JUST DOWN THE STREET, a bronze statue commemorates Greensboro author William Sydney Porter. Better known as O. Henry, the author of stories such as “The Gift of the Magi” and “The Ransom of Red Chief” was inducted into the North Carolina Literary Hall of Fame (LHOF) at the first ceremony in 1996. In the one interview O. Henry gave, in 1909, he offered a New York Times reporter this advice:

Yes, I get dry spells. Sometimes I can’t turn out a thing for three months. When one of those spells comes on I quit trying to work and go out and see something of life. You can’t write a story that’s got any life in it by sitting at a writing table and thinking. You’ve got to get out into the streets, into the crowds, talk with people, and feel the rush and throb of real life — that’s the stimulant for a story writer....When I first came to New York I spent a great deal of time knocking around the streets. I did things then that I wouldn’t think of doing now. I used to walk at all hours of the day and night along the river fronts, through Hell’s Kitchen, down the Bowery, dropping into all manner of places, and talking with any one who would hold converse with me. I have never met any one but what I could learn something from him; he’s had some experiences that I have not had; he sees the world from his own viewpoint.

Imagine what O. Henry might have learned from fellow inductee poet George Moses Horton, born a slave in Northampton County around 1797. Horton wrote The Hope of Liberty, the first book published by a black man in the South. He called himself “the Colored Bard of North Carolina.” The “poetic protests of his status are the first ever written by a slave in America,” states the Dictionary of North Carolina Biography, edited by William S. Powell (LHOF 2008). Or imagine what O. Henry might have heard from short story writer, poet, and novelist Olive Tilford Dargan (LHOF 2000), who told stories of the mountain migrants in the Gastonia Mill strike in books like her 1932 novel Call Home the Heart. Considered one of the best writers out of the southern Appalachians, Dargan lived to the age of ninety-nine. O. Henry, who conjured his own pseudonym out of the society pages of the newspaper, might have enjoyed discussing with Dargan why she used the pen name Fielding Burke.

The North Carolina Humanities Council proudly supports the North Carolina Literary Hall of Fame in its work to celebrate the state’s inestimable literary heritage — so many writers, so many books, so many genres. Readers need never fear a dry spell when it comes to the state’s wealth of literature. And as these pages reveal, the Humanities Council offers opportunities and means for all manner of conversation that would have served O. Henry well: the Caldwell Lecture in the Humanities and the announcement of the 2010 recipient of the John Tyler Caldwell Award for the Humanities — author and educator Fred Chappell (LHOF 2006); an in-depth look at North Carolina’s writing traditions and the Literary Hall of Fame itself, housed at the Weymouth Center for the Arts & Humanities; new Road Scholars and Let’s Talk About It library discussion series; the Teachers Institute; Museum on Main Street; the Pea Island Rescue Men — well, the list goes on. And as noted in “The 2009 Annual Report to the People,” the projects and programs are statewide and multifaceted. Like the “honey blue as classic skies” found in the poem by Robert Morgan — one of this year’s inductees into the Literary Hall of Fame — North Carolina’s people offer stories that are rare and surprising, venerable and proverbial. There is something to learn from each one.
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The 2009 Caldwell Lecture in the Humanities

“W.E.B. Du Bois, the Humanities, and the Pursuit of Freedom”

Delivered by Reginald F. Hildebrand, October 16, at the Friday Center for Continuing Education on the Occasion of Honoring Caldwell Laureate Marsha White Warren

THE HUMANITIES are explorations of, and meditations on, the struggles and triumphs of being human, of being alive, of making a living, of seeking fulfillment and freedom. They are not trivial or impractical. They plumb our very essence.

William Edward Burghardt Du Bois was an extraordinary champion of the humanities and a man whose long life was fully committed to the pursuit of freedom. Born in Great Barrington, Massachusetts, in 1868, his father was largely absent, and so he was raised by his mother who did domestic work. After being a stellar student in high school, Du Bois went on to earn degrees at Fisk and Harvard, later becoming the first black person to earn a Ph.D. from Harvard. He also did graduate work in Germany.

Had W.E.B. Du Bois only written his powerful, penetrating, and eloquent collection of essays called The Souls of Black Folk, or had he only published his historical magnum opus Black Reconstruction, if he had just organized the Niagara Movement and the Pan African Conferences and helped found the NAACP, if his sole accomplishment had been being the crusading founding editor of the The Crisis magazine, or if he had done no more than lay the foundation for African American Studies as he did when he was a young professor at Atlanta University...any one of those accomplishments would have put Dr. Du Bois in a class by himself...but he did all of those things and much more. Not at all incidentally, he also published and promoted the work of young poets, writers, and artists in the pages of the official journal of the NAACP, right along with news and commentary on the struggle for racial equality. In fact, Du Bois wrote three novels himself. He also took an interest in photography and wrote meditations on the spirituals. He even produced a grand historical pageant called The Star of Ethiopia. Du Bois did not sometimes pursue freedom, and then at other times work in the humanities. In his mind and soul the humanities and the pursuit of freedom were melded together.

The paramount issue confronting Du Bois was race. Racism was the infuriating, multifaceted, obstinate obstacle that blocked the path to fulfillment and freedom. It blighted opportunity and dignity. It threatened hope. The fact is that race still makes most of us a little crazy, in benign and monstrous ways. It can make us noble or little. It evokes genuine empathy, or syrupy sympathy, or howling, unbridled antipathy. It causes us to bond with and affirm our own tribe. It gives us permission to exclude, exploit, and denigrate some other. It tries to tell us where we belong, who we belong with, and what we can do.

Fortunately, even in high school Du Bois was immersed in the humanities and he excelled. So, by the time he graduated and left home, it was already too late. Too late to limit his horizons. Too late to make him
believe that the fullness of life was not his birthright, and much too late to teach him that he was inferior. By the time he had completed graduate study, it was too late to try to make him understand why black people should only train their hands and shortchange their minds. By then it was too late to instruct him to stay in his place, because by then he knew that his place was the whole world, and during the entire ninety-five years of his long life journey, nothing and no one was ever able to convince him otherwise. He wrote:

I sit with Shakespeare and he wincses not. Across the color line I move arm in arm with Balzac and Dumas, where smiling men and welcoming women glide in gilded halls...summon Aristotle and Aurelius and what soul I will, and they come all graciously, with no scorn nor condescension. So, wed with Truth, I dwell above the Veil. Is this the life you grudge us, O knightly America?¹


And even before he went to Harvard, Du Bois had discovered something else when he was still a student at Fisk University in Nashville, which was a defiant oasis of the liberal arts in a region that prescribed vocational education for blacks. He discovered something while he was at Fisk and during the summers that he spent teaching the children of black sharecroppers in East Tennessee and living with their families. He learned then that the lives, and souls, and experiences of southern black people were as rich, as meaningful, as complex, and as significant as those of anyone he would meet at Harvard. In them he met characters that were as wondrous, and lives that were as beautiful and as inspiring, and as baffling and as disappointing, as any he would encounter in Europe or in literature. He knew this to be true, but he also knew that there were many people who would find it to be a startling revelation. So, in The Souls of Black Folk, he wrote:

Herein the longing of black men must have respect: the rich and bitter depth of their experience, the unknown treasures of their inner life, the strange renderings of nature they have seen, may give the world new points of view, and make their loving, living, and doing, precious to all human hearts.² (101)

² Du Bois, Souls 101.

Reginald F. Hildebrand

REGINALD F. HILDEBRAND is an associate professor of African American Studies and History at the University of North Carolina at Chapel Hill. He is author of The Times Were Strange and Stirring: Methodist Preachers and the Crisis of Emancipation (Duke University Press, 1995). His research focuses on the period of Emancipation and Reconstruction, although he is currently working on a collection of essays entitled Engaging Blackness: Body, Mind, and Spirit — The Perspectives of Malcolm X, W.E.B. Du Bois, and Howard Thurman. He has served as interim director of the Sonja Haynes Stone Center for Black Culture and History at UNC Chapel Hill and now serves as chair of the advisory board for the Institute of African American Research at that university. He is co-chair of the North Carolina Freedom Monument Project and a trustee of the North Carolina Humanities Council. He has recently been appointed to membership on the North Carolina African American Heritage Commission and the Advisory Board of the North Carolina Historical Review. Professor Hildebrand received his B.A. and M.A. from Howard University and his Ph.D. from Princeton. He makes his home in Durham.
I have referred to Du Bois’s best known work, *The Souls of Black Folk*. One of the most beautiful souls he wrote about in that remarkable book was a girl named Josie, a child of desperate poverty who had been one of his students during the summers he taught in East Tennessee. He remembered this about her:

She had about her a certain fineness, the shadow of an unconscious moral heroism that would willingly give all to make life broader, deeper, and fuller for her and hers....It was a hot morning in July when the school opened. I trembled when I heard the patter of little feet down the dusty road, and saw the growing row of dark solemn faces and bright eager eyes facing me. First came Josie and her brothers and sisters. The longing to know, to be a student in the great school at Nashville hovered like a star above this child-woman, amid her work and worry, and she studied doggedly.4 (74, 75)

About a decade later he had a nostalgic desire to return to that community to see what had become of his students:

...there swept over me a sudden longing to pass again beyond the blue hill, to see the homes and the school of other days, and to learn how life had gone with my school children....Josie was dead, and the gray-haired mother said simply, “We’ve had a heap of trouble since you’ve been away.”...How shall we measure Progress, there where the dark-faced Josie lies?5 (78, 71)

I believe the story of Josie was seared into his conscience and his consciousness. I think it always troubled and motivated him. When he was engaged in his famous controversy with Booker T. Washington over whether black people should be restricted to vocational training or be given access to the liberal arts...that was really a battle over whether Josie, and others like her, should have access to the humanities, about whether her mind should have a chance to be liberated in the same way that his own had been. He may have believed that maybe because of some of the things he had taught her, that even in her constant struggles with drudgery, and poverty, and racism, there had been moments when she could stand on top of her mad mornings and catch glimpses of all that was Beauty, all that was Love, all that was Truth; that even in her hard brief life there surely were moments when her soul sang with the stars.

The humanities help determine whether race and poverty and other contentious issues will make us noble, or little.

Let me be clear. Du Bois was not an aesthetic escapist detached from reality. He knew well that the pursuit of freedom required sustained activism and hard political struggle, but he also believed that that struggle should be informed by the humanities, in fact, infused with the humanities, in order to keep it from losing its meaning and focus. Sometimes he worried: “We have come to a generation which seeks advance without ideals — discovery without stars. It cannot be done.”6

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4 Du Bois, *Souls* 74, 75.

5 Du Bois, *Souls* 78, 81.

I should also underscore that Du Bois was not opposed to instruction that genuinely gave people the means to earn a living, but he thought that it should not be divorced from the humanities: “How foolish to ask what is the best education for one, or seven, or sixty million souls!” he snorted. “Shall we teach them trades, or train them in the liberal arts?...the final product of our training, must be neither a psychologist, nor a brick mason, but a man. And to make men, we must have ideals, broad, pure and inspiring ends of living.” 7

The primary affliction of our contemporary culture may not be that it is ugly, or violent, or vulgar, but that it is shallow. The humanities can provide no quick fixes and no guarantees of anything...but they can deepen and enrich our culture, our lives, and our politics, so that they are deep enough for thoughts to take root, rich enough for ideas and ideals to grow and flourish, and for broad principles to take hold and govern our striving.

The humanities help determine whether race and poverty and other contentious issues will make us noble, or little. And it is the work of Marsha Warren and John Hope Franklin, the words of Doris Betts, Jaki Shelton Green, and Katey Schultz, and the performances of Joyce Grear that allow us to catch glimpses of all that is Beauty, all that is Love, all that is Truth. W.E.B. Du Bois’s lifelong commitment to the humanities and freedom shows us that even when we are in the very midst of struggle, the end of which we cannot see, there will be moments when we feel our own soul lift, and we will hear it proclaim, free, Free, FREE!

7 Du Bois, Souls 88.
CRoSSRo AdS
A HALL of FAME creates a kind of “communion of saints” that transcends χρόνος (kronos — chronological) time, reaching both into the past and beckoning to the future. But a hall of fame also possesses a καιρός (kairos — seize the moment transcendence) that vibrates in-the-moment to make the connection to other people and other times and other places. Halls of fame might preserve an art form, provide a network for practitioners of an art or science, and promote life-long learning and civic participation. As the National Baseball Hall of Fame says of itself, these institutions are dedicated to “preserving history, honoring excellence, [and] connecting generations.”

North Carolina’s Literary Hall of Fame does all this and more. Sally Buckner, English professor emeritus of Peace College in Raleigh, has said that “literature is North Carolina’s art.” While performing arts and folk arts of all sorts comprise the cultural riches of North Carolina, literature holds a special place in the consciousness of the Old North State. As the title to one of Buckner’s books claims, Our Words, Our Ways are indeed the same, and readers are in kairos time when they open a book. To establish abiding recognition of the state’s literature, a 1993 joint resolution of the General Assembly authorized the creation of North Carolina’s Literary Hall of Fame. As its first members were inducted in 1996, the North Carolina Literary Hall of Fame came into being in the Boyd Room at the Weymouth Center for the Arts & Humanities.

Two of the fifteen original inductees provide clear evidence of the sustaining power of words. From the small town of Seaboard, North Carolina, Bernice Kelly Harris published novels and plays between 1939 and 1971. During the Depression, through participation in the WPA Federal Writers’ Project, Harris collected the day-to-day life experiences of ordinary Southerners. As the National Baseball Hall of Fame says of itself, these institutions are dedicated to “preserving history, honoring excellence, [and] connecting generations.” Harris’ WPA work in turn gave voice to people like the family of Janey Jeems (1946) who might have otherwise been forgotten. Readers can know Southerners because Harris mined this vein for the authenticity and detail that became part of dramas like the Folk Plays of Eastern North Carolina (1940) and novels such as Purslane (1939). Harris’ North Carolina landscape was rich in its variety, far exceeding the Southern stereotypes of her time.

The North Carolina Humanities Council motto “Many Stories, One People” implies that a collective voice enlightens and transforms both individuals and communities. But such a process becomes impossible if those stories are not recorded, including those whose voices have been left out or marginalized in the conventional historical record. Then readers can know and understand more — not only about the people and places in Harris’ writing, for example — but also about the risks of marginalization today. Harris’ work teaches an
The Writingest State
Shelley Crisp

ATTRIBUTED TO DORIS BETTS, a member of the North Carolina Literary Hall of Fame since 2004 and a Caldwell Laureate, the observation that North Carolina is the “writingest state” is borne out in reams of publications, a centuries-old record of notable writers, and the practice of one generation teaching the next the craft and persistence that render literature true and lasting.

Ed Southern, executive director of the North Carolina Writers’ Network, conjures another way to phrase it when he quotes writer Lee Smith saying: “You can’t spit in North Carolina without hitting a writer.” There’s more to the story than can possibly be told in these pages, for example a list of literary festivals, a discussion of the excellent Master of Fine Arts writing degrees offered across the state, and the three Let’s Talk About It library discussion series devoted to North Carolina authors (see page 20 for a description of the newest one).

Suffice it to say that the occasion of the induction ceremony at the Weymouth Center for the Arts & Humanities to honor North Carolina’s writers, both historic and contemporary, offers the perfect moment to recall how and why a pantheon of authors came to be part of the state’s literary story. The North Carolina Literary Hall of Fame was founded in 1996 under the leadership of Poet Laureate and Caldwell Laureate Sam Ragan as a program of the North Carolina Writers’ Network. Since 2008, the Network and the Weymouth Center have collaborated with the North Carolina Center for the Book, the North Carolina Humanities Council, and the North Carolina Collection of the Wilson Library at UNC to produce the induction ceremony, to promote the Hall of Fame, and to commemorate North Carolina’s literary heritage. Coming together in this Crossroads are both past and present views of the literary landscape. Lorraine Hale Robinson assesses the virtues and purpose of this North Carolina ritual. For those yearning to search out more history and more writers, Bob Anthony offers tools and research collections. Jan Hensley’s photography of contemporary writers puts a face on the literati. If Ed Southern’s gloss on the North Carolina Writers’ Network doesn’t motivate a few writers to take up the pen or return to the keyboard, the inspiring list of literary magazines may well do so. And for everyone, the invitation stands: come to Weymouth in October and join the celebration.
who held the economic power and what individuals aspired to beyond themselves and their locales. Learning to trust and distrust the recorded word in search of history, thinking more deeply and incisively, questioning what is known and how — all from a dictionary of place names.

In myriad ways and through countless examples, the North Carolina Literary Hall of Fame commemorates the power of words that present who we are, who we think we are, what we venerate — that range and totality of both being and seeming, reflecting the state’s motto “Esse quam videri.” Be challenged by and revel in the intricacies of the Fred Chappell book Shadow Box: Poems “in which poems-within-poems,” says Chappell, “(enclosed, inlaid, embedded, double, nested) present two aspects of a situation or personality simultaneously. Each whole poem implies a narrative incomplete without these perspectives.” So too does the North Carolina Literary Hall of Fame offer complementary perspectives on recognizing kinship and identity, a closer understanding of one another.

Through personal histories and personal stories, through the intimacy of Momma’s burying quilt in Lee Smith’s Fair and Tender Ladies, through characters like the con artist of Guy Owens’s The Ballad of the Flam-Flam Man, North Carolina’s people can trace their roots. Through the authors named here and the others who have been celebrated since the first 1996 induction, North Carolina’s collective literary voice gives rise to finding origins and sharing heritage. As with James Applewhite’s first line of “Invisible Fence”: “The years really take us to ourselves.” Or as Reynolds Price wrote early in Tongues of Angels: “Like all real stories, this one starts with my parents.”

In an interview published in the 2007 issue of the North Carolina Literary Review, 2010 Literary Hall of Fame inductee Samm-Art Williams comments, “When you begin to lose your sense of self, you begin to lose that sense of home....[T]here’s also always going to be something about returning home, going home, or the value of doing so.” That’s what the North Carolina Literary Hall of Fame does: it creates a parlor — physical — thanks to the Boyds — or a state of mind — thanks to libraries and collections and digital archives — where we can go home to meet and mingle, where we can entertain visitors who eventually share the close bonds of kinship and friendship with us.

In literature, whether in a remote settlement in the fastness of the mountains or in the imagined landscapes of speculative fiction or in the interior landscapes of curtal sonnets, we experience the rich polyphony of our songs of ourselves. A hundred years hence, present-day authors will be North Carolina’s literary past, but as literature is timeless, they and all the literary hall of famers constitute a kairos literary present for readers now and in the future. We don’t need to click our heels three times and say, “There’s no place like home.” We can just open a book.
ON SUNDAY, October 17, 2010, at a ceremony at the Weymouth Center for the Arts & Humanities in Southern Pines, the North Carolina Literary Hall of Fame will induct five of the state’s finest writers. The ceremony is free and open to the public.

W.J. CASH worked as a journalist for the Charlotte Observer and Charlotte News. He also freelanced for magazines such as H.L. Mencken’s American Mercury. In 1941 he published his masterpiece, The Mind of the South.

ALLAN GURGANUS’ first novel, Oldest Living Confederate Widow Tells All, spent eight months on the New York Times best-seller list, sold more than two million copies, and has been translated into twelve languages.

ROBERT MORGAN, poet, novelist, and biographer, grew up on a Western North Carolina farm that has been in the Morgan family since the 1700s. While studying engineering and applied mathematics, he took a creative writing course with Guy Owen and decided to be a writer. Morgan has published more than twenty-five books.

WALTER HINES PAGE, journalist, publisher, and diplomat, founded the State Chronicle in Raleigh. He worked as an editor of both magazines and books, including the Atlantic Monthly and Houghton, Mifflin, and Company. Page established what became Doubleday publishers.

SAMM-ART WILLIAMS, playwright and screenwriter, has performed in such plays as The First Breeze of Summer, Eden, and Nevis Mountain Dew, and wrote Home, for which he received a Tony Award nomination.

The mission of the North Carolina Literary Hall of Fame is to celebrate and support North Carolina’s rich and varied literary heritage by commemorating its literary leaders and by encouraging the continued flourishing of excellent literature in this state.

For more information, please visit www.ncwriters.org/lhof.
Weymouth, Writers, and Words

Sally Buckner

Sally Buckner taught for twenty-eight years at Peace College and North Carolina State University while writing and publishing two collections of poetry and editing two anthologies of North Carolina literature.

It is a sturdy house, 106 years old now and still rising tall among glossy magnolias and tall pines that lean into the Carolina wind. Its elegance is understated, with none of the ostentation one might expect of a twenty-room house. Weymouth served the Boyd family well for seventy years; since 1977, when the Friends of Weymouth was incorporated, its service has expanded beyond family to community, its mission marked by the good taste which distinguishes its architectural design.

In 1904 James Boyd, a mining and railroad magnate, purchased 1,200 acres in Southern Pines and built a home. He christened this new estate “Weymouth,” after a town he had visited in England. Set amidst a magnificent stand of virgin long-leaf pines, it served as a country manor where his grandson and namesake, James, often came as a boy to repair frail health and explore the imposing pine forest and surrounding countryside.

Later young James went to Princeton and earned a master’s degree at Cambridge. In December 1917 he married Katharine Lamont, and they honeymooned at Weymouth, which by then he and his brother Jackson co-owned. Two months later, he received his commission to serve in the Army ambulance service. Because his efforts as an ambulance driver during World War I left his health even more fragile, he returned to Weymouth for recovery. The following year, Katharine and he moved to Weymouth permanently and began redesigning it. They moved part of the original house across Connecticut Avenue to become part of Jackson’s new home; now known as the Campbell House, it currently houses the Moore County Arts Council. To the remaining structure, Katharine and James added a second story and two wings, enlarging the Georgian-style house to 9,000 square feet.

James Boyd, thirty-two years old, left the management of the family business to his brother while he pursued the dream that had begun when he was editor of his high school newspaper: to become a writer. One of the earliest visitors to the newly-enlarged home was British novelist and playwright John Galsworthy, who, after reading Boyd’s stories, encouraged him to try a novel, then, on a trip to New York, urged publishers to “keep an eye on James Boyd.”

In 1925 Scribner’s published Boyd’s first novel, Drums. It won immediate attention, not only for its story, but for its realistic portrayal of colonial North Carolina, the result of Boyd’s extensive and meticulous research. Several sources note that scholars have considered Drums to be “the best novel written about the American Revolution...known for its historical accuracy, psychological and sociological elements, and high craftsmanship.”
Boyd went on to write more novels, a number of short stories, and a collection of poetry. In 1941 he expanded his career by purchasing and editing the Southern Pines Pilot. Meanwhile, his home became a welcome retreat for many of the best writers of the day: Thomas Wolfe, F. Scott Fitzgerald, William Faulkner, Ernest Hemingway, John P. Marquand, Sherwood Anderson, and Paul Green, as well as his editor, the legendary Maxwell Perkins, and his illustrator, N.C. Wyeth. Boyd’s daughter, Nancy Sokoloff, once recalled that “during my father’s lifetime, there were no ‘writers’ colonies. Our living room and that of Paul and Elizabeth Green served as settings for serious work and conversations about Southern writing and its future.”

During World War II, Boyd organized and served as the National Chairman of the Free Company of Players, a group of writers who were concerned that constitutional rights might be compromised during the frenzy of wartime. Among the writers joining him in writing plays for broadcast over national radio were Orson Welles, Paul Green, Archibald MacLeish, and Stephen Vincent Benét.

In 1944 after James Boyd’s untimely death, Katharine continued living at Weymouth and publishing The Pilot. When she died in 1974, she left the house, remaining land, and forest to Sandhills Community College, which in 1977 put the estate on the market. Fearful that this treasure would be demolished by developers, two friends of the Boyds undertook the task of saving it. Elizabeth Stevenson (Buffie) Ives organized Friends of Weymouth; Sam Ragan, then editor of The Pilot, rallied support from the state of North Carolina, the Nature Conservancy, the Sierra Club, the North Carolina Writers Conference, and the North Carolina Poetry Society.

Since 1979, the house, surrounded by twenty-two acres, has flourished as a full-fledged cultural center. College groups and the North Carolina Poetry Society hold meetings and retreats there. The Great Room (the Boyds’ former living room) and back lawn host concerts by chamber music groups and such notable musicians as Doc Watson and lectures by speakers as varied as social critic Tom Wolfe and sociologist John Shelton Reed. There have also been frequent readings by North Carolina’s writers such as Bland Simpson, Jaki Shelton Green, Lee Smith, and Shelby Stephenson, as well as an annual poetry event, now named the Sam Ragan Poetry Festival.

In addition to formal programs, Weymouth has hosted one of former North Carolina Poet Laureate Sam Ragan’s favorite projects: residencies offering writers, artists, and composers stays of up to two weeks to pursue their art in James Boyd’s hospitable home. Poet and novelist Guy Owen was the first writer-in-residence; in 1981, just a few months before his death, he also gave his last public reading at Weymouth.

By 2010 hundreds of writers and artists have held residencies here. Many testify that their art has flourished on this site; some even credit the hovering spirit of James Boyd and perhaps those of his many literary guests with providing additional creative impetus.

It is fitting that Weymouth, where James Boyd and so many other writers have found congenial conditions for their work, is the site of the North Carolina Literary Hall of Fame. It is also fitting that the space set aside for this distinction is the upstairs Boyd Room where James did his own writing, often by dictating to a stenographer as he paced back and forth taking on the voices of his characters. Perhaps the spirits of those who are honored here will join the chorus of literary masters whose influence echoes through the halls and across the grounds of Weymouth.

This essay was first published in the 1996 program for the inaugural North Carolina Literary Hall of Fame induction ceremony.
Marsha White Warren, 2009 Caldwell Laureate, is the executive director of The Paul Green Foundation. She sits on the boards of the Weymouth Center for the Arts & Humanities and the North Carolina Freedom Monument Project. Warren collaborated with Sam Ragan in the creation of the North Carolina Literary Hall of Fame.

**THE NORTH CAROLINA LITERARY HALL OF FAME**

was founded in 1996 under the leadership of Sam Ragan, North Carolina’s first Secretary of Cultural Resources, the state’s Poet Laureate from 1982–1996, Caldwell Laureate, and North Carolina’s literary godfather. The history of the North Carolina Literary Hall of Fame is the story too of Sam Ragan who was responsible for it — a person who dedicated his life to literature and to anything that had to do with encouraging writing and reading in the Old North State.

Conceptualized in 1977 primarily as programs rather than actual places, Centers for the Book were established by the Library of Congress in Washington, DC. In 1992 North Carolina won approval to be the twenty-sixth state with a Center for the Book. Ragan envisioned a stand-alone Center. He also had the notion that North Carolina should have what would be the first state Literary Hall of Fame, both to be housed in the old library building in Southern Pines.

A joint resolution to support the Center was ratified by the General Assembly’s two houses on Friday, July 23, 1993. When engineers visited the library to begin the process of converting it into the Center, however, their report estimated that it would cost, conservatively, in the neighborhood of $250,000 to bring the aging building up to code. The deal was off. The Center for the Book would be located in Raleigh as a program of the State Library. The North Carolina Literary Hall of Fame would become part of the Weymouth Center for the Arts & Humanities, located in James Boyd’s former study. It was the perfect compromise, of course, albeit the result of a disappointing one, in that the Center for the Book and the North Carolina Literary Hall of Fame would be separate entities. Joining the Department of Cultural Resources — under the leadership of then Secretary Betty Ray McCain — with their support for the project were the North Carolina Poetry Society, North Carolina Haiku Society, the North Carolina Writers Conference, and the North Carolina Writers’ Network, the latter also selected to administer the North Carolina Literary Hall of Fame. Ragan worked with a nominating committee to select the inductees — so difficult with North Carolina’s many fine writers. For that first induction, fifteen authors were chosen, all deceased, as there was a lot of catching up to do (living and deceased authors have been inducted in the years since).

As the day for what was to be a grand affair in the Weymouth gardens approached, Ragan’s health was failing. He died exactly one week before the first induction ceremony of his beloved Literary Hall of Fame. The next year, Sam Ragan himself was inducted into the North Carolina Literary Hall of Fame.

As of October 17, 2010, fifty North Carolina authors will have been inducted into the Hall of Fame.

**The North Carolina Literary Hall of Fame is established as a perpetual opportunity to remember, honor, and celebrate that heritage. By marking the contribution of its literary giants of every generation, it will support and encourage the further flourishing of excellent literature in the state.**

And in so doing, it charges every one of us to honor that legacy for the next generations.
North Carolina Writers’ Network: Sustaining Writers for a Quarter of a Century

Ed Southern

Ed Southern is the executive director of the North Carolina Writers’ Network. Southern’s publications include The Jamestown Adventure, Voices of the American Revolution in the Carolinas, Sports in the Carolinas, and Parlous Angels.

After the 2008 economic crisis, most people made the rational decision to spend less and save more. Many people made another decision that may seem less obviously rational, but was just as logical in its own way: they started writing. It’s a natural reaction to stress, once the initial crisis has passed. People want to communicate with each other, to record and share what they had been through and what they had learned, to tell stories. So it is not just coincidence that the North Carolina Writers’ Network, a statewide nonprofit organization dedicated to helping writers at all levels of skill and experience, has actually grown in the last two years. People join who hope writing will provide a little extra income, or decide that now’s a good time to write a novel or a screenplay or a memoir or even a poem or a short story that they’ve daydreamed about for years.

Founded in 1985, the North Carolina Writers’ Network is one of the largest statewide organizations of its kind in the country. Few other states have anything similar to the Network, which is open to anyone with an interest in writing, from anywhere in North Carolina, or beyond.

Former Network executive director Marsha White Warren explains that in a state with such a strong literary heritage that Jonathan Daniels claimed it to be the wellspring of the Southern Literary Renaissance, the North Carolina Writers’ Network ensured that there will continue to be literary abundance. At its inception, the North Carolina Writers’ Network stretched out across the state to collect information and put it on a comprehensive database — names of writers, local writing groups, bookstores, writing programs — and to develop a newsletter that would carry the news to writers behind mountains who felt isolated, to those writers out on the coast miles away from opportunities, and to writers everywhere in between.

The Network’s signature event, the annual Fall Conference, gathers writers, editors, and literary agents for a weekend of readings, panel discussions, and workshops on the craft and business of writing. Instructors for the 2010 Fall Conference, to be held November 5–7 in Charlotte, include North Carolina Poet Laureate Cathy Smith Bowers, novelist and memoirist Judy Goldman, and keynote speaker Michael Malone. Georgann Eubanks, author of Literary Trails of the North Carolina Mountains and the forthcoming Literary Trails of the North Carolina Piedmont, will talk about the state’s literary heritage and lead a literary walking tour of downtown Charlotte. Editors and agents will also be on hand for the conference’s Manuscript Mart and Critique Service, through which registrants can have their manuscripts reviewed.

Working with schools, libraries, bookstores and writers themselves, the Network has provided programs and opportunities to support and nourish the state’s writers. According to its mission statement, the North Carolina Writers’ Network connects, promotes, and serves the writers of this state. The Network provides education in the craft and business of writing, opportunities for recognition and critique of literary work, resources for writers at all stages of development, support for and advocacy of the literary heritage of North Carolina, and a community for those who write.

Complete information about the Network and the Fall Conference is available at www.ncwriters.org.

A Statement of Belief

We believe that writing is necessary both for self-expression and community spirit, that well-written words can connect people across time and distance, and that the deeply satisfying experiences of writing and reading should be available to everyone.
North Carolina’s Literary History Discovered

Robert Anthony

Robert (Bob) Anthony is curator of the North Carolina Collection at the University of North Carolina at Chapel Hill Library, a position he has held since July 1994.

THE STATE’S LIBRARIES and archives offer excellent resources for studying the literary history of the state and individual communities, holding impressive collections of works. Academic institutions, seeking to support more in-depth research, maintain sizable collections of works by or about the state’s writers and its literary history.

Housed in Wilson Library, the North Carolina Collection (NCC) at the University of North Carolina at Chapel Hill Library has the most extensive such collection — more than 300,000 books and pamphlets related to the state by authorship or content (www.lib.unc.edu/ncc). This cornucopia of North Caroliniana includes tens of thousands of novels and short story collections, poetry in both many-paged volumes and brief chapbooks, autobiographies and biographies of writers, literary journals, volumes of literary criticism, academic theses and dissertations on the works of specific authors, and other books and serial publications all related to writers connected to the state. The NCC’s blog — Read North Carolina Novels (www.lib.unc.edu/blogs/ncnovels) — offers summaries of more than six hundred novels of all types set in North Carolina.

Another valuable resource, the Snow L. and B.W. Roberts Collection of North Carolina Fiction in the J.Y Joyner Library at East Carolina University in Greenville, offers more than 1,200 fictional works set wholly or partially in the Tar Heel state. Titles range from 1720 to the present, with new materials added regularly.

The Roberts Collection is a component of the Verona Joyner Langford North Carolina Collection (www.ecu.edu/cs-lib/ncc/index.cfm).

The Special Collections Department in Atkins Library at the University of North Carolina at Charlotte also has an important collection of North Caroliniana, holding copies of many of the past winners of the annual state book award for juvenile literature that has been presented since 1953 by the North Carolina Chapter of the American Association of University Women (www.special-collections.uncc.edu).

Other institutions include the W.L. Eury Appalachian Collection at Belk Library at Appalachian State University in Boone (www.library.appstate.edu/appcoll/index.html) and the Special Collections Department in Joyner Library at East Carolina University (www.ecu.edu/cs-lib/spcoll/index.cfm) offer researchers correspondence, early typescript drafts of books and articles, communications with publishers, and other materials produced by or relating to the work of many of North Carolina’s most significant authors. Smaller institutions may have archival collections of notable local writers.

One last resource currently under construction is a new online literary map of North Carolina. The interactive map is a searchable database research tool. Visit http://library.uncg.edu/dp/nclitmap to watch the progress of this collaborative project between the University of North Carolina at Greensboro and the North Carolina Center for the Book, a program of the State Library of North Carolina, Department of Cultural Resources.
Below is a comprehensive, if not complete, list of North Carolina's literary magazines. Exemplifying this rich tradition is the North Carolina Literary Review, published since 1992 by the English Department of East Carolina University and the North Carolina Literary and Historical Association (http://www.history.ncdcr.gov/affiliates/lit-hist/lit-hist.htm). The Association, established in 1900, has for more than a century fostered the interest of North Carolinians in the state’s literature and history, encouraged productive literary activity within the state, and assisted in bringing to public attention meritorious works by North Carolina writers.

The North Carolina Literary Review publishes poetry, fiction, and nonfiction by and interviews with North Carolina writers and articles and essays about North Carolina writers, literature, and literary history and culture. A cross between a scholarly journal and a literary magazine, the North Carolina Literary Review has won numerous awards and citations, including three from the Council of Editors of Learned Journals: the Best New Journal award in 1994, the Best Journal Design award in 1999, and the Parnassus Award for Significant Editorial Achievement in 2007.

The 2010 issue features vibrant cover art by Will Henry Stevens; North Carolina Appalachian literature, with the work of such literary stars as John Ehle, Robert Morgan, and Kathryn Stripling Byer; poetry by James Applewhite; and an interview with Wilmington mystery writer Wanda Canada, complemented by Doug Kazantzis’s coastal photography. The Appalachian section of the 2010 issue also features the 2009 Doris Betts Fiction Prize-winning story.

Appalachian Journal: 
A Regional Studies Review
Sandra Ballard, editor
www.appjournal.appstate.edu

Asheville Poetry Review
Keith Flynn, founder and editor
www.ashevillepoetryreview.com

Blindside Publishing
Jon Hodges, publisher and editor
http://blindside.net

Carolina Quarterly
Tessa Joseph, editor
www.unc.edu/depts/cqonline

Cold Mountain Review
Betty Miller Conway, editor
www.coldmountain.appstate.edu

Crucible
Terrence L. Grimes, editor
www.barton.edu/SchoolofArts&Sciences/English/Crucible.htm

Fresh Literary Magazine
Penny Morse, poetry editor
Buffy Queen, nonfiction editor
http://users.rcn.com/freshlit/

The Greensboro Review
Jim Clark, editor
www.greensbororeview.org

International Poetry Review
Mark Smith-Soto, editor
www.uncg.edu/rom/IPR/IPR.htm

Iodine Poetry Review
Jonathan K. Rice, editor
www.iodinepoetryjournal.com

Main Street Rag
M. Scott Douglass, managing editor
www.mainstreetrag.com

North Carolina Literary Review
Margaret Bauer, editor
www.nclr.ecu.edu

Obsidian: Literature in the African Diaspora
Sheila Smith McKoy, managing editor
http://english.chass.ncsu.edu/obsidian

Pembroke Magazine
Shelby Stephenson, editor
www.uncp.edu/pembrakemagazine

Southern Cultures
John Shelton Reed, editor
www.southerncultures.org

The Southern Literary Journal
Fred Hobson and Minrose Gwin, editors
www.unc.edu/depts/slj

Southern Exposure
Chris Kromm, publisher
www.southernstudies.org

The Sun Magazine
Sy Safransky, editor and publisher
www.thesunmagazine.org

Tar River Poetry
Luke Whisnant, editor
www.tarriverpoetry.com

Wild Goose Poetry Review
Scott Owens, editor
www.wildgoosepoetryreview.com

NC CONVERSATIONS • Summer • Fall 2010 • 15
JAN HENSLY has been photographing contemporary writers of Southern literature since 1988. After a chance encounter with Eudora Welty, Hensley realized that while established and emerging writers were being professionally photographed for promotional reasons or at formal events — such as his own documentation at the North Carolina Literary Hall of Fame — no one was capturing them in quieter moments “when they were themselves, natural.”

Over time Hensley’s signature style evolved — close-ups in black-and-white, which he processes himself (“Ansel Adams believed that the photograph is made half in the camera and half in the darkroom”), still spots in time that when displayed, he hopes will stop the passer-by. “If you can stop people with a photograph, then you’ve done your job,” he says.

The essential experience is what Hensley aims for, yet he never shoots the “whole.” His close-ups always leave something out, something the viewer must supply, because, as Hensley explains, “You do not have to show the whole because the mind creates. You do not have to show the whole to get the feeling — and you get so much more feeling if you don’t.”

Hensley has supplied numerous literary publications with photographs, and has exhibited, among other places, at the University of North Carolina at Chapel Hill, University of North Carolina at Greensboro, and Wake Forest University; but he primarily pursues photography out of private passion and purpose. His extensive collection includes North Carolina authors Fred Chappell, Lewis Rubin, Jr., John Hope Franklin, Robert Morgan, Clyde Edgerton, Lee Smith, Jill McCorkle, Burke Davis, Mary Jarrell, Wilma Dykeman, Jonathan Williams, and more. At the core of Hensley’s artistic and intellectual “hobbies,” as he terms them (he is a bibliophile, actor, editor, memoirist, Thomas Wolfe scholar), is storytelling. Indeed, he will tell you, “I have a lot of stories. Every picture I have ever taken has a story.”

“My goal in photographing writers is not to steal an image, but to freeze and share a moment in time.”
“One night I was at the Regulator bookstore in Durham, and Reynolds Price was doing a reading. When I processed the film, there was a wonderful picture of Reynolds in there. He was very close up and had this wonderful angelic expression on his face. I said to myself, ‘I’ve hit on a style.’”

“One of the reasons I took up the camera originally was that no one was making candid photographs of these authors. That amazed me — that there was a Lee Smith coming out and nobody’s photographing her.”

Reynolds Price, Caldwell Laureate, 2002 Literary Hall of Fame.
Lee Smith, 2008 Literary Hall of Fame.
Louis D. Rubin, Jr., Caldwell Laureate, 1997 Literary Hall of Fame, with writer Kaye Gibbons.
More Excitement on the Road

The North Carolina Humanities Council welcomes new presenters who bring fresh offerings to the Road Scholars roster in 2010. Current scholars have added new programs as well. For complete descriptions and the professional background of scholars, visit www.nchumanities.org.

New Scholars

ROBERT BILLINGER of Monroe is a professor of history at Wingate University. His Road Scholars program draws from his book *Nazi POWs in the Tar Heel State, 1942–1946* to present photos, maps, and primary documents related to the POW program in North Carolina during World War II. Billinger shows that the wartime experiences of POWs and North Carolina troops demonstrate that enemies are human, uniforms conceal diversity, and combatants can become life-long friends.

SALLY GREENE of Chapel Hill is an independent scholar and adjunct professor at Elon University Law School. Her Road Scholars program *Judge Thomas Ruffin and the Shadows of Southern History* examines the mid-nineteenth-century chief justice of North Carolina’s Supreme Court.

SCOTT MASON, a broadcast journalist at WRAL-TV in Raleigh, brings *The Tar Heel Traveler: Stories from the Road* to Road Scholars for the first time. He transforms his popular WRAL feature from small screen to live storytelling, sharing the stories behind the stories of his experiences with the colorful characters, rich history, and out-of-the-way places of North Carolina.

CHAR SOLOMON of Concord is an archaeological researcher and author who has lectured extensively on the Maya. Her Road Scholars contribution *An Introduction to the Ancient Maya* gives an overview of Maya culture — its art, architecture, calendar, and writing system — and discusses how recent archaeological discoveries are changing our view of this complex society.

EMILY HERRING WILSON of Winston-Salem, poet, author, organizer, lecturer, and Caldwell Laureate offers three original programs to Road Scholars in 2010. *License to Snoop: The Making of Biography* begins with a brief overview of biography and weaves a narrative of why and how Wilson spent a decade researching and writing about Elizabeth Lawrence, the South’s most celebrated literary garden writer.

Wilson’s *Do Not Toss Out Your Grandmother’s Letters: A Spirited Defense of Epistolary Voyeurism, or the Merits of Reading Someone Else’s Mail*, discusses the art of letter writing, with a focus on the letters of Elizabeth Lawrence.

In *The Good Life in Hard Times: Making Gardens, Friends, and Books*, Wilson shares the story of how Elizabeth Lawrence learned to write about what she loved: gardens, friends, and books. Wilson also explores practical steps toward becoming a published writer as well as lessons in overcoming obstacles and living a good life.

KENNETH ZOGRY of Raleigh is a public and academic historian, a museum consultant, and author of two books. He brings three new programs to Road Scholars.
Zogry’s *Black Mountain and Beyond: The Modernist Movement in North Carolina, 1930–1970* surveys North Carolina’s modernist movement within the context of the era. His presentation includes images of numerous Modernist houses and public buildings, works by award-winning artists, furniture designs, and ceramics.

With *North Carolina’s Long Civil Rights Movement*, Zogry overviews civil rights efforts during Reconstruction, the white supremacy campaign of the 1890s, African American political organizations in the 1910s, and labor movements of the 1930s, as well as the better-known sit-ins, protests, and struggles to integrate North Carolina’s public schools from the 1950s to the 1970s.

*Sitting Pretty: A History of the Furniture Industry in North Carolina, 1700 to the Present* follows the history of the furniture industry in our state from the early eighteenth century to the present. Zogry introduces an array of diverse styles and traditions in the furniture industry and presents the work of several prominent furniture-makers.

**Returning Scholars With New Programs**

**UMESH GULATI** of Durham, an educator and author, has published numerous articles on religion and philosophy. His newest Road Scholars contribution *The Culture of India* addresses India’s extended family structure, marriage customs, the place of women in Indian society, the caste system, and temples and religious symbols.

**LYNN SALSI** of Greensboro is an award-winning author, teacher, playwright, and historian. She brings two new programs to Road Scholars this year.

*The Jack Tales, North Carolina Heritage Tales, and North Carolina Storytelling Traditions* explores Jack, the oldest American legendary hero, and discusses how the Hicks, Harmon, and Ward families passed the Jack tales down for two hundred years, long before they were recorded in writing. Salsi, a recognized Jack scholar, shows how the real Jack is as interesting as the tales themselves.

In *North Carolina Alive with People*, Salsi presents a broad word-picture of North Carolina based on oral histories she has collected for a decade from the Outer Banks to the Blue Ridge Parkway.

**MARY WAYNE WATSON** of Knightdale is a professor of Humanities and Social Sciences at Nash Community College. Her new program *Gerald W. Johnson: Scotland County’s Pioneering Journalist and Noted Historian* examines Johnson, author of more than forty books and founder of UNC Chapel Hill’s School of Journalism, whose career spanned nearly seventy-five years. Watson explains how Johnson’s life and works were influenced by his Riverton roots. Often questioning the status quo, Johnson insisted that “the closed mind, if closed long enough, can be opened by nothing short of dynamite.”

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**How to Sponsor a Road Scholars Program**

**AN APPLICATION TO APPLY** for a Road Scholars program can be found at www.nchumanities.org. Questions about applying for a program or becoming a Road Scholar should be directed to Carolyn Allen at (336) 256-0140 or callen@nchumanities.org.
Great Art and Fresh Thinking

**LET’S TALK ABOUT IT** continues to grow and become an even more varied program for patrons of public libraries throughout North Carolina. The six new series added in late 2008 have proven so popular that the Humanities Council is adding again.

The Humanities Council and the North Carolina Center for the Book have partnered to offer the new book series *Picturing America: Places in the Heart*, a project of the American Library Association Public Programs Office, developed by funding from the National Endowment for the Humanities (NEH) and the Institute for Museum and Library Services. *Places in the Heart* incorporates Picturing America art prints provided to organizations around the state by the NEH in its examination of the “ways in which human experience is shaped by place.” (See accompanying article.)

In addition to the two Let’s Talk About It series already in place that feature North Carolina writers, a third has been created by staff at the North Carolina Center for the Book and the Humanities Council. In the books of *Altered Landscapes: North Carolina’s Changing World*, the characters flee from or back toward home, looking for ways to understand or simply to survive, in changed places wracked by disorder and loss. They face fundamental questions: how to forgive, how to judge, what to save, whether to leave or stay, in a South whose values, especially those entrenched in family and tradition, face a new day of reckoning. Titles include *Plant Life* by Pam Duncan, *Blood Done Sign My Name* by Tim Tyson, *Garden Spells* by Sarah Addison Allen, *Salt* by Isabel Zuber, and *If You Want Me to Stay* by Michael Parker.

All of these series will be available for booking by public libraries in the fall of 2010. As with series already in place, the strong additions will stimulate lively conversation and thought-provoking discussion.

*Let’s Talk About It is a joint project of the North Carolina Humanities Council and the North Carolina Center For the Book, a program of the State Library of North Carolina, Department of Cultural Resources.*

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**Picturing America: Places in the Heart**

**Suzanne Ozment**

Suzanne Ozment is executive vice-chancellor for academic affairs and professor of English at the University of South Carolina at Aiken. An author and editor, she has contributed to the development of the new Let’s Talk About It Picturing America series for public libraries.

*Images from the Picturing America collection celebrate scenic as well as man-made wonders — those carved by the forces of nature (Thomas Cole’s *View from Mount Holyoke* and Albert Bierstadt’s *Looking Down Yosemite Valley, California*) and those crafted by human ingenuity (Walker Evans’ photograph of the Brooklyn Bridge and Joseph Stella’s painting of the same). Some Picturing America images suggest ways in which human experience is shaped by place (N.C. Wyeth’s romantic cover illustration for *The Last of the Mohicans* and Richard Diebenkorn’s abstract view of the stamp of the city on the land in *Cityscape I*).

The books chosen for *Places in the Heart* present a similar message about the influence of place and are set in an urban ghetto (John Edgar Wideman’s *Brothers and Keepers*), along one of the great scenic rivers in North America (Norman Maclean’s *A River Runs Through It*), and in small towns from Colorado (Kent Haruf’s *Plainsong*) to Iowa (Marilynne Robinson’s *Gilead*) to Maine (Richard Russo’s *Empire Falls*). Situated in richly realized settings, they demonstrate the wonderfully varied topography of America but also the constants in human experience, for these five books are first and last about relationships. While some of the characters’ fortunes and troubles arise from or are connected to where they live — a dying mill town, a metropolitan slum — the books are primarily about strengths and weaknesses, longings, and impulses that transcend time and place to speak to the human condition. *Places in the Heart* explores the extent to which individual identity is fashioned not only by the people with whom one lives but also by the place(s) where one lives.

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**How to Sponsor a Let’s Talk About It Program**

*AN APPLICATION TO APPLY* for a Let’s Talk About It book, poetry, or film library discussion series may be found at [www.nchumanities.org](http://www.nchumanities.org). Questions about applying for or planning a program may be directed to Carolyn Allen at (336) 256-0140 or callen@nchumanities.org.
In 2009 the North Carolina Humanities Council offered public humanities programs throughout the state, in every district, in as many counties as could be accommodated, and with many partners in creative configurations. None of these programs or partnerships would have been possible without public funding or without the generous gifts of friends and donors. As integral to success as money and resources were the staff and trustees who bear the responsibility for seeing that the work goes on. With a twenty-three-member volunteer Council, including five gubernatorial appointees, and a staff that waxed and waned with part-time support and the luxury of having two graduate assistants join the team, programs unfolded across 52,669 square miles for the citizens of the tenth largest state in the nation.

Through public humanities programs such as Road Scholars presentations, Teachers Institute seminars, Let’s Talk About It library discussions, and grant opportunities, the state’s residents explored both the richness and the challenges of how their many stories and voices give definition to who they are as North Carolinians. While the resources available for such rigorous questioning of identity, work, and culture remained modest at best, leveraging them to their fullest enabled communities to explore questions of identity and place: “Where do we fit in — do we, in fact, still fit in? Do we still matter?”

From the mountains to the coast, program participants uncovered answers through their humanities research and projects. As poet Glenis Redmond said in a presentation during the grant-funded “Asheville Wordfest,” “It’s not that I belong nowhere, I belong everywhere.” In a performance of Barbara Presnell’s *Piece Work* by the Touring Theatre of North Carolina, one character challenges the audience, “You’ll know/what I do means something in this world.”

And to share these discoveries — that is what makes history live into the future. Project participant Chris Hunter wrote of *Raising the Story of Menhaden Fishing*, “Some day soon anyone can come to the museum and put on earphones and listen to...how those old men at Beaufort Fisheries were the best that ever were.” What can be even more significant is sharing those stories on a national platform as when Marty Richardson carried word of the Haliwa Indian School project to the Smithsonian Institution Museum of the American Indian.

In 2009 the Humanities Council offered several new initiatives: NC Roadwork, which invited communities to explore the history of a byway or highway; Picturing America, which supported a National Endowment for the Humanities project of learning history through art; Café Society, which invited new audiences to learn about the public humanities; and the groundwork for Museum on Main Street’s *New...*
Harmonies: Celebrating American Roots Music to tour the state in 2010.

In 2009 the Humanities Council bade farewell to six stalwart and committed trustees: Lynn Jones Ennis, Kathleen Berkeley, Julie Curd, Tom Lambeth, Joanna Ruth Marsland, David Routh, and Jeanne Tannenbaum. Six new additions to the Council ensured that governance and accountability would be seamless as Glen Anthony Harris, Tom Hanchett, Reginald Hildebrand, Jonathan Howes, Carol Lawrence, and Hephzibah Roskelly took seats around the Humanities Council table. In the mix was a year-long strategic planning process that found veteran trustees configuring a strong and resilient organization for the next five years.

Given the severe budget constraints that compelled every nonprofit to stretch every dollar even further than usual, it was a daunting charge to adopt a strategy that challenges the Humanities Council to serve citizens in all one hundred counties, to reach out to underserved populations such as young adults and new North Carolinians, and to continue to serve established constituencies.

The Humanities Council, known for its excellence in providing thoughtful counsel to communities, teachers, and scholars, made available both innovative and longstanding traditional programs; introduced new curriculum materials for North Carolina’s educators, particularly with respect to the textile and American Indian history of the state. Thanks to all who supported this work with time, dollars, thoughtful commentary, enjoyment and engagement with humanities programs, and an endless imagination about what stories need telling and the many marvelous ways they can be told.

### Financial Overview

Listed below are the balance sheet, revenues, and expenses for the fiscal year ended October 31, 2009. The audited statement for fiscal year 2009 is available upon request. Contact Genevieve Cole, Associate Director/Director of Administration and Finance, with any questions.

#### Revenues

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<th>Public Support</th>
<th>National Endowment for the Humanities (NEH)</th>
<th>$749,310</th>
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<tr>
<td></td>
<td>Grants — We the People (NEH)</td>
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<td>State</td>
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<td>Other gifts and grants*</td>
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**Total Revenue** $1,110,576

#### Expenses

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<th>Program Services</th>
<th>Program activities</th>
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<tr>
<td></td>
<td>Road Scholars</td>
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<td>Teachers Institute</td>
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<td>North Carolina Conversations</td>
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<td>Crossroads</td>
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<td>Let’s Talk About It</td>
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<td>Literature and Medicine</td>
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<td>We the People Follow-Up</td>
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<td>Museum on Main Street</td>
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<td>Picturing America</td>
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<td>Linda Flowers Literary Award</td>
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<td>Annual Fund</td>
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<td>Regrants — Restricted funds</td>
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<td>Regrants — NEH funds</td>
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<td>Regrants — NC funds</td>
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**Total Expenses** $1,203,071

#### Other Revenue

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<th>Interest income</th>
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<tr>
<td>Investment income (loss)</td>
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**Total Revenue** $1,110,576

#### Net Assets

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<th>Change in net assets</th>
<th>($92,495)</th>
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</thead>
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<tr>
<td>Net assets: beginning of year</td>
<td>808,774</td>
</tr>
</tbody>
</table>

**Net Assets: End of Year** $716,279

*For a list of 2009 donors, see North Carolina Conversations Winter-Spring 2010.

SUPPORT THE HUMANITIES COUNCIL’S WORK BY DONATING ONLINE

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Regrants

THE NORTH CAROLINA HUMANITIES COUNCIL awarded four planning grants, twenty-three mini-grants (including the special projects NC Roadwork, Picturing America, and Café Society), and seventeen large grants to cultural and educational organizations to conduct humanities programs in 2009. Funded groups matched the Humanities Council grants with in-kind and cash contributions. (In-kind amounts are listed below each grant and programs throughout “The Annual Report to the People.”) The projects supported during this grant period are integral to the Humanities Council’s commitment to advocate lifelong learning and facilitate the exploration and celebration of the many voices and stories of North Carolina’s cultures and heritage.

### Planning Grants

<table>
<thead>
<tr>
<th>COUNTY</th>
<th>Amount</th>
<th>Project Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ashe County</td>
<td>$739</td>
<td>The Land and Us, A Todd Story</td>
</tr>
<tr>
<td>Carteret County</td>
<td>$750</td>
<td>A Collaborative Perspective of the Menhaden Fishing Industry in Beaufort</td>
</tr>
<tr>
<td>Duplin County</td>
<td>$300</td>
<td>Delta Sigma Theta, Inc., Warsaw Legacies Untold Vol. II — Histories of Black Schools</td>
</tr>
<tr>
<td>Watauga County</td>
<td>$750</td>
<td>Appalachian University, Boone NC Nurses Oral History Project</td>
</tr>
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### Mini-Grants

<table>
<thead>
<tr>
<th>COUNTY</th>
<th>Amount</th>
<th>Project Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Buncombe County</td>
<td>$739</td>
<td>Learning the Lessons of Root Shock: Building Better Neighborhoods for Us All</td>
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<tr>
<td>Guilford County</td>
<td>$1,200</td>
<td>N.C. StoryFest, Inc., Greensboro Bringing Stories to Life: Workshops for Growth and Learning</td>
</tr>
<tr>
<td>Durham County</td>
<td>$1,200</td>
<td>In the People’s Hands: Arts and Activism Project</td>
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<td>Durham County</td>
<td>$1,200</td>
<td>Southern Documentary Fund, Durham New Kind of Listening — A Community Screening</td>
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<td>Durham County</td>
<td>$1,200</td>
<td>St. Joseph’s Historic Foundation, Inc Durham Durham Acts: Grassroots Engagements of the 60s and 70s</td>
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<tr>
<td>Forsyth County</td>
<td>$633</td>
<td>Durham Library Foundation, Durham The Carolina Brogue: Film Screening and Talk with Walt Wolfram</td>
</tr>
<tr>
<td>Guilford County</td>
<td>$1,200</td>
<td>N.C. Roadwork: The Cape Fear — Door to Bladen County</td>
</tr>
<tr>
<td>Warren County</td>
<td>$1,750</td>
<td>Warren County Memorial Library, Warrenton NC Roadwork: Norlina — Evolution of a City</td>
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<tr>
<td>Wake County</td>
<td>$1,200</td>
<td>Burning Coal Theatre Company, Raleigh Lobby Lectures: 1960</td>
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<td>Wake County</td>
<td>$1,200</td>
<td>Saint Augustine’s College, Raleigh Countdown to Peace: Surviving Iraq</td>
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<tr>
<td>Wake County</td>
<td>$1,100</td>
<td>The Magic of African Rhythm, Raleigh An Accounting of Africa in North Carolina</td>
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### NC Roadwork

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<th>COUNTY</th>
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<tr>
<td>Bladen County</td>
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<td>Bladen County Public Library, Elizabethtown NC Roadwork: The Cape Fear</td>
</tr>
<tr>
<td>Warren County</td>
<td>$1,750</td>
<td>Warren County Memorial Library, Warrenton NC Roadwork: Norlina</td>
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### Picturing America

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<thead>
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<th>COUNTY</th>
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<tr>
<td>Davie County</td>
<td>$300</td>
<td>Davie County Public Library, Mocksville Picturing America</td>
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### Café Society

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<thead>
<tr>
<th>COUNTY</th>
<th>Amount</th>
<th>Project Details</th>
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</thead>
<tbody>
<tr>
<td>Guilford County</td>
<td>$750</td>
<td>Cafe Society: Word of Mouth — A FRIENDraising Event</td>
</tr>
</tbody>
</table>

24 • NORTH CAROLINA HUMANITIES COUNCIL
Large Grants

ASHÉ COUNTY
$5,000 to Elkland Art Center, Todd Phase I: Documentary Video “The Land and Us, A Todd Story,” the first phase of a documentary film addressing the changing landscape in Watauga and Ashe counties. The project included interviews crossing the public and private sectors with an emphasis on community dialogue. $15,975
$7,580 to Ashe County Arts Council, West Jefferson

On the Same Page: A Celebration of Reading, a literary festival featuring acclaimed North Carolina writers Georgann Eubanks, Jill McCorkie, Pamela Duncan, and John Shelton Reed. The festival followed a community-wide book-read and coincides with the major renovation and expansion of the Ashe County Public Library. $9,920

BUNCOMBE COUNTY
$10,000 to Mountain Area Information Network, Asheville Asheville Wordfest Media Outreach Project, a third annual four-day poetry festival in downtown Asheville celebrating diversity, community, and “citizen journalism,” a source of community and global journalism complementary to traditional media. Live webcasts of select readings and events made the festival accessible to a broad audience. $20,536

CARTERET COUNTY
$9,410 to Core Sound Waterfowl Museum, Harkers Island

A Collaborative Perspective of the Menhaden Fishing Industry to collect fishermen profiles for an exhibit and publication on the commercial menhaden fishing industry, one of the oldest yet least recognized fishing cultures in North Carolina. $9,500

DARE COUNTY
$5,000 to University of Illinois/English Dept., Manteo

Rescue Men: The History of the Pea Island Lifesavers, a documentary film about the post-Civil War Outer Banks lifesaving station manned by an all-black crew and commanded by keeper Richard Etheridge, a former slave and Union Army veteran. All but forgotten, the Pea Island lifesavers preceded the U.S. Coast Guard and rescued hundreds of mariners along the isolated North Carolina coast between the years after the Civil War and the Reconstruction. $67,644

DURHAM COUNTY
$10,000 to Duke University, Durham
Paul Murray Project Pilot Narrative: History and Dialogue as a Gateway to Reckoning and Reconciliation, a project inspired by Durham native Paul Murray that promoted discussion and debate in Durham about the difficult chapters of its county’s past using history to seek solutions to contemporary problems. $33,183

$10,000 to NC Folklife Institute, Durham
Community Folklife Documentation Institute, a week-long residential institute for students nominated statewide to study with oral historians, folklorists, and videographers and learn how to preserve North Carolina’s cultural traditions and regional traditional arts. $52,150

$11,168 to The Apprend Foundation, Durham
Uncovering the Hidden History of Thomas Day, a free publication and public symposium that examined the abolitionist ties of Thomas Day, a free black of mixed race and slave-owner who became the most important and largest furniture maker in North Carolina before the Civil War. $11,300

FORSYTH COUNTY
$10,011 to Yadkin Riverkeeper, Inc., Winston Salem
A River of the People, a multimedia humanities project exploring the complex dynamic between people and natural resources through images and interviews on how the Yadkin River’s natural ebb and flow has historically affected the region’s economy, industry, demographics, environment, and recreation patterns. $44,817

GUILFORD COUNTY
$11,883 to Touring Theatre Company, Greensboro

Piece Work, a staging and production of poems about Piedmont textile workers written by Barbara Presnelli. $57,120

$9,327 to NC Conference of English Instructors, Greensboro

Diverse Southern Voices: Gateway to Inspiration, the Annual Two-Year College Association’s Southeast Conference in Greensboro in February 2009. The wide range of sessions included literature, composition, technical writing, humanities, critical thinking, Southern culture, storytelling, creative writing, developmental writing and ESL, online teaching, learning communities and service learning. $31,353

HALIFAX COUNTY
$9,693 to Haliwa-Saponi Indian Tribe, Hollister
Halawa Indian School Documentation Phase I, a project examining the crucial role played by the Indian School for members of the Haliwa-Saponi tribe. The program used the creation and closing of the school as entry-point for an examination of the history, the values, and cultural forces that shaped the Haliwa-Saponi experience during the last half-century. $13,136

MECKLENBURG COUNTY
$5,000 to Charlotte Symphony Orchestra, Charlotte
Daybreak of Freedom, a multi-media component to the annual Dr. Martin Luther King, Jr. Memorial Concert. The presentation combined historical interviews and images from Charlotte’s Civil Rights Movement with text from various speeches of Dr. King’s. $26,276

$5,000 to Charlotte Symphony Orchestra, Charlotte
$6,500 to Tomorrow’s R.O.A.D., Charlotte

Connections Underground: Railroad Project, nine historian-guided sessions of intensive humanities study and leadership development for a diverse group of teenagers nominated by community organizations. The teenagers delivered public presentations, conducted a service project, attended a learning camp, and helped design a website that synthesized the project in their own words and images. $93,775

ORANGE COUNTY
$9,900 to Hidden Voices, Cedar Grove

Home Is Not One Story included an instructional workshop series, photographs by homeless North Carolinians, and a touring exhibit encompassing those images, along with digital audio and public video presentations which addressed and broadened conceptions of homeless children, teens, and adults, whether displaced by economic factors, domestic abuse or mental health issues. $59,600

$10,000 to UNC Chapel Hill - American Indian Studies, Chapel Hill

Implementation of a K–12 Curriculum on North Carolina Indian, an interdisciplinary workshop for public school teachers from Title VII Indian Education programs. Teachers utilized lesson plans from the recently published Curriculum Enrichment Project: North Carolina American Indian Studies. $18,714

PITT COUNTY
$9,595 to End of Life Care Coalition of Eastern NC, Greenville

Facing the End of Life through Humanities, presentations about aging and the process of dying and exhibits by fabric and thread artist Deidre Scherer, whose work “focuses on the universal issues of age and mortality.” $15,300

The Teachers Institute

“The seminar experience has heightened my resolve to remain in the classroom to help my students achieve and become all that they desire.” ~ 2009 Teachers Institute Participant

THE TEACHERS INSTITUTE is a free professional development program for K–12 North Carolina public school educators. Weekend and week-long seminars are content-rich, intellectually stimulating, and interdisciplinary. These scholar-led seminars create the rigorous environment found in the best graduate education.

In 2009 the Teachers Institute offered three seminars for the state’s educators. The first, a weekend seminar in May, was held in Charlotte at the Levine Museum of the New South. The lead scholar for North Carolina Textile History: Stories of Mill Workers was Dr. Roxanne Newton, Director of the Humanities and Fine Arts Division at Mitchell Community College.

The second seminar, The Culture of Textiles in North Carolina: Past, Present, and Future, was held in Chapel Hill June 21–27. Lead scholars were Dr. James L. Leloudis, Associate Dean for Honors and Director of the James M. Johnson Center for Undergraduate Excellence, UNC Chapel Hill; Dr. Rachel Willis, the Bowman and Gordon Gray Distinguished Associate Professor of American Studies and Adjunct Professor of Economics, UNC Chapel Hill; and Dr. Pamela Grundy of Charlotte, an independent historian and editor of a series of texts about North Carolina history.

A third seminar was held in Wilmington in October. Dr. Melton McLaurin, Professor Emeritus of History and former Associate Chancellor of Academic Affairs at UNC Wilmington, served as lead scholar for The Segregated South through Autobiography. Eighty-two educators attended the three 2009 TI seminars.

During the spring semester, the Teachers Institute sponsored the participation of eleven teachers in the course “The South in Black and White,” provided through the Center for Documentary Studies at Duke University. Dr. Tim Tyson was the professor.

Participants in the May seminar crafted a quilt with squares representing an aspect of their learning experience. One teacher observed that together participants and presenters “were able to tie seemingly disconnected bits and pieces” into a whole to “see textiles ‘woven’ into the fabric of our lives.”
Let’s Talk About It

THE LET’S TALK ABOUT IT library discussion series brings together scholars and community members to explore how selected books, films, and poetry illuminate a particular theme. The new series added in 2008 proved extremely popular in the 2009 sessions of Let’s Talk About It. In the spring session, 50% of the participating libraries used one of the new options. In the fall session, 70% chose one of the new series.

Let’s Talk About It is a joint project of the North Carolina Humanities Council and the North Carolina Center for the Book, a program of the State Library of North Carolina/Department of Cultural Resources and an affiliate of the Center for the Book in the Library of Congress.

**Let’s Talk About It Counties**

<table>
<thead>
<tr>
<th>County</th>
<th>Library Name</th>
<th>Amount</th>
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<tbody>
<tr>
<td>Burke County</td>
<td>Burke County Public Library, Morganton</td>
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<tr>
<td>Cabarrus County</td>
<td>Cabarrus County Public Library, Concord</td>
<td>$1,000</td>
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<tr>
<td>Carteret County</td>
<td>Carteret County Public Library, Beaufort</td>
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<tr>
<td>Caswell County</td>
<td>Caswell Friends of the Library, Yanceyville</td>
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<tr>
<td>Craven County</td>
<td>New Bern Craven County Public Library, New Bern</td>
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<tr>
<td>Davidson County</td>
<td>Friends of the Lexington Library, Lexington</td>
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<td>Davie County</td>
<td>Davie County Public Library, Mocksville</td>
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<tr>
<td>Henderson County</td>
<td>Henderson County Public Library, Hendersonville</td>
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<tr>
<td>Hyde County</td>
<td>Ocracoke Library, Ocracoke</td>
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<td>Iredell County</td>
<td>Iredell Friends of the Library, Statesville</td>
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<td>Madison County</td>
<td>Friends of Madison County Library, Marshall</td>
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<tr>
<td>Martin County</td>
<td>Martin Memorial Library, Williamston</td>
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<tr>
<td>McDowell County</td>
<td>McDowell County Friends of the Library, Marion</td>
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<tr>
<td>Nash County</td>
<td>Braswell Memorial Library, Rocky Mount</td>
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<td>Onslow County</td>
<td>Sneads Ferry Library, Jacksonville</td>
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<tr>
<td>Orange County</td>
<td>Chapel Hill Public Library, Chapel Hill</td>
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<tr>
<td>Person County</td>
<td>Friends of Person County Library, Roxboro</td>
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<tr>
<td>Pitt County</td>
<td>Sheppard Memorial Library, Greenville</td>
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<td>Richmond County</td>
<td>Friends of Thomas Leath Memorial Library, Rockingham</td>
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<tr>
<td>Union County</td>
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<tr>
<td>Vance County</td>
<td>Friends of the Perry Library, Henderson</td>
<td>$1,000</td>
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**Let’s Talk About It Programs in County**

<table>
<thead>
<tr>
<th>County</th>
<th>Programs</th>
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</thead>
<tbody>
<tr>
<td>Burke County</td>
<td>The African American Experience: Looking Forward, Looking Back</td>
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<tr>
<td>Cabarrus County</td>
<td>Destruction and Redemption: Images of Romantic Love</td>
</tr>
<tr>
<td>Carteret County</td>
<td>Divergent Cultures: The Middle East in Literature</td>
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<tr>
<td>Caswell County</td>
<td>Looking At: Jazz, America’s Art Form</td>
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<tr>
<td>Craven County</td>
<td>America’s Greatest Conflict: Novels of the Civil War</td>
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<tr>
<td>Davidson County</td>
<td>Affirming Aging</td>
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<tr>
<td>Davie County</td>
<td>What America Reads: Myth-Making in Popular Fiction</td>
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<tr>
<td>Henderson County</td>
<td>Faith Differences and Different Faiths</td>
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<tr>
<td>Hyde County</td>
<td>Discovering the Literary South: The Louis D. Rubin, Jr., Series</td>
</tr>
<tr>
<td>Iredell County</td>
<td>Faith Differences and Different Faiths</td>
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<td>Madison County</td>
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<td>Martin County</td>
<td>What America Reads: Myth-Making in Popular Fiction</td>
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<td>McDowell County</td>
<td>Faith Differences and Different Faiths</td>
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<tr>
<td>Nash County</td>
<td>Discovering the Literary South: The Louis D. Rubin, Jr., Series</td>
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<td>Orange County</td>
<td>America’s Greatest Conflict: Novels of the Civil War</td>
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<tr>
<td>Person County</td>
<td>Mad Women in the Attic</td>
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<tr>
<td>Pitt County</td>
<td>From Rosie to Roosevelt: A Film History of Americans in World War II — “The American People”</td>
</tr>
<tr>
<td>Richmond County</td>
<td>Law and Literature: The Eva R. Rubin Series</td>
</tr>
<tr>
<td>Union County</td>
<td>Journeys Across Time &amp; Place: Mapping Southern Identities</td>
</tr>
<tr>
<td>Vance County</td>
<td>Discovering the Literary South: The Louis D. Rubin, Jr., Series</td>
</tr>
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Road Scholars

THE NORTH CAROLINA HUMANITIES COUNCIL has been offering speakers, free of charge, to public audiences since 1990. Road Scholars provides stimulating and informative programs to nonprofit organizations in cities, towns, and rural communities across the state.

The Road Scholars speakers bureau continues to gain in recognition and popularity across the state. Groups in forty-six counties hosted at least one Road Scholars program in 2009. Seventy-five percent of the scholars participating in the program gave at least one presentation during the year. These scholars crisscrossed North Carolina offering a diversity of quality public humanities programs.

**ALAMANCE COUNTY**
- $250 to Alamance Community College, Graham
- David Cecelski: People That Do Right — The Civil Rights Movement in North Carolina $825
- $250 to Alamance Community College, Graham
- Billy Stevens: Sincere Forms of Flattery — Blacks, Whites, and American Popular Music $255
- $250 to NC Library Association, Elon
- Nathan Ross Freeman: Characterization — Exploring Layers of Self $1367

**ALLEGHENY COUNTY**
- $250 to Allegheny County Public Library, Sparta
- Lynn Salsi: North Carolina Alive $294

**ASHE COUNTY**
- $250 to Native American Studies Group, West Jefferson
- William Anderson: Cultural Impacts — Native Americans in America and Europeans among the Cherokee $250

**AVEN COUNTY**
- $250 to Avery County Arts Council, Banner Elk
- William Anderson: Cherokee Removal $1216

**BUNCOMBE COUNTY**
- $250 to Pack Memorial Library, Asheville
- Lynn Salsi: Appalachian Story Quilt $800
- $250 to Dry Ridge Historical Museum, Weaverville
- Betty Smith: Jane Hicks Gentry $275

**CABARRUS COUNTY**
- $250 to Friends of Kannapolis Library, Kannapolis
- Lynn Salsi: North Carolina Alive $1251
- $250 to Eastern Cabarrus Historical Society, Mount Pleasant
- Sylvia Payne: We Have Stories to Tell — Family and Personal Stories $475

**Caldwell County**
- $250 to Caldwell County Friends of the Library, Lenoir
- Mary Ellis Gibson: Still Cookin’ — Food and Memory in Southern Literature $375

**CARTERET COUNTY**
- $250 to Carteret Writers, Morehead City
- Ben Casey: Life along the Waterways — Exploring North Carolina Rivers $635

**CATAWBA COUNTY**
- $250 to Hickory Museum of Art, Hickory
- Vivian Jacobson: Chagall & the Women in His Life $250

**CHATHAM COUNTY**
- $250 to Friends of Pittsboro Memorial Library, Pittsboro
- Marjorie Horton: George Moses Horton — Uncovering and Celebrating Lost Black History $3100

**Cherokee County**
- $250 to Friends of Murphy Public Library, Murphy
- Anne Rogers: Cherokee Ceremonial Practices in the 1800s $600

Road Scholar Lynn Salsi brings out-of-the-way North Carolina places to life. Photo by Lynn Salsi.
THE 2009 LINDA FLOWERS LITERARY AWARD

Katey Schultz, the 2009 Linda Flowers Literary Award recipient, is an M.F.A. graduate in Writing from Pacific University in Oregon. Schultz is the author of Lost Crossings: A Contemplative Look at Western North Carolina’s Historic Swinging Footbridges and editor of two fiction anthologies, Dots on a Map and Beneath the Unknown Bones. Her fiction and nonfiction have appeared in Swink, Draftwood, Perigee, Oregon Quarterly, Cadillac Cicatrix, The Nature Conservancy Newsletter, Sugar Mule, Writers’ Dojo, and more. Her essays about art and the creative process appear regularly in national magazines, and she edits in various capacities for Trachodon, Silk Road, Main Street Rag, and Memoir (and).

Schultz’s “Amplitude” was featured in the Winter-Spring issue of North Carolina Conversations. For her award-winning entry, she received a $500 cash prize and a writer’s residency at the Weymouth Center for the Arts & Humanities.
Road Scholar Sharon Raynor’s “Breaking the Silence” gives voice to Vietnam veterans of North Carolina, including that of her father, pictured here during his tour of duty.
Tyrrell County
$250 to Tyrrell County Genealogical & Historical Society, Columbia
Kevin Duffus: Shipwrecks Shaped the Destiny of the Outer Banks
$1025

Union County
$250 to Friends of the Union County Public Library, Monroe
Kevin Duffus: The Last Days of Black Beard the Pirate
$965

$250 to Union County Public Library, Monroe
Billy Stevens: Samson & Delilah — From Pulpits to Pop Stars
$572
$250 to Edwards Memorial Library, Mansville
Booker Anthony: The African American Church in the Works of Ernest Gaines
$1300

Wake County
$250 to Wake County Historical Society, Raleigh
Randell Jones: Scoundrels, Rogues, and Heroes of the Old North State
$415
$250 to Parkview Manor Senior Housing Center, Raleigh
E.J. Stewart: Writing in the Familiar
$250
$250 to Raleigh Community & Safety Club, Raleigh
E.J. Stewart: Writing in the Familiar
$250
$250 to Saints & Sinners Seniors Group, Raleigh
Kevin Duffus: Shipwrecks Shaped the Destiny of the Outer Banks
$250

$250 to Raleigh Civilian Club, Raleigh
Mary Wayne Watson: John Charles McNeill — Poet Laureate’s Home Songs
$1125
$250 to Raleigh Golden K Kiwanis Club, Raleigh
E.J. Stewart: Forgotten Rural Black Women
$250
$250 to North Regional Library, Raleigh
Lynn Salsi: Appalachian Story Quilt
$800

$250 to Whitaker Glen Retirement Community, Raleigh
Mary Wayne Watson: John Charles McNeill — Poet Laureate’s Home Songs
$1190
$250 to City of Raleigh Foster Grandparents Program, Raleigh
E.J. Stewart: Forgotten Rural Black Women
$250
$250 to North Regional Library, Raleigh
Margaret Hoffman: Blackbeard! The Man Behind the Legend
$950
$250 to City of Raleigh Foster Grandparents Program, Raleigh
Even Exchange Dance Company: The Art of Interpretation
$250

$250 to Holly Springs Branch Library, Holly Springs
Lenard Moore: Cultural Writing — Using Music and Visual Art in Poetry
$425
$250 to Saints & Sinners Seniors Group, Raleigh
Lynn Salsi: Appalachian Story Quilt
$250
$250 to North Regional Library, Raleigh
Andy Angyal: Green Design & the Quest for Sustainability
$630

$250 to Cary Senior Center, Cary
David LaVere: What Happened to the Lost Colony?
$450

$250 to Cameron Village Library, Raleigh
Mary Ellis Gibson: Still Cookin’ — Food and Memory in Southern Literature
$675
$250 to City of Raleigh Foster Grandparents Program, Raleigh
Billy Stevens: Sincere Forms of Flattery — Blacks, Whites, and American Popular Music
$268
$250 to NC Museum of History, Raleigh
Sharon Raynor: Breaking the Silence & Healing the Soul — The Oral Histories of Vietnam War Veterans of North Carolina
$1100

Watauga County
$250 to Watauga County Public Library, Boone
Doug Butler: Tiebele to Timbuktu — West Africa’s Tribal Cultures
$275
$250 to Watauga Historical Society, Boone
Randell Jones: In the Footsteps of Daniel Boone
$650

$250 to Watauga County Public Library, Boone
Doug Butler: The Last Buddhist Kingdom
$250
$250 to Outer Lifelong Learning, Blowing Rock
William McNeill: Tango! The Song! The Dance! The Obsession!
$750

Wayne County
$250 to Mount Olive College, Mount Olive
Margaret Hoffman: Blackbeard! The Man Behind the Legend
$773
$250 to Wayne County Community College, Goldsboro
Jaki Shelton Green: Building Community Through Writing and Art
$1200

$250 to Wayne County Public Library, Goldsboro
John Beck: Southern Cooking High and Low
$619

Wilkes County
$250 to Wilkes County Public Library, North Wilkesboro
Doug Butler: Tiebele to Timbuktu — West Africa’s Tribal Cultures
$455

Road Scholar William McNeill thinks outside the frame with “The Astonishing Life of Whistler’s Mother.”
Appalachian Voices — The 2010 Teachers Institute Summer Seminar

“Voices still speak across these hills.” ~ Teachers Institute Participant

**USING HISTORY**, folklore, literature, film, and other expressions of culture, thirty-eight teachers addressed issues of diversity and identity in gender, race, ethnicity, and class in Appalachia's rich culture. The Appalachian mountains, where the Cherokee and their ancestors have dwelled for thousands of years, is also the place where diverse peoples from around the globe have met to trade, to practice their music and art, and to share their stories.

Meeting at the Paul and Florence Thomas Art School in Glendale Springs, June 20–26, teachers heard many voices of Appalachia — past and present — and explored ways in which place defines personal identity. Such voices included those of luthier Wayne Henderson, community advocate Ann Woodford, Cherokee language teacher Laura Pinnix, author Fred Chappell, and storyteller Orville Hicks. From intensive classroom study to tours of Doughton Park on the Blue Ridge Parkway and an Ashe County Christmas tree farm, participants were immersed in Appalachian culture.

The lead academic scholars for this seminar were Dr. Patricia Beaver, director of the Center for Appalachian Studies and Dr. Sandra L. Ballard, editor of the *Appalachian Journal*, both of Appalachian State University, and Dr. John Inscoe, professor of history at the University of Georgia. Ms. Jane Lonon, director of the Ashe County Arts Council and a trustee of the Florence Art School, was an integral part of the planning for this seminar.

One seminar participant highlighted this seminar as “the richest professional development seminar in my years of teaching, addressing issues of history, philosophy, morality, art, culture, and the environment in ways that made me expand my criteria for teaching in the classroom and challenged my own perceptions of the world and ‘what I thought I knew.’”

Seminar participants learn about the Christmas tree industry from Dale Hudler, owner of Hudler Carolina Tree Farms in Ashe County.
**Searching for the Real Thing in American Music**

**October 15–16, 2010**

Mars Hill

Educators from around the state will join lead scholar Dr. Benjamin Filene (Director of Public History, UNC Greensboro) at Mars Hill College for a Teachers Institute seminar on October 15–16, 2010. **Searching for the Real Thing in American Music** explores how the stories we tell ourselves about American music — and the values we attribute to certain sounds and singers — reveal us as people. Teachers attending also will review the music collection of Bascom Lamar Lunsford in the Southern Appalachian Archives. The seminar is held in conjunction with Museum on Main Street’s **New Harmonies: Celebrating American Roots Music**, a traveling exhibition from the Smithsonian Institution in collaboration with the North Carolina Humanities Council.

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**Appalachian Voices ~ Affirming a Sense of Place**

Jessica Harrell, a second-grade language arts teacher in Gates County, wrote the following poem as a reflection on place and identity during the week of study at the 2010 Teachers Institute Summer Seminar **Appalachian Voices**. Harrell’s poem follows the structure of “Where I’m From” by George Ella Lyon, a writer from the Appalachian mountains of Kentucky. Lyon’s poem can be found in her book **Where I’m From, Where Poems Come From** and may also be viewed at www.georgeellalyon.com along with her suggestions for further writing.

**Reflection**

I am from piano keys, bible verses, and written words.
I am from cotton seeds, corn husks, and choppin’ weeds with a hoe.
I am from hydrangeas, crepe myrtles, dogwoods, and gardenias in the garden.
I’m from fried chicken, homemade biscuits, sweet pickles, and blueberry yum-yum.
I’m from the Chowan River, Ahoskie, and Sunbury in Gates.
I’m from "Go on and get yourself some more" and "You are my sweet girl." I’m from "What a Friend We Have in Jesus" and "It Is Well With My Soul."

From "Humble our hearts and make us truly thankful for all the blessings we have received"
From the ground bees that stung Grandpa on the tractor and chased him to the house and the glasses he lost along the way

I am from homemade jelly, jams, and relishes, china cabinets, and patchwork quilts.
I am the sandy haired river girl, barefoot picking berries staying close to home like daffodils branching from a bulb and blooming every spring.

~ Jessica Harrell
Diana Betts received her Master’s degree in Reading Education from East Carolina University in May 2010. She also completed her Academically & Intellectually Gifted licensure in June of 2010.

Nonya Brown Chesney’s article “Discovering Volponi” was published in the May/June 2010 issue of Library Media Connection magazine, Volume 28, 6th edition.

Kevin Clary attended the National Endowment for the Humanities Landmark Workshop Not Just a Scenic Road: The Blue Ridge Parkway and its History at Appalachian State University. The July 4–10 seminar was directed by Professor Neva Specht, who is also a North Carolina Humanities Council trustee. Clary also participated in the 2010 Teachers Institute Summer Seminar Appalachian Voices. In addition, he has been selected for training in the NC Department of Public Instruction’s 21st Century Learning Skills: The Big 6 Research Process, which will focus on integrating technology research skills into curriculum instruction.

Caroline Cordell, a participant in the 2010 Teachers Institute Summer Seminar, also attended the National Endowment for the Humanities Landmarks of History workshop Not Just a Scenic Road: The Blue Ridge Parkway and its History at Appalachian State University. Cordell celebrated the Fourth of July in Southport, North Carolina, where she was sworn in as a United States citizen. A native of England, she moved to the U.S. in 1991.

Nikki Covington is working in a new capacity with Richmond County Schools as the Gifted Education Specialist for Rockingham and Ellerbe Middle Schools. She has also been accepted for a North Carolina Center for the Advancement of Teaching seminar Teaching the Holocaust: Resources and Reflections to be held November 14–19 in Washington, DC.

Mary Jo Edwards attended a week-long summer workshop based on a Teacher Academy module for implementing Professional Learning Communities (PLC). The workshop, sponsored by Carteret County Schools, was held at Croatan High School June 21–25.

Brenda Johnson taught Local Sculptures as a Healing Art, an online course about integrating the cultural arts into the classroom for the UNC Wilmington’s Watson School of Education. For the course Johnson drew on what she learned at the October 2009 weekend Teachers Institute seminar The Segregated South through Autobiography, 1890s–1960s, during which participants visited the 1898 Memorial monument commemorating the Wilmington race riots.

Lynne McNeil participated in a Gilder Lehrman Institute of American History summer seminar on John and Abigail Adams held at Amherst College in Amherst, Massachusetts, from July 25–31.

Theresa P. Pierce received a Master’s Degree in Education from Catawba College in May 2010.

Debbie Russell earned a Master’s Degree in History at UNC Greensboro in May 2010 and has begun the Ph.D. program in American History at UNCG. She was awarded a teaching assistantship and the Greensboro Graduate Scholarship for the next three years.

Amanda Smith participated in a National Endowment for the Humanities Landmark seminar Peoples of the Mesa Verde Region. For three weeks in July, Smith and twenty-four other teachers received scholarships to study Southwest Native American culture. They visited key archaeological sites in the area and participated in Crow Canyon’s on-going education program. At the end of the summer, Smith also attended the Gilder Lehrman Institute seminar Women’s Rights in the United States at Duke University. She has begun work at NC State in the Masters in Public History Program.

Mary Kent Whitaker was selected as the Watauga High School Teacher of the Year and was later named the Watauga County Schools Teacher of the Year for 2010–11.

TI ALUMS: Share your professional news. Send information to lynnwk@nchumanities.org.
Kelly Wheeler’s participation in two 2009 Teachers Institute seminars heightened her interest in North Carolina’s textile history, and now the Scotland County Schools art teacher, with the help of the Richmond County Daily Journal, is conducting research for a book on the rich history of mills and millworkers in her native Richmond County. Wheeler can be contacted at ledbettermillproject@yahoo.com.

AS A YOUNG CHILD growing up in the South, I knew my surroundings were built on the backs of hard working men and women such as my grandparents. Had it not been for their struggle, humility, and grace in creating a work ethic that depended on the ambitions of the family and the culture in which the family thrived, my town would not have survived. I never imagined that the quality of life in their time was directly relative to the quality of my life in the present.

My small hometown of Rockingham, North Carolina, and the surrounding area once housed over thirty working mills. From steel to lumber, from hosiery to yarn, we survived. About twenty years ago, life for this town changed as the textile mills and other factories began to disappear.

It was not until my study with the North Carolina Humanities Council Teachers Institute that I began to consider that life might once have been different from what remained in the kudzu-covered empty mill villages that haunt my town today.

Through the professional seminars of the Teachers Institute, I began to see myself in the very fabric of Southern mill history. These seminars provided a dynamic venue that not only showcased the state’s textile history but also encouraged participating teachers to share that knowledge with our students.

The seminars changed my focus as a visual arts educator. My classroom studio was transformed into a mill store and the walls were mounted with photography and imagery reminiscent of the Southern mill culture of the 1800s-1900s. Many of my students have grandparents who worked in the mills; some of their parents work in the few that remain. They began to understand that textiles do not just appear by chance in Wal-Mart but rather from the hard work and struggles of their families’ experiences.

As I watched my students experience their “ah ha” moments, I had one of my own. Having relocated several years before into an apartment in a renovated yarn mill, I realized how little I knew about the experiences of the people who once worked in the very space where I now lived. I wanted to know more, to provide my town with a working history of its past. I first approached my local paper in an effort to open this opportunity to all persons who had a connection to the mills in the area and am now pursuing the compilation and printing of a book containing a record of the many stories that reside mostly in the minds of those who worked in the mills and lived in the mill villages.

And so my journey continues to provide the people who built this town with a chance to tell their stories and to teach us about community, hard work, struggle, and create a lasting record of their legacy.
Reflections on New Harmonies

The Debut of New Harmonies
Matthew J. Edwards, Executive Director, Mount Airy Museum of Regional History

THE MOUNT AIRY MUSEUM of Regional History had the honor of being selected as the inaugural site for the 2010 North Carolina tour of the Smithsonian Institution traveling exhibition New Harmonies: Celebrating American Roots Music, beginning in March 2010. The museum was the first site to host a Museum on Main Street exhibition in North Carolina.

Among those speaking at the opening festivities were U.S. Senator Richard Burr, U.S. Congresswoman Virginia Foxx, and Linda Carlisle, Secretary of the North Carolina Department of Cultural Resources.

The six-week exhibition period was a whirlwind of activity for the staff and volunteers of the Mount Airy Museum of Regional History. With well over two dozen community outreach programs and events scheduled, there was never a dull moment. In the end, the numbers speak for themselves. The museum hosted nearly 5,000 on-site visitors during the exhibition, a 200% increase over the previous year, and gained unprecedented exposure through media coverage throughout the Piedmont.

While the increases in visitors and visibility are certainly indicative of a successful exhibition, responses to New Harmonies are the best gauge of its true success. It’s hard to quantify a smile or conversations prompted by a certain piece of music or an album cover from long ago, but those visceral feelings are what drive the overall success of this exhibition. Visitors to New Harmonies in Mount Airy wanted to share their stories and their memories as they experienced the exhibition. Making those connections is a true measure of success.

Back-Step performs at the grand opening of New Harmonies in Mount Airy.
New Harmonies May Opening in Warren County
Emily Shaw, Librarian, Warren County Memorial Library

ON A SWEATI NG S ATURDA Y afternoon, Warrenton officially opened New Harmonies: Celebrating American Roots Music with a banjo string-cutting on the grounds of the Warren County Memorial Library. Despite the heat and despite a host of other events scheduled in Warren County that May day, we had great attendance.

Dignitaries at the opening ceremony included U.S. Representative G.K. Butterfield, and North Carolina General Assembly members Doug Berger and Floyd McKissick, Jr. State Representative Michael Wray, who was unable to attend, sent a congratulatory letter. Other speakers included Valeria Lee, cofounder of the legendary public radio station WVSP 90.9 FM, and folklorist Michael Taylor, who spent six months conducting oral histories with the musicians of Warren County. Between speakers, local musicians performed, including Allan Reid and Friends (bluegrass), Mandolin Orange (folk), Joe “B” Cutchins, Jr. (blues), and the Bullock Family Gospel Singers.

The best part of the day was seeing so many members of the Warren County community turn out to support New Harmonies. For many, seeing the exhibition brought back fond memories of attending dances at a now defunct dance hall and listening to live music at some of the small clubs and juke joints that were once scattered across the county. For others, it was exciting to see the Smithsonian Institution in Warrenton. Walking through the exhibition, I was delighted to hear so many visitors recollecting musicians they hadn’t thought about in years and discovering new ones, all the while reminiscing about the role of music in their lives.

Growing up in a rural town, I would never imagine that something as prestigious as a Smithsonian Institution exhibition would come anywhere close to home. The fact that this exhibition not only came to Warrenton, but was designed for small rural areas is what, in my opinion, makes New Harmonies special.

Darius Witherspoon, New Harmonies docent, prepares to lead visitors through the Warrenton exhibition.
A graduate of the University of North Carolina at Chapel Hill’s Curriculum in Folklore, folklorist and field recordist Michael Taylor collected over forty hours of audio recordings in his six-month oral history of the music makers in Warren County. Here, in a segment from those interviews, the Warrenton Echoes, who performed as part of the New Harmonies Armory Musical Sampler, remember their beginnings.

**MY BEST WORK AS** a folklorist occurs in the realm of memory. This may sound arcane, so consider it thusly: It is the year 2010 — in the springtime — and I am sitting in a climate-controlled meeting room at the Warren County Memorial Library with the Warrenton Echoes, a musical group with deep roots in the African American gospel tradition of the upper south. We are seated at a long black table under fluorescent lights; I have a stereo pair of microphones pointed at the Echoes. This is the modern age.

In this room in this modern age, there is no plow dust, no cotton or tobacco, no hot sun on our necks; but these things made the Echoes, so how to access them? That is our job here.

Memory is one way, and we interface memory with talk. We begin haltingly, awkwardly — how does this story go, and how do we tell it? I ask, “When you first began, was it a quartet-style group?”

Roy “June” Foster, the founder of the group, ponders the question. He puts his chin in his hand and is quiet for a moment. His eyes look far away. “It was a quartet, yeah,” he answers. “And we gradually started adding instruments to the group.” More silence. He is remembering. Then Mr. Foster begins again, and the wheels begin to roll. Watch, now, how the contours of the conversation change. Regard the rhythm and syntax, the phrasing, tone, and timbre, as Mr. Foster transports us back to a time when he worked the land from the dark of morning until the dark of night. It is 1957, the year that Warrenton Echoes started singing together.

It started out when we were farming. James Harris made a guitar out of haywire, and when we’d break for lunch, we would go to his house and sit on the porch, before it was time to go back to work, and play. That’s how he learned how to play — with haywire. We didn’t have any money — we didn’t have enough money to buy a guitar. So we took it from that.

A lot of songs from that era were actually songs about working in fields, and pulling wood home with mules and wagons.... That’s where they originated from — out of the fields.

— Julian Smith, Jr.

James Carter, known to the younger members of the Echoes as “Chief,” is another founder of the group. He sits directly to my left, and nods in remembrance as Mr. Foster speaks. I turn to him — he seems as though he has something to say — and he speaks so quietly in memory that I have to place the microphone practically at his mouth. “Yeah,” he begins. “I heard them sing a few times and I said, ‘That’s the group I want to be with.’”

“How did you go about joining up?” I ask.

“Well, they asked me,” he explains:

They came to ask me, and I was glad to sing, because I wanted to sing with them anyway. I used to sing behind the mule in the fields. I’d get happy singing behind that mule. There used to be a group that came on the radio every day — the Selah Jubilee Singers. My daddy used to fuss at me all the time because I’d stop the muling and go to the house to listen to the radio.
The Warrenton Echoes are celebrated internationally as one of the finest gospel groups that North Carolina has to offer, and they keep a busy schedule singing on gospel programs all over the country. They communicate by cell phone; they book gigs by email. But the Warrenton Echoes were born in the tobacco and cotton fields surrounding Warren County.

These fields, where the four original Echoes would gather during their lunch breaks to learn their craft more than fifty years ago, are the soul of the group. With memory, Roy “June” Foster and James Carter offer us these fields, this soil from which the Warrenton Echoes grew.

And then Mr. Carter begins to sing — alone at first, and very quietly.

Someone pats his foot; another snaps his fingers. The whole group joins in on the choruses. They are singing “Standing on the Promises of God,” and it is an ancient sound, and so heartbreakingly beautiful it makes me want to cry. We are on a porch overlooking a long field of tobacco; it is shady here, but the sun is very hot.

Museum on Main Street’s Journey Stories to Travel North Carolina in 2012

Each of us has a powerful story deep in our personal heritage. It may be a story of a family uprooting itself in order to stay together, or of sons and daughters moving to another land, or of a distant ancestor coming to America. Immigration and travel — over roads, rails, rivers, trails, and skyways — shaped American society. Journey Stories examines how transportation and migration helped build our nation and how our mobile world looked to travelers along the way.

Coming to America was often a one-way trip, leaving friends, extended families, and familiar surroundings behind, never to be seen again. All travelers, whether coming to these shores by choice or force, showed their courage in withstanding the difficulties of the journey.

For more information on Journey Stories, or to see how your organization can apply to host the exhibit, contact Darrell Stover, Statewide Coordinator of MoMS, at dstover@nchumanities.org or (336) 334-5723.
IN 1880 Inspector Frank Newcombe of the recently formed U.S. Life Saving Service (LSS) recommended to Superintendent Sumner Kimball in Washington, DC, that a new keeper be appointed for Life Saving Station Number 17 on Pea Island, North Carolina. Newcombe wrote,

Richard [Etheridge] is 38 years... has the reputation of being as good a surfman as there is on this coast, black or white, can read and write intelligently, and bears a good name as a man among men with whom he has associated during his life....Taking him in all, he seems to be a superior man for the position.

Etheridge was African American, and although this former slave made a distinguished contribution as a sergeant in the Union army and served as a Buffalo Soldier in Texas and a leader in the Roanoke Island Freedmen's Colony before it was dissolved, his race gave both Newcombe and Kimball some pause before they made their final decision. In spite of the potential antagonism that might follow the appointment of the first black LSS keeper, they were convinced that his focus, military discipline, and unsurpassed ability as a surfman made him the best choice to help renew what had been a failing assemblage of inappropriate LSS crews serving North Carolina’s coastal waters.

Newcombe and Kimball went against the grain in a post-Reconstruction South when African Americans were already losing their gains as free citizens after the war in which they had fought for their own liberation. Disenfranchisement, the emergence of Jim Crow laws — both cultural and legal — and the ultimate rise of the white supremacist movement provided the larger context in which Etheridge would be challenged to make the LSS more than the “farce” the nation perceived it to be as crews lost hundreds of mariners and countless dollars worth of cargo during the 1870s.

In *Fire on the Beach: Recovering the Lost Story of Richard Etheridge and the Pea Island Lifesavers* (Scribner’s, 2000; Oxford, 2001), authors David Wright and David Zoby observe that during an era when African Americans were invisible, mostly despised but always misunder-

about the ‘place’ of blacks within it, Etheridge was a beacon. He resisted this dehumanization, thrived when forces conspired to limit him.

Etheridge and his all-African American crew of surfman would distinguish the Pea Island Station as one of the best lifesaving stations along the eastern coast of the United States. The story of Etheridge and his crew has most recently been retold in the documentary film Rescue Men, produced by Allan R. Jones of Dreamquest Productions. Wright and Zoby served as co-producers. On February 27, 2010, Rescue Men debuted to a crowd of over 250 at the Indoor Theatre at Roanoke Island Festival Park. Hosted by the Outer Banks History Center, the film was supported by the Chicamacomico Life Saving Station Historical Site, the National Park Service’s Outer Banks Group, the Outer Banks Community Foundation, the Pea Island Lifesavers Museum, the North Carolina Aquarium, the Outer Banks Visitors Bureau, and local residents throughout the area. Following the film, a panel discussion included participation by the filmmaker, scholars, a descendent of an original Pea Island surfman, and Rear Admiral Stephen W. Rochon, Retired, U.S. Coast Guard and now chief usher at the White House. Rochon explained, “Pea Island is not just black history; it’s not just about black lifesavers’ impact on other African Americans in the Coast Guard. It is American history and regardless of color or race or religion or ethnicity, there’s a message there for everyone.”

Known as “the Graveyard of the Atlantic,” the geography of North Carolina’s coast, especially how its Outer Banks islands jut into the ocean, make it a frequent pathway of storms and hurricanes. With treacherous conditions always stirring in the Atlantic, the importance of lifesavers in the nineteenth century could not be more important. As Wright and Zoby explain, the role of lifesavers, known as surfmen, was defined by a maritime tradition of nightly watches, rotating duty, and adherence to strict codes....A system of coded flags allowed surfmen to communicate with passing ships — [relaying] important information from shore — such as latitude and longitude coordinates and storm warnings. The job was rough; the men were isolated.

The LSS was formed in 1871 as a branch of the Revenue Marine Service of the Treasury Department. By 1874, seven stations existed along North Carolina’s Outer Banks. Appointed by a government inspector, the chief surfman was the “keeper,” also known as “Cap’n.” He had full authority to hire and train the crew of six surfmen and substitutes.

Pea Island is not just black history; it’s not just about black lifesavers’ impact on other African Americans in the Coast Guard. It is American history and regardless of color or race or religion or ethnicity, there’s a message there for everyone.

— Stephen W. Rochon
Surfmen faced overwhelming challenges: the stations were spaced every twelve miles, making the distance too far to patrol effectively and permit lifesavers to be reliable, timely, and able. Perhaps more important, though, was the system of hiring surfmen, one rife with nepotism and cronyism. Indeed, the corruption was problematic enough that in 1875 Superintendent Kimball authorized an official inspection and report of North Carolina stations. The final report was clear: Outer Banks stations were failing because of “petty local politicians whose aim it was to subordinate the service for their own personal ends...without slightest respect to use or competency.” The stations’ reputations were further diminished by the terrific loss of life in huge shipwrecks in 1877 and 1878 — a disaster for which lifesaving crews clearly were culpable of negligence. An obvious step toward improving the dismal record of these stations was to root out personnel problems. Superintendent Kimball and Inspector Newcombe turned to the former slave and soldier Etheridge.

Etheridge was part of a “checkerboard” crew which included both black and white surfmen. African Americans, however, were relegated to the lowest positions. Despite his superior skill, Etheridge began as the sixth surfman at his station and was responsible for domestic and cooking duties for the entire crew. Once Etheridge was appointed keeper of Pea Island Station 17, white surfmen refused to serve under him. In turn, Etheridge hired his own all-black crew. “Depending on who was asked along the Banks,” note Wright and Zoby, “Richard Etheridge and his ‘colored crew’ were a curiosity, a lark, or an outrage.” Yet, the all-black crew under Etheridge’s leadership proved themselves with remarkable careers. They saved over two hundred mariners, losing only thirteen, and conducted the spectacular operation of 1898 in which they rescued the entire crew of the steamer Newman. As historian Dr. Patricia C. Click noted at the film’s debut, “drowning people did not care if the hand that reached out to save them was black or white.”

The autonomy of African Americans to be full members of a lifesaving crew, however, had a double edge and reflected the complex social paradoxes shaped by racism in the post-war South. In order to allow black surfmen full rights as crew members while also retaining able white crew members, Kimball and Newcombe determined to keep all crews segregated. Since Pea Island Station 17 was the only one that had African American surfmen, it meant there was no future for promotion until someone left or died.

In 1915 the LSS and the Revenue Cutter Service merged to become the U.S. Coast Guard. As the technology and size of ships became more sophisticated and significantly larger, there was less need for lifesaving crews. The stations were decommissioned in 1947.

Remarkably, among the many medals awarded to LSS surfmen during this whole period, none were granted to African Americans. James Charlet, site manager at the Chicamacomico Life Saving Historic Site, says, “They considered themselves average folks, but they certainly were the...
embodiment of every positive role model that you can think of. And yet America has forgotten these peaceful heroes."

Indeed, until the work of Wright and Zoby, theirs was an unheralded story. Subsequent to their research and as a result of the lobbying of one teenage girl from Washington, North Carolina, who was moved by the story of these uncelebrated men to write her senator and request appropriate recognition, the Pea Island surfmen in 1996 posthumously received the Coast Guard’s highest honor, the Gold-Life Saving Medal.

(L–R) David Zoby, David Wright, and Allan R. Smith at the film debut of Rescue Men on February 27, 2010, at Roanoke Island Festival Park.

Rescue Men Project Arc: 1981–2010
Harlan Joel Gradin

“YOU NEVER KNOW what the long-term impact of a North Carolina Humanities Council grant will be,” wrote Dr. Patricia C. Click in her evaluation of the program accompanying the premiere of the film Rescue Men at Roanoke Island Festival Park in February 2010. An associate professor of history emeritus at the University of Virginia, Click knows well how the documentary brought full circle a series of projects that began with a modest Humanities Council grant to the Town of Manteo nearly thirty years ago.

In 1981 the North Carolina Humanities Council funded the project Roanoke Island Humanities Series in celebration of the Town of Manteo’s 400th anniversary of the settlement of Roanoke Island. Of particular interest for program planners was the role of Civil War era African Americans in settling the area. Click, the project’s scholar-in-residence, began an essay that eventually became the beginning of her highly regarded Time Full of Trial: The Roanoke Island Freedmen’s Colony, 1862–1867 (UNC Press, 2001). Click’s research helped the town envision its history in more expansive and inclusive ways.

Click continued her work on the Roanoke Island’s freedman’s colony, as David Wright and David Zoby, two graduate students in the M.F.A program at Virginia Commonwealth University (VCU), were encouraged by their professor, Maurice Duke, to pursue the story of the all-black Pea Island lifesaving crew. In 1993, the Humanities Council awarded Wright and Zoby a “start-up grant” to investigate the heretofore untold stories of Keeper Richard Etheridge and his crew.

In 1994 another North Carolina Humanities Council grant allowed Wright and Zoby to extend their project with a slide-presentation offered to various Outer Banks sites. Fourteen-year-old Kathie Burkhart left one of those presentations determined to find a way to honor the unsung heroes of Pea Island. She petitioned her senator to award the Pea Island crew a posthumous Gold Life-Saving Medal in 1996. A third grant from the Humanities Council enabled Wright, Zoby, and producer Allan R. Smith to complete Rescue Men and debut the film on the Outer Banks in February 2010.

A strength of Humanities Council support for a project like Rescue Men is the long-term investment of exploring and celebrating the culture and history of a community such as the Outer Banks. This arc of engagement with project participants and communities deepens both a personal and collective consciousness of how important they are in making their own history and leads to an enduring impact.
During its June Meeting, the North Carolina Humanities Council trustees re-elected six current trustees to serve a second three-year term. Beginning their second appointments in October are Porter Durham (Mecklenburg County), Townsend Ludington (Orange), Miranda Monroe (Cumberland), Jim Preston (Mecklenburg), Greg Richardson (Wake), and Richard Shramm (Orange). The trustees also elected Magdalena Maiz-Peña (Mecklenburg) to begin a term of service as a new Council trustee. Maiz-Peña is the William H. Williamson Professor of Spanish and chair of the Spanish Department at Davidson College where she is deeply committed to humanities scholarship. For over twenty years she has been a bridge-builder across disciplines at Davidson, connecting literature, history, and cultural studies. She has been honored with three teaching awards and an endowed professorship. Maiz-Peña is also passionate about connecting humanities themes with public audiences.

George Stuart of Barnardsville completes his tenure as a North Carolina Humanities Council trustee in October after six years of committed support to the public humanities. Stuart has served as vice-chair of the Humanities Council and chair of the membership committee. Stuart received his Ph.D. in Anthropology from the University of North Carolina at Chapel Hill in 1975. In 1984 he founded the Center for Maya Research, a nonprofit organization that helps to promote research related to the archaeology, iconography, and epigraphy of the ancient Maya. His writings, both academic and popular, include more than forty articles and eight books, among the latter Palenque: Eternal City of the Maya, co-authored with his son, Dr. David Stuart of the University of Texas at Austin. During nearly forty years with the National Geographic Society, he served as the Staff Archaeologist, as Vice President for Research and Exploration, as chairman of the Committee for Research and Exploration, and as Senior Assistant Editor for Archaeology at the National Geographic magazine. Stuart has received numerous national and international awards for his contributions to knowledge of the Native American past. He currently serves as a trustee of Warren Wilson College, Swannanoa, and advisor to the ongoing Jamestown Rediscovery project of the Association for the Preservation of Virginia Antiquities. The Stuart Collection of some 13,000 volumes on American archaeology as well as manuscripts and photographic images is housed in the Wilson Library at the University of North Carolina at Chapel Hill, where it is readily available for students, faculty, and the interested public. Stuart has brought considerable wisdom and expertise to the Humanities Council during his tenure as a trustee. The citizens of North Carolina have been well-served by his contributions.
North Carolina Humanities Council

New Website Launch
Fall 2010
www.nchumanities.org

North Carolina Humanities Council Mission Statement and Core Values

The North Carolina Humanities Council serves as an advocate for lifelong learning and thoughtful dialogue about all facets of human life. It facilitates the exploration and celebration of the many voices and stories of North Carolina’s cultures and heritage.

The North Carolina Humanities Council is committed to

- an interdisciplinary approach to the humanities
- dialogue
- discovery and understanding of the humanities — culture, identity, and history
- respect for individual community members and community values
- humanities scholarship and scholars to develop humanities perspectives
- cultural diversity and inclusiveness
- informed and active citizenship as an outgrowth of new awareness of self and community.

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Ed and Mary Martin Borden
Goldsboro
Herb and Frannie Browne
Charlotte
Paul and Jean Carr
Raleigh
Hodding Carter and Pat Derian
Chapel Hill
Bob and Peggy Culbertson
Charlotte
Larry and Sarah Dagenhart
Charlotte
Patsy Davis
Pittsboro
Roddy and Pepper Dowd
Charlotte
Bob Eaves
Raleigh
Robert and Mary Ann Eubanks
Chapel Hill
Murphy Evans
Raleigh
Jim and Judy Exum
Greensboro
Bill and Marcie Ferris
Chapel Hill

Henry and Shirley Frye
Greensboro
Harvey and Cindy Gantt
Charlotte
Frank and Jane Hanes
Winston-Salem
Luther and Cheray Hodges
Chapel Hill
Jim and Mary Joseph
Durham
Tom and Donna Lambeth
Winston-Salem
John and Grace McKinnon
Winston-Salem
John and Leigh McNairy
Kinston
Assad and Emily Meymandi
Raleigh
Paul and Martha Michaelels
Raleigh
Bill and Sandra Moore
Chapel Hill
Thrus and Patty Morton
Charlotte
Paul and Sidna Rizzo
Chapel Hill
Wyndham Robertson
Chapel Hill
Russ and Sally Dalton
Robinson
Charlotte

Donald and Deborah Reaves
Winston-Salem
Tom and Susan Ross
Davidson
David and Jenny Routh
Chapel Hill
Mike and Debbie Rubin
Winston-Salem
Mary D. B. T. Semans
Durham
Lanty and Margaret Smith
Raleigh
Sherwood and Eve Smith
Raleigh
Wade and Ann Smith
Raleigh
Sam and Mary Starling
Raleigh
Jack and Cissie Stevens
Asheville
Jeanne Tannenbaum
Greensboro
David and Libby Ward
New Bern
Jordy and Ann Whichard
Greenville
Ed and Marylyn Williams
Charlotte
Robert and Joan Zimmerman
Charlotte

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Soft Mountains

Unlike the Rocky range or sharp Sierras or Cascades or Alps, the Appalachian peaks are called soft mountains in comparison. Their rounded tops and smoothed-out slopes are cushioned by leaf-rot and mold, betray their ancient age, worn down to knobs and nubs and fuzzy balds of brush and trees and laurel hells. But underneath the thicket swirls and fallen leaves and stingy soil they’re granite at the core and hard as any hill in Cappadocia, the softness only in the face, deceptive to the look as steel encased in velvet, hardness at the heart, while curves are petal-smooth and quaint and blue as old-time music.
Squirrel Nest

This wad of trash is only visible in tree top when the limbs are bare, and then the ragged cluster stands against the sky. What looks like rough debris washed up and caught in forks and branches by a flood, some months ago, and hidden throughout summer by the green, was boudoir once, delivery room, and nursery to a whole new generation now arcing through the trees in search of nuts on hickories and acorns with their sharp hard nipples, birth home now exposed to all and picked apart by wind’s caress and rain as hunter’s moon appears as aura back of this disintegrating mother wreck that never will be nestled in again.

Blue Honey

The honey blue as classic skies made in some hives along the coast of Carolina still remains a mystery. Some say the tint derives from berries bees have sipped, while others claim the sapphire sweet is made from flowers that grow from roots in soil containing acid and aluminum. The azure just appears on rare occasions, blue as deepest space and deepest mood, a plangent note, aristocratic, from bees’ internal alembic, those armed and gifted artisans of taste that give us heaven’s hue to light the tastebuds cerulean with syrup of Elysium.

ROBERT R. MORGAN grew up in Hendersonville, North Carolina, on a farm in the Green River Valley of the Blue Ridge Mountains. He graduated from University of North Carolina at Chapel Hill with a B.A. in English and received an M.F.A. from the University of North Carolina at Greensboro. Since 1971 he has taught at Cornell University, where he is now Kappa Alpha Professor of English. Morgan has published eleven books of poetry, including The Strange Attractor: New and Selected Poems, three books of short fiction, five novels, and a collection of essays and interviews on poetry. In addition to his numerous honors and awards, Morgan joins the North Carolina Literary Hall of Fame in 2010.
The Mareslide

The long flat rock that drops so steep down the mountainside above the creek with winter ice locked on its face seems some vast cameo encased in darkened forests. Rumor says a mare once reached the top and grazed along the edge on autumn grass. The rock was wet with slickest moss and hooves slipped out as though on grease. With screams the filly kicked in panic and skidded down the mighty granite and found no bench or ledge to slow her plunge into the vale below, which saw a horse shot from the sky, a thrashing, neighing meteorite. But when I heard that sad story and went to look while still a boy I wondered why no bones remained. The story seemed as true as rain.

Endowments

A detail often pointed out and never quite explained is how the families on the Oregon Trail as sun crashed down or wind slapped dust in eyes and mouth and oxen strained and hesitated hour by hour along the rivers, over hills and prairie grass, or lightning whipped the air or hail flew level as a volley of white musket balls, so many burned with fever in the wagon beds, or weakened by starvation or bad meat, or cup of poisoned water, diseases passed along the train, sometimes a raid at dawn or bite of rattlesnake, so many died, so many dead, they quickly buried them in sod. Atop the makeshift grave they stood a wooden chair back like a sign. The question later asked was why: did chair back symbolize a bit of culture in the endless wild, a memory of the life back east? Or was it more a sign of rest, of dignity on alien land after the horrendous journeying? With rocks so few as well as trees the chair back may have been the one substantial thing they had to mark the site and claim the soil above the dear deceased, against the wolves and time’s predation, while they must labor on, but leave behind an artifact of comfort and familiarity to keep the vigil as a monument on earth they’d never see again.
**Mound Builders**

The Creeks of frontier Georgia said they made the mounds along the streams for sanctuaries during floods. When rivers spread across the plain they climbed atop the fashioned hills until the inundation passed. But later studies would reveal the elevations packed with bones and grave goods: spears and arrowheads, ceramics, gems, totemic signs, and favorite beads. It seems the Creeks deposited their kin, their loved, in ceremonial heaps that took a dozen generations to attain the height desired. They may have sought a refuge from the floods on those activities. But what they stood atop and slept atop for safety was the sacred dirt and relics of their clan, the signs and symbols of their hearth, beliefs and arts and holy bundles too, as all of us rely, and must, on our traditions and the deep ancestral memories and ways to bear us up and get us through the deadly and uncertain days, sustaining breath and sight and hope on residue and legacy, of those beloved who came before, and watch us from the glittering stars.

**EVENTS AND DEADLINES**

**Large Grants**
For projects beginning after **July 15** and **December 15**
- Draft proposals are due **March 15** and **August 15**
- Final proposals are due **April 15** and **September 15**

**Mini-Grants**
Mini-grant applications must arrive at the Humanities Council office by the **first day of the month** and must be submitted at least **eight weeks** in advance of the program.

**Planning Grants**
There is **no deadline** for a planning grant.

**Road Scholars**
Road Scholars applications must be submitted at least **eight weeks** in advance of the requested program.

**Let's Talk About It**
Let’s Talk About It applications must be submitted at least **eight weeks** in advance of the requested program.

**Council Trustees Meetings**
- **September 11, 2010**
- **November 12, 2010**
- **February 19, 2011**
- **June 3, 2011**

**Museum on Main Street — New Harmonies: Celebrating Roots Music**
- **August 7–September 18, 2010**, Arts Council of Wayne County, Goldsboro
- **September 25–November 6, 2010**, Weizenblatt Gallery, Moore Auditorium, Mars Hill College
- **November 13–December 13, 2010**, Don Gibson Theatre, Shelby

**Teachers Institute**
- **October 15–16, 2010**, *Searching for the Real Thing in American Music*, Liston B. Ramsey Center for Regional Studies, Mars Hill College

**John Tyler Caldwell Award for the Humanities**
- **October 8, 2010**, 7–9 p.m., School of Music Recital Hall, UNC Greensboro
The North Carolina Humanities Council serves as an advocate for lifelong learning and thoughtful dialogue about all facets of human life. It facilitates the exploration and celebration of the many voices and stories of North Carolina’s cultures and heritage. The North Carolina Humanities Council is a statewide nonprofit and affiliate of the National Endowment for the Humanities.