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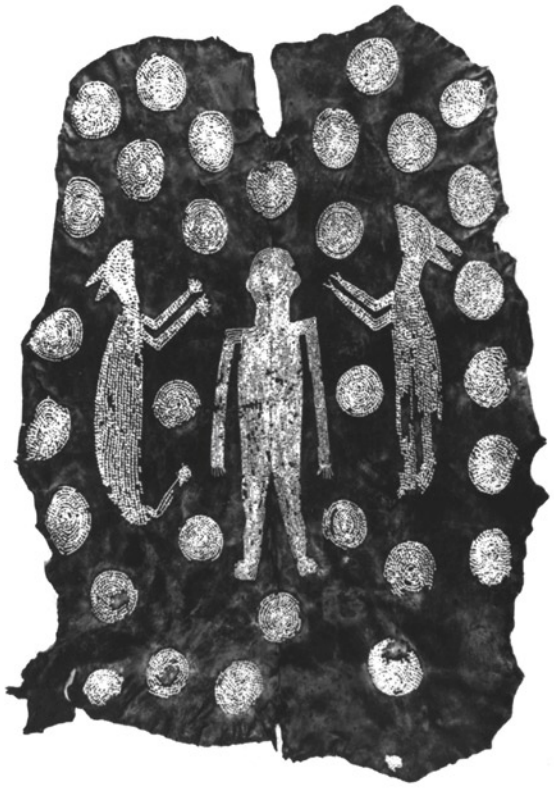
The Newsletter of the Virginia Foundation for the Humanities | Fall 2003

Imagining Werowocomoco

BY DAVID BEARINGER



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June 24, 2003. My nine-year-old son Elias is standing at a secluded beach on the York River in Gloucester County. It's early afternoon. Just behind him is a cliff, two hundred yards long, thirty feet high, facing toward the southwest. The river is a half-mile wide at this point, maybe more. He dips his hand in the water, turns, and walks up a steep path onto a wide, grassy terrace shaded by oak and poplar trees, where Deanna Beacham and Danielle Moretti-Langholtz are waiting for him.

It is likely—almost certain, based on a large and steadily growing body of historical and archaeological evidence—that this terrace and the cornfields behind it are the site of Werowocomoco, the political center of the Powhatan Chiefdom and the residence of Powhatan himself at the time the English arrived to establish the Virginia Colony at Jamestown in 1607.

Deanna is a Nansemond Indian and an advocate for Native communities in Virginia and nationwide; Danielle is a professor of Anthropology and Director of the American Indian Resource Center at the College of William and Mary. They are members of the Werowocomoco Research Group*, which is coordinating research at the site and developing a wide range of programs to make the fruits of this research publicly accessible.

This work, supported by two recent grants from the VFH, involves a significant collaboration between academic scholars and members of Virginia Indian tribal communities, descendents of the Powhatan Indians who were present in Virginia for centuries prior to the English arrival, and who have been here ever since. Although this kind of academic-Native community partnership is not unique in Virginia, it is in many ways exemplary—and extremely important, especially in light of the upcoming 2007 anniversary.

Apart from the interest this site holds for historians and archaeologists, for many Native people it is a place of identity and power that is also sacred. Accordingly, the Werowocomoco partnership involves more than just occasional consultations: chiefs and other tribal representatives have been directly involved at every stage, in developing research priorities and policies for communicating about the site, creating interpretive programs for the public, and participating in the research itself. An all-Native advisory board has been established to help guide the work of the Werowocomoco Research Group.

The location of the Gloucester County site, which is privately owned and not accessible to visitors, closely matches indications from early colonial maps of the region, including John Smith's Map of Virginia. Likewise, the site's topography and the kinds of artifacts found at various locations on the property closely match and reinforce historical accounts as well as the probable locations of important structures and activities.

Continued on page 3

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SPRING 2003

Virginia Foundation
for the Humanities
145 Ednam Drive
Charlottesville, VA 22903-4629

(434) 924-3296
fax (434) 296-4714
www.virginia.edu/vfh

Robert C. Vaughan, III
PRESIDENT

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DIRECTOR, GRANTS AND PUBLIC PROGRAMS

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ASSOCIATE DIRECTOR

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Lynda Myers

CO-EDITOR
Ann White Spencer

STAFF PHOTOGRAPHERS
Althea Brooks
Jon Lohman
Lynda Myers

GRAPHIC DESIGN
Keith Damiani, Mathias Tornqvist
Sequoia Design Co.

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A Letter from the President

Shenanigans

During the next 12 months, the VFH will celebrate its 30th anniversary. We've been working together for more than a generation to bring the power of ideas to everyday life. We've sought to enrich the civic and cultural life of Virginia through the humanities by involving all Virginians in education for a lifetime.

It's been an energetic journey, an exhilarating 30 years. During the 1980s, the Foundation was housed in a former toy store named "Shenanigans." We've carried some of that high-spirited and occasionally mischievous activity into the humanities, as we gather to celebrate, share, question, and debate the ties binding us in commonwealth.

VFH's new home in the 1980s; "Shenanigans" required extensive renovations.

The VFH now occupies a public humanities center that serves as a gathering place for the vibrant exchange of ideas among citizens and scholars, readers and writers, students and teachers, traditional artists and artisans, and virtually every other group of individuals imaginable. In the first week of October alone, the center hosted over 500 guests involved with books and literacy, folklife, medicine, education, business and economic development, law and government, social services, schools, libraries, and museums.

That's quite a change from our first year when a large gathering involved one person talking on the telephone, while another typed away in the corner. Even now as then, the vast majority of VFH programs take place elsewhere—in the diverse communities of Virginia.

As you will see in this issue, we continue to expand our efforts beyond our usual borders. The first program director for the South Atlantic Humanities Center extends our programs geographically. Release of the book, Tough Times Companion, to hospitals and support organizations throughout the state places the humanities and VFH in new and different contexts. New directions in our Folklife and African American Heritage Programs and collaborations between With Good Reason and other VFH programs address new issues in new ways and broadcast the humanities to new audiences.

Rob soon after the move to the VFH's new home.

As the VFH reflects on its first 30 years, we are reminded that anniversaries are also opportunities to plan for the future. During the next 12 months, we look forward to talking with you about the next 30 years in the life of the VFH and to engaging you in high-spirited activities that bring the humanities to life.

Robert Vaughan
President, Virginia Foundation for the Humanities

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Master Artists and Apprentices 2003-04

Master Bluegrass Fiddler **Buddy Pendleton** and apprentice **Montana Young** of Patrick County

Brunswick Stewmaster **John D. Clary** and apprentice **Chiles Cridlin** of Brunswick County

Master Cornshuck Doll Maker **Ganell Marshall** and apprentice **Sarah Mullins** of Wise County

Appalachian Songster **Spencer Moore** and apprentice **Ben Moore, Jr.** of Smyth County

Master Broom Maker **William Counts** and apprentice **Thomas Vail** of Russell County

Master Kathak (North Indian) Dancer **Asha Vattikuti** and apprentice **Janhavi Kirtane** of Arlington

Master Powhatan Blackware Potter **Mildred Moore** and apprentice **Bonnie Sears** of King William County

Canning Master **Penny Stillwell** and apprentice **D. Gail Lawrence** of Wythe County

Classic Banjo Master **Joe Ayers** and apprentice **Patrick Hester** of Fluvanna County

2002-03

Master Fiddle Maker **Audrey Hash Ham** and apprentice **Carl Powers** of Grayson County

Master Banjo player **Kinney Rorrer** and apprentice **Jeremy Stephens** of Pittsylvania County

Master Artist Decoy Carver **Grayson Chesser** and apprentice **Robie Marsh Jr.** of Accomack County

The **Paschall Brothers A Capella Gospel Quartet** and **Voices of Union** led by **Tarrence Paschall, Jr.,** of Chesapeake County

Ladino Ballad Singing artists **Flory Jagoda** and apprentice **Susan Gaeta** of Fairfax

Master Blacksmith **William Rogers** and apprentice **Amin Ghaderi** of Montgomery County

Master Hot Rod Car Maker **John Rinehart** and apprentice **Don Fitzgerald** of Franklin County

Master Draft Horseman **C. Marshall Cofer** and apprentice **Rebecca Austin** of Bedford County

If you were to judge only the first year of this program in regard to its effectiveness in passing a set of traditional skills from one person to another, then I think you'd have to declare it an unqualified success. Carl Powers completed six fiddles during his apprenticeship with Audrey. Jeremy Stephens learned the entire Charlie Poole songbook through his work with Kinney Rorrer. But I think the real value of the apprenticeship experience cannot be measured in these quantitative terms.

I believe that affording a lifelong master and apprentice the time to really focus on all of the nuances of tradition – to remember the great masters that came before, to share in all the stories, the jokes, the subtle "tricks of the trade," – is a tremendous gift, and it's one I think that is as appreciated by the master as it is by the apprentice. The way I like to put it is that through this program, we're not just trying to teach someone how to carve a decoy, but what it means to be a decoy carver.

Some may suggest that these types of traditions – decoy carving, canning, cornshuck doll making, Brunswick Stew making – while perhaps "nice," are not particularly important. I couldn't disagree more. For it is through these aesthetic forms of communication – through the songs we sing, the stories we tell, the stews we cook, the crafts we create – that we invest our most heartfelt energies, reinforce our deep connections to community, and express to one another "this is who I am." These very forms of expressive culture provide vitality to our lives and make Virginia such a unique, diverse, and vibrant place.

– **Jon Lohman,** Director, Virginia Folklife Program

Until a year ago, the **Paschall Brothers**, an energizing a cappella gospel quartet from Hampton Roads, had hardly ever performed outside the Hampton Roads/Norfolk area. Their style of singing was rarely heard beyond their local community, although it was once part of a flourishing regional tradition, passed down to them by their father, Rev. Frank Paschall, Sr. Since participating in the Virginia Folklife Apprenticeship program, the Paschall's have recorded a CD and played in front of packed audiences at the National Council of the Traditional Arts' Lowell Folklife Festival and at Lincoln Center in New York. Their apprentices, a quintet made up primarily of their children and nephews, have taken their apprenticeship experience to unanticipated heights, despite the fact that they had expressed only passing interest in the traditional gospel of their parents prior to their apprenticeship. The teen apprentices were so inspired by their apprenticeships that they have formed their own a cappella gospel group, The Voices of Union.

If you would like to purchase a copy of the Paschall Brothers CD, Songs for Our Father, please contact Tori Talbot at 434-243-5522.

VIRGINIA FESTIVAL OF THE BOOK

VABook! Announces Luncheon Speakers

March 24-March 28, 2004

Do you know where you're eating for lunch five months in advance? Five hundred lucky Virginians do. The Virginia Festival of the Book got a good idea of the interest in its 10th Anniversary when on October 1 Clyde Edgerton was named as speaker of the annual luncheon … and the event sold out in 36 hours.

Edgerton, whose most recent novel is Lunch at the Piccadilly, has written seven previous novels, including Raney and Walking Across Egypt. "There are enough tears in the world right now," said VABook! Program Director Nancy Damon on the choice of luncheon speaker. "We wanted a novelist who can bring us laughter. But don't be surprised if he evokes some of both."

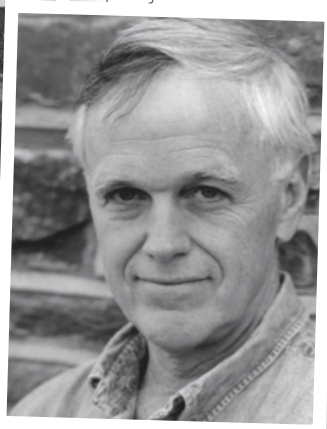
"A novel focused on the challenges of aging is a perfect complement to a book festival that has just gotten to its first milestone," said Robert C. Vaughan, VFH President. "We're getting better with age."

If this high-volume response is any indication, you might want to check now to see if any tickets to the Crime Wave suspense and mystery writers luncheon are still available. David Baldacci will be discussing his new book, Split Second, on March 27, at noon at the Omni Hotel.

Set in Central Virginia, Split Second is the story of Secret Service agent Michelle Maxwell, assigned to protect a presidential candidate who vanishes. Her life shattered by the events beyond her control, she befriends a discredited secret service agent whose charge was once gunned down before his eyes. The agents enter a maze of lies, secrets, and deadly coincidences as they uncover a truth that binds them together.

To reserve Crime Wave luncheon tickets, call 434-924-6890…before they vanish.

Author David Baldacci autographs books at the Virginia Center for the Book booth on October 4 at the National Book Festival in Washington, D.C. Baldacci will be the Crime Wave Luncheon speaker during the Tenth Anniversary VABook! celebration next March.



Clyde Edgerton, author of Lunch at the Piccadilly, Raney and Walking Across Egypt, will speak at the annual VABook! luncheon (SOLD OUT).

Present to announce the Virginia Center for the Book's June 2003 move to the VFH included (from left to right) Jo Ann Hofheimer, Anna Lawson, George Garrett, Richard Wilson, Marcy Sims, Susan Coleman, John Cole, Robert Vaughan, and Betsy Grubbs.

More than 400 committee members, volunteers, and Friends of VABook! make the annual Festival possible. Volunteers were honored and thanked for their contributions during the October 1 Fall Foreward Reception at the VFH.

VFH President Robert Vaughan and UVa Dean of African American Affairs Rick Turner chat at the VABook! Fall Foreword Reception held October 1.

Where is the monument to a quiet life?
I pass plain farmhouses, split rail fences,
rolling fields, acres set aside along old 29
as a national landmark, the site of a battle
one-hundred and forty years ago, a battle
lasting a day or two, at most. Along a ridge,
a row of cannons wear a patina of green
in honor of their age. No people, no motion,
just some markers: an instant of recorded history,
frozen in an artificial peace.

Your last night in your own bed, your own home,
you retreated beneath the covers, Mama,
surrendered to the weight of all those years.
I was the one who had to tell you
a nursing home was the only choice remaining.
I stayed with you that night, slept in Daddy's bed,
awoke to watch you memorizing every detail:
your jewelry and perfume, Dayddy's change and keys,
pictures of your grandchildren on the marble dresser.
The way the sunlight stretched around the draperies.
The distance from the ceiling to the floor.

The stone that marks your death
is easy to find, among the family graves.
But where is the testament to your kindness,
the story of a simple faith?
And where is the sign to announce
all of the betrayals in the end?
The friends who couldn't bear to see you.
A husband who called you names
and struck you when he could no longer help.

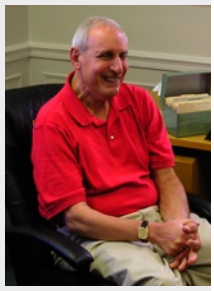
Every mile traveled I think of you.
the battles won and lost.
And those other lives, the ones that came before
and after the war, for whom this battlefield
was part of the scenery, a backdrop to their days–
let those families mark their histories,
Mama, as I mark yours.

Susan Hull

First published in Common Journeys, Fall 1995.

2003 Fellows' Topics Span Centuries of Conflict

The Emilia Galli Struppa Fellow William W. Freehling is completing the climatic chapters of Road to Disunion. Volume II. Secessionists Triumphant, 1854-1861, where he examines conspiratorial manipulations in 1860-1861 that contributed to the Southern states' attitudes about disunion. Freehling's first volume, Secessionists at Bay, 1776-1854, was published in 1990. He is the Otis A. Singletary Chair in the Humanities at the University of Kentucky.



William H. Freehling
The Emilia Galli Struppa Fellow in the Humanities

J. Gordon Hylton , professor of law and adjunct professor of history at Marquette University, is exploring the development of the legal profession in Virginia between the end of the Civil War and the Great Depression. His work includes an analysis of the growth of the African American bar in Virginia in the final decades of the 19th century. In no other part of the United States were there as many black lawyers as in Virginia, many of whom achieved significant economic success and prominence.

University of North Carolina at Greensboro historian Thomas F. Jackson is examining the nearly 200 violent confrontations between poor African American neighborhoods and the "forces of public order" that occurred between 1963 and 1968 in urban areas. He maintains that mainstream liberal voices, the media, the Johnson Administration, the U. S. Congress and even the Kerner Commission failed to understand that, in the words of Martin Luther King Jr., "the problem of the ghetto is the problem of power." Jackson contends that the majority's preoccupation with "black violence" resulted in a focus on maintaining social order rather than on achieving social justice.

This fall, the VFH welcomed back Research Fellow Victoria Sanford, most recently affiliated with the University of Notre Dame and a Kroc Peace Institute Fellow. Sanford's book, Buried Secrets: Truth and Human Rights in Guatemala (New York, Palgrave Macmillan, 2003), completed at the VFH in the spring of 2002, is based on genocidal massacres of the late 1970s and early 1980s (known as La Violencia) in Guatemala. Since 1994, she has collected more than 350 testimonies from massacre survivors. "Guatemala and Colombia: Genocide and War" is the title of her current work.

Beatrice Pouligny, a research fellow with the Center for International Studies and Research in Paris, has authored more than 30 articles on peacekeeping, the United Nations, human rights, global governance, and NGOs (nongovernmental organizations). While visiting the VFH, Pouligny is developing a model for how to intervene to reestablish functioning societies that have experienced horrific acts of widespread killings and related atrocities. She is working with four interdisciplinary teams based in Guatemala, the Kivus/Ituri, Bosnia-Herzegovina, and Cambodia.

Senior Fellow Jerome S. Handler is presently expanding the website "The Atlantic Slave Trade and Slave Life in the Americas: A Visual Record." Handler developed the site with Michael L. Tuite of the Digital Media Lab at the University of Virginia Library: http://tgropius.lib.virginia.edu/Slavery/ Handler, an anthropologist, is widely recognized for his archeological work with slave communities in Barbados. Handler's Guide to Source Materials for the Study of Barbados History, 1627-1834 was recently published by Oak Knoll Press in association with the VFH and the John Carter Brown Library. (Originally published by Southern Illinois University Press, 1971.)

For more than a decade, the VFH has sponsored exploration of subjects in history, culture, ethics, philosophy, religious studies, and other disciplines, as these illuminate topics and problems of current and abiding public import. The Fellows Program is funded by the National Endowment for the Humanities, the Commonwealth of Virginia, and private donations and supports scholars who conduct their own research while also contributing to the Foundation's work.

Fellows during a recent colloquium at the VFH. From the left are Fellows Jerry Handler and J. Gordon Hylton, UVA Press Acquisition Editor Dick Holway, VFH Fellow Tom Jackson, and Michael F. Holt, the UVA Williams Professor of American History.

The South Atlantic Humanities Center's First Director Will Forge Alliances to Preserve Regional Identities

One of eight regional centers being established around the country by the National Endowment for the Humanities (NEH), the South Atlantic Humanities Center (SAHC), headquartered and managed at the VFH, will address the history, folkways, languages and literature, archaeology and architecture, arts and culture, and the technology and economy of the region.The Center will engage communities, universities, cultural organizations, schools, governments, and individuals in recognizing, preserving, and celebrating regional identities and educating the public about them.

Recently, Pablo J. Davis was named as the Program Director of the South Atlantic Humanities Center.

You're the South Atlantic Humanities Center's first director. How did the Center originate?

Part of an NEH-created network of regional humanities centers (largely inspired by folklorist William Ferris), the South Atlantic Humanities Center was awarded to a VFH – Virginia Tech – UVa partnership. The region is defined (moving arbitrarily southward) as Virginia, the Carolinas, Georgia, Florida, Puerto Rico, and the U.S. Virgin Islands.

What makes the South Atlantic a region?

Regional boundaries are endlessly debatable, but it's compelling to think of the South Atlantic as a place of beginnings: early European and African settlements; early Native American encounters with these newcomers; San Juan, St Augustine, Jamestown, the Roanoke Colony; early chapters in the cruel and beautiful New World story. It's where many of the republic's founders and seminal thinkers came from, where Lincoln's family originated, where Lewis and Clark began. We might think of it as "the edge of our beginnings."

Pablo J. Davis recently became Program Director of the South Atlantic Humanities Center (SAHC). Davis, the former Assistant Dean of Students at UVa focusing on Hispanic/Latino affairs, will be based at the VFH while furthering the SAHC mission: to advance knowledge and understanding of the events, ideas, people, and principles that shape and define the South Atlantic region and the American nation.

Davis, a historian specializing in modern Latin America, also teaches courses for UVa's Spanish and History Departments. He earned the Ph.D. and M.A. degrees in Latin American history from The Johns Hopkins University, an M.A. in Latin American History from Columbia University, and his B.A. in United States History from the University of Maryland, plus a Certificate in Economic and Social History from the Universidad de Buenos Aires. He is a member of the board of the Central Virginia Chapter of the American Red Cross and serves on the Governor's Virginian-Latino Advisory Commission and the UVA Women's Center Council. He is a pianist and specializes in jazz and Latin American music.

What's distinctive about the South Atlantic in more recent times?

Here secession began, the Confederacy arose, and much of the Black freedom struggle and African American political thought began. Here, birthplaces of Booker T. Washington and Martin Luther King Jr., Malcolm X's origins, DuBois's intellectual arena. Hence came athletic trailblazers Jackie Robinson and Althea Gibson. The South Atlantic cradle produced musical giants Little Richard, the Carter Family, Tito Puente, Ray Charles, James Brown, and Ralph Stanley. Here, Cherokee and Seminole homelands, here happened Indian Removal's horror, here too enormous mixing of Black, White, and Indian ways. Stock-car racing is a South Atlantic phenomenon. Billy Graham, Pat Robertson, and Jerry Falwell are from here. Tremendous urbanization, immigration, and flourishing education are all reshaping the region.

How do your past experiences influence you in leading SAHC?

The historian in me looks for origins and change. The musician listens for the sound of people on the move. My recent student-affairs experience gave me tools for collaboratively building something new.

Thanks to a generous grant from the Alison J. and Ella W. Parsons Foundation, 15 teachers and librarians from the greater Hampton Roads area recently became certified Motheread/ Fatheread instructors. Seated from left to right are Melanie Reeves, Jenefer Snyder, Maria Dillon and Betsy Alberts; standing: Brenda Taylor, Lorraine Bartlett, Ora Bailey, Deborah Wright, Elizabeth Stackhouse, Cathy Heninger, Judy Pate, Karen Tagg, Lisa Pecil, Cheryl King, and Stephanie Aliberti.

Arrivals and Departures

Amy Tillerson joined the VFH on September 2 as the new Program Director of the African American Heritage in Virginia Program. Amy is a native of Prince Edward County, currently completing her Ph.D. dissertation at Morgan State University on "Black Prince Edward County Virginia: Activism, Community Organizing and Resistance, 1920-1965." Prior to joining VFH, she was an instructor in the History Department at Virginia Tech, where she had previously received her B.A. and M.A. degrees. She has been a high school teacher and a program assistant with the National Park Service. She is also an experienced oral historian, skilled in both scholarly research and community outreach. We are very pleased that Amy has joined the VFH, and we welcome the strong, creative leadership she brings to the African American Heritage Program. She can be reached at 434-243-5528 or atllerson@virginia.edu.

Tori Talbot joined the VFH on August 25 as the new Program Associate for Grants and Public Programs. In this position, she will be centrally involved in coordinating and administering the grants awarded by VFH, also providing key support for the Virginia Folklife and African American Heritage in Virginia programs, as well as new VFH print and on-line publications, recordings, and other special projects. From November, 2002 through June, 2003 Tori was the Director of Operations for the "Re-imagining Ireland Conference and Festival" presented by the VFH in May. Previously, she was Director of Operations for the Virginia Film Festival. She is a graduate of the University of Virginia, a skilled and effective organizer, who brings tremendous energy, imagination, and creativity to this position. Tori can be reached at 434-243-5522 or toritalbot@virginia.edu.

Fran Canon, who has been the VFH Program Associate for Grants and Public Programs since June 2000, will be retiring, effective December 31, 2003. Over the past three-and-a-half years, Fran has assisted applicants and grantees in every phase of the grants process, advising and explaining the mysteries of proposal writing, budgets, reports, and record-keeping—always with patience, humor, and meticulous attention to detail. Her careful attention to individual needs, her generous encouragement, and the extraordinary efforts she has made to see that problems are addressed in a personal way have been deeply appreciated by all those who seek or receive VFH grant support. Her personal grace, tenacity, sense of humor, and dedication to the Virginia Foundation and its work are deeply appreciated by all of her colleagues here. We are grateful for the contributions Fran has made to the VFH. We will miss her. And we wish her well. Fran is planning to begin her retirement with a "Virginia Odyssey." She can be reached at 434-924-8922 or flc@virginia.edu.

Have you ever thought, "I'd really like to give more to the VFH this year, but I don't have that much left over at the end of the month?"

Well, there are some ways to increase your annual contribution easily and without "breaking the bank."

Electronic bill payment: If you pay your bills electronically, simply designate the VFH as a standard payment; the gift will be deducted from your account and sent to the VFH each month.

Credit card payment: Make a larger one-time gift and pay it over several months.

Pledge: Use the card below to pledge the desired amount and pay it by June 1, 2004.

Automatic draft: Use the card below to indicate that you would like the VFH to make arrangements with your banking institution to have a draft drawn against your account each month. VFH staff will contact you to set up the arrangements.

☐ **Yes, I want to help create A More Perfect Union through the humanities!**
Please charge my credit card:
Account Number_____ Expiration Date_____

☐ **Yes, I want to help provide humanities programs across the Commonwealth.**
I pledge $_____ to be paid by June 1, 2004.

☐ **Yes, I want to support the mission of the VFH by establishing an automatic draft at my banking institution.**
Please contact me.

Name _____

Address _____

Phone Number _____

Email address _____

Please cut along dotted line and return in the enclosed envelope.

Tough Time Companion

Advice on how to survive tough times
By and for people surviving difficult times

On September 11, the VFH released its latest publication, Tough Times Companion, a book about surviving life's most painful experiences. Through poetry, essays, fiction, and photography, it offers practical help, companionship, and spiritual support for those surviving and healing from difficult times.

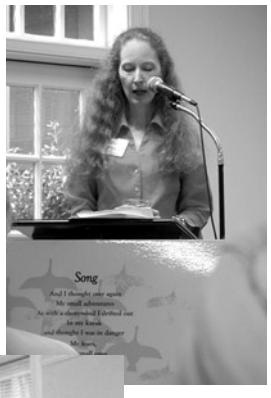
"We're in a climate where many are facing tough times, suffering from job loss, displacement, violence, depression, or the loss of a loved one," explains Roberta Culbertson, Director of the VFH Institute on Violence and Survival and editor of Tough Times. "There are plenty of magazines and journals about cooking, cars, gardening, but there is none on how to survive when life is hard."

More than 50 contributors–established poets, songwriters, photographers, writers, and first-time essayists and poets–are featured in Tough Times Companion. During the September 11 unveiling celebration, singer-songwriter Terri Allard and her father-photographer Bill Allard performed (both contributed to Tough Times Companion) and Judy Longley Da Luiso, Gregory Orr, Sarah Knorr, and Julie Portman read selections from the book.

"Tough Times is a book by and for people surviving difficult times. It's like sitting down with a friend for awhile," Culbertson says. "It won't solve your problems but it can help. Sometimes people surviving or emerging from difficult times get so lost in their crises that they forget to stop and think, and so create more crises. . . .Tough Times Companion gives people new ways to think about surviving, moving through, and keeping going."

Editorial Board members for Tough Times Companion are Roberta A. Culbertson, Robert Haigh, Judy Longley Da Luiso, and Marjorie Sunflower Sargeant. The Advisory Board members are Joanne Gabbin, Joan Jones, Suzanne Morse, Frank Ochberg, Robert O'Neil, Gregory Orr, Richard T. Wilson III (current member of the VFH Board), and Elizabeth Young (President of the VFH Board).

Tough Times Companion is being distributed throughout Virginia to hospitals, shelters, emergency caregivers, teachers, counseling centers, and crisis responders, such as firemen, police, and rescue workers. The book is available for the cost of shipping and handling (approximately $5 per book) or people may stop by the VFH at 145 Ednam Drive, Charlottesville, Virginia to pick up copies. A limited number of copies are available. Place your order, or for more details, call 434-924-3296 or e-mail aspencer@virginia.edu.



More than 400 committee members, volunteers, and Friends of VABook! make the annual Festival possible. Volunteers were honored and thanked for their contributions during the October 1 Fall Foreward Reception at the VFH. Lor inim quisl ullutat ad dolesecte dolor susto consequi tisci te molorem zzrillamet, verat, consequis aute dolortie el ulla feum am.

With Good Reason Guests Explore Forgiveness and Healing

We think of forgiveness as a province of religion, but diplomats are studying its usefulness in healing wounds from war and ethnic violence. With Good Reason's September show, "Violence and Forgiveness," explored the uses and limitations of forgiveness in healing. Virginia Commonwealth University professor Everett Worthington turned to forgiveness techniques after years of counseling for married couples showed him old wounds between partners often stymied any progress. But Roberta Culbertson, Director of the Institute of Violence & Survival, warned forgiveness cannot be coerced. Reflecting on her many years of working with survivors of severe trauma, Culbertson questions the traditional models of therapy that encourage forgiveness of the perpetrator, suggesting instead the practice of compassion.

For a free CD or to listen to this or other With Good Reason programs, visit us online at withgoodreasonradio.org.

The VFH VABooks! column suggests books for Virginians to read in common. **Katherine Neville**—bestselling author of The Eight and The Magic Circle—recommends Seven Houses, and other works by Alev Lytle Croutier. We hope that individuals, book groups, families and neighbors will read and discuss VABooks! selections. Authors Katherine Neville and Alev Lytle Croutier will be moderating and participating in programs at the Virginia Festival of the Book, March 24 to March 28, 2004, in Charlottesville.

Seven Houses

by Alev Lytle Croutier

RECOMMENDED BY KATHERINE NEVILLE

Alev Lytle Croutier is the most famous female author of Turkish descent. Indeed, she is the only female Turkish author whose works have been translated into multiple languages—more than twenty at present.

A resident of America from the age of eighteen, Croutier achieved almost legendary status with the publication of her non-fiction book in 1989—Harem: The World Behind the Veil—which was the first modern "insider" look at the comprehensive history of harem life. (As a child in Turkey, Croutier was acquainted with the last of the harem eunuchs; Croutier's own grandmother was raised in a pasha's harem.)

Harem, filled with lush paintings of harem life, and even richer prose, reads like a roman à clef, offering behind-the-scenes, sometimes disturbing, but always fascinating, views into the once mythical realm of Scheherazade. The book has remained a classic for the insight it affords into the hidden world of women who, over nearly a thousand years, had no world outside the "golden cage" built for them by the men who possessed them.

Though Harem was not a work of fiction, Croutier was clearly a natural born storyteller, versed in the ancient art of weaving fabulous tales weighted with suspense. Naturally, therefore, the many authors who awaited a return of the lost art of female storytelling—including Isabel Allende, Susan Griffin, Alice Walker and myself—rushed to write citations applauding her first major work of fiction, Seven Houses, the moment it was completed.

But despite its publication in multiple other countries to enormous acclaim, Croutier had to wait for seven years—until after the U.S. publication of her highly successful, exotic historic novel, Palace of Tears—before she would see Seven Houses finally published here in her adopted country. It was well worth the wait. Seven Houses is a tour-de-force (Publishers Weekly called it "shimmering prose...a solid success")—all the more astonishing when one recalls it is a first novel.

The tale is told, surprisingly but entertainingly, through the "omniscient voices" of the seven different houses inhabited by the once-rich and prestigious consortium of silk barons, the Ipekci family.

A sweeping saga spun like an intricate tapestry, Seven Houses brings us from the steamy bathhouses of the decaying Ottoman Empire to the war-torn decades of Turkey's emerging democracy. As four generations of fascinating Turkish women see their private world seem to melt away beneath their feet, they struggle out of their own past—like a silkworm trapped in amber—toward the uncertain future.

For those who have not yet discovered Alev Croutier's writings, I would highly recommend all three of these marvelous books.

Missing the VABoat?

If you keep missing out on great VABook! events, maybe you need to get in touch with the Festival via our e-mail newsletter, VABook! News. This online news bulletin arrives infrequently so it doesn't clog up your inbox… just often enough to let you know what's coming to Charlottesville in March. It could be your "in" to every VABook! ticketed event from the moment it is officially announced.

Go online to www.vabook.org, click on "About VABook," and you will see an option to "Join Our E-Mail List." Type in your email, and you're in the loop.

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If five days of 200 literary events are just never enough for you, now you can use www.vabook.org as a year-round resource to find book sales, library discussions, and author events happening all over Virginia.

Go online to www.vabook.org and click on "Literary Links" to find the Virginia Center for the Book Calendar, an online listing of dozens of events of interest to you, and, quite possibly, near you.

And while you're in the "Literary Links," have a look at the VABooks! column. You'll find an online archive of book recommendations from Virginia authors, book professionals, and readers who suggest books for shared reading experiences.

Folklife Masters and Apprentices Honored for Preserving Virginia's Traditional Arts

The Virginia Folklife Program at the VFH presented its second annual Folklife Apprenticeship Awards on Saturday, October 4, during a festival of music, food, and crafts. The 2003-2004 class of folklife apprenticeship teams joined with the inaugural class to launch the second year of the program.

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"Apprenticeships, I believe, are simply the most effective tool that we have to ensure that the treasured folkways of this state continue well into the future, engaging new generations of tradition-bearers while providing much needed direct support to often unrecognized, life-long masters of the traditional arts," says Joh Lohman, who worked to secure funds and establish the apprenticeship program as his very first endeavor as Director of the Virginia Folklife Program.

The folklife apprenticeships pair an experienced master artist with an eager apprentice for a one-on-one, nine-month learning experience, ensuring that a particular art form is passed on in ways that are conscious of history and faithful to tradition. The master artist is one who has achieved a high level of skill and is regarded as a master of the craft by his/her peers. The master learned and developed his/her skill within its traditional context. The apprentice has demonstrated an interest and competency in the art form and shows a sincere commitment to carrying the tradition onward.

On the morning of the festival on the lawn behind the VFH, the Brunswick Stewmasters, led by John D. Clary of Lawrenceville, began their craft at 5 a.m. and by mid-afternoon introduced themselves to the crowd with good humor and warm bowls of Brunswick stew. It was wonderful to behold 10-year-old bluegrass fiddle apprentice Montana Young playing one of master artist Audrey Hash Ham's fiddles, and even one made by Audrey's father, the legendary Albert Hash. There were jam sessions that featured Appalachian songster Spencer Moore playing with Sephardic ballad singer Flory Jagoda and banjo team Kinney Rorrer and Jeremy Stephens.

In just one year, the Folklife Apprenticeship Program has dramatically raised public awareness of the artistry, hard work, and tireless dedication behind many of the Commonwealth's folk traditions, and has served to introduce Virginians to these traditions' finest and most deserving masters.

The benefits of the apprenticeships extend in both directions. Not only have the apprentices learned the skills of the masters, the master artists themselves have become reinvigorated by serving as educators, advocates, and ambassadors of their traditions. Grayson Chesser, master decoy carver, is publishing a book. Flory Jagoda and apprentice Susan Gaeta have turned their apprenticeship into a regular performing duo that played a memorable performance at the National Holocaust Museum in Washington last spring. The Paschall Brothers are participating in teacher training workshops. Nearly every master artist has expressed interest in participating in the program again, and many are exploring other ways to share their gifts with others.

Werowocomoco

Continued from cover

The discovery of Native pottery, stone tools and projectile points, glass beads, coins, and copper fragments is consistent with a large and very significant village from this period, leading most scholars to agree that the site is almost certainly Werowocomoco. In any case, its commanding view of the river and the difficulty of approaching it unnoticed from any direction, by land or water, add weight to the evidence that this was a place of unusual power and influence.

VFH grants to the College of William and Mary and the American Indian Resource Center have supported two workshops: one for members of the Virginia Indian community; the other for teachers from Gloucester and the surrounding counties, focusing on classroom and SOL-related uses of the research findings.

Our funds are also supporting the creation of an educational website; publication of a report on the first year's research, written for a non-specialist audience; meetings of the WRG and its Native American Advisory Committee; and video-documentation of the entire research process, looking ahead to production of a full-length documentary film for 2007. Fieldwork, not directly supported by VFH, has provided vital information on the extent and integrity of the site.

The 2007 anniversary is an occasion on which to remember and re-examine Virginia's past, to consider the issues and questions Virginia is facing today, and to imagine the state's future. With a great deal of attention certain to be focused on the establishment of the Jamestown colony, the work currently underway at the Werowocomoco site provides us with an opportunity to ensure that an indigenous perspective is truly part of our collective reconsideration of the colonial encounter. It also provides a highly visible example of successful collaboration between scholars and Indian communities, working together to document—and to imagine—one of the most important places, and stories, of Virginia.

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Danielle, Deanna, and Elias are standing on the terrace together, looking back toward the York River at the path he has just walked. It is possible, even likely, that John Smith was led up this same path almost 400 years ago to meet the great chief Powhatan. Elias knows this. His excitement is evident. He is connected—through his imagination—to one of the most dramatic and important moments in human history.

This kind of connection, made possible through the work of the Werowocomoco Research Group, its Native American Advisory Committee, and the programs that will result from their efforts, is vital to a more complete understanding of Virginia's past and to the success of 2007. It is the essential work of the humanities.

Other members of the Werowocomoco Research Group include archaeologists David Brown and Thane Harpole of the Fairfield Foundation (also located in Gloucester County); Martin Gallivan, Assistant Professor of Anthropology at the College of William and Mary; and Randolph Turner, Director of the Virginia Department of Historic Resources' Portsmouth Regional Office.

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With Good Reason Presents
Werowocomoco Unearthed

When With Good Reason producers Sarah McConnell and Sean Tubbs heard about the new discovery of the site along the York River where legend tells us Pocahontas saved John Smith, their ears perked up. In August, they aired "Werowocomoco Unearthed" to discuss the significance of the discovery with College of William and Mary scholar Martin Gallivan. Werowocomoco, which means "king's house," was the home of the great Algonquin chief Powhatan. Historians have long known it was somewhere in Gloucester County, but its exact location was a mystery. That changed not long ago when the owners of the 300-acre site began finding pottery, pipes, pieces of copper and arrowheads and showed their treasures to archaeologists. For a free CD or to listen to this or other With Good Reason programs, visit us online at withgoodreasonradio.org.

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145 Ednam Drive
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Re-Imagining Ireland

Highlights Inside

World-renowned Irish musicians Tommy Sands and Mick Moloney play together for the *Re-Imagining Ireland* audience.

Appalachian-style dancer Amy Fenton-Shine accompanies the Green Fields of America in the opening concert.

Novelist Roddy Doyle and professor Ronit Lentin discuss the challenges of a multi-racial Ireland.