

NEH Application Cover Sheet

America's Historical and Cultural Organizations

PROJECT DIRECTOR

Barbara C Batson
Exhibitions Coordinator
800 East Broad Street
Richmond, VA 23219-8000
UNITED STATES

E-mail: barbara.batson@lva.virginia.gov
Phone(W): 804-692-3518
Phone(H):
Fax:

Field of Expertise: Arts: History, Criticism, and Theory of the Arts

INSTITUTION

Library of Virginia Foundation
Richmond, VA UNITED STATES

APPLICATION INFORMATION

Title: *To Be Sold: Virginia and the American Slave Trade*

Grant Period: From 4/2014 to 5/2016

Field of Project: History: U.S. History; History: African American History

Description of Project: To Be Sold: Virginia and the American Slave Trade is an exploration of the visual and material culture of the American domestic slave trade captured through the paintings and illustrations created by British artist Eyre Crowe based on his 1853 visit to Richmond's slave market. Crowe's works captured the complexities and pathos of American slavery and the internal slave trade. To Be Sold uses Crowe's works as the basis to explore Virginia's role as a mass exporter of enslaved people through the Richmond market to the Lower South and the inner workings of the market itself--the most profitable economic activity in terms of gross receipts in Virginia and possibly the nation. To Be Sold is the first exhibition to explore and examine the development of the visual and material culture of the internal slave trade. The project is comprised of a traveling exhibition (January 2015-March 2016), a one-day, two-site webcast symposium, and a catalog.

BUDGET

Outright Request	\$123,708.00	Cost Sharing	\$167,024.00
Matching Request		Total Budget	\$290,732.00
Total NEH	\$123,708.00		

GRANT ADMINISTRATOR

Katarina M Spears
Director of Operations
800 East Broad Street
Richmond, VA 23219-8000
UNITED STATES

E-mail: katarina.spears@lva.virginia.gov
Phone(W): 804-692-3530
Fax: 804-692-3812

TABLE OF CONTENTS

Overview	1
Narrative	3
Project Walkthrough.....	16
Design.....	24
Object List and Illustrations.....	25
Bibliography.....	30
Resumes and Letters of Commitment	31
Budget	53
Additional Information: Public Programming	60

ATTACHMENT 2. NARRATIVE

Overview

The Library of Virginia (LVA) seeks \$135,631 from the National Endowment for the Humanities to create a traveling exhibition with electronic interactive components, an online exhibition, an illustrated catalog, and a series of public programs. The exhibition will be based on content presented in the original artifact-based exhibition *To Be Sold: Virginia and the American Slave Trade*, on view at the Library of Virginia from October 2014 until May 2015. The traveling exhibition will travel to ten Virginia libraries and museums from January 2015 through March 2016, reaching more than 100,000 Virginians.

A unique opportunity to humanize the history of the American slave trade, *To Be Sold: Virginia and the American Slave Trade* will be the first exhibition to examine the development of the visual culture and material world of the American slave trade through art, artifacts, and documents. The exhibition will raise awareness of the scope of the domestic trade in American-born enslaved people that developed after the United States ended its participation in the international trade in 1808. *To Be Sold* is centered on a series of paintings and engravings by Eyre Crowe, a British artist who witnessed the slave trade as he traveled around America in 1853. The panel exhibition and programs will feature Crowe's surviving paintings—*Slaves Waiting for Sale* and *After the Sale*—which provide some of the most powerful and compelling visual evidence of the domestic slave trade in antebellum America. The exhibition will examine these important questions:

- What was the role of images in the transatlantic conversation about slavery, the American slave trade, abolitionism, slavery and the start of the Civil War?
- What do these images reveal about the rupture of enslaved families?
- What can we learn about the material world of the slave trade?

Less well known than the transatlantic trade, the internal trade accounted for the largest forced migration of people in the United States, moving as many as two million people from the Upper South to the Cotton South. Virginia was the largest mass exporter of enslaved people through the Richmond market, making the trade the most important economic activity in antebellum Virginia. Yet this is not merely a story of numbers and economic impact. It is a story that centers on individuals and the impact of the slave trade on families as people were sold away from their wives, husbands, or children.

In recent years the Library of Virginia has taken a leadership role to expand the interest in and scholarship of the role of African Americans in Virginia and American history, and *To Be Sold* builds on that role. *To Be Sold* builds on a public dialog inaugurated by recent efforts such as the Richmond Slave Trail and excavations at the site of Lumpkin's Slave Jail, located just east of the Virginia State Capitol. *To Be Sold* will demonstrate the breadth of the LVA's collections as a valuable resource to understand better our shared history and culture and the importance of collecting and preserving that history and culture. The LVA anticipates that visitors will be moved by the content of the exhibition and will be inspired to learn more.

Humanities Content: Introduction

Curated by Maurie D. McInnis, professor of art history at the University of Virginia, *To Be Sold: Virginia and the American Slave Trade* will be the first exhibition in Virginia to address the important topic of the American slave trade in the city (Richmond) that was the largest slave-trading center in the Upper South in the 1840s and 1850s. It will examine the role of the slave trade in the economy of Virginia and the South and the impact of the trade on the lives of enslaved African Americans. A series of extraordinary eyewitness images created by British painter and journalist Eyre Crowe who in 1853 visited America centers the exhibition and its related products. Crowe visited Richmond's slave markets, one of two epicenters of an American antebellum trade that tied the Upper South to New Orleans and the trans-Mississippi West. His paintings and illustrations captured the complexities and pathos of American Slavery.

To Be Sold builds on a public dialog inaugurated by recent efforts such as the Richmond Slave Trail and excavations at the site of Lumpkin's Slave Jail.¹ Although awareness of the transatlantic slave trade is well documented and familiar to the general public, the scope of the trade in American-born enslaved people from the Upper South to the Deep South is less well known.² Yet that trade, which developed after the United States ended its participation in the international trade in 1808, accounted for the largest forced migration of people within the United States. Although scholars differ on the precise numbers, the total number of African Americans sold from Virginia between the American Revolution and the Civil War was much larger than the number of Africans imported to Virginia through the Middle Passage during the entire colonial period.³

There has been considerable public attention given to the international slave trade, particularly with the International Slavery Museum in Liverpool and the Hull Museums. This important history is well covered in textbooks and generally well known, if not well understood, by the American public. American cultural institutions have been slow to examine the impact of the internal slave trade in the United States. In 1989 the Valentine Richmond History Center mounted *In Bondage and Freedom: Antebellum Black Life in Richmond* and in 1991 the Museum of the Confederacy opened *Before Freedom Came*, both NEH-supported exhibitions, to critical acclaim. Spurred by the discovery and excavation of the forgotten African American burial ground in lower Manhattan, The New-York Historical Society in 2005 mounted a groundbreaking exhibition that explored the little-known history of slavery in New York City. Nevertheless, in the United States, the only known permanent exhibition that tells the story of the internal trade is the Old Slave Mart Museum in Charleston, South Carolina, opened in 2007.

Themes

¹ "Jail" was a term commonly used to describe a holding pen for persons being held for sale.

² This conclusion was confirmed by a meeting with community stakeholders held in October 2012 at the LVA.

³ Michael Tadman in *Speculators and Slaves: Masters, Traders, and Slaves in the Old South* (1996), estimated that almost a half million Virginians were sold to the south and southwest between 1810 and 1859. Ira Berlin, in *Generations of Captivity: A History of African-American Slaves* (2003) estimated the total number at more than a million between 1810 and 1861. Some estimates run as high as two million people.

To Be Sold: Virginia and the American Slave Trade presents a unique opportunity to personalize the trade in enslaved people. It is the first exhibition to explore and examine the development of the visual and artifactual culture of the internal slave trade, springing from two paintings by Eyre Crowe, a British artist who witnessed the slave trade in Richmond in 1853. Crowe's paintings and illustrations provide some of the most powerful and compelling visual evidence of the domestic slave trade in antebellum America and raise important questions

- What role did images of enslaved people played in the transatlantic conversation about slavery, the American slave trade, and the start of the Civil War?
- What can we learn about the material world of the slave trade from Crowe's images?
- What do Crowe's images reveal about the ruptured lives of enslaved people?

In October 1852, Eyre Crowe (1824–1910) accompanied William Makepeace Thackeray, a family friend, as his secretary on the author's six-month lecture tour of the United States that included stops in northern cities as well as Washington, Richmond, Charleston, and Savannah. Born in London, Crowe studied with Paul Delaroche in Paris and later at the Royal Academy School of Art in London. Crowe knew little about slavery but shortly after arriving in Boston, he purchased an illustrated copy of Harriet Beecher Stowe's *Uncle Tom's Cabin, or Life Among the Lowly*. Stowe's descriptions of the auction blocks, separation of families, and brutal overseers inspired Crowe to learn more about American slavery. Arriving in Richmond early in March 1853, Crowe noticed advertisements announcing slave sales scheduled that morning. He visited the auction rooms in "Wall Street," an alley near his hotel, and sketched the proceedings. His actions aroused suspicion among the buyers and sellers who threw him out of the rooms. Crowe's sketches served as inspiration for the engravings published in the *Illustrated London News* on September 27, 1856, and for two paintings that were exhibited in London in 1854 and 1861. The images capture different moments in the selling of human beings.

What role did images of enslaved people play in the transatlantic conversation about slavery, the American slave trade, and the start of the Civil War? *The visual culture of slavery—paintings and prints—profoundly affected the debates over slavery before the Civil War. Crowe's *Slaves Waiting for Sale* haunts the viewer. The power of the image to communicate to us across the intervening century and a half rests in part on the pathos and the psychological trauma of the moment Crowe depicted. Its veracity resides in the gritty details that suggest not an imagining of the scene, but instead an eyewitness to the event (see Attachment 3, Project Walkthrough). In presenting the humanity of the people being sold, the tragedy of the auction block, and the anguish of the people being separated from family and friends, the artist's images provide an important window into the lives of enslaved Virginians.*

The Sesquicentennial remembrance of the American Civil War provides an opportunity to explore the means by which imagery helped to shape and spread anti-slavery sentiment. Crowe's three images, *Slaves Waiting for Sale, Richmond, Virginia* (1861); *A Slave Auction—Richmond, Virginia* (1856), and *After the Sale: Slaves Going South* (1854) (See Attachment 5, Selected Images) were part of a much larger and longer visual conversation about slavery. Crowe's images connect to engravings published in American and British anti-slavery tracts and pamphlets, in the popular illustrated newspapers, and, in novels, most famously *Uncle Tom's Cabin*. In these publications, woodcuts and engravings

reinforced abolitionist themes such as physical punishment, slaves running away, and the slave auction. Images central to the international debate about slavery and the rise of anti-slavery and abolitionist activism in the United States establish the context of Crowe's remarkable images. Voices of former slaves who escaped and published their experiences as slaves, such as Solomon Northrup and Henry "Box" Brown, present the African American perspective.

Crowe's *Slaves Waiting for Sale* responds to and departs from that earlier tradition and in so doing results in an image that haunts the viewer. The power of *Slaves Waiting for Sale* rests in part on the pathos and the psychological trauma of the setting Crowe depicted as the nine people are represented in the moments before auction, sitting on benches awaiting their fates. The moment Crowe depicts is tense; the families are already separated, and the individuals face arduous journeys south and uncertainty as to working conditions and temperaments of new owners. But the story is not easily understood. The exhibition's interpretive materials will help the viewer understand the physical details of the painting and connect with the stories of enslaved African Americans who passed through Richmond's slave trade. In presenting the humanity of those being sold, the exhibition will unpack the tragedy of the auction block and the anguish of those being separated from family and friends. As Patience Avery, of Petersburg, remembered in 1937, "All de time de sale is goin' on you hear de mos' pitiful cries o' mothers bein' part from dey chillun."⁴

A Slave Auction—Richmond, published in the *Illustrated London News*, shows a young woman on the auction block surrounded by dealers. This section of the exhibition will have extensive materials that document the slave trade in Richmond by demonstrating the quotidian nature of the business of selling humans, and contrast that with the pathos of the family separations that resulted. This section will provide important context for understanding the American slave trade by featuring account books, letters, sales receipts, and other documents that chillingly record the daily business of slave trafficking.

Third in sequence is *After the Sale: Slaves Going South* which shows groups of slaves gathered together after the sale to be sent by the railroad to destinations in the Cotton South. This image narrates the next chapter in the story of the American slave trade. Many of the slaves purchased in Richmond's slave auction rooms were purchased by other slave dealers who then took them to New Orleans where dealers advertised slaves "just from Virginia." Artists and abolitionists frequently represented the slave coffle, the large groups of slaves who were marched hundreds of miles overland. This section will also focus on the business of transporting slaves, displaying well-known artifacts of slave control, such as shackles and slave collars, as well as extensive imagery of slave coffles.

What do Crowe's images reveal about the rupture of the lives of enslaved people?

Until the Civil War, Virginia was the largest provider of enslaved labor to the lower southern states. The trade in enslaved labor accounted for perhaps the largest forced redistribution of people in American history. The story of the internal slave trade is necessarily a difficult story to tell. At the heart of the narrative is a story about the forced migration and family break-up of hundreds of thousands of African American families. American historical

⁴ Susie R. C. Byrd interviewed Patience Avery on 17 March 1937 as part of the WPA Writers' Project. Byrd, an African American, worked with Roscoe Lewis of Hampton University who managed the Negro Studies Project of the Virginia Writers' Project. WPA Life Histories, Library of Virginia.

scholarship often focuses upon the narrative of westward expansion, but what is often missing from that narrative is the centrality of the slave trade to the relocation of enslaved African Americans from the states of the Upper South to the newly settled states of the Lower South. As these were most often accompanied by family separations, *To Be Sold* will help to explore this central chapter in American history. Even though some Virginia slave owners insisted on keeping together families of enslaved people and sometimes required that when their estates were probated or sold members of slave families not be separated, many Virginians actively and even eagerly participated in divesting themselves of surplus human capital.⁵ Visual materials in the exhibition often evoke the separation of mother and father, sons and daughters, sisters and brothers. Documentary materials from slaves and former slaves speak to the anguish of separation or the challenge of putting families together after freedom. Internet-accessible databases of names of slaves sold through the Richmond trade will allow people today to find names of ancestors and clues to family genealogies.

What can we learn about the material world of the slave trade from Crowe's images?

The most profitable business in Virginia in terms of gross receipts, the slave trade produced a unique business culture. Not only was the trade massive in terms of the number of people forcibly moved to the lower South, but also in terms of the profits made by traders. Historian Charles Dew found that Hector Davis, just one of numerous Richmond traders, sold slaves worth more than \$1.7 million dollars in a single year (1858).⁶ The slave trade produced a unique business culture, spawning a Traders Bank, accommodations for visiting traders, slave jails, a side business in slave hiring, and even clothing dealers who specialized in dressing enslaved people for sale. Capital from these various enterprises flowed into other areas of the Virginia economy—everything from railroads and ships that transported the enslaved to their final destinations to slave-hiring businesses such as tobacco factories. Crowe hints at the ancillary businesses in the neatly clothed individuals in *Slaves Waiting for Sale*. Narratives published by Anthony Burns, Solomon Northrup, and others who escaped slavery describe how the enslaved who were to be sold were crowded into slave pens, or jails, for weeks or months, fed extra rations, and dressed in new clothes.

The men who traded in enslaved labor were integral and essential members of Virginia society. Traders such as Hector Davis have often been portrayed as outcasts in Southern society, but this was clearly not true in Richmond. Several slave traders served on Richmond's city council, and their money flowed into every segment of the economy. Traders had willing partners in the Virginia countryside. As Michael Tadman has shown, most masters vigorously and unapologetically took part in the trade. Often portrayed as pushed to sell based on financial need or to settle estates, masters in fact treated human beings as just another form of capital to be used as they saw fit. The transformation of

⁵ Among the growing body of scholarship, see Michael Tadman, *Speculators and Slaves: Masters, Traders, and Slaves in the Old South* (Madison: University of Wisconsin Press, 1989), Walter Johnson ed., *The Chattel Principle: Internal Slave Trades in the Americas* (New Haven: Yale University Press, 2004), and Steven Deyle, *Carry Me Back: the Domestic Slave Trade in American Life* (New York: Oxford University Press, 2005).

⁶ Charles Dew made this assessment based on his familiarity with the Hector Davis accounts (Chicago History Museum) at the *America on the Eve of the Civil War* conference, held at the University of Richmond in 2009). See *America on the Eve of the Civil War*, ed. by Edward L. Ayers and Carolyn R. Martin (Charlottesville and London: University of Virginia Press, 2012), 40.

Richmond into the premier industrial city in the American South before the Civil War supported and nurtured this entrepreneurial approach.

The slave trade traumatized and damaged enslaved families through the involuntary separation of men, women, and children. The pervasive treatment of slave trading as primarily an economic activity in contemporary accounts obscures a larger and important truth: the trade traumatized and damaged enslaved families through the involuntary separation of men, women, and children. The Virginia ex-slave narratives and rare first-person accounts by people who directly experienced the trade—including escaped slaves Henry Box Brown and Anthony Burns—focus our attention on this powerful story. Post-war records such as the cohabitation registers documenting slave marriages and advertisements in black newspapers seeking family members demonstrate the powerful push back against the dehumanization of family separation in the African American community. Many of Virginia's cohabitation registers are held by the Library and are available online both as images and in transcription.

Project Formats

The interpretive themes of the artifactual exhibition will be presented to a larger, more diverse audience in three formats, funding for which is the subject of this application:

- A panel exhibition that will travel to ten Virginia libraries and museums
- A content-rich online exhibition with primary documents and transcriptions, images, and media as well as with educational resources
- Series of programs for educators and for the general public

A. Traveling exhibition

The traveling exhibition will be designed as a double-sided folding panel display that can be packed, transported, and installed without specialized staff or equipment. This format is most convenient for libraries, reduces insurance and shipping costs, and ensures that exhibitions can be unpacked, put up, and taken down by minimal staff. (See Attachment 3, Project Walkthrough) Three freestanding kiosks for the electronic interactives developed for the installed exhibition will accompany the traveling exhibition.

The exhibition will be available to ten Virginia libraries and museums for six-week loan periods beginning in January 2015 through March 2016. No original art, photographs or artifacts will travel with the exhibition; all elements will be represented graphically on flat panels in full color. The panels will incorporate images and text written for it by the project curator, Maurie D. McInnis.

Each venue will receive supporting materials to prepare the venue for marketing the exhibition and for installing it.

- Site Support Notebook: Each venue will receive a notebook developed by the project team containing scholar lists; suggestions for programs; annotated lists of recommended books, videos, and recordings for different age groups; an annotated list of authoritative Web sites related to the American slave trade; a press kit; shipping and installation instructions; exhibition diagrams; reporting forms; and other materials. The notebook will also be available on a project web page on the LVA main Web site.
- Curriculum materials: The LVA will partner with venues to offer local teachers an array of educational materials developed by the Library of Virginia and the

project team to meet the Virginia Standards of Learning for appropriate age groups.

B. Online exhibition

To complement both the artifactual and the traveling exhibition, the Library of Virginia will create a comprehensive online exhibition featuring digitized versions of many of the objects in the exhibition, educational lessons, and links to newly uncovered African American genealogical resources at the Library. The online exhibition will extend the lessons and themes from *To Be Sold* to audiences far beyond those who come to Richmond or visit the traveling exhibition at one of the venues. Further, the online exhibition will permit access to greater numbers of archival records documenting the internal slave trade than can be practicably displayed in a physical exhibition. Building on the popularity of its “Shaping the Constitution”

(http://www.virginiamemory.com/online_classroom/shaping_the_constitution/) and “Union or Secession: Virginians Decide” Web sites

(http://www.virginiamemory.com/online_classroom/union_or_secession/), the LVA will provide a content-rich Web site to meet the interests of the general public as well as educators and students. The organization generally will follow that of the panel exhibition. The interactive elements developed for the exhibition—What do Crowe’s paintings mean, Crowe’s Day, and Slavery and Memory—will be incorporated into the online exhibition. Additionally, primary source documents and transcriptions will be available for download as pdfs and will include Dickinson, Hill & Co. correspondence, the John Epes memorandum book, and the court documents that describe the slave-trading activities of the Lunenburg County trading firm of Beasley Jones and Wood. Additional documents may include ship manifests in the collection of the New York Historical Society and the National Archives that list the names of African Americans sold and transported from Virginia ports to Texas, Louisiana, Alabama, and Mississippi. The online exhibition also will link to a new LVA initiative, the African American Narrative (see below).

C. Programs

(See Attachment 11, Additional Information for complete descriptions of the programs.) Developed for the general public, *To Be Sold* will be suitable for specialized audiences also. To complement the artifactual exhibition, the Library of Virginia is planning a series of educational programs, seminars, and book talks that will expand on the themes addressed in *To Be Sold*.

Teachers’ Institute. In August 2014 the Library of Virginia will host a two-day virtual teachers’ institute to introduce educators from Virginia, West Virginia, and Louisiana to the exhibition, Web site, and educational resources to support the national core competencies and Virginia Standards of Learning units on slavery, African American history, the Civil War, and emancipation.⁷ Betsy Barton, statewide curriculum coordinator for social studies, will develop lesson plans to accompany images. The lesson plans will be available through the LVA’s Web site with a link to the annual *Strong Men & Women in Virginia* program that honors African Americans.

⁷ For the past three years, the LVA has offered an institute through the Anne & Ryland Brown Teacher Institute at the Library of Virginia. The goal of the institute is to enhance knowledge of and training in history and social science instruction in the commonwealth of Virginia by providing educators with opportunities for in-depth study and as well as teaching resources.

Genealogy Workshops. The Library of Virginia is recognized internationally as an important research center and is valued particularly by genealogists for its wealth of collections, including government records, private papers, church and business records, and prints and photographs. A recent conversation with members of the genealogical community indicated a strong interest in and need for workshops on how to use the Library's diverse collections, particularly for African Americans researching their family histories. African American genealogical research for individuals who lived during or before the Civil War-era is particularly challenging and requires specialized knowledge about the types of records available. The Library will offer four public workshops—two at the LVA in Richmond, one in northern Virginia, and one in southwestern Virginia—led by staff archivists on how to conduct African American genealogical history, focusing on the resources of the Library of Virginia, including the African American Narrative (currently under development). Total anticipated attendance for these workshops is 300.

In 2013, the Library began a multi-year project to develop the African American Narrative to tell the story of African Americans, slave and free, who lived in the Virginia from the establishment of slavery in the 1600s until its end in 1865. Supported privately with funds from Dominion Resources, the African American Narrative mines the LVA's archival records to identify free and enslaved individuals before 1865 and to capture the information in a relational database searchable by name, physical description, location, and other specifics. Among the archival records are chancery causes, freedom suits, estate inventories, deeds, wills, coroners' inquisitions, freedom certificates, legislative petitions, tax lists, newspapers, correspondence, business records, broadsides, and many, many others. The African American Narrative will expand the available information for researchers to identify family members who lived in slavery. The African American Narrative helps to complete the record of families torn apart by the internal slave trade, as documented through *To Be Sold*, and to create reunion after many generations of sustained loss. The African American Narrative offers insight into the long-reaching impact of slavery on African American families and the denial of what many people take for granted—a family history.

Symposium. In March 2015, to reach a maximum number of attendees more cost-effectively, the Library will stage a one-day, two-site symposium using video conferencing technology. Richmond represents the front end of the interstate slave trade; the other major terminus was New Orleans, Louisiana. In partnership, the LVA, the Historic New Orleans Collections Museum and Research Center and the Midlo Center for New Orleans Studies at the University of New Orleans will host keynote speakers and panel discussions in both Richmond and New Orleans as a Webcast. The symposium will be streamed live over the Library's Web site and recorded, edited and made available for viewing from the LVA Web site and educational sites such iTunesU, Vimeo, and the state's Department of Education educational technology Web site. Designed to appeal to the general public as well as to scholars, the symposium will examine the influence of Crowe's paintings and other images on the perception and understanding of the domestic slave trade and the impact of the slave trade as a massive redistribution of people from Virginia into the Deep South, and provide a forum to discuss the significance of the slave trade from a contemporary perspective. Maurie D. McInnis and Walter Johnson will be keynote speakers. Scholars from the advisory committee as well as invited experts in the academic

community will lead the discussion. Anticipated attendance is 350 live attendees and another 2,500 Web attendees.

D. Publications

The catalog of *To Be Sold: Virginia and the American Slave Trade* will incorporate the text written by curator Maurie D. McInnis and illustrations of the Crowe paintings and engravings supplemented by images of archival documents and artifacts displayed. Amy Winegardner, senior graphic designer for the Library, will design the catalog to be a twenty-four page, full color softbound volume. The anticipated print run will be 2,000. The book will be available for sale through the Virginia Shop locations at the Library and the Virginia State Capitol.

A four-color trifold *brochure* will be produced as a takeaway piece to accompany the exhibition. Designed by the LVA, the print run will be sufficient for each venue to receive at least 200 copies of the brochure to accompany the traveling panel exhibition as well as for the artifact-based exhibition at the Library of Virginia.

Project resources

To Be Sold: Virginia and the American Slave Trade draws from McInnis' recent book, *Slaves Waiting for Sale: Abolitionist Art and the American Slave Trade* (Chicago, 2011). The Library of Virginia has secured loan commitments from these institutions for the installed artifact-based exhibition and permission to use images of the artifacts for the traveling exhibition:

Heinz Family Foundation, *Slaves Waiting To Be Sold*, by Eyre Crowe, 1861, oil on canvas

Chicago History Museum, *After the Sale: Slaves Going South*, by Eyre Crowe, 1854, oil on canvas.

South Carolina Historical Society, Flag used to signal auction, before 1865, wool.

Massachusetts Historical Society, Iron Collar removed from enslaved woman in New Orleans (1863), leather whip, vellum whip.

Engravings, newspaper and city directory advertisements, ship manifests, ledgers, and lists and memoranda maintained by traders, such as Hector Davis and Dickinson, Hill & Co., underscore the slave trade as a business with mundane listings of purchases of clothing and food for those about to be sold. These archival records, from the LVA and other institutions, do not simply notate the enslaved as "lot of negroes" but frequently list them by name, emphasizing that the enslaved were *people* about to be dislocated, both physically and psychologically.

Project history

The project began with the work of Maurie D. McInnis, Ph.D., the guest curator for the exhibition whose 2011 book *Slaves Waiting for Sale: Abolitionist Art and the American Slave Trade* (University of Chicago Press) addresses the themes in the exhibition. In 2010, McInnis began working with the Library of Virginia to develop an exhibition based on her research and her familiarity with materials in major repositories, such as the Massachusetts Historical Society, the South Carolina Historical Society, the Chicago History Museum, and the American Antiquarian Society. Her book uses Crowe's paintings and illustrations to explore the texture of the slave trade in Richmond, Charleston, and New Orleans; the evolving iconography of abolitionist art; and the role of visual culture in the transatlantic

world of abolitionism. The book traces Crowe's trajectory from Richmond across the American South and back to London—where his paintings were exhibited just a few weeks after the start of the Civil War. It explores not only how his abolitionist art was inspired and made, but also how it influenced the international public's grasp of slavery in America. In 2012 McInnis won the Charles C. Eldredge Prize for outstanding scholarship in American art history awarded by the Smithsonian American Art Museum.

Audience and Marketing

The Library realizes fully that the subject of *To Be Sold* is a difficult one for the public. Slavery generally is an uncomfortable topic, and Virginia's role in the internal slave trade that disrupted and traumatized families has yet to be acknowledged and discussed openly and frankly. In recent years the Library of Virginia has taken a leadership role to expand the interest in and scholarship of the role of African Americans in Virginia and American history, and *To Be Sold* builds on that role. The Library has a strong track record of developing effective programs and exhibitions related to African American history. The annual *African American Trailblazers* (<http://www.lva.virginia.gov/public/trailblazers/>) recognizes eight African Americans for their contributions to the Commonwealth throughout the past four hundred years. The program's traveling exhibition is available to Virginia's public libraries and museums and enables communities to begin or continue conversations about the role of African Americans in Virginia. In 2013 the Library joined with Dominion Virginia Power to rebrand *Trailblazers* to *Strong Men & Women in Virginia* (<http://www.lva.virginia.gov/public/smw/>). In addition to the panel exhibition, the expanded program provides educational resources for teachers across the commonwealth, encourages participation by secondary school students in an annual essay contest, and invites elementary school students to conduct research and nominate individuals to be honored.

To Be Sold is intended for a general audience that has an interest in the history of slavery but little knowledge of the extent of the domestic slave trade. The Library of Virginia will partner with the its advisory group, that includes representatives from key stakeholding communities in the Richmond area, in order to develop a more diverse audience base for the exhibition and design culturally sensitive programming that will make a potentially divisive topic engaging and accessible. The Library also will work in collaboration with organizations such as the Richmond Slave Trail Commission and The Future of Richmond's Past to promote the exhibition and its programs.

To reinforce the themes of the exhibition and to encourage conversation about the role of images in shaping the debate over slavery, as well as understanding the scope and impact of internal slave trade, the traveling exhibition and programs will address different learning styles. The LVA will help venues to develop exhibition-related programming and to work with schools and community groups to confront issues raised by the exhibition. The LVA anticipates that 100,000 Virginians will view the traveling exhibition and another 3,500 will attend the public programs staged at or through the LVA.

The LVA will publicize the availability of the panel exhibition through the Library Development and Networking Division, which maintains a listserv for public libraries and through the Virginia Association of Museums to reach its membership of small to mid-size history museums and archives. The LVA lists upcoming programs on its Web site, through its

monthly e-newsletter, and through the quarterly magazine *Broadside*. Recently voted the most social media friendly state library, the LVA also uses Facebook to post reminders of upcoming events and encourages attendees to LVA events to tweet.⁸ The LVA also receives media sponsorship annually from print, television, and radio outlets to promote its programs. This support exceeds \$200,000 in advertising.

Project Evaluation

In October 2012 project staff met with a group of community stakeholders who represented perspectives from the African American, tourism, cultural, and historical communities to assess the interest in the project. Not surprisingly, the attendees possessed a higher level of awareness of the transatlantic trade than the domestic trade. They agreed that the scope of the domestic trade should be known more widely. Interestingly, younger attendees had a higher degree of knowledge about the domestic trade because of their classroom experiences. Attendees emphasized that the topic is timely and important and that the project offers an excellent opportunity to intensify the dialogue between white and black Richmonders to heal the racial divide. They recognized that the project should enhance the growing interest in African American genealogy and the challenges faced by African Americans in reconstructing their family histories from pre-Civil War times.

Project staff engaged this group in a front-end evaluation to determine their reactions to and understanding of the three key Crowe images. The group's comments have helped the project staff to focus the exhibition and its complementary products. Members of the community group will serve in an advisory capacity to market the project to target audiences.

The Library of Virginia regularly engages in self-assessment processes. In order to measure our success with the project, we will capture both qualitative and quantitative assessment data. Zip code queries on our sign-in sheets, site and program attendance, and requests for information by phone and through our Web site are already converted into demographic monitoring data as part of our ongoing audience tracking. This type of quantitative analysis will help us to determine the effectiveness of our marketing efforts, program appeal, and other measurements that guide our program and exhibit development.

Qualitative data will be captured through written program and tour evaluations by educators and group leaders, feedback from our project partners (including statewide curriculum coordinators for Virginia Department of Education, visiting scholars, guest curators, etc.), Facebook postings, and direct verbal feedback to our tour guides and reception staff. Data gathered from these sources is used in post-project meetings to inform the development of future exhibits and programs. We will also be able to compare the findings to those of our visitor experience survey to determine if we are meeting our broader institutional goals.

Organizational Profile: The Library of Virginia

Created by the Virginia General Assembly in 1823, the Library of Virginia today is the most comprehensive resource in the world for the study of Virginia history, culture, and

⁸ <http://libraryscencelist.com/most-social-media-friendly-state-libraries-for-2013/>

government. Located in downtown Richmond, the Library holds in trust more than two million bound volumes and 110 million manuscript items. Its collections illustrate the rich and varied past of the commonwealth, documenting the lives of Virginians whose deeds are known to all, as well as those of ordinary citizens whose accomplishments are the foundation of our heritage. The printed, manuscript, map, fine art, and photographic collections attract researchers from across the country and the world, while the Library's Web sites, with more than three million user-sessions annually, provide collection-based content and access to our digital collections for patrons who are not able to travel to Richmond. The LVA is one of the top ten attractions in the Richmond metropolitan region and welcomes more than 200,000 visitors each year to use the collections and attend public programs.

In addition to managing and preserving its collections, the Library is the curator of the state's art collection at the Capitol Square complex. As the state library and archives, the Library supplies research and reference assistance to the public; offers the public a wide array of exhibitions, lectures, author appearances, and other programs, provides educational programs and resources on Virginia history and culture for students and teachers; publishes award-winning books on Virginia history; administers numerous federal, state, and local grant programs; and provides consulting services to state and local government agencies and to Virginia's public libraries.

The Library's exhibitions program explores aspects of Virginia history and culture and draw not only from the LVA collections but also from museums and historical societies in Virginia and throughout the United States. Recent major exhibitions have included the art of Hatch Show Print (a SITES exhibition); the life and work of Edgar Allan Poe (in partnership with the Poe Museum); and the sculpture of Leslie Garland Bolling (1898–1955), a self-taught African American Virginia artist, with a published catalog.

The LVA enjoys close cooperative ties with area institutions. For the 2011 installation *American Letterpress*, a SITES exhibition, the LVA worked with the art department of Virginia Commonwealth University to engage undergraduate students in creating a complementary exhibition of their letterpress posters and t-shirts and in preparing a space for the display of selected letterpress posters from the Library's collections. The Library partners regularly with the Osher Lifelong Learning Institute, of the University of Richmond, to provide classes in genealogical research using the Library's resources.

Project team

Maurie D. McInnis, project curator. Maurie D. McInnis is the author of *Slaves Waiting for Sale: Abolitionist Art and the American Slave Trade* (2011), which served as the impetus for the project described in this proposal, and which received the 2012 Charles C. Eldredge Book Prize from the Smithsonian American Art Museum. Professor of art history and vice-provost of academic affairs at the University of Virginia, McInnis is a graduate of UVA and received her master's and doctorate from Yale University. Her scholarship focuses on the cultural history of American art in the antebellum South. She has been involved with several museum exhibitions including: *In Pursuit of Refinement, Charlestonians Abroad, 1740-1860* (1999); *Henry Benbridge, Charleston Portrait Painter* (2000); and *Landscape of Slavery: The Plantation in American Art* (2008). In addition to numerous articles and essays she has published, *The Politics of Taste in Antebellum Charleston* (2005) and *Shaping*

the Body Politics: Art and Political Formation in the Early Nation (with Louis Nelson, 2011). McInnis serves as project curator and will be a keynote speaker at the symposium.

Barbara C. Batson, co-project director. Barbara C. Batson has more than thirty years' experience in exhibition development, research, and collections management. She has directed the Library of Virginia's exhibition program since 1997 as the LVA's first full-time exhibition coordinator. She is the author of *Freeing Art from Wood: The Sculpture of Leslie Garland Bolling* (2006) and co-author of *A Capital Collection: Virginia's Artistic Heritage* (2005) and was guest curator of the Edward V. Valentine (1838–1930) Sculpture Studio, Valentine Richmond History Center. Batson has worked at Valentine Richmond History Center, the Museum of Early Southern Decorative Arts, Historic Deerfield, and Old Salem Museums. She has degrees in anthropology and art history. Batson will coordinate production of the traveling exhibition and the interactive components, manage the tour schedule for the panel exhibition, and oversee development of the online exhibition.

Gregg D. Kimball, co-project director. Gregg D. Kimball is director of the Public Services and Outreach Division at the Library of Virginia that encompasses archives and reference services to the public and programs both for K-12 and the general public. He received his Ph.D. from the University of Virginia and is the author of *American City, Southern Place: A Cultural History of Antebellum Richmond* (Athens, 2000) and several articles on labor, traditional music, and African American history in Virginia. From 1986 until 1994, Kimball was chief historian and curator at the Valentine Richmond History Center where he curated *In Bondage and Freedom: Antebellum Black Life in Richmond* (NEH-funded) and *Working People of Richmond: Life and Labor in an Industrial City, 1865–1920* (NEH-funded). He was project director and co-curator for *Shared Spaces, Separate Lives*, a long-term exhibition funded by NEH, and project director of *Windows on Richmond: Reflections of a Nation*, a long-term installation at the historic Tredegar Iron Works funded by NEH. Kimball will work with the consultants and oversee production of the catalog.

Mark Howell, education and programs manager. Before leading the Library's development of teacher resources and public programming, he was principal at Howell Consulting, specializing in improving the professionalism and programming of museums and other non-profit organizations. Howell was Director of Education for the American Civil War Center in Richmond, VA, where he oversaw the development of the center's programming as well as its outreach and educational media initiatives. He has served as Director of Program Development at the Colonial Williamsburg Foundation in Williamsburg, Virginia. Howell holds an M. A. in American Studies from the College of William and Mary and a certificate from the Seminar for Historical Administration. Howell will create the programs, direct the teachers' institute, and manage the symposium.

Adrienne Robertson, education and programs coordinator. A recent addition to the LVA staff, Robertson has experience as a museum educator at Henricus Historical Park (Richmond). She holds a B.A. in History from Furman University and an M.A. in History from the University of Richmond. She will manage the public programs, supervise the implementation of educational resources, and coordinate the collection of the project's evaluation data.

Cara Griggs, archivist. Cara Griggs is a public service archivist at the Library of Virginia who has developed and presented successful workshops on using LVA resources for African American genealogy. She received her MLIS, with a specialty in archives and preservation, from Drexel University. Griggs will present the four workshops described in this application.

Amy Winegardner, graphic designer. The senior graphics designer for the Library of Virginia, Amy Winegardner has been integral to the success of the LVA's exhibition. She is

a graduate of Simmons College and previously worked with 1717 Gallery, an exhibition design firm in Richmond. She has designed exhibition brochures and catalogs, as well as books published by the LVA, and is principal designer for the LVA's quarterly magazine *BroadSide*. Winegardner will design the exhibition catalog and brochure.

Ann Henderson, editor. Ann Henderson edits all public materials generated by the LVA, including exhibition texts, Web materials, and *Broadside*. She will edit the exhibition texts, all educational materials, Web site texts, and the exhibition catalog.

Jason Roma, Webmaster. Jason Roma is the Webmaster for the LVA's Web site and will manage implementation of the online exhibition.

Quatrefoil, designer. Quatrefoil will design and fabricate the panel exhibition and develop the interactives for the traveling version.

Humanities consultants

The humanities consultants will review the exhibition script and content for programs developed for *To Be Sold*, and will participate in the webcast symposium.

Charles B. Dew. Ephraim Williams Professor of American History, Williams College. Charles B. Dew received his Ph.D. degree at the Johns Hopkins University under the direction of C. Vann Woodward. Dew is the author of three books: *Ironmaker to the Confederacy: Joseph R. Anderson and the Tredegar Iron Works*; *Bond of Iron: Master and Slave at Buffalo Forge*; and *Apostles of Disunion: Southern Secession Commissioners and the Causes of the Civil War*. Two of these works, *Ironmaker to the Confederacy* and *Apostles of Disunion*, received the Fletcher Pratt Award, given by the Civil War Roundtable of New York for the best non-fiction book on the Civil War in its year of publication. *Bond of Iron* was awarded the Organization of American Historians' Elliott Rudwick Prize and was a finalist for the Lincoln Prize. Dew's visceral reaction to a Pulliam and Betts broadside at Williams College was the springboard for his extensive research on Hector Davis, a major slave trader in Richmond.

Alexandra Finley. Doctoral student, College of William and Mary. Alexandra Finley is focusing her dissertation on Silas Omohundro, a Richmond slave trader, and, particularly, the role his African American wife played in the business.

Calvin Schermerhorn. Assistant Professor of History, Arizona State University. Calvin Schermerhorn received his Ph.D. from the University of Virginia and is the author of *Money over Mastery, Family over Freedom: Slavery in the Antebellum Upper South* (Baltimore, 2011). His newest book project is entitled *The Slave Market Revolution*, which argues that the growth and development of U.S. capitalism is understood best through the business of slave traders.

Phillip D. Troutman. Assistant Professor of Writing, The George Washington University. Philip Troutman received his doctorate from the University of Virginia in 2000.

Fundraising Plans

A project of the scope and magnitude of *To Be Sold* is a significant undertaking for the Library of Virginia. In addition to our request to the National Endowment for the Humanities, the Library of Virginia Foundation has identified and is working with a number of local and regional foundations and corporate partners to fully fund this exhibition and its related educational initiatives. The Library Foundation recently secured a \$100,000 commitment from a local corporate partner for phase one of a comprehensive expansion of African American genealogical resources in Virginia (The African American Narrative).

A proposal for phase two, which will include funding a portion of the costs of this exhibition, has been submitted and is currently being reviewed. In addition, the Library of Virginia will be contributing significant in-kind resources agency-wide toward the successful implementation of this program.

Workplan

[illegible]

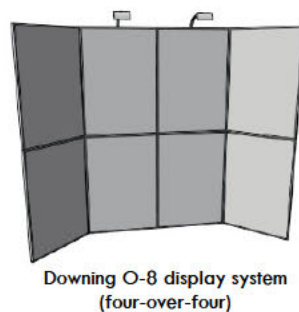
ATTACHMENT 3

Project Walkthrough

The story of the American slave trade is necessarily a difficult story to tell. At the heart of the narrative is a story about the forced migration and family break-up of hundreds of thousands of African Americans. At the same time, the story of the American slave trade is also an economic story, and one that goes a long way towards explaining the continuance and spread of American slavery from the coastal states to the Cotton South and the ensuing political turmoil that led to the American Civil War. The exhibition thus intersects with several themes central to American history: westward expansion, the spread of slavery, and the coming of the American Civil War. Yet, it does so by giving people the opportunity to explore these questions from new angles. For example, American historical scholarship often focuses upon the narrative of westward expansion, but what is usually missing from that narrative is the centrality of the slave trade to the forced relocation of enslaved African Americans from the states of the Upper South to the newly settled states of the Lower South. As these were most often accompanied by family separations, this exhibition will help to explore this central chapter in American history through multiple materials and formats. Visual materials in the exhibition often evoke the separation of mother and father, sons and daughters, sisters and brothers. Documentary materials from slaves and former slaves speak to the anguish of separation and the challenge of putting families together after freedom, a challenge that plagued African Americans for generations after 1865. Internet accessible databases of names of slaves sold through the Richmond trade might allow people today to find names of ancestors who were sold through the trade.

To Be Sold: The Traveling Exhibition

The traveling panel exhibition will follow the organization of the installed exhibition at the Library of Virginia and will repurpose the text and images in three sections: *The Slave Trade and the Rise of Abolitionism*, *Eyre Crowe and His Paintings*, and *The Memory of the Slave Trade*. The panel exhibition will consist of two five-over-five folding frame units, such as Downing O-8 Plus, that hold graphic boards on both sides (a total 40 boards). These sturdy, durable units, each measuring approximately 96" high by 150" wide, permit the maximum use of images and text with a minimum footprint (500 sq. ft.) and are ideal for use in public libraries and small museums with limited space for display. The units are easy to install and require minimal security and maintenance. Damaged graphic panels can be replaced easily. The LVA has used folding panel systems to travel *Virginia Women in History* (since 2006) and *African American Trailblazers* (since 2009) to public libraries throughout the Commonwealth of Virginia (see below).



Suggested layouts will be provided to venues to enable staff to consider traffic flow and outlet proximity for the interactives (tablet in stand-alone kiosks). A notebook with panel list and images of the panels, as well as a model press release and graphics will be available to each venue before the exhibition is delivered. A loan agreement clearly

stating the responsibilities of the venue and of the Library of Virginia will be executed before delivery of the exhibition. Venues will be expected to complete and return to the LVA an evaluation form that gives visitation numbers to the exhibition and to related programs. Venues will be encouraged to develop complementary displays and programs and to send the LVA copies of all press releases, print media articles and/or notation of video coverage, program announcements, and visitor comments.

Walkthrough: To Be Sold: Virginia and the American Slave Trade

Section 1: The Slave Trade and the Rise of Abolitionism.

This first section introduces viewers to the extent of the trans-Atlantic trade in enslaved people and the rise of abolitionism in America.

The Trans-Atlantic Trade. The first image encountered by visitors is a large of the international slave trade that dramatically shows the extent of the trans-Atlantic trade. Many Americans are familiar with the importation of enslaved Africans to North America through the classroom and popular culture but have limited grasp of the scope of the trans-Atlantic trade. This map demonstrates the numbers of people forcibly brought to the Western Hemisphere and notes the dates when slavery ended. The closing of the trans-Atlantic trade in 1808 and the developing of cotton and sugar plantations combined to produce an internal trade that forcibly displaced enslaved people from the Upper South to the Deep South. An 1836 article in the *Virginia Times* (Wheeling) reported that 40,000 people were exported to the lower South with a total estimated value of \$24 million.



From www.slavevoyages.org, Emory University

The Rise of Abolitionism will focus on the rise of abolitionism in Great Britain and the United States. Among the images used will be images of artifacts related to the earlier effort to end Britain and America's participation in the Atlantic slave trade such as the Wedgwood medallion "Am I Not a Man and a Brother?" and abolitionist publications such as William Lloyd Garrison's *Liberator* newspaper. Many of these publications included crude woodcuts that helped to emphasize abolitionist themes such as the auction and the coffle. One of the most important of these early images was the *Slave Market of America* broadside produced in 1835 and focused on the slave-trading in the District of Columbia. The broadside's nine woodcuts include one illustrating the jail of slave-trading firm Franklin & Armfield in the District (later Alexandria, Virginia). Line engravings from Charles Green's *The Nubian Slave*, an abolitionist tract published in the 1840's, illustrate the brutality of the trade.

As the best-selling novel of the nineteenth-century, *Uncle Tom's Cabin*, by Harriet Beecher Stowe, is central to any story of spreading anti-slavery sentiment, but it is particularly relevant to this exhibition. Playwrights adapted the novel for the stage and musicians published songs based on aspects of the story. Crowe's reading of this novel was his introduction to American slavery. The second influence on Crowe was one of the most watched tests of the 1850 Fugitive Slave Act. Anthony Burns was the most famous slave

ever to be held in Lumpkin's Jail in Richmond. He had escaped from slavery in Richmond only to be later apprehended in Boston, Massachusetts, where he lived and worked. His case went to trial in Boston in May 1854; there were demonstrations and an attack on the courthouse where Burns was being held. After being returned to Richmond, Burns' owner decided to sell him, and he was held for months in Lumpkin's Jail in horrific conditions which were later detailed in *Anthony Burns: A History* (1856). Abolitionists used the illustrations to *Uncle Tom's Cabin* and the widespread reporting of the Anthony Burns case to strengthen their arguments to end the slave trade.

Selected Additional images

- *Plan of an African Ship's lower Deck, with Negroes in the proportion of not quite one to a Ten.* 1789. Engraving. *American Museum*, May 1789. Library of Virginia.
- *Slave Market of America*. 1836. Broadside. Library of Virginia.
- *The Nubian Slave*, by Charles Green. Boston, 184-. Line engravings. Library of Virginia. Published as an anti-slavery tract, *The Nubian Slave* uses poetry and line engravings to convey the story of one African family trapped in slavery. Henry "Box" Brown, who escaped slavery, used Green's engravings as the basis for his "Mirror of Slavery" panorama (1850) that he displayed at his anti-slavery lectures.
- *Uncle Tom's Cabin*, by Harriet Beecher Stowe. Boston, 1852. Library of Virginia.
- *Uncle Tom's Cabin, No. 2: The Slave Mother: Ballad*. London, 1852. Sheet music. Library of Virginia.
- *Anthony Burns / drawn by Barry from a daguerreotype [sic] by Whipple & Black*. John Andrews, sc. Boston, 1855. Engraving. Library of Congress, Prints & Photographs.

Section 2: **Eyre Crowe and His Paintings**

"During the summer and fall they buy them up at low price, trim, shave, and wash them, fatten them so that they may look sleek, and sell them to great profit." from *A Key to Uncle Tom's Cabin* (Boston, 1853)

Eyre Crowe briefly introduces the young artist who accompanied author William Makepeace Thackeray on his American tour. Two seminal events informed Crowe's thinking about slavery. Crowe knew little of slavery before coming to America, but he recounts that shortly after arriving in America he purchased and read an illustrated edition of *Uncle Tom's Cabin* and was harrowed by its contents. Reading the novel prompted Crowe to set out in search of the slave trade the morning he arrived in Richmond.

The anchor images in this section are *Slaves Waiting to Be Sold*, *Slave Auction at Richmond, Virginia*, and *After the Sale: Slaves Going South*. Crowe published engravings based on his sketches from his American trip in the *Illustrated London News*, 27 September 1856. He described his impressions of northern and southern states and noted that the system of slavery had



Slaves Waiting for Sale (1861)
Courtesy of Teresa Heinz



Slave Auction at Richmond, Virginia (1856)



After the Sale: Slaves Going South (1854).
Courtesy of Chicago History Museum

encouraged indolence among southerners. The engravings of slaves waiting to be sold and the auction itself reflect his description of what he witnessed in the four auction rooms. Crowe recognized that the tableau of the slaves awaiting sale was “a perfect composition, in which the picturesque element was blended with singular pathos.” Moved by the scene, he began to sketch the group. The dealer and buyers threatened Crowe, who returned to his hotel.

Supplemental images of pages from ledgers as well as advertisements by traders in broadsides, city directories, and newspapers will emphasize the business of slave trading and will answer the question *Who were the traders?* By introducing some of the major slave traders, such as Hector Davis, Silas Omohundro, Robert Lumpkin, and Dickinson & Hill.

Supplemental images will include broadsides from New Orleans dealers advertising “stock” from Virginia and Maryland, letters from traders as they accompanied their coffles through Tennessee to Mississippi and Louisiana, and images of coffles.

One American artist saw the slave trade as the metaphor for understanding the national conflict. Entitled “The House that Jeff Built,” David Claypool Johnston adapted the nursery rhyme to indict the Confederacy. Opening with an image of a “slave pen,” verses and images document the shackles, the trade, the traders, and slave drivers who are all part of the house that Jeff built.

Selected Additional Images

- *Red Flag “taken from the slave market at Charleston, S.C. by C. C. Coffin, at the time of the fire, 1865.”* Before 1865. Wool. South Carolina Historical Society.
- “Off to Ole Kentuck.” Joseph DissDeBar. 1849. Pen and ink. West Virginia Archives.
- *Ship Manifest.* 1848. Printed form and manuscript. New-York Historical Society
- *Collar cut from the neck of an enslaved woman by Capt. S. Tyler Read, 3rd Mass. Cavalry, New Orleans.* Before 1865. Iron. Massachusetts Historical Society.

Section 3: **Memory and the Slave Trade**

This final section will consider the legacy and memory of the internal slave trade. As the process of Lost Cause memorialization gained pace in the twentieth century, public memory of the trade was either entirely wiped away, as in Richmond, or strangely contained and tamed in a series of nostalgic remembrances for a simpler time. In the decades following the war, places that had formerly been slave-trading places reverted to other uses, such as Lumpkin’s Jail that was used as a freedman’s school that later evolved into Virginia Union University. Stories of some of the enslaved people who experienced the horrors of the auction will convey personal experiences and memories of people who were caught up in the trade. Three examples are James Holmes, who later became the first African American pastor at First African Baptist Church in Richmond, Solomon Northrup who was wrongly sold into slavery and forced to accompany his master on slave coffles, and Patience Avery who told her story to Susie Byrd, an African American interviewer for the WPA in Virginia. In the opening decades of the twentieth century, postcards documenting former sites of slave auctions became popular, such as the one

from Fredericksburg, Virginia, showing the slave block and Alfred, who, according to the text, was sold from this block when a young child. A third electronic interactive station will offer a selection of interviews of the former enslaved conducted in the 1930s, as read by contemporary voice talent.

Additional Images

- *Letter, Jennie Brown, Corinth, Mississippi, to Sheriff, Mecklenburg County, Virginia. 18 June 1882. Manuscript. Library of Virginia. In this letter, Jennie Brown, who had been sold south, sought information about her former master's family.*
- *Slave Auction Block, Fredericksburg, Virginia. Ca. 1920. Photographer unidentified. Library of Virginia*
- *"The Old Slave Block in the Old St. Louis Hotel, New Orleans, La." Before 1915. Postcard. Collection of Maurie D. McInnis*

Interactive components

Three interactive kiosks will accompany the traveling exhibition. Using tablets in free-standing kiosks, the interactives will allow visitors to explore more deeply Crowe's images and the geography of the slave trade.

- *What do these paintings mean?* will explain how to read Crowe's *Slaves Waiting for Sale* and *After the Sale: Slaves Going South*. The interactive will "explode" each painting to highlight specific details and use text and images to explain what the detail means. Visitors will learn how the paintings were understood by audiences who viewed the paintings and engravings between 1854 and 1861 and how the images informed the debate over slavery.

A Sample Explanation of *Slaves Waiting for Sale*

A red flag signaled a sale.

Dealers bought new clothes from local merchants and dressed up the enslaved to look their best.

Do you think this mother and her child were sold together? How would you feel if you watched your child sold away?

Crowe kept the group of women and children but added the man in the final painting.

What does this man's posture to you? Is he afraid? Or is he mad?

LEWIS B. LEVY,
No. 4 WALL STREET, RICHMOND, VA.
Under the City Hall,
MANUFACTURER OF ALL KINDS OF
SERVANTS' CLOTHING.
Persons bringing their servants to the city for sale or
sale, can be supplied on reasonable terms.
The attention of masters and others particularly noticed.
Address: J. B. Levy & Co.,
No. 4 Wall Street,
Richmond, Va.

Sample text

In this singular painting Crowe focuses the viewer's attention on the moment before the sale, as the enslaved sit tense with uncertainty. In a revolutionary move, Crowe depicted an undeniably angry man on the right. Black resistance was not depicted in the 19th century, yet here was a man who could easily run away, resist, or rebel with force if necessary. The neat clothes were actually part of the process where enslaved people were turned into commodities in the market place as they were dressed up for sale. Why is the woman smiling at the child? Formerly enslaved people recalled how being for sale required a double consciousness, presenting an outward appearance that masked their inner self. Although it would not have been apparent to most white observers, slaves were performing a part in order to exert what little control they had over the marketplace.

- *Crowe's Day* will recreate Crowe's route to visit Richmond's slave auction rooms on March 3, 1853, as Crowe described in "Sketching at a Slave Auction," published in the 14 February 1857 issue of *Household Words*. This interactive will build on a model, "Mapping Richmond's Slave Market," developed by Robert Nelson and Scott Nesbit, of the University of Richmond's Digital Scholarship Lab (<http://dsl.richmond.edu/civilwar/slavemarket.html>). Narration will draw from Crowe's account of his experiences published in the September 26, 1856 issue of the *Illustrated London News* and again in the February 14, 1857 issue of *Household Words*. Visitors will see how close in proximity the center of the slave trade was to Richmond's major hotels and, using the map, will understand the geography of the slave trade in the city.

Sample Text

There were dozens of images of the American slave trade that preceded *Slaves Waiting for Sale*. Most appeared in anti-slavery books and pamphlets, and most were made by artists who had never seen a slave auction. These images typically focused on the moment of the auction and focused on the drama of the "going, going, gone" of the final sale. Listen as Crowe describes his visit to the auction rooms.

- *Slavery and Memory* will explore memory and the impact of the slave trade on African American families. Visitors will listen to reminiscences of African Americans recorded by interviewers through the Works Projects Administration in the 1930s, read and hear letters from African Americans seeking to locate family members sold away, and learn personal stories of some African Americans, such as James H. Holmes, who were sold through the trade.

To Be Sold: Virginia and the American Slave Trade Traveling Panel Exhibition

The LVA will build on its success with previous panel exhibitions to ensure maximum geographic distribution and viewership of *To Be Sold*. The LVA anticipates that the traveling exhibition will reach another 100,000 Virginians.

Choosing the Venues

The traveling panel exhibition will be designed to complement the physical exhibition at the Library of Virginia to achieve consistency of style. One copy of the exhibition will be

produced, using folding frame display units, such as the Downing O-8 Plus, that measure 10' high by 12.5' wide each (approximately 500 sq. ft. for comfortable viewing). Availability for Virginia's public libraries will be announced in August 2014 to Virginia public libraries through the listserv maintained by the LVA's Library Development and Networking Division and to historical societies and museums through the Virginia Association of Museums. The panel exhibition will be available to each Virginia venue for a six-week loan period, inclusive of delivery dates.

The LVA will request proposals from interested libraries and choose ten venues based on creative and varied ideas for public programs; commitment to a publicity campaign and to using specialized information channels to reach the widest possible audience for the exhibit; evidence of library administrative support for the project; sufficient available space (at least 500 square feet); location (wide geographical distribution of the exhibit is desired); and community size and demographics (the exhibit will go to communities of varying sizes and demographics). Libraries will be required to present an opening event for the exhibit and at least one other humanities-oriented programs. In selecting libraries, the LVA will look at publicity strategies for reaching underserved audiences and plans to involve community groups from underserved populations in program planning and other exhibition-related functions.

Planning workshop

The Library of Virginia will present a one day planning workshop for the designated staff from each selected library in December 2014, to coincide with the display of the installed exhibition in Richmond. The primary goal of the planning workshop is to discuss the content of the exhibit and explicate exhibit themes clearly for venues. The curator, Maurie McInnis, will conduct a tour of the exhibition and discuss the major themes. LVA project staff and the principal designer from Quatrefoil will demonstrate how to install the exhibition and its interactives and how to troubleshoot problems. Further, project staff will describe interpretive materials, exhibit publicity and outreach, additional resources, exhibition logistics, and related programming. Because of the sensitive nature of the topic, special attention will be given to how to prepare for controversy. The site support notebook will be distributed. The traveling exhibition will be available for viewing at the workshop, and everyone will have the opportunity for practice in assembling and dismantling the exhibition.

Six weeks before receiving the exhibition, the LVA will send to the next venue electronic files for the press release, public programs ideas (including suggestions of speakers), examples of teacher resources, and instructions on installing and de-installing the exhibition.

Tour management and evaluation

LVA staff will coordinate exhibition transportation to each site and be available for advice and problem-solving throughout the tour. Through telephone interviews, email messages, site visits, and written reports from venues, the project staff will assess the success of the *To Be Sold: Virginia and the American Slave Trade* tour. A one-page evaluation form that can be completed by visitors to the exhibit and submitted with the library's final report will be developed. Particular attention will be given to evaluating program content, speakers, audience composition and size, cooperation with schools, and PR efforts. Each site report will be summarized in interim reports to the NEH, and the

success or failure of project objectives and goals will be analyzed in a final project report to the NEH.

Experience with Traveling Panel Exhibitions

The Library of Virginia has traveled panel exhibitions to Virginia's public libraries and museums since 2004. Typically the exhibitions are offered free of charge, with transportation between venues provided by the LVA. Availability of the exhibitions is announced through the LVA's Division of Library Development and Network and through the Virginia Association of Museums. Venues register on a first-come, first-serve basis for six-week loan periods.

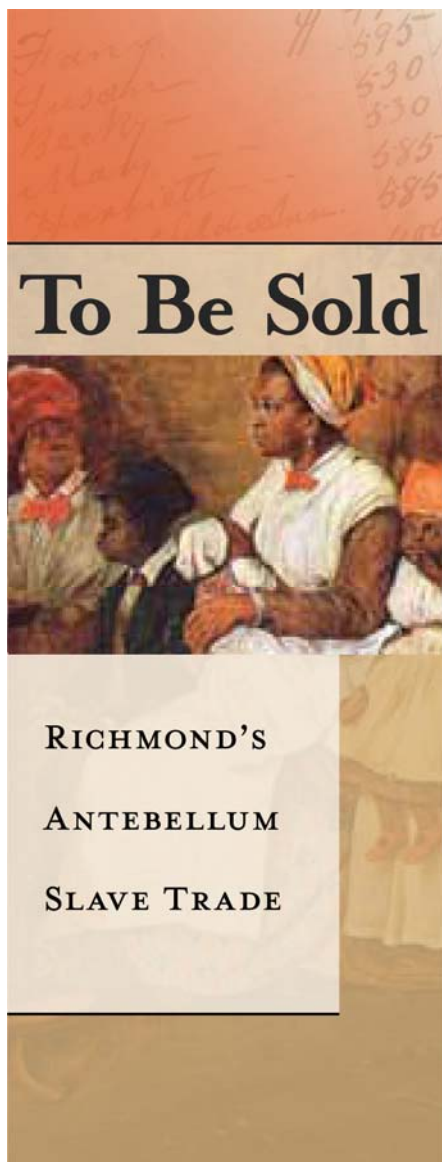
The LVA makes available two annual exhibitions. Since 2006 *Virginia Women in History* honors eight women for their contributions to Virginia with a panel exhibition, an awards ceremony, a poster, and other educational materials. The exhibition, designed by LVA designers, is double-sided and fits into one Downing O-8 folding display unit (five-over-five with optional headers) that measures 96" high by 10' long and requires about 200 square feet for comfortable viewing. The exhibition fits into a single hand plastic, wheeled case. The LVA travels two copies of the exhibition. In 2012, approximately 120,000 Virginians viewed *Virginia Women in History* at eight venues.

African American Trailblazers was an annual program managed by the LVA from 2009 until 2012 that honored eight African Americans for their contributions to the Commonwealth. The exhibition was modeled after *Virginia Women in History* and in 2012 was viewed by 100,000 Virginians at thirteen venues. In 2013 the program merged with the *Strong Men and Strong Women: Excellence in Leadership Program* developed by Dominion Resources. In partnership with Dominion, the LVA manages *Strong Men and Women* which now comprises the panel exhibition, an awards event, electronic educational resources, and an essay contest for high school students.

Old Dominion Songsters: Traditional Blues in Virginia, developed out of the LVA's 2002 major exhibition *Virginia Roots Music: Creating and Conserving Tradition*. From 2004 until 2010, *Old Dominion Songsters* traveled to fourteen libraries and three museums. The exhibition, designed by LVA graphic designer Amy Winegardner, consisted of two five-over-five folding panel units that contained graphics only on one side. Each unit measured 92" high by 12' long and required approximately 500 square feet for comfortable viewing. The exhibition traveled in two large hard plastic, wheeled cases and two smaller cases for the header panels.

Additionally, in 2005 and 2006 the LVA developed and traveled a more complex traveling exhibition designed for Virginia museums based on its 2004 exhibition *Working Out Her Destiny: Women's History in Virginia*. Seven venues hosted that exhibition, designed by Riggs Wards Inc., of Richmond using the Scenario system developed by MBA Mila-Wall. The exhibition was comprised of eight double-sided wall that highlighted sixteen Virginia women and eight double-sided walls with integrated images and texts in seven sections: Where are the Women, Shaping Public Opinion, Women's Organizations, Work, Education, Service to Country, and Votes for Women. This exhibition required technical expertise for installation and some ingenuity in making the display system work in a variety of spaces.

**ATTACHMENT 4.
Design**



Sample Title Panel

ATTACHMENT 5

Selected Images for To Be Sold Panel Exhibition

Section 1: The Slave Trade and the Rise of Abolitionism

Plan of an African Ship's lower Deck, with Negroes in the proportion of one to a Ten. 1789. Engraving. American Museum, May 1789. Library of Virginia.



Volume and Direction of the Transatlantic Slave Trade. [Www.slavevoyage.org](http://www.slavevoyage.org), Emory University



For Sale from The Nubian Slave. Charles Green. Boston, 1840-. Line engraving. Library of Virginia



Am I Not a Brother? Woodcut engraving. Library of Virginia.



Uncle Tom's Cabin, or, Life Among the Lowly. Harriet Beecher Stowe. Boston, 1852. Library of Virginia



Uncle Tom's Cabin. No. 2. The Slave Mother. George Linley. London, 1852. Sheet music. Library of Virginia.



Anthony Burns. Drawn by Barry from a Daguerreotype by Whipple & Black. 1856. Engraving. Library of Congress



This Man is Not Bought!! [Anthony Burns]. 1854.
Broadside. Massachusetts Historical Society.



Liberator (masthead). 1831. Newspaper. Library of Virginia.



ATTACHMENT 5

Selected Images for To Be Sold Panel Exhibition

Section 2: Eyre Crowe and His Paintings

Slaves Waiting for Sale, Richmond. Eyre Crowe (1824–1910). 1861. Oil on canvas. Collection of Teresa Heinz



Whip. 19th century. Leather and wood. John A. Andrew Collection, Massachusetts Historical Society



Lumpkin's Jail.



Negroes sent south by Robt Lumpkin to S B Jones. 1849. Bound manuscript. Valentine Richmond History Center. This ledger lists Lumpkin's costs and the sale prices



Advertisement for Lewis B. Levy . . . Manufacturer of all kinds of Servants' Clothing. 1852. Richmond City



Circular Letter from James B. Hargrove, Richmond, slave trader. 23 August 1855. Printed form and manuscript. Library of Virginia.



Slave Auction at Richmond, Virginia. Eyre Crowe (1824–1910). Wood engraving published in *Illustrated London News*, 27 September 1856. Library of Virginia



Flag used to signal an auction, Charleston. 1850s.
Wool. Collection of the South Carolina Historical Society.



Advertisement for Pulliam & Davis . . . Continue to offer their services in the selling of negroes. 1852. Richmond City Directory.



Advertisement for "Davis, Deupree & Co. for the Purpose of Selling Negroes." 1860. Broadside. Virginia Historical Society.



After the Sale: Slaves Going South from Richmond. Eyre Crowe (1824–1910). 1854. Oil on canvas. Collection of the Chicago History Museum.



Iron Yoke. Before 1865. New Orleans. John A. Andrews Collection, Massachusetts Historical Society.



"Off to Ole Kentuck." Joseph DissDeBar. 1847. Pen and ink. West Virginia Archives.



New Orleans advertisement for "Extensive Credit Sale of Slaves!" 1859. Broadside. Library of Virginia.



Certificate for ten shares of stock in Traders Bank, Richmond. 1860. Printed form and manuscript. Virginia Historical Society. Signed by Hector Davis, a leading slave trader and founder of the Traders Bank.



ATTACHMENT 5

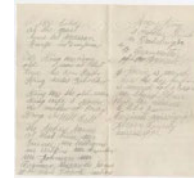
Selected Images for To Be Sold Panel Exhibition

Section 3: Memory and the Slave Trade

Slave Auction Block, Fredericksburg, Virginia. Ca. 1920.
Photographer unidentified. Library of Virginia



Letter, Jennie Brown, Corinth, Mississippi, to Sheriff,
Mecklenburg County, Virginia. 18 June 1882. Manuscript.
Library of Virginia



The Old Slave Block in the Old St. Louis Hotel, New Orleans, La. The colored woman standing on the block was sold for \$1500.00 on the same block when a little girl. Early 20th century. Postcard. Maurie D. McInnis



Lumpkin's Slave Jail sign and site. 2010. Division of
Historic Resources



Theatrical reenactment of slave auction. 1900-1920.
Photography. Kentucky Historical Society, Thomas T.
Wendell Collection



ATTACHMENT 6.
Select Bibliography

- Eyre Crowe. *With Thackeray in America*. New York: C. Scribner's, 1893.
- Steven Deyle. *Carry Me Back: The Domestic Slave Trade in American Life*. Oxford: Oxford University Press, 2005.
- Robert H. Gudmestad. *A Troublesome Commerce: The Transformation of the Interstate Slave Trade*. Baton Rouge: Louisiana State University Press, 2003.
- Jan Richard Heier. "Accounting for the Business of Suffering: A Study of the Antebellum Richmond, Virginia, Slave Trade." *Abacus* 46, no. 1 (2010): 60–83
- Walter Johnson. *Soul by Soul: Life inside the Antebellum Slave Market*. Cambridge, MA: Harvard University Press, 1999.
- Walter Johnson, ed. *The Chattel Principle: Internal Slave Trades in the Americas*. New Haven: Yale University Press, 2004.
- Maurie D. McInnis. *Slaves Waiting for Sale: Abolitionist Art and the American Slave Trade*. Chicago and London: University of Chicago Press, 2011.
- Calvin Schermerhorn. *Money over Mastery, Family over Freedom: Slavery in the Antebellum Upper South*, Series in Early American Economy and Society from the Library Company of Philadelphia (Baltimore: Johns Hopkins University Press, 2011)
- Michael Tadman. *Speculators and Slaves: Masters, Traders, and Slaves in the Old South*. Madison: University of Wisconsin Press, 1989.
- Marcus Wood. *Blind Memory: Visual Representations of Slavery in England and America, 1780–1865*. Manchester: Manchester University Press, 2000.
- Stephanie E. Yuhl. "Hidden in Plain Sight: Centering the Domestic Slave Trade in American Public History." *Journal of Southern History* LXXIX, no. 3 (August 2013):593–624.

ATTACHMENT 7.
Resumes and Letters of Commitment

Maurie D. McInnis

McIntire Department of Art
University of Virginia
P.O. Box 400130
Charlottesville, VA 22904-4130

tel: 434.924.8873
fax: 434.924.3647
mcinnis@virginia.edu

Education

Yale University, M.A. 1991, M.Phil. 1992, Ph.D. 1996.
Christie's Fine Arts Course, London, 1988-89.
University of Virginia, B.A. with Highest Distinction, 1988.

Academic Appointments

Vice-Provost for Academic Affairs, University of Virginia, 2013-present.
Associate Dean for Undergraduate Academic Programs, College and Graduate School
of Arts and Sciences, University of Virginia, 2010-2012.
Professor, University of Virginia, 2011-present.
Director, American Studies, University of Virginia, 2006-2009.
Associate Professor, University of Virginia, 2005-2011.
Assistant Professor, University of Virginia, 1998-2005.
Assistant Professor, James Madison University, 1996-1998.
Adjunct Faculty, James Madison University, Fall 1995.

Publications

Books and Edited Volumes

Slaves Waiting for Sale: Abolitionist Art and the American Slave Trade. University of
Chicago Press, 2011.
Charles C. Eldredge Prize, Smithsonian American Art Museum
Library of Virginia Literary Awards for non-fiction
Shaping the Body Politic: Art and Political Formation in the Early Nation, co-edited
volume with Louis P. Nelson. Charlottesville: University of Virginia Press,
2011.
The Politics of Taste in Antebellum Charleston. Chapel Hill: University of North
Carolina Press, 2005.
Spiro Kostof Book Award, Society of Architectural Historians
George C. Rogers, Jr. Book Award, South Carolina Historical Society
Fred B. Kniffen Book Award, Association for the Preservation of
Artifacts & Landscapes
*A Jeffersonian Ideal: Selections from the Dr. and Mrs. Henry C. Landon III Collection of
Fine and Decorative Arts.* Charlottesville, VA: University of Virginia Art
Museum, 2005. (Served as contributor and co-editor).
In Pursuit of Refinement: Charlestonians Abroad 1740-1860. Columbia: University of
South Carolina Press, 1999. (Lead author and editor).

Selected Essays

- "George Washington: Cincinnatus or Marcus Aurelius?" in *Thomas Jefferson, The Classical World, and Early America*, edited by Peter S. Onuf (Charlottesville: University of Virginia Press, 2011).
- "Raphaelle Peale's *Still Life with Oranges*: Status, Ritual, and the Illusion of Mastery," in *Material World in Anglo-America: Regional Identity and Urbanity in the Tidewater, Lowcountry, and Caribbean*, edited by Davis S. Shields (Columbia: University of South Carolina Press, 2009).
- "The Most Famous Plantation of All: The Politics of Painting Mount Vernon," in *Landscape of Slavery: The Plantation in American Art*. Edited by Angela D. Mack and Stephen G. Hoffius. Columbia: University of South Carolina Press, 2008.
- "Little of Artistic Merit? The Problem and Promise of Southern Art History," *American Art* 19.2 (Summer 2005): 11-18.
- "Our Ingenious Countryman Mr. Benbridge," in *Henry Benbridge: Charleston Portrait Painter*. Charleston: Carolina Art Association, 2000.

Selected Museum Experience

- Guest Curator, Library of Virginia for exhibition "To Be Sold: Virginia and the American Slave Trade," to run October 2014-May 2015.
- Guest Curator, University of Virginia Art Museum for exhibition "Landscape of Slavery: The Plantation in American Art." January-April 2008, and Consultant for "Landscape of Slavery: The Plantation in American Art," Gibbes Museum of Art, May-July 2008 and Morris Museum of Art September-November 2008.
- Co-Curator, University of Virginia Art Museum, Charlottesville, VA. Exhibition: "A Jeffersonian Ideal: Selections from the Dr. and Mrs. Henry Landon III Collection of Fine and Decorative Arts," August-December 2005.

Selected Awards and Fellowships

- Charles C. Eldredge Prize, presented to *Slaves Waiting for Sale: Abolitionist Art and the American Slave Trade*, for outstanding scholarship in the field, 2012.
- Library of Virginia Literary Award for non-fiction.
- Wyeth Foundation for American Art Publication Grant, College Art Association, 2010.
- Residential Fellow, Virginia Foundation for the Humanities, Charlottesville, 2009-10.
- Spiro Kostof Book Award, Society of Architectural Historians, presented to *The Politics of Taste in Antebellum Charleston* for the book that has made the greatest contribution to our understanding of urbanism and its relationship with architecture, 2007.
- Fred G. Kniffen Book Award, Pioneer America Society, presented to *The Politics of Taste in Antebellum Charleston* for the best book in the field of material culture in North America, 2007.
- George C. Rogers, Jr. Book Award, South Carolina Historical Society, presented to *The Politics of Taste in Antebellum Charleston* for the best book about South Carolina, 2006.
- Thomas Jefferson Visiting Fellow, Downing College, Cambridge University, Spring 2006.

Barbara C. Batson
The Library of Virginia
800 East Broad Street
Richmond, VA, 23219-8000
804-692-3518
Barbara.batson@lva.virginia.gov

EDUCATION

M.A., history of art, University of Virginia, 1985
B.A., anthropology, Wake Forest University, 1976
Attingham Summer School in the English Country House, Brunswick
& Fils Scholarship, 1989
MESDA/UNC-G Summer Institute in Southern Decorative Arts, 1979

**PROFESSIONAL
EXPERIENCE**

Exhibitions Coordinator, The Library of Virginia, Richmond, 1997 to
the present
Guest curator, Edward V. Valentine Sculpture Studio, Valentine
Richmond History Center, Richmond, 2000–2003
Director of Collections, Valentine Museum, Richmond, 1995–1996
Assistant Director of Collections, Valentine Museum, Richmond,
1988–1995
Associate Curator of Decorative and Fine Arts, Valentine Museum,
Richmond, 1985–1998
Art History Associate, Craig & Tarlton, Inc., Raleigh, NC, 1980–
1984

PUBLICATIONS

Books

Freeing Art from Wood: The Sculptures of Leslie Garland Bolling.
Richmond: The Library of Virginia, 2006
A Capitol Collection: Virginia's Artistic Inheritance. Richmond: The
Library of Virginia, June 2005. Co-author with Tracy L. Kameron
*The Common Wealth: Treasures from the Collections of the Library
of Virginia.* Richmond: The Library of Virginia, September
1997. Compiler

Articles

Contributor, *Dictionary of Virginia Biography* vols. I–IV. Library of
Virginia, 1998–
“Historic Houses” in *Encyclopedia of Local History*, edited by Carol
Kammen and Norma Prendergast. Alta Mira Press for the
American Association of State and Local History, 2000; 2d
edition 2011

**PROFESSIONAL
SERVICE**

Virginia Association of Museums, Secretary for Governing Council,
2009–2013; Director, Central Virginia, May 2005–2009;
Chair, programs committee, 2005 annual conference; member,
programs committee, 1998, 1999, 2002, 2008, 2011
Southeastern Museums Conference and Virginia Association of
Museums, publications committee, 2002
American Association of Museums, Museums Assessment Program,
peer reviewer, 1998 to the present
Member, Coordinating Committee, Richmond Refugee Project,
1995–1998

**PROFESSIONAL
MEMBERSHIPS**

American Alliance of Museums
Virginia Association of Museums
College Art Association
National Association of Museum Exhibition

Gregg D. Kimball, Ph.D.

(b) (6)

Education	Ph.D. History , <i>University of Virginia</i> , Charlottesville	1997
	M.A., History and M.L.S. , <i>University of Maryland</i> , College Park	1985
	B.A., History , <i>University of New Hampshire</i> , Durham	1982
Experience	Director, Publications and Educational Services — <i>Library of Virginia</i> , Richmond, VA	10/02 to present
	Assistant Director of Publications – <i>Library of Virginia</i> , Richmond, VA	2/96–9/02
	Chief Historian and Curator – <i>Valentine Museum</i> , Richmond, VA	3/86–1/96
Selected Exhibitions	Virginia Roots Music: Creating and Conserving Tradition <i>Library of Virginia</i>	7/02–3/03
	The Working People of Richmond: Life and Labor in an Industrial City , <i>Valentine Museum</i>	4/91–9/92
	In Bondage and Freedom: Antebellum Black Life in Richmond , <i>Valentine Museum</i>	2/89–8/89
Professional & Community Activities	Program Committee Member and Presenter , National Folk Festival, held in Richmond, Virginia.	2005 to 2007
	Library of Virginia Representative to the <i>Brown v. Board of Education</i> Steering Committee of the Martin Luther King, Jr. Memorial Commission.	2003 to 2005
	Member, Community Advisory Board , American Civil War Center at Tredegar Iron Works.	2000 to 2007
	Consultant to James River Blues Society for marker program and publications to honor Virginia's early bluesmen and women.	2000 to present
	Member, Historic Marker Review Committee , Virginia Department of Historic Resources.	1999 to present
Honors and Awards	Won the Katharine Kyes Leab and Daniel J. Leab Award from the American Library Association for publication <i>Virginia Roots Music</i> .	2003
	Received award from the Burying Ground Preservation Society of Virginia, Inc. for "dedication in saving the memory of the Barton Heights Cemeteries."	2001

**Selected Books
& Essays**

American City, Southern Place: A Cultural History of Antebellum Richmond. Athens: University of Georgia Press, 2000.

"Liberty and Slavery: Richmond's Place in the African American Diaspora," in John Saillant, ed., *Afro-Virginian History and Culture*. Crosscurrents in African American History. New York and London: Garland Publishing, 1999.

"Mapping the Terrain of Black Richmond," co-authored with Elsa Barkley Brown, *Journal of Urban History* on "The New African American Urban History," vol. 21, no. 3 (March 1995): 296–346.

In Bondage and Freedom: Antebellum Black Life in Richmond, Virginia, 1790–1860, co-authored with Marie Tyler-McGraw. Richmond: Valentine Museum, 1988.

CHARLES B. DEW
CURRICULUM VITAE

EDUCATIONAL BACKGROUND

Williams College
A.B., summa cum laude (History), 1958

The Johns Hopkins University
Ph.D., 1964
Major fields of concentration: The American South, the Civil War, and Reconstruction

TEACHING POSITIONS

Wayne State University, 1963-65
-Instructor and Assistant Professor

Louisiana State University, 1965-68
-Assistant Professor

University of Missouri-Columbia, 1968-72
-Associate Professor

University of Virginia, 1970-71
-Visiting Associate Professor

University of Missouri-Columbia, 1972-78
-Professor of History

Williams College, 1977-present
-Visiting Professor of History, 1977-78
-Professor of History, 1978-85
-Class of 1956 Professor of American Studies, 1985-96
-Chair, Department of History, 1986-92
-Director, Oakley Center for the Humanities & Social Sciences, 1994-97
-W. Van Alan Clark, Third Century Professor in the Social Sciences, 1996-2003
-Ephraim Williams Professor American History, 2003-present

-Nelson Bushnell Prize, for excellence in teaching and writing, Williams College, 2009

PUBLICATIONS

Books

Apostles of Disunion: Southern Secession Commissioners and the Causes of the Civil War (Charlottesville: University Press of Virginia, 2001; paperback edition, March 2002)
-Recipient of the 2001 Fletcher Pratt Award, given by the Civil War Round Table of New York for the Best non-fiction book on the American Civil War published in 2001.

-Honorable mention, 2002 Peter Seaborg Award for Civil War Scholarship given by the George Tyler Moore Center for the Study of the Civil War, Shepherd College, Shepherdstown, West Virginia.

Bond of Iron: Master and Slave at Buffalo Forge

(New York: W.W. Norton & Co., 1994)

-Recipient of the 1995 Elliott Rudwick Prize, given biennially by the Organization of American Historians for a book on the experience of racial and ethnic minorities in the United States.

-Chosen as the Finalist for the 1995 Lincoln Prize, awarded annually by the Lincoln and Soldiers Institute at Gettysburg College for the finest scholarly work in English on Abraham Lincoln, the American Civil War soldier, or a subject relating to their era.

-Selected as a Notable Book of the Year for 1994 by *The New York Times Book Review*

Norton paperback edition, 1995.

Ironmaker to the Confederacy: Joseph R. Anderson and the Tredegar Iron Works

(New Haven: Yale University Press, 1966; revised edition, Library of Virginia, 1999)

-Recipient of a 1967 Award of Merit from the American Association for State and Local History

-Recipient of the 1966 Fletcher Pratt Award, given by the Civil War Round Table of New York for the best non-fiction book on the Civil War years published in 1966.

SELECT ARTICLES AND ESSAYS

Lincoln, the Collapse of Deep South Moderation, and the Triumph of Secession: A South Carolina Congressman's Moment of Truth, in Don H. Doyle, ed., Secession as an International Phenomenon: From America's Civil War to Contemporary Separatist Movements (Athens: University of Georgia Press, 2010), 97-114.

How Samuel E. Pittman Validated Lee's 'Lost Orders' Prior to Antietam: A Historical Note, Journal of Southern History, LXX (2004), 865-870.

Sam Williams Forgeon: The Life of an Industrial Slave at Buffalo Forge, Virginia, in John C. Inscoe, ed., Appalachians and Race: The Mountain South from Slavery to Segregation (Lexington: University Press of Kentucky, 2001), 74-100.

Disciplining Slave Ironworkers in the Antebellum South: Coercion, Conciliation, and Accommodation, American Historical Review, LXXXIX (1974), 393-418. Reprinted in Paul Finkelman, ed., Outstanding Articles on Slavery (17 volumes, Hamden, CT: Garland Publishing Co., 1989-1990), and Darlene Clark Hine and Earnestine Jenkins, eds., A Question of Manhood: A Reader in U.S. Black Men's History and Masculinity (Bloomington: Indiana University Press, 1999), I, 205-226.

Black Ironworkers and the Slave Insurrection Panic of 1856, Journal of Southern History, XLI (1975), 321-338.

Alexandra Finley

(b) (6)

axfinl@email.wm.edu

EDUCATION:

May 2012 *College of William and Mary: Williamsburg, VA*
 ---Present Doctor of Philosophy in Early American History
 Expected Graduation Date: May 2016
 Dissertation Working Title: "Funding the Domestic Slave Trade:
 Eastern Banks and the Business of Slavery"

August 2010 *College of William and Mary: Williamsburg, VA*
 ---May 2012 Master of Arts in Early American History
 GPA: 3.95
 Master's Thesis Title: "Cash to Corinna: Silas and Corinna Omohundro and the Politics of
 Public Interracial Relationships in Antebellum Richmond, Virginia"

August 2007 *Ohio State University: Columbus, OH*
 ---June 2010 Bachelor of Arts in History, *summa cum laude*
 Overall GPA: 3.91 History GPA: 4.0
 Senior Honors Thesis: "Founding Chestnut Ridge: the Origins of Central
 West Virginia's Multiracial Community"

RELEVANT EXPERIENCE:

August 2011 *Teaching Assistant*
 ---Present College of William & Mary: Williamsburg, VA

August 2010 *Editorial Assistant*
 ---August 2011 College of William and Mary: Williamsburg, VA
The William and Mary Quarterly

HONORS AND AWARDS:

June 2010 Best Undergraduate Honors Thesis in History, Ohio State University
 2007—2010 Morrill Excellence Scholarship
 2007—2010 Provost Scholarship
 2007—2010 Honors Student, Ohio State University
 2007—2010 Dean's List, Ohio State University

CONFERENCE PRESENTATIONS:

October 2011 Women of Appalachia: Native American Impact, Influence and Intersection
Ohio University Zanesville
“The Legend of Pretty Hair: Native American Women in Appalachian Racial Memory”

AREAS OF ACADEMIC RESEARCH INTEREST:

African American History
Business History
Interracial Relationships

Domestic Slave Trade
Mixed Race Studies
Atlantic Slave Trade

ALEXANDRA FINLEY
Letter of Commitment

December 11, 2012

To Whom It May Concern:

I am pleased to have the opportunity to participate as a consultant in the Library of Virginia's exhibition *To Be Sold: Virginia and the American Slave Trade* and its accompanying programs. I am also excited to contribute to the publication, *To Be Sold*, which will supplement the information provided in the exhibition. This is an excellent occasion to engage the public with an important but understudied part of the nation's history, the internal slave trade.

I look forward to contributing information gained from my own research on the economics of the slave trade to this compelling project. I look at the ways slave traders funded their businesses, including transactions with financial institutions, such as preferential loans from banks, as well as slave traders' personal finances. Studying the private economics behind the slave trade introduced me to the histories of Silas and Corinna Hinton Omohundro and Robert and Mary Lumpkin. Both men were slave traders and slave jail owners in Richmond who ran their businesses with the assistance of their enslaved mistresses. The Omohundros and Lumpkins highlight the complex dynamics of the slave trade and the crucial role that the city of Richmond, Virginia played in the trade. *To Be Sold* will present stories such as these, which often go untold, to the broader public.

Sincerely,

Alexandra Finley
PhD Student
College of William & Mary
Williamsburg, VA
axfinl@email.wm.edu

Calvin Schermerhorn

School of Historical, Philosophical, and Religious Studies
Arizona State University
P.O. Box 874302, Tempe, Arizona 85287-4302
(480) 433-2522; fax: (480) 965-0310
J.Schermerhorn@asu.edu

ACADEMIC EMPLOYMENT

Assistant Professor, Faculty of History, Arizona State University (ASU) 2008-
Member of the Graduate Faculty, College of Liberal Arts and Sciences, ASU Faculty
Affiliate, Center for the Study of Race and Democracy, ASU

EDUCATION

Ph.D., history, University of Virginia	2008
M.A., history, University of Virginia	2002
M.T.S., Harvard Divinity School	2000
B.A., philosophy, history, St. Mary's College of Md., <i>summa cum laude</i> , Phi Beta Kappa	1998

PUBLICATIONS

Books:

Rambles of a Runaway from Southern Slavery, by Henry Goings, Carter G. Woodson
Institute Series, eds., Calvin Schermerhorn, Michael Plunkett, and Edward Gaynor
(Charlottesville: University of Virginia Press, 2012).
Money over Mastery, Family over Freedom: Slavery in the Antebellum Upper South, Series
in Early American Economy and Society from the Library Company of Philadelphia
(Baltimore: Johns Hopkins University Press, 2011).

Peer-Reviewed Articles:

"Arguing Slavery's Narrative: Southern Regionalists, Ex-Slave Autobiographers, and the
Contested Literary Representations of the Peculiar Institution, 1824-1849," *Journal of
American Studies* 46.4 (November, 2012), 1009-1033.
"Rambles of a Runaway from Southern Slavery: The Freedom Narrative of Henry Goings,"
Virginia Magazine of History and Biography 119.4 (Winter, 2011), 214-49.
"Working through the Double-Bind: Frederick Douglass's Intellectual and Literary Legacy,
1841-1855," *U.S. Studies Online: the BAAS Postgraduate Journal* 13 (Autumn, 2008),
(online:
http://www.baas.ac.uk/index.php?option=com_content&view=article&id=166%3Aissue-13-autumn-2008-article-5&catid=15&Itemid=11)

Invited Articles:

"The Coastwise Slave Trade and a Mercantile Community of Interest," in *Slavery's
Capitalism: A New History of American Economic Development*, eds., Sven Beckert and
Seth Rockman (Philadelphia: University of Pennsylvania Press, forthcoming).
"Left Behind but Getting Ahead: Antebellum Slavery's Orphans in the Chesapeake,"
Children in Slavery through the Ages, eds., Gwyn Campbell, Suzanne Miers, and Joseph
C. Miller (Athens: Ohio University Press, 2009), 204-224.

“The Everyday Life of Enslaved People in the Antebellum South,” *Organization of American Historians Magazine of History*, 23.2 (April, 2009), 31-36.

Historical Commentary:

“Enslaved Families in the Antebellum Market Economy,” *Berfrois*, September 14, 2011
[online: <http://www.berfrois.com/2011/09/calvin-schermerhorn-family-freedom/>] .

Encyclopedia Entries:

“Henry Highland Garnet,” in *The Oxford Encyclopedia of American Political and Legal History*, eds., Donald T. Critchlow and Philip VanderMeer (New York: Oxford University Press, forthcoming).

“George Fitzhugh” in *Dictionary of Virginia Biography, Volume IV* (Richmond: Library of Virginia, forthcoming).

“Female Slave Network,” in *Enslaved Women: An Encyclopedia*, ed. Daina Ramey Berry (Santa Barbara: ABC-CLIO Press, 2012).

“Sojourner Truth,” in *Icons of Black America: Breaking Barriers and Crossing Boundaries, Vol. 3*, ed. Matthew C. Whitaker, (Westport, Ct.: Greenwood Publishing, 2011).

FELLOWSHIPS AND AWARDS

Wilcox Faculty Research Award, Sch. of Hist., Phil., and Religious Studies, ASU 2012

Centennial Professor, Associated Students of Arizona State University. 2010 – 2011

Gilder Lehrman Fellow, Schomburg Center for Research in Black Culture, New York City. 2007

Fletcher Jones Foundation Fellow, Huntington Library, San Marino, California. 2007

Predocotrual Fellow, National Museum of American History, Smithsonian Institution, 2006

Joel Williamson Visiting Scholar, University of North Carolina, Chapel Hill. 2006

Lord Baltimore Fellow, Maryland Historical Society, Baltimore. 2006

Mellon Fellow, Virginia Historical Society, Richmond. 2006

John Hope Franklin Research Grant, Duke University, Durham. 2006

Southern Fund Research Fellowship, Southern Seminar, University of Virginia, 2006

Presidential Fellowship, University of Virginia. 2001 – 2004

Divinity School Fellowship, Harvard University. 1998 – 2000

PROFESSIONAL SERVICE

Peer Reviewer for *Journal of the Early American Republic* (2012), *American Nineteenth Century* (2012), *Public Historian* (2010)

Manuscript Reviewer for Ohio University Press (2011-12), Bedford/St. Martin’s Press (2011), CQ Press/SAGE (2010), Oxford University Press (2008-09)

PROFESSIONAL MEMBERSHIPS:

American Historical Association

American Studies Association

British Association for American Studies

Organization of American Historians

Southern Historical Association

Virginia Historical Society



11 December 2012

Barbara C. Batson, Exhibitions Coordinator
The Library of Virginia
800 East Broad Street
Richmond, VA 23219

Dear Dr. Batson:

Thank you for the opportunity to contribute to the publication of the upcoming exhibit, *To Be Sold: Virginia and the American Slave Trade*, opening in October 2014 at the Library of Virginia. I would also like to offer my services as a humanities consultant for the project. This is an outstanding and timely exhibit, which should draw considerable public interest and merits support.

As you know, the city of Richmond was the hub of the United States slave trade in the upper South, and by the time of the Civil War the neighborhood surrounding Franklin and Fourteenth Street was one of the largest slave markets in the South. Blocks from the Capitol, thousands of African-descended Americans passed through auction rooms and private jails on their way to the cotton fields of the lower South and even large internal improvement projects such as railroads.

I have researched that process extensively and published findings in my first book, *Money over Mastery, Family over Freedom: Slavery in the Antebellum Upper South* (Johns Hopkins University Press, 2011). I devote two chapters to the development of the Richmond slave trade in my forthcoming book: *The Slave Market Revolution: The Slavery Business in the Early United States of America* (Yale University Press).

For *To Be Sold*, I envision contributing an essay setting the slave trade in its historical contexts including the family destruction visited on African-descended families, the business culture of slave traders, and the larger context of American economic development.

I am enthusiastic about participating in this project.

Yours sincerely,

A handwritten signature in black ink, appearing to read "C. Schermerhorn".

Calvin Schermerhorn
Assistant Professor of History

School of Historical, Philosophical, and Religious Studies

PO Box 874302 Tempe, AZ 85287-4302
(480) 433-2522 Fax: (480) 965-0310
J.Schermerhorn@asu.edu

Phillip Troutman

Assistant Professor of Writing
The George Washington University

trout@gwu.edu, Ames Hall 237
2100 Foxhall Rd, Washington DC 20007

Education

Ph.D., history, University of Virginia, 2000.
M.A., history, University of Virginia, 1993.
B.A., history, University of Tennessee, Knoxville, 1991, Phi Beta Kappa.

Teaching Appointments

The George Washington University, Assistant Professor of Writing, 2004-present.
Duke University, Mellon Lecturing Fellow, Thompson Writing Program, 2001-2004.
Virginia Polytechnic Institute and State University, Visiting Instructor, History
Department, 1999-2000.

Publications

"Correspondences in Black and White: Sentiment in the Slave Market Revolution." In
New Studies in the History of American Slavery. Edited by Edward E. Baptist and
Stephanie M. H. Camp. Athens: University of Georgia Press, 2006.

"Grapevine in the Slave Market: African American Geopolitical Literacy and the 1841
Creole Revolt." In *The Chattel Principle: Internal Slave Trades in the Americas*.
Edited by Walter Johnson. New Haven: Yale University Press, 2004.

Cultural Landscape Report for Booker T. Washington National Monument. Contributing
author, with Lisa Nowak and H. Eliot Foulds. Brookline, MA: U. S. Department of the
Interior, National Park Service, Olmsted Center for Landscape Preservation, 2004.

"Indisciplinary Teaching: Comics Studies and the Pedagogy of Academic Writing and
Research," in *Graphic Novels and Comics in Education*. Edited by Robert G. Weiner
and Carrye Syma. McFarland, forthcoming.

"The Discourse of Comics Scholarship: A Rhetorical Analysis of Research Article
Introductions," *International Journal of Comic Art* 12: 2-3 (Fall 2010): 432-444.

Conference Presentations

"'Incendiary Pictures': Visual Rhetoric of the *Anti-Slavery Record*, 1837-1839,"
Organization of American Historians Annual Meeting, Milwaukee, WI, April 2012.

"Framing Humanities Inquiry: The Swales Moves Reconsidered," Writing Research
Across Borders Conference, George Mason University, Fairfax, VA, February 2011.

"Mapping the Market Revolution in Ex-Slave Autobiography," American Historical
Association Annual Meeting, Washington, DC, January 2008.

"Sentiment and the Slave Market Revolution: Mapping a 'History of Emotions,'" Southern Historical Association Annual Meeting, Richmond, VA, November 2007.

Awards

Service Learning Course Development Mini-Grant, Center for Civic Engagement and Public Service, GWU, 2011-2012.
Jay and Deborah Last Fellowship, 2009-2010, American Antiquarian Society's Center for Historic American Visual Culture, Worcester, MA.
Luther Rice Collaborative Fellowship, 2009-2010, faculty mentor for Arnav Shah.
Parent's Choice Nominee, University Service Excellence Award, 2006.
Faculty Development Grant, UWP, GWU, 2005-2006.
Center for Documentary Studies, Duke University, Course Development Grant Promoting Fieldwork Across the Disciplines, 2002-2003.
Virginia Foundation for the Humanities, two African-American History Grants, Virtual Christiansburg Institute project, 2000-2001.

Reviews and encyclopedia entries

"Outsiders' View of Slavery," with sidebar on Eyre Crowe (1824-1910). Encyclopedia entry in *Gale Library of Daily Life: Slavery in America*. Edited by Orville Vernon Burton. Farmington Hills, MI: Gale Cengage, 2007.

"Broad sides," with sidebar on "Slave Market of America" (New York: 1836). Encyclopedia entry in *Gale Library of Daily Life: Slavery in America*. Edited by Orville Vernon Burton. Farmington Hills, MI: Gale Cengage, 2007.

Service

Service Learning course development in collaboration with Safe Shores DC (a child advocacy organization) and GW's Center for Civic Engagement and Public Service, Summer 2011-present.
CCAS Undergraduate Studies Committee, GWU, serving Fall 2009-Spring 2012.
UWP Curriculum Committee, Fall 2011-Spring 2012 (reviewing all new UW syllabi).
CCAS Ad Hoc Committee to review UWP Interim Executive Director for permanent candidacy, Spring 2011.
Outside reviewer for *Understanding Rhetoric: A Graphic Guide to Writing*, by Jonathan Alexander and Liz Losh (now under contract). Editor Leasa Burton, Bedford/St. Martin's Press. Reviewed initial proposal, draft chapter scripts, full draft layouts of chapter 2, and draft supplemental materials, Fall 2010-Spring 2011.
Outside reviewer for *Understanding and Creating Multimodal Texts: A Supplement for A Writer's Reference*, by Diana Hacker and Danielle DeVoss (now in print). Editors Michelle Clark and Mara Weible, Bedford/St. Martin's Press.
Reviewed initial proposal and multiple chapter drafts, Spring-Summer 2011.
Reappointment Committee for Full-Time Faculty, University Writing Program, Spring 2010 (ten candidates up for reappointment).



UNIVERSITY WRITING PROGRAM
First-Year Writing
Writing in the Disciplines
Writing Center

December 23, 2012

To whom it may concern:

I write in the strongest possible support of the Library of Virginia's traveling walkthrough exhibit on the domestic United States slave trade and Virginia's role in it. As a historian of American slavery and abolition, and as one with a long-standing interest in its public interpretation, I applaud the Library of Virginia for bringing to light a fundamental element of the slave system that is too often marginalized and misunderstood.

Between the Revolution and the Civil War, roughly one million African Americans found themselves sold and transported across state lines; about half were from Virginia. Slave traders accounted for the majority, and even when plantations moved, families were divided. We cannot underestimate the role Virginians played in building a slave-trading network connecting court-house auction blocks to entrepôts in Alexandria, Richmond, and Norfolk, not to mention financial networks spanning the East Coast, all facilitating the dynamic and often chaotic building of the Cotton South. Nor was this system peculiar to Virginia; the system was American, with Virginia merely over-represented in terms of numbers.

The Library is consulting with some of the most knowledgeable scholars in the field, drawing on a wealth of new research placing the slave market and geographic dislocation at the center of the story of American slavery. It is also making innovative use of key visual materials associated with the slave trade and African Americans' experience within it and resistance to it. These graphic sources and the interactive features planned for viewing them will help exhibit visitors understand the workings of the slave market in some detail and to catch at least a glimpse of the unquantifiable pain it inflicted upon African Americans.

While the Library's in-house exhibit will be enriched by the presence of artifacts, the traveling exhibit will reach a far larger audience, doing public history work critical to every American's understanding of slavery and the country it helped build.

I urge you to support to the Library of Virginia's work in this effort. I will be happy to answer any further question you may have about the project and its potential impact.

Yours,

Phillip Troutman
Assistant Professor of Writing
trout@gwu.edu
cell (b) (6)

2100 Foxhall Road, NW • Ames Hall, Suite 207 • Washington, DC 20007 • 202-242-5375

Letter of Interest from Lynchburg Museum System as a venue for traveling exhibition



Letter of commitment from Quatrefoil, designer of traveling exhibition



Letter from University of New Orleans, symposium partner



August 12, 2013

Barbara C. Batson
Exhibitions Coordinator
The Library of Virginia
800 East Broad Street
Richmond, VA 23219-8000

Dear Ms. Batson,

I am writing to confirm my commitment to participating in the planning and production of the symposium entitled *To Be Sold*, organized by the Library of Virginia. I have the full support of my department chair to assist in this project. I am enthusiastic about the opportunity to work on this two-city symposium, in conjunction with the Library of Virginia and the Historic New Orleans Collection.

Sincerely,



Mary Niall Mitchell
Joseph Tregle Professor in Early American History
Interim Ethel & Herman Midlo Chair in New Orleans Studies
Associate Professor of History

Letter from Historic New Orleans Collection, symposium partner

Letter from Historic New Orleans Collection, symposium partner

THE HISTORIC NEW ORLEANS COLLECTION
KEMPER AND LEILA WILLIAMS FOUNDATION
533 ROYAL STREET • NEW ORLEANS, LOUISIANA 70130-2179 • (504) 523-4662

PRISCILLA LAWRENCE
Executive Director

August 12, 2013

Mr. Mark Howell
Program and Education Manager
Library of Virginia
800 East Broad Street
Richmond, VA 23219

Dear Mark,

This letter is to confirm the commitment of The Historic New Orleans Collection (hereafter, The Collection or THNOC) as a participant in the teleconference *To Be Sold: Virginia and the American Domestic Slave Trade*, being projected for the Spring of 2015. The details of this commitment were discussed in a group phone call with THNOC staff members John H. Lawrence, Director of Museum Programs; Amanda McFillen, Assistant Director of Museum Programs; and Erin Greenwald, Curator/Historian on July 2, 2013.

The Collection feels that this project can be a vibrant collaboration between the two institutions. Our commitment is dependent upon some details covered in the telephone conversation, to wit:

Successful funding from the sources being sought by the Library of Virginia that would cover the direct costs of technical services in New Orleans necessary to have the conference "beamed" between the Richmond and New Orleans locations, and the payment of honoraria and other expenses for the panelists, moderators, or presenters that are part of the New Orleans presentation. The selection of such speakers would be mutually agreed upon.

The Collection's in-kind contributions to this effort include:

- providing its onsite lecture hall (capacity, approximately 180) for the New Orleans program;
- delegating time of staff necessary to implement the program on site (including the staff mentioned above, and others as required);
- marketing and publicity for this event through usual channels (print, electronic, social media, etc.) to ensure its widest reception to potential attendees in the New Orleans and Louisiana region;

LOUISIANA HISTORY GALLERIES
WILLIAMS GALLERY
DIRECTOR'S OFFICE
533 Royal Street

WILLIAMS RESEARCH CENTER
410 Chartres Street
New Orleans, Louisiana 70130-2102
(504) 598-7171

EDITORIAL OFFICES
WILLIAMS RESIDENCE
MUSEUM SHOP
533 Royal Street

Letter from Historic New Orleans Collection, symposium partner

August 12, 2013

Page 2 of 2

- mounting of a companion exhibition during the time period of the teleconference, drawing upon THNOC's holdings (and possibly other loans) on the subject of the domestic slave trade;
- working cooperatively with other designated people and institutions in New Orleans to produce the events.

The above efforts are contingent upon finding a time slot for presentation that is compatible with both The Collection's and the Library of Virginia's calendars. During the spring and summer, The Collection has some annual standing lectures/symposia that use the same lecture hall, and these dates would have to be accommodated in scheduling *To be Sold*.

Sincerely,

A handwritten signature in cursive script that reads "Priscilla Lawrence". The ink is dark and the signature is fluid.

Priscilla Lawrence

Redacted salary, wages, and benefits information
pursuant to FOIA Exemption (b)(6).



Budget Form

Applicant Institution: *Library of Virginia*

Project Director: *Barbara C. Batson*

Project Grant Period: *04/01/2014-05/31/2016*

[click for Budget Instructions](#)

	Computational Details/Notes		(notes)	Year 1	(notes)	Year 2	(notes)	Year 3
				04/01/2014- 12/31/2014		01/01/2015- 12/31/2015		01/01/2016- 05/31/2016
1. Salaries & Wages								
Project Director (Barbara C. Batson)	Annual Salary: [REDACTED] (yr 1), (yr 2), (yr 3)	\$ [REDACTED]	30%	[REDACTED]	25%	[REDACTED]	15%	[REDACTED]
Co-Project Director (Gregg D. Kimball)	Annual Salary: [REDACTED] (yr 1), (yr 2), (yr 3)	\$ [REDACTED]	10%	[REDACTED]	10%	[REDACTED]	5%	[REDACTED]
Education manager (Mark Howell)	Annual Salary: [REDACTED] (yr 1), (yr 2), (yr 3)	\$ [REDACTED]	10%	[REDACTED]	20%	[REDACTED]	5%	[REDACTED]
Education assistant (Adrienne Robertson)	Annual Salary: [REDACTED] (yr 1), (yr 2), (yr 3)	\$ [REDACTED]	5%	[REDACTED]	10%	[REDACTED]	5%	[REDACTED]
Graphics designer (Amy Winegardner)	Annual Salary: [REDACTED] (yr 1), (yr 2), (yr 3)	\$ [REDACTED]	20%	[REDACTED]	5%	[REDACTED]	5%	[REDACTED]
Web manager (Jason Roma)	Annual Salary: [REDACTED] (yr 1), (yr 2), (yr 3)	\$ [REDACTED]	15%	[REDACTED]	10%	[REDACTED]	5%	[REDACTED]
Archivist (Cara Griggs)	Annual Salary: [REDACTED] (yr 1), (yr 2), (yr 3)	\$ [REDACTED]	5%	[REDACTED]	10%	[REDACTED]	5%	[REDACTED]
Editor (Ann Henderson)	Annual Salary: [REDACTED] (yr 1), (yr 2), (yr 3)	\$ [REDACTED]	5%	[REDACTED]	5%	[REDACTED]	%	\$0
			%		%		%	
2. Fringe Benefits								
Project Director (Barbara C. Batson)	35%			[REDACTED]		[REDACTED]		[REDACTED]
Co-Project Director (Gregg D. Kimball)	35%			[REDACTED]		[REDACTED]		[REDACTED]
Education manager (Mark Howell)	35%			[REDACTED]		[REDACTED]		[REDACTED]
Education assistant (Adrienne Robertson)	35%			[REDACTED]		[REDACTED]		[REDACTED]
Graphics designer (Amy Winegardner)	35%			[REDACTED]		[REDACTED]		[REDACTED]
Web manager (Jason Roma)	35%			[REDACTED]		[REDACTED]		[REDACTED]
Archivist (Cara Griggs)	35%			[REDACTED]		[REDACTED]		[REDACTED]
Editor (Ann Henderson)	35%			[REDACTED]		[REDACTED]		\$0

3. Consultant Fees								
Humanities Consultant (Charles B. Dew)				\$500		\$500		
Humanities Consultant (Alexandra Finley)				\$500		\$500		
Humanities Consultant (Maurie D. McInnis)				\$750		\$750		
Humanities Consultant (Calvin Schermerhorn)				\$500		\$500		
Humanities Consultant (Phillip D. Troutman)				\$500		\$500		
Humanities Consultant (Walter Johnson)	symposium only					\$750		
Humanities Consultant (Richard Campenella)	symposium only					\$500		
Humanities Consultant (Stephanie Jones-Rogers)	symposium only					\$500		
Humanities Consultant (Robert Nelson)	symposium only					\$500		
Humanities Consultant (Scott Nesbit)	symposium only					\$500		
Humanities Consultant (Adam Rothman)	symposium only					\$500		
Humanities Consultant (Larry Powell)	symposium only					\$500		
4. Travel								
Symposium panelists (air fare)	various points of origin					\$2,795		
Symposium panelists (local)	mileage from various points of origin					\$290		
Symposium—Lodging (New Orleans)	1 person x 2 nights x \$135/night					\$270		
Symposium—Lodging (Richmond)	2 people x 2 nights x \$112/night					\$448		
Symposium—per diem New Orleans	1 person x 2 days x \$71/day					\$142		
Symposium—per diem Richmond	2 people x 2 days x \$66/day					\$264		
Archivist (genealogy workshops)	1 Lynchburg @ 226 mi x 0.565/mi and 1 Manassas @ 192 mi x 0.565/mi					\$237		
5. Supplies & Materials								
Site support notebook (10 copies)						\$500		
Educational materials						\$1,000		

6. Services								
Quatrefoil Design				\$56,457		\$28,305		
Symposium--Actors						\$600		
Symposium--A/V						\$6,340		
Symposium--Post-production editing						\$3,400		
Symposium--event photography						\$960		
Symposium--security						\$960		
7. Other Costs								
Catalog (print run 2,000)				\$4,000				
Brochure (print run 7,000)				\$4,000				
Symposium--Facilities Rental						\$800		
Symposium--equipment rental						\$8,010		
Symposium--online access fees						\$400		
Symposium--online chat room						\$400		
Symposium--marketing						\$4,955		
Brown Teachers Institute				\$10,000				
8. Total Direct Costs	Per Year			\$136,063		\$140,158		\$14,510
9. Total Indirect Costs								
	Per Year			\$0		\$0		\$0
10. Total Project Costs	(Direct and Indirect costs for entire project)							
11. Project Funding	<div> <div> a. Requested from NEH </div> <div> Outright: Federal Matching Funds: TOTAL REQUESTED FROM NEH: </div> </div> <div> <div> b. Cost Sharing </div> <div> Applicant's Contributions: Third-Party Contributions: Project Income: Other Federal Agencies: TOTAL COST SHARING: </div> </div>							
12. Total Project Funding								

Redacted salary, wages, and benefits information pursuant to FOIA
Exemption (b)(6).

OMB No 3136-0134
Expires 7/31/2015

5

[illegible]

		\$1,000
		\$1,000
		\$1,500
		\$1,000
		\$1,000
		\$750
		\$500
		\$500
		\$500
		\$500
		\$500
		\$500
		\$2,795
		\$290
		\$270
		\$448
		\$142
		\$264
		\$237
		\$500
		\$1,000

		\$84,762
		\$600
		\$6,340
		\$3,400
		\$960
		\$960
		\$4,000
		\$4,000
		\$800
		\$8,010
		\$400
		\$400
		\$4,955
	\$0	\$290,732
	\$0	\$0
		\$290,732
		\$123,708
		\$0
		\$123,708
		\$167,024
		\$0
		\$0
		\$0
		\$167,024
		\$290,732

December 11, 2012



Quatrefoil

**To Be Sold: Virginia and the American Domestic Slave Trade
Traveling Exhibition**Budget Estimate for Design and Fabrication

Graphic Design Fee	\$	13,455
Multimedia Design and Production	\$	49,440
Graphics and Downing Frames	\$	9,750
Multimedia Equipment and Kiosks	\$	5,397
Fabrication and Integration	\$	3,480
Project Management, Meetings, Shipping	\$	3,240
Total Estimated Project Costs	\$	84,762

ATTACHMENT 9. Additional Information To Be Sold Programming

Developed for the general public, *To Be Sold* will be suitable for specialized audiences also. The Library of Virginia is planning educational programs that will expand on the themes addressed in *To Be Sold*:

- A teachers' institute
- Genealogy workshops focusing on African American genealogy
- A two-site symposium

Teachers' Institute. In August 2014 the Library of Virginia will host a two-day virtual teachers' institute to introduce educators from Virginia, West Virginia, and Louisiana to the exhibition, web site, and educational resources to support the national core competencies and Virginia Standards of Learning units on slavery, African American history, the Civil War, and emancipation.¹ Betsy Barton, statewide curriculum coordinator for social studies, will develop lesson plans to accompany images. The lesson plans will be available through the LVA's Web site with a link to the annual *Strong Men & Women in Virginia* program that honors African Americans.

Genealogy Workshops. The Library of Virginia is recognized internationally as an important research center and is valued particularly by genealogists for its wealth of collections, including government records, private papers, church and business records, and prints and photographs. A recent conversation with members of the genealogical community indicated a strong interest in and need for workshops on how to use the Library's diverse collections, particularly for African Americans researching their family histories. African American genealogical research for individuals who lived during or before the Civil War-era is particularly challenging and requires specialized knowledge about the types of records available. The Library will offer four public workshops—two at the LVA in Richmond, one in northern Virginia, and one in southwestern Virginia—led by staff archivists on how to conduct African American genealogical history, focusing on the resources of the Library of Virginia, including the African American Narrative under development. The two workshops held away from Richmond will include also a scanning component to enable the local venues to digitize local private collections of African American-related records for mounting online and/or having digital copies available for researchers and genealogists.²

Curator Talks. Curator Maurie D. McInnis will be available to give a lecture at two venues hosting the traveling exhibition.

To Be Sold Webcast Symposium

¹ For the past three years, the LVA has offered an institute through the Anne & Ryland Brown Teacher Institute at the Library of Virginia. The goal of the institute is to enhance knowledge of and training in history and social science instruction in the commonwealth of Virginia by providing educators with opportunities for in-depth study and as well as teaching resources.

² As part of the Sesquicentennial of the Civil War, the LVA initiated a statewide scanning project to capture private collections of Civil War-related archival records. The images are being catalogued and are available through the LVA digitool catalog, <http://www.virginiamemory.com/collections/cw150>.

In partnership with Historic New Orleans Collection (www.hnoc.org) and the Midlo Center for New Orleans Studies at the University of New Orleans (www.history.uno.edu/MidloCenter.cfm), the Library of Virginia will coordinate a one-day two-site webcast symposium in March 2015 for the general public that will explore the project's major themes:

- The impact of a massive redistribution of enslaved people from Virginia into the Deep South.
- The role of art in exposing the world to the institution of slavery.
- Provide the public with a forum to discuss the significance of the slave trade from a contemporary perspective.

By partnering with two well-regarded institutions in New Orleans, one of the primary destinations for enslaved persons before the Civil War, the symposium will take the story further than the exhibition to examine the fate of those sold South. Historic New Orleans Collection and the Midlo Center for New Orleans Studies at the University of New Orleans will collaborate with the Library to host a two-site symposium linked one to the other with video conferencing technology. The symposium will be streamed live over the Library's website and recorded, edited, and made available for viewing from our web site and educational sites such as iTunesU, Vimeo, and the state's Department of Education educational technology website. As a result of symposium, audience members will have a better appreciation for how the internal slave trade worked, its impact on the enslaved community, and the ramifications of the trade on the course of American history.

We expect to have a live audience of 350 persons (250 at the LVA and 100 at the Midlo Center) and another 1,000 joining the symposium online. The event will be free but attendees will be required to register; online participants will sign up in order to get instructions on how to join the conference. In addition to the general public, symposium marketing will focus also on educators and the African American communities in Richmond and New Orleans. For educators, the LVA will ensure that the symposium will be eligible for continuing education units; teachers will receive certificates for attendance. The Library of Virginia and Historic New Orleans Collection will host a post-event online chat room and moderate a discussion of how teachers might integrate what they have learned into the classroom.

Format: The Library of Virginia will present scholars in Richmond discussing the Virginia slave trade in the morning; in the afternoon the presentations in New Orleans will shift attention to New Orleans where the dispersal of transported slaves into the Cotton Belt will be examined. Audiences at each venue will be able to engage the scholars in discussion and questions and comments from those viewing the proceedings online will be integrated into the conversation as well.

The symposium will also include dramatic readings from primary sources written during the antebellum period to punctuate the symposium's proceedings and give audience members an emotional context to the realities of the slave trade. Scholars from the University of Richmond's Digital Scholarship Lab will give a demonstration of their work to recreate digitally the city of Richmond during the antebellum period. The dramatic "flyover" of the city will help audience members visualize the slave trading neighborhood and understand its urban geography.

Schedule:

9:00 – 9:30 EST/8:00 – 8:30 CST	Registration
9:30 – 9:45 / 8:30 – 8:45	Welcome
9:45 – 10:00 / 8:45 – 9:00	Opening: Dramatic reading (Richmond) and context
10:00 – 11:00 / 9:00 – 10:00	Keynote address (Richmond) Maurie D. McGinnis, Q&A
11:00 – 11:20 / 10:00 – 10:20	Break
11:20 – 12:40 / 10:20 – 11:40	Panel discussion (Richmond): panelists and audiences in both venues (and on line) engage in facilitated discussion based on keynote and topics germane to keynote
12:40 – 1:50 / 11:40 – 12:50	Lunch break
1:50 – 2:15 / 12:50 – 1:15	Presentation of digital Richmond project by University of Richmond Digital Scholarship Lab
2:15 – 3:15 / 1:15 – 2:15	Keynote address (New Orleans) Walter Johnson, Q&A
3:15 – 3:30 / 2:15 – 2:30	Break
3:30 – 4:45 / 2:30 – 3:45	Panel discussion (New Orleans): panelists and audiences in both venues (and on line) engage in facilitated discussion based on keynote and topics germane to keynote
4:45 – 5:15 / 3:45 – 4:15	Closing: Dramatic reading (New Orleans) and final remarks (Richmond/New Orleans)
4:15 – 5:45	Tour (New Orleans attendees)

Program Evaluation: Symposium registrants will be asked to fill out a pre-program evaluation to assess their understanding of the interstate slave trade. We want to know:

- If they are able to distinguish the internal slave trade from the trans-Atlantic trade
- the scope of the trade
- if they have an awareness of Richmond's and New Orleans' role in the trade

At the end of the symposium, they will be asked to fill out a post-event evaluation that will test for changes in their understanding of the subject as well as see what new questions have arisen in their minds as a result of their experience.

Presenters: Keynote speakers include:

- Maurie McGinnis, Vice Provost for Academic Affairs and Professor of Art History, University of Virginia; curator of the exhibit, researches cultural history of the antebellum South and author of *Slaves Waiting for Sale: Abolitionist Art and the American Slave Trade* (Chicago, 2011).
- Walter Johnson, Winthrop Professor of History and Professor of African and African American Studies, Harvard University; researches the interrelationship of slavery and capitalism in nineteenth century America, and author of *Soul by Soul*:

Inside the Antebellum Slave Market (Cambridge, 1999) and *River of Dark Dreams: Slavery and Empire in the Cotton Kingdom* (Cambridge, 2013).

Panelists include:

- Richard Campanella, Geographer, Senior Professor of Practice, Tulane School of Architecture; expert on the integration of the social sciences with mapping and spatial analysis of the Deep South in the nineteenth century.
- Charles B. Dew, Ephraim Williams Professor of American History, Williams College; has done extensive research on slave trader Hector Davis and studied the relationship between slavery and racism. (Moderator, Richmond)
- Alexandra Finley, Doctoral Candidate, College of William and Mary; finishing her dissertation detailing the lives of Richmond slave trader Silas Omohundro and his enslaved wife Corinna.
- Stephanie Jones-Rogers, Assistant Professor, University of Iowa; studies enslaved women in the New Orleans market
- Robert Nelson, Director, University of Richmond's Digital Scholarship Lab; researches nineteenth-century America
- Scott Nesbit, Associate Director, University of Richmond's Digital Scholarship Lab; studies the relationship of physical space and the American South
- Larry Powell, professor emeritus, Tulane University; specializes in the Civil War and Reconstruction (Moderator, New Orleans)
- Adam Rothman, Associate Professor of History, Georgetown University; researches slavery, abolition, and emancipation in nineteenth-century America; author of *Slave Country: American Expansion and the Origins of the Deep South* (Cambridge, 2005)
- Calvin Schermerhorn, Assistant Professor of History, Arizona State University; specializes in nineteenth-century American history with special focus on slavery and capitalism in the Atlantic world; author of *Money over Mastery, Family over Freedom: Slavery in the Antebellum Upper South* (Baltimore, 2011)
- Phillip Troutman, Assistant Professor of Writing, The George Washington University; written extensively on forced migration and the Richmond slave market

Catalog

The catalog will incorporate the text written by curator Maurie D. McInnis and illustrations of the Crowe paintings and other images from the exhibition, such as archival documents, engravings, and objects. Designed by the LVA's senior graphic designer, the catalog will be a twenty-four page, full color softbound book with an anticipated print run of 2,000. The book will be available for sale for \$6.95 through the Virginia Shop locations at the LVA and the Virginia State Capitol and through the Virginia Shop online (<http://www.thevirginiashop.org/>).

Public Accessibility

The Library of Virginia is free and open to the public Monday through Saturday from 9 am until 5 pm, except for major holidays. The LVA is handicapped-accessible and makes most of its programs free to the public.