Re-Imagining Peace After Massacres

War is never over when the accords are signed. Another period begins, the period of postwar. The postwar period is one of denouement, of painful questions for which the answers are elusive.

How do you start over when you return to nothing, and confront your neighbor who became your enemy? How do you live with your own failures to recognize the danger until it was too late? How long does grief last—not only for a family but for innocence lost, for a way of life? How will your children live in ways that both honor the dead and keep the peace?

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Making Peace a Cultural Reality

BY BEATRICE POULIGNY, PHD

Re-Imagining Peace After Massacres begins from the premise that what people believe about themselves, the other, the nature of justice, the requirements of community, and the proper structure of rights and responsibilities - determines, at least in part, post-massacre politics, social action, and communal life. We work cross-culturally and across multiple disciplines to look to those ‘cultural categories’ (or ‘frames of reference’ or ‘belief systems’) that re-emerge or newly form after violence to support healing processes, community-building, and reconstruction itself.

This project relies on indigenous efforts at healing and peace by supplying external support rather than imposing external ways of doing things. Local resources, knowledge and information are taken seriously, supported, and honored, not duplicated or simply ignored. We are simultaneously learning about the dynamics of peace-building in post mass-crime situations and offering immediate help by supporting the work and training of local researchers and practitioners.

The November seminar at the VFH allowed participants to relate their own experiences and stories to those of others in similar situations in very different parts of the world. The differences in contexts assisted in identifying common trends; participants learned from each other while working on the same issues and developing common conceptual and methodological tools. People shared what they saw as the fundamentals of their approach to programming in the field. This included a very tense and at times painful sharing of personal experiences as survivors of violence.

The different country teams are now revising their own national projects on Re-imagining Peace, while VFH and CERI discuss the best ways to structure continued international exchanges and to offer training activities between different countries. The most requested forms of support were in the areas of leadership, community building, and what we might call “cultural rebuilding,” or the development of cultural products that reflect the effects of violence and promote a move away from it. These include community theatre, the revival and updating of traditional legends, healers, and practices, and the adoption of contemporary practices of peace that emerge from cross-cultural exchange in a global society. Soon all papers and materials presented at the seminar will be compiled and edited as a first toolkit for the field teams. This information will be available on the project website www.ceri-sciencespo.com/themes/pouligny/index.htm.

Re-Imagining Peace After Massacres is both a very ambitious and a modest, pragmatic effort to contribute to the building of a better humanity. We can achieve peace in this interdependent world only if we are able to build strong relations of solidarity and confidence across countries and cultures. I hope that our seminar has been a first important step in that direction. I am proud of the team we have been able to build together, and grateful to all those at the VFH for their tireless efforts in the name of real peace.
Participants

Anka Izetbegovic  
Bosnia Team

Ann White Spencer  
USA Team: VFH

Barbara Oomen  
Leiden University, The Netherlands

Beatrice Pouligny  
CERI/Science-PD France: Leader

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Guatemala Team

Maggie McIlvaine  
USA Team: Stress management

Manuel Gonzales  
Guatemala Team

Maurice Eisenbruch  
Cambodia Team: University New South Wales

Nicolas Buenaventura  
Colombia: Storyteller in residence

Nieves Dupuis  
Guatemala Team

Olga Alicia Paz Bailey  
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Pablo Davis  
USA Team: Translator VFH

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Roberta A. Culbertson  
USA Team: Leader VFH

Roberto Beneduce  
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Samphors Mech  
Cambodia Team: Buddhist Institute

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Bosnia team

Sonia Duque  
Colombia, Universidad Jorge Tadeo Lozano

Tico Braun  
USA Team: Translator UVA

Victoria Baxter  
American Association for the Advancement of Science

On November 1-12 a group of some 20 academics, professionals, and activists from countries recently afflicted by massacres—East Congo, Bosnia-Herzegovina, Cambodia, and Guatemala—came together at the VFH to think about Re-Imagining Peace After Massacres. They were joined by colleagues from the United States, Europe, and Australia in two weeks of intense discussions about the effects of violence, the difficulties of peace, and the rocky road to cultural healing. They shared experiences, developed a working theoretical basis, and planned programs for their home countries.

The seminar was part of a four-year program of humanities-based research and field projects conceived by VFH Research Fellow Beatrice Pouligny of the Center for International Studies and Research (CERI) in Paris. CERI is France’s foremost center for research on the international political system. The VFH Institute on Violence and Survival is a main collaborator in the project, which is funded by the Ford Foundation, the U.S. Institute for Peace, and the Fulbright Fellowship program.
At the Re-Imagining Peace After Massacres seminar at the VFH in November 2004, a few citizens of war-torn countries asked and answered humanities questions of and for one another. With other professionals and academics they explored how communities might take advantage of the humanities to rebuild after mass violence.

They shared stories, history, healing techniques, and the benefits of academic, theoretical understandings of postwar culture. They began a four-year program of field work in the humanities, bringing culturally appropriate humanities programming to crumbling villages and sullen cities – projects to describe precisely what happened and why, and how to live forward.

In Guatemala, the genocide is being carefully mapped and the bodies counted – creating history. In Cambodia, Guatemala, Bosnia, and the Democratic Republic of Congo the project’s participants will use the arts and poetry to release communities from the traps of ignorance and repetition – something the Greeks well understood. They will engage in the essential humanities task of giving voice: finding how to articulate the unspeakable so that it registers in the dark recesses of the heart and mind and thereby educates.

It is this that the humanities have always done: repairing, re-opening, recognizing, helping us to keep the species alive by countering impulse with intelligence, and cruelty with a shared passion for the next day. In this issue you will meet the people of this project.

In the coming years, we will report on their progress in the field. This issue is dedicated to their work, and to the hope they represent.
VABook! 2005 Coming Your Way

The eleventh annual Virginia Festival of the Book has another slate of luminaries for book-lovers to enjoy. This year will feature free, public readings by Alexander McCall Smith, author of the No. 1 Ladies' Detective Agency series and The Sunday Philosophy Club, Elinor Lipman, author of The Pursuit of Alice Thrift and The Inn at Lake Devine, Sharyn McCrumb, author of Ghost Riders and the forthcoming St. Dale, Tom Perrotta, author of Election: A Novel (which became a feature film) and his latest novel Little Children, Rupert Holmes, author of the novel Where the Truth Lies and the musical The Mystery of Edwin Drood, Esmeralda Santiago, author of The Turkish Lover; and bestselling suspense authors David Baldacci (Hour Game) and Linda Fairstein (Entombed).


A conference celebrating Walt Whitman (sponsored by the Virginia Quarterly Review) will include Robert Creeley, author of more than 60 books of poetry, and poets David Kirby, Stephen Cushman, and William Logan. Whitman manuscripts will be on display courtesy of Special Collections at the University of Virginia.

Other poets will include Claudia Emerson, Annie Finch, Barbara Hamby, Sarah Kennedy, E. Ethelbert Miller, James Reiss, Lisa Russ Sparr, R.T. Smith, and Lyrae Van Clief-Stefanon.

A sample of programs from VABook! 2005

**WEDNESDAY, MARCH 16**

2 p.m. Gravity Lounge  
We Knock upon Silence for an Answering Music: Reading  
Poets Susan Hull, Charlotte Matthews, and Kristen Rembold and psychologist Peter Sheras read their contributions to Tough Times Companion—Sacred Bearings’s most recent journal—and discuss how creativity helps heal life’s most painful experiences.

4 p.m. The Prism  
Stories of Old-Time Music and Bluegrass  
With authors Kevin Donlevy (Strings of Life: Conversations with Old-Time Musicians in Virginia and North Carolina), Butch Robbins (What I Know ‘Bout What I Know), and Stephanie Ledgin (Homegrown Music: Discovering Bluegrass).

7 p.m. Vinegar Hill Theater  
Voices in Wartime: Film Premiere and Discussion  
Join poets Gregory Orr, Ilya Kaminsky, Marie Howe, and Roberta Celenbes for responses to the documentary Voices in Wartime, chronicling poetry’s relationship to war. Moderated by Jeffrey Levine (Tupelo Press).  

**FRIDAY, MARCH 18**

Noon, City Council Chambers  
Race in Virginia: Contending for Equality  
With authors Peter Wallenstein (Blue Laws and Black Codes: Conflict, Courts, and Change in Twentieth-Century Virginia) and J. Douglas Smith (Managing White Supremacy: Race, Politics, and Citizenship in Jim Crow Virginia), winner of the 2003 Library of Virginia Literary Award in nonfiction.

4 p.m. Gravity Lounge  
The Queen of Education: Rules for Making Schools Work  
An “after-school special” with LouAnne Johnson, author of the bestseller Dangerous Minds (originally titled My Posse Don’t Do Homework).

6 p.m. City Council Chambers  
The Investigated Life: Arguments for Literature and Philosophy  
Reading and raising questions to improve your life with David Kirby (What is a Book?) and Christopher Phillips (Six Questions of Socrates).

**SATURDAY, MARCH 19**

Noon, City Council Chambers  
Myth, Legend, History, and Truth: The Representation and Misrepresentation of Virginia Indians Beginning with Pocahontas  
With Chief Stephen R. Adkins (Chickahominy), Paula Gunn Allen (Laguna Pueblo, Pocahontas), Helen Rout虐待 (Pocahontas, Powhatan, Pocahontas), and Camilla Townsend (Powhatan Pocahontas). Moderated by Suzan Shown Harjo (Cheyenne and Hodulgee Muscogee) (VFH and Virginia Council on Indians).

Hosting the annual Authors’ Reception will be writing couple Geraldine Brooks (Nine Parts of Desire and March) and Tony Horwitz (Confederates in the Attic and Blue Latitudes). Tickets for the Authors’ Reception are $25 and can be ordered at (434) 924-3296.
Reading through a volume of modern poetry not long ago, I came upon some lines that seemed to me to concentrate a strong and true sense of what there is to gain from great writing. The lines were by William Carlos Williams and they ran this way:

“Look at what passes for the new,” Williams wrote, “You will not find it there but in / despised poems. / It is difficult / to get the news from poems / yet men die miserably every day / for lack / of what is found there.” Williams asserts that though all of us are surrounded all the time with claims on our attention—film, TV, journalism, popular music, advertising, and the many other forms that pass for the new—there may be no medium that can help us learn to live our lives as well as poetry, and literature overall, can. ... My own life and the lives of many others I’ve known offer testimony for what Williams has to say. Reading woke me up. It took me from a world of harsh limits into expanded possibility. Without poetry, without literature and art, I (and I believe many others, too) could well have died miserably. It was this belief in great writing that, thirty years ago, made me become a teacher.

Yet most of the people who do what I do now—who teach literature at colleges and universities—are far from believing Williams. Nearly all of them would find his lines overstated and idealizing. Many now see all of literature—or at least the kind of literature that’s commonly termed canonical—as an outmoded form. It’s been surpassed by theory, or rendered obsolete with the passage of time. To quote Williams on the value of poetry, without suitable condescension, at the next meeting of the Modern Language Association would be to invite no end of ridicule.

Does everyone who teaches literature hold this dismissive attitude? Not quite. But those who are better disposed to literary art tend to an extreme timidity. They find it embarrassing to talk about poetry as something that can redeem a life, or make it worth living. (Though they may feel these things to be true.) Those few professors who still hold literature in high regard often treat it aesthetically. Following Kant, they’re prone to remove literary art from the push and toss of day-to-day life. They want to see poems and novels as autonomous artifacts that have earned the right to be disconnected from common experience. One admires great literary works as aesthetic achievements. But on actual experience, they should have no real bearing at all.

Other professors who still call themselves humanists are often so vague in their articulated sense of what great writing offers—it cultivates sensitivity; it augments imagination; it teaches tolerance—that their views are easily swept aside by the rigorous-sounding debunkers. Yet Williams is anything but vague. The most consequential poems offer something that is new—or, one might say “truth”—that makes significant life possible. Without such truth, one is in danger of miserable death, the kind of death that can come from living without meaning, without intensity, focus, or design. ...

Poetry—literature in general—is the major cultural source of vital options for those who find that their lives fall short of their highest hopes. Literature is, I believe, our best goal toward new beginnings, our best chance for what we might call secular rebirth. However much society at large despises imaginative writing, however much those supposedly committed to preserve and spread literary art may demean it, the fact remains that in literature there abide major hopes for human renovation.

In Marcel Proust’s In Search of Lost Time, there is a passage that gets close to the core of what a literary education should be about. The passage offers a deep sense of what we can ask from a consequential book. In the passage, Proust speaks with the kind of clarity that is peculiarly his about
what he hopes his work will achieve. In particular, he reflects on the relation he wants to strike with his readers. “It seemed to me,” he observes, “that they would not be ‘my’ readers but readers of their own selves, my book being merely a sort of magnifying glass like those which the optician at Combray used to offer his customers—it would be my book but with it I would furnish them the means of reading what lay inside themselves. So that I would not ask them to praise me or to censure me, but simply to tell me whether ‘it really is like that.’ I should ask whether the words that they read within themselves are the same as those which I have written.”

What Proust is describing is an act of self-discovery on the part of his reader. Immersing herself in Proust, the reader may encounter aspects of herself that, while they have perhaps been in existence for a long time, have remained unnamed, undescribed, and therefore in a certain sense unknown. One might say that the reader learns the language of herself; or that she is humanly enhanced, enlarging the previously constricting circle that made up the border of what she’s been. One might also say, using another idiom, one that has largely passed out of circulation, that her consciousness has been expanded.

Proust’s professed hope for his readers isn’t unrelated to the aims that Emerson, a writer Proust admired, attributes to the ideal student he describes in “The American Scholar”: “One must be an inventor to read well. As the proverb says, ‘He that would bring home the wealth of the Indies, must carry out the wealth of the Indies.’ There is then creative reading as well as creative writing. When the mind is braced by labor and invention, the page of whatever book we read becomes luminous with manifold allusion. Every sentence is doubly significant, and the sense of our author is as broad as the world.”

For Emerson, the reader can do more than discover the language of herself in great writing. Emerson’s reader uses a book as an imaginative goad. He can begin compounding visions of experience that pass beyond what’s manifest in the book at hand. This, presumably, is what happened when Shakespeare read Holinshed’s Chronicles or even Plutarch’s Lives. These are major sources for the plays, yes, but in reading them Shakespeare made their sentences doubly significant, and the sense of their authors as broad as the world.

Proust and Emerson touch on two related activities that are central to a true education in the humanities. The first is the activity of discovering, oneself as one is in great writing. The second, and perhaps more important, is to see glimpses of a self—and too, perhaps, of a world—that might be, a self and world that you can begin working to create. “Reading,” Proust says in a circumspect mood, “is on the threshold of the spiritual life; it can introduce us to it; it does not constitute it.”

Proust and Emerson point toward a span of questions that matter especially for the young, though they count for us all, too. They are questions that should lie at the core of a liberal arts education. Who am I? What might I become? What is this world in which I find myself? How might it be changed for the better?

We ought to value great writing preeminently because it enjoins us to ask and helps us to answer these questions, and others like them. It helps us to create and re-create ourselves, often against harsh odds. So I will be talking here about the crafting of souls, in something of the spirit that Socrates did. “This discussion,” Socrates said, referring to one of his philosophical exchanges, “is not about any chance question; but about the way that one should live one’s life.”
A year of activities and events commemorating the VFH’s 30th anniversary concluded on December 9, 2004, at Old Town Hall in Fairfax with the presentation of Awards for Excellence in the Humanities to six Virginians.

The awardees, honored following a reception and dinner with the VFH Board of Trustees, came from across Virginia. Their work, both professional and volunteer, has significantly benefited Virginians, and their efforts embody the VFH mission.

The Sydney Lewis Award for Excellence in the Humanities was presented to Rosel and Elliot Schewel of Lynchburg for their lifelong commitment to education, the humanities, arts, and culture in Virginia. Named for a former VFH Board Chair, philanthropist, and supporter of the humanities and arts, the Sydney Lewis Award recognizes exceptional service to the public humanities.

Rosel Schewel is a former Reading Specialist and Special Ed teacher with the Lynchburg Public Schools, and Associate Professor of Education at Lynchburg College. She currently chairs the Lynchburg Public School Foundation, which supports public school teachers for special projects. She is a former member of the boards of the Virginia Museum of Fine Arts and the Virginia Foundation for the Humanities, and current member of the boards of Lynchburg College, Amazement Square Children’s Museum, Riverviews Arts Space, and the Lynchburg Holocaust Commission.

Elliot Schewel is the former president of Schewel Furniture Company, and has been active in civic life, having served on the Lynchburg City Council and numerous civic organizations in Lynchburg. He served in the Senate of Virginia from 1975 to 1996, where he was a champion for education, the humanities, arts, and cultural life in the Commonwealth. Schewel has served on the Boards of Lynchburg College and the Lynchburg Fine Arts Center, and is a Trustee Emeritus of Randolph-Macon Woman’s College. He was one of the organizers of the Friends of the Lynchburg Public Library, which was responsible for the creation of the public library system in Lynchburg. Together, Elliot and Rosel Schewel have made an enormous contribution to the cultural life of Virginia through their philanthropic support and volunteer efforts.

Melvin Urofsky, Professor of Law and Public Policy at Virginia Commonwealth University, was honored for his work as one of the leading Bill of Rights and Constitutional law scholars in the country. His effort in designing a successful teachers’ institute on the Bill of Rights in the mid-1980s was the inspiration for much of the subsequent work of the VFH on the Bill of Rights and for all three editions of The Bill of Rights, The Courts, and The Law. Urofsky was a major contributor to these publications. He has also been the editor of the Journal of Supreme Court History since 1993, and has done much to further public understanding of the work of the Court and of the Bill of Rights as a living document. He is author of...
numerous books and articles on legal and political history, including the definitive scholarly work on Justice Louis Brandeis. Urofsky has also written extensively on American Jewish history.

George Mason professor Roy Rosenzweig, holder of the Mark and Barbara Fried Professorship of History & New Media, Distinguished Professor of History in the College of Arts and Sciences, and Director of the Center for History and New Media at George Mason University, was recognized for the work he has done in the creation and development of the Center, which has had vast impact not only among historians but among the larger community as well. Rosenzweig is a pioneer in the use of emerging technologies for the research, study, and teaching of history. He has written extensively and produced many CD roms, websites, documentary films, and radio programs on that topic.

Throughout his career, Rosenzweig has authored books and articles, and has edited, co-edited, or served on the editorial boards of numerous publications. He has also done extensive work as an oral historian, recently receiving the Forrest C. Pogue Award for Excellence in Oral History given by Oral History in the Mid-Atlantic Region (OHMAR).

In her 33-year tenure with the Virginia Beach Public Library, Marcy Sims has been a tireless champion of education, libraries, books, and reading, and a forceful advocate for adult literacy in the Tidewater area and the Commonwealth. As Chair of the Virginia Center for the Book, Sims guided the organization through a number of large projects, including the creation of the Authors’ Room at the Library of Virginia, which houses approximately 9,000 volumes of books by Virginia authors and is a centerpiece of the Library of Virginia as a research collection and as a reading room. During her tenure, the Center for the Book sponsored teleconferences accessible to schools throughout Virginia; hosted author appearances statewide; created the “Virginia Reads” and “20th Century Virginia Authors” posters still in use today; won the 1999 Boorstin Center for the Book award given by the Center for the Book at the Library of Congress; and produced “All Virginia Reads,” featuring William Styron and Sophie’s Choice. Sims has recently chaired the steering committee for a new performing arts theater in Virginia Beach.

An award was given posthumously to Edgar Toppin, eminent historian of African American History, and teacher and mentor to a generation of Black historians. Toppin, who died Thursday, December 8, served as a professor at Virginia State University for four decades and authored 10 books and numerous articles, chapters, and book reviews. He served on the boards of many of Virginia’s historical and humanities organizations, such as the Virginia Foundation for the Humanities (Chair), Colonial Williamsburg Foundation, the Virginia Historical Society, Jamestown-Yorktown Foundation, Black History Museum, Association for the Preservation of Virginia History, Robert Russa Moton Museums, and the Frontier Culture Museum. During his tenure as Chair of the VFH Board Toppin was integrally involved in the creation of the Fellowship Program. Through his teaching, research, writing, and board service Dr. Toppin made a profound contribution to the interpretation of Virginia History. He will be sorely missed.

The VFH was created in 1974 to develop the civic, cultural, and educational life of the Commonwealth. During the December 9 ceremonies, Board Chair Elizabeth Young also recognized President Robert C. Vaughan, whose 30 years of service, leadership, and dedication have profoundly influenced humanities programming in Virginia and across the nation.
The Fayette Street Project
Documenting African American Life in Martinsville and Henry County

BY CHRISTINA DRAPER

The thumping beat of music from the jukebox at Edna’s Café and Grill, a wave from the hand of an Albert Harris High School classmate standing by Reynolds’s Barber Shop and Pool Room, the call of a friend from Bannister’s Cab Stand, images dancing across the screen at the picture show at the Rex Theatre. Icons for those who remember, but history to those not familiar with Baldwin’s block located on the corner of Barton and Fayette Streets in Martinsville, Virginia. Baldwin’s Block was a lively place from the 1920s through the early 1960s.

Named for Dr. Dana O. Baldwin, the first African American physician to practice in the area, “The Block” stood as a gateway to the business, social, and cultural life of African Americans. Situated along Fayette Street, beyond Baldwin’s Block, were historic churches, schools, homes of African American community leaders, and the popular Paradise Inn. One long-time resident has declared, “You can’t beat Fayette Street for living.”

Today one’s attention is drawn to Fayette Street for different reasons. Many of the original buildings have been razed. An eerie quiet greets one who walks down the Block. In this atmosphere of quiet the Fayette Area Historical Initiative (FAHI) was created in an effort to return Fayette Street to its former vibrancy.

The Virginia Foundation for Humanities and the Fayette Area Historical Initiative have formed a partnership, the goal of which is to use the humanities—local history in particular—as a vehicle to foster local community development, or re-development. This two-year effort is being supported by grants made to VFH by the Martinsville-based Harvest Foundation and by the Public Welfare Foundation, based in Washington, D.C.

Throughout the next year, FAHI and the VFH will work together to collect, preserve, and interpret the Fayette Street experience through oral histories, public forums, lectures, and other special programs.

Important issues in African American history will be addressed. Cultural and social issues that defined the eras of Jim Crow, segregation, and the Civil Rights Movement will be uncovered. The struggles and achievements of local African American people and institutions will be shared throughout the community. The humanities will help to bring these experiences to life.

Recently, to compare the Fayette Street experience with another historic African American business and entertainment district, a photographic exhibit entitled “Jackson Ward” highlighted the neighborhood of Second (or “2”) Street in Richmond. Charles Bethea, Director of the Black History Museum and Cultural Center delivered a lecture entitled “Jackson Ward Old and New” to accompany the display of this exhibit in Martinsville.

Many similarities can be drawn between these two neighborhoods. Bethea’s lecture addressed the origin and development of the Museum and Cultural Center, the social and political influences of Jackson Ward on the Richmond community, and the revitalization of that area today.

Planning is underway for future programs on a wide range of topics, including:

• Protecting and preserving old photographs
• Discussing challenging historical issues
• Collecting African American folklore by which traditions are passed down through the generations.

Extensive oral history collection has also begun. Two exhibits are planned, one in each year of the project, and a teachers’ institute in local history is being developed.

These programs are just the beginning. In 1970, Martinsville was designated an “All American City” by Look Magazine and the National League of Municipalities. Since that time, the city, Henry County, and the entire Southside Region of which they are a part have experienced declines in the furniture, textile, and tobacco industries that were the foundation of their economies.

In this project, history is being used to bring people together, to focus on aspects of the past that need to be remembered and preserved. All of us involved in the VFH/FAHI partnership anticipate that Martinsville will again be viewed as an “All American City” in which the heritage of all citizens is treasured and celebrated. This is a new kind of project for the VFH, and one that is quickly becoming a model for similar efforts in other parts of the state.

For further information, contact Christina Draper, Director, African American Heritage in Virginia Program, phone (434) 243-5528 or e-mail cdraper@virginia.edu.
VFH News

Re-Imagining Ireland Project Named Best in the US

At the November 13 national meeting of the Federation of State Humanities Councils in Washington, D.C., the Virginia Foundation for the Humanities was awarded the 2004 Helen & Martin Schwartz Prize for Re-Imagining Ireland, named as the best council-conducted project in the United States for 2003.

In making the award, J. Paul Hunter, board member of the Illinois Humanities Council, noted that the judges had selected as the winner “an ambitious project, stunning in its imaginative use of multiple disciplines and varied media to tell stories of Ireland, and of Ireland in America, as part of the Hibernian Diaspora.” Hunter commented that, “Ireland today alongside Ireland remembered illuminates timely issues of globalization and cultural identity.” The judges, he said, were “impressed with the excellent scholarship, the high level of community participation, the ability to highlight grassroots issues on both sides of the Atlantic, and the sheer scope of the project.”

The Schwartz Prize recognizes outstanding public humanities programs and highlights the important role that humanities councils play in the cultural, educational, and intellectual lives of their states and the nation. The 2004 award marked the third time that the VFH has received this honor.

UVA Press will publish Re-Imagining Ireland book

The Editorial Board at the University of Virginia Press has approved publication of the Re-Imagining Ireland book. This development will ensure the widespread and enduring national and international dissemination of thinking from the 2003 VFH conference. With an introduction by award-winning journalist and author Fintan O'Toole, the volume is composed of a series of commissioned essays by conference participants, as well as a variety of short conference reflections by such luminaries as prize-winning author and screenwriter Roddy Doyle.

Appealing both to specialists and a general readership, the book will feature color photos of contemporary works shown at the UVA Art Museum during the conference.

Plans call for the text to be packaged with the DVD of the Re-Imagining Ireland documentary film, now being distributed nationally by American Public Television in cooperation with South Carolina ETV.

WCVE, Richmond PBS, will broadcast the show at 9:00 p.m., March 28.

VFH radio focuses on early Jamestown

With a grant from the NEH under the We the People initiative, With Good Reason is devoting several programs this spring to the story of the settlement of Jamestown.

Opening the series, “Jamestown: The First Americans,” airs around the state January 29th – February 5th and features Chiefs Stephen Adkins of the Chickahominy Tribe and Kenneth Adams of the Upper Mattaponi Tribe discussing their perspectives on the settlement, as well as present-day issues facing Virginia’s Indians. Subsequent programs will focus on archaeology at Jamestown and Jamestown in the Atlantic world.

As with all WGR programs, the show may be heard online at withgoodreasonradio.org.

Later in the year, with generous funding from the Rosenstiel Foundation, VFH Radio will initiate a special broadcast series on “The Untold Stories of Jamestown,” including the contributions of Polish settlers.

Stay tuned!

VABC presses moved to larger workspace

The Virginia Arts of the Book Center (VABC) recently moved its presses from the McGuffey Art Center to the Frank Ix complex, joining a number of Charlottesville-area organizations and businesses relocating there. The VABC—a working professional studio for the support of traditional and experimental work in book arts, printmaking, and graphic media—will enjoy a larger workspace at Ix, which the collaborative hopes will mean more opportunities for print-related programming.

South Atlantic News Notes Debuts

The hybrid email/Web newsletter of the South Atlantic Humanities Center has just posted its first issue. The publication is meant as a forum for dialogue, with SAHC informing the region of its activities and plans, and humanities organizations and individuals letting SAHC and the region know of their initiatives. It’s also a way for people to make queries for information and to find collaborators for projects. Vol.1, No.1 is at www.southatlanticcenter.org/nnotes.html.
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VABook! 2005 Headliners

Inside this issue you can find a sample of the hundreds of authors participating in the Virginia Festival of the Book, March 16-20.

Join authors (from left to right) Diane Farstein (Entombed), Bob Edwards (Edward R. Murrow and the Birth of Broadcast Journalism), and Esmeralda Santiago (The Turkish Lover).