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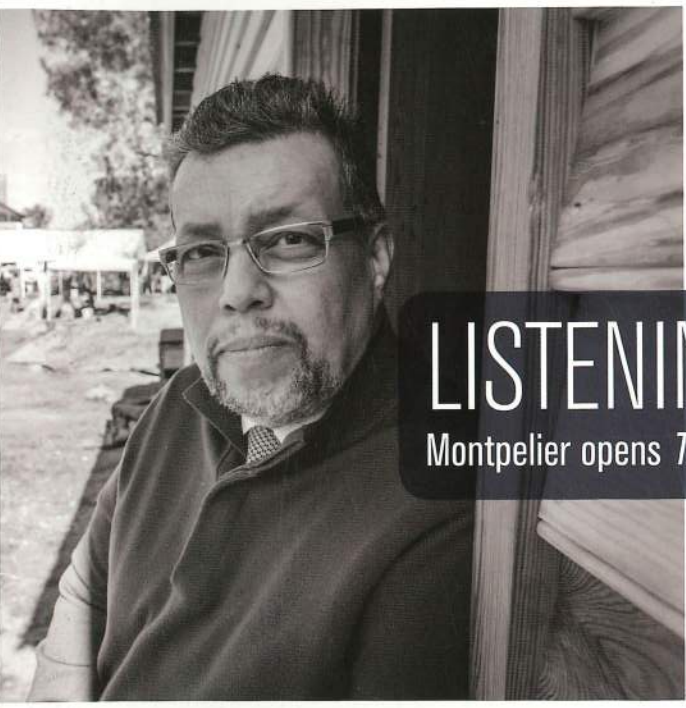
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THE PUBLICATION OF JAMES MADISON'S MONTPELIER

SPRING 2017

 *James Madison's*
MONTPELIER



LISTENING TO OUR ANCESTORS

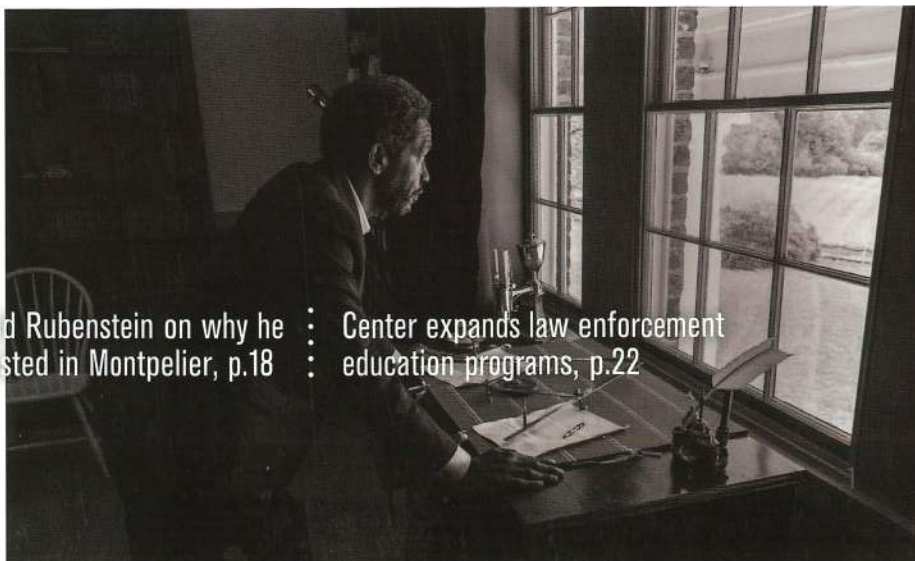
Montpelier opens *The Mere Distinction of Colour* slavery exhibition in June



Descendants' voices drive personal encounter with slavery, p.10

David Rubenstein on why he invested in Montpelier, p.18

Center expands law enforcement education programs, p.22





EMBRACING OUR ROLE AS A CULTURAL INSTITUTION

Buildings tell stories. Voices bring stories to life.

For years, the team at James Madison's Montpelier has been on a journey. It was a mostly unlit path, one where archaeologists, historians, genealogists, and descendants were called upon to illuminate the past. Along the way, we gained a new understanding of what the past represents in this place that represents our country's common past so fundamentally.

The effort to illuminate the human struggle for freedom inside of the confines of the institution of slavery stretches far beyond finding the facts, such as they are, represented in scant documentary evidence. Instead, it represents a critical part of uncovering the fabric of who we are, as Americans, today. With great anticipation, The Montpelier Foundation is proud to reveal the culmination of this journey, *The Mere Distinction of Colour*, on June 5.

The faces and voices of the Montpelier Descendants Community you will see and hear throughout the exhibition make clear the connection between the past and today. In the words of our own Elizabeth Chew, it is an experience "still raw and provoking anger and shame, with relevance and consequences in the present."

David Rubenstein, whose investment in Montpelier has funded the historic reconstruction of the South Yard in addition to the exhibition and its research, cites slavery as the tragic flaw in our Constitution. His investment has helped to encounter that flaw in an unprecedented way, and perhaps to carry the journey forward in a way that acknowledges the true price of our freedom.

In this sense, Montpelier is rediscovering its role as a cultural institution with the U.S. Constitution at the center of its identity. Combined with our definitive work on constitutional training, the home of the Father of the Constitution grows more relevant every day. We truly hope to become a beacon for anyone who believes in expanding rights and freedoms to all people.

Thank you,

Kat Imhoff
President and Chief Executive Officer, The Montpelier Foundation

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About the front cover: 12 members of the Montpelier Descendants Community helped extensively in the creation of our *The Mere Distinction of Colour* exhibit through helping the archaeology team, visiting the House and South Yard, and sharing family histories, stories, and memorabilia. Read about the people who drove this exhibit on page 8.

About the inside cover: Archaeology and architecture specialists worked closely together to reconstruct the cabins that once stood in the South Yard; this is a view of the interior of one of the reconstructed cabins. Read more about this crucial process on page 14.

Correction: In the Fall 2016 magazine, we overlooked attributing the photos of Polly May Ellis (1855-1929) and her father Squire May (1824-c. 1910), shown to the right, to the Clara Ellis Payne Collection. Many thanks to Ms. Payne for sharing these photos with us.



HIGHLIGHTS

New Excavations on Temple Ice House

The restoration of Mr. Madison's Temple is in full swing, and all of the Portland cement around the Temple's base has been removed. Because this cement was holding in moisture, the Madison-era brick below began to crumble. Montpelier's preservation team had bricks handmade and wood-fired to match the size of this historic brick, and has begun brickwork repair. In the coming months, archaeology excavations around the doorway to the icehouse below the Temple will be complete, and we will restore the doorway and brick retaining walls. The final project will be painting the roof Madison-era red. This phase of Temple restoration will be complete in time for the grand opening of our new exhibition, *The Mere Distinction of Colour*.

**Redesign of New Library**

One of the rooms in the House got a makeover during our annual January closure. The "New Library," down the hall from the Dining Room, was used by James Madison as a library and sitting room when it was first added to the House in 1809. However, multiple accounts give evidence that Dolley used it as her bedchamber and informal sitting room toward the end of James' life. Our collections team updated this room to reflect what it may have looked like during this time, adding a bedstead, dressing glass, sectional, and more.

**Dolley on the Web**

When an impoverished Dolley Madison passed away in 1849, thousands of people turned up to watch her funeral procession—the largest Washington, D.C., had ever seen. How had this North Carolina, Quaker-born woman who had never even voted become America's most famous woman? Our latest web feature highlights the life of Dolley Madison, from her early life and first marriage to the large role she played in James Madison's political career, and beyond. Visit montpelier.org/learn to read all about the life of America's first First Lady.

**History Guys at Montpelier**

Montpelier was honored to host Ed Ayers, Brian Balogh, and Peter Onuf in our new Potter Studio in Claude Moore Hall for a special members-only presentation over Presidents' Day Weekend. The *BackStory Guys* discussed executive powers given by the Constitution as well as traditions that our presidents have exercised throughout history. This was the first event we have streamed live, and we had wonderful participation. The presentation is still available as a video on our Facebook page or on DVD.

Meet the Team

Julie Reed,
Director of Retail Sales



Julie Reed has led Montpelier's museum shop as Director of Retail Sales since spring 2013. Under Julie's leadership, the museum shop has evolved into a carefully curated collection of Montpelier-unique items such as wooden serving bowls and cheese platters made from trees that have fallen across the Montpelier property; hand-crafted jewelry and pottery from local artisans; Montpelier-branded food items such as jams, peanuts, and coffee; and an impressive selection of books. The books are actually her best selling items. According to Julie, "People come back to the Visitor Center from a tour and are eager to find out more about the Madisons, the Constitution, and slavery. They often will buy four or five books on a variety of topics about the Madisons and the Founding Fathers." What's next for Julie? Working more closely with the Exchange Cafe, inviting local tourism partners to offer cider and honey tastings, and showcasing more locally-sourced products. Stop by the museum shop on your next visit to Montpelier to see what's new!

THE MERE DISTINCTION OF COLOUR

Bringing the story of enslavement from Madison's time to ours.

BY ELIZABETH CHEW

Interpreting slavery at museums and historic sites has become commonplace in the second decade of the 21st century. Since the early 1990s, many museums have been educating the public about slavery, focusing on the physical realities of labor “from can't see to can't see;” the diverse knowledge and specialized skills possessed by enslaved African Americans running plantation operations and houses, often under brutal conditions; and the resilience and achievements of enslaved people in creating home, community, and culture within a system that denied their basic humanity. Visitors to historic sites have learned about slavery through many interpretive modalities: furnished living and working spaces, both original and reconstructed; first-person interpretation; living history demonstrations; third-person guided tours; digital interactives; and more traditional gallery exhibitions.

Montpelier's interpretation, with both guided tours and furnished spaces, has incorporated stories of slavery and the enslaved community since 1997, when the National Trust still operated the site. Since 2000, when The Montpelier Foundation was created, staff researchers have been engaged in documentary and genealogical research to understand the Montpelier plantation and its enslaved community and have, to date, identified nearly 300 slaves by name and located living descendants of five. In this same 17-year period, archaeological research under the direction of Matt Reeves has led to an overall understanding of the physical plantation landscape and the relative locations of farm operations, plantation industries, and the dwellings of enslaved domestic and agricultural workers. Elizabeth Dowling Taylor's 2012 book on Paul Jennings, *A Slave in the White House*, filled out the remarkable story of the best-documented Montpelier slave.

David Rubenstein's transformational 2014 gift is enabling us to put research into practice by expanding our interpretation of slavery and the enslaved community. Following the gift, we began planning ways to return slavery to the Montpelier landscape, through further archaeology and reconstructions of the slave dwellings and work buildings adjacent to the main House. We also began organizing an exhibition on slavery entitled *The Mere Distinction of Colour* that would begin in the cellar level of the House and extend into the reconstructed buildings in the South Yard. The title comes from something Madison said during

the Constitutional Convention, on June 6, 1787: *We have seen the mere distinction of colour made in the most enlightened period of time, a ground of the most oppressive dominion ever exercised by man over man.*

In the fall of 2015 Museum Programs staff met with an advisory group composed of members of the Montpelier Descendants Community, along with scholars and museum colleagues who work with African American history. After hearing about our preliminary plans, this group had two main requests. The first highlights an important tension inherent in the interpretation of slavery. While white visitors to historic sites view slavery as an historical issue, located in the past, black visitors view slavery as a personal issue, a trauma that their ancestors overcame, but one still raw and provoking anger and shame, with relevance and consequences in the present. The advisory group asked us not to leave the Montpelier story of enslavement in the past, but to bring it up to the present day.

We are addressing this request in two different ways. Working with Northern Light Productions, we are making a seven-to-eight minute film for the exhibition that will consider the legacies of slavery in contemporary American society, through issues like continuing unequal access to housing, education, and employment, and the high rates of incarceration of African American men. Furthermore, members of the Descendants Community have become collaborators in the exhibition. At several points in the cellars and in the reconstructed buildings in the South Yard, visitors will hear and see descendants, in their own contemporary voices, talking about the institution of slavery, the way it was practiced at Montpelier, the stories of their ancestors, and what those ancestors mean to them and their families today.

The advisory group's second request was that we emphasize the humanity of enslaved people. In some attempts to put slavery in historical context and to show how enmeshed the creation of the American nation was with the institution of slavery, museum curators and educators have lost sight of the fact that they are talking about human beings. This

potential pitfall led us to think long and hard about how we would represent the individual enslaved men, women, and children who lived at Montpelier, most of whose names we don't know and of whom we only have one portrait—a photo of Paul Jennings made after he purchased his freedom.

There has been hesitation, at sites that interpret historical periods prior to the advent of photography in 1839, to use photographs in exhibitions. Since our goal was to emphasize humanity, we decided that the power of photographs to evoke physical human presence outweighed potential anachronism. We are therefore using photos from the Library of Congress of people who lived in slavery, but whose identities went unrecorded. These powerful images, printed at life size on glass pillars, artistically presented with parts of the body in focus and parts out of focus, will imply a human presence, but one about which not enough is known. On the pillars we are including text that suggests the multiple identities of any human being: familial and friendship connections, experiences, occupations, pastimes, skills, talents, fears, hopes, and dreams, all couched within the horrible reality that, under the law, African Americans could, until 1865, be property.

Another of the abiding horrors of slavery was the possibility, at any time, that one's parent, child, spouse, sibling, or friend could be sold away. To attempt to communicate the agony of living with this uncertainty, we have collaborated with master storyteller Sheila Arnold and Northern Lights Productions to create a media piece entitled *Fate in the Balance*. Told from the point of view of Ellen Stewart, the daughter of Dolley Madison's enslaved ladies' maid, and based on new research, it enumerates the losses that Stewart personally experienced, as well as other stories of the separations of enslaved families at Montpelier.



Elizabeth Chew, Montpelier's Vice President for Museum Programs, has worked in the museum field for thirty years, focusing on the interpretation of women's and African Americans' history.

MARK YOUR CALENDARS:

The Mere Distinction of Colour opens on

JUNE 5, 2017

DESCENDANTS SHAPE INTERPRETATION OF SLAVERY

In 2007, as the Descendants Community was established and growing, a small group of African American visitors toured the newly renovated mansion on the grounds of Montpelier. Looking out from the terrace onto the South Yard, Iris Ford, a cultural anthropologist whose ancestors were enslaved at the adjoining Bloomfield plantation and whose grandfather worked at Montpelier for the duPonts, asked a pointed question: "You spent \$24 million on the Madisons, and all my people get are dead grass and railroad ties?" So much emphasis had been put on the House, the Madison family, and the history of their achievements as people and political figures, that the legacy of slavery and the African American contribution felt like a footnote. In the intervening decade, Montpelier has worked diligently to bring the African American stories to the fore, committed to a more honest retelling of our Founding Era.

"We aren't in the business of hero worship," insists Chew. "Instead we must acknowledge that our founders were flawed humans. It is our job to celebrate these men and hold them accountable in equal measure."

The culmination of this work is the groundbreaking exhibition

The Mere Distinction of Colour, slated to open to the public on June 5, 2017. With its title inspired by a Madison quote, the exhibition is the fruit of 17 years of archaeological excavation, documentary research, and oral history and cultural exploration. This unique experience examines the institution of slavery in the Founding Era, celebrates the forgotten humanity of Montpelier's enslaved people, and confronts the legacies of slavery in today's world.

The Descendants Community has been active at every step of the exhibition's creation, providing valuable information to Montpelier archaeologists and museum staff regarding the interpretation of their ancestral history. "As descendants, we provide valuable perspective," reminds Margaret Jordan, Montpelier board secretary and descendant of Paul Jennings. "[Our ancestors] helped to make Montpelier what it was."

The project, funded by a generous \$10 million leadership gift from patriotic philanthropist David M. Rubenstein, underpins Montpelier's most daring and transformative initiative: to tell an honest and unabridged American story that relates to many of the wide-ranging social and cultural issues we face today.

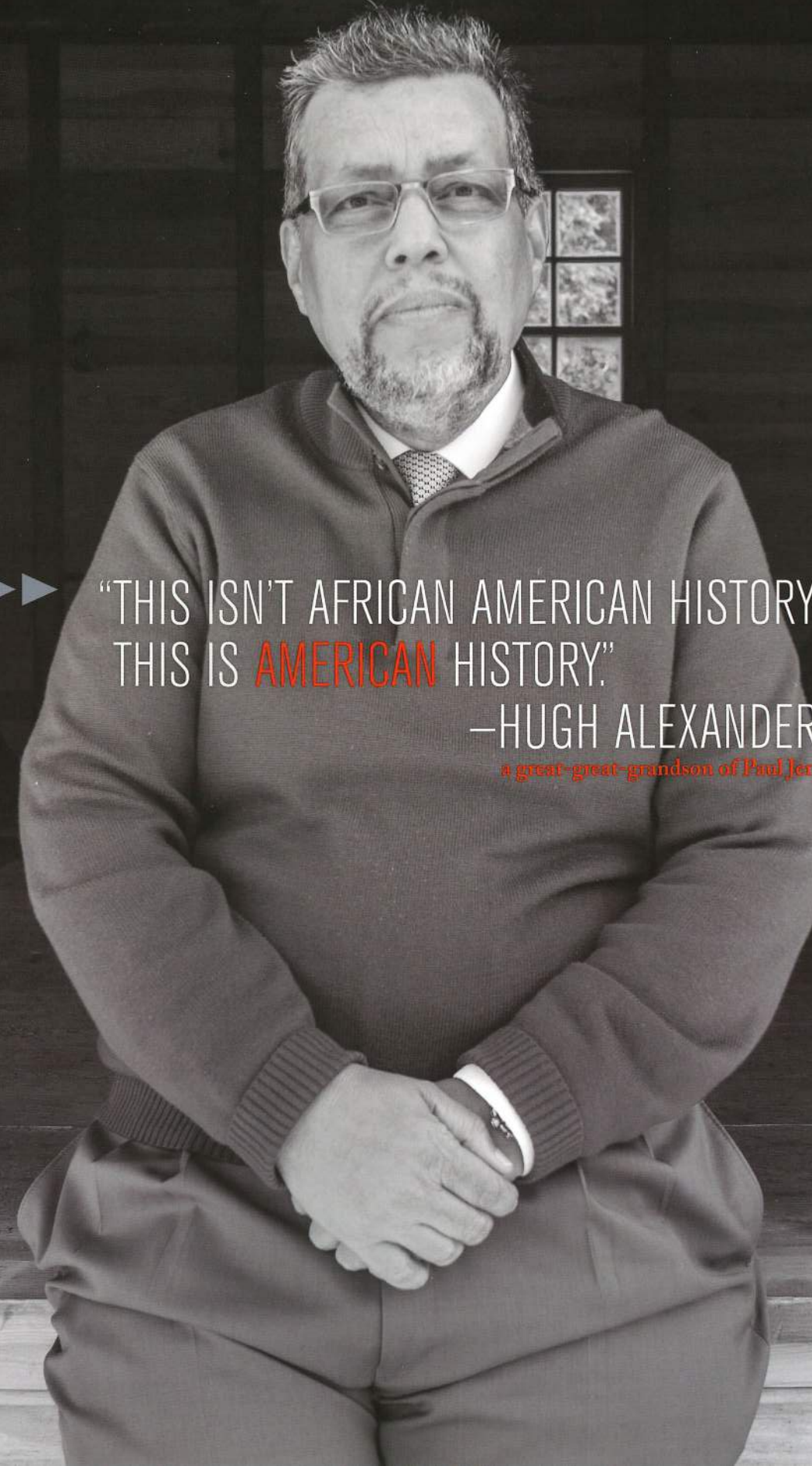
"In order to be a relevant and valuable cultural institution," says Montpelier President and CEO Kat Imhoff, "our site cannot remain a monument to half-truths. We have to tell the full story, one that every American who comes up that long driveway, regardless of age, gender, or race, feels a part of, even though it's complex and often uncomfortable. The story of race in America and how we got to where we are today is as much a part of that as the story of how the Constitution was created. In fact, those two stories are inextricably linked."

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By genuinely engaging with and seeking out African American descendants, Montpelier is moving ever closer to creating and articulating a more complete American story.

For Montpelier to become a relevant cultural institution that is able to connect the past to the present, the formula is simple: engage with African American stakeholders to tell a more holistic story of people and place and not shrink from the uncomfortable realities about the construction of our nation. "I'm sorry if it hurts you for a moment," pronounces Montpelier descendant Lillie Pitchford, "but it's the truth."

Hugh Alexander, a cousin of Margaret Jordan and descendant of Paul Jennings, sums it up best. Standing in the South Yard in front of reconstructed slave quarters, he looks off thoughtfully and says, "This isn't African American history. This is American history."



"THIS ISN'T AFRICAN AMERICAN HISTORY.
THIS IS **AMERICAN** HISTORY."

—HUGH ALEXANDER

a great-great-grandson of Paul Jennings

Exhibition Preview

A preview of *The Mere Distinction of Colour*



▲ Homescreen from an interactive piece within the exhibition featuring members from the Montpelier Descendants Community that can be found in Nelly's kitchen.



◀ "E Pluribus Unum," by Rebecca Warde. The Montpelier Foundation, 2017. Mosaic created from pieces of brick excavated at living quarters of enslaved men, women, and children across Montpelier. On many plantations, bricks were made by enslaved women and children.



Building the Past

The archaeology and architecture projects at Montpelier's South Yard

BY MATT REEVES & JENNIFER GLASS

Aristotle's dictum that "the whole is greater than the sum of its parts" applies to the ongoing collaboration in the South Yard between Montpelier's Archaeology and Architecture & Historic Preservation departments. How have we taken what we've learned from archaeology and turned it into reconstructed buildings? It's been all about long-forgotten details, buried in the ground for over 150 years.

An 1837 insurance plat provided the starting place. It told us that six buildings stood in the South Yard—two double slave quarters at the south end, two smokehouses in the center, and a kitchen and single-room quarter on the north end, closest to the main House. Archaeology to locate them began in 2011 with the excavation of the two double quarters, part of a larger exploration of slave dwellings across Montpelier funded by the National Endowment for the Humanities.

In 2012 we constructed "ghost-frame" outlines of all six buildings, to begin the process of returning them to the visible landscape. Following David Rubenstein's 2014 gift, the project to rebuild the South Yard commenced in earnest with further archaeology to investigate the remaining four buildings.

To begin the reconstructions, we first assessed the double quarters. Archaeology indicated that both had brick chimneys, glazed windows, and raised floors, one supported by brick piers and the other by a stone foundation. This told us that the homes of enslaved domestic servants in the South Yard were very different from those of field slaves, who lived in simpler log structures featuring stick-and-mud chimneys, minimal windows, and clay floors. Were the quarters in the South Yard really "nicer" than the dwellings of enslaved agricultural workers?

Architectural hardware fragments excavated at the site helped us answer this question. It suggested that the structures were not as architecturally sophisticated as the main House, despite the South Yard's proximity to it. The "eureka" moment came from a bin of excavated iron artifacts. Two in particular jumped out: a pintle and strap hinge fragment. Further examination revealed a second, much smaller, set of pintles and hinge fragments.

The hardware told us that the South Yard buildings were treated more like outbuildings, with plantation-made iron strap hinges on board-and-batten doors, as opposed to the panel doors with imported cast-metal hardware in the main House. Even the tiny pintle and hinge fragments told us the double quarters had small gable openings with shutters hung on strap hinges. Furthermore, though they appear to modern eyes to be attractive

"cottages" with their floors resting above the ground on piers or foundations, these houses would have been draftier and colder than the log homes of enslaved field workers that rested on the ground.

That the South Yard buildings were constructed with an eye for economy, despite their proximity to the main House, was further confirmed with the two smokehouses. Evidence revealed that they rested not on foundations but on "sacrificial" wooden sills—buried timbers that rotted in the ground over time. This again suggested minimal resources being invested in structures that would nevertheless have needed an appropriately formal overall style due to their association with and proximity to the main House.

Archaeology could not tell us about the outward appearance of the smokehouses, so we turned to surviving local examples for guidance. A smokehouse at Woodberry Forest School became our model. Not only does it represent the same geographic region and time period as the Montpelier examples, but the school is built on the former plantation of Madison's brother, William. Amazingly, the door there still hangs on its original strap hinges, which almost perfectly match the fragments found in the South Yard.



The pintle and strap hinge fragment that was excavated from the South Yard.

How did we reconstruct buildings which had wooden sills instead of foundations, yet ensure they would be easy to maintain and stand for many years? We crafted cast-concrete sills to look like wooden sills. Hand-hewn boards became our concrete forms, and the concrete was tinted to match the appearance of weathered wood. The result: a concrete foundation that looks like weathered, hand-hewn timber.

The seemingly contradictory aspects of these four buildings still remained a mystery. Why did they maintain some economical characteristics of outbuildings while standing so close to the main House? Discoveries made on the kitchen and oldest slave dwelling during the 2016 field season provided the answer: the kitchen and remaining slave quarter were 18th-century in origin. Several clues told us the buildings dated to the 1700s—the continuous brick foundations; the buildings' location on 100-foot intervals from the core of the 1765 House; and the presence of 18th-century artifacts.

As archaeologists revealed the footprints of these two structures through the summer and fall of 2016, the discovery of an exceptionally rare brick feature near the kitchen brought a moment of celebration. The kitchen chimney cap had toppled to the ground and been preserved!

This chimney cap can be seen as the Rosetta Stone of the South Yard. It has two intact flues, a corbeled brick top, and a purely decorative plaster band called a "necking." This level of detail was only seen on

outbuildings of very high caliber, and generally of 18th-century origin. In fact, all the chimneys on the main House have this same high-style treatment.

This told us that these two previously-existing 18th-century buildings set the parameters for the South Yard when Madison expanded it in 1809. Just as the 18th-century main House served as the guide for the changes he made there, these two structures set the baseline for the final appearance of the four additional South Yard

buildings—the two smokehouses and two double quarters. They needed to look nice enough to sit beside the existing structures, while Madison obviously economized in ways that rendered them comparable in function to common outbuildings.

Reconstructing the South Yard would not be possible without the collaborative efforts of both the archaeology and architectural history teams. Context is truly everything, and by working together we are bringing the South Yard back to life.

The team from Salvagewrights Ltd. reconstructing the South Yard smokehouses.



Matthew Reeves, Montpelier's Director of Archaeology, has a specialty in sites of the African Diaspora, including plantation and freedman period sites, and Civil War sites.



Jennifer Glass, Montpelier's Director of Architecture and Historic Preservation, returned to Montpelier after working as a historian specializing in 18th and early 19th-century Chesapeake architecture.





The Whole Truth

A candid interview with patriotic philanthropist David M. Rubenstein

Why is it important to tell a more complete American story that includes an honest representation of slavery?

In my view slavery was a tragic flaw in our Constitution and the way the country was initially established. And it obviously affected so much of the country and still is affecting the country in many ways. I think if you try to portray history without portraying the impact of slavery on American history, you're not really giving people an adequate representation of it. If you're really going to learn the history of this country, the good and the bad, you have to learn about the history of slavery.

Why have you invested in African American history at sites like this and the Smithsonian?

I have made investments in many projects designed to let people know more about American history. In those projects where there is a connection to slavery, I just want to make sure that Americans recognize that slavery was part of the institution when it was created. It's not a laser focus on investing in things related to slavery, but when places I support have a connection to slavery I want to make sure that people understand it so they can fully grasp what people lived like in those times and what the impact was on our society.

How do you see the story of slavery and the story of American Exceptionalism in the Founding Era coexisting side by side?

It's one of the great mysteries of modern times how people who were as brilliant and talented as Madison, Jefferson, and Washington could live in a society where they created such wonderful products as the Declaration of Independence or the U.S. Constitution, yet they tolerated slavery. They were not lovers of slavery, they recognized its challenges, but they did tolerate it. Maybe no one could have done anything else in their positions. But I do think when you're talking about the extraordinary things that go into what we now have come to call American exceptionalism, and they are extraordinary, I think you have to recognize that it began side-by-side with slavery. One wonders what would have been the history of our country if we had not had slavery. Would we be much farther advanced than we are today? I presume we would be, but you never know. I just like for people to learn the good and the bad and I think when you realize what an extraordinary country and what its achievements are you have to put it in the context of the fact that at one point before the Civil War, there were four million enslaved people.

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Why do you believe Montpelier is an important site and what do you hope the American public takes away from a visit?

There's no doubt that over the years Mount Vernon and Monticello have received more attention. Mount Vernon has been a tourist site for over a hundred years and Monticello is on the back of the nickel, so it's well-known to many people. Montpelier is not as well-known but it's becoming more well-known. The reason it's important to me is that James Madison is considered the Father of the Constitution. Now he didn't write the whole Constitution. There were many others who fought for the Constitutional Convention. There were many others who were involved in the ratification. But he was the principal intellectual architect of the Constitution as we now know it. And when you consider what this country has achieved, a large part of it is due to the stable government we have, the checks and balances system, the rights we have, certainly as they were later defined in the Bill of

Rights, which Madison essentially drafted. I think you have to recognize that someone who did these things deserves enormous credit and to the extent that you can think more about it at Montpelier, that's a good thing for scholars and students and all Americans. When you're visiting Montpelier, you're not only seeing the home of the man who basically devised the Constitution, you're also visiting a place where you can study the Constitution and I think that's a helpful thing for society.

I think people who visit Montpelier recognize that you have an opportunity to go back in time and see what a home of one of the Founding Fathers looked like and now, with the reconstruction, what the slave quarters looked like. But you also have the chance to study the Constitution and participate in Constitutional seminars and research and I think it's wonderful what The Montpelier Foundation has done and I'm pleased to be involved in a modest way.

How does history help us understand the present and the future? What is the value of history in a democratic society?

It has been said many times that if you don't learn history you have a pretty good chance of repeating the mistakes that have been made your predecessors. The theory of

learning history is that you can see what people did right and wrong when they were confronted with similar challenges and you can learn how to improve yourself as a society. It's my theory, and obviously it can't be proven, that if you have more informed citizens, that you'll have a better democracy. I'm saddened that many high school curricula no longer require an American history or civics course and you can graduate from most colleges today without taking a course on American history. I don't think I can change all of that but to the extent that there's more attention paid to American history, it can be helpful. All of the things that people like me have done, which are modest compared to what needs to be done, pale in significance to what Lin-Manuel Miranda did by writing the play "Hamilton." So many more children and adults are now interested in the stories of Jefferson, Madison, and Hamilton than they ever would have been without that play. Whatever it takes is fine. If that play is what crystallizes the

desire of people to learn about that era, that's great. And hopefully one day there will be a play about Madison that is as good as the one on Hamilton.

With public trust of the media at an historic low, do you think cultural institutions have a bigger role to play in connecting the past to the present for public audiences?

When organizations like Montpelier have more attractive exhibitions, it makes more people want to come and therefore it helps more people learn about the history. A lot of what is being done in Washington, D.C., now with American history is to make more things interactive. For example, the National Archives has done a very good job of making a much more interactive exhibition and the American History Museum at the Smithsonian is doing the same thing. I think the cultural institutions are well-respected today because they have done a very serious job of recreating what happened in the past in order to educate people today. Education is the most wonderful thing you can do with the human brain, and to the extent that humans can be educated about their history, they'll conduct themselves better. That's my theory. I'm disappointed that in some surveys it's been said that high school sophomores can remember the names of the Three Stooges easier than they can name the Founding Fathers. Those are the kinds of things you want to correct.

How have you seen Montpelier grow in recent years?

What Montpelier has done in recent years is to elevate itself in status to where it's comparable to Mount Vernon and Monticello. Those two sites have been around longer as tourist sites, but in the relatively recent past Montpelier done a very good job of catching up. And because it has a Constitution center, I think it's made itself a place where people can do more than just visit the past. They can talk about the Constitution and the future. I think people are appreciating these types of cultural institutions making themselves more modern and engaging the public more than they did in generations past. I think Montpelier under Kat Imhoff's leadership has done an incredible job and I hope to stay involved.

What type of example are you trying to set for other philanthropists?

First off, I always remind people that philanthropy is an Ancient Greek word that means "lover of humanity." It doesn't mean rich people writing checks. You can be a philanthropist by giving away your time, your energy, or your ideas. I encourage young people who don't have a lot of money to give away—or anyone for that matter who doesn't have a lot of money to give away—to do other things to give back to society because I feel we all have an obligation to give back to the society that we are a part of. In my own case, I came from very modest means, and now I've been able to achieve what I wanted to do, and so I want to give back to the society that made it possible. I've tried to encourage other people to do the same and when I make speeches or make gifts it's designed to get other people to do the same, because I don't have enough money to make all of the changes that I see are needed.

Education is the most wonderful thing you can do with the human brain, and to the extent that humans can be educated about their history, they'll conduct themselves better.

How does a guy who grew up with immigrant roots in a working-class Jewish neighborhood in Baltimore become the nation's premier champion of the Founding Fathers?

It's an interesting question and it's very complicated. You could say to yourself that my ancestors 250 years ago were living in some *shtetl* in the Ukraine. So why don't I spend my time on the history of the Ukraine or Russia where my forebears were? Why do I care about this country when my ancestors were not here? I've often thought about that, and I guess in the end I just consider myself an American and that I am part of the American tradition. I recognize that all of these people were white Anglo-Saxon Protestants and there weren't many people who were Jewish, none that were Black and there were no women included in the system. But if you try to correct history by applying today's standards to what happened a couple hundred years ago, you'll be very frustrated. I've decided that this country is an exceptional place, and I've benefitted from it, and the people that created this country are Madison, Washington, Jefferson, and Hamilton, and some reverence for them is appropriate.

"We can scarcely be warranted in supposing that all the productive powers of earth's surface can be made subservient to the use of man. A restoration to the earth of all that annually grows on it prevents its impoverishment."

—James Madison, "Address to the Agricultural Society of Albemarle"

In the fall of 2016, experts in the fields of conservation, landscape architecture, cultural preservation, and planning met for the first Montpelier Design Congress, a two-day workshop that explored current and future uses of Montpelier's 2,650-acre property. Funded through a generous gift from Michael Bills and Sonjia Smith, the Montpelier Design Congress generated a new interest in James Madison's role as an environmental thinker and proponent of sustainable agriculture. Participant and best-selling author of *Founding Gardeners* Andrea Wulf called Madison "the forgotten father of American Environmentalism," citing the views he expressed in his 1818 "Address to the Agricultural Society of Albemarle." Montpelier will celebrate the 200th anniversary of the "Address" in 2018 with programs and events focused on Madison's legacy as an environmental and agricultural thinker.

THE ROBERT H. SMITH CENTER FOR THE CONSTITUTION CONSTITUTIONAL OFFICERS

Center expands programs to train law enforcement on the U.S. Constitution

Law enforcement officers take an oath to protect the Constitution, yet many only have a cursory knowledge of the document. With this in mind, Montpelier's Robert H. Smith Center for the Constitution began offering constitutional training for law enforcement in 2009, and has grown its programming year-over-year to become one of Virginia's premier constitutional law enforcement training centers.

Jordan Clark of the Richmond Police Department with colleagues during roll call.

There is a crisis of trust between police and the community. The Center's curriculum draws on the perspectives of law enforcement leaders, prosecutors, and scholars to advance broader constitutional goals of understanding the role of law enforcement as being a guardian of the Constitution, rather than needing cops to have a warrior mentality. "If the community knows that you're aware of what the Constitution says and that you're committed to doing only the things the Constitution allows you to do, the community's going to get behind you," says David Rossman, Director of Clinical Programs in Criminal Law and Professor of Law, Boston University School of Law. "Your job's going to be easier, and it's going to be safer."

To date, the Center has worked with officers from local, state, and federal agencies including the Virginia Department of Criminal Justice Services (DCJS), the agency in charge of providing training to the Commonwealth's officers.

"Law enforcement officers take an oath of office to uphold the Constitution of the United States," says Teresa Gooch, the Law Enforcement Division Director for DCJS. "The best way an officer can uphold, support, and defend the Constitution is to have a thorough understanding of what is required of them." DCJS has accredited the Center's three-day introductory and advanced residential seminars as providing in-service, or professional development, credit for officers who attend.

In addition to hearing from top state judges and former heads of major federal agencies, participants engage with a wide range of scenario-

based constitutional issues. Participants also wrestle with the effects of false confessions and wrongful convictions and emergent constitutional challenges. "This is what we do every day of our careers. It should be mandatory for all LEOs," said a recent participant. A colleague echoed his sentiments, saying that "in almost 22 years of law enforcement, this is the first class I have attended that gave me a better understanding of the basis for the Constitution."

With the support of DCJS and the Virginia Office of the Attorney General, the Center has also developed "Constitutional Foundations for Law Enforcement," the state's only online course dedicated to a comprehensive and deep exploration of law enforcement's role in protecting constitutional rights. Teresa Gooch describes the course as "an excellent opportunity for law enforcement officers to sharpen and reinforce their knowledge of the Constitution through a series of realistic scenarios that are directly related to their duties and responsibilities."

The Center will host four law enforcement training opportunities in 2017, with an expansion plan in the works to offer more programs over the next five years. Montpelier's work with the Commonwealth's public safety community will range from first-line officers to chiefs, and beyond. It's a programmatic move that aligns with one of Montpelier's main goals—to promote the Madisonian principle that a healthy democratic society relies on an engaged public whose rights are protected by an equally dedicated and informed law enforcement community.

"In almost 22 years of law enforcement, this is the first class I have attended that gave me a better understanding of the basis for the Constitution."

DON'T MISS THE CENTER'S NEW WEB SERIES

Montpelier has compiled a web series examining a swath of Constitutional issues and their modern relevance. The Center worked with Richmond PD to produce a video cataloging a day in the life of an African American police officer, highlighting that a deep understanding of the Constitution is essential to effective policing. They released a story on slavery and the Constitution, detailing the Framers' role in upholding race-based slavery and examining slavery-related amendments. The Center continues to roll out thought-provoking content that includes (1) Constitutional Toolkit, (2) Living Constitution, (3) Bill of Rights, and (4) Law Enforcement about the Constitution as the political backbone of our country. To read the web series and view the video, check out montpelier.org/center-for-the-constitution.



NEW HOME, NEW OPPORTUNITIES

Doug Smith, vice president for the Robert H. Smith Center for the Constitution, speaks about the Center's exciting move into their new space, Claude Moore Hall.

What has been the most exciting update for the Center in the move to Claude Moore Hall?

Montpelier worked for more than four years to create a modern, dynamic space that would engage learners and strengthen our digital programs. Now we are hosting podcasts with scholars and using world-class communications tools to tell our story.

What are some highlights of the new space, and how will those features be used in upcoming programs?

The new space includes two studios, a production room, conference facilities, and staff offices that allow us to collaborate on our domestic and international programs. Being embedded with Communications has helped us to launch new digital content and refine how the Center is part of the larger Montpelier mission.

What do these changes mean for the Center for the Constitution, and where may seminars and programming go in the future?

The Center's programming must have a digital component to be relevant, reachable, and scalable. Our residential programs will always be the highest pinnacle experience for learners, but now we have the tools to reach people no matter where they are.



Above: Participants in the Presidential Precinct's Young African Leaders Initiative program toured the House during their week-long residential visit in August 2016.

Inset: Doug Smith in the podcast booth recording quiz shows for *Your Weekly Constitutional*.



THE SPIRIT OF PHILANTHROPY THE CORNELL PERSPECTIVE

An interview with Cornell Foundation trustee Joe Erdman

Since 2008, the Joseph and Robert Cornell Memorial Foundation has contributed \$4.8 million to The Montpelier Foundation to support its programs, staff, and operations. The Cornell Foundation is a charitable trust created by the will of acclaimed 20th century artist Joseph Cornell (1903-1972) that honors the memory of the artist and his disabled younger brother. The trust supports a variety of nonprofit beneficiaries, with an emphasis on the arts and education. We spoke to Foundation trustee Joe Erdman, pictured above with his wife, Rosemary, about Cornell's ongoing support of Montpelier.

Why is James Madison important?

Madison was fundamental to getting the Constitution drafted and passed. And he was also a political genius capable of organizing the votes and the voices in support of the Constitution. He had a great understanding of how to engineer compromise. And today, if you look at our country, I think the one thing we're doing less and less of is achieving compromise across political lines. Madison's participation in the *Federalist Papers* and his primary role in explaining our young democracy make Madison a unique and, frankly, an often-times forgotten personality among the great American presidents. He was so central and crucial to our modern day Constitution.

What are your hopes for Montpelier?

I think Kat has really moved the organization forward. The important thing is to get Montpelier to the point that it's a required place to visit as part of your journey to historic Virginia. It's not just Jefferson and Monticello and the University of Virginia, Montpelier should be the third part of that experience. Because it's a little bit out of the way, it probably needs a little bit more publicity and money spent on advertising and I think it's prepared now to take advantage of that.



Cornell Foundation Trustee Richard M. Ader pictured with his wife, Tessa.

Why do you believe unrestricted giving is so important?

If you want to support an institution, you have to support its ongoing programs, you have to support its annual budget, you have to leave it to the people who run the organization to determine how best to use those funds. If you try to restrict it from afar and say it can only be used to decorate this room, to me that's a mistake. If you trust the organization, you should trust the leadership to determine the most effective way to put the money to use. I can only think of one instance when we've restricted the use of funds we've contributed.

Why do think it's important today for Americans to understand the story of the Constitution?

I think a re-emphasis on Madisonian approaches—compromise, respect for the Constitution, restraint of power, appreciation for other branches of government—is very, very important. Particularly because we have for the first time in a long time one party in charge of both houses of Congress and the Presidency. I realize that institutions like Montpelier should remain as neutral as possible with respect to politics, but I also think it's important that the example of Madison and the example of the story of how the Constitution came about is appreciated by the people. Perhaps we can even get our new President to Montpelier. It might help in a number of ways.

What do you tell people about Montpelier?

I recently had a business visitor from Boston and I brought him to Montpelier and he really didn't know anything about it. We took the drive up there and it was an enjoyable time and he learned a lot. It's an easy place to visit. The Visitor Center is friendly and inviting. The mansion is easy to get through. It's so beautiful. The area around it. The views to the west from the steps. It's so representative of rural Virginia in its day. It's just a wonderful, wonderful place to visit.



MEMBERSHIP UPDATE

We are excited to announce updated membership benefits as a thanks to all whose support allows us to continue archaeological research, provide civic education, and keep Montpelier's mission alive for all who visit our property. Members of Montpelier will enjoy unlimited admission to the House, priority access to public programs, a discount in our Museum Shop and more. Visit our website to see about becoming a member today!

CALENDAR

For additional events and information, please visit montpelier.org.

We want to hear from you!

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WALKING TOURS

ENSLAVED COMMUNITY WALKING TOUR: Twice daily through October
Journey through the lives of more than 200 enslaved individuals during the Madison period. Visit the village where they lived, the cellars and fields where they worked, and the cemetery where they now rest. Learn from the stories of individuals and families, and their often complex relationships with the Madisons.

HISTORIC LANDSCAPE TOUR: June 3, July 1, August 5, September 2, October 7
Peel back 250 years of landscaping to learn how the grounds of Montpelier evolved through generations of landowners from a working plantation to a trove of champion trees and unique plantings.

CIVIL WAR TRAIL AND GILMORE FARM TOUR: June 24, October 21
Explore the archaeological remains of McGowan's Brigade, a Confederate winter camp.

JOURNEY FROM SLAVERY TO FREEDOM: June 10, July 8, August 12, September 9, October 14
Visit sites and original structures that bring to life the generations of enslaved individuals who lived at Montpelier.

BIG WOODS WALK: July 9, October 15
Hike through the National Landmark Forest and learn about ecology, conservation, and Madison's role as an early environmentalist.

WORKING WOODS WALK: July 16, October 22
Venture into the Demonstration Forest to discover cultivation strategies that generate mutual benefit to man and nature.

ARCHAEOLOGY TOURS

EXCAVATION UPDATE: June 17, August 26, September 16
Tour the current excavations with a Montpelier archaeologist. Learn about the newest discoveries and see the latest finds.

BEHIND THE SCENES ARCHAEOLOGY LAB TOUR: July 22
Visit the lab with the Archaeology Curator. See how artifacts get from being buried in the ground to displayed in the House.

CEMETERY ARCHAEOLOGY WALKING TOUR: October 28
Tour the Madison and slave cemeteries with a Montpelier archaeologist. Learn how we identify, commemorate, and preserve burials and grave makers.

HOUSE TOURS

CIVIL WAR HOUSE TOUR: June 24, October 21
Trace the sequence of events, decisions, and compromises that led from Madison's work to create the Union to its near destruction in the Civil War.

FAMILY-FRIENDLY TOUR: June, July, and August
Children and families will learn about the history of Montpelier, the Madisons, and the enslaved community through artifacts, letters, paintings, and the House.

SUMMER DISCOUNTS
Montpelier is offering free admission to all children 14 and under with a paying adult from July 5-August 31.

ADDITIONAL EVENTS

SECOND ANNUAL JUNETEENTH CELEBRATION: June 17
Celebrate African American art, history, music, food, faith, family, and freedom, commemorating the end of slavery. Co-sponsored by the Orange County African American Historical Society and the Arts Center of Orange.

EXCAVATION EXPEDITIONS: July 16-21, July 30-August 4, August 13-18, September 3-8, September 17-23, October 1-6, October 15-20
This week-long program allows you to work side-by-side with professional archaeologists as they guide you working in an excavation unit. While digging through Madison-era deposits, you will experience the excitement of uncovering artifacts that have been buried for more than two centuries.

CONSTITUTION DAY ELEVENTH ANNUAL STATE OF THE CONSTITUTION LECTURE: September 14
Join us in honoring James Madison for his leadership in the creation of the U.S. Constitution during this free lecture and panel discussion at the National Archives in Washington, D.C.

CONSTITUTION DAY CELEBRATION: September 16
Celebrate the anniversary of the U.S. Constitution with family and friends on the historic grounds of Montpelier. Learn, feast, and play with House tours, music, children's activities, and food.

FALL FIBER FESTIVAL: October 7-8
Great workshops for adults and children, animal exhibits, sheep dog trials, hands-on demonstrations, a fleece sale, fiber and craft vendors, music, and more.

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