



# DISPATCH

A Newsletter of the Jamestown-Yorktown Foundation • Spring 2009



## 18th-Century Portrait of King George III Acquired for Future Exhibit at Yorktown Victory Center

“King George III in Coronation Robes,” an 18th-century portrait of the British monarch who was a key figure during the American Revolution, has been acquired with private funds for future exhibit at the Yorktown Victory Center.

Measuring more than 8 feet by 5 feet, the portrait is from the studio of Allan Ramsay, who served as Principal Painter in Ordinary at the royal court. The oil-on-canvas painting is an exact copy made by Ramsay’s studio between 1762 and 1784 of the original 1762 portrait, now in the Royal Collection of Her Majesty Queen Elizabeth II. The full-length portrait shows King George in ermine-trimmed, golden-silk-damask robes, which he had worn at his 1760 coronation, and is in an ornamented gilt frame topped with a crown.

“This is a signature addition to our collection as we plan for new exhibition galleries at the Yorktown Victory Center,” said Senior Curator Sarah Meschutt. “The portrait will anchor the beginning of our story, when all external affairs of the American colonies were controlled by King George III and the British Parliament. It is an official portrait of the new king as head of state and the British Empire.”



Many versions of this portrait of King George were produced by Ramsay’s studio for government and diplomatic reception rooms in Europe and America. Born in Edinburgh, Scotland, in 1713, Ramsay studied in London and Italy and achieved fame as a portraitist in his twenties. He was appointed a principal painter by the king in 1761. He attained the title “Principal Painter in Ordinary” in

1767 and held the post until his death in 1784.

“We are thrilled with this major acquisition early in the process of enhancing the Yorktown Victory Center collection,” said Sue H. Gerdelman, president of the Jamestown-Yorktown Foundation, Inc., the not-for-profit entity that coordinates private fundraising in support of programs of the Jamestown-Yorktown Foundation.

“Artifacts are vital to our work to effectively educate visitors about colonial America,” Mrs. Gerdelman said. “Only private funds are used to acquire artifacts for exhibit, and a public-private partnership is critical to the success of the Yorktown Victory Center project.” ■

*See page 3 for more about the Yorktown Victory Center.*

## James City County Honored for Leadership Support of ‘Campaign for Jamestown Settlement, 1607-2007’



James City County Administrator Sanford B. Wanner (left) and Board of Supervisors Chair James G. Kennedy (center) were guests at Jamestown Settlement on April 20 for special recognition of the county’s leadership support of “The Campaign for Jamestown Settlement, 1607-2007.” In the photo, Jamestown-Yorktown Foundation Senior Curator Thomas E. Davidson describes objects displayed in a county history exhibit in the James City County Atrium, an expansive space in the museum’s education wing. The county provided more than \$1.4 million for the multiyear campaign, with recent grants supporting Jamestown Settlement’s special exhibition program. The campaign, which was publicly launched in 2005, raised nearly \$25 million to support educational programs, artifact acquisition, exhibit technology and revitalization of Jamestown Settlement’s outdoor living-history areas.

## New Building at Jamestown Settlement Fort Modeled After Jamestown Rediscovery Find

A new building is taking shape at Jamestown Settlement’s re-created 1610-14 fort, based on one of two large “row houses” uncovered by Preservation Virginia’s Jamestown Rediscovery archaeological project at Historic Jamestowne in 2004-05.

The row house is the second Jamestown Rediscovery building to be re-created at Jamestown Settlement. The first, completed in 2006 and currently interpreted as a storehouse, is based on a building that dates to the earliest period of the fort, built by English colonists who arrived in Virginia in 1607.

The cobblestone foundations of the two row houses at Historic Jamestowne are located within the James Fort site, paralleling the western wall of the palisade. Based on their location in the fort, historical references and the discovery of high-status items in the vicinity, the buildings probably were constructed between 1610 and 1614, and the one to be re-created at Jamestown Settlement may have served as the colonial governor’s house.

The cobblestone foundation of the 66- by 18-foot building under construction at Jamestown Settlement is in place. Members of the museum exhibits fabrication staff are assembling the timber framework in a service area and will begin erecting the frame on the foundation this summer.

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Jamestown Settlement exhibits fabrication staff are building sections of the row house frame in a service area before erecting the frame on the building’s cobblestone foundation.

# Early Virginia, Bermuda Government Chairs Exhibited

Two ceremonial chairs with illustrious histories anchor a section of the Jamestown Settlement special exhibition “Jamestown and Bermuda: Virginia Company Colonies” that describes government in Virginia and Bermuda.

One of the chairs was made in the 1730s, probably by a Williamsburg cabinetmaker, for the Speaker of the Virginia House of Burgesses and was used during legislative sessions in Williamsburg until 1780, when the capital moved to Richmond. By then the name of the legislative body had changed to House of Delegates, and Virginia had declared its independence from Britain. The chair remained at the Capitol in Richmond until the 1930s, when it was placed on long-term loan to the Colonial Williamsburg Foundation and returned to its original location at the newly reconstructed Colonial Capitol.

Made of Virginia black walnut, tulip poplar and yellow pine, the Speaker’s chair is highly architectural in form, with a tall solid panel back framed by narrow side panels and a roof-like canopy.



Jamestown-Yorktown Foundation Audio Video Specialist Jan Heuvel photographed the Speaker’s chair at the Colonial Capitol in Williamsburg (left) and a reproduction of the chair at the State Capitol in Richmond (right). The reproduction was made by his father, Colonial Williamsburg master cabinetmaker Johannes J. Heuvel, Sr., in 1962 as a gift from the Colonial Williamsburg Foundation to the Virginia General Assembly. The original chair is on loan for the “Jamestown and Bermuda” exhibition from the Commonwealth of Virginia with the cooperation of the Colonial Williamsburg Foundation.

A Bermuda cedar chair dating to the 17th century, on loan for the exhibition from the Government of Bermuda, was made for Josias Forster, governor in 1642, 1645 and 1650, at a time Bermuda was governed by the Bermuda Company. Bermuda was under the jurisdiction of the Virginia Company until 1615, when a separate Somers Isles (or Bermuda) Company was formed. Both companies were eventually dissolved, with Virginia becoming a royal colony in 1624, and Bermuda in 1684. Legislative assemblies date to 1619 in Virginia and 1620 in Bermuda.



The Forster Chair, inscribed with Josias Forster’s name and the year 1642, has been used by governors of Bermuda for more than 350 years.

In modern times Bermuda’s governor, the appointed representative of Queen Elizabeth II, opens Parliament each year by delivering the Throne Speech while seated in the Forster Chair. The Throne Speech sets out the government’s program for the new legislative session in Bermuda, the oldest self-governing British overseas territory. ■

## ‘Jamestown and Bermuda: Virginia Company Colonies’ Exhibition Launched With Series of Events

A delegation of Bermudians traveled to Virginia to join in celebrating the March opening of “Jamestown and Bermuda: Virginia Company Colonies” at Jamestown Settlement. The exhibition continues through October 15.



Shown at a March 1 tour and reception with Jamestown-Yorktown Foundation Senior Curator Tom Davidson (third from left) and Executive Director Phil Emerson (second from right) are Larry and Sharon

Jacobs, Penne and Paul Leseur, Kay Hodges, Louis Mowbray and George Cook. Ms. Jacobs is executive director and Mr. Mowbray and Dr. Cook are trustees of the St. George’s Foundation, which worked with the Jamestown-Yorktown Foundation to facilitate artifact loans from Bermuda institutions. Mr. Leseur is a director of the Bank of Bermuda Foundation, which provided a generous donation in support of the exhibition, and is chairman of the Bank of Bermuda Foundation’s 400th Anniversary Committee.

John and Cris Wineinger hosted a reception in their Williamsburg home on March 2 for about 30 guests, including the visiting Bermudians and Jamestown-Yorktown Foundation board members and donors. Shown are Sharon Jacobs, John Wineinger, and Susan and Bob McCreary.



Approximately 150 guests viewed the exhibition at a gala for donors on March 4. The evening event included remarks in Jamestown Settlement’s Robins Foundation Theater by Jamestown-Yorktown Foundation, Inc., Board of

Directors President Sue Gerdelman; Bermuda Minister of Energy, Telecommunications and eCommerce Terry Lister; exhibition curator Dan Hawks; and Foundation Executive Director Phil Emerson. Shown with Mr. Hawks (third from left) and Mr. Emerson (right) are John-Anthony Burchall, Robert Chandler, Bermuda National Trust Executive Director Jennifer Gray, and St. George’s Foundation Director of Education Leondra Burchall and Trustee Louis Mowbray.



Bermudians also joined guests at a March 3 reception for friends and colleagues of the Jamestown-Yorktown Foundation. Here, Minister Lister (left) converses with Foundation Senior Director of Museum Operations and Education Joe Gutierrez.



# Architectural Design Concept Developed for Yorktown Victory Center Transformation



A link to Yorktown area architecture and a distinct focal point for arriving visitors are key elements of the planned new Yorktown Victory Center. The Commonwealth of Virginia's Art and Architectural Review Board and Bureau of Capital Outlay Management reviewed schematic designs for the site and museum building this winter, and work on preliminary architectural design is under way for submission to a joint legislative/executive branch committee considering capital projects.

Private donations are sought to support the acquisition of artifacts for exhibit and other program elements.

The new museum is envisioned to be a nationally recognized facility featuring state-of-the-art museum galleries with immersive learning environments, interactive exhibits and period artifacts and an expanded living-history program that will trace the 13 colonies' struggle for freedom, resulting in the creation of the United States of America.

The new, approximately 80,000- square-foot museum building will be positioned on the site with a distinctive two-story main entrance and plaza directly facing the roadway entrance. The building location will allow for continued museum operation during the construction process. The first floor of the new building will have space for visitor services, a gift shop, a multipurpose theater, classrooms, museum offices, and expanded exhibition galleries. Maintenance, curatorial and interpretive support services will be located on a partial lower level. The second level above the entrance lobby will contain meeting space. A separate entrance for groups will be connected to the main museum entrance by a covered, columned walkway, or loggia.

The project includes enhancements to the museum's re-created 18th-century farm and Continental Army encampment. An outdoor event lawn will be located adjacent to the museum building. Parking will be expanded, with separate areas for autos and motor coaches.

The project is guided by a master plan adopted in 2007 by the Jamestown-Yorktown Foundation Board of Trustees. Environmental studies and preliminary architectural and exhibit design have been funded with a combination of state dollars and revenue generated by the Jamestown-Yorktown Foundation.

Westlake Reed Leskosky of Cleveland, Ohio, and Washington, D.C., with Hopke & Associates of Williamsburg as associate architect, is developing the preliminary architectural design with input from Jamestown-Yorktown Foundation board and staff. Gallagher & Associates of Bethesda, Md., has begun exhibit design schematic work. ■



The site plan above shows the planned location of the new Yorktown Victory Center building, outdoor interpretive areas and parking lots. The main building entrance directly faces the roadway entrance to the museum.

The façade of the planned new Yorktown Victory Center building is depicted above, with the two-story main entrance on the right, group entrance and education wing in the center, and gallery wing on the left. Below is a side view of the gallery and education wings. An outdoor event lawn will be located in the L-shaped space formed by the two wings.



## 'Jamestown and Bermuda' Lecture Series Under Way

Filmmaker Lucinda Spurling presented the first of a series of four Saturday evening lectures related to Jamestown Settlement's "Jamestown and Bermuda: Virginia Company Colonies" exhibition. During the April 25 program in Jamestown Settlement's Robins Foundation Theater, Ms. Spurling showed a portion of her new documentary *The Lion and the Mouse ... the Story of America and Bermuda* and discussed the making of the film, which won the Audience Choice Award at the 2009 Bermuda International Film Festival.



Lucinda Spurling, next to Jamestown-Yorktown Foundation Senior Director of Museum Operations and Education Joe Gutierrez, responds to a question from the audience.

Future lectures are scheduled at 7 p.m. June 13 with University of Tennessee Professor of History Lorri Glover presenting "The Shipwreck That Saved Jamestown: The Sea Venture Castaways and the Fate of America"; July 11 with University of Rochester Associate Professor of History Michael Jarvis presenting "Sister Colonies: Virginia, Bermuda, and the Beginnings of English America"; and August 8 with Masterworks Foundation and Masterworks Museum of Bermuda Art Founder and Creative Director Tom Butterfield presenting "Somewhere Beyond the Sea: Art, Artists, and Bermuda."

Advance reservations for the free public programs, sponsored by the Dominion Foundation, should be made at (757) 253-4415 or [rsvp.lecture@jyf.virginia.gov](mailto:rsvp.lecture@jyf.virginia.gov).



Lorri Glover



Michael Jarvis



Tom Butterfield

# Antislavery Sentiment Emerges in Pre-Revolutionary America

By Edward Ayres, Jamestown-Yorktown Foundation Historian

*The Colonists are by the law of nature free born, as indeed all men are, white or black.*

~James Otis 1764

Some Americans began expressing reservations about slavery long before the ferment of opposition to British policies in the 1760s led others to link colonial rights to those of slaves. At first, opposition to slavery arose from moral and religious grounds, but increasingly influenced by economic, cultural or political motives, more Americans began to speak out against slavery and the slave trade.

In 1700 Samuel Sewall, a wealthy merchant from Massachusetts, published the first direct attack on slavery and the slave trade in New England. In *The Selling of Joseph*, Sewall undermined the moral and biblical justifications of slavery by asserting that all men, as sons of Adam, had “equal rights to liberty.” Sewall’s pamphlet gained few converts, but around the same time the Quakers of Pennsylvania slowly and painfully began to confront the contradictions posed by their religious beliefs and their involvement in both the ownership of and trade in slaves.

In 1688 a Quaker congregation in Germantown drew up a strong protest against slavery, based on the golden rule. In 1693 George Keith, a radical Quaker apostate, wrote *An Exhortation & Caution to Friends Concerning buying or keeping of Negroes*, one of the earliest antislavery protests to be printed and widely circulated in the colonies. Keith’s tract was ignored by the established Quaker community, and he and his followers were expelled from the church, but he was only the first of a growing number of Quaker radicals who confronted the issue head-on.

Benjamin Lay, for example, infuriated many Quakers by his dramatic methods of protesting their involvement with slavery – “the greatest sin in the world.” He once kidnapped

the child of a slave owner to demonstrate the inhumanity of separating slave families. John Woolman, a tailor, took a different approach. Tirelessly traveling throughout the colonies, talking with Quakers everywhere, Woolman used gentle persuasion to convince people of the evil of owning human beings.

Anthony Benezet’s efforts also contributed greatly to the growing trend among Quakers to censure members who bought or sold slaves. A French Huguenot,

Benezet became a universal reformer, opposing war, upholding the rights of Indians and advocating temperance. Most of his energy however was devoted to opposing slavery and exposing the evils of the slave trade. Benezet established a night school for African Americans in Philadelphia in 1759 and also published a series of tracts advocating that slaves be given liberty through gradual manumission.

Beginning in 1758, the work of these Quaker critics began to produce results. First, the Pennsylvania yearly meeting decided to disown any Friends who engaged in the slave trade, and by the 1770s New England Quakers followed suit. By the end of the Revolution many Quakers in the Northern states had freed their slaves.

While the initial opposition to



Phillis Wheatley's *Poems on Various Subjects, Religious and Moral* was published in 1773, the year she was freed from slavery. Wheatley, depicted in the frontispiece of the book, was a strong supporter of the American Revolution and abolitionism. A first edition of the book recently was acquired for the Jamestown-Yorktown Foundation collection.

human bondage had stemmed from moral and religious grounds, during the closing years of the colonial era antislavery sentiment began to be inspired by the rational and philosophical ideas of the Enlightenment and the concept of the natural rights of man. As the colonists began to formulate justifications for their resistance to perceived British tyranny, reformers started pointing out the obvious connection between the rights of colonists and the rights of slaves. Two New England clergymen, Samuel Hopkins and Ezra Stiles, worked tirelessly to urge masters to liberate their slaves and to raise money to free and educate blacks who would be sent to Africa as Christian missionaries.

Dr. Benjamin Rush of Philadelphia, who had absorbed the ideas of the Enlightenment in France, began working for an immediate end to the slave trade and the gradual emancipation of slaves. Under the influence of Anthony Benezet, Rush published two antislavery pamphlets in 1773. Rush called on everyone, even the common man, to suppress slavery and prophetically warned that “national crimes require national punishments.” Rush had a decisive influence on public antislavery opinion, and in 1773 Pennsylvania’s Assembly ended the slave trade in the colony, an action that resulted in similar laws being passed elsewhere.

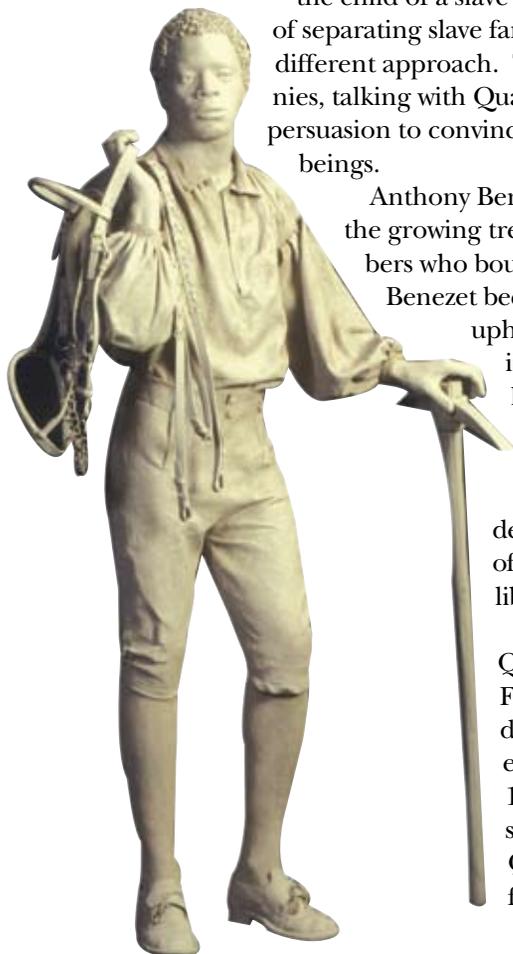
In July 1774 the Reverend Jeremy Belknap of New Hampshire asked, “would it not be astonishing to hear that a people who are contending so earnestly for liberty are not willing to allow liberty to others?” Abigail Adams wrote to her husband John that same year, “I wish most sincerely there was not a slave in the province; it always appeared a most iniquitous scheme to me to fight ourselves for what we are daily robbing and plundering from those who have as good a right to freedom as we have.”

Enslaved blacks, especially in New England, were quick to respond to the public discussions about natural rights and liberty from British oppression that resulted from the opposition to the Stamp Act and the Townshend duties. Spokesmen pointed out the contradiction between advocating human rights while supporting a system of human bondage. In Massachusetts these protests took the form of organized and insistent group petitions to the government. In 1773 and 1774 slaves submitted five petitions to the governor and general court asking to be allowed to work for themselves one day a week so they could buy their own freedom, since “we have in common with all other men a natural right to our freedom.” Despite the urgency of these pleas, the legislature postponed taking any action.

As the revolutionary struggle intensified, the subject was debated in speeches, pamphlets and sermons. Even some southerners were bothered by the inconsistency of not extending the principle of natural rights to slaves. Despite the increased debate and concern, not one colony had yet freed its slaves – the love of gain continued to be stronger than belief in “natural rights.” In March of 1775, just as the Revolution was about to begin, Thomas Paine published an essay under the signature “Justice and Humanity” asking how the colonists could “complain so loudly of attempts to enslave them, while they hold so many hundred thousand in slavery.” Within weeks Paine joined a group of men in establishing the first abolitionist society in America. Although slavery would gradually be ended in the northern states after the Revolution, it would take almost another century for slavery to be eradicated throughout the new republic. ■



The antislavery movement continued to gain momentum after the Revolution, and states north of Maryland began to abolish slavery. The most popular symbol of abolitionism in the 1790s was a token or medallion inscribed with the motto “Am I Not a Man and a Brother” and showing a slave in chains. This copper medallion is in the Jamestown-Yorktown Foundation collection.



Jehu Grant, who ran away from his Loyalist master to join the American army in 1777, is one of 10 people featured in the Yorktown Victory Center’s Witnesses to Revolution Gallery. “When I saw the people all engaged for the support of freedom, I could not but like such a thing ...,” Grant said in his request for a military pension years later.

## Museums Secure Super-Size Visibility at New York's Times Square

Images of Jamestown Settlement and the Yorktown Victory Center are appearing multiple times daily this spring on the giant CBS Super Screen at 234 West 42nd Street in New York City's Times Square district. Three five-second commercials are running 6 a.m. to midnight, April through June, a total of 5,000 times. One of the commercials features the museums' signature ad creative, showing the *Susan Constant* being towed by a minivan. The others depict musket-firing at Jamestown Settlement and cannon-firing at the Yorktown Victory Center. All prominently display the museums' [www.historyisfun.org](http://www.historyisfun.org) Internet address. The placement of Jamestown-Yorktown Foundation ads on the 520-square-foot outdoor screen results in more than 1,500,000 "impressions" daily and complements Williamsburg Area Destination Marketing Campaign television advertising in New York.



## Foundation Historians Interviewed For Public Broadcasting Radio Spots

Five radio "minutes," two featuring the Jamestown Settlement exhibition "Jamestown and Bermuda: Virginia Company Colonies" and three related to historical themes at the Yorktown Victory Center, were produced by WCVE Community Idea Stations in partnership with the Jamestown-Yorktown Foundation.

WCVE's Steve Clark interviews Foundation historian Nancy Egloff for "Bermuda's Beginnings" and "English Colony Governance." The spots describe how Bermuda's history as a British territory began with the 1609 wreck of the *Sea Venture*, which had been en route to Virginia, and compare colonial government in Bermuda and Virginia.

The Yorktown Victory Center spots, featuring Steve Clark with Foundation historian Edward Ayres, are the first of a series titled "Virginia: From Colony to Commonwealth." "Virginia Militia" highlights the role of colonial militias in the struggle for American independence; "Colonial Medicine" cites advances in medical care and theory in the 18th century; and "Artillery Weapons of the American Revolution" describes the different types of artillery used by the Americans and how challenges in acquiring adequate numbers of these weapons placed the Continental Army at a disadvantage.

The five spots, each about two minutes in length, have been made available to public broadcasting stations nationwide and also can be accessed at [www.historyisfun.org](http://www.historyisfun.org).

## Efforts Progress Toward Securing Federal Recognition for Virginia Indian Tribes

Jamestown-Yorktown Foundation Chairman H. Benson Dendy III participated in a meeting this winter with Allison Binney, staff director and chief counsel of the U.S. Senate Committee on Indian Affairs; Maribel Ramos, legislative assistant to U.S. Senator Jim Webb; and leaders of six Virginia Indian tribes – Chickahominy, Eastern Chickahominy, Monacan, Nansemond, Rappahannock and Upper Mattaponi – working to secure federal recognition through Congressional legislation. Federal acknowledgement of the Virginia tribes is under consideration by Congress this year.

The Commonwealth of Virginia officially recognizes eight tribes, including the Mattaponi and Pamunkey, which have reservations dating to the 17th century. The Virginia General Assembly in 1999 and the Jamestown-Yorktown Foundation Board of Trustees in 2004 endorsed the efforts of the tribes seeking federal recognition through the legislative process.

## New Building at Jamestown Settlement Fort

*continued from page 1*

Among distinctive features planned for the building are two chimneys, each with a back-to-back fireplace, and a second story that extends two feet beyond the first story on the side facing the "street" along the re-created fort wall. After the new Jamestown Settlement building is completed next year, it will be interpreted as the governor's house and chief administrative center for the colony. An existing fort building that currently represents the governor's house will be interpreted as living quarters for high-ranking colonists.

The building project is supported in part by grants and donations. ■

## Private Funding Priorities Identified

The educational programs and experiences presented at Jamestown Settlement and the Yorktown Victory Center and in classrooms across Virginia are funded in part by private donations from individuals, corporations and foundations that share the Jamestown-Yorktown Foundation's commitment to preserving and teaching the stories of the nation's earliest years.

The Jamestown-Yorktown Foundation, Inc., Board of Directors recently approved several projects for private funding in 2009 and 2010 that will help address ongoing and future needs at both museums.

The Annual Fund will remain a key priority in the coming years for the Foundation, Inc. A strong Annual Fund provides a stream of revenue each year that supports programs across the Foundation, from artifact acquisitions to interpretive materials and the sailing program.

As plans move forward for the replacement of the Yorktown Victory Center, early private gifts will play a crucial role in building the collection and expanding interpretation on the living-history farm site.

Other areas targeted for private funds include electronic educational resources, children's museum resource guides, special exhibitions and outreach education.

A new brochure highlights current funding priorities and their importance in sustaining Foundation programs. For more information or to request a copy of the brochure, call the development office at (757) 253-4139 or visit [www.historyisfun.org/giving.htm](http://www.historyisfun.org/giving.htm).



Private donations are sought to support the new Yorktown Victory Center, including acquisition of artifacts for exhibit, an introductory film, and enhancements at the 18th-century farm.

## Planned Giving Supports Future Programming

The Legacy Society has been formed to honor and recognize those who choose to provide for the future of Jamestown-Yorktown Foundation programs with a planned gift.

"Planned gifts offer the opportunity for prudent, thoughtful giving that will help build the Jamestown-Yorktown Foundation, Inc., endowments and ensure our museums can build upon the strengths of our collection and educational programs," said Chief Development Officer Carter Sonders.

There are two principal types of planned gifts. With a bequest, a donor wills specific property, a dollar amount or a percentage of an estate to the Jamestown-Yorktown Foundation, Inc. Through a life income gift, donors can make a significant contribution for the future while retaining the income from investments during their lifetime.

Members of The Legacy Society enjoy a special relationship with the Jamestown-Yorktown Foundation and will have the opportunity to participate in exclusive events with board members and staff and visiting lecturers and other scholars. For more information visit [www.historyisfun.org/giving.htm](http://www.historyisfun.org/giving.htm) or call the development office at (757) 253-4139.



Betty and Bill King of Williamsburg are the newest members of The Legacy Society. "Awareness of and appreciation for how we came to be who we are encourages imagination and creativity," said Betty King. "A deferred gift allows us to preserve our history for future generations while providing for our own financial security until we no longer need it."



The Jamestown-Yorktown Foundation, an educational agency of the Commonwealth of Virginia, administers Jamestown Settlement and Yorktown Victory Center living-history museums. For more information, call (757) 253-4838.



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# Calendar

Through October 15

## “Jamestown and Bermuda: Virginia Company Colonies”

Special Exhibition and Lectures  
*Jamestown Settlement*

Bermuda, settled in 1609 as the result of a shipwreck that inspired Shakespeare’s *The Tempest*, is the focus of a 400th-anniversary exhibition that also explores governmental, religious and trade connections between England’s second permanent colony in the New World and its first – Jamestown, Virginia, founded in 1607. Exhibition lectures at 7 p.m. Saturdays, June 13, July 11 and August 8.

See related stories on page 2 and 3.



*St. George's*, a watercolor by Ogden Pleissner, is one of more than a dozen artworks loaned by the Masterworks Museum of Bermuda Art for the “Jamestown and Bermuda” exhibition.

June 1-30

## Tools of the Trade

Theme Month

*Jamestown Settlement & Yorktown Victory Center*

Implements used for farming, fishing, hunting, defense, navigation and building by people of 17th- and 18th-century Virginia are examined through interpretive programs and hands-on activities.

July 4-5

## Liberty Celebration

*Yorktown Victory Center*

Tactical drills, military exercises and role-playing demonstrations salute America during the Fourth of July holiday. Visitors can learn about the sacrifices of our nation’s founders, including those who signed the Declaration of Independence.

August 1-31

## Pastimes of Colonial Virginia

Theme Month

*Jamestown Settlement & Yorktown Victory Center*

Games, storytelling and other diversions of 17th- and 18th-century Virginia are shown through hands-on activities and interpretive programs. Visitors can play corn cob darts, ninepins, quoits, mancala and nine-men’s morris.



September 12

## Children’s Day

*Jamestown Settlement*

A festive day of 17th-century children’s games, music, juggling, stilt walking, magic, puppet shows, storytelling and hands-on crafts.

**Jamestown Settlement** and the **Yorktown Victory Center** tell the story of the nation’s beginnings, from the 1607 arrival of America’s first permanent English colonists in Virginia, to the American Revolution and the formation of the new nation. Both museums feature gallery exhibits and living history in outdoor re-created settings – Powhatan Indian village, three ships, colonial fort and seasonal riverfront discovery area at Jamestown Settlement, and Continental Army encampment and 1780s farm at the Yorktown Victory Center.

The museums are open 9 a.m. to 5 p.m. (until 6 p.m. June 15-August 15) daily year-round, except Christmas and New Year’s days. Both museums have ongoing demonstrations of military, economic and domestic activities of the 1600s and 1700s. For more information, call (888) 593-4682 toll-free or (757) 253-4838 or visit [www.historyisfun.org](http://www.historyisfun.org).