

Barnes to explain necessity of ‘democratic culture,’ ‘rule of law’ in US

LILY RESLINK
STAFF WRITER

In looking at the U.S. from its founding to today, Melody Barnes, founding executive director of the University of Virginia's Karsh Institute of Democracy, sees “popular sovereignty to the rule of law” as things that absolutely must work together.

At 10:45 a.m. today in the Amphitheater, Barnes will deliver a lecture tracing moments in U.S. history that emphasize the relationship between self-government and the rule of law.

Barnes said “self-government” and “consent of the governed” are at the heart of U.S. values. At the same time, she said she sees “the rule of law” as misconceived or unconsidered in conversations of liberty or freedom.

“It's necessary to freedom. It's necessary to liberty. It's necessary to the nuts and bolts of the way that we live our life,” Barnes said.

Barnes said she intends for her lecture to ignite thoughts about citizens' civic responsibility on all the days between elections.

“The despotism and the tyranny that we were fighting against 250 years ago can manifest in lots of different forms, and even through democracy, if, in fact, we don't adhere to the rule of law as a way to channel power and to make manifest the authority that comes through our elections



BARNES

and through self-government,” she said.

Barnes has held roles including assistant to the president and director of the White House Domestic Policy Council during former President Barack Obama's administration.

In 2024, Barnes was an inaugural recipient of the Chautauqua Perry Fellowship in Democracy, and she delivered a morning lecture during the same season.

Barnes described how her interest in political and social issues began young. Born during the height of the Civil Rights Movement, Barnes said formative experiences for her include witnessing critical moments in American democracy and fluctuating trust in the government — things she said she has “thought about and examined and reflected on” as both a citizen and a public servant.

See **BARNES**, Page 4



Oliverson to perform Dvořák's Violin Concerto with CSO, shares formative experiences with violin

ROCCO PRIOLETTI
STAFF WRITER

Violinist Aubree Oliverson was first introduced to Antonín Dvořák's Violin Concerto at the age of 12. Her teacher at the time, Eugene Watanabe, assigned her to listen to one standard violin concerto each week to accustom herself to the repertoire. She familiarized herself with seminal works and composers — from Ludwig van Beethoven to Johannes Brahms. However, Dvořák's work stood out.

“I remember sitting next to my CD player on the carpet in my bedroom and just listening to this gorgeous piece and falling head-over-heels in love with it,” Oliverson remembered. She enjoyed the other concertos, but “... This one just captured my attention immediately, and I wanted to play it so badly. But I wasn't quite ready to play it yet. I had to wait a little bit longer.”

See **OLIVERSON**, Page 4

Waldstreicher to interpret ‘Phillis Wheatley’s American Revolution’



WALDSTREICHER

LILY RESLINK
STAFF WRITER

History professor David Waldstreicher looks at moments in Phillis Wheatley's life that “could be read two different ways.”

Waldstreicher, who wrote a biography on Wheatley, will discuss her emergence as a thought leader during the revolutionary era. He said Wheatley emerged as a “key figure” who influenced the Revolutionary era through correspondence with revolutionaries and expressions of support and criticism of the Patriots.

This analysis of duality is something Waldstreicher uses to guide his approach to teaching classes, interpreting history and, at 2 p.m. today in the Hall of Philosophy, delivering his lecture on the American Revolution on “the life and writings of the enslaved poet Phillis Wheatley and its meanings for thinking about the American Revolution.”

Waldstreicher said he commonly uses this description of Wheatley: “She was the most famous individual African in 18th-century Anglo America, and she was the second North American woman to publish a book of poetry.” Waldstreicher said he will discuss Wheatley's secular and religious themes in both her poetry and politics.

“She blended her own quest for liberty and emancipation and a literary career with what was going on in their churches in New England, and with the desire of the Patriots to sacralize the revolution,” Waldstreicher said.

Waldstreicher is a Distinguished Professor of History at the Graduate Center of the City University of New York. He is an author, having most recently published *The Odyssey of Phillis Wheatley: A Poet's Journeys Through American Slavery and Independence*.

According to Waldstreicher, *The Odyssey* — which includes representation of war, enslaved people and trafficked women — was an important book to Wheatley and her methods of contesting slavery.

“By engaging with the classics, she could actually talk — or get closer to talking about — her own experience as a trafficked person than she could more directly — which her enslavers wouldn't have wanted her to do,” he said.

See **WALDSTREICHER**, Page 4

IN TODAY'S DAILY



A BANNER ACHIEVEMENT

Member of the CLSC Banner Committee, Fiber artist Bender reflects on the power of creation.

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‘SACRED & SECULAR’

‘History ... gives us what it gives us.’ Blight, Miles talk about founding documents, their complexities.

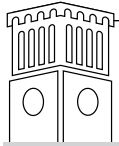
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DOUBLE-BILL OPERA WORKSHOP

Opera Company presents ‘Anne of Green Gables,’ ‘A Prayer for Owen Meany.’

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TODAY'S
WEATHER



H **83°** L **66°**
Rain: **24%**
Sunset: **8:30 p.m.**

FRIDAY



H **78°** L **66°**
Rain: **62%**
Sunrise: **6:16 a.m.** Sunset: **8:29 p.m.**

SATURDAY



H **80°** L **64°**
Rain: **62%**
Sunrise: **6:17 a.m.** Sunset: **8:28 p.m.**

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BRIEFLY

NEWS FROM THE GROUNDS

The **Briefly** column appears on page 2 daily and is intended to provide space for announcements from Institution-related organizations. If a meeting or activity is featured that day in a story, it should not be repeated in the **Briefly** column. Submit information to Gracie Szablewski in the Daily's editorial office. Please provide the name of the organization, time and place of meeting and one contact person's name with a phone number. Deadline is 5 p.m. four days before publication.

Tea in honor of Lucy Karslake and all Banner Makers

If you have ever created, designed or served on a banner committee, we are celebrating you. Please come to tea at 3 p.m. Sunday on the porch at Alumni Hall. RSVP requested at aacslschq@gmail.com.

Softball news

Chautauqua Softball League will host a kids' pick-up game at 5 p.m. today at Sharpe Field for ages 5–13. Extra gloves are available. At 5:45 p.m. today, Chautauqua Softball will host a co-ed pick-up game at Sharpe Field. All skill levels are welcome to come play. Extra gloves are available. Please check chqrec.com/home for updates, and contact carriezachry@gmail.com for more information.

Recognition Week at Alumni Hall

At 5 p.m. today, the All-Alumni Gala, a ticketed event, will take place. Contact aacslschq@gmail.com or call 716-357-9312 for more information. At 9 a.m. Saturday, the Class Presidents' Breakfast will take place on the porch of Alumni Hall.

Chautauqua Women's Club news

At 5 p.m. today, "Dr. Vino: A Deep Dive into Bubbles," a ticketed event, will take place at the CWC House. Tickets are available at chautauquawomensclub.org.

United Methodist House news

Join the Rev. Laurie Hays Coffman, who will lead us on "Coming Out~ Coming In: Faith, Identity, Belonging" – an Emmy Award-winning documentary produced by the Rev. Coffman, followed by a conversation on LGBTQ+ Christians seeking sanctuary in church at 7 p.m. today in the UM House. All are welcome!

Beach to Beach Color Sprint

Race starts at the Children's Beach at 4:30 p.m. today and ends at Heinz Beach with ice pops and the final paint throw. Sign up in advance at Sports Club — \$15 includes t-shirt.

Smith Memorial Library news

At noon today at Smith Memorial Library, join Friends of the Chautauqua Writers' Center on the porch for "Locals at The Library!" featuring Evette Beckett-Tuggle (*The Heartfelt Voice*), Reggie Tuggle (*A Journey Through Grace*) and Janay Cosner (*Dancing with Breast Cancer*). John DeDakis, mystery author and former CNN editor, will speak upstairs at 12:30 p.m. Friday on the topic "From Journalist to Novelist (or How I Learned to Make it Up)." At 3:30 p.m. Friday, join author Gary Sirak in conversation with Jane Kerschner about his book, *How to Retire and Not Die*. Signings to follow book talks; seating is limited.

Tennis Center news

The tennis center will host a team pickleball event from 9 a.m. to noon Saturday at the Tennis Center. Reserve your spot by signing up at the Pro Shop or by calling 716-357-6276.

David Levy Pre-concert lecture

At 6:30 p.m. today in Hultquist 101, David Levy will interview Olga Dubossarskaya Kaler. Olga has toured three continents as a soloist, chamber musician, and artist-teacher, balancing her performing and teaching careers with equal success.

You're invited to join the Chautauqua Choir

Do you love to sing and have some choral experience? The Chautauqua Choir sings for the Sunday morning worship service and the Sunday evening Sacred Song service. A basic ability to read music is needed. Attendance at one (but preferably two or three) of the weeknight rehearsals is required. Rehearsals are from 6:15 to 7:45 p.m. Thursdays, Fridays and Saturdays in Fletcher Music Hall. No audition is required. New singers should arrive at 6 p.m. to register and be assigned a music folder. Questions? Email choir@chq.org or call 716-357-6321.

Corrections

In the Aug. 4 edition of *The Chautauquan Daily*, poet Phillis Wheatley's name was spelled incorrectly. The Daily apologizes for this error.

In the Aug. 5 edition of *The Chautauquan Daily*, an incorrect date was given for a screening of the documentary film "Time and Water."



BULLETIN BOARD

The **Bulletin Board** is available to volunteer organizations who are at Chautauqua but are not one of the Institution's official organizations and do not have access to the Institution's usual promotional vehicles. Listing in the community **Bulletin Board** is limited to event (speaker), date, time, location, sponsor and cost, if there is one. The **Bulletin Board** will be published whenever there is a listing. The cost for each listing is \$5, or three listings for \$10. Submissions to the **Bulletin Board** should go to the Daily Business Office in Logan Hall on Bestor Plaza.

EVENT	TITLE / SPEAKER	DATE	TIME	LOCATION
PEO Reunion	BYO Lunch on the porch	Today	Noon	Sharon Thawley, 22 Vincent on the Brick Walk

Fiber artist Bender reflects on the power of creation

NORA SMITH
STAFF WRITER

For fiber artist Elizabeth Bender, learning to read knitting patterns came more easily than words themselves; she learned to knit when she was just eight years old and found her own language through the artistic expression of fiber arts.

"I would just knit, and I didn't care (about making finished products)," Bender said. "So, I did a lot of knitting for just the sake of knitting. Also, that's the thing: adults want to make things, very specific, tangible things, and I didn't care. I just wanted to knit."

As a recent Chautauqua Literary and Scientific Circle graduate, Bender hadn't known about Chautauqua until her close family friend and co-president of the Class of 2026 Kriss Young Miller had begun working at the Quaker House and spread the word to Bender. In preparation for graduation, Bender said she found a creative outlet through which she could channel the pomp and circumstance of the CLSC festivities.

Bender, who has severe dyslexia, discovered early on that knitting could be a hobby that didn't require any reading or writing; she said knitting patterns are often described as a different language, but they always made perfect sense to her.

Bender said she was "unschooled," an approach to homeschooling that emphasizes self-directed learning over a structured curriculum. She said she doesn't see how else she could have thrived if it weren't for this style of learning.

"For me particularly, because of my severe dyslexia and other learning disability things going on, it allowed me to have time to knit, to be outside, to learn through audiobooks and documentaries and have some belief that I was smart and just because I couldn't read until I was 15, if I'd been in school, I would have been so stigmatized," Bender said.

This approach, Bender explained, allowed her to dedicate much of her childhood to making art — particularly object art. She said her house was under construction for four years in



GABRIEL MILBY / STAFF PHOTOGRAPHER

CLSC Class of 2026 Banner Committee member and fiber artist Elizabeth Bender processes through the Golden Gate Wednesday during the CLSC Recognition Day Ceremony in the Hall of Philosophy.

struction for four years in her youth, so she would constantly gather art supplies from the dumpster in case she ever wanted to create something with them.

For Bender, the idea that she could create something tangible surpassed everything else. She said she only cared about creating something, anything that could then exist in the world.

Later in life, Bender attended the Savannah College of Art and Design and now resides in Brooklyn, New York, where she works in knitting and free-motion lace.

To make lace, Bender said she uses a sewing machine, drops the feed dogs, attaches an embroidery foot and sews onto water-soluble stabilizer, a fabric that dissolves in water so that she can essentially draw with the thread.

"It's like a scribbling kind of thing, like a doodling, but I used to do these scribbles when I was little," Bender said. "It very much mimics that, where I would pretend to write and I would do these pages and pages of scribbling."

Bender now sells scarves and clothes made of her free-motion lace and even said she'd love to teach a class at Chautauqua Institution one day.

"I'm much better at declaring that I am an artist now," Bender said, explaining that being treated properly for anxiety and depression has made an enormous impact on her life today and her ability to



The CLSC Class of 2026 banner, created by Bender and Class of 2026 Co-president Kriss Young Miller.

consider herself an artist.

"There's a lot of people, especially in fiber arts, who don't want to say they're artists, they identify as makers, and I don't love that," Bender said.

Bender said, as a field, fiber arts is already undervalued and has historically been viewed as women's work. For her, it's important for fiber artists themselves not to undervalue the medium, and she said she personally aims to elevate the importance of art, specifically its accessibility.

"Even when it was vitally important, it was seen as somewhat frivolous," Bender said. She used the example of quilts and Afghans as household objects the women in her family own; all are made by different

family members and are time- and labor-intensive, showing the historical importance and value of the objects themselves.

Now, Bender has put her fiber arts skills to use as a member of the CLSC Banner Committee. She worked alongside Miller to create this year's banner, doing the stitched lettering. In addition to her contributions to the banner, Bender created two handmade dresses to wear for Recognition Week festivities, proudly showcasing her artwork to celebrate the occasion.

"I jokingly said part of the reason I wanted to graduate from the CLSC is that I really wanted to make a dress, and so I made one dress and it has our class colors on it ..." Bender said.

Thursday at the CINEMA

Thursday, August 6

WICKED - 4:30 Starring Cynthia Erivo as Elphaba, misunderstood because of her unusual green skin, and pop superstar Ariana Grande as Glinda who is gilded by privilege and ambition, director Jon M. Chu's adaptation of the Broadway hit musical is "a wickedly good time at the movies." -Max Weiss, *Baltimore Magazine* "Smart, sweet, and sassy in equal measure, with eye-popping special effects, lustrously colorful cinematography and production design, dynamic vocals and dancing, and—best of all—emotionally intimate storytelling." -Albert Williams, *Chicago Reader* (PG, 160m)

WICKED: FOR GOOD - 8:10 The conclusion to Jon M. Chu's 2024 *Wicked* is "a soaring musical triumph filled with standout performances, extraordinary craft, and an emotional core that is sure to delight fans young and old." -Linda Marric, *HeyUGuys* "A testament to diversity." -Manohla Dargis, *New York Times* "Its sincerity, heart, and belief in a better world are inspiring." -Billie Melissa, *Newsweek* (PG, 137m)

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LECTURE

‘Sacred, secular’: Blight, Miles discuss founding documents, their complexities

ARIANNA NEVAREZ
STAFF WRITER

At 10:45 a.m. Wednesday in the Amphitheater, David Blight and Tiya Miles par-took in a conversation about the U.S. founding documents and their complexities.

Blight is the Sterling pro-fessor of History and Black Studies and director of the Gilder Lehrman Center for the Study of Slavery, Resis-tance and Abolition at Yale University, and Miles is the Michael Garvey professor of History and Radcliffe alum-nae professor at the Rad-cliffe Institute for Advanced Study at Harvard University.

In their discussion, Blight said the moral foundation of the Declaration of Inde-pendence is “virtue,” which he believes the founding fathers gathered from their deep reading of philosophi-cal works and books of their time. Miles added a frame-work to the documents that she heard from her col-league, saying, “The dec-laration is the vision state-ment, and the Constitution is the operating manual.”

While Blight empha-sized the importance of the founding documents, he also said it would be a mis-take to pass by the declara-tion or Constitution without addressing social flaws and contradictions. Specifi-cally, he highlighted the “moral failings” of the founders when it came to slavery.

“How could this genera-tion of brilliant slaveholders create these documents?” Blight asked. “First, you have to just sit down and deal with human contradiction.”

Blight argued the found-ers were aware of how problematic slavery was, yet they mentioned prin-

ciples of equality while ac-tively owning slaves whom they did not view as people. He cited Frederick Doug-lass, who said America is made of contradictions, and Blight said “the most terrible aspects of human contradictions” can be found in the declaration.

Slavery had a deep-root-ed economic interest, ac-cording to Blight. He also said, “The deep economic ties that the society had to this institution of labor is in [the founding fathers’] minds every day.” Blight ac-knowledged that Thomas Jefferson attempted to con-demn slavery in the earli-er drafts of the declaration and reflected that if there had been a condemnation of slavery at the nation’s founding, there would be “a different history.”

“It’s just that (it) could not happen at that moment,” Blight said. “History doesn’t give us what we want; it gives us what it gives us.”

The documents were “flawed” and “almost guar-anteed future conflict,” Blight said; they are also “creedal documents.”

Miles then acknowledged that the founders of America were brilliant, but also were enslavers. She said people think they’re not allowed to acknowledge the accom-plishments of the decla-ration because the found-ers knew the wrongdoing in slavery and ensured the practice still persisted.

The two talked speci-fically about the Declaration of Independence’s reach. Blight said no other text in U.S. history has traveled as widely and effectively as the declaration, citing ex-amples of the text being re-

printed in European coun-tries and King George III giving a speech denouncing the document.

“What traveled first so well is the ending — that eloquent, beautiful ending where they declare they’re independent, where they declare that they are free and independent,” Blight said. “Because that is what astonished the world.”

According to Blight, the words from the Declaration of Independence also go back to natural rights. He said natural rights are based on the idea, which goes back to the philosophies of Ro-man statesman Cicero, that every person is born with certain things, ideas, rights, liberties and capacities.

“I thought about it this morning, sitting there on the deck of these beautiful houses and watching [the CLSC graduates] walk down that path and the sunrise on that lake,” Blight said. “I thought, ‘My God, natural rights are like that — like that blue sky, like that lake, like the sun, like this air we all breathe, like this freedom we feel right now in teaching these ideas.’ That’s natural, if you believe it.”

Miles acknowledged, though the document was created by a group, there were still people exclud-ed from the drafting of the Declaration of Indepen-dence who may have had grievances. To supplement her point, Blight mentioned Benjamin Quarles’ essay about how Black abolition-ists “appropriate the litera-ture” and said, “No group of Americans ever refused to allow the American Revolu-tion to be revolutionized as much as Black Americans.”



GABRIEL MILBY / STAFF PHOTOGRAPHER

David Blight, Sterling professor of History and director of the Gilder Lehrman Center for the Study of Slavery, and Tiya Miles, Michael Garvey professor of History and Radcliffe alumnae professor at the Radcliffe Institute for Advanced Study at Harvard University, discuss the Declaration of Independence, the Constitution and the historical complexities of the documents Wednesday in the Amphitheater.

Blight provided an exam-ple of how people used the words from the declaration to protest and show that the words on the paper didn’t include them. He cited the National Association for the Advancement of Colored People and several Black churches in New York City for organizing a march of 10,000 Black people in 1917.

The women were all dressed in white, the men all dressed in black, and they all held hundreds of ban-ners and flags, according to Blight. But at the front, a banner was displayed with words from the declaration.

“The very front of this parade, this march, held by children was a banner: ‘We hold these truths to be self-evident’ — to give the country a lesson about mob murders and people,” Blight said. “... We sometimes use them when we need to point out someone else’s deficit. ‘You are not living up to this.

You are not living up to this.’ And may we all stop and wonder, ‘Have I lived up to those principles?’”

Blight said he believes the declaration is both “sa-cred and secular” because it mentions God, yet he said one doesn’t need religion to believe in the Decla-ration of Independence.

Blight then shared his opinions about how Amer-ican history is being used in current contexts. To close, he gave examples of how history is being used in contemporary issues. He said Justice Ketanji Brown Jackson’s concurring opin-ion “schooled the court on the historical context and the developing meaning of birthright citizenship.”

On the other hand, Blight noted attacks on historians and said they are “the mi-nority.” He recently testified before two House of Rep-resentatives committees in defense of the Smithsonian

Institution. He said the staff minority invited him to ob-serve up close just how po-litically polarized the coun-try is over who is allowed to research and understand American history.

He called this “both illumi-nating and deeply depress-ing,” but emphasized his role as a curator and researcher.

“[Curators] surely do not create for the domestic pol-icy committee of the White House, which has no his-torians,” Blight said. “The profession of the practice of history as trained people who have all kinds of rules and all sorts of ethics, some of them ancient ethics that we abide by — even though we disagree all the time, and disagreeing is good for business — but this idea that somehow the govern-ment can choose the history for you is as antithetical to American history and Amer-ican tradition as anything I can think of.”

Dillard presents contradictions of Monticello’s history, applies lessons to modern times

LILY RESLINK
STAFF WRITER

Brandon Dillard grew up in the Deep South, where he said he was taught to avoid uncomfortable conversa-tions. Today, as the director of Historic Interpretation and Audience Engagement at Thomas Jefferson’s Monticello, he said he spends each day at a job that gath-ers large groups of people in a tiny room where they talk about religion, politics and personal relationships.

Dillard, who considers himself “somebody who studies the past,” but not necessarily a historian, spoke in a guided conver-sation with Director of Reli-gion Robert Wilson-Black at 2 p.m. Wednesday in the Hall of Philosophy.

In this program, Wil-son-Black asked Dillard about Jefferson’s views on religion, enslaved individu-als — including Sally Hem-ings — at Jefferson’s Monticello, Monticello’s planning process to celebrate and educate across political di-vides during America 250 and Dillard’s reflections on Jefferson’s engagement with Native Americans, given his own Cherokee citizenship.

According to Dillard, there is a broad range of public perceptions of Jeffer-son, and there are layers to how Dillard thinks and talks

about him both as a histor-ical figure and an individual.

To anyone who says they “really hate” or “really love” Jefferson, Dillard said, “you have not read enough of what he wrote.”

He described Jefferson as “the living contradiction that perhaps, more than any oth-er founder, embodies what it means to be an American.”

Wilson-Black and Dil-lard discussed Jefferson’s open-ended views on reli-gion. Dillard said one of the most important lessons from Jefferson regarding how one worships — him-self included — is, “it does not matter.”

Dillard said Jefferson grew up watching conflicts caused by religion’s involve-ment with the state, which Dillard presumed to be for-mative to Jefferson’s privacy relating to public religious expression. He said Jeffer-son thought “freedom of conscience was absolutely key to free government.”

Dillard said Jefferson was motivated by the search for knowledge and scientific truth. Noting that Jefferson lived during the Enlighten-ment, Dillard said, “Jefferson had a skeptical approach to some of those things that he deemed impossible to prove through science.”

He quoted another his-torian who said, “Jefferson

does not belong to the left or the right — he belongs to the past,” which Dillard said is a good way of under-standing him.

The conversation shifted to considering the legacy of Jefferson and Monticello today.

According to Dillard, within Jefferson’s written observations and thoughts about the enslaved people on his plantation, he “says things today that we would find shockingly racist.”

Dillard described Monti-cello as a place that evokes an incomparable feeling.

“If you really want to under-stand America, this place that has this aspirational vi-sion — freedom and equal-ity — and yet, to this day, continues to actually argue about which people deserve freedom and equality, ... go to Monticello,” Dillard said.

“[Monticello] echoes the things that are so familiar to us today mixed with some-thing that’s pretty far in the past,” Dillard said.

Within uncertainties surrounding Hemings and Jefferson’s relationship and the genealogy of her chil-dren, Dillard said there are some important factors to keep in mind: Jefferson was 30 years older, he en-slaved her and he promised her that her future children would be free.

“Here you have a 16-year-old girl negotiat-ing for the future freedom of children who are not yet born with one of the most powerful men that she will ever know, and that tells us a little bit about who she was as a person.”

The conversation touched on Monticello’s approach to America 250 in alignment with its mission, which is “to conserve, pro-tect and maintain Monti-cello for future generations and to interpret and pres-ent Thomas Jefferson and his world,” according to Monticello’s website. Dil-lard explained Monticello’s audience data reveals an even split between liberal and conservative-leaning visitors, which motivates Monticello to initiate dia-logue and ask people to re-flect on shared values.

Dillard spoke candidly about his Cherokee citizen-ship, explaining that there are racial, cultural and po-litical recognitions of Native heritage, to which he said he has differing connections.

Regarding race, he said, “I usually identify as a white person with Native ancestry, if I do that at all.”

“How did Jefferson feel about Native Americans? I don’t know any more than I know about his religion,” Dillard said.



SKYLAR SEAVEY / STAFF PHOTOGRAPHER

Brandon Dillard, the director of Historic Interpretation and Audience Engagement at Thomas Jefferson’s Monticello, speaks on Jefferson’s lasting legacy Wednesday in the Hall of Philosophy.

Dillard said while con-versations about Jefferson’s harm to Native Americans evoke personal feelings, he views it through an under-standing of Jefferson as a complicated man.

“I think it is foolish for anybody to pretend like they can just take some sort of mythical objective view; that’s not real,” Dillard said. “But if we are going to have an honest conversation about Jefferson and Native America, we have to look at all of the hard stuff and we have to look at the things

he said that were admiring of Native people and just try and wade through it all and recognize that the United States of America is a complicated place.”

Dillard said he looks at the positive and negative events of Jefferson’s life as a guide to understanding what it means to be human.

“If we’re going to move forward, we have to hold those things in tandem and we have to strive to be bet-ter, not strive to bury the bad in the past. We have to learn from it,” Dillard said.

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FROM PAGE ONE

“

She blended her own quest for liberty and emancipation and a literary career with what was going on in their churches in New England, and with the desire of the Patriots to sacralize the revolution.”

— DAVID WALDSTREICHER
Distinguished Professor of History,
Graduate Center of the City University of New York

WALDSTREICHER
FROM PAGE 1

He said his research on Wheatley draws from his early engagement with literary expression.

“In addition to my long-standing interest in slavery and the revolutionary era, and how we think of the relationship between the two, is that I was a poet at one time, and that my mother wrote poetry and her mother wrote poetry,” Waldstreicher said.

Additionally, Waldstreicher double majored in English and history as an undergraduate.

“This (research on Wheatley) was, for me, a return to something I’d always loved, but hadn’t been really central to my scholarly work,” he said.

He said his interest in Wheatley’s larger story grew when he learned more about her interactions with Benjamin Franklin; Waldstreicher said he questioned the accuracy of interpreting this scene as Franklin becoming anti-slavery, which compelled him to research and reinterpret.

“I thought, ‘There’s something very different going on here. He’s doing damage control. She’s be-

coming famous,’” Waldstreicher said.

Waldstreicher said his interest in Wheatley also grew from a course he teaches on the literature of anti-slavery, during which the class reads “On Being Brought from Africa to America” — a poem he said he will discuss during today’s lecture.

“The class was completely divided on how to read the poem,” he said, describing the students’ uncertainty of whether it was anti-slavery “or whether it was her being thankful for being brought from Africa to America and thus not anti-slavery at all,” he explained.

He said he read the poem to the class in two different tones: one more supplicating and the other more challenging. His students’ varying perspectives, he said, alongside other scholars’ work, confirmed for him “there was a lot more going on there than than most people realize.”

The idea that “maybe there’s more to Wheatley’s longer story” is what Waldstreicher said drives his scholarly works and what Chautauquans can expect as a takeaway from today’s lecture.

BARNES
FROM PAGE 1

“I remember, in my youth, watching the news and Americans’ frustrations and anger and confusion, not only with that war but also the relationship to the institutions and the presidency making decisions about that,” Barnes said.

She said her life experiences as both a private citizen and public servant prompt the question for her of how “this American experiment of ours” endures.

With more than 25 years of experience in the public service sector, Barnes spoke to how recent life experiences, such as the Chautauqua Perry Fellowship, the 2025 Chautauqua Forum on Democracy and her work at UVA have recently furthered her knowledge on advantageously working through disagreement.

In her perspective, democracy depends on peo-

“

It is something that we have to fight for, that we have to think about, that we have to wrestle with, that we have to act on literally every single day in some form or fashion.”

— MELODY BARNES
Founding Executive Director,
University of Virginia’s Karsh Institute of Democracy

ple who continuously work to infuse “that democratic culture,” which she said includes “adherence to the rule of law, belief in tolerance and pluralism” into U.S. institutions.

In pursuit of societal peace, Barnes said she believes in the potential of productive disagreement. To her, this means for people who disagree to seek the stories behind others’ worldviews and use shared humanity to propel collaboration.

Barnes said her own

allows us to help to channel that in ways that don’t fracture and end the American experiment, but could allow us to move forward productively,” Barnes said.

To her, democratic culture sits upstream from everything, and she described the challenge of swimming toward it as using individual differences to guide progress rather than to justify being enemies.

“I think too often people think about democracy, and they think about America, and they expect it to be like the air we breathe — that it will just be there — and that is not the case,” she said.

Barnes shared her philosophy on democracy, which she said will inform her lecture: “It is something that we have to fight for, that we have to think about, that we have to wrestle with, that we have to act on literally every single day in some form or fashion.”

OLIVERSON
FROM PAGE 1

Now, from carpeted bedroom floors to the Chautauqua Amphitheater stage, Oliverson will be spotlighted during her performance of Dvořák’s Violin Concerto. At 8 p.m. tonight in the Amp, she will join the Chautauqua Symphony Orchestra as the evening’s guest violinist under the baton of Rossen Milanov.

Oliverson’s relationship with the violin began shortly after viewing a violin recital performed by her father’s friend for her master’s degree.

“I think we went out that very night and rented a violin because we thought it was so cool,” Oliverson said.

Oliverson’s family did not come from a classical music background; before picking up the violin, she briefly learned piano with her father, a self-taught pianist. Her lifelong dedication to the violin grew gradually with time and practice, stoked under the

“

undying flame of a childhood dream that refused to let out.

“When I was a kid, I think, like we all do, we kind of envision our future in a very naive ... way. We don’t really understand what we’re getting ourselves into, no matter which career paths we choose,” Oliverson said. “That’s kind of the way it was for me. I just imagined, ‘Oh, I’ll practice hard and then I’ll just have a flourishing international career in a couple years, you know?’”

However, Oliverson did not allow her childhood dream to linger on idly as an ideal. Instead, her sought-after career propelled the violinist to refine her craft year after year: every audition, every concert, every unheard practice session in a school basement, she proved herself.

“I remember hearing Hilary Hahn play Tchaikovsky with the Utah Symphony. I think I was about 13 or 14. I’ve just always been really inspired by her,” Oliverson

“

I just remember playing my heart out and loving that feeling, and I felt like the audience was affected by what I did. I remember looking out and feeling like, ‘Wow, I actually affected them by this performance.’ I could tell ... I could tell a difference.”

— AUBREE OLIVERSON
Violinist

said. “I remember sitting in the audience, thinking, ‘I want to be doing that one day.’ And then, I got to do it.”

A decade later, Oliverson took the stage alongside the Utah Symphony as a professional musician.

Similarly, having spent four years at Aspen Music School as a student, Oliverson returned this year as a recording artist for her debut studio album, *Aubree Oliverson: Live from the Aspen Music Festival*.

In addition to Oliverson’s love for the repertoire itself, music’s communicative qualities remained formative in the violinist’s journey. She recalled the “rush of emotion” she felt while performing Fritz Kreisler’s “Tempo Di Minuetto” at the age of 10. Despite playing only for the audience of a small studio recital, the impact was lasting.

“I just remember playing my heart out and loving that feeling, and I felt like the audience was affected by what I did. I remember looking out and feeling like, ‘Wow, I actually affected them by this performance.’ I could tell ... I could tell a difference,” Oliverson said.

Bookended on either side of Dvořák’s centerpiece concerto, Milanov will guide the CSO through Missy Mazzoli’s “Orpheus Undone,” concluding the evening program with Kevin Puts’ Concerto for Orchestra.

Oliverson and Milanov have worked together previously in Costa Rica, Princeton, New Jersey, and Columbus, Ohio. Having performed Dvořák’s Violin Concerto together before, she noted that this familiarity allows them to be more “free,” “daring” and “improvisatory.”

“I find that [Milanov] has this sort of magical presence onstage that he’s able to lock everybody in in the orchestra and just kind of commands their attention,” Oliverson said. “And there’s this special, sparkling energy that he brings to the pieces that we do together. It’s just always such a pleasure for me to work with him.”



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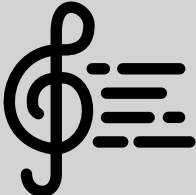
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READ **SYMPHONY NOTES** ONLINE

BY DAVID B. LEVY

David B. Levy is the author of Symphony Notes, an in-depth exploration of each Chautauqua Symphony Orchestra performance program. Levy is professor emeritus of music at Wake Forest University. He holds a doctorate in musicology from the University of Rochester and remains actively involved in scholarly pursuits. His primary focus has been on the music of Ludwig van Beethoven, about which he has published numerous articles and a book, Beethoven’s Ninth Symphony, published by Yale University Press.



Levy will give a pre-concert lecture at 6:30 p.m. tonight in Hultquist 101.

You can read Levy’s full analysis of and expertise on tonight’s program at chqdaily.com or by scanning this QR code.



2026 SCIENCE PRESENTATIONS
Sponsored by the
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In the Hurlbut Sanctuary at
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August 7
Specific Climate Projections for the Chautauqua Region
Meghan Collins

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To keep informed about all of our science events this season please check our website - chautauquascience.com



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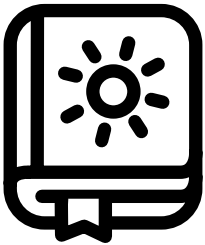
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RELIGION

‘Success is a fickle thing,’ not to be measured by scale, preaches Florence

No two success stories look the same. While some feature impressive statistics and heaping accolades, other stories of success require only two players in the simplest settings. At the 9:15 a.m. Wednesday morning worship service in the Amphitheater, the Rev. Anna Carter Florence, Ph.D., argued in favor of smaller-scale accomplishments, using a familiar lens for the Chautauquan congregation: engaging in meaningful discussion.

“We don’t always get to choose our conversation partners, do we?” Florence said. “Sometimes they are inexplicably, yet blessedly, chosen for us to help us relearn everything we think we know about success and everything else, too.” Titled “The Wilderness Parable,” Florence’s sermon drew from Acts 8:26–40 and centered around Philip the Evangelist, who began as a deacon but became a preacher after the martyrdom of Stephen in Jerusalem. Philip was the first in the church to venture into new territory, and despite his lack of experience, he managed to convert a whole city of Samaritans. As the preacher responsible for the church’s “first big missionary success,” Philip was expecting an assignment of great severity when an angel of the Lord descended with another mission for him. Rather than a major city like Caesarea, the angel sent him to the middle of the desert on the wilderness road between Jerusalem and Gaza. “For Philip, this had to be a blow — disappointing, discouraging, even baffling,” Florence said. “This angel was assigning him to a deserted stretch of road without a single village, which is not how church bureaucrats today usually respond to preachers who get results. No human being in their right mind would do such a thing, which is our cue to immediately



MORNING WORSHIP

COLUMN BY SOPHIA ROOKSBERRY

suspect that the Spirit is involved.” Sure enough, Philip soon encountered an Ethiopian eunuch — specifically, the treasurer for Ethiopia’s queen — sitting in a chariot reading from the Book of Isaiah. “While Ethiopians were considered to be the most beautiful of peoples in the ancient world, his complicated gender identity, which would have included forced castration, and the laws in Palestine ... concerning eunuchs — they were outcast in every sense — placed this man clearly on the outside of everything Philip was in his world,” Florence said. Although Philip was hesitant to approach the eunuch and at first spoke to him with reluctance and disdain, the man in the chariot responded with a humble request for guidance as he continued his journey through the Scripture. “[‘Guide’] doesn’t mean ‘explain.’” Florence said. “It doesn’t mean ‘correct.’ It doesn’t mean ‘enlighten.’ In Greek, the word means ‘lead,’ as you might do in a really crowded room with a friend who is threading your way together through it toward

the exit or the light. In other words, the eunuch is not asking for a lecture. He’s looking for someone to walk with him through a crowded space as a friend.” As Philip walked through the Scripture beside the eunuch, he preached to him as he had to the Samaritans. After their reading was complete, the eunuch scanned the horizon and, in the middle of a barren desert, miraculously found water and asked to be baptized. Philip obliged and, in doing so, learned how effective a simple conversation between two humans can be, no matter how different the cloths they are cut from. “When we have someone to guide us, to walk beside us, to muddle through with us, it is easier to believe that God’s grace is for everyone,” Florence said. “Everyone, even us. This is a good story to read when we need to remind ourselves about that, or about what success is about. It’s not about accolades, success. It’s not about numbers. It’s about the one person who is waiting for us on a wilderness road with a chariot built for two.” Robert Wilson Black, director of religion at Chautauqua, presided. The Rev. Richard D. Meadows, Jr., priest-in-charge of St. Philip’s Episcopal Church in Annapolis, read the Scripture. Organ Scholar Owen Reyda played “Andante” by François Benoist for the prelude on the Massey Memorial Organ. Roger Chard sang “American Anthem” by Gene Scheer, accompanied on piano by Maurita Holland. Also on the Massey Organ, Reyda played the postlude, “Toccata from Symphony No. 5” by Charles-Marie Widor. Support for this week’s chaplaincy and preaching is provided by The Mr. and Mrs. William Uhler Follansbee Memorial Chaplaincy and The Alison and Craig Marthinson Endowment for the Department of Religion.

Baptist House

The Rev. Amanda Lott, chaplain, will lead a labyrinth/breath prayer experience centered on portions of Psalm 17 at 7 p.m. today at the Baptist House (35 Clark).

Blessing and Healing Service

The service of Blessing and Healing, sponsored by the Department of Religion, takes place from 10:15 to 10:40 a.m. weekdays in the UCC Randell Chapel headquarters located on Odland Plaza.

Chautauqua Catholic Community

Join us at 8:15 a.m. for Mass Monday–Friday at Hurlbut Church. The twice-a-week Seminar Series is held from 12:45 to 1:45 p.m. at the UM House Chapel. Thursday, the Rev. Peter Santandreu will speak on “Serving the Poor as a Way of Discerning a Call to the Priesthood.” Friday, Sister Louise Alff, OSF, will present “Mother Marianne Cope’s Legacy of Mercy in Hawaii.”

Chabad Jewish House

Rabbi Zalman Vilenkin teaches “Maimonides Thirteen Core Beliefs,” from 9:15 to 10:15 a.m. today at Zigdon Chabad Jewish House (23 Vincent on the Brick Walk). At 3:30 p.m. today in the Hall of Philosophy, Vilenkin presents the third lecture in the Jewish Lecture Series, “Jewish Humor.” At 9:15 a.m. Friday, Vilenkin teaches “Jewish Mysticism & Philosophy” at Zigdon Chabad Jewish House.

The Miriam Gurary Chalah Baking Series takes place from 12:15 to 1 p.m. Friday at Zigdon Chabad Jewish House. Community Shabbat Dinner is at 6:30 p.m. Friday in the Zigdon Chabad Jewish House. The dinner is FREE, but there is a suggested donation. RSVP is required at cocweb.org/shabbat-dinners. Chabad’s Kosher food tent/trailer is available at the following times and locations: 8:30 a.m.–2 p.m. Sunday through Thursday in Bestor Plaza. 11:45 a.m.–1:45 p.m. Friday in Bestor Plaza. For dinner service and specialized dining needs pre-order by visiting cocweb.org.

Chautauqua Mystic Heart

Sensei Dhara Kowal will lead Zen Buddhism Meditation sessions from 7:45 to 8:30 a.m. Monday through Friday in the lower-level chapel of the Presbyterian House.

Chautauqua Prays for Peace through Compassion

Chautauqua Prays for Peace Through Compassion takes place from 8:55 to 9 a.m. weekdays in the Hall of Missions Grove.

Christian Science House

All are welcome to use our Study Room 24/7 as a place of quiet study and prayer. You may study this week’s Bible lesson, “Spirit” and read Christian Science periodicals, including *The Christian Science Monitor*.

Disciples of Christ

At 6 p.m. Friday, the Disciples



INTERFAITH NEWS

COMPILED BY STAFF

of Christ will hold a potluck cookout on the Disciples of Christ House Deck (28 Janes). Advance registration is required. Meat, baked beans, chips, beverage and ice cream provided. Please bring a side dish to share.

Hebrew Congregation

5–6 p.m. Friday, the Hebrew Congregation will hold Kabbalat Shabbat: “Welcoming the Shabbat” in Miller Park (rain location: Smith Wilkes Hall). If the weather is questionable, call 716-742-2228. Services will be led by Rabbi Cookie Olshein, interim rabbi of Congregation Kol Tikvah in Parkland, Florida. From 6 to 7:15 p.m., all are invited to Shabbat’zza, a post-service picnic, which will be held at the same location as the service (rain or shine). We provide the pizza! Bring your own beverage and a side dish or dessert to share.

Hurlbut Church Meal Ministry

Hurlbut Church will serve lunch from 11:45 a.m. to 1:15 p.m. Monday–Friday in Truesdale Hall. From 5 to 6:30 p.m. Thursdays, Turkey Dinner will be held in Truesdale

Hall. Cash & card accepted; proceeds go toward our local and global ministry partners, including the United Methodist Committee on Relief. See our website for menu options.

Labyrinth

The Labyrinth is available throughout the week to all Chautauquans and friends. Enter through Turner Community Center or the Turner Gate. The Labyrinth is on the right under the trees. Remember your gate pass.

Lutheran House

The Rev. Jennifer Kopacz pre-

sides at Vespers at 7 p.m. tonight at the Lutheran House. The Lutheran House hosts Chautauqua Dialogues at 12:30 p.m. Friday. We are located on the Brick Walk at the corner of Peck Avenue.

Presbyterian House

All Chautauquans are invited for refreshments between morning worship and the 10:45 a.m. lecture each weekday morning on the porch. The Rev. Megan Klose shares “Written on Our Hearts: A Guided Reflection on Jeremiah 31” at Vespers from 7 to 7:45 p.m. tonight in the Presbyterian House Chapel.

Quaker House

Join us for a BYO Lunch: A Quaker’s Perspective on the Theme of the Week to hear Gwen Erickson, Quaker archivist and special collections librarian, Guilford College, Friend in Residence (Chaplain), share connections between the theme and Quak-

erism at 12:30 p.m. today at the Quaker House (28 Ames).

United Methodist House

Join us at the United Methodist House at 3:30 p.m. Friday for the presentation “Do Palestinians Exist?” by Dr. Housam Abdul Al. Houssam Abdul Al was born in Damascus in 1965 to a successful attorney who was displaced from Palestine in 1948. In 1989, the values of resilience, discipline and perseverance instilled by his father’s story led Housam to immigrate to the U.S., train in Internal Medicine and build his career in Pennsylvania — all while maintaining a deep connection to Palestinian history and identity.

Unity of Chautauqua

Unity holds a weekday morning Daily Word meditation from 8 to 8:30 a.m. Monday through Friday and a 9:30 a.m. Sunday Celebration service in the Hall of Missions. For details, visit unitychq.org.

NOTICE OF ELECTION OF CHAUTAUQUA UTILITY DISTRICT To Be Held August 18, 2026

- (a) The purpose of the election is to elect five Commissioners of the Chautauqua Utility District, whose terms of office shall begin at 2:00 P.M. on the last Saturday of August (August 29, 2026) and continue until their successors be duly elected and qualified
- (b) The place of election is: Chautauqua Utility District, 2 Ramble Ave., on the grounds of Chautauqua Institution, within the Chautauqua Utility District, in the Town and County of Chautauqua, New York.
- (c) The date of the election is: Tuesday, August 18, 2026, and the polls will remain open from 12:00 Noon to 4:00 P.M.
- (d) Voting shall be by ballot, either printed or written, as a voter or a group of voters may determine; and each voter may vote for one, but not more than five, qualified persons for Commissioner on his individual ballot. If an individual ballot contains more than five votes for persons named thereon, the vote shall be counted in favor of the first five qualified persons named thereon, for whom a vote has been cast.
- (e) A vote or votes for the election of a Commissioner or Commissioners shall be limited to persons whose qualifications are defined by Section 6 of: "An Act Creating the Chautauqua Utility District, etc." being Chapter 85 of the Laws of 1934 of the State of New York, which provides as follows: "No person shall be elected Commissioner unless he be a resident of the District, a qualified voter of the Town of Chautauqua, and an owner or lessee of taxable real property within the District, whose name appears on the last preceding completed assessment roll of the Town of Chautauqua. A qualified voter, for the purposes hereof, shall be deemed to be a person entitled to vote at the immediately preceding election for Supervisor, within the Town of Chautauqua; or entitled to vote in the immediately preceding State election, within the Town of Chautauqua, as the case may be."
- (f) Section 7 of the same Act fixes the qualifications of the voters in this election as follows:
- (i) Any person qualified to be elected Commissioner.
- (ii) An owner or lessee of taxable real property within the District whose name appears on the last preceding completed assessment roll of the Town of Chautauqua, and who is a citizen of the United States and at least twenty-one years of age, which is now construed to read eighteen years of age by virtue of Amendment XXVI to the Constitution of the United States of America.
- (iii) In the event of a corporation owning or leasing real property within the District which is assessed on the last preceding completed assessment roll of the Town of Chautauqua, the corporation may designate one of its officers to represent it and cast one vote. The designation shall be in writing, signed by a majority of the directors or trustees residing in the State and filed with the officers conducting the election.
- (iv) In the case of any property within the District appearing on the last preceding completed assessment roll of the Town of Chautauqua forming part of a decedent's estate, not settled or divided, or of any property leased by an executor or trustee, one vote only may be cast on account of such property by the executor, administrator, trustee, or other representative; or, if there be two or more such representatives, by one of them, to be designated in writing, signed by a majority of them, and filed with the officers conducting the election.
- (g) A person receiving a plurality of the votes cast at such election, for the office of Commissioner, shall be elected thereto.

BOARD OF COMMISSIONERS
CHAUTAUQUA UTILITY DISTRICT
P. O. BOX M
CHAUTAUQUA, NY 14722

LETTER OF AUTHORIZATION TO VOTE IN ELECTION

DATE: _____

To: The Board of Commissioners
Chautauqua Utility District
Box M, 2 Ramble Avenue
Chautauqua, NY 14722

The undersigned, hereby authorizes _____, to cast his/her
(Insert Name of Designee)

Ballot representing: _____
(Insert Property Address within Chautauqua Utility District)

On behalf of: _____
(Insert Name of Corporation, Trust, LLC, Association or Other)

At any or all elections held by the Chautauqua Utility District, until such time as

Revoked by the undersigned.

Print Name/Title

Print Name/Title

Signature

Signature

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Chabad to present “Jewish Humor” lecture in Hall of Philosophy

Can laughter be sacred? Is there such a thing as distinctly Jewish humor? These are just some of the intriguing questions that will be explored when Chabad Lubavitch of Chautauqua launches its annual Jewish Lecture Series with “Jewish Humor,” presented by Rabbi Zalman Vilenkin at 3:30 p.m. today in the Hall of Philosophy.

The lecture promises an engaging blend of wit, history and timeless Jewish jokes, offering an entertaining look at one of Judaism’s most beloved — and often misunderstood — traditions.

“In the pressures and routines of everyday life, it’s easy to lose sight of the bigger picture,” Rabbi Vilenkin said. “Humor has the remarkable ability to lift us above life’s challenges, helping us regain perspective and resilience. But what is it that makes humor uniquely Jewish?”

Many people associate religion with solemnity, yet Jewish tradition has long embraced laughter as an essential part of spiritual life. Rather than dismissing humor as trivial, Judaism recognizes its ability to inspire,

heal, teach and strengthen the human spirit.

“We can trace humor in Judaism back more than 3,500 years to our forefather Isaac,” Vilenkin explained. “His Hebrew name, Yitzchak, literally means ‘laughter.’ Later, the Talmud tells us that many of the great Torah sages would begin their lectures with a humorous remark because it opened the hearts and minds of their listeners before presenting profound ideas.”

Throughout the presentation, Vilenkin will weave together a generous helping of jokes with classic Jewish texts and fascinating historical anecdotes, demonstrating how humor has always occupied a meaningful place in Jewish life. While making you laugh, he will examine why joy is considered a spiritual value and where Jewish tradition draws the line between wholesome humor and humor that diminishes others.

Author Henry D. Spalding famously observed, “The surest way to destroy the humor of a funny story is to analyze it.” Rabbi Vilenkin acknowledges the challenge with a smile.

“We’re going to try to do

both,” he laughed. “We’ll tell plenty of jokes while exploring what makes them Jewish. My hope is that people leave having laughed, learned something meaningful and perhaps even seeing humor in a whole new light.”

The lecture will also examine the practical role humor continues to play in Jewish communities today. In Israel, professionally trained “Dream Doctors” use medical clowning to comfort children in hospitals, easing anxiety and improving the emotional well-being of young patients. Volunteers known as “mitzvah clowns” regularly visit hospitals and senior care facilities to bring smiles to those facing illness or loneliness. At traditional Jewish weddings, the centuries-old role of the badchan — a humorous entertainer who brings joy to the bride, groom and guests — remains a cherished expression of the importance Judaism places on happiness.

Rabbi Vilenkin serves as the spiritual leader of the Ziggdon Chabad Jewish House of Chautauqua. A former faculty member of the Rabbinical College of Johannesburg,

South Africa, he has taught for more than 27 years at the Talmudic Seminary in Brooklyn, New York, where he also served as assistant dean. He has been a familiar presence at Chautauqua for the past 25 seasons, delivering annual lectures at the Hall of Philosophy while also leading daily classes throughout the summer.

The Jewish Lecture Series is co-sponsored by Chabad Lubavitch of Chautauqua and Chautauqua Institution’s Department of Religion.

The series concludes at 3:30 p.m. Thursday, Aug. 13, when Benjamin Anthony, CEO and co-founder of the MirYam Institute and host of “Opinionated with Benjamin Anthony” on i24NEWS English, will present a timely lecture on “Antisemitism.”

In addition to the lecture series, Chabad Jewish House continues to offer a full schedule of daily classes and community programs throughout the season, including sessions on Maimonides, Jewish ethics, mysticism, philosophy, holiday traditions and more. All programs are open to the public without charge.

For a complete schedule of events, visit cocweb.org.

CROSSWORD
By THOMAS JOSEPH

ACROSS
1 Twin of Romulus
6 Be of use
11 Stand
12 River through Nantes
13 O’Neill work
14 Over-charges
15 Plotted out
17 — chi (martial art)
19 Smelter supply
20 Reggae kin
23 Stick
25 Word on an octagon
26 Experience trouble
28 Severe criticism
29 Sigh, say
30 Still
31 Ravine
32 Seething
33 Toward midnight
35 Yellow gem
38 Baseball’s Pee Wee
41 Kept in reserve
42 Some messages
43 Calendar lines
44 Song

DOWN
1 “Gnarly!”
2 Drop the ball
3 NBA team
4 West Point inits.
5 Shipping stop
6 “Sea-scape” playwright
7 Nullified
8 Suffer
9 Tick off
10 Trumpeter Elgart
16 Get the oven ready
17 Chewy candy
18 “Hello” singer
20 Patti Page hit
21 Eucalyptus eater
22 “Gorillas in the Mist” director Michael
24 Caribou’s kin
25 “Quiet!”
27 No longer good
31 Loving looks
33 Deficiency
34 Convoy truck
35 Road rescue
36 Low digit
37 Chart model
39 Remain unused
40 English cathedral city

Yesterday’s answer

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8-6

AXYDLBAAXR
is LONGFELLOW

One letter stands for another. In this sample, A is used for the three L’s, X for the two O’s, etc. Single letters, apostrophes, the length and formation of the words are all hints. Each day the code letters are different.

8-6
CRYPTOQUOTE
DP XMN CLBI L SFLVT DB IJT
RNB, XMN’ET UMI IM SNI NS
CDIJ L PTC HFDRITZR.
— LHDULDF ELB HNZTB
Yesterday’s Cryptoquote: THE BIGGEST LIE IN THE WORLD IS THE ANSWER TO THE QUESTION, “HOW ARE YOU?” — BRITTANY HOWARD

SUDOKU

Sudoku is a number-placing puzzle based on a 9x9 grid with several given numbers. The object is to place the numbers 1 to 9 in the empty squares so that each row, each column and each 3x3 box contains the same number only once. The difficulty level of the Conceptis Sudoku increases from Monday to Sunday.

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Difficulty: ★★★ 8/6

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Difficulty: ★★★ 8/5

Higie Family, Lyons Endowment Fund support Barnes

The Higie Family Lecture-ship and A. Sidney Lyons Endowment Fund generously support Melody Barnes’ morning lecture at 10:45 a.m. today in the Amphitheater.

Today’s lecture reflects the shared vision of two Chautauqua families who believed deeply in education, civic engagement and the lifelong pursuit of knowl-

edge. Established in 2007, the lectureship reflects Bill and Pauline Higie’s commitment to education, community and lifelong learning.

Established following his passing in 2025, The A. Sidney Lyons Endowment Fund honors Albert Sidney “Sid” Lyons II and his lifelong commitment to service, curiosity and learning.

Following a distinguished career as an environmental engineer, Sid devoted his retirement to family, travel and Chautauqua. From 1999 to 2019, he served as a Chautauqua Ambassador, warmly welcoming visitors and sharing his enthusiasm for the Institution alongside his wife, Betty.

Together, The Higie Fam-

ily Lectureship and The A. Sidney Lyons Endowment Fund continue to foster meaningful conversations that inspire learning, civic engagement and thoughtful dialogue. Chautauqua is deeply grateful for their enduring generosity and commitment to the Institution’s educational mission.

Levinson, Boyle Funds support CSO, Oliverson performance

The Jim and Lynn Fund and The Boyle Family Fund for the Chautauqua Symphony Orchestra generously support tonight’s Chautauqua Symphony Orchestra performance with guest violinist Aubree Oliverson at 8 p.m. in the Amphitheater.

Established in 2002, the Levinson Fund reflects Jim

and Lynn Levinson’s enduring love for Chautauqua and its symphony. For more than 30 years, they spent summers at the Institution, fostering a legacy of generosity and community involvement that continues through their family.

Also supporting this evening’s performance is The

Boyle Family Fund, established in 1988 by Edward and Helen Boyle. Their philanthropy reflects a longstanding commitment to Chautauqua’s performing arts and community life.

Together, The Levinson Fund and The Boyle Family Fund help ensure that Chautauqua’s musical traditions

continue to flourish through extraordinary performances and artistic experiences. Chautauqua is deeply grateful for the enduring generosity of both families and for the lasting impact their philanthropy continues to have on the Institution and its audiences.

Presbyterian Association Lectureship supports Waldstreicher

The Presbyterian Association of Chautauqua Religious Lectureship Fund generously supports David

Waldstreicher’s Interfaith Lecture at 2 p.m. today in the Hall of Philosophy.

Founded in 1889, the

Presbyterian Association of Chautauqua has served generations of Chautauquans by creating a welcoming community rooted in worship, fellowship and service. Centered at the historic Presbyterian House on Palestine Avenue, the Association provides accommodations, worship opportunities and spiritual programming for visitors from across the country while remaining deeply connected to Chautauqua’s ecumenical tradition.

The Association’s support of religious programming reflects its enduring belief in the importance of thoughtful inquiry, open conversation and faith-inspired learning. In addition to hosting weekly chaplains, worship services and

community gatherings, the Presbyterian Association underwrites an annual afternoon lecture in the Hall of Philosophy through the Religious Lectureship Fund, helping bring distinguished speakers and diverse perspectives to Chautauqua audiences.

For more than a century, the Presbyterian Association has been an important part of Chautauqua’s religious and community life, helping sustain the Institution’s tradition of interfaith dialogue and lifelong learning. Chautauqua is deeply grateful for the Association’s enduring partnership and its continued commitment to enriching the spiritual and intellectual life of the community.

Chautauqua Institution
Annual Corporation Meeting
August 8, 2026

The annual meeting of the members of the Chautauqua Corporation will be held at noon on Saturday, August 8, in the Hall of Philosophy at Chautauqua Institution in Chautauqua, New York. At that time, the Corporation will review the Institution’s financial statements and elect an individual to serve as a Class B Trustee on the Board of Trustees pursuant to the Institution’s bylaws. Chautauqua Institution’s audited financial statements may be found at chq.org/about/board-of-trustees/.

2026 Class B Trustee Nominee(s): Sara Ponkow
Nominee Statements may be found at chq.org/about/board-of-trustees/.

Published in *The Chautauquan Daily*, August 3, 4, 5, 6, 7, 8, 2026. Posted on the Board of Trustees webpage August 1, 2026 – August 8, 2026, at noon.

THE ARTS

Wapimewah to present one-woman show, tell stories of Black women

SOPHIA ROOKSBERRY
STAFF WRITER

When Ntozake Shange wrote *for colored girls who have considered suicide / when the rainbow is enuf* in the 1970s, she intended the piece to be performed by an ensemble of seven actors. More than half a century later, Chautauqua Theater Company Conservatory Actor Mengwe Wapimewah is reimagining Shange's play for a cast of one.

"It's a piece that I'm pretty sure every Black actress has come into conversation with at some point during their career, because there's a lot of great text, there's a lot of great monologues, a lot of great poems which span the ages of eight years old to 60, 70 years old, and it covers a lot of the trauma that Black women endure in the world — abortion, rape, emotional [and] physical abuse — but there's also a lot of joy and love in there," Wapimewah said.

Wapimewah decided to

become the first woman in history to perform *for colored girls* as a one-woman show while in her last year of graduate school at the University of North Carolina at Chapel Hill. Through conversations with Vivienne Benesch, former artistic director of Chautauqua Theater Company and current artistic director of PlayMakers Repertory Company at UNC, and Tia James, one of Wapimewah's professors, the actress began pursuing the seemingly unattainable dream of performing *for colored girls* on her own.

"Whenever something seems impossible, I want to do it," Wapimewah said. "I was like, 'This seems absolutely impossible to play seven different women and all these life experiences that I haven't had yet ... Let's do it.'"

Wapimewah performed her rendition of the play twice in North Carolina and is reprising the show at 10 p.m. tonight in Roe Green Theater Center for an audi-

ence of Chautauquans.

"How do you find the ensemble nature of this piece in a single vessel?" Wapimewah said. "That's where Tia and I started: how do we find and highlight all these seven different women in one body? My initial philosophy, which developed into how I approach the piece, is that all these women are present in me ... and understanding that I'm using my vessel as a conduit for all these women was a fun experience."

Amid the challenges of performing this one-woman show, Wapimewah has also been reconciling with the intensity of the stories she is bringing to the stage; she said the emotional weight of that responsibility has been as empowering as it has been demanding.

"It is an honor to be able to give voice to someone who isn't able to give voice to their situation," Wapimewah said. "There are a lot of domestic violence victims who haven't survived. There are a lot of

Black women who don't feel safe enough or don't have the confidence to tell their stories ... so finding the truth in the language has been something that I've really been able to allow that to guide me."

In addition to drawing on the language of the script, Wapimewah has also found herself inspired by the movement that lies at the center of the piece, which Shange defined as a "choreopoem" — a combination of poetry, dance, music and song onstage.

"I've been dancing since I can remember, and that's a way that I use to communicate because I have social anxiety and autism," Wapimewah said. "... More often than not, I can trust my body to guide me, so when I found out that this was not just a play, it was a choreopoem specifically and movement is integral to telling the story, I was like, 'Movement is integral to my existence' ... The fact that you can't do this piece without having movement, it drew me to it even more."

Through spirited movement, dance and language, Wapimewah will bring these seven women to life onstage for one night only. Compared to a traditional run of multiple weeks or sometimes months, the duration of this play at Chautauqua comes with its own implications for the actress.

"I get to share this experience and bring these girls and these women to all these different people just one time, which means I'm going to be as present as possible because I don't know when I'm going to get to do this again," Wapimewah said.

Whether this is the last time *for colored girls* is performed as a one-woman play, or Wapimewah's bold iteration inspires a theatrical shift for productions of the choreopoem, she said she encourages Chautauquans to witness and learn from the stories she will bring to the stage tonight.

"Black women suffer the most in this world, and I think



WAPIMEWAH

Ntozake did a beautiful job of articulating a lot of the things that we experience, and our stories aren't often given the platform to be shared," Wapimewah said. "One of the poems says, 'Sing her song of life, sing a song of her struggles, her possibilities, her cares, her hard times.' I think it's important to give Black women the opportunity to speak and to move and to exist in this world and to be seen."

Opera Company to share scenes from ‘Anne of Green Gables’ adaptation

LAYLA VINSON
STAFF WRITER

With a story as imaginative as its heroine, *Anne of Green Gables* — written by Canadian author Lucy Maud Montgomery — has amassed multiple screen adaptations and cultural significance as a prominent coming-of-age tale. Continuing to expand its influence in the storytelling world, Chautauqua Opera Company will offer about twelve minutes of developing scenes in the first of two workshops at 3:15 p.m. today in Fletcher Music Hall.

Brought to life via a partnership between composer and librettist Luna Pearl Woolf and librettist Royce Vavrek, today's workshop will feature about 12 minutes of music framed by conversation regarding the evolving opera. The duo initially collaborated on 2019's *Jacqueline*.

"Working on *Anne of Green*

Gables together has been different because we know each other so much better. We know each other's strengths and we have so much fun talking about the possibilities of the piece," Woolf explained. "... It's a really special thing, too, that [Anne] is a Canadian writer, a Canadian character, and Royce and I are both Canadians... there's an interesting cross-section there of how this piece feels a little bit like coming home."

Following the spunky, eccentric character of Anne throughout her adolescence, Woolf said she has found it intriguing to revisit a time when one discovers the world as an "almost independent, but not quite" person.

"In this opera, we enter into Anne's world where the trees are alive and speaking to her in a beautiful language and where the natural world

is welcoming her — we're in her world," Woolf explained, hoping to immerse the audience within Anne's perspective rather than the characters who might perceive her as unusual or strange. "... I really want musically for us to feel like we're swimming in this beautiful kind of loving, sensual world of nature."

Using surrealist elements through the inclusion of facets such as a chorus of trees, Woolf has navigated that world with concepts that may otherwise feel absurdist in cinematic interpretations. Discovering the unique identity of *Anne of Green Gables* told through an operatic medium has been a crucial, exploratory process that has helped Woolf navigate audience expectations.

"Some audiences will have read the book, some audiences will have seen the TV shows, and I don't want to

think about pleasing anybody. What I think about is, 'What does the book speak to me as a work on the stage with live performers with music?' It's 100% different from a TV show or fan fiction or whatever," Woolf said. "It has to be its own thing, and there are things that media can do, that opera can do, that other types of media can't."

Faith Adams, a studio artist and soprano playing the role of Marilla Cuthbert, further expanded on the adaptation being brought to audiences.

"I have so much appreciation for this in an operatic setting because, so often, in opera we have to deal with really heavy topics because it's a massive art form and the scale of an orchestra lends itself to telling really dramatic stories," Adams said. "But for *Anne*, we have the ability to tell a very simplistic story but with so much grandeur and



SAM HUFFMAN /STAFF PHOTOGRAPHER

Studio Artists Faith Adams and Gabriel Chona Rueda rehearse for Chautauqua Opera Company's performance of *Anne of Green Gables* while Studio Artist Lindsey Weissman annotates her music sheets Saturday in Jane A. Gross Opera Center.

beauty that really reflects how Anne sees the world."

Despite potentially daunting audience expectations, Woolf said she hopes to tell the story of an "outsider" and is excited by the prospect of garnering attention due to

the source material.

"I think it's an exciting idea that people know Anne and might be curious enough to come see," Woolf said. "But then it's on Royce and me to make something worth coming back for, and I hope we do that."

Opera double-bill workshop to include Irving's ‘A Prayer for Owen Meany’

LAYLA VINSON
STAFF WRITER

Based on John Irving's felicitously selected novel, *A Prayer for Owen Meany*, Chautauqua Opera Company's operatic workshop will follow its partner workshop, *Anne of Green Gables*, beginning at 3:15 p.m. today in Fletcher Music Hall for the penultimate day of the 2026 Opera season. 2021 Grammy Award nominee Luna Pearl Woolf and 2017 Pulitzer Prize winner Royce Vavrek have rekindled their partnership as composer and librettist to bring the unmistakably distinct voice of Owen Meany to the Chautauqua Institution stage.

"[John Irving] said *Owen Meany* is the one [novel] that was always envisioned as potentially having another life as an opera," Woolf said, highlighting the early stages of work for the project in her initial meeting with Irving several years ago. "And that was very exciting because that was sort of where I was

coming from; I've also felt as though it belongs to the operatic world."

Following childhood friends and foils Meany and John Wheelwright, the story explores the lives of two boys struck by tragedy within their small New Hampshire town and beyond. Described in the novel as having an "emphatic falsetto," Meany's voice serves as a striking and integral element of his characterization.

"His voice is so important in terms of his identity, in terms of how people think of him and in terms of how he surprises them. He surprises every character, and they're shocked by him in different ways," Woolf said. "His power is a very, very small person with a very, very large presence, and part of that is his voice. You could describe almost any opera singer like that, as long as they're in a big hall."

Deeming Meany and opera singers as individuals capable of performing "superhuman

feats," Woolf explained that Meany's voice has served as both an initial draw to the story and a challenge to cast.

"The question of, 'How do you represent that [voice] within a context where everybody is singing and everyone's an opera singer?' — that has been an interesting question and this workshop is going to serve to challenge that and whether I've hit upon the right formula," Woolf said, explaining that the scenes being presented in today's workshop will largely be exploratory and introductory to the characters.

Between experimenting with gender-bending and grunge rock songs in operatic style, the Young Artists have tackled the workshop with expressed excitement to work alongside Woolf and Vavrek.

"It's a little more difficult to be dropped in the middle of something without really hearing the rest of the context," said Sydney Dardis, the soprano playing Tabitha



SAM HUFFMAN /STAFF PHOTOGRAPHER

Apprentice Artist Kelsey Watts, soprano, rehearses for Chautauqua Opera Company's performance of *A Prayer for Owen Meany* conducted by General and Artistic Director of Chautauqua Opera Company and Conservatory Steven Osgood Saturday in Jane A. Gross Opera Center.

Wheelwright, regarding working on a workshop compared to a full-length production. "But also exciting because we're kind of the first ones to discover this, so I've been enjoying it."

Offering audiences insight into the developmental process, the workshop will feature approximately 35

minutes of music bookended by brief conversations with Woolf regarding the material.

"What is being tested in that book is belief and faith, and belief in one's meaning, in one's purpose," Woolf explained, refuting claims that the text argues on behalf of any particular religion. "The fact that Owen Meany him-

self is so confident and so sure that he has a role to play and that he knows exactly what it is and exactly how he's supposed to go about living in order to be there at the right moment to do the thing he's meant to do — very little of that has anything to do with that ritual, right? It's all a question of identity."

Air Conditioned

CHAUTAUQUA
CINEMA

Thu. 8/6 4:30

WICKED

PG 160m

Thu. 8/6 8:10

WICKED
FOR GOOD

PG 137m

www.chq.org/things-to-do/chautauqua-cinema

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PROGRAM

Th THURSDAY AUGUST 6	
7:00	(7–11) Chautauqua Farmers Market. Massey and Miller
7:00	(7–9) “Dawn Patrol” Round Robin Doubles. Chautauqua Tennis Center
7:30	Forrest Bathing. (Programmed by the Bird, Tree & Garden Club). Kate Mayberry. Intersection of Massey and Hawthorn
7:45	Chautauqua Mystic Heart Meditation Program. Dhara Kowal, Zen Buddhism Meditation Practice. Presbyterian House
7:45	Episcopal Holy Eucharist. Chapel of the Good Shepherd
8:00	Daily Word Meditation. (Programmed by Unity of Chautauqua). Hall of Missions
8:00	Mid-Week Meeting for Worship (Quaker). Burgeson Nature Classroom
8:15	Catholic Mass. Hurlbut Church Sanctuary
8:30	(8:30–2) Chabad Kosher Tent. Bestor Plaza
8:55	Chautauqua Prays for Peace through Compassion. Hall of Philosophy Grove
9:15	ECUMENICAL WORSHIP. The Rev. Anna Carter Florence. Hall of Philosophy and online
9:15	(9:15–10:15) Jewish Discussions. “Maimonides: Thirteen Core Beliefs.” Esther Vilenkin. Zigdon Chabad Jewish House. 23 Vincent
10:00	Coffee on the Porch. Presbyterian House
10:00	(10–10:30) Roe Green Theater Center Tour. Roe Green Theater Center
10:15	Coffee/Tea on the Porch UM House Porch
10:15	Service of Blessing and Healing. UCC Randell Chapel
10:45	Children’s Story Time. Rain location in library. Bestor Plaza
10:45	CHAUTAUQUA LECTURE SERIES. Melody Barnes, exec. dir., Karsh Institute of Democracy, University of Virginia. Amphitheater and online
11:00	(11–5) Exhibitions open. Fowler Kellogg Art Center & Strohl Art Center
12:00	(12–2) Colonial Williamsburg Historic Trades & Skills Demonstrations. Bestor Plaza
12:00	(12–4) Colonial Williamsburg Historic Trades & Skills Demonstrations. Oliver Archives Center
12:00	Locals at the Library. Meet Friends of Chautauqua Writers’ Center authors: Evette Beckett-Tuggle, Reggie Tuggle & Janay Cosner. Smith Memorial Library
12:15	CTC Theater Chats. <i>How I Learned What I Learned.</i> August Wilson’s Legacy (Programmed by Chautauqua Theater Company). Smith Wilkes Hall
12:30	Chautauqua Dialogues. Everett Jewish Life Center
12:30	Chautauqua Mystic Heart Meditation Program. Dhara Kowal, Zen Buddhism Meditation Practice. Hall of Missions
12:30	BYO Lunch: A Quaker’s Perspective on the Theme of the Week. Gwen Erickson, Friend of the Week (Chaplain). Quaker House. 28 Ames
12:45	(12:45–4) Duplicate Bridge ABCI Sanctioned. Fee. Sports Club
12:45	Catholic Seminar. “Serving the Poor as a Way of Discerning a Call to the Priesthood.” The Rev. Peter Santandreu. United Methodist House Chapel. 14 Pratt
1:00	English Lawn Bowling. Free instruction. 1–1:30. Stay and play for \$12. Bowling Green
2:00	INTERFAITH LECTURE SERIES. David Waldstreicher. Hall of Philosophy and online
3:15	OPERA. Chautauqua Opera Company Workshop: <i>Anne of Green Gables</i> and <i>A Prayer for Owen Meany</i> . Fletcher Music Hall
3:30	Chautauqua Dialogues. Baptist House
3:30	Chautauqua Dialogues. United Methodist House
3:30	(3:30–4:30) “Jewish Lecture Series: Jewish Humor.” Rabbi Zalman Vilenkin. Hall of Philosophy. (Cosponsored by Chabad Jewish House and the Department of Religion)
3:30	Creating an Inclusive Chautauqua. Skill-Building Workshop. Alumni Hall Prose Room
3:30	(3:30–6) Colonial Williamsburg Historic Trades & Skills Demonstrations. Bestor Plaza
4:00	(4–6) Play CHQ. (Programmed by Youth & Family Programs). Bubble Party. Heinz Beach
4:30	(4:30–5) Beach-to-Beach Color Sprint. \$15 Ages 6+. Register and pick up shirt at Sports Club. Sports Club
4:30	Masters Series Masterclass. Colonial Williamsburg Foundation presents “Pursuing Happiness” with Thomas Jefferson, nation builder. Fee. Norton Hall

4:30	Cinema Film Screening. “Wicked.” Fee. Chautauqua Cinema
5:00	Kids’ Pick Up Wiffleball game. Sharpe Field
5:00	All-Alumni Gala for CLSC. Tickets required. Athenaeum Hotel Parlor
5:00	A Deep Dive into Bubbles (Ticketed Event). CWC House. 30 South Lake
5:45	Co-ed pick up game. Sharpe Field
5:45	Colonial Williamsburg Fifes & Drums performance. Outside Norton Hall
6:00	Sarah James and guest artist Alex Chacon. 3 Taps
6:15	Chautauqua Choir rehearsal. Fletcher Music Hall
6:30	Chautauqua Dialogues. Disciples of Christ House
6:30	Pre-Concert Lecture with David Levy. Hultquist 101
7:00	Vespers. Presbyterian House Chapel
7:00	Vespers. Lutheran House. 25 Peck on Brick Walk
7:00	Pastor in the Parlor Program. “Coming Out–Coming In: Faith, Identity, Belonging.” An Emmy Award-winning documentary produced by the Rev. Coffman. Followed by conversation on LGBTQ+ Christians seeking sanctuary in church. UM House Chapel
8:00	AMPHITHEATER SPECIAL. Chautauqua Symphony Orchestra with Aubree Oliverson, violin
	• Missy Mazzoli. Orpheus Undone, Suite from the Ballet
	• Antonin Dvorak. Violin Concerto in A minor, B. 96/108, op. 53
	• Kevin Puts. Concerto for Orchestra
8:10	Cinema Film Screening. “Wicked For Good.” Fee. Chautauqua Cinema
9:30	Into the Music with Rossen Milanov and Aubree Oliverson. Amphitheater
10:00	THEATER. for colored girls who have considered suicide/when the rainbow is enuf. Fee. Roe Green Theater Center
7:45	Episcopal Holy Eucharist. Chapel of the Good Shepherd
8:00	Daily Word Meditation. (Programmed by Unity of Chautauqua). Hall of Missions
8:15	Catholic Mass. Hurlbut Church Sanctuary
8:30	Movement and Meditation with Monte Thompson. Hall of Philosophy Grove
8:55	Chautauqua Prays for Peace through Compassion. Hall of Philosophy Grove
9:00	Jack’s Nature Walk. (Programmed by the Bird, Tree & Garden Club). Jack Gulvin. Back patio of Smith Wilkes Hall
9:15	ECUMENICAL COMMUNION SERVICE. Hall of Philosophy
9:15	(9:15–10:15) Jewish Discussions. “Jewish Mysticism & Philosophy.” Rabbi Zalman Vilenkin. Zigdon Chabad Jewish House. 23 Vincent
10:00	Coffee on the Porch. Presbyterian House
10:15	Coffee/Tea on the UM House Porch
10:15	Service of Blessing and Healing. UCC Randell Chapel
10:45	CHAUTAUQUA LECTURE SERIES. Robert P. George. Princeton Univ. Amphitheater and online
11:00	(11–5) Exhibitions open. Fowler Kellogg Art Center & Strohl Art Center
11:30	(11:30–1:30) Chabad Kosher Tent. Bestor Plaza
12:00	(12–4) Colonial Williamsburg Historic Trades & Skills Demonstrations. Oliver Archives Center
12:00	(12–2) Flea Boutique. Behind the Colonnade
12:15	Dance Workshop with Alonzo King LINES Ballet. Odland Plaza
12:15	Community Reading. Alumni Hall Porch
12:15	Twelve Step Meeting. Hurlbut Church Marion Lawrance Room
12:15	Community Reading. Selected readers from Writers’ Center workshops or staff, plus the Community Poem. Porch of the Literary Arts Center at Alumni Hall (Ballroom in case of rain)
12:15	(12:15–1) “Challah Baking – Miriam Gurary Challah Baking Series.” Zigdon Chabad Jewish House. 23 Vincent
12:30	Authors @ The Smith: John DeDakis, <i>Lark Chadwick</i> mystery series. Smith Memorial Library Classroom
12:30	Chautauqua Dialogues. Lutheran House
12:30	Introduction to Jumu’ah Muslim Prayer. Visitor introduction at 12:30 p.m.; service at 1:05 p.m. Hall of Christ Sanctuary
12:30	Garden Talk. (programmed by the Bird, Tree, & Garden Club). Carol Markham. 22 Lowell
12:45	The Age of the Imaginals: A Musical Performance. (Sponsored by the Chautauqua Climate Change Initiative). Smith Wilkes Hall

F

FRIDAY
AUGUST 7

6:00	(6–7) Sunrise Paddle - Kayak/SUP. Sign up in advance at 716-357-6281. Sports Club Waterfront
7:00	(7–11) Chautauqua Farmers Market. Massey and Miller
7:00	(7–9) “Dawn Patrol” Round Robin Doubles. Chautauqua Tennis Center
7:45	Chautauqua Mystic Heart Meditation Program. Dhara Kowal, Zen Buddhism Meditation Practice. Presbyterian House

CLSC CLASS OF 2010 DONATES FUNDS FOR NEW LIBRARY WATER FOUNTAIN



SKYLAR SEAVEY /STAFF PHOTOGRAPHER

Left to right starting in the first row, **Scott Ekstrom, director of Smith Memorial Library, Debra Dinnocenzo, Stuart Blersch, Larry Roose, Cheryl Gorelick, Carole Walsh, Bud Brown, Trish Assad-Ketchal and Michael Hairston, members of the CLSC Class of 2010, stand after gifting the library a donation to fund the purchase of a new water fountain Wednesday.**

12:45	Catholic Seminar. Sr. Louise Alff, OSF, Mother Marianne Cope's Legacy of Mercy in Hawaii. United Methodist House Chapel. 14 Pratt
1:00	Archives Tent Talk with Jon Schmitz. Oliver Archives Center
1:00	English Lawn Bowling. Free instruction. 1–1:30. Stay and play for \$12. Bowling Green
1:15	Docent Tours of Alumni and Pioneer Halls. 50 Wythe
2:00	CHAUTAUQUA LITERARY AND SCIENTIFIC CIRCLE PRESENTATION. Laurie Halse Anderson (<i>Rebellion 1776</i>) and Adrian Matejka (<i>Be Easy</i>). Hall of Philosophy
3:15	OPERA. Chautauqua Opera Company Orchestral Workshop: <i>Rosencrantz and Guildenstern Are Dead</i> . Panel discussion to follow. Norton Hall
3:30	Authors @ The Smith: Gary Sirak, <i>How to Retire and Not Die, in conversation with Jane Kerschner.</i> Smith Memorial Library Classroom
3:30	Chautauqua Dialogues. (Programmed by the Department of Religion and IDEA Office). Christian Science House
3:30	Chautauqua Dialogues. (Programmed by the Department of Religion and IDEA Office). Episcopal Cottage
3:30	Chautauqua Dialogues. (Programmed by the Department of Religion and IDEA Office). Unitarian Universalist Fellowship
3:30	Do Palestinians Exist? Dr. Houssam Abdul Al. UM House. 14 Pratt
4:00	School of Music: Percussion Ensemble Concert. Elizabeth S. Lenna Hall
5:00	(5–7) Kabbalat Shabbat Service. Miller Park
5:00	Men's Softball League Championship Game. Sharpe Field
5:00	The Case for Austrian Wines (Ticketed Event). CWC House. 30 South Lake
5:00	(5–6) Hebrew Congregation Kabbalat Shabbat: “Welcoming the Shabbat” service. Led by Rabbi Cookie Lea Olshein, Interim Rabbi of Congregation Kol Tikvah in Parkland, Florida. Miller Park (rain location: Smith Wilkes Hall). If the weather is questionable, call 716-742-2228 for the service location
6:00	THEATER. <i>How I Learned What I Learned.</i> Fee. Bratton Theater
6:00	Cinema Film Screening. “Minions & Monsters.” Fee. Chautauqua Cinema
6:00	Potluck Cookout. Advance sign-up required. \$10. Meat, baked beans, chips, beverage and ice cream provided. Please bring a side dish to share. Disciples of Christ House. Deck of 28 Janes
6:00	(6–7:15) Hebrew Congregation Shabbat'zza. Post-service pizza picnic. Miller Park (rain location: Smith Wilkes Hall). We supply the pizza! Bring your own beverage and a side dish or dessert to share
6:15	Chautauqua Choir rehearsal. Fletcher Music Hall
6:30	“Community Shabbat Dinner.” Zigdon Chabad Jewish House, 23 Vincent. RSVP required; FREE; suggested donation \$36
8:00	AMPHITHEATER SPECIAL. Flame of Revolution: A Colonial Williamsburg 250th Commemoration
8:30	Cinema Film Screening. “Carolina Caroline.” Fee. Chautauqua Cinema
9:15	Popcorn on the Porch (post-Amp program). UM House Porch

Building on the Foundation

0 beautiful for halcyon skies,
For amber waves of grain,
For purple mountain majesties
Above the enameled plain!
America! America!
God shed his grace on thee
Till souls wax fair as
earth and air
And music-hearted sea!

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