

## 1. Application Narrative

### 1(A) Abstract

*Slavery at Jefferson's Monticello: Paradox of Liberty* is an exhibition that uses Monticello, the home and plantation of Thomas Jefferson, as a lens through which to explore the dilemma of slavery and the lives of the enslaved families and their descendants.

Given the relevance and popularity of this landmark exhibition, initially launched in 2012 in partnership with the Smithsonian National Museum of African American History and Culture, the Thomas Jefferson Foundation at Monticello (TJF) requests funding to update *Slavery at Jefferson's Monticello* with new content – including a feature on Sally Hemings – and launch a new national tour to four African American museums. TJF also plans a “pop-up” exhibition that will travel to libraries and schools.

*Slavery at Jefferson's Monticello* presents Monticello as a microcosm of the American story – a lens through which to understand the complicated dynamics of our founding, and the ways in which slavery continues to shape our nation.

### 1(B) Nature of the Request

“What do the stories of the enslaved and their descendants have to do with race relations today? Everything. People who don't know their history and culture are like a tree without roots. Slavery is part of that history, some of it rooted here at Monticello. Slavery and its consequences, including Jim Crow, segregation and disenfranchisement, continue to cast a shadow over every American. It impacts how we live and, too often, how we die. Monticello is a fundamental place to understand our country's difficult history and to inspire us to live up to our greatest ideals – in Jefferson's own words, “Life, Liberty and the pursuit of Happiness.” ...it's the perfect place to discuss a history that has divided us, and to seek opportunities that can bring us together.”

GAYLE JESSUP WHITE

Hemings and Jefferson Descendant

Community Engagement Officer, Thomas Jefferson Foundation at Monticello

*Excerpted from Monticello's 2016 Summit, “Memory, Mourning, Mobilization”*

*Slavery at Jefferson's Monticello: Paradox of Liberty* is an exhibition that uses Monticello, the home and plantation of Thomas Jefferson, as a lens through which to explore the dilemma of slavery and the lives of the enslaved families and their descendants. Thomas Jefferson's iconic words in the Declaration of Independence— “all men are created equal”—inaugurated a new nation defined by principles of freedom and self-government, while a fifth of the population remained enslaved. Jefferson called slavery “an abominable crime,” yet he owned 607 people over the course of his lifetime. This exhibition uses the power of place and ideas at Monticello to grapple with the paradox of slavery in an age of liberty. Most notably, *Slavery at Jefferson's Monticello* brings individuals and families out of the shadows of chattel slavery, pulling from more than 50 years of archaeology, documentary research, and oral histories to fill in the critical human dimension missing from many resources on slavery in the United States. Through the exhibition, visitors can “meet” members of six families who lived and labored at Monticello, as well as their descendants. Their family stories form a narrative arc from slavery to freedom that reflects the trajectory of the nation at large – our ongoing journey to realize the foundational promise that “all men are created equal.”

The exhibition began as a partnership between the Thomas Jefferson Foundation at Monticello (TJF) and the Smithsonian National Museum of African American History and Culture, in Washington, D.C. At the Smithsonian's invitation, TJF supplied the content for *Slavery at Jefferson's Monticello: Paradox of*

*Liberty*, which was hosted at the National Museum of American History from January to October 2012. Between February 2013 and January 2015, the show subsequently traveled to the Atlanta History Center, the Missouri History Museum in Saint Louis, and the National Constitution Center in Philadelphia. During this initial tour, it is estimated that more than one million people saw the show. Described as “groundbreaking” in the *Washington Post*, it attracted a wide, diverse audience.

**Given the relevance and popularity of this landmark exhibition, TJF requests a \$400,000 exhibition implementation grant to update *Slavery at Jefferson's Monticello: Paradox of Liberty* with new content, and launch a new national tour of at least four venues.**

As detailed in the “Project Walkthrough,” the revised exhibition will feature new multimedia, including an updated introductory film on Monticello’s *Getting Word* Oral History Project; new descendant stories, highlighted in the *Getting Word* section of the show; and a new feature on Sally Hemings and her children. TJF’s Advisory Committee for African American Affairs and advisor Joshua DuBois counsel that Sally Hemings’s story can serve as an entry point into early American history for minority populations who may feel excluded from the dominant narrative. The revised exhibition acts upon that advice, and reflects Monticello’s ongoing commitment to sharing an honest, complicated, and inclusive account of history (see “Supplementary Material” for a recent *Washington Post* article on Monticello’s interpretation of slavery and the restoration Sally Hemings’s room).

To date, the Foundation has received notification of interest from venues in Cincinnati and Oakland, and confirmed intentions to take the show from the African American Museum of Dallas, the Charles H. Wright Museum of African American History in Detroit, and the Black History Museum and Cultural Center of Virginia in Richmond.

Separate from the major traveling exhibition, TJF will offer two copies of a pop-up panel exhibition, *Monticello and the Legacy of Slavery*, specifically designed for schools, libraries, and other community venues. This compact show, comprised of 11 freestanding panels, will draw on similar themes as the traveling exhibition, with a special focus on descendant perspectives and journeys, and will mitigate cost and space requirements as barriers of access.

Over a two-year period, the traveling exhibition is slated for 12-week installments at four different venues, while each of the panel exhibitions will be available for one-month loans. Collectively, TJF expects these exhibitions to be seen at more than 40 locations across the country.

**Support from the National Endowment for the Humanities would allow TJF to:**

- 1. Produce an updated version of the traveling exhibition, *Slavery at Jefferson's Monticello: Paradox of Liberty*;**
- 2. Produce two copies of a new, corresponding panel exhibition, *Monticello and the Legacy of Slavery*; and**
- 3. Subsidize the costs of both shows, making them accessible to venues with a proven track record of reaching underserved audiences.**

### **1(C) Humanities Content**

A second tour of this landmark exhibition is inspired both by the availability of new content and by our current national moment. During a period of deep divide, with issues of race and equality dominating American headlines, the resurrection of this exhibition could not be more timely. *Slavery at Jefferson's Monticello* presents Monticello as a microcosm of the American story – a lens through which to understand the complicated dynamics of our founding, and the ways in which slavery continues to shape our nation and our world.

Updates to the show mirror consequential recent developments in Monticello's interpretation of slavery, including:

- work to reveal the landscape of slavery on Mulberry Row, once the "Main Street" of the Monticello plantation, through dynamic digital re-creations and the physical re-creation of two slave structures completed in 2015;
- new stories located and recorded through Monticello's ongoing *Getting Word* Oral History Project, which interviews the descendants of Monticello's enslaved families and is now the most comprehensive oral history archive on slavery outside of the WPA;
- a new Hemings Family Tour focused on the challenges that this large, important family faced as they negotiated to maintain family ties while striving for freedom;
- the in-progress restoration and interpretation of several historically significant spaces in the South Wing, including a room believed to have been occupied by Sally Hemings. This important work builds on decades of scholarship funded by the National Endowment for the Humanities (NEH) and other donors, and;
- ongoing feedback from key stakeholders on the interpretation of slavery at Monticello, including: TJF's Advisory Committee for African American Affairs, comprised of leading scholars on slavery, freedom, and the founding period such as Ed Ayers, David Blight, and Annette Gordon-Reed (see page 15 for full committee roster); Joshua DuBois and Values Partnerships, partners in TJF's work to bring history forward into dialogue (see letter of commitment from Joshua DuBois); and the descendants of Monticello's enslaved families, who have connected with TJF through the *Getting Word* Oral History Project.

### **National Dialogue on Race and the Legacies of Slavery**

Touring *Slavery at Jefferson's Monticello: Paradox of Liberty* is part of a concerted effort to reach new audiences through public programming focused on the history of slavery and its legacies. The exhibition will build on existing scholarship and momentum, and extend TJF's reach.

In 2013, TJF hosted a two-day symposium entitled "Telling the History of Slavery: Scholarship, Museum Interpretation, and the Public." This was a significant milestone in the Foundation's work on slavery, and signaled the beginning of a series of ongoing, interconnected efforts to engage in a broader public discussion on slavery and its ripple effects on American history, politics, and society (for additional context, see "Milestones in the Research and Interpretation of Slavery at Monticello" in "Supplementary Material). From public remarks on the West Lawn by John Lewis (2015) and Marian Wright Edelman (2016) to the national launch of Annette Gordon-Reed and Peter Onuf's new book, *Most Blessed of the Patriarchs* (2016) and a recent presentation by John Franklin of the National Museum of African American History and Culture (2017), TJF is committed to convening free public events that increase access to history, and foster dialogue about how Jefferson and Monticello reflect a broader American story.

In partnership with the NEH and the University of Virginia (UVA), Monticello most recently tested national interest in the lessons of history at a free public summit in September of 2016, entitled "Memory, Mourning, Mobilization: Legacies of Slavery and Freedom in America." This was the capstone event of a multi-day celebration of the NEH's 50<sup>th</sup> anniversary, and the response was overwhelming: 2,200 people registered to attend, and thousands more joined the livestream on monticello.org. The summit featured leading academics Henry Louis Gates, Jr., and Annette Gordon-Reed, poet Nikki Giovanni, activists Bree Newsome, descendants of Monticello's enslaved families, community members, and others. Quotes from the discussion speak to the power of dialogue focused on the lessons and legacies of history:

**JON MEACHAM, Pulitzer Prize winner and author of *Thomas Jefferson: The Art of Power*:** “Historical debates, it seems to me...are in some ways safer than contemporary ones. But because they're safer doesn't mean they aren't illuminating. And so to talk about Jefferson's ambivalence, Jefferson's hypocrisies, helps us understand our own in a way that's not as necessarily direct and not as necessarily discomfiting... to my mind, the moral utility of history – and the reason Monticello is so good at this – is not to wag our finger at the past and simply feel better, but to look at our own world and try to figure out: if the best of previous generations could be so woefully morally wrong, what are we, in our own time, getting woefully and morally wrong?”

**ANNETTE GORDON-REED, Pulitzer Prize winning author of *The Hemingses of Monticello* and co-author of ‘Most Blessed of the Patriarchs’: *Thomas Jefferson and the Empire of Imagination*:** “I often quote Virginia Scharff, who's written about Jefferson. The first time I met her, she asked the question, ‘What if everybody in Jefferson's life mattered?’ ... instead of having the people around him, enslaved people, even his white family, having them as props that are just there to try to highlight him, what if you took every one of those people seriously and told their stories? Then, even if you were just interested in Jefferson, you would see him in a different light, if the people around him had the power that they actually did have in their life... it's not a sentimental thing, it's the reality of trying to get at how these people lived.”

As articulated by the scholars and cultural leaders who headlined the public summit, there is growing national need, and appetite, for content on slavery and its legacies. At Monticello, historians, archaeologists, and the descendant community have produced extensive firsthand knowledge of the men, women, and children who lived in slavery on Jefferson's plantation. The result is an institutional opportunity – indeed, an imperative – to bring their history forward into dialogue with diverse audiences.

**In keeping with that mandate, TJF seeks to travel *Slavery at Jefferson's Monticello: Paradox of Liberty* to African American museums and other sites across the country, with the goal of engaging underserved audiences who might not otherwise have access to this content. A secondary goal is to reconnect with significant descendant communities in Ohio and California.**

### **Critical Perspectives on the Interpretation of Slavery**

Scholarship concentrating on Jefferson, race, and slavery influences our presentation of these topics within the exhibition. Following the publicized DNA findings linking Jefferson to the Hemings family, historians examined these issues in *Sally Hemings & Thomas Jefferson: History, Memory, and Civic Culture*, eds. Jan Ellen Lewis and Peter S. Onuf (Charlottesville, 1999), which set forth a wide range of perspectives interpreting Jefferson, slavery, and his relationship with Sally Hemings. We have also turned to three important works published by the Foundation – *Slavery at Monticello*, *Free Some Day*, and *Those Who Labor for My Happiness: Slavery at Thomas Jefferson's Monticello*, all by TJF's Shannon Senior Historian Emeritus Lucia Stanton (Charlottesville, 1996, 2000, and 2012). In “Jefferson, Morality and the Problem of Slavery” (*William and Mary Quarterly*, 2003), Peter Onuf and Ari Helo argue that Jefferson believed citizens' moral progress in the new republic to be the required antecedent of slave emancipation.

James Horton's *Slavery and Public History: The Tough Stuff of American Memory* (New York, 2006) contains relevant essays by noted scholars: “Coming to Terms with Slavery in Twenty-First Century America” by Ira Berlin, “If You Don't Tell It Like It Was, It Can Never Be As It Ought to Be” by David Blight, “Slavery in American History: An Uncomfortable National Dialogue” by James Horton, and eight other works. Also critical is Annette Gordon-Reed's *The Hemingses of Monticello*, winner of the National Book Award and Pulitzer Prize for non-fiction. Her book describes the lives and relationships of the dominant, extensive Hemingses, who occupied key positions at Monticello, and it will shape the content of the new exhibition feature focused on the personhood of Sally Hemings and her children.

Five recently published works are especially significant for the revision of the exhibition. *'Most Blessed of the Patriarchs': Thomas Jefferson and the Empire of the Imagination* (New York, 2016), by Annette Gordon-Reed and Peter Onuf, explores incongruities in Jefferson's vision of himself, the American experiment, religion, and race. Also important for understanding Jefferson's mindset as a slaveholder: *Progress and Slavery in the Plantation Americas* (Charlottesville, 2014) by Christa Dierksheide, former Historian at TJF's Robert H. Smith International Center for Jefferson Studies. Dierksheide interrogates amelioration as an intellectual concept among "enlightened" slaveowners like Jefferson. Three new books are useful in demonstrating the central role of race-based slavery in the creation of the American nation from the 17<sup>th</sup> through the 19<sup>th</sup> centuries: *Bind Us Apart: How Enlightened Americans Invented Racial Segregation*, by Nicholas Guyatt (New York, 2016); *The Common Cause: Creating Race and Nation in the American Revolution*, by Robert Parkinson (Chapel Hill, 2016); and Wendy Warren's *New England Bound: Slavery and Colonization in Early America* (New York, 2016). Each of these texts suggests that slavery was a central story of America's founding – rather than an ancillary or African American story – and thus that the legacies of the institution are also central, lasting, and profound. Along those same lines, the updated exhibition will suggest that slavery is critical to understanding Monticello and Thomas Jefferson, just as it is critical to understanding the story of the United States.

### 1(D) Project Formats

As described above, TJF seeks to develop both a revised traveling exhibition, *Slavery at Jefferson's Monticello: Paradox of Liberty*, and a new pop-up exhibition, *Monticello and the Legacy of Slavery*. The former will be made available to museums across the country, with an emphasis on institutions focused on African American history; the latter will travel to schools, museums, and other community venues. These two project formats embrace a core set of interpretive objectives, geared toward enhancing the public understanding of slavery and its legacies:

- fill in the missing human dimension in the study of slavery – help audiences understand slavery not as an abstract institution, but through individual lives;
- highlight a narrative arc from slavery to freedom amongst enslaved families and their descendants, forging a new American story in which the ideals of the Declaration of Independence belong to all citizens;
- use Jefferson and his home and plantation, Monticello, as a lens through which to understand America's founding paradox;
- embrace a recent trend in slavery scholarship, which frames race-based slavery as central to the creation of the American nation from the 17<sup>th</sup> to the 19<sup>th</sup> century; and
- encourage national audiences to engage with new restoration, new stories, new programming, and new tours onsite at Monticello and online at [monticello.org](http://monticello.org).

### 1(E) Project Resources

This project represents the latest chapter in a decades-long effort to uncover, study, and share the history of Monticello's enslaved families – through ongoing archaeology, documentary research, and an oral history project, *Getting Word*, which now includes more than 200 descendant interviews. Today, Monticello is considered among the best documented, best preserved, and best studied plantations in North America. *Slavery at Jefferson's Monticello* is an opportunity to share this expansive body of knowledge with communities across the country.

#### Archaeology

The study of slavery at Monticello began in 1957 with the first archaeological excavation of Mulberry Row, based on Jefferson's 1796 Assurance Plat. More extensive excavations were undertaken in the 1970s, and work has been ongoing ever since – forming the bedrock of every restoration project undertaken on the mountaintop.



Major archaeology initiatives include:

- a survey of the roughly 2,600 acres of land now owned by TJF;
- a fifteen-volume study of Mulberry Row, gleaned information from primary sources and archaeological investigation, which has informed the restoration of the landscape of slavery;
- the Digital Archaeological Archive of Comparative Slavery ([www.daacs.org](http://www.daacs.org)) which collects information about artifacts at more than 20 sites in the U.S. and Caribbean, and;
- excavations along Mulberry Row, in the kitchen yard, and in Monticello's North and South wings, which have yielded more than 300,000 artifacts and shards now catalogued as part of the *Mulberry Row Reassessment*.

### Documentary Research

In the early 1970s, Lucia Stanton, Shannon Senior Research Historian at Monticello, began to study the plantation and its people. Her pioneering analysis of the documentary record has yielded a database of information about the 607 people owned by Jefferson over the course of his lifetime, which is publicly accessible online (<http://plantationdb.monticello.org>). Stanton's books, *Slavery at Monticello* (1996), *Free Some Day* (2000), and her seminal work *Those Who Labor for My Happiness: Slavery at Thomas Jefferson's Monticello* (2012), published by TJF in association with the University of Virginia, are fundamental to our interpretation of slavery – both on-site at Monticello, and off the mountain through public offerings like *Slavery at Jefferson's Monticello*.

Jefferson kept careful records, making Monticello one of the best-documented plantation sites anywhere. Jefferson first acquired 20 slaves from his father; later, he acquired 135 slaves after the death of his father-in-law, John Wayles. At any given time in the 1790s, the Monticello plantation was comprised of about 120 or more men, women, and children, who lived and worked on each of its four farms. About 80 slaves lived at Monticello, primarily along Mulberry Row. They worked as spinners, weavers, butlers, cooks, maids, blacksmiths, joiners, and in numerous other domestic and industrial occupations. Stanton's work has not only deepened our understanding of Jefferson; her writings shed light on the lives of the slaves whom Jefferson owned, revealing their active roles in the creation of Monticello and a dynamic community previously unimagined.

### Getting Word Oral History Project

The ongoing *Getting Word* Oral History Project ([www.monticello.org/gettingword](http://www.monticello.org/gettingword)), begun in 1993, also informs interpretive content on and off the mountain. This project locates and records the oral histories of the descendants of Monticello's enslaved families; it is supplemented with research in newspapers, private papers, and public records. The *Getting Word* archive includes stories spanning seven generations, which have informed our understanding of life at Monticello two hundred years ago. Since 1993, *Getting Word* staff has traveled over 40,000 miles, interviewing descendants from Alabama to Ohio, Massachusetts, and California. To date, more than 200 people have contributed to the project by sharing family stories, photographs, and memorabilia. It now represents the most comprehensive oral history archive on slavery outside of the WPA's Slave Narratives Collection.

*Getting Word* has helped people connect with lost relatives, and with their family's own history at Monticello. In 1997, TJF hosted a *Getting Word* gathering of 125 descendants. In 2015, dozens of descendants visited Monticello for the official unveiling of the Mountaintop Project, and a ceremonial tree planting along Mulberry Row. 2018 is the 25<sup>th</sup> anniversary of *Getting Word*, which will be marked by a reunion of more than 250 descendants – the largest gathering of its kind in TJF history. These contemporary connections are part of the narrative arc that will be conveyed through the traveling exhibition and corollary pop-up exhibitions.

### **The Mountaintop Project**

In 2013, Monticello launched the Mountaintop Project, a multi-year initiative to reveal Monticello as Jefferson knew it, and tell the stories of the people – enslaved and free – who lived and worked on the 5,000-acre plantation. As always, the process began with detailed analysis of Jefferson's extensive documentary records, and with archaeological and architectural studies of the buildings and landscapes involved.

The restoration of Mulberry Row is a signature accomplishment of the Mountaintop Project (see "Supplementary Materials" for images). TJF has realigned Mulberry Row to its original plan and re-established the Kitchen Road, the main functional and visual link between the house and the plantation. Two lost slave structures along Mulberry Row were re-created and opened to the public in 2015: building *l*, a storehouse for iron where enslaved boys forged nails, and building *t*, a slave quarter inhabited by members of the Hemmings family. The Mountaintop Project has also enabled the restoration of surviving Jefferson-era structures along Mulberry Row: the stone stable at the eastern terminus, and the 1770s "workmen's house," which upon completion will be interpreted as a textile workshop dependent on slave labor – its function from 1815 until Jefferson's death in 1826. The remainder of the 20 structures that once flanked Mulberry Row have been digitally re-created and made accessible to our onsite and online visitors through an app (described below). The Mountaintop Project has fundamentally changed the visitor's experience of Monticello, making stories of slavery manifest in the landscape. At the conclusion of the Mountaintop Project in late 2018, remaining rooms in Monticello's South Wing will also have been restored and interpreted – including a dairy, an accompanying exhibition on *Getting Word*, a slave quarter in which Sally Hemings and her children lived, and the South Pavilion, the oldest structure on the mountaintop and the first residence of Thomas Jefferson and his wife Martha Wayles Skelton Jefferson following their marriage in 1772.

The Mountaintop Project reflects TJF's longstanding commitment to immersing visitors in an honest, complicated, and inclusive portrayal of American history. Just as the onsite experience at Monticello is increasingly focused on storytelling, the proposed exhibition will engage off-site audiences in a dialogue on the meaning of history through the stories of enslaved families and their descendants.

### **TJF Digital Platforms**

The Foundation's website, [monticello.org](http://monticello.org), is a repository of content on Jefferson, Monticello, and plantation life for more than 3 million unique annual users. Among its most popular sections are the Webby Award-winning Monticello Explorer, a multimedia feature that offers an array of innovative ways to experience Jefferson's house and plantation; and the Monticello Classroom, a source of reports, activities, and other materials for students and teachers in grades 3 through 8. A free app called *Slavery at Monticello: Life and Work on Mulberry Row*, launched in 2015 in parallel with the re-creation of buildings *l* and *t*, offers another access point for visitors to engage with the history of slavery. The app features an introduction by Bill Webb, a descendant of Monticello slave Brown Colbert. It combines text, audio, images, and geo-location technology to share stories of Monticello's enslaved community, and invites users to experience vanished buildings where the enslaved lived and worked through digital recreations. For those on-site, the app makes possible a self-guided tour of Mulberry Row, while teachers off-site have commented on its ability to bring the power of place and storytelling into the classroom. Apple named *Slavery at Monticello* a "best new app" in 2015.

### **1(F) Project History**

From January 2012 to January 2015, the exhibition opened at and was co-hosted by the Smithsonian National Museum of American History in Washington, DC, before traveling to the Atlanta History Center, Missouri History Museum in St. Louis, and the National Constitution in Philadelphia between February 2013 and January 2015 (see letters of support from prior venues). It is estimated that more than one million people saw *Slavery at Jefferson's Monticello* in its four original venues, and thousands more

accessed content from the show on an accompanying website (<https://www.monticello.org/slavery-at-monticello>). The show attracted a wide, diverse audience.

The *Washington Post* described the exhibition as “groundbreaking.” The *New York Times* captured a key takeaway from the exhibition in these terms: “...the fates of Monticello descendants suggest that alongside the tragic consequences of American slavery there is something else: a growing belief in clearly defined rights and promised possibilities. If slavery was, throughout global history, the rule, the exception was the last 200 years of gradual worldwide abolition. And Jefferson, for all his “deplorable entanglement,” helped make it possible” (See full reviews in “Supplementary Material”).

**The revised version of *Slavery at Jefferson's Monticello: Paradox of Liberty* draws not only on content from the original show, but also on advancements that TJF has made in interpreting slavery since the exhibition's original opening in 2012. The traveling and pop-up exhibitions will advance a cutting-edge interpretation of slavery and move it beyond the Monticello mountaintop, engaging audiences who might not otherwise have access to this history.**

### **1(G) Audience, Marketing, and Promotion**

In July 2017, TJF began promoting both the new traveling and pop-up exhibitions at the NAACP conference in Baltimore, and the Association of African American Museums conference in Washington, D.C. Following those conferences, Leslie Greene Bowman, President of Monticello, and Gayle Jessup White, Monticello's Community Engagement Officer and a Hemings and Jefferson descendant, sent letters of inquiry to more than a dozen museums that had expressed interest in the traveling exhibition. To date, three museums – Detroit's Charles H. Wright Museum of African American History, Dallas's African American Museum, and the Black History Museum and Cultural Center of Virginia in Richmond – confirmed their intentions to receive the show. Several other venues are considering the proposal.

In addition to leveraging unique promotional opportunities coordinated by each show venue, TJF will promote the show through its own channels, including emails, website, social media, newsletters, a new section on the Slavery at Monticello app, and press releases. TJF also intends to co-host previews and openings at each venue, which may include both public and private events to engage museum patrons, Monticello supporters, thought leaders, community officials, and descendants of Monticello's enslaved community.

As noted, the initial launch of the exhibition in 2012 yielded significant media coverage, including major reviews in the *Washington Post* and *New York Times*. We will work with our partner venues to promote the exhibition to national, state, and local media outlets.

**Increasing access for historically underserved audiences to attend the exhibition is a primary goal. As a condition of support from the NEH to subsidize a portion of the fee for the exhibition, TJF will work with each venue to develop a plan to ensure the broadest possible access, including a dedicated number of free or reduced-price tickets.**

### **Promotion and Distribution of the Pop-Up Exhibition**

To promote and distribute the pop-up exhibition, TJF will explore opportunities for collaboration with institutions that have an established track record for distributing small-scale community exhibitions, including the American Library Association and the Gilder Lehrman Institute of American History. TJF will also leverage relationships with the 400+ elementary and secondary schools across the country that are named for Thomas Jefferson. These schools represent a geographically and socioeconomically diverse cross-section of America, bound by a shared namesake. TJF has already piloted a formal network of Jefferson Schools for whom the pop-up exhibition would have special relevance. Additionally, TJF will offer the pop-up show to alumni of the Monticello Teacher Institute (MTI), a highly-selective



professional development program for the nation's top civics and history teachers, hosted by TJF on-site at Monticello. To date, there are more than 300 MTI graduates, and a broader community of teachers and schools across the country who have ongoing relationships with Monticello.

### **1(H) Evaluation of the Project's Impact**

To help ensure that the exhibition meets its objectives, TJF will solicit and compile feedback from host venues regarding visitation, with a focus on visitor response and engagement with targeted audiences. TJF will work with each venue to survey visitors, utilizing questions from Monticello's existing on-site visitor engagement surveys. TJF's Marketing Department will track real-time feedback and activity related to the exhibition on social media, as well as traffic to Monticello's website generated by the exhibition (particularly the dedicated exhibition website). Through the exhibition text and the exhibition website, TJF will also encourage attendees to continue exploring the themes of race and the legacies of slavery through engagement with Monticello, both on- and offsite—including joining our mailing and email lists and social media channels, and visiting Monticello, with a mechanism to track ticket sales generated by the exhibition.

### **1(I) Thomas Jefferson Foundation Profile**

The Thomas Jefferson Foundation was incorporated in 1923 to preserve and operate Monticello, the plantation home and architectural masterpiece of Thomas Jefferson. Today, Monticello is a national and international treasure, designated a National Historic Landmark, and the only house in America on the United Nations World Heritage List (listed among other remarkable sites such as the Great Wall of China, Egyptian pyramids, and the Taj Mahal). Monticello welcomes more than 450,000 visitors annually, and another 3 million unique annual visitors to its website, [monticello.org](http://monticello.org).

The Foundation is dedicated to a two-fold mission of preservation and education. TJF's twenty-first-century vision is to engage a national and global audience in dialogue with Jefferson's ideas, his world, and the relevance of history. Its trustees and staff are committed to sharing an honest, complicated, and inclusive view of American history – common ground for every American.

As a private, nonprofit 501(c)3 corporation, TJF receives no ongoing federal, state, or local government funding in support of its mission. A board of 20 active trustees and six emeritus trustees, composed of national leaders in a variety of industries, governs TJF. Trustees determine strategic direction, affirm policy, oversee finances and facilities, and monitor institutional progress. Revenues from ticket sales, retail activities, endowment, and private contributions support TJF's annual budget of approximately \$30 million. The Foundation adheres to sound fiduciary principles, and operates on a balanced budget. TJF's staff includes 173 full-time employees, and more than 200 seasonal and part-time employees.

During its existence, TJF has steadily expanded Monticello's functions and holdings. Its stewardship now includes approximately 2,600 of Jefferson's 5,000 acres, of which more than 1,400 are held under protective easements. In addition to the David M. Rubenstein Visitor Center and Carl and Hunter Smith Education Center (2009), large capital projects have included the Jefferson Library and The Saunders-Monticello Trail, both of which were dedicated in 2002.

Monticello's multidisciplinary academic initiatives are conducted through the Robert H. Smith International Center for Jefferson Studies. Founded in 1994 to foster Jefferson scholarship and widely disseminate findings, the ICJS encompasses Monticello's archaeology, publications, and research departments; the 15,500-squarefoot Jefferson Library; and the editorial operations of *The Papers of Thomas Jefferson: Retirement Series*, a published compilation of Jefferson's written legacy from 1809 to his death in 1826 in partnership with Princeton University. The Center conducts international scholarly conferences, lectures, informal talks, and panel discussions, and has hosted more than 400 scholars from

31 different countries since its founding, significantly expanding the corpus of research on Jefferson and the founding era. Monticello also welcomes more than 65,000 schoolchildren to the mountaintop each year, and offers curriculum-based tours, teacher workshops, and numerous digital platforms specifically designed for use in the classroom.

The ideas Jefferson articulated in the Declaration of Independence established the foundations of self-government and individual freedom in the United States. Both an apostle of freedom and a lifelong slaveholder, he is the central figure in our debates about the paradox of liberty in an age of slavery. Today, Monticello is an essential place to understand that paradox. In Jefferson's lifetime it was a working plantation, home to hundreds of enslaved men, women, and children whom he owned. With support from the National Endowment for the Humanities, TJF has devoted decades of scholarship to recovering their names, stories, and circumstances, through archaeology, documentary and statistical research, and oral histories. At Monticello, slavery is presented not as an abstract institution, but through individual lives, and stories of hard work, great skill, and cultural and spiritual lives that flourished independent of Jefferson.

## **1(J) Project Team**

### ***Emilie Johnson, Project Director***

Emilie Johnson is an Assistant Curator at Monticello, where she is particularly interested in the lived experiences and material culture of women and enslaved people. Emilie holds an MA from the Williams College Graduate Program in the History of Art and a PhD from the University of Virginia in Art and Architectural History. Her research has long focused on the spatial organization of plantations and the ways in which people experienced them. She has recently published on John Hemmings, the enslaved master joiner at Monticello, and led the efforts to interpret Thomas Jefferson's stables and carriage bays.

*As Project Director, Dr. Johnson will oversee planning and execution of the revised traveling exhibition and the new pop-up exhibition.*

### ***Melanie Pyne***

Melanie Pyne is the Associate Collections and Exhibitions Manager since June 2014. A graduate of Davidson College, Melanie has undertaken training and work in conservation studios in France and the United States, including the Ateliers Saint-Martin, one of the premier conservation studios in Paris. As a conservator, she focused on oil paintings, works on paper, and books before joining the Thomas Jefferson Foundation in 2012. Her experience in conservation practices and an eye for condition issues equip her to be a fine steward of our collections, complemented by her extensive art-handling knowledge and genuine engagement with museum standards and best practices. She graduated from George Washington University with a graduate certificate in Collections Management and Care in Spring May 2016.

*Ms. Pyne will be responsible for coordinating the permissions, shipping, installation, and de-installation of both exhibitions.*

### ***Caitlin Bowes***

Caitlin Bowes is a Curatorial Assistant at Monticello since joining the Thomas Jefferson Foundation in December, 2014. A graduate of the University of Mary Washington where she studied Historic Preservation, Caitlin worked at the Valentine Museum and Preservation Virginia in their collections departments before joining the Thomas Jefferson Foundation. At Monticello, Caitlin compiled a complete inventory of the Foundation's collection in 2015 and played a crucial role in the restoration of the second and third floors as well as the recently completed Private Suite.

*Ms. Bowes will assist Ms. Pyne in coordinating the permissions, shipping, installation, and de-installation of both exhibitions.*

#### **Niya Bates**

Niya Bates is a native of Charlottesville, Virginia and a two-time graduate of the University of Virginia with an M.A. in Architectural History and B.A. in African American and African Studies. Her research interests include historic preservation, vernacular cultural landscapes, cultural heritage, slavery and race. Niya is now Public Historian of Slavery and African American Life at the Thomas Jefferson Foundation, where she is director of the *Getting Word* Oral History Project. In this role, she is researching African origins of Monticello's enslaved community, Monticello connections to the American Colonization Society, and social and cultural achievements of descendants of Monticello's enslaved families. Niya will also serve as Project Manager for the development and installation of a contemplative site on Mulberry Row, where Monticello's visitors will be invited to sit and reflect on difficult subjects and remember the sacrifices made by Monticello's enslaved community. She is currently serving on the board of Preservation Piedmont and is a member of the Landscape Studies Advisory Group for the UVA Landscapes Studies Initiative. Bates recently published an article called "Race and Architectural History: An Appeal" in *Arris: Journal of the Southeast Chapter of the Society of Architectural Historians*.

*Ms. Bates will work with Dr. Johnson and Dr. Dierkesheide on developing new content on Sally Hemings and her children, the Getting Word Oral History Project, and Mulberry Row. She is TJF's primary representative to the descendant community, and will work with staff at each venue on messaging and interpretation of the exhibitions.*

#### **Gayle Jessup White**

Gayle Jessup White became the Thomas Jefferson Foundation's Community Engagement Officer in 2016 after years of researching her family's connection to Thomas Jefferson. As an International Center for Jefferson Studies fellow, Gayle combed through old letters, documents and records, and was ultimately able to confirm that she is not only a direct Jefferson descendant, but also is related to two well-documented families enslaved at Monticello, the Hemingses and the Hubbards. Since joining the Thomas Jefferson Foundation, Gayle has reached out to the Charlottesville region's diverse community and to national organizations, sharing her unique story and Monticello's commitment to telling the complete history of Thomas Jefferson and Monticello's enslaved families. Gayle holds a B.A. from Howard University's School of Communications and a Master of Science in Journalism (M.S.J.) from Northwestern University's Medill School of Journalism.

*Ms. Jessup White will work with Ms. Greene Bowman on securing venues for both exhibitions. She will coordinate subsequent community outreach, particularly to underserved audiences, through cultivating new and existing relationships with descendants, Monticello supporters, faith leaders, and other community partners.*

#### **Chad Wollerton**

Chad Wollerton is Monticello's Director of Digital Media and Strategy. Since taking over the position in 2000, he has overseen two major redesigns of the main Monticello website, served as project manager for the *Monticello Explorer*, which won a Webby in 2006, and the award-winning *Slavery at Monticello: Life and Work on Mulberry Row*, which was listed among the best new apps on the App Store in May 2015. He has overseen the creation and growth of Monticello's social media channels and has helped to develop numerous online projects, including the *Monticello Classroom*, the *Thomas Jefferson Encyclopedia*, and the *Jefferson Libraries Project*.

*Mr. Wollerton will oversee the development of new digital content and the revision of existing digital content for use in the updated show and on its accompanying website.*

### **1(K) Humanities Scholars and Consultants**

The following scholars and staff were instrumental in the development of the original exhibition, and will thus play a key role in its revision and in the production of the accompanying pop-up show.

#### ***Christa Dierksheide, Consulting Historian***

Christa Dierksheide recently joined the University of Missouri faculty after two decades in Virginia, where she was most recently Historian at the Robert H. Smith International Center for Jefferson Studies at Monticello. She completed her M.A. and Ph.D. at the University of Virginia. Her first book, *Amelioration and Empire: Progress and Slavery in Plantation America, 1770-1840* (University of Virginia Press, 2014), examined how planters embraced the European Enlightenment idea of "improvement" on New World plantations. She conceptualized and wrote exhibitions for Monticello, including "The Boisterous Sea of Liberty" and "The Landscape of Slavery: Mulberry Row at Monticello" and is also co-author of "Thomas Jefferson's Worlds," the introductory film. At the University of Virginia, she served as a lecturer in the Corcoran Department of History and as co-director of the Early American Seminar. Dierksheide's research focus is on Early America and Anglo-American imperialism in the late 18th and early 19th centuries. She is particularly interested in the political thought of Thomas Jefferson, race and slavery, and the legacy of the Founding generation. Dierksheide is currently at work on two book projects – one that chronicles the rise of the 19<sup>th</sup>-century American empire through the eyes of Jefferson's grandchildren (under contract with Yale University Press) and a new book on Jefferson's antislavery ideas (co-authored with Nicholas Guyatt).

*Dr. Dierksheide will work with Dr. Johnson and Ms. Bates on the development of new content on Sally Hemings and her children, the Getting Word Oral History Project, and Mulberry Row, with a particular focus on incorporating new scholarship.*

#### ***Leslie Greene Bowman***

Leslie Greene Bowman is President of the Thomas Jefferson Foundation, which owns and operates the UNESCO World Heritage site, Monticello – the home of Thomas Jefferson. She has spearheaded the Foundation's vision to engage a global audience in a dialogue with Jefferson's world and ideas. She earned her Bachelor of Philosophy in Interdisciplinary Studies (American history and art history) at Miami University, and her Master of Arts in Early American Culture as a Winterthur Fellow at the University of Delaware. She has spent her 35-year career in museums, and served at the highest levels – Director of the Winterthur Museum, Assistant Director of Exhibitions and head Curator of Decorative Arts at the Los Angeles County Museum of Art, accreditation commissioner for the American Alliance of Museums, and board member of the Association of Art Museum Directors. While in Los Angeles, she enjoyed academic appointments with both USC and UCLA, where she taught American decorative arts history. She is the author of *American Arts & Crafts: Virtue in Design*, and co-author of *American Rococo, 1750-1775: Elegance in Ornament*, each amplifying scholarship on important eras in American art history. She is a trustee of the French-American Cultural Foundation, and trustee emerita of the National Trust for Historic Preservation. In 2014 President Obama appointed her to the Committee for the Preservation of the White House, on which she previously served under Presidents Clinton and Bush.

#### ***Susan Stein***

Susan Stein came to Monticello as Curator in 1986. She has studied and written about Jefferson and Monticello for 30 years. Her responsibilities include oversight of the Restoration and Curatorial departments; she is charged with the protection and preservation of Monticello and its collections; research on the house, objects, and lives of those associated with Monticello; acquisitions; and exhibitions. Susan initiated and oversaw the interpretation of the dependencies and Mulberry Row, the furnishing of Monticello's upper floors; and, most recently, the restoration of Jefferson's Private Suite on

the first floor. She is known for the landmark *The Worlds of Thomas Jefferson at Monticello* exhibition and book (1993) and four exhibitions and film at the David M. Rubenstein Visitor Center. Stein holds an M.A. in art history from the University of Chicago, where she confounded her professors by studying American history. She loves all things Jefferson, gives talks about Monticello to museum audiences, is a member of several professional organizations, and serves on the board of the Decorative Arts Trust. Before coming to Monticello, she was the director of the Octagon, an 18<sup>th</sup> c. historic house in Washington, DC, where she ran an active architectural exhibitions program.

### **Gary Sandling**

Gary serves as Vice President of Visitor Programs and Visitor Services at Monticello and in this role oversees Monticello's educational and public programs and visitor operations. His role is to leverage the Foundation's scholarly work in ways that are meaningful for our hundreds of thousands of visitors annually through tours, workshops, and activities onsite and digital resources offsite. Before assuming his current position in 2009, Gary was Monticello's Director of Interpretation and Training for four years. He worked for six years at the Colonial Williamsburg Foundation training interpretive staff, planning programs, and as a site supervisor. Gary has served on interpretive planning teams for the exhibitions in the David M. Rubenstein Visitor Center at Monticello as well as restoration and exhibitions efforts in Monticello's upper floor rooms and along Mulberry Row. Currently, he is part of the interpretive team planning the restoration and exhibition of the South Wing restoration project including the chamber lived in by Sally Hemings and her children. He also currently serves as president of the Virginia Association of Museums, one of the nation's largest state museum associations. He is a 1991 graduate of Vanderbilt University, where he majored in History (High Honors) and Classical Studies. He attended graduate school at Yale University, receiving M.A. and M. Phil. degrees in History.

### **Fraser Neiman**

Fraser D. Neiman (Ph.D. Yale 1990), a lecturer in the University of Virginia's Department of Anthropology and Department of Archeology, is Director of Archaeology at Monticello. Among his current long-term research projects is the Monticello Plantation Archaeological Survey, a multidisciplinary initiative designed to reveal trajectories of change in settlement and land use on Thomas Jefferson's Albemarle County plantation, along with their ecological, economic, and social causes and consequences. A complementary project, the Monticello Household Archaeology Initiative, explores in greater detail domestic sites discovered by the survey and serves as the venue for the annual Monticello-UVA Archaeological Field School. Monticello's Department of Archaeology is also home to the Digital Archaeological Archive of Comparative Slavery (DAACS), whose aims is encouraging innovative comparative research into the slave societies of the early-modern Atlantic world by serving open-access archaeological data on the web. DAACS data conform to a single set of fine-grained classification and measurement protocols, making possible systematic, quantitative analysis of data on artifacts, assemblages, and their contexts from sites across the North American southeast and the Caribbean. Evolutionary approaches to learning, cognition, and behavior provide the theoretical inspiration for much of Mr. Neiman's empirical work. He is also interested in quantitative techniques, particularly multivariate and spatial data analysis.

### **Gardiner Hallock**

Gardiner Hallock has spent much of his career working at Virginia's presidential historic sites. After receiving his masters in Historic Preservation from the University of Vermont, he served as the Restoration Manager at Mount Vernon. Later he moved to the Montpelier Foundation where he was the Director of Architectural Research during the restoration of James Madison's home in Orange County, Virginia. Between Mount Vernon and Montpelier, Mr. Hallock co-founded a historic preservation consulting firm that specialized in preservation planning and historic rehabilitation tax credits. Currently he is the Thomas Jefferson Foundation's Robert H. Smith Director of Restoration. Responsibilities include leading the restoration department as it researches, plans, and implements architectural restoration



and conservation projects. Recent major projects have focused on both Mulberry Row and the main house. On Mulberry Row efforts have centered on restoring the physical landscape through reconstructing lost structures and roads. Projects include reconstructing a log slave quarter and a log workshop, restoring the two surviving Jefferson structures - the Mulberry Row Stable and Textile Workshop - and reconstructing the roads that linked Mulberry Row to the main house.

#### **TJF Advisory Committee for African American Affairs**

- Ed Ayers (American historian, professor, administrator, and ninth president of the University of Richmond, serving from 2007 to 2015)
- David W. Blight (Director, Gilder Lehrman Center for the Study of Slavery, Resistance, and Abolition, Yale University)
- Vincent Brown (Charles Warren Professor of History and Professor of African and African American Studies, Harvard University)
- Christa Dierksheide (Kinder Professor of Constitutional Democracy, University of Missouri)
- Andrea Douglas (Director, Jefferson School in Charlottesville, Virginia)
- Rex Ellis (Associate Director for Curatorial Affairs Smithsonian's National Museum of African American History and Culture)
- Annette Gordon-Reed (Carol K. Pforzheimer Professor at the Radcliffe Institute for Advanced Study, the Charles Warren Professor of American Legal History at Harvard Law School, and a Professor of History at Harvard University)
- Irvin M. Henderson (President, Henderson & Company)
- Maurie McInnis (Provost, University of Texas)
- Marcus Martin (Vice President & Chief Officer for Diversity and Equity, University of Virginia)
- Richard Rabinowitz (President, American History Workshop)
- Cinder Stanton (Shannon Senior Historian Emeritus, Thomas Jefferson Foundation)
- William Webb (*Getting Word* participant and descendant)
- L.D. Britt (TJF Board of Trustees Liaison)

### **1(L) Work Plan**

#### **January-March 2018**

- Begin promotion of *Slavery at Jefferson's Monticello: Paradox of Liberty* by finalizing arrangements with hosting venues.
- Re-confirm object loans with lending institutions.
- Objects slated for display will be assessed for conservation and a prioritization list will be made. Objects will be sent out for conservation based on this list.

#### **April-June 2018**

- Draft texts and select graphics for *Monticello and the Legacy of Slavery*, the traveling panel exhibition by Monticello staff, in consultation with members of the TJF Advisory Committee for African American Affairs
- Draft texts, artifacts, and graphics for additional information on Sally Hemings to be included in *Slavery at Jefferson's Monticello: Paradox of Liberty* by Monticello staff.
- Final images acquired by Monticello staff.
- Production of new *Getting Word* film.
- Production of "Picturing Mulberry Row" digital experience.
- Layouts for new graphics submitted by exhibition designers for approval by Monticello staff.
- Construction drawings for additional or replacement gallery furniture and hands-on interactives created by exhibition designers.

*Slavery at Jefferson's Monticello: Paradox of Liberty*  
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- Final edited text and comments on layouts for exhibition revisions and additions completed by Monticello staff.
- Construction drawings for gallery and hands-on interactives for *Slavery at Jefferson's Monticello: Paradox of Liberty* completed by the exhibition designers.

**July-September 2018**

- Fabrication of required exhibition elements for *Slavery at Jefferson's Monticello: Paradox of Liberty* and *Monticello and the Legacy of Slavery* begins.
- Packing artifacts, packing existing exhibition elements, preparations made to travel *Monticello and the Legacy of Slavery* and *Slavery at Jefferson's Monticello: Paradox of Liberty*.
- Receive new exhibition elements from fabricators.
- Ship *Slavery at Jefferson's Monticello: Paradox of Liberty* to first venue, followed by installation.
- Begin *Monticello and the Legacy of Slavery* tour.
- Revised and expanded digital platforms go live.

**July 2019**

- Anticipated conclusion of the *Slavery at Jefferson's Monticello: Paradox of Liberty* tour. Return exhibition furniture and artifacts to Monticello. Return loans to lending institutions.
- *Monticello and the Legacy of Slavery* may continue to travel around the country.
- Elements from *Slavery at Jefferson's Monticello: Paradox of Liberty* will be incorporated into the exhibitions at Monticello.
- Evaluation of the exhibition's scope will be on-going.

**1(M) Project Funding**

During the original tour (2012-2015), TJF charged a per venue fee of \$88,000 to host *Slavery at Jefferson's Monticello*, excluding the cost of shipping and installation/de-installation, which was borne separately by each participating institution. For the updated traveling exhibition, TJF intends to charge each venue \$85,000, which would be reduced by \$25,000 per venue with the requested subsidy from the NEH. Each host institution would also be responsible for pro-rated shipping and installation/de-installation expenses. Assuming a subsidized fee of \$60,000 per venue, TJF projects \$240,000 in revenue over the course of the traveling exhibition's second tour.

For the new pop up exhibition, TJF intends to charge each venue \$1,250, which would be reduced by \$250 per venue with the requested subsidy from the NEH. This fee is inclusive of shipping costs. Assuming a subsidized fee of \$1,000 per venue, TJF projects \$40,000 in revenue over the course of the pop up exhibition's tour.

The \$280,000 in projected total revenue would contribute towards the Foundation's share of the overall project budget. The remaining \$147,048 will be covered by TJF's operational budget.

## 2. Project Walkthrough

The paradox of the American Revolution—the fight for liberty in an era of pervasive slavery—is one of the most troubling aspects of American history.

Thomas Jefferson helped to create a new nation based on individual freedom and self-government. His words in the Declaration of Independence expressed the aspirations of the new nation. But the Declaration did not extend “Life, Liberty, and the pursuit of Happiness” to African Americans, Native Americans, indentured servants, or women. While America would be committed to the principles of freedom and self-government, a fifth of the population remained enslaved. Jefferson called slavery an “abominable crime,” yet over the course of his lifetime, he owned more than 600 people.

Today, Monticello is an essential place to confront the paradox of slavery in an age of liberty, and to bring history forward. This exhibition uses Monticello to explore the dilemma of slavery and the realities of the lives of enslaved families and their descendants.

### 2(A) Interpreting Slavery at Monticello

The strategic interpretive vision of the Thomas Jefferson Foundation is to share the history of slavery more broadly, deeply, and actively, on and off the mountain. TJF’s current interpretation approach, which has directly informed the interpretive plan for the exhibition, is the product of significant study of the historical and archaeological record, our existing interpretative efforts and strategy, and what we have learned about our audience from surveys and observation. The strategic interpretive plan, executed over the past ten years, has been steadily refined and improved, and was sparked by several factors:

- First, we realized that this consequential topic could not be adequately addressed on the general house tour, the principal element of the Monticello visitor experience (the basic general tour, which is 40 minutes long, cannot be dramatically lengthened at peak times because of the high volume of people who visit Monticello).
- Second, our scholarly, research-driven staff wanted to share their findings more comprehensively and effectively with a broader audience. As described, prior to the work of the Mountaintop Project the history of slavery was not visceral to the visitor; it needed to be put back on the landscape.
- Third, visitor surveys and interest in the original Plantation Community Tours, begun in 1993, demonstrated that people are eager to learn more about this subject.
- Fourth, TJF’s staff, administrators, and trustees are willing to tackle “the missing part of the story”<sup>1</sup> – indeed, they believe it is both an opportunity and an institutional obligation.

From extensive and ongoing surveying, the Foundation knows that visitors want to learn about Jefferson’s abstract ideals, as well as his struggles (and our nation’s) with fundamental issues such as the meaning and implications of freedom and slavery. A majority of individuals surveyed tell us that it is important to talk about all aspects of history at a site like Monticello – including subjects that are difficult or uncomfortable. At the heart of questions our staff hear every day is the essential paradox confronted at Monticello, and in this exhibition: *help me understand how Jefferson and the founders could have allowed slavery in a nation founded on the promise liberty.*

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<sup>1</sup> Joanne Melish, “Recovering (from) Slavery: Four Struggles to Tell the Truth,” *Slavery and Public History; The Tough Stuff of American Memory*, J.O. and L. E. Horton, eds., (New York: The New Press, 2006), 103-33.

For 450,000 annual visitors to Monticello, slavery is part of every tour, including the general house tour; the Behind the Scenes tour, which takes visitors upstairs; the Slavery at Monticello tour; and the Hemings Family tour, which pulls from decades of documentary research, archaeological analysis, and the oral histories of Hemings descendants to share narratives of struggle, survival, and family bonds across multiple generations. The real and virtual restoration of Mulberry Row, previously described, provides essential context for understanding the lives of enslaved people on an archetypal American plantation – both through the aforementioned Slavery at Monticello tour and through self-guided exploration. Monticello's interpretive staff strive to emphasize three key points: the paradox of Jefferson's actions and ideas, the agency of the enslaved, and the legacies of slavery today.

**TJF has honed its ability to help visitors understand slavery not as an abstract institution, but through stories of individuals – stories of hard work, great skill, and cultural and spiritual lives that flourished independent of Jefferson. Given that so much of the history of enslaved people in America has been lost, TJF believes it has an institutional imperative to increase access to the stories it has uncovered and preserved – a rare compilation of firsthand knowledge about 607 men, women, and children who lived in bondage on Jefferson's plantation. This mandate is in keeping with the organization's ever-green mission of education and preservation, and with its operating vision: to engage a national and global audience in a dialogue with Jefferson's ideas, with his world, and with the relevance of history.**

## **2(B) Project Concepts / Themes**

The following core themes apply to both the traveling exhibition and the pop-up exhibition, with the exception of the objects, which are only part of the traveling exhibition.

### **Jefferson and the National Context of Slavery**

Slavery made the world Thomas Jefferson knew, and was particularly well-established in Virginia. The colonial society into which he was born—in 1743 in what became Albemarle County, Virginia—depended upon slavery. In 1790, almost 293,000 enslaved people lived in Virginia, comprising nearly 40% of the total population. Enslaved people tilled the agricultural fields, processed the crop and packed it for shipment, cooked and served meals, cared for children, provided health care, and attended to every aspect of daily life. The profits from slave-based agriculture made his genteel lifestyle, including his education, possible. Though Jefferson came to abhor slavery, his livelihood depended on it. Throughout his lifetime, slavery only became more entrenched in America.

### **Monticello as a Plantation / Mulberry Row**

The Monticello plantation comprised 5,000 acres divided into four farms: the Monticello home farm, Shadwell, Tufton, and Lego. At any one time, about 130 enslaved men, women, and children lived and labored on the Monticello plantation as field hands, artisans, and domestic workers. Farm laborers lived near the fields where they worked. House servants and artisans lived in log dwellings on the mountaintop along Mulberry Row or in rooms under the south terrace of the main house.

Mulberry Row—a 1,300-foot-long section of the road encircling the Monticello house—was the hub of the plantation. Over time, it included more than 20 workshops, dwellings, and storage buildings where enslaved people, indentured servants, and free black and white workmen lived and worked as weavers, spinners, blacksmiths, tinsmiths, nail-makers, carpenters, sawyers, charcoal-burners, stablemen, joiners, or domestic workers.

Mulberry Row changed over time—structures were built, removed, and re-purposed—to accommodate Jefferson's changing plans for Monticello.

### Enslaved Families

The Monticello plantation was a complex community dependent on the labor of many people—especially its enslaved field hands, artisans, and domestic workers. Several extended families lived in slavery at Monticello for three or more generations. Among them were the families of Elizabeth Hemings and her children, including Sally Hemings; Edward and Jane Gillette; George and Ursula Granger; David and Isabel Hern; and James and Cate Hubbard. Like others across the South, Monticello's enslaved families resisted slavery's dehumanizing effects by striving tirelessly to maintain family bonds, protect and nurture their children, and create rich social, cultural, and spiritual lives that flourished independent of Jefferson. After Jefferson's death in 1826, most of those families were separated and sold away from Monticello. Decades of research at Monticello have brought individuals and families out of the shadows of slavery, many of whom are represented in this exhibition.

### Oral Histories

In 1993, Monticello historians began an oral history project called *Getting Word*. By interviewing the descendants of Monticello's enslaved families, they hoped to catch the words of ancestors—getting word back about who they were, where they lived, what dreams they had for their children. Over 200 interviews later, some universal themes have emerged: the importance of education, the centrality of faith and the church, the formidable strength of family bonds, and the struggle for freedom and equality. The people of Monticello and their descendants strove to make Jefferson's ideals a reality. They believed in the truth of the Declaration, cherished the hope that it would one day be more than an ideal, and joined with—and often led—countless other African Americans in the cause of liberty.

### Objects

*Slavery at Jefferson's Monticello: Paradox of Liberty* contains artifacts that belonged to Thomas Jefferson and the enslaved people who lived and worked at Monticello. Many possessions of Jefferson and his family have passed down through the generations and remain intact, while the objects owned by enslaved workers have been recovered through more than 50 years of archaeology at Monticello.

Featuring 340 objects and artifacts that belonged to Thomas Jefferson, his family, and the enslaved individuals who lived and worked at Monticello, the artifacts in the exhibition help bring the past alive. Highlights of the exhibition include Jefferson's spectacles and revolving bookstand, evidence of his capacious mind and the leisure time that slavery provided him to pursue extensive reading and writing. Chinese export porcelains and other ceramics found on slave domestic sites reveal that some people were able to exercise choice in purchasing dishwares. Other artifacts reveal the agricultural and industrial tasks performed by enslaved fieldworkers and artisans. Photographs document the many military and civic contributions made by descendants of Monticello's enslaved community.

## 2(C) Traveling Exhibition: *Slavery at Jefferson's Monticello: Paradox of Liberty*

### Exhibition Specs/Requirements

- Duration: 11-12 weeks at each museum
- Required space: 3,000-5,000 square feet
- Number of objects in the exhibition: 340
- Requirements: 12 floor cases, 4 wall cases, 2 DVD players, 2 computers for interactive exhibitions, 3 large graphics



### Exhibition Walkthrough

For images of the 2012 exhibition as installed, as well as the original exhibition website, see "Object List and Illustrations."

#### 1. Introduction

How could the author of the Declaration of the Independence own slaves? How could twenty percent of the population of the new United States, founded on the principles of liberty and equality, live in bondage? What was life like for enslaved people in the early republic? This exhibition uses Monticello as a lens through which to examine fundamental questions.

New Content: (b) (4)

Section Highlight: (b) (4)

#### 2. Thomas Jefferson, the Declaration of Independence, and his Position on Slavery

In the Declaration, Jefferson eloquently announced the creation of the new American nation. He presented Americans as a self-governing people committed to the principles of liberty and equality in the face of British tyranny. "All men are created equal," Jefferson wrote, and the importance of this ideal necessitated that "a people ... advance from that subordination in which they have hitherto remained" in order to "institute new government." The founders' vision did not include one-fifth of the American population: enslaved men, women, and children who labored in nearly every one of the "Free and Independent States."

Early in his public life, Jefferson was one of the first statesmen anywhere to take action to end slavery. In his first draft of the Declaration of Independence, in 1776, Jefferson included a denouncement of slavery; the clause was later removed by Congress. In 1778, he introduced a Virginia law prohibiting the importation of enslaved Africans. In 1784, he proposed a ban on slavery in the Northwest Territory, new lands ceded by the British in 1783. In *Notes on the State of Virginia*, published in 1785, he proposed a plan of gradual emancipation. But after 1785, while still holding his belief in the injustice of slavery, he was publicly silent.

Jefferson and many other patriots believed slavery should be abolished in the new American nation. Emancipation would fulfill the ideal that "all men are created equal." Yet over the course of his life Jefferson himself owned more than 600 people. He was unable to extricate himself from what he called the "deplorable entanglement" of slavery. Jefferson spent much of his life wrestling with and proposing various solutions to this national problem. But slavery was not abolished, and he remained a lifelong slaveholder.

*"You know that nobody wishes more ardently to see an abolition not only of the trade but of the condition of slavery: and certainly nobody will be more willing to encounter every sacrifice for that object."*

-Thomas Jefferson to Brissot de Warville, February 11, 1788

Section Highlight:

(b) (4)



(b) (4)

3. Context: African Slavery in British North America

Directly or indirectly, the economies of all 13 British colonies in North America depended on slavery. By the 1620s, the labor-intensive cultivation of tobacco for European markets was established in Virginia, with white indentured servants performing most of the heavy labor. Before 1660 only a fraction of Virginia planters held slaves. By 1675 slavery was well established, and by 1700 slaves had almost entirely replaced indentured servants. With plentiful land and slave labor available to grow a lucrative crop, southern planters prospered, and family-based tobacco plantations became the economic and social norm.

Sub-Theme: Jefferson and his Slaveholding Background

Slavery made the world Thomas Jefferson knew. The colonial society into which he was born—in 1743 in what became Albemarle County, Virginia—would not have existed without it. Enslaved people tilled his father's tobacco fields, cured the tobacco and packed it for shipment, cooked and served the family's meals, cared for Thomas Jefferson and his siblings, and accompanied him to the College of William and Mary. The profits from slave-based agriculture made his parents' household and lifestyle, and his education in the colonial capital of Williamsburg, possible. Though Jefferson came to abhor slavery, his livelihood depended on it.

Sub-Theme: The Enlightenment and Jefferson's Education

Jefferson and other members of the founding generation were deeply influenced by the 18th-century European intellectual movement known as the Enlightenment. Enlightenment philosophy stressed that liberty and equality were natural human rights. Colonial Americans argued that King George III and Parliament had denied them the basic rights of British citizens. Despite the pervasiveness of slavery in their society, the revolutionary generation envisioned a new American government that secured the rights and freedoms of its citizens. However, these rights and freedoms did not extend to slaves.

Sub-Theme: Monticello, Mulberry Row, and Jefferson's Landscape of Slavery

In the 1750s, Peter Jefferson established a tobacco farm on the slopes of a small mountain across the Rivanna River from Shadwell. Thomas Jefferson called this mountain Monticello and made it the center of his world. Over the next 40 years, free and enslaved workers built and rebuilt his now-famous house, and enslaved laborers produced his cash crops of tobacco and wheat until his death in 1826.

At any one time, about 130 enslaved men, women, and children lived and worked at Monticello. Jefferson initially acquired most of his slaves through inheritance from his father and father-in-law. The Monticello plantation comprised 5,000 acres divided into four farms: the Monticello home farm, Shadwell, Tufton, and Lego. Farm laborers lived near the fields where they worked. House servants and artisans lived in log dwellings on the mountaintop along Mulberry Row or in rooms under the south terrace of the main house.

Mulberry Row—a 1,300-foot-long section of the road encircling the Monticello house—was the hub of the plantation. Over time, it included more than 20 workshops, dwellings, and storage buildings where enslaved people, indentured servants, and free black and white workmen lived and worked as weavers, spinners, blacksmiths, tinsmiths, nail-makers, carpenters, sawyers, charcoal-burners, stablemen, joiners, or domestic servants. Mulberry Row changed over

time—structures were built, removed, and re-purposed—to accommodate Jefferson's changing plans for Monticello.

*New Content:*

(b) (4)



4. Enslaved Families of Monticello

The Monticello plantation was a complex community dependent on the labor of many people—especially its enslaved field hands, artisans, and domestic workers. Enslaved people worked from sunrise to sunset six days a week, with only Sundays off (and no day off for domestic slaves). They also had the usual holidays for slaves in Virginia: Christmas, Easter, and Whitsun (seven weeks after Easter).

Several extended families lived in slavery at Monticello for three or more generations. Among them were the families of Elizabeth Hemings and her children; Edward and Jane Gillette; George and Ursula Granger; David and Isabel Hern; and James and Cate Hubbard.

*New Content:*

(b) (4)





(b) (4)

Section Highlight: (b) (4)

Sub-Theme: Debt and Dispersal

When Jefferson died on July 4, 1826, he left a debt of \$107,000, well over a million dollars in today's money. Despite his efforts, the plantation was unprofitable, and his expenses were heavy. He died believing a public lottery would raise the money to keep his daughter, her family, and the enslaved workers at Monticello.

Beginning six months later, his executors were forced to sell the land, house, household contents, and 130 men, women, and children. Families who had served the Jeffersons for nearly 60 years stood on the auction block on a cold January day in 1827. Only seven people were spared: the five whom Jefferson freed in his will—Burwell Colbert, Joseph Fossett, John Hemmings, Madison Hemings, and Eston Hemings—and two whose informal emancipation he had recommended—Sally Hemings and Wormley Hughes.

5. Getting Word

The *Getting Word* Oral History Project was begun at Monticello in 1993 to preserve the histories of the African American families at Thomas Jefferson's Virginia plantation. Over 100 interviews with their descendants and additional archival research have brought remarkable individuals out of the shadows of slavery. We can now tell the stories of people whose lives and achievements were all but erased over the last 200 years.

Featured descendant stories:

- Sally Heming's children – Madison, Eston, Harriet, and Beverly
- Brown Colbert's Family
- Joseph and Edith Fossett's Legacy
- Family of Wormley and Ursula Granger Hughes
- Hemings Family in the Civil War

*New content:*

(b) (4)



6. Conclusion: Monticello and the Thomas Jefferson Foundation

Discover Thomas Jefferson's "essay in architecture," Monticello, a National Historic Landmark and the only house in the United States designated a UNESCO World Heritage Site. Located near Charlottesville, Virginia, you can tour the house and plantation throughout the year. Monticello's outdoor exhibition, "Landscape of Slavery: Mulberry Row at Monticello," and our new app, *Slavery at Jefferson's Monticello*, bring to life the stories of the scores of people—enslaved and free—who lived and worked on Jefferson's 5,000-acre plantation. The David M. Rubenstein Visitor Center and Smith Education Center feature four exhibitions, an introductory film, hands-on space for children, and a museum shop and café.

*New Content:*

(b) (4)



## 2(D) Digital Content

### Exhibition Multimedia

In addition to richly illustrated graphic panels, objects, and artifacts, *Slavery at Jefferson's Monticello: Paradox of Liberty* features a wide-array of multimedia elements, including films, digital renderings of historic landscapes, hands-on activity rails, and an audio tour to bring exhibition content alive for visitors.

- "Thomas Jefferson's World," a visually rich introductory film, describes Monticello's central importance to Jefferson's life and work and emphasizes Jefferson's consequential accomplishments and his core ideas about human liberty—the world-changing ideas—that reach from his place and time in history to the present day.
- "Picturing Mulberry Row," is a digital visualization of how the plantation thoroughfare changed over the course of Jefferson's lifetime (see "Object List and Illustrations" for renderings).
- Digital access to reader rails and other featured content from Monticello's on-site exhibit, "Landscape of Slavery: Mulberry Row at Monticello," will transport the power of place to an off-site exhibition audience. "Landscape of Slavery" shares stories of the dynamic, industrial hub of Jefferson's 5,000-acre agricultural enterprise and a center of work and domestic life for dozens of people – free whites, free blacks, servants, and enslaved people. It features thirteen site-



based panels with interpretive text, images of historical text, and re-creations of artifacts excavated by Monticello's archaeologists ([monticello.org/mulberryrow](http://monticello.org/mulberryrow)).

- Hands-on activity rails bring an element of direct physical engagement to the exhibition. In four examples, visitors are invited to consider challenging questions about racial identity or the possibility of running away from Monticello, as well as to experiment with joinery and nailmaking tasks related to the work done by Monticello's enslaved men and boys.
- An updated *Getting Word* film will introduce some of the descendants of Monticello's enslaved families, share their perspectives on the role of Monticello in their family histories, and highlight the important contributions their families have made towards shaping America. The film will feature a new generation of descendants and new footage of descendants on-site at Monticello.
- A revised audio tour to the exhibition will be developed, highlighting some of the objects and artifacts on display, providing additional insights into the material lives of elite white and enslaved Virginians.
- Slavery at Monticello App: debuted in 2015, the app makes use of the most recent scholarship on Monticello's enslaved community and the activities and livelihoods centered around Mulberry Row. At key moments, visitors to the exhibition will be directed to the free app for additional information.

### **Exhibition Website**

A digital exhibition was developed to accompany the original show in 2012, and is maintained by TJF ([monticello.org/slavery-at-monticello](http://monticello.org/slavery-at-monticello)). These pages continue to see significant user traffic (250,000+ unique views since 2012), but they will require updating to reflect new exhibition themes and materials, including the new multimedia described in the sub-section above. The updated website will place added emphasis on Sally Hemings and her children; the stories of descendants, preserved through *Getting Word*; and the notion of bringing history forward into dialogue. Much of this content exists elsewhere on TJF digital platforms, but it will need to be adapted and/or edited for impactful integration into *Slavery at Jefferson's Monticello*. For example, video from the 2016 public summit, previously referenced, could be edited into short clips to support a new page on "The Legacies of Slavery."

In 2018, the accompanying website will have increased relevance as a tool for visitors to the pop-up exhibition who are interested in learning more about Jefferson, the enslaved families of Monticello, and broader questions of slavery and liberty in America's founding era. Text on the pop-up panels will encourage visitors to explore TJF's online resources.

As detailed in the "Audience, Marketing and Promotion" section, TJF will also create a dedicated link on the exhibition website for purchasing tickets to Monticello. This mechanism will allow the Foundation to effectively track how many people are prompted to visit Monticello by exposure to the traveling and pop-up exhibitions.

In the interest of broadening access, the *Slavery at Monticello* digital exhibition will be featured on [monticello.org](http://monticello.org), which sees three million unique annual users.

## **2(E) Accompanying Pop-Up Exhibition: *Monticello and the Legacy of Slavery***

### **Exhibition Specs/Requirements**

- Two copies available for travel
- Duration: one month loan period at each venue
- Recommended space: 60-70 running feet
- 11 freestanding panels, easily configured to different spaces
- Panels are approximately 85" high

### **Exhibition Walkthrough**

*For a rendering of the new pop-up exhibition, see "Object List and Illustrations".*

*Monticello and the Legacy of Slavery*, a pop-up exhibition, closely reflects the themes of the major traveling exhibition, with an added emphasis on descendant perspectives and journeys. It draws heavily from material gathered through the *Getting Word* Oral History Project, giving voice to descendants of Monticello's enslaved community.

Through 11 freestanding panels, *Monticello and the Legacy of Slavery* examines the experience of slavery at Monticello as well as its painful legacies, among them the burdens of inequality still carried by many people of color in the United States. In addition to the enslaved families of Monticello, including Sally Hemings and her children, the exhibition introduces as focal points the Monticello plantation, Jefferson's attitudes, actions, and inactions on slavery, and stories from the *Getting Word* Oral History Project – establishing an overall narrative arc from slavery to freedom.

The show will be specifically designed to bring the power of place and ideas at Monticello to 40+ schools, libraries, and other community venues across the country. TJF proposes creating two copies of the pop-up exhibition to travel simultaneously around the country, increasing reach and access.



# Budget Form

OMB No 3136-0134  
Expires 6/30/2018

Applicant Institution: *Thomas Jefferson Foundation*

Project Director: *Emilie Johnson*

Project Grant Period: *4/1/2018 - 3/31/2021*

[click for Budget Instructions](#)

	Computational Details/Notes	(notes)	Year 1	(notes)	Year 2	(notes)	Year 3	Project Total
			04/01/2018- 3/31/2019		04/01/2019- 03/31/2020		04/01/2020- 3/31/2021	
<b>1. Salaries &amp; Wages</b>								
Emilie Johnson, Assistant Curator, Project Director	Annual Salary: \$ (yr1); \$ (yr2); \$ (yr3)	20%	\$	5%	\$	5%	\$	\$
Melanie Pyne, Assistant Collections and Exhibition Manager	Annual Salary: \$ (yr1); \$ (yr2); \$ (yr3)	10%	\$	20%	\$	10%	\$	\$
Caitlyn Bowes, Curatorial Assistant	Annual Salary: \$ (yr1); \$ (yr2); \$ (yr3)	10%	\$	20%	\$	10%	\$	\$
Gayle Jessup White, Community Engagement Officer	Annual Salary: \$ (yr1); \$ (yr2); \$ (yr3)	20%	\$	20%	\$	20%	\$	\$
Niya Bates, Public Historian of Slavery and African-American Life	Annual Salary: \$ (yr1); \$ (yr2); \$ (yr3)	20%	\$	20%	\$	20%	\$	\$
Chad Wollerton, Director of Digital Media	Annual Salary: \$ (yr1)	10%	\$	0%	\$0	0%	\$0	\$
<b>2. Fringe Benefits</b>								
Johnson	25%		\$		\$		\$	\$
Pyne	25%		\$		\$		\$	\$
Bowes	25%		\$		\$		\$	\$
White	25%		\$		\$		\$	\$
Bates	25%		\$		\$		\$	\$

Fringe benefits and consultant fee amounts  
redacted pursuant to FOIA Exemption 6.

Wollerton	25%		\$ [REDACTED]		\$0		\$0	\$ [REDACTED]
<b>3. Consultant Fees</b>								
Exhibition design consultant	provide continuity for integrating new elements		\$8,000					\$8,000
Christa Dierksheide	Historian - develop text for new panels		\$ [REDACTED]					\$ [REDACTED]
<b>4. Travel</b>								
Registrar and shipper to visit venue 1 twice	\$500 r/t airfare* 2 people * 2 trips (install and deinstall)		\$2,000					\$2,000
Registrar and shipper to visit venue 2 twice	\$500 r/t airfare* 2 people * 2 trips (install and deinstall)				\$2,000			\$2,000
Registrar and shipper to visit venue 3 twice	\$500 r/t airfare* 2 people * 2 trips (install and deinstall)				\$2,000			\$2,000
Registrar and shipper to visit venue 4 twice	\$500 r/t airfare* 2 people * 2 trips (install and deinstall)						\$2,000	\$2,000
Travel to venue 1 opening	\$500 r/t airfare - 2 TJF staff to exhibition opening		\$1,000					\$1,000
Travel to venue 2 opening	\$500 r/t airfare - 2 TJF staff to exhibition opening				\$1,000			\$1,000
Travel to venue 3 opening	\$500 r/t airfare - 2 TJF staff to exhibition opening				\$1,000			\$1,000
Travel to venue 4 opening	\$500 r/t airfare - 2 TJF staff to exhibition opening						\$1,000	\$1,000

<b>5. Supplies &amp; Materials</b>								
Educational materials for venues (traveling and pop-up)			\$1,000		\$2,000		\$1,000	\$4,000
<b>6. Services</b>								
Design and fabrication of traveling exhibition	1 exhibition		\$265,250					\$265,250
Crating for exhibition travel	international quality crating to accommodate at least four venues		\$60,000					\$60,000
Design and fabrication of pop-up exhibition	2 copies of panel exhibitions		\$32,000					\$32,000
Crating for pop-up travel	international quality crating to accommodate at 40 venues		\$8,000					\$8,000
Mid-show repair contingency (traveling exhibition)	20% of fabrication cost per venue				\$26,525		\$26,525	\$53,050
Mid-show repair contingency (pop-up exhibition)	20% of fabrication cost				\$3,200		\$3,200	\$6,400
Getting Word video production (contracted firm)	update introduction and additional content		\$12,000					\$12,000
<i>Picturing Mulberry Row</i> production (contracted firm)	format digital renderings for integration into exhibition		\$12,000					\$12,000
Distribution of pop-up exhibition (materials, training, shipping)			\$15,000		\$30,000		\$15,000	\$60,000



<b>7. Other Costs</b>								
Subsidy to reduce cost to venues (traveling exhibition)	4 venues at \$25,000 each		\$25,000		\$50,000		\$25,000	\$100,000
Subsidy to reduce cost to venues (pop-up exhibition)	40 venues at \$250		\$2,500		\$5,000		\$2,500	\$10,000
Lodging and meals during installation and deinstallation	2 people * 2 weeks (one week for install, one week deinstall) at each venue (\$1,000 per person per trip)		\$2,000		\$4,000		\$2,000	\$8,000
Lodging and meals for 2 TJF staff to attend opening	\$200 per person (2) for lodging and per diem		\$400		\$800		\$400	\$1,600
Opening reception at each venue	\$3,000 per venue; co-sponsor with venue		\$3,000		\$6,000		\$3,000	\$12,000
<b>8. Total Direct Costs</b>	<b>Per Year</b>		<b>\$514,738</b>		<b>\$186,519</b>		<b>\$125,792</b>	<b>\$827,048</b>
<b>9. Total Indirect Costs</b>								
	<b>Per Year</b>		<b>\$0</b>		<b>\$0</b>		<b>\$0</b>	<b>\$0</b>
<b>10. Total Project Costs</b>	<b>(Direct and Indirect costs for entire project)</b>							<b>\$827,048</b>
<b>11. Project Funding</b>	<b>a. Requested from NEH</b>							
							Outright:	\$400,000
							Federal Matching Funds:	\$0
							<b>TOTAL REQUESTED FROM NEH:</b>	<b>\$400,000</b>
	<b>b. Cost Sharing</b>							
							Applicant's Contributions:	\$147,048
							Third-Party Contributions:	\$0
							Project Income:	\$280,000
							Other Federal Agencies:	\$0
							<b>TOTAL COST SHARING:</b>	<b>\$427,048</b>

**12. Total Project Funding****\$827,048**

Total Project Costs must be equal to Total Project Funding ---->	(	\$827,048	=	\$827,048	?)
Third-Party Contributions must be					
greater than or equal to Requested Federal Matching Funds ---->	(	\$0	≥	\$0	?)

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