful for the opportunity to capture these pictures, immerse myself in nature, and spread the joy with others. As I think about ways to utilize my skills, passions, and creativity to make a positive difference, I am thrilled to share these photos with you all and hope they evoke a similar sense of joy and peace. As the roses wilted and the petals began to fall, I would collect them for another art project. I created various rose petal arrangements to express my love for my family, friends, faculty, staff, the peace and justice community, the radiant red class of 2020, all of Wellesley and beyond. I share these peaceful photos with utmost gratitude and love for you all. Wishing you all peace, love, happiness, and prosperity!



"To remain silent is to be complicit in the face of the increasing injustice, racism, xenophobia, and intolerance we are currently witnessing today." - Roberto Mukaro Borrero

