Plug that most Virginian of Virginia subjects into Encyclopedia Virginia’s search function and you might find yourself surprised. When the keywords “Thomas Jefferson” are entered into the online encyclopedia of Virginia’s history and culture, the current yield is 178 results across 18 pages, but the results are largely primary source documents—letters Jefferson wrote or in which he was mentioned, or official documents he penned.

But, where is Jefferson?

BY NELL BOESCHENSTEIN

Nowhere is there an entry that gives the reader a satisfying summary of just who Jefferson was and what role he played in shaping both Virginia and the country. But fret not, Jeffersonians, because TJ’s presence on Encyclopedia Virginia is primed to increase 1,000-fold and in such a way as to reflect the enormity of his enduring influence: in the coming months, EV will begin publishing a section of content devoted entirely to our most gingerheaded founding father.

Jefferson previously had a scant presence on EV because while the encyclopedia publishes entries individually, the site’s editors create content in sections. The order of those sections may be influenced by funding and are often pegged to current events as well. For example, EV received a grant from the National Endowment for the Humanities...
to produce a section dedicated to Virginia’s colonial history that consumed much of the encyclopedia’s attention for a couple of years. Earlier, the staff published a hefty and substantive Civil War section in time to coincide with the Sesquicentennial (2009–2015).

“No section,” says Brendan Wolfe, the encyclopedia’s managing editor, “had come up yet in which Thomas Jefferson logically fit.”

As the encyclopedia expanded and developed, Wolfe and editor Matthew Gibson began considering how to address the issue of Jefferson on the website. The problem with Jefferson—as well as with a few other key figures in Virginia history—is that his life’s work extends far beyond the scope of a single encyclopedia entry and does not necessarily fit neatly within any of the pre-existing section headings. The decision was made that Thomas Jefferson deserved his own named section.

“Thomas Jefferson is almost unique in the extent to which he cuts through multiple time periods and multiple topics in Virginia history,” says J. Jefferson Looney, editor of the Papers of Thomas Jefferson: Retirement Series at Monticello. Looney was the man tapped to be the Jefferson section’s editor, responsible for vetting each entry and flagging anything that strikes him as wrong or missing. “Jefferson’s range of interests and important contributions in a bewildering variety of fields lend themselves to piecing together the mosaic of his life with a series of topical essays...supplemented by examinations of related people and events in his life and legacy.”

Enter Brenton Halsey, a Jefferson enthusiast, whom VFH approached last February with the proposition that he sponsor this section the way a benefactor might donate a room or a wing to a museum. Halsey agreed, and the planning began. The Thomas Jefferson section will be Encyclopedia Virginia’s first devoted to a single person as well as the first sponsored by a private donor.

Their funding secured, the EV team approached Peter Onuf, a preeminent Jefferson scholar, University of Virginia historian, and co-host of the VFH radio program BackStory with the American History Guys, seeking recommendations for Jefferson-related topics and the contributors to write about them. They then approached Looney about being the section’s editor. Both Onuf and Looney came on board to help out.

While considering which scholars to recommend for the project, Onuf says that he thought a great deal about the fact that “the great challenge of any project like this is to organize information around themes that will serve the interests of researchers and readers. Of course, anything connected with Jefferson is going to attract interest, but the point is not that the world revolved (or revolves) around Jefferson, but rather that he provides so many points of access to larger questions about Virginia plantation society, slavery, and politics.”

The list of subjects Onuf and EV’s editors drew up reflects this sensitivity to Jefferson’s particular scope. Entries will cover a range of topics from Jefferson’s only published book, Notes on the State of Virginia (1784), to Sally Hemings, as well as more out-of-the-way subjects, such as Jefferson and wine, Jefferson and farming, and Jefferson’s finances. According to Wolfe, the editors will create separate entries for Jefferson and slavery and Jefferson’s slaves with “the former concentrating on the Big Man’s views and the second on the actual enslaved people.” He credits Looney for suggesting that distinction, and it’s that attention to nuance that will help create a more accurate and complex picture of Jefferson.

The goal of the project is not “to commit new
scholarship,” as Wolfe puts it, but to synthesize the best of what is already out there. That means being as up to date as possible on an entry like the one about Sally Hemings, which is being edited right now. In addition to providing an account of her life, the encyclopedia will connect readers with transcriptions of the major primary sources that inform the scholarship—wills, letters, and memoirs, for instance—while linking to entries that provide greater context, such as sections on related people and events in his life and legacy.

—J. JEFFERSON LOONEY

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Perhaps one of the most exciting aspects of the encyclopedia is its ability to extensively hyperlink each entry in a way that illustrates the infinite intersections of history. For example, an upcoming entry about Thomas Jefferson and the practice of law can hyperlink not only back to entries on the General Court in Williamsburg or Virginia plantation management, but also to primary documents such as the Virginia Statute for Religious Freedom, or Jefferson’s personal notes on a specific legal case.

"After a while," says Wolfe, "the encyclopedia begins to feel like a giant jigsaw puzzle that is slowly coming together. All history connects... As a reader you can learn to follow your nose and learn more and more as you go. As an editor, it just never stops being interesting."

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Most of us began to learn what we know about the past in grade school, not through history courses, but through a hybrid discipline known in Virginia as Social Studies. The “social studies” are defined as the “integrated study of the social sciences and humanities to promote civic competence.” The assumption is that social sciences, because they’re called sciences, are based on objective observation and facts rather than subjective interpretation. In the same way, we often imagine history to be an objective analysis of the past. But the truth is, our stories about who we are, and who we were, are grounded within a Western frame of reference.

Stories are made of silences. What the writers of stories—of history—believe to matter becomes the narrative, and what they think doesn’t matter is excluded. Those who construct the story, therefore, exercise tremendous power: the power conferred by academic authority, or by a state or national agenda. In the U.S., our national historical narrative centers around the story of European arrival and westward movement. It tends to include peoples and events that are seen as integral to the preferred story line and to exclude or minimize those who aren’t. What we’ve gained, as most of us know, is an intimate understanding of the lives of Europeans and subsequent Americans who were for the most part male, white, and wealthy. What we’ve lost are the stories of almost everyone else: women, children, poor people, people of color, indigenous peoples. The majority.

Other kinds of stories emerge from the cultures of tribal peoples in traditional American Indian and African communities: stories that show how people came into the world, how to behave—to remember holy places that distinguish the land, places touched by spirit—how to avoid mistakes of all kinds, how to find beauty, how to reciprocate, how to think in balance. These stories are rarely linear: tribal peoples often construct time as cyclical and believe that human beings do not progress but repeat. They imagine themselves in relation to the world around them, not as separated by a man vs. nature dichotomy. In societies with strong oral traditions, people have always valued their orators, storytellers, griots—the keepers of wisdom, faith, and law—those who were careful not to omit what they themselves had been taught by their elders. Within these societies, civic responsibility was embedded and codified in oral narrative, and transmitted from one generation to the next through stories.

When Europeans arrived on this continent, they brought their assumptions with them. They named things that already had names, writing over the continent’s indigenous story, transforming the oral narrative with their “discoveries,” creating categories in which indigenous and enslaved people became “Others.” They dispossessed African peoples of their histories and cultural knowledge by removing them from their places of origin. They called inhabited land “virgin wilderness” and created the Doctrine of Discovery, which justified their claims to land. They interpreted humanity in terms of a dichotomy: civilized vs. barbarian, and they applied the theory of social Darwinism to human evolution. The stories of tribal peoples began to appear in museums of natural history, with dinosaurs, animals, and insects rather than in history museums, with stories of human beings. Another dichotomy delineated the beginning of history as the moment of European arrival, preceded by “pre-history.” Because pre-history has no written narrative, thousands of years of human presence in this place and in others was minimized. We can think of history in this case as the covering of ancient (oral) texts by writing over them, the burial of historical sites by building on top of them. Call it the Americas.

Karenne Wood—poet, anthropologist, and a member of the Monacan Nation—has directed Virginia Indian Programs for VFH since 2007. She was previously the Repatriation Director for the Association on American Indian Affairs, coordinating the return of sacred objects to Native communities and has worked at the National Museum of the American Indian as a researcher. Her work includes efforts to reclaim indigenous languages and revitalize cultural practices.
As a result, the majority of Americans became invisible, and the national narrative was constructed without their perspectives and experiences, or their consent. The notion of objective history created a narrative in passive voice. Words were manipulated, often unconsciously, when applied to people who were considered Other. Words like extinct, Disappeared, Vanished. Anthropological notions about cultural isolation and contact inserted identity markers like authentic and full-blood, suggesting that Native peoples are now not as “real” as they were in the past. Euphemistic language celebrated European accomplishments: discovery, not conquest. Battles, not massacres. Other forms of linguistic manipulation simplified tribal peoples and their lifeways: villages, not towns; gardens, not agriculture; survival skills, not science; legends or myths, but not history. Words like savage. Like lore. Indigenous peoples appeared in past tense, even in Virginia’s Standards of Learning: they lived in wigwams, hunted deer, wore buckskin… as though all of the indigenous people had died or disappeared and a Native person in a suit and tie couldn’t be a “real” Indian. The overall effect suggested that some people are naturally superior to others—more civilized, smarter, more successful—and resulted in race-based ideologies from which American society is still reeling today.

If the purpose of Social Studies is to create civic competence in Virginia’s students, then we must ask ourselves to what degree we’ve succeeded. Are we educating a public that remains unaware of the experiences of most of the people who populated America’s past? How can we change those stories we think we know, to make them more inclusive, more complete; and what will we lose if we don’t? We can ask ourselves who decides what is momentous and why. In our historical narrative, does an imagined national destiny foreshadow the sequence of events? Who invented democracy, free enterprise, cultural pluralism? Did these ideas exist before Europeans arrived, and if so, in what forms? What kinds of American myths do we package for public consumption? Pocahontas? The first Thanksgiving? Who “owns” the story, and who has a stake in its telling? How do sites that interpret our shared history communicate their messages to Virginians and to visitors? Was it really a New World, and if so, to whom?

The past is not history. It is all of what happened, not some of what some have said happened. For all of us, truth lies not in being faithful to a view of what mattered but in confronting the present as it re-presents the past, and in examining current injustices. If we want a history that is closer to the truth, we need to create and recreate our stories in the present. We must suffuse them with new layers of meaning. We must revise our narratives, inserting absent voices. We must seek words that resist erasure.

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Mythologized version of Pocahontas saving John Smith. Based on the engraving “Smith Rescued by Pocahontas,” by Christian Inger, 1870. COURTESY VIRGINIA HISTORICAL SOCIETY.
Celebrating Virginia’s National Heritage Fellows

The Virginia Folklife Program at VFH hosted a celebration of Virginia’s National Heritage Fellows during the Richmond Folk Festival, October 12-14. The celebration brought together three decades of Virginia’s winners of the National Heritage Fellowship, the highest honor the U.S. government can bestow upon a traditional artist.

“All of these artists are truly a gift not only to those of us in the Commonwealth, but to the nation at large,” said Virginia Folklife Program Director Jon Lohman. Lohman has been instrumental in recent nominations of Virginia traditional artists for this honor and continues to ensure that their work reaches a wide public audience through “workshop stages” in festivals throughout the Commonwealth and region.

The National Endowment for the Arts National Heritage Fellowship program has recognized the lifetime achievement and the artistic excellence of more than 300 artists since 1982. The fellowship is awarded annually to about 10 recipients, from a wide range of traditional art forms (crafts, music, dance, and work traditions). Competition is fierce—each year a panel of experts reads through more than 300 nominations with the task of recommending just a small handful of deserving artists.

Virginia boasts an astonishing number of winners, reflecting the vibrancy of traditional art forms in the Commonwealth. The Richmond Times-Dispatch Stage, produced by Virginia Folklife Program featured these performances and tributes:

- **THE PASCHALL BROTHERS** • 2012
  Tidewater Gospel Quartet
  Hampton Roads, VA

- **FRANK NEWSOME** • 2011
  Old Regular Baptist Singer
  Haysi, VA

- **MIKE SEEGER (DECEASED)** • 2009
  Musician, Cultural Scholar, and Advocate
  Lexington, VA

- **MOGES SEYOUM** • 2008
  Ethiopian Liturgical Musician/Scholar
  Alexandria, VA

- **JANETTE CARTER** • 2005
  Country Musician/Advocate
  Hiltons, VA

- **FLORY JAGODA** • 2002
  Sephardic Musician and Composer
  Alexandria, VA

- **JOE WILSON** • 2001
  Folklorist, Advocate, and Presenter
  Fries, VA

- **JIM AND JESSE MCREYNOLDS** • 1997
  Bluegrass Musicians
  Coeburn, VA

- **JOHN JACKSON (DECEASED)** • 1996
  African American Songster/Guitarist
  Fairfax Station, VA

- **WAYNE HENDERSON** • 1995
  Luthier
  Rugby, VA

- **JOHN CEPHAS (DECEASED)** • 1989
  Piedmont Blues Guitarist/Singer
  Woodford, VA

- **RALPH STANLEY** • 1984
  Appalachian Banjo Player/Singer
  Coeburn, VA

The Virginia Folklife Program also hosts the Virginia Folklife Area within the Richmond Folk Festival that exclusively features Virginia artists, working with a changing conceptual theme each year. This year’s theme was Virginia’s Agricultural Tradition.

Virginia Foundation for the Humanities invites you to participate in the celebration by checking out the sights and sounds recorded at VirginiaFolklife.org and by attending future Richmond Folk Festivals.

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**THE PASCHALL BROTHERS**

TIDEWATER A CAPPELLA GOSPEL GROUP
FROM HAMPTON ROADS, VIRGINIA
WINS 2012 NATIONAL HERITAGE FELLOWSHIP

The Paschall Brothers stand firmly in the great tradition of unaccompanied religious singing in the Tidewater region of Virginia. Though scarcely a handful of African American a cappella quartets sing in Virginia today, black four-part harmony groups were singing in Virginia at least as early as the mid-1800s, and the Tidewater region alone produced more than 200 such groups in the century following the Civil War. The “modern” quartets were born in the late 1920s and early 1930s and Norfolk quickly became known as the “home of the quartet.” The Paschall Brothers are the current torch-bearers of this traditional singing style. The late Reverend Frank Paschall, Sr. originally formed the ensemble in 1981 with his five sons. After their father’s passing, the sons have carried on his legacy. The Paschalls have traveled outside of Tidewater to perform at the National Folk Festival, the Smithsonian Folklife Festival, and the Roots of American Music Festival at Lincoln Center. As past participants in the Virginia Folklife Apprenticeship Program they continue to share their musical traditions with the next generation.
Picturing Antietam

BY BRENDAN WOLFE

The 150th anniversary of the Battle of Antietam arrived September 17, and the photograph above has become an iconic marker of that day. It was taken not by Mathew Brady, as is sometimes supposed, but a Brady associate named Alexander Gardner. With help from his assistant, John F. Gibson, the Scottish photographer composed ninety-five glass negatives in the days following that horrifically bloody battle.

They were the first photos ever taken of American war dead. The story of Gardner and Gibson, their struggle with Brady to receive full credit for their work, and the effect these images had on the American public is told in William A. Frassanito’s Antietam: The Photographic Legacy of America’s Bloodiest Day. Published thirty-four years ago, the book has been on my shelf ever since I was a gun-toting Civil War re-enactor, back in high school. Its images nudged me toward the realization that the bloodless business of re-enacting is absurd. Imagine the impact the photographs had, displayed in Brady’s New York City gallery just one month after Antietam, a battle in which more than 26,000 men were killed or wounded.

A reporter covered the exhibit for the New York Times (Oct. 20, 1862), and it is clear that the mangled bodies and bloated corpses had unsettled him. “We see the list [of war dead] in the morning paper at breakfast,” he wrote, “but dismiss its recollection with coffee. There is a confused mass of names, but they are all strangers; we forget the horrible significance that dwells amid the jumble of type.” Now imagine “if the newspaper carrier left the names on the battle-field and the bodies at our doors instead.”

The reporter’s article, writes Frassanito, “is one of the most pensive commentaries ever written concerning a series of war photographs.” To read it is to wonder if such an exhibit would find a home in today’s America during wartime.

The dead in Gardner’s exposures are mostly Confederates, and for that reason, it was less likely a woman in New York City “should recognize a husband, a son, or a brother in the still, lifeless lines of bodies.” We can more easily distance ourselves from the enemy.

On the other hand, all the dead at Antietam were Americans. Whether you were from New York or Virginia, it would have taken real courage to look into those faces, to cut through the layer of politeness that covered all social transactions then, and ask the obvious questions: Do I understand the cost? Is it worth it?

Today the trappings of our culture are much more violent; our cameras, certainly, are much more numerous. Yet confronting our dead seems harder somehow. Is it that Gardner and Gibson’s photographs would no longer seem so shocking? Or are we less willing to be so honest with ourselves?

For more about the Battle of Antietam, see EncyclopediaVirginia.org/Maryland_Campaign.

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Food and Community

The food we eat defines who we are. Food is both intensely personal and communal. Traditional foods and traditional ways of preparing food can be like open windows where the soul and the history of a family, a community, a tribe, an ethnicity, or even in some cases an entire nation are revealed.

The same can be said, too, about traditional ways of growing and harvesting food. About the generations-old rituals that surround deer or turkey hunting, for example. Or setting crab pots on the Chesapeake Bay. Planting peanuts or picking apples. Shucking corn or making jam.

About recipes that have been handed down. About the ceremonies of baking bread. Of frying chicken. Tincturing herbs from the garden or gathering wild mushrooms and ginseng. An act as simple as brewing coffee in the afternoon. Or as complex as hog butchering or cooking Brunswick Stew all night in a hundred-gallon stew-pot.

In every culture, food is connected to the core experiences of life: death and birth, courtship and marriage, rites of passage, coming of age. It sanctifies the present, and carries meaning and communion across time and space. It stitches the generations together.

In the same way, food is almost universally connected to hospitality; and often, to reconciliation and the easing of tensions—former enemies “breaking bread together.”

The table and the cooking fire have always been places of memory and storytelling. They still are.

Immigrants to Virginia, forced or voluntary—whether they came from England in the seventeenth century, from West or Central Africa in the nineteenth, or from Ethiopia, Bolivia, or Mongolia in the twenty-first—have brought their traditional foods with them.

The foods of the Native peoples of North America—corn being just one example—profoundly altered the diets of all those who came later.

Distinctively Southern cuisine was created from a mixture of Native American, African, and European foods.

The mixing and blending of foods and cultures has been part of the human experience for thousands of years, and this mixing and blending continues in Virginia today.

But somehow, within every distinct cultural group, traditional foods and traditional ways of preparing them survive, always adapting, always changing, but always deeply connected to history, community, identity.

To put it another way, food and the search to comprehend its meaning and power are at the heart of what we call the humanities.

Food can be used as a tool, a gateway to understanding other cultures. Or one’s own.

Earlier this year, the VFH launched a long-term initiative designed to explore the history and cultural diversity of Virginia through the lens of traditional food.

Among other things, we’re interested in the ways traditional food and traditional ways of preparing and serving food can open up broader conversations about identity, immigration, and how communities define and redefine themselves, absorbing new influences and dealing with profound—and sometimes profoundly dislocating—changes while maintaining their core values and root connections.

Over the past several months, VFH has awarded four grants that focus explicitly on traditional foods of Virginia and their cultural impact.

► A grant to Red Dirt Productions, a non-profit film production company based in...
Charlottesville, is supporting research and script development for a feature-length documentary film entitled *Common Ground: People, Place, and Food in the American South*. This film will explore the blending of African, Native American, and European cultures through food; and how people from these distinct cultural streams “transformed the landscape as well as one another, forging a unique [Southern] culture in the process.” The focus is on a handful of key plants and their histories—corn, sweet potatoes, greens and field peas—using these to “convey the dramatic intermingling that took place” across racial and cultural boundaries. One example is the movement of collard greens from European to Native American and then to African tables, and how greens eventually became so closely identified with “soul food” that their European origin was almost completely forgotten.

A grant to the University of Virginia Institute for Environmental Negotiation will support development of an interactive web portal for documenting and preserving regional food heritage in five Central Virginia counties. The portal is intended as a model that can be replicated elsewhere in Virginia, and beyond. This work is the logical next step in a longer-term initiative called the Virginia Food Heritage Project, which VFH helped to launch with an initial grant awarded in February, 2011. The web portal will “gather and disseminate knowledge about regional food heritage” in Central Virginia, including videos, stories, recipes, information on local resources and sites of memory (a restored mill or granary, for example), an inventory of heritage animal breeds and plant varieties associated with the region, and links to other websites, blogs, and publications that explore local heritage food traditions elsewhere, laying the groundwork for the eventual creation of a Central Virginia Food Heritage Trail.

Funds awarded to Paul D. Camp Community College in Southampton County will help launch a documentary film project on the economic, cultural and social history of peanut farming and processing in the Western Tidewater region of Virginia, with a focus on Southampton County which has the largest acreage of any county in Virginia still devoted to peanut agriculture; and the city of Suffolk, which has been the center of peanut processing and distribution since the 1880s. The project is a joint effort involving the Community College, four local historical societies, and the Western Tidewater Regional Humanities Council, which conceived the project and set it in motion this past June with a screening of an earlier VFH-funded film entitled *Down in the Old Belt: Voices of the Tobacco South*. The *Old Belt* film explores the history of bright-leaf tobacco farming and economy in the region that surrounds Danville, Virginia. Like this earlier film, the peanut documentary will include interviews with farmers, processors, and local historians: these interviews are already underway.

Finally, a grant to the Eastern Shore of Virginia Historical Society is supporting the next phase of a long-term oral history project, begun in 2009 (and also funded by VFH) to document and preserve the memories of mid-twentieth-century farm life on Virginia’s Eastern Shore. Agricultural traditions on the Shore reach back to the 1620s; and it’s likely that Native tribes were growing food on its rich lands for millennia before the English arrived. Agriculture has been at the center of life on the Shore ever since: for several years in the 1920s, Accomack and Northampton Counties had the highest crop values per acre of any counties in the nation. In this project, the focus is on the relationship between agrarian society, local economy, and a community identity: and on “exploring… the storytelling culture that naturally evolves when human beings spend time together…. ” The long-term goal is to produce a book containing excerpts from the interviews, photographs, and other materials. A public symposium on local food traditions and the impact of transportation changes on Eastern Shore farm life will be held next spring.

We expect that over the next several years, the subject of food and community will emerge as an important new focus of the Foundation’s work throughout Virginia. We welcome ideas, suggestions, and new ways of understanding and approaching this complex subject, which crosses all cultural boundaries and speaks to the heart of the humanities in Virginia.

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Virginia Historical Society — Lee Bloxom, Oral Historian

“Out of this relative isolation grew a culture with a tradition of shared meals of locally grown and prepared foods, and storytelling”
Betty Shotton, author of Liftoff Leadership: 10 Principles for Effective Leadership, will speak at the Leadership Breakfast on Wednesday, March 20, 7:30 a.m., in the Charlottesville Omni ballroom. She has over 35 years of experience as a CEO, Entrepreneur, and Leadership Consultant. Today she is the CEO and Founder of Liftoff Leadership, LLC and a partner with Berkana Consulting Group. Shotton graduated in the first coed class at the University of Virginia, studied business at The College of William & Mary, and has an MPA from Virginia Commonwealth University. MichieHamlett is sponsoring the Breakfast. Individual and table tickets available.

Historian Douglas Brinkley, author of the best-selling biography, Cronkite, will speak at the Festival Luncheon on Thursday, March 21, 11:45 a.m., in the Charlottesville Omni ballroom. Brinkley is the author of more than 20 nonfiction books, a professor of history at Rice University, and a fellow at the James Baker Institute for Public Policy. He is the history commentator for CBS News and a contributing editor to the magazine Vanity Fair. Dominion Resources is returning as a lead sponsor of the Festival Luncheon. Tickets are $60.

C. J. Box, the New York Times bestselling author of fifteen novels including the Joe Pickett series, is the speaker at the “Crime Wave” Brunch, Saturday, March 23, 10 a.m., at the Charlottesville Omni ballroom. Box won the Edgar Alan Poe Award for Best Novel (Blue Heaven, 2009) as well as the Anthony Award, Prix Calibre 38 (France), the Macavity Award, the Gumshoe Award, the Barry Award, and the 2010 Mountains & Plains Independent Booksellers Association Award for fiction. Please note the new time—10 a.m. for Brunch—this year. Tickets are $40.

The Honorable John Lewis (D-GA 5) and Olympian John Carlos will speak in “American Icons: A Conversation with John Lewis and John Carlos,” on Saturday, March 23, 8 p.m., in the Paramount Theater. Lewis, who was elected to Congress in 1986, was one of the young leaders of the U.S. Civil Rights movement, volunteering at great personal risk to participate in the 1961 Freedom Rides and walking in the famous 1965 march across the Edmund Pettus Bridge in Selma, Alabama.

Carlos was a bronze medalist in the 200 meter track event in the 1968 Olympics in Mexico. His friend and competitor, Tommie Smith, won the gold medal at that same event. Carlos and Smith, with the support of silver medalist Peter Norman, brought the world’s attention to civil rights and poverty by giving the Black Power salute on the Olympic podium. Carlos has been a life-long human rights advocate and teacher, as well as a track coach in Palm Springs, California. Arrangements have been facilitated by the Ragged Mountain Running Shop. Sponsors currently confirmed for the evening include Wells Fargo and an anonymous donor. Details on purchasing tickets will be announced via the Festival website.

For more information, visit vabook.org
VFH WELCOMES
New Staff Members

MARTIN KANE is our new Assistant Editor of the People of the Founding Era project. He holds an MA in history from UVa. Originally from Philadelphia, Kane grew up and studied in the Seattle area before arriving in Charlottesville. Outside of work, he sings and dreams of completing his first novel.

JANE KULOW has joined VFH as Assistant to the President. She coordinates VFH Board activities, oversees VFH communications and government relations, and the daily operations of the President’s Office. Kulow holds an MA in communication studies from Emerson College, Boston. She moved to Albemarle County in 2006, has been active in a number of community organizations, and currently serves on the Jefferson-Madison Regional Library Board.

ALLISON QUANTZ is VFH’s newest Associate Producer for With Good Reason. She’s a graduate of Wesleyan University in Connecticut, where she received a BA in English and French. After a year teaching in China, Quantz says she is now enjoying the comforts of an old house, a big garden, and a plethora of cupcake shops.

Light and Freehling
Join VFH Board of Directors

IN SEPTEMBER, VFH WELCOMED TWO NEW BOARD MEMBERS

Angelica Light recently retired as president of the Hampton Roads Community Foundation and currently serves as chair of Smart Beginnings South Hampton Roads. She is also on the boards of the Virginia Early Childhood Foundation and the Virginia Law Foundation. Light graduated with a BA in history from Smith College and a JD from the Washington and Lee University School of Law. Light practiced law in Roanoke for 20 years before moving to Norfolk and joining the community foundation.

Our second new board member is William W. Freehling, a distinguished southern history scholar and VFH’s Senior Fellow Emeritus. Freehling joined the VFH as a Fellow a decade ago while completing The Road to Disunion, Vol. II. Secessionists Triumphant, 1854-1861. Freehling grew up in Chicago, received his AB from Harvard College and his MA and PhD from the University of California, Berkeley. He held full professorships and endowed chairs at a number of top universities, most recently as Singletary Professor of the Humanities Emeritus at the University of Kentucky. Freehling lives in Fredericksburg. His current project is a biography of Abraham Lincoln.
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**VFH GRANTS 2011-2012**

Between July 1, 2011 and June 30, 2012, VFH awarded $167,000 to support 43 important community-based humanities education projects serving Virginia. Visit VirginiaHumanities.org/grants2012 for award details. Nonprofit organizations throughout the Commonwealth are invited to submit grant proposals. Application dates, guidelines, and instructions are available on the website.

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**Virginia Foundation for the Humanities**

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**VFH FELLOWS FALL 2012**