The Virginia Folklife Program has been closely involved in the development of “The Crooked Road,” Virginia’s Music Heritage Trail. The Crooked Road runs from the Eastern Slopes of the Blue Ridge Mountains to the coalfields of deep Southwest Virginia, passing through many important historic sites for the creation and perpetuation of old-time, bluegrass, and mountain gospel music.

It was this region that produced the first “country music” recordings (in Bristol, Virginia, 1929) and some of the first stars of a genre that was then referred to as “Hillbilly Music.” Today, we find that this musical tradition appears to be in no danger of dying out, and there remains a wealth of remarkable musical talent in the region. Thanks to a grant from the Appalachian Regional Commission, the Virginia Folklife Program will be introducing much of this talent to new audiences through our “Crooked Road CD Series.”

The first release on the Crooked Road Series features No Speed Limit, a hot, young bluegrass band that has quickly become the focus of much attention throughout Southwest Virginia. The band is led by Steve Barr, a stunning banjoist from Galax. “Stevie,” as he is known around town, practically grew up in Barr’s Fiddle Shop, the music store owned by his father that has for years served as the lifeblood of the Galax music scene. The younger Barr proves himself a strong songwriter on the album as well, penning several numbers that have already practically become standards in the region, including the fast-paced “Grayson County Blues,” “Down by the River,” and the CD’s title track, “Bluegrass Lullaby.”

Soon to be released are two

Continued on page 2
The Crooked Road

Continued from cover

CDs from opposite ends of the trail, one showcasing the Mullins Family, an a cappella gospel quartet from the coalfields of Dickinson County, and the other debuting 12-year-old fiddle phenomenon Montana Young, of Henry County.

The Mullins Family, of Clintwood, Virginia, has been singing since the 1940s. Now in their third generation, the family continues to sing in the style associated with the Church of Brethren, somewhat akin to the singing style of the Primitive Baptists. For over 60 years, the Mullins Family has sung at local picnics, revival days, funerals, memorial services, and other community gatherings in and around Clintwood.

Yet despite their prolific presence in the region (bluegrass legend Ralph Stanley credits them for his signature vocal style), the Mullins Family and the entire singing style of the Church of Brethren have gone almost completely unheard outside of the coalfields. For this ambitious project, the Folklife Program has been working closely with the Mullins Family to digitally remaster over 60 years of material from a variety of formats, including homemade 78 rpm recordings and 45 rpm recordings produced by private record companies or pressed quickly during an appearance on gospel radio station WNVA in Norton, Virginia, where they were heard every Sunday during the late 1940s. These older recordings will be combined with new ones that the Folklife Program produced last winter with the current family members in Castlewood, Virginia.

While the Mullins Family brings decades of recording experience to their project, Montana Young makes her recording debut on the Crooked Road Series. The VFH was first introduced to Young when she apprenticed with bluegrass fiddle legend Buddy Pendleton in the Virginia Folklife Apprenticeship Program. Young was only 10 years old at the time, making her the youngest apprentice ever to participate in the program.

“T’ve had some experiences in music,” remarked Buddy Pendleton at the 2004 Apprenticeship Showcase, “and I’ll tell you, I just don’t think you’re going to find a fiddler any better than Montana at her age.” Now at the “ripe old age” of 12, Young’s fiddling has developed a level of maturity and intonation that belies her age, making her not just a great “kid fiddler,” but simply a great fiddler. Her standing in the music community is most evident in the list of accomplished musicians who jumped at the chance to record with her, including National Heritage Fellow guitarist Wayne C. Henderson, National Guitar Flatpicking Champion Scott Fore, the Whitetop Mountain Band, and of course, her mentor Buddy Pendleton.

Many other exciting projects are on the horizon for the Crooked Road CD Series. Plans are in the works to record the beloved Spencer Family of Whitetop Mountain, old-time fiddler Eddie Bond of Fries, bluegrass banjo legend Sammy Shelor of Patrick County with critically acclaimed vocalist Linda Lay of Bristol, and flatpicking master Scott Fore of Washington County. Folklife Program favorites Wayne Henderson, Buddy Pendleton, and Spencer Strickland have also enthusiastically gotten on board. The Folklife Program plans to produce 10-12 CDs in the series.

For information on purchasing the No Speed Limit album as well as other forthcoming CD releases, contact the Folklife Program at 434-924-3296, or folklife@virginia.edu. You can also visit our website at virginiafolklife.org.
On Sunday, September 11, the Madison Hummingbirds, an African American “shout band” from Portsmouth, Virginia, marched onto the back lawn of the VFH with 25 brass instruments playing “When the Saints Go Marching In.” On the heels of Hurricane Katrina, their dramatic performance kicked off the fourth annual Virginia Folklife Apprenticeship Showcase, which celebrated both the completion of the 2004–05 apprenticeships and the introduction of the new class of apprenticeship teams. By mid afternoon, the Hummingbirds, torchbearers of the United House of Prayer’s shout band tradition, had the capacity crowd on their feet dancing “shouting” to the calls of the exuberant trombones, trumpets, and tubas.

The Hummingbirds are just one of nine new apprenticeship teams that pair experienced master artists from a wide range of traditional art forms with apprentices for a nine-month, one-on-one learning experience. Since its inception, the Virginia Folklife Apprenticeship Program has, from its beginnings, intended to expand the definition of Virginia folklife to include traditions both new and old. The program recognizes a wide range of masters in a variety of folkways, even those not commonly thought of as “art.” Washington County ham curer Jack Branch, for example, spent much of the day frying the dry-cured ham he had been aging for the past nine months. “I really never could have imagined something like this,” he told hungry onlookers, “but I’m just doing what I’ve always done: living off the land, growing and preparing my own food.”

The afternoon was replete with musical performances from both the graduating and entering class of apprenticeship teams. Mike Seeger, an old-time music traditionalist, appeared with his apprentice, banjoist Seth Swingle. Thornton Spencer, an old-time fiddler, joined his daughter Martha Spencer on several numbers to which flatfooting master Brenda Joyce and her apprentice and daughter Shannon Joyce performed. Spencer Strickland, who apprenticed with Grayson County mandolin builder Gerald Anderson, put their stringed creations to work for the crowd. Not to be outdone, the father and son apprenticeship team of Patrick and Aaron Olwell showed that, while their apprenticeship was in Irish flute-making, they were equally skilled at piping up a tune.

In a colorful costume, Mexican folk dancer Laura Ortiz dazzled the crowd with her choreographed moves as Elton Williams and Earl Sawyer provided impromptu lessons on the steel pans they had constructed and tuned. The stellar musical performances were capped with Piedmont blues music legend and local favorite John Cephas, joined by his talented apprentice Marc Pessar.
Festivals Dazzle Richmond

On a recent fall weekend that troublesome old image of the dour and stodgy humanities disappeared in an explosion of color and sound.

Intermittent heavy rain and drizzle broke a month-long drought, but they seemed to have no impact on the joy in what was taking place. By Sunday evening, whatever lines existed or were thought to exist between learning and pleasure, the arts and humanities, education and vibrant commerce had blurred and dissolved before a hundred thousand eyes, most of them probably too immersed in the delights of the moment to notice.

It happened in Richmond, once playfully described as Virginia’s “ancient walled city.” But just like in the Old Testament story, the walls came tumbling down—not from the blaring of war trumpets, but from the sweeter sounds of mountain strings, a cappella gospel, Mariachi, Irish flute, Cajun fiddle and accordion, Chinese folk songs and film tunes sung by the Richmond Children’s Choir; and even a battery of horns, played joyously at full volume by the Madison Hummingbirds (see page 3).

Nearby, at the University of Richmond and at other locations throughout the city, the China-America Festival of Film and Culture unlocked some of the prevailing mysteries of Chinese art and culture, with film screenings and discussions, exhibits of Chinese calligraphy and ceramics, a traditional Chinese oratory competition, lectures on subjects ranging from Symbolism in Chinese Arts to New Directions in U.S.-China Relations, and a sampling of Chinese cuisine prepared by area chefs.

This event, the first of its kind in the United States, attracted Chinese filmmakers and scholars as well as political and cultural leaders, performers, and other visitors, some of whom were also taking part in The Festival of China, held in Washington, D.C. throughout the month of October. The Richmond program was organized by The Rose Group for Cross-Cultural Understanding and supported by a VFH grant. Andrew Wyndham, VFH Director of Media Programs, was a member of the Festival’s steering committee.

These two events together clearly showed that although the humanities are reflective in nature, they also drink the joys of experience, of human life and culture in all its variety, and of creativity in all its many forms. The arts of film, dance, music, and handwork, even cuisine, can delight, move, and entertain; but they are often vivid expressions of tradition, of identity and history; and as such they also have the power to educate and inform, to interpret and open themselves to interpretation, in ways that only add to our enjoyment, shaking the walls—or even toppling a few—in the process.

On Sunday, the James River was pounding its banks like a giant acoustic bass, syncopated, fast, and muddy. But by then, even the heaviest rains in weeks had proven no match for the power of this explosion, a three-day string of cultural fireworks that lit up the city, with help from the Virginia Foundation for the Humanities.
William Henry Sheppard, an African American, was born in Waynesboro (Augusta County, Virginia) in 1865. His father was a barber, and his mother worked as a health attendant at a resort in nearby Warm Springs. Sheppard was raised as a devout Presbyterian. As a teenager, he attended Hampton Normal Institute (now Hampton University), where Booker T. Washington was one of his teachers; and later, Tuscaloosa Theological Institute (now Stillman College) in Alabama. Along the way, he developed an urgent sense of his own “calling” to preach the Christian gospel in equatorial Africa, becoming an ordained minister soon after graduation. Following a series of appeals to the Presbyterian Foreign Missions Board, he was finally appointed in 1890 as a missionary to the Belgian Congo, where he served for more than a decade.

In Africa, Sheppard quickly developed a deep interest in the art and culture of the Kuba people, their textiles, masks and woodcarvings, metalwork, pottery, rituals and ceremonies—“magical windows” into an advanced civilization which was about to be overshadowed and soon overwhelmed by colonial rule.

He also witnessed first-hand the atrocities being carried out under the hand of the notorious Belgian King Leopold II and his Force Publique—abuses so murderous and vast that the phrase “crimes against humanity” was first used to describe them.

As he preached, the young missionary-evangelist was also, in a sense, being converted. He developed a keen aesthetic, an eye for the beauty of Kuba art, as well as a passion for human rights, leading him to become one of the most important early collectors of African art, an “Africanist” long before that term was ever coined, and an ardent, lifelong humanitarian activist.

In a series of furloughs from missionary work and after he returned to the United States permanently in 1910, Sheppard preached and lectured throughout Virginia and elsewhere, drawing large, enthusiastic audiences in rural communities as well as major cities; using his own experience, photographs, and art collections to overturn prevailing assumptions about the backwardness of African civilization and to reveal the savagery of European colonialism in Africa.

His success in preaching the new gospel of human rights and in lauding the attainments of Kuba culture is ironic, because by the time he returned from his work in Africa, Jim Crow segregation was already firmly established in Virginia, and throughout the South.

Sheppard published a brief autobiography (Pioneers in the Congo, 1917), as well as a series of children’s books on Africa. He was appointed as a Fellow of the Royal Geographic Society and presented gifts of Kuba art to President Theodore Roosevelt. Hampton Institute bought the majority of his art collection, more than 400 pieces; it remains the heart of the University Museum’s collection, which many observers regard as one of the best small African art collections in the world.

Sheppard died in 1927. His legacy is tremendously important, but although two biographies have been published recently, he is still largely unknown today, even in Virginia.

In March of 2004, the VFH awarded funds to George Mason University to initiate a research project that will help bring Sheppard’s work and contributions to light. Project directors Phyllis Slade Martin and Benedict Carnton, members of the G.M.U. History faculty, the African American Studies Research and Resource Center and the Center for History and New Media collaborated with the staffs of the Hampton University Museum and University Archives to inventory Sheppard’s art and papers, resulting in the publication of a Research Guide to these collections.

Virginia’s history is full of untold stories and stories that have been largely forgotten, like Sheppard’s. Uncovering these stories is essential to the mission of the VFH, and this work is more important and meaningful than ever as Virginia prepares to observe the 400th anniversary of its founding, in 2007.
VFH Radio Launches *Humanities Feature Bureau*  
**BY LYDIA WILSON**

Thanks to the newest VFH Radio initiative, the *Humanities Feature Bureau*, public radio listeners across Virginia are hearing refreshingly thorough presentation of vignettes of life in Virginia. The Humanities Feature Bureau releases weekly radio pieces three to four minutes in length, spotlighting diverse stories, events, and people from Virginia. The strong network of community contacts available to the VFH provides the rich source material for these pieces, which will also draw from listener feedback and suggestions.

The first piece aired September 23 - 29 during drive-time programming on Virginia public radio stations and features a visit to the Mouth of Wilson workshop of master guitar maker [Gerald Anderson](#) (see page 3) as he works alongside his luthier apprentice, award-winning musician [Spencer Strickland](#). Other early features include: a preview of the first-ever China-America Festival of Film and Culture in Richmond October 6-9 (see page 4) and founder [Rose Nan-Ping Chen](#)’s personal connection to its goals; a trip to watch the Latino Soccer Leagues in Loudon County that reveals the surprising community commitment, skill level, and organization behind this common sight in playing fields across Virginia; and a conversation with author [George Garrett](#) that celebrates his unconventional yet highly successful literary career. Such breadth of subject matter, the excellence of the reporting and the commitment of funders ensures the bureau’s contribution to civic conversation in Virginia.

Correspondent [Nancy King](#)’s career in political reporting and a live call-in show on commercial radio brings expertise to her role at *With Good Reason*, where she also creates features that enrich public radio news in Virginia. [Nancy Marshall-Genzer](#)’s commitment to public radio has taken her around the world: she produced and edited a variety of programs in Albany, New York, Oregon, Hungary, and Bosnia before returning to NPR in Washington, D.C. [Connie Stevens](#) brings nearly 20 years of experience in broadcast news to the bureau; her feature reports and spot news coverage are familiar to residents of Southwest Virginia, where she has worked in both radio and television. [Martha Woodroof](#) began her broadcasting career in television and is

---

**With Good Reason Goes National**

A n hour of pre-interviews, two hours in recording sessions with guests, 16 hours of rough editing, five hours of integration and final editing, to say nothing of the hours of multi-faceted, ongoing conversation involved in brainstorming and adding the finishing touches of music and script—week to week, *With Good Reason* host Sarah McConnell and Assistant Producers Nancy King and Elliot Majerczyk pour hours of creative energy into the production of one 30-minute program, Virginia’s only statewide public radio show.

In 2005, the thirteenth year of WGR broadcasts, the faculty of the Commonwealth’s public colleges and universities who have shared their insights include author [Roger Ekirch](#), poet [Nikki Giovanni](#), urban planner [Robert Lang](#), actor/director [Tim Reid](#), Virginia Indian Chiefs [Stephen Adkins](#) (Chickahominy) and [Kenneth Adams](#) (Upper Mattaponi), author [Wendell Berry](#), and former National Security Advisor [Zbigniew Brzezinski](#).

Comments to the show’s CD request line indicate that listeners appreciate the thoughtful discussions. Thanks to an online distribution service, listeners in other states have been registering their praises as well. Since April of this year, radio stations in nine new markets have aired episodes as special programming, bringing *With Good Reason* to Chicago, IL; Syracuse, NY; Columbia, MO; Austin, TX; Philadelphia, PA; Yellow Springs, OH; Springfield IL; and Montgomery, AL.

---

*“With Good Reason” raises the level of public debate, bridges the gulf between the academy and the citizenry, and creates a greater sense of community and engagement.*

*—With Good Reason listener*
Thanks to the newest VFH Radio initiative, the Humanities Feature Bureau, public radio listeners across Virginia are hearing refreshingly thorough presentation of vignettes of life in Virginia.

The Fall 2005 Fellowship Program’s line-up of Fellows and their presentations is an interdisciplinary display of penetrating and far-reaching scholarship. For the fall calendar of seminars and more information on the Fellowship Program, visit virginiafoundation.org and follow the Fellowship links. Fellows and their research and seminar topics follow:

Pictured are (left to right) Sharon Davie, Jerry Handler, Katherine Bassard, Susan McKinnon, and Roberta A. Culbertson, VFH Program Director for Research and Education.

Feature Bureau, public radio listeners on of vignettes of life in Virginia.

Katherine C. Bassard, Associate Professor of English, Virginia Commonwealth University; Race, Region, and Religion: Virginia History and Geography in Three African American Narratives.

Sharon Davie, Director, Women’s Center, University of Virginia; Violence and Women’s Voices: Local Activism and Transnational Change.

Jerry Handler, VFH Senior Fellow; From Arago to Anastacia: The Transformation of a 19th Century French Engraving into the Personification of a 20th Century Afro-Brazilian Cult Figure.

Susan McKinnon, Associate Professor of Anthropology, University of Virginia; Marital Signs of Progress: What’s Cousin Marnage Got to Do with Modernization?

Rachel E. Saury, Lecturer, Department of Slavic Languages & Literatures, University of Virginia; Crossing the River of Lethe: Reclaiming Hope in an Age of Violence.

Senior Fellow William W. Freehling continues his residency at the VFH and is completing Road to Disunion. Volume II. Secessionists Triumphant, 1854-1861.

Upcoming State and Federal Advocacy Opportunities

Every year, the VFH receives substantial support from the Commonwealth of Virginia and from the National Endowment for the Humanities. To sustain this support, staff and constituents must keep our representatives informed and educated about the impact of VFH programs around the state. This education takes place through independent visits, letters, and phone calls, and through participation in Humanities Advocacy Days in Richmond and in Washington, D.C. If you believe that our programs make a difference in the lives of Virginians and would like to assist in this effort, please consider participating in one of these activities.

Advocacy Days offer the opportunity to visit with Delegates, Senators, and Members of Congress in their offices. It is a chance to personally describe how a VFH program has influenced your work or your life and to join with other advocates in a show of solidarity for the humanities. You will receive an orientation on the legislative agenda as well as tools to assist in making your visits.

- **Humanities Day, Richmond**: January 12, 2006
- **Humanities Advocacy Day, Washington, D.C.**, sponsored by the National Humanities Alliance, March 1-2, 2006
- **Humanities on the Hill, Washington, D.C.**, sponsored by the Federation of State Humanities Councils, April 3-5, 2006

If you are unable to attend these events, you can still help by writing, calling, or e-mailing your representatives. Contact information and advocacy tools are available on the VFH website (virginiafoundation.org). To volunteer, or for more information, call 434-924-3296 or e-mail sheryl@virginia.edu.

Fall 2005 Fellowship Program: Challenging and Far-Reaching Projects

The Fall 2005 Fellowship Program’s line-up of Fellows and their presentations is an interdisciplinary display of penetrating and far-reaching scholarship. For the fall calendar of seminars and more information on the Fellowship Program, visit virginiafoundation.org and follow the Fellowship links. Fellows and their research and seminar topics follow:
The Virginia Festival of the Book is months away. But it is never too early to tune in to what’s happening. Some of you may have been with us for these 12 years, but we know that there are some people for whom it’s all brand new. So here is a small list of things to remember, whether you’re hearing it for the first or the dozenth time:

1. **Festival Dates:** March 22-26, 2006. Future festival dates are listed on the site under “About VABook!”

2. **Sellouts, Six Months Out:** How large is demand for festival special events? On September 21, tickets for the March 23 Luncheon with author Judith Viorst (author of *Alexander and the Terrible, Horrible, No-Good, Very Bad Day*) were sold to capacity in two hours.

3. **The Good News:** Limited tickets remain for the Saturday, March 25, luncheon with Michael Connelly, author of numerous thrillers including his most recent, *The Lincoln Lawyer*. Tickets are $45; call 434-924-6890.

4. **More Good News:** Tickets are still available for the Authors Reception, 6-7:30 p.m., Saturday, March 25, featuring wine and hors d’oeuvres with participants. Tickets are $25; call 434-924-3296.

5. **The Best News:** With the exception of a few paid events, hundreds of other festival events are free and open to the public.

6. **Getting Information:** The best source for breaking news on the festival is the website, vabook.org. The advance program will be posted online in February.

7. **While You’re at It:** Sign yourself up for the e-mail newsletter (*VABook-News*) under “About VABook!”

8. **For Luddites:** Call us at 434-924-6890 with your address and you can be placed on the mailing list for the printed Advance Program.

9. **The Final Program:** The festival program is printed by the *Daily Progress* in its Sunday, March 19 edition. Programs are made available throughout town that weekend at libraries and bookstores.

10. **Bookgroups Love VABook!** And we love you too! Have a bookgroup contact person call or e-mail us (vabook@virginia.edu). We are looking for ways to connect to bookgroups via our site, to find out what you’re reading and to bring meaningful programs to you.

11. **Author Announcements:** Participating authors are periodically added to the site between November and February.

12. **Donations:** The festival relies on private and corporate donations to make this event happen. Contact us if you are interested in supporting VABook! with a donation, or consider attending the Kingsolver-McCutcheon fundraiser during the festival. (Details on page 9.)
McCutcheon and Kingsolver to Perform in Center for the Book Benefit

BY SUSAN COLEMAN

The Virginia Foundation Center for the Book will be the beneficiary of a very special event on Sunday, March 26, in Charlottesville: “Words and Music with Barbara Kingsolver and John McCutcheon” is a benefit to raise funds for the Center for the Book’s reading and literacy programs in what will be the final program of the twelfth annual Virginia Festival of the Book.

“We are thrilled to have Barbara and John, who are long-time friends, supporting our work so generously,” said Susan Coleman, director of the Center for the Book. “This will be a once-in-a-lifetime event that will entertain book and music lovers and will have a lasting impact on our programs.” Proceeds will benefit each of the Center’s activities, including Motheread® and Fathered®, the Virginia Festival of the Book, the Virginia Arts of the Book Center, All America Reads, and Letters About Literature.

Barbara Kingsolver’s first book, The Bean Trees, was published in 1988, followed by several works of fiction and nonfiction. Her novel The Poisonwood Bible earned accolades at home and abroad, including the National Book Prize of South Africa. It was a finalist for the Pulitzer and PEN/Faulkner awards, and was an Oprah’s Book Club selection. In 2000, Barbara was awarded the National Humanities Medal, our nation’s highest honor for service through the arts. John McCutcheon’s 24 recordings have garnered numerous honors, including five Grammy nominations. He is a music producer, songwriter, author, teacher, and is in wide demand internationally as a concert performer. His newest CD, Mightier Than The Sword, includes the track “Our Flag Was Still There,” co-written with Kingsolver.

Information on ticket sales and additional details about the event, to be held at the newly restored Paramount Theater in Charlottesville, will be announced later this year. For more information on Center for the Book programs, go to virginiafoundation.org.

Young Virginia Readers Enter Letters About Literature Writing Contest

Project Includes Curriculum Resources for Teachers and Parents

The Virginia Foundation Center for the Book announces the 2005-06 Letters About Literature reading and writing competition. Students in grades 4 through 12 are invited to write a personal letter to an author explaining how the author’s work inspired and influenced them. They can select an author from any genre—fiction or nonfiction, contemporary or classic. Letters About Literature is sponsored nationally by the Center for the Book in the Library of Congress and by Target Stores. Deadline for entries is December 1, 2005.

The Center will select the top letter writers at each of the three competition levels: Level I for children in grades 4 through 6; Level II for grades 7 and 8; and Level III, grades 9 - 12. The three state winners will appear at the Opening Ceremony of the twelfth annual Virginia Festival of the Book on March 22, 2006, where they will receive a $50 Target gift card and a cash prize. The required entry coupons are available now at virginiafoundation.org by clicking on Letters About Literature; by calling the VFH at 434-924-3296; or by e-mailing spcoleman@virginia.edu. Teachers and parents can access on-line related lesson plans and curriculum resources at loc.gov/letters.
VFH Retiring Board Members
Remarkable and Innovative Leaders

The VFH has always been fortunate to have committed and active Board members who care personally about the mission of the organization and what it stands for in the world. Every sitting VFH Board has been rich in warmth, ability, guidance, and respect.

Over the last six years, four Board members came together to create a special synergy between staff and Board that moved the whole organization to another level—almost humming with excitement and ideas, full of promise, and yet firmly planted in reality and the possible. In this environment, we grew and sent down deep roots for future evolution. These four board members who retired from the Board this fall were the architects of our evolution. Richard (Dick) Wilson and Elizabeth (Liz) Young were instrumental during their first term at the VFH, and later, during their second term, they and Mary Ellen Stumpf and Daniele Struppa set out to make us strong not only for today, but for long after. Together they envisioned and provided for the organization’s growth and security while they encouraged the staff to dream and create in ways that would enrich the Commonwealth for many years to come. During their tenure, from 1999 through 2005, the Virginia Folklife Program grew into one of the premier programs in the country. We began a Virginia Encyclopedia. We were awarded an NEH Challenge grant and built an endowment for the South Atlantic Humanities Center. We began to put the Fellowship Program on a permanent footing by establishing the first endowed fellowship, the Emilia Galli Struppa Fellowship in the Humanities. We launched international programs and raised international funds. We struck out in new areas for the humanities including the study of violence and its survival, and radio and humanities broadband programming. And behind the scenes, these four Board members built a stronger, more secure financial base for the Foundation, with innovations from planned giving to diversified investments.

In the process of doing many businesslike things for us, Liz, Dick, Mary Ellen, and Daniele became mentors, friends, and confidants. They supported our projects with energy, funds, and ideas. Now we say to each of them: you have meant more to us than we yet realize. We know that the time in which you have been at the helm of this small ship of the state we have lived a special life, and accomplished more than we had dreamed we could. We will miss you, and cast a backward glance now and again to the glow of your time with us, a golden age indeed.

VFH Appoints New Board Members for Three-Year Terms

Miles Barnes, a native of the Eastern Shore, lives in Onancock and works with the Eastern Shore Public Library in Accomac. He earned his Ph.D. in history at the University of Virginia and his M.S.L.S. at the University of North Carolina at Chapel Hill.

Peter Blake, the Commonwealth’s Secretary of Education, worked on Governor Warner’s Education for a Lifetime initiative and the 2005 Higher Education Financial and Administrative Operations Act. He holds B.A. and M.S. degrees from Virginia Commonwealth University in Richmond, where he and his family live.

Charles Guthridge, born and raised in Richmond, is the principal in Charles M. Guthridge Associates Public Affairs Consulting. He is a graduate of Hampden-Sydney College where he served as trustee. Charlie is the proud father of four sons: Jamie, Charlie, David and Morgan.

Maurice Jones, Vice President of Landmark Publishing Group, a division of Landmark Communications, is a native of Lunenberg County. He attended Hampden Sydney College and UVA Law School. He and his family currently reside in Norfolk.
On September 15, the VFH celebrated and recognized its donors with a dinner at the Boar’s Head Inn. Elizabeth Young, retiring board chair and guest speaker for the evening, questioned the audience: “What is it about life here on earth that inspires dreams of flight? Her answer, “The humanities...because the humanities themselves offer us the same promise of moving us into new realms, of letting us escape places we want to leave, of giving us new points of view.” None of the work the VFH does would be possible without our donors. Each year we celebrate gifts from the cornerstone society, corporations, individuals, and organizations that help us further fulfill our mission and goals for the Commonwealth. Young concluded, “We must never lose sight of the fundamental role of the humanities—to help us understand the past, interpret the present, shape the desirable future, and to strengthen the democracy in which we live. If we seek to soar, to see the stars, we must gain our wings. Our wings come from learning the values the humanities can teach us.”

Eagles, airplanes, kites and imaginations all fly.

As a scholar-in-residence at the Virginia Foundation for the Humanities, William (Bill) Freehling was the recipient of the Emilia Galli Struppa Fellowship in the Humanities. During his two-year tenure at the VFH as the Struppa Fellow, Bill completed the second volume of his seminal work, Road to Disunion.

Bill has first-hand knowledge of the advantages a VFH fellowship affords: world-class technical and research resources, a collegial atmosphere, and the opportunity to be involved with other VFH programs. Now he has reciprocated by making possible the Edna and Norman Freehling Endowed Fellowship in South Atlantic Studies with a grant from the William W. Freehling Family Foundation. Named after his parents, this Fellowship will provide income to support ongoing scholarship on the South Atlantic Region.

Bill and his wife, Allison, have made Charlottesville their home since his retirement from the University of Kentucky in 2005. The VFH acknowledges with deep gratitude this investment in the long-term life of the Virginia Foundation’s Fellowship Program.

Consider a Gift to the Louisiana Endowment for the Humanities

When you’re making your annual gift to the VFH, please consider making a second donation to the Louisiana Endowment for the Humanities (LEH). Like the VFH, the Louisiana Endowment is one of 56 state humanities councils supporting local humanities programs. While their New Orleans offices suffered only minimal flooding in the wake of Hurricane Katrina, the LEH still faces the loss of much-needed state funding due to the costs of the recovery effort. Louisiana’s citizens rely on this funding to support the work of their museums, libraries, cultural institutions and teachers through grants and other programming. Donations can be made via the internet at iGive.com or through regular mail at 938 Lafayette Street, Suite 300, New Orleans, LA, 70113. To learn more about the LEH, visit their website at www.leh.org.

VA Refund Checkoff Program Ends for VFH

Over the last five years the VFH has received more than $23,000 in donations through the Virginia Refund Checkoff Program. Thanks to all of you who contributed! Unfortunately, our participation in the program is limited to a five-year term that expires in December. We hope that you’ll continue to include the VFH in your annual giving.
Let us know...
- Address changed
- Contact person changed
- Misspelling
- Received more than one
- Remove from mailing list

Please check appropriate message above and make changes to the mailing information (to the right). Corrections can be mailed directly to the VFH address above.

The Virginia Arts of the Book Center held its noisy auction on October 14. Noisy auctioneer (and VFH Board Member) Johanna Drucker donned sunglasses and a wig to enliven the bidding in an event that raised $2000 for book arts programs. Pictured among the etching and letterpress works are Tori Talbot, Lynda Myers, Susan McKannon and Lydia Wilson.