



INDIANA  
REPERTORY  
THEATRE

The  
**RECLAMATION**  
of **MADISON**  
**HEMINGS**  
by Charles Smith

March 23 – April 16, 2022

on the OneAmerica Mainstage

## STUDY GUIDE

Indiana Repertory Theatre  
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Indianapolis, Indiana 46204

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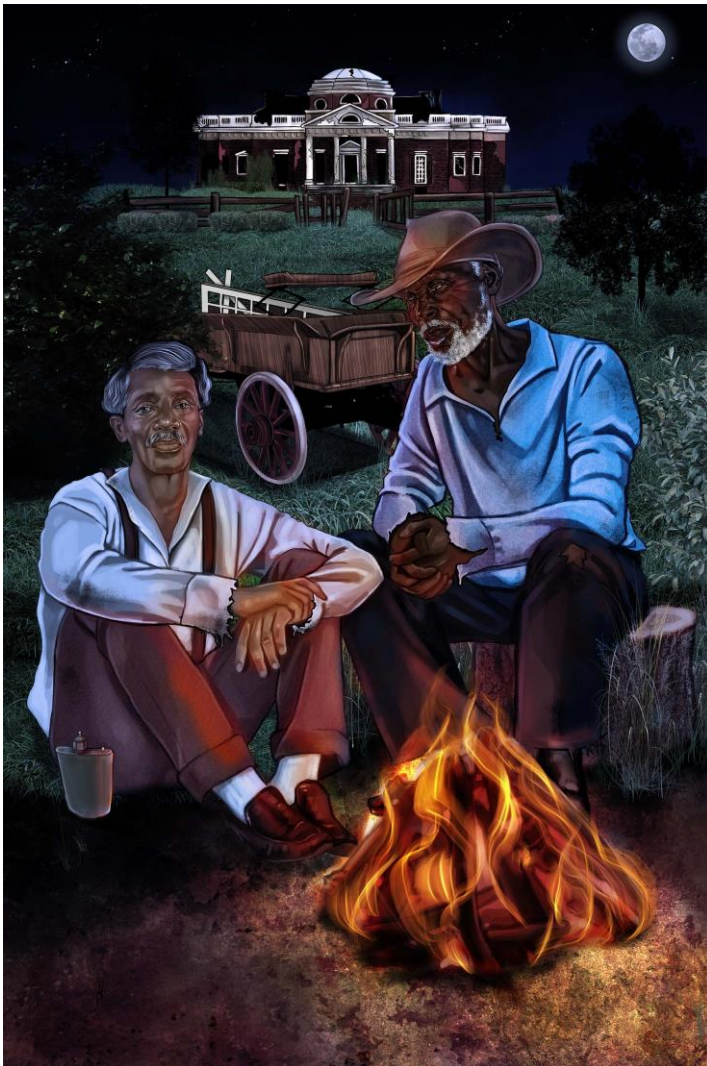
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# THE RECLAMATION OF MADISON HEMINGS

BY CHARLES SMITH

It's 1866, and the Civil War has ended. Madison Hemings, son of Sally Hemings and Thomas Jefferson, and Israel Jefferson, former enslaved footman, return to Monticello in search of Israel's brother. Together, they must face their conflicting feelings about their shared past, as they reframe the narrative of American history. Slavery has been abolished, but what really has changed? From what personal bonds do we need to break free? And where do we need to hold on tight? Don't miss this gripping world premiere about history, family, and hard truths.

*Recommended for students in grades 8-12*

## CONTENT ADVISORY

*The Reclamation of Madison Hemings* contains some profanity, animal death, and frank discussions about slavery in the United States. These topics may be unsettling to younger students. A script preview is available upon request.

The performance will last approximately two hours with one intermission.

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# THE STORY OF THE PLAY

*The Reclamation of Madison Hemings* by Charles Smith takes place near the main house at Monticello, the mountaintop plantation home of Thomas Jefferson. It is November of 1866, a year after the end of the Civil War. Madison Hemings, the formerly enslaved son of Jefferson and his slave, Sally Hemings, has returned to Monticello with his friend Israel Jefferson, also a former slave of Jefferson's. They have come to search for Israel's brother, Moses.

The two longtime friends bicker and tease each other. This is the first time in many years that Madison has returned to the house where he grew up, and it brings back many memories of his childhood and his large, extended family, as well as other slaves he knew on the plantation. Israel, who tries to return annually to search for his brother, is likewise stirred by his memories. Although Israel feels that it would be trespassing, Madison decides to break into the empty house and look around.

It rains overnight, and Israel sleeps outside while Madison sleeps inside. Madison decides he wants to take the house's front doors back home with him to Ohio; doors that he helped build but was never allowed to walk through. Not wanting to be involved in what he sees as an act of theft, Israel insists on walking to nearby Charlottesville to look for his brother without Madison. Because his entire family was dispersed in the slave auctions after Jefferson's death, this slim hope of finding his brother is very important to Israel.

It is clear that Israel holds Jefferson's memory in higher esteem than does Madison, who calls his father a hypocrite for promoting the equality of all men while holding slaves. Madison goes by his mother's surname, and berates Israel for dropping his own family name, Gillette, and adopting Jefferson's instead.

Two days later, Madison has loaded down the wagon with doors, windows, cornices, corbels, and balustrades from the house. Israel returns and tells Madison that he saw Moses walking down the street in town and plans to return the next day to find him and speak to him. While they argue about unloading the wagon, the load shifts and an axle breaks, forcing a delay in their return.

Mounting tensions bring up painful memories, forcing both men to confront difficult issues that they have long suppressed. By finally facing their demons, Madison and Israel open themselves to an extraordinary experience of spiritual healing.

# RE-EXAMINING HISTORY

BY JANET ALLEN, MARGOT LACY ECCLES ARTISTIC DIRECTOR

History teaches us—or at least it can, if we remember it, examine it, and refuse to bury or whitewash it. And history is not monolithic or immutable: it benefits from being examined from multiple viewpoints over time. We all now accept that there is no “definitive” biography of any famous figure: historians in every generation need to reexamine the past, unearthing variant viewpoints on a particular event or person. Those who did not have the privilege to tell a story at the time it occurred still have important and startling views, if those views can be brought to light. And science is continuously offering historians new ways to explore the past.

Creative writers know all this: playwrights and fiction writers find deep wells of meaning in examining the past. Think of the many stirring pieces of historical fiction that hold sway for readers, sparking historical discussion. Shakespeare was a master of exploring and illuminating English history, in part as a way to get around the political conditions of his time that made it dangerous to criticize the current monarchy. American playwrights today may have freer rein in directly criticizing our current political conditions. Certainly, the many conflicting views of how race has shaped American history make the insight made possible by an historical lens particularly resonant: if we aren’t able to agree on the lessons of the present, maybe we can still learn from unexplored moments of our past. This is exactly what Charles Smith brings us in *The Reclamation of Madison Hemings*.

This is the fourth play we have produced by Charles Smith, and the fourth where Charles mines history to tell us something about our current times. The three previous plays we commissioned; all three use history as a lens for contemporary debate. *Les Trois Dumas* (produced in 1998) took us to 19th century France for an encounter with three generations of the Dumas family, the middle generation of whom was the great French novelist Alexandre Dumas *père*, author of *The Three Musketeers*. What is not widely known, and was the springboard of the play, is that the Dumas family was of Haitian-African descent, and their racial identity played a significant role in their social and financial status. In 2002, we commissioned Charles’s adaptation of Theodore Dreiser’s remarkable 1900 novel *Sister Carrie*, a book that shatters the American dream. Young, female Carrie yearns to escape small-town America to flourish in the city, which she does at great cost to her moral compass and soul. Our third commission from Charles, produced in 2011, was one of the most searing contributions to our Indiana Series, *The Gospel According to James*. This play focuses on an horrific act of race murder in Marion, Indiana, in 1930, and its sole survivor, James Cameron. Now *The Reclamation of Madison Hemings* follows in these steps. While it was commissioned by our sister theatre in Chicago, the Goodman Theatre, we have the great good fortune to be producing the world premiere.

In the past few years, the increase of publically documented racial violence has thrown a harsh spotlight, impossible to ignore, on racial inequity in the United States. Thus, the necessity and urgency to explore the shameful and long-lasting legacy of slavery has moved to the foreground of

cultural conversation. Groundbreaking historical writing has moved to the forefront of American debate: Nicole Hannah-Jones's *The 1619 Project*, as well Isabel Wilkerson's *Caste: The Origins of Our Discontents*, are only two of the provocative studies of systemic racism in America published in the past three years. These works and many others, as well as a bombardment of tragic racial events, have ignited and supported a racial and social justice movement like this country hasn't seen since the 1960s. Americans, sadly, struggle to make progress and learn, in large part because we do not grasp—or care, perhaps, to grasp—the extent of systemic racism in this country.



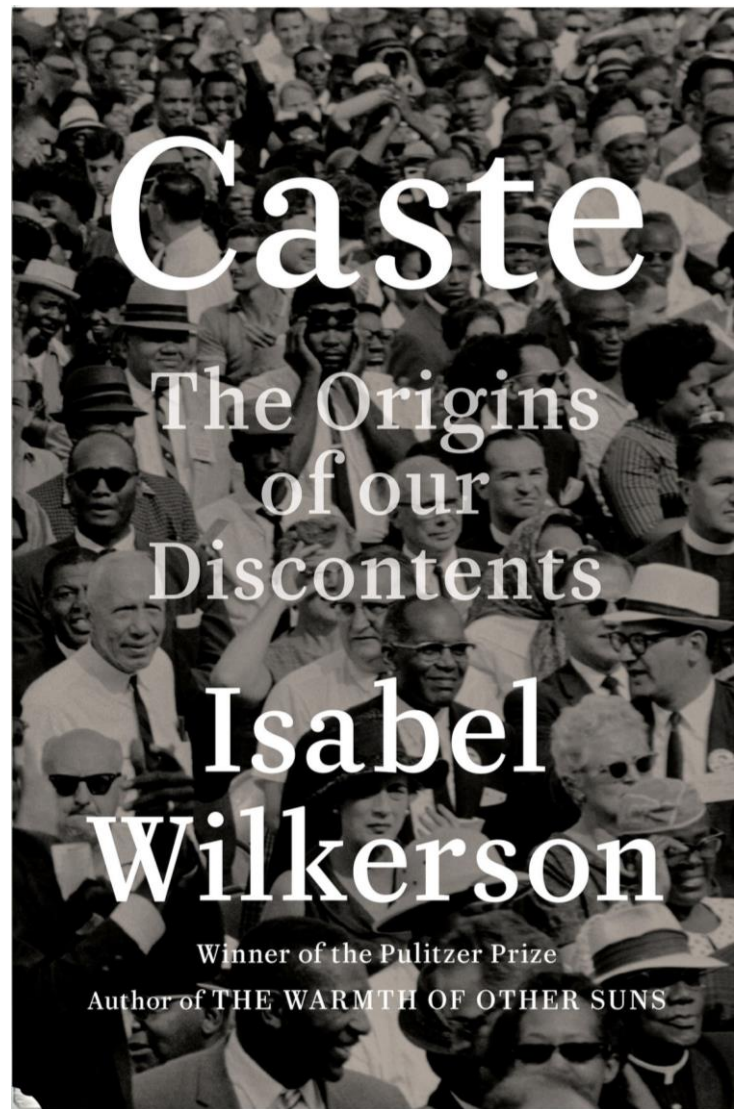
As a white artist, I have searched for work that invites artists and audiences into this debate, where artistry and content are balanced to encourage illumination, reckoning, and conversation. I feel very fortunate to have found this play, from a playwright with whom we have a long history, that asks us to deeply consider questions of racial inequity as witnessed through the lens of history—and most specifically, how that history continues to impact our way of life today.

History continues to ask us: Who is being remembered? How has privilege impacted who writes the story? Part of Charles's inspiration for this play comes from two nearly forgotten historic documents: both were published by the Pike County (Ohio) *Republican* in 1873, in a column prejudicially titled "Life Among the Lowly." They are two memoirs by the two real-life characters in the play, Madison Hemings and Israel Jefferson. Both share first-hand, intimate recollections of Thomas Jefferson, the third President of the United States: Israel's from the perspective of an enslaved person, growing up and serving in Jefferson's household; Madison's from the perspective of

his son by Sally Hemings, another enslaved person in Jefferson's household. For more than 100 years, historians (principally white men) debunked these two pieces of writing as fabrication. In 1998, DNA testing showed scientists (and historians) that in fact, Madison Hemings was a direct descendant of Thomas Jefferson. Only since then has "history" been revised to "verify" that these two memoirs (particularly Hemings's) could, in fact, be true. This is ripe opportunity for dramatic exploration.

*The Reclamation of Madison Hemings* is set in the fall of 1866, in the immediate aftermath of the Civil War, and takes place at Monticello, formerly Jefferson's plantation and forced labor site, now deserted and in serious decline. While the play has an important historical setting that is in many ways different from our time, it focuses on issues that feel very immediate today: How does slavery's long and violent shadow across this country continue to define race relations? How have Black people in this country been continuously robbed of their past? What defines family and identity, and how, when a race has had its history obliterated, do its survivors claim identity? How do we bury our dead, and how, in doing so, do we celebrate or denigrate our ancestors? How do our names define us and compel us to honor the names of those lost to us? While Thomas Jefferson had been dead for 40 years at the time the play takes place, his shadow looms large between these two men. It looms just as large for us today as we must reckon both with his identity as a businessman whose fortune was made by generations of enslaved people, and with the associated hypocrisy of his most famous statement: "all men are created equal."

*The Reclamation of Madison Hemings* is one of the rare gifts of the COVID era: we made the time to find this magnificent play, and we are grateful to many people for bringing it our way. A big thanks to Tanya Palmer, our guest dramaturg on the production, who brought the play to my attention. Also, deep thanks to Charles Smith for entrusting this first production to us. Thanks to director Ron O J Parson, the amazing design team, and the brilliant cast for making a striking production of this searing and soaring play. And as always, infinite thanks to our staff for working on a new play in the time of COVID—not an easy feat.

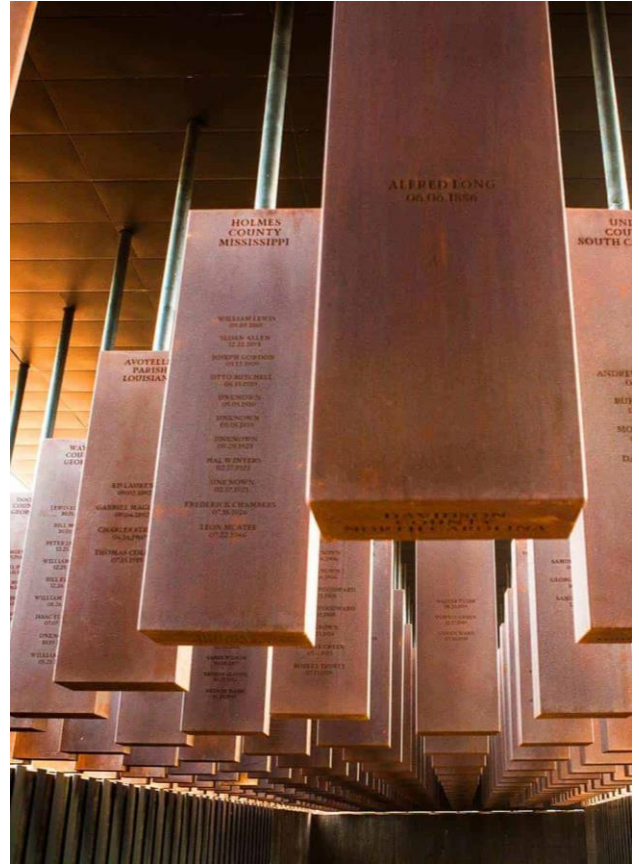


Mentioned throughout this program are several books that have truly inspired us as we've worked on this play. While Sally Hemings, her children, and the many enslaved families of Monticello were once left largely undocumented in the historic account, there is now growing exploration and recognition of the major role they played in making Jefferson's life as an ambassador, President, and founder of the University of Virginia possible. Their story is hugely compelling. In Charles's play, these two men who served him not by choice, and their families and fellow enslaved people, spring fully, vividly, and heartbreakingly to life, taking their rightful place in history for the first time onstage.

# NAMES

BY CHARLES SMITH, PLAYWRIGHT

A few years ago, I visited the National Memorial for Peace and Justice in Montgomery, Alabama. Informally known as the Lynching Museum, the Memorial consists of more than 800 coffin-shaped oxidized steel markers engraved with the names of more than 4,400 Black Americans who were publicly tortured and murdered in the United States between 1877 and 1950. Before then, I had visited the Whitney Plantation in Louisiana, once a forced labor camp that is now a museum with an exclusive focus on the lives of the enslaved. On the grounds of the Whitney stands a granite Wall of Honor with the names of more than 350 enslaved people who lived and died working there, as well as a Field of Angels monument bearing the names of 2,200 enslaved children who died in the surrounding St. John the Baptist Parish between the 1820s and 1860s.



*The National Memorial for Peace and Justice.*

Mindful of the 3,000 names inscribed on the 9-11 Memorial in New York and the 58,000 names of servicemen engraved on Maya Lin's Vietnam Veterans Memorial in Washington DC, I became fascinated by how the listing of names has the power to keep past events present and vital. These memorials displaying the names of those slain serve to humanize individuals by opening a doorway into their lives while simultaneously shining a light on the mistakes we have made as a society.

*The Reclamation of Madison Hemings* was envisioned as, and commissioned to be, a two-person play about Madison Hemings and Israel Gillette Jefferson, two men who were enslaved at Thomas Jefferson's forced labor camp, Monticello. When I started researching the lives of these men, I came across the names of hundreds of other enslaved people who lived and died building and maintaining Monticello. The stories of these individuals were conspicuously absent from the historical information offered upon my first visit to the home of the author of the Declaration of Independence. Through continued research, I discovered names and glimpses into the lives of the others who had been enslaved on that hallowed ground. I felt a deep obligation to acknowledge and embrace the lives of these people who had been ignored by others for decades. However, my assignment was to write a two-person play. Faced with this quandary, I thought of the National Memorial for Peace and Justice, and the Whitney, the Vietnam Memorial, and others like them, and became determined to translate the power of these granite and steel memorials into an ephemeral flesh and blood performance for the stage. *The Reclamation of Madison Hemings* is the result of that effort.

## A DIFFERENT VIEW



*Scenic model by designer Shaun Motley.*

### **JARED GOODING** LIGHTING DESIGNER

I think this show is very timely as we come out of lockdown. With the pause that we were all able to take, we were able to address issues of race and its history in America. A show that presents a different view of one of our country's heroes feels very apt right now. I think it's very important for us to be able to recognize all aspects of the people that we tend to venerate and applaud. We're seeing it today as celebrities are held accountable for their actions, and we should be doing the same thing to historical figures as well.

### **CHRISTOPHER KRIZ** COMPOSER & SOUND DESIGNER

Creating the musical language of a play always leads me down multiple paths. As I read the play for the first time I'll start to hear things intuitively—texture, a palette, an overall feeling. I'll think about storytelling long before I ever get specific about instrumentation, melody, or harmony. For *The Reclamation of Madison Hemings*, director Ron OJ Parson and I discussed using a cinematic approach to the classical music of the era: from the intimacy of a string quartet and a few wind instruments to the infinite horizon of a lush string section. But it isn't until I can watch the actors inhabit the characters during a rehearsal that I really begin writing in earnest. Then the music is tailored to their performance, to their arc, similar to scoring a film.



**DANA REBECCA WOODS** COSTUME DESIGNER

*The Reclamation of Madison Hemings* is a beautifully written script about journeys and what we carry with us: from Ohio to Virginia, from slavery to freedom, from childhood to adulthood, from father to son; as well as the meaning of family. Through the layers of clothing Madison and Israel wear to keep warm on their trip, I am trying to bring into focus what these journeys represent to the two men and how they make themselves whole by the end of the show.



*Research collages and costume renderings by designer Dana Rebecca Woods.*



# THE LEGACIES OF MADISON HEMINGS & ISRAEL JEFFERSON

BY TANYA PALMER, GUEST DRAMATURG

In an 1873 interview with a local Ohio newspaper, the *Pike County Republican*, Israel Gillette Jefferson, who had been born into slavery on Thomas Jefferson's Monticello plantation, recalled a conversation that he had overheard in 1824 between the former President and his French guest, the revolutionary war hero Marquis de Lafayette: "Lafayette remarked that he thought that the slaves ought to be free; that no man could rightly hold ownership in his brother man; that he gave his best services to and spent his money in behalf of the Americans freely because he felt that they were fighting for a great and noble principle—the freedom of mankind; that instead of all being free, a portion were held in bondage (which seemed to grieve his noble heart); that it would be mutually beneficial to masters and slaves if the latter were educated, and so on. Mr. Jefferson replied that he thought the time would come when the slaves would be free, but did not indicate when or in what manner they would get their freedom. He seemed to think that the time had not then arrived."

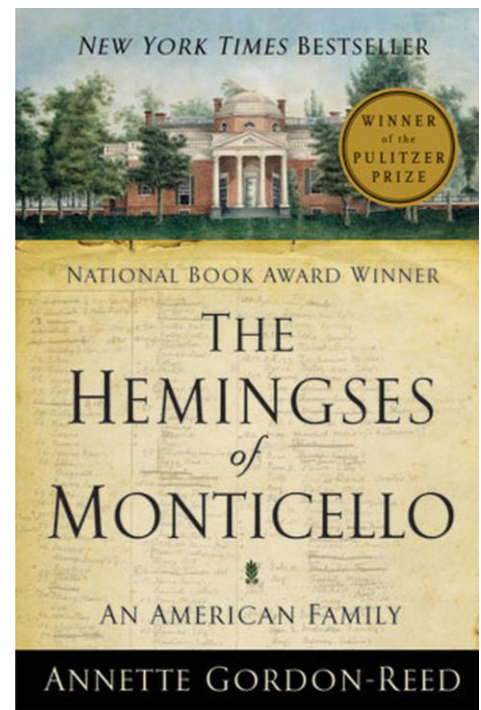
This exchange gets at the heart of what can be so confounding for those reflecting on Thomas Jefferson's legacy, and by extension the legacy of the founding national principles he helped to articulate as the primary author of *The Declaration of Independence*. The man who wrote "We hold these truths to be self-evident, that all men are created equal," was the same man who enslaved more than 600 human beings over the course of his lifetime. But as historian Annette Gordon-Reed argues in "Engaging Jefferson: Blacks and the Founding Father," it is perhaps because of, rather than in spite of, these contradictions that "of all the Revolutionary founders, Thomas Jefferson has figured the most prominently in Blacks' attempts to constitute themselves as Americans. His life, in public and private, has long served as a vehicle for analyzing and critiquing the central dilemma at the heart of American democracy: the desire to create a society based on liberty and equality runs counter to the desire to maintain White supremacy.... The contradictions that make Jefferson seem problematic and frustrating—a figure of mystery to some Whites—make him more accessible to Blacks, who find his conflicted nature a perfect reflection of the America they know: a place where high-minded ideals clash with the reality of racial ambivalence. As this combination daily informs Black lives, Jefferson could seem no more bizarre than America itself. He is utterly predictable and familiar—the foremost exemplar of the true America spirit and psyche."

Beyond the dissonance between his stated ideals in *The Declaration of Independence* and his active and ongoing participation in chattel slavery, Jefferson wrote frequently in both private letters and in his one published work, *Notes on the State of Virginia*, about slavery as a "moral depravity." But he also made clear that he believed Black people were inferior to Whites, and he wrote forcefully against miscegenation, saying that Blacks needed to be removed "beyond the reach of mixture." And yet, as a 1998 DNA study made irrefutably clear, he also fathered seven children with the enslaved Sally Hemings, five of whom lived to adulthood.

One of those children, James Madison Hemings, known as Madison, is brought to vivid life in Charles Smith's new play, *The Reclamation of Madison Hemings*, as is the man who shared his memories of Jefferson's conversation with the Marquis de Lafayette: Israel Gillette Jefferson. Like Israel, Madison was born into slavery at Monticello, and strikingly, both men also lived out their final days as free men and property holding farmers in Southern Ohio. As boys and young men, they likely worked alongside one another both in the main house and in the nailery and woodshop along Mulberry Row, the center of Monticello's agricultural industry. But while they shared many experiences, their paths diverged in subtle and overt ways, in part because of the blood connection that linked Madison Hemings to Jefferson.

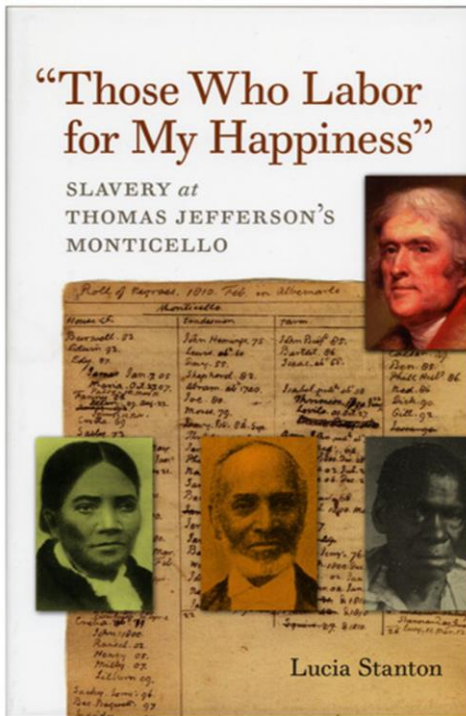
Both Israel and Madison came from families with longstanding connections to Jefferson and his wife Martha. Edward Gillette, Israel's father, was a farm laborer who was inherited by Jefferson from his father's estate, while Israel's mother, Jane, came to Monticello as part of the estate of John Wayles, Jefferson's father-in-law. Jane and Edward had twelve children, all of whom lived to adulthood.

The Hemings family also arrived on Jefferson's plantation as part of the estate of John Wayles, but they held a unique place at Monticello that pre-dated Jefferson taking Sally Hemings as his "concubine"—the word that Madison Hemings himself used in an interview with the *Pike County Republican* published in the same series that featured the recollections of Israel Jefferson. Sally's mother, Elizabeth (Betty) Hemings, had ten children when she arrived in Monticello in 1774, a year after John Wayles's death—six of whom, including Sally, were purported to be fathered by Wayles himself, making them half-siblings to Jefferson's wife, Martha. In her exhaustive Pulitzer Prize-winning history, *The Hemingses of Monticello: An American Family*, Annette Gordon-Reed describes the ways Jefferson maintained control of the Hemingses while also singling out certain members of the family for "special treatment," arguably because of their status as blood relations. Of the only seven enslaved people that Jefferson legally emancipated—two during his lifetime, five after his death—all were members of the extended Hemings family. Madison and his brother Eston were among the five who were emancipated in Jefferson's will. Madison left Monticello following Jefferson's death in 1826, first living with his mother Sally in Charlottesville until her death in 1835, then traveling to Ohio with his wife Mary, a free woman of color, eventually settling on a 60-acre farm with their nine children.



For Israel Gillette—and countless other men, women and children enslaved at Monticello (including many of the extended Hemings family)—Jefferson's death, and the fact that he died deeply in debt, represented a cataclysm that tore them away from family and the only home they had ever known. As Israel recalled fifty years later, "all the rest of us were sold from the auction block." Israel's parents Edward and Jane were sold, as were nine of the Gillette children and twelve grandchildren—

dispersing the family in at least ten different directions. Israel was sold to Thomas Gilmer, who went on to become a congressman and briefly Secretary of the Navy. Israel and his first wife, Mary Ann Colter, had four children together, but because both parents were enslaved, the fates of their children were beyond their control and took what he called “the usual course” of the enslaved. “I do not know where they are now,” he reported in his interview with the *Pike County Republican*, “if living.” After Mary Ann’s death, Israel vowed never again to marry a woman in bondage. His second wife, Elizabeth Farrow Randolph, was a seamstress and a free woman of color. It was Elizabeth who helped him raise the \$500 necessary to secure his freedom.



In 1844, while Madison Hemings was plying his trade as a carpenter and joiner, building buildings in Waverly, Ohio, Israel Gillette appeared in a Virginia courthouse to obtain a document that would officially recognize his new status of freedom. He recounted the story in 1873, describing how the clerk of the court asked him by what surname he chose to be known. “I hesitated,” he recalled, and the clerk suggested that it should be Jefferson, because “I was born at Monticello and had been a good and faithful servant to Thomas Jefferson.... I consented to adopt the surname of Jefferson, and have been known by it ever since.” That same year, nearly two decades after Madison Hemings had left Monticello as a free man, Israel Gillette Jefferson traveled west with his wife Elizabeth to Cincinnati, Ohio, where he was finally able to embrace his new identity as a free man. “When I came to Ohio, I considered myself wholly free,” he explained. “And not till then.”

By the time the Civil War started, Madison Hemings and Israel Gillette Jefferson were living within ten miles of each other on their own farms in Pike County in Southern Ohio. Once again their paths had converged, now in the Appalachian hills near Pee Pee Settlement, a predominantly African American community first settled by formerly enslaved men and women from Virginia.

In their two interviews with the *Pike County Republican*, both Madison and Israel affirm that Jefferson was the father of Sally Hemings’s children, and both men talk matter-of-factly about Jefferson’s dual roles as statesman and slaveholder. For these two men, who began life together on the same plantation and whose divergent paths out of slavery eventually brought them together again—this time by choice—the confounding hypocrisy that separated the ideals Jefferson espoused in public from his actions in his private life was undoubtedly one of many other contradictions, broken promises, and double standards they faced as African American men living in America. That their recollections survive as two of only three existing first-person accounts from Monticello’s enslaved population is a great gift and lasting legacy. It is through their words that we understand more about the lives of the many individuals and extended families—from the Gillettes and the Hemingses to the Hens and the Colberts and many more—who lived and labored at Monticello.

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“Engaging Jefferson: Blacks and the Founding Father” by Annette Gordon-Reed, in *The William and Mary Quarterly*, January 2000

*Those Who Labor for My Happiness: Slavery at Thomas Jefferson’s Monticello* by Lucia Stanton, 2012

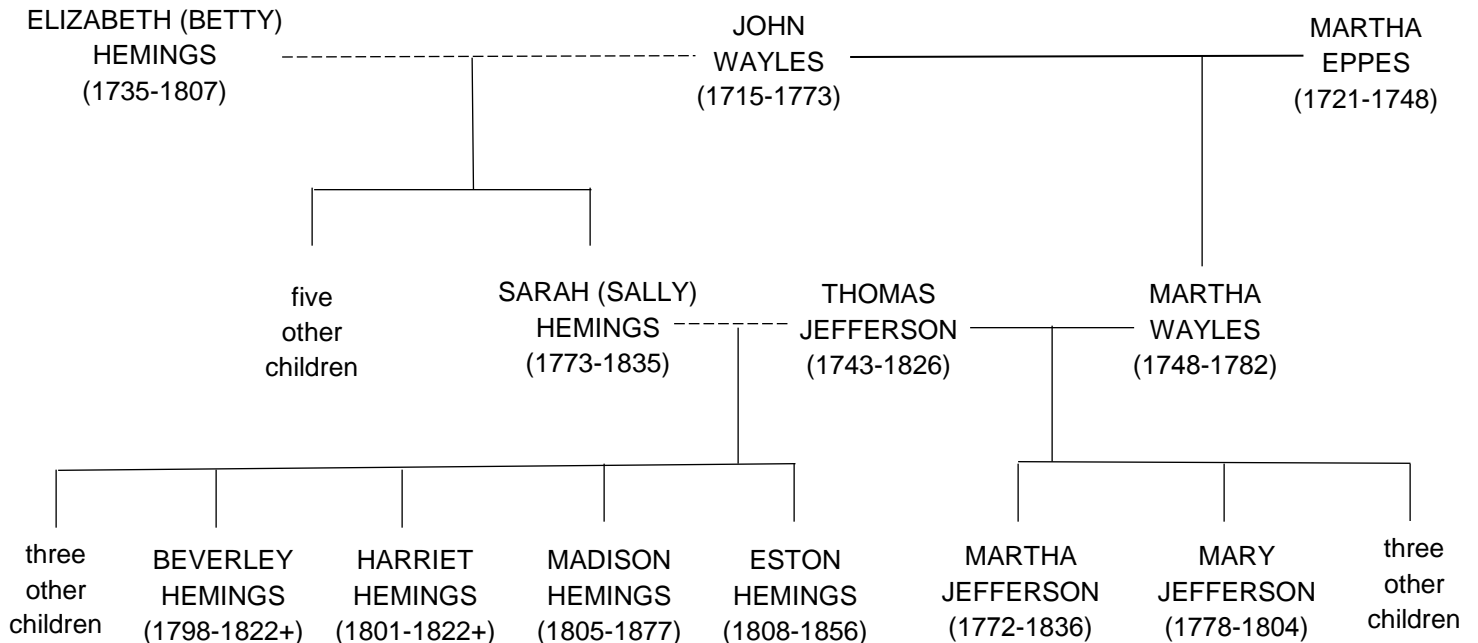
“The Memoirs of Madison Hemings,” *Pike County (Ohio) Republican*, March 13, 1873

“The Memoirs of Israel Jefferson,” *Pike County (Ohio) Republican*, December 25, 1873

## A HEMINGS FAMILY TREE

*This listing focuses on family members who are prominently featured in the play.*

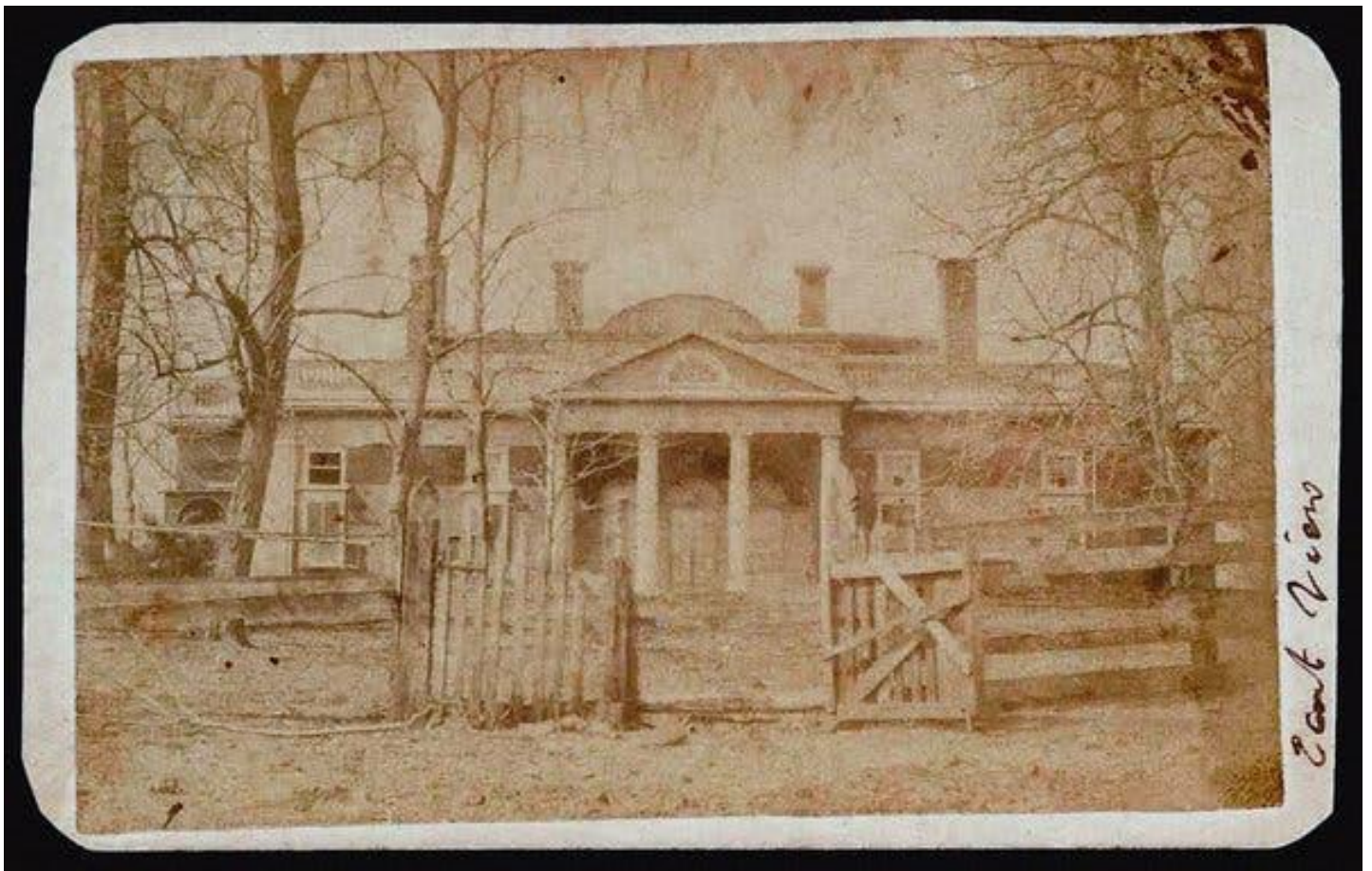
----- represents an unmarried union  
 \_\_\_\_\_ represents a married union



# AN UNTOLD STORY

BY RON OJ PARSON, DIRECTOR

*The Reclamation of Madison Hemings.* What a journey it has been for this play. I am truly honored to be working with Charles Smith and the Indiana Repertory Theatre on this world premiere production. Since the theatre world has been rocked by the pandemic as the rest of the world has, we have been waiting to bring this remarkable story to the stage, and thank you to IRT for allowing that to come to fruition. In my career I have had the luxury of doing plays that educate and entertain, and *Reclamation* does both. Many people know the story of Sally Hemings and Thomas Jefferson to a certain extent, but not many people know of the lives of her children with the third President of the United States. Charles Smith's plays often explore life as it exists and has existed in the story of "American" history, something I have always admired about his writing. Again, I am truly honored to be here and now with *The Reclamation of Madison Hemings.*



*Monticello in the 1800s, perhaps around the time of the play.*

## A HEMINGS & JEFFERSON FAMILY TIMELINE

- 1735:** Elizabeth Hemings is born, the daughter of an enslaved African woman and an English Sea Captain. She is purchased by Francis Eppes, an early Virginia colonist.
- 1746:** John Wayles, a wealthy lawyer and slave trader, marries Martha Eppes. Her father, Francis Eppes, gives the couple the enslaved woman Elizabeth (Betty) Hemings as part of Martha's wedding settlement.
- 1748:** Martha Eppes Wayles gives birth to a daughter, Martha. The mother dies five days later.
- 1757:** Thomas Jefferson, the eldest son of Virginia "gentleman" Peter Jefferson, inherits his father's property in Albemarle County, including the mountain that he would call Monticello. He also gains legal title to approximately thirty human beings from his father's estate.
- 1761:** After the death of his third wife, John Wayles takes the enslaved Elizabeth (Betty) Hemings as his "concubine." According to several sources he was the father of six of her twelve children.
- 1772:** Martha Wayles marries Thomas Jefferson.
- 1773:** Sally Hemings, the youngest child of John Wayles and Elizabeth Hemings, is born.
- 1773:** John Wayles dies, leaving both substantial property and debt to his heirs. In addition to inheriting a vast amount of property, Thomas Jefferson gains legal title to 135 human beings who had been enslaved on the Wayles estate, including the Hemings family, who arrive at Monticello in 1774.
- 1776:** Thomas Jefferson is the principal author of *The Declaration of Independence*.
- 1782:** Martha Wayles Jefferson dies four months after giving birth to a fifth daughter. It is said that on her death bed she asked Jefferson to promise he would not remarry so that her daughters would not be raised by another woman. He agrees to her request.
- 1784:** The Confederation Congress appoints Thomas Jefferson as Minister to France.
- 1787:** Jefferson's youngest daughter, Maria, accompanied by 14-year-old Sally Hemings, arrives in Paris. In an 1873 interview with the *Pike County Republican*, Sally's son Madison describes his mother's time in Paris, stating that while there she became "Mr. Jefferson's concubine" and was pregnant with his child. Jefferson wanted Sally to return to Virginia with him, but knowing that she could secure her freedom if she remained in France, she refused until Jefferson "promised her extraordinary privileges, and made a solemn pledge that her children would be freed at the age of twenty-one."
- 1789:** Jefferson is appointed as Secretary of State in the administration of George Washington and returns to the United States (along with Sally Hemings).
- 1790:** Sally Hemings and Thomas Jefferson's first child is born. According to Madison Hemings, it lived "but a short time."
- 1793:** Jefferson resigns as Secretary of State and returns to Monticello.
- 1796:** Jefferson is elected Vice President; John Adams is elected President.

- 1800:** Israel Gillette is born to Jane and Edward Gillette, enslaved people at Monticello. He is one of twelve children.
- 1800:** Jefferson is President.
- 1802:** Richmond journalist James Callender makes the accusation that Thomas Jefferson has “for many years past kept, as his concubine, one of his own slaves,” Sally Hemings. The story is soon picked up by Federalist presses around the country.
- 1804:** Jefferson is re-elected President.
- 1805:** Madison Hemings, son of Sally Hemings and Thomas Jefferson, is born at Monticello.
- 1808:** Sally Hemings and Thomas Jefferson’s youngest son, Eston, is born.
- 1809:** James Madison is inaugurated as President and Jefferson returns to Monticello. He never leaves Virginia again.
- 1822:** Beverly and Harriet Hemings, Jefferson and Hemings’s two eldest living children, leave Monticello and “pass” into the white world.
- 1826:** On July 4, Thomas Jefferson dies at the age of 83. His estate is over \$100,000 in debt—approximately 2 million dollars today. According to the terms of Thomas Jefferson’s will, five men enslaved at Monticello are freed—including Madison and Eston Hemings. Sally Hemings is not officially granted her freedom, but she leaves Monticello and lived in Charlottesville with her two freed sons.
- 1827:** More than 130 enslaved people are sold away from their families and their home on Monticello. Israel Gillette is purchased by Thomas Walker Gilmer.
- 1834:** For \$2700, Uriah Levy purchases Monticello: a dilapidated house and 218 acres of overgrown fields. He hires a caretaker, Joel Wheeler, to oversee the property.
- 1835:** Sally Hemings dies. The location of her grave is unknown.
- 1836:** Madison and his wife Mary Hemings, a free woman of color, and their daughter Sarah move to Pike County in southern Ohio. Madison builds several buildings in the town of Waverly. Over the next 10 years, Mary gives birth to eight more children, all of whom survive into adulthood.
- 1838:** Eston Hemings and his wife Julia, a free woman of color, move to Chillicothe in Southern Ohio, where Eston leads a very successful dance band.
- 1838:** Israel Gillette marries Elizabeth Farrows Randolph, a seamstress and a free woman of color who will help him raise the money to purchase his freedom.
- 1841:** Israel Gillette negotiates with Thomas Gilmer to purchase his freedom. They agree upon the sum of \$500, his purchase price in 1827.
- 1844:** Israel Gillette obtains a document that officially recognizes his freedom, while changing his name to Jefferson. He and his wife Elizabeth, and her two living children, move to Cincinnati, Ohio, where Israel works as a waiter in a private home, and later on a steamboat.
- 1852:** Eston Hemings, his wife Julia, and their three children leave Ohio for Wisconsin, where they change their surname to Jefferson and henceforth “pass” as white people.



- 1858:** Israel Gillette Jefferson and his wife Elizabeth are now living on a farm in Pebble Township in Southern Ohio, near where Madison and Mary Hemings have settled.
- 1861:** Abraham Lincoln is inaugurated President and the Civil War begins.
- 1862:** Uriah Levy dies, naming the federal government as administrator of Monticello. The Confederate army seizes the property and sells it to another owner. During the war years, caretaker Joel Wheeler charges groups to use the Monticello house and grounds for parties, picnics, and other activities, doing little to discourage souvenir-taking.
- 1865:** As the Civil War ends, Madison Hemings and his family are now living on a 66-acre farm in Ross County, Ohio.
- 1866:** The events of this play take place. As author and historian Lucia Stanton writes in *Those Who Labor for My Happiness*, Israel Gillette Jefferson returned several times to Monticello, probably to visit family members. His last visit was in 1866, and at that time he saw Thomas Jefferson Randolph—who was still paying off his grandfather’s debts and had been stripped by the war of all but his land and “one old blind mule.” Recalling this encounter seven years later, Israel said, “I then realized more than ever before, the great changes which time brings about in the affairs and circumstances of life.”

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Monticello.org

# PEOPLE IN THE PLAY

*These are a few of the historic figures most prominently featured in the play.*

## ISRAEL GILLETTE JEFFERSON

Israel Gillette (1800–c. 1879) was one of 12 children born to Jane and Edward Gillette; the whole family were enslaved persons belonging to Thomas Jefferson at Monticello. As a boy, Israel worked in the Monticello house, building fires, running errands, and waiting at table; later he was a footman and a coachman. Israel's parents, his siblings, and his wife and four children were separated when Jefferson died in 1826 and his slaves were sold at auction. Israel never saw any of his family again. Israel was sold to Thomas Walker Gilmer, who became a Member of Congress, and briefly, Secretary of the Navy. Around 1838, Israel married a free woman of color, Elizabeth Farrows Randolph, a seamstress and a widow with several children. When Gilmer was elected to Congress in 1841, Israel negotiated for his freedom, paying the same \$500 that Gilmer had originally paid for Israel. In 1844, Israel obtained a document officially recognizing his freedom and changing his name to Israel Jefferson. Shortly thereafter the family moved to Cincinnati, Ohio, where Israel worked as a waiter on a steamboat and learned to read and write. By 1860 he, his wife, and her two surviving children had moved ninety miles east to Pike County, Ohio, where Madison Hemings and other former Virginia slaves lived. Both Israel and Elizabeth Jefferson were active members of Eden Baptist Church, which played a key role in the Underground Railroad. During this time, Israel regularly returned to Monticello to visit. In 1873 he wrote a personal memoir for the *Pike County Republican* that has become an important source of information about the Hemings family and life at Monticello.

## MOSES GILLETTE – brother to Israel Gillette Jefferson

Moses Gillette was born in 1803. He was a cooper—a maker and repairer of casks and barrels. He was sold after Jefferson's death to a local miller. After emancipation in 1865 (and after the time of the play), he moved to southern Ohio to live near his brother Israel.

## ELIZABETH HEMINGS (MAMA BETT)

*– mother of Sally Hemings, grandmother of Madison Hemings*

Elizabeth Hemings (1735–1807) was the enslaved matriarch of a large and prominent family that made up a third of the population at Monticello. Her children and descendants occupied the most important household and trade positions on the plantation, and many of her children were allowed to hire themselves out and keep their earnings, an uncommon experience among those enslaved by Thomas Jefferson. Three of her children and six of her grandchildren were the only people Jefferson ever freed. Elizabeth was the daughter of an English sea captain and an enslaved African woman. She had 12 children, six of them by her master, John Wayles, all of them enslaved. When Wayles died in 1773, they all became the property of Thomas Jefferson, who had married Wayles's daughter, Martha. Elizabeth lived to the age of 72, an extraordinarily old age for anyone in that era, let alone an enslaved person. In the last decade of her life, she had her own cabin at Monticello, where she raised produce and sold it to the Jefferson household.

## SALLY HEMINGS

– *daughter of Elizabeth Hemings, mother of Madison Hemings*

Sarah (Sally) Hemings (c. 1773–1835) was the youngest of six children that Elizabeth Hemings had with her owner, John Wayles, who was also the father of Martha Wayles Jefferson, Thomas Jefferson’s wife. Sally came to Monticello as a toddler with the rest of her enslaved family after the death of her father; she was part of Jefferson’s inheritance through his wife, Martha—Sally’s half-sister. Martha died in 1782. In 1784, Jefferson was appointed minister to France. At the age of 14, Sally was sent to live with Jefferson as a maid in his household. During that time in Paris, she and Jefferson began a relationship. When returned to the United States in 1789, Sally—who was legally free in France (and also pregnant)—refused to return with him until he promised “extraordinary privileges” for herself and freedom for her future children when they reached 21. Sally had at least six children fathered by Jefferson, four of whom survived to adulthood. Sally was never legally emancipated; instead she was unofficially freed, or “given her time” by Jefferson’s daughter Martha after Jefferson’s death. Sally and her sons Madison and Eston live in n Charlottesville until her death.

## JOHN HEMMINGS

– *son of Elizabeth Hemings, half-brother of Sally Hemings, uncle of Madison Hemings*

John Hemmings (1776–1833) was an enslaved joiner at Monticello. His father was Joseph Neilson, an Irishman who was Jefferson’s chief carpenter. At 14, John became an “out-carpenter,” felling trees and hewing logs, building fences and barns, and helping to construct log slave dwellings. At 17 he was put to work at the main house. He was principal assistant to James Dinsmore, the Irish joiner responsible for most of the elegant woodwork in the Monticello house. John succeeded Dinsmore as head joiner in 1809, making fine furniture for Jefferson, including cabinets, chairs, and tables. Much more than a carpenter, he was a highly skilled joiner and cabinetmaker. He learned to read and write, and some of the letters between him and Jefferson survive, mainly concerning the construction of the house. Unlike the rest of the family, John spelled his last name with a double m.

## BEVERLY HEMINGS – *son of Sally Hemings and Thomas Jefferson*

Beverly Hemings (1798–some time after 1821) was his parents’ oldest surviving son. At Monticello he worked as carpenter. He was also a musician, called upon to play the violin for dances arranged by Jefferson’s granddaughters. In late 1821 he left Monticello, as arranged by his parents. According to his brother Madison, Beverly passed into white society and raised a family in Washington DC or Maryland. There is no other record of his life following his departure.

## HARRIET HEMINGS – *son of Sally Hemings and Thomas Jefferson*

Harriet Hemings (1801–some time after 1863) was her parents’ only daughter to grow to adulthood. At the age of 14, she was trained to spin and weave and began working in the plantation’s textile workshop. While she was never legally freed, at the age of 21, in accordance with the agreement between her parents, Harriet was allowed to “escape” with coach fare and \$50. Her brother Madison later said that she went to join their older brother Beverly in Washington DC, where she passed as white and married a white man of good circumstances. Although she stayed in touch with Madison for some time, by 1863 Harriet had stopped writing.

**MADISON HEMINGS** – *son of Sally Hemings and Thomas Jefferson*

Madison Hemings (1805-1877) learned the woodworking trade from his uncle John Hemmings. He became free in 1827, according to the terms of Jefferson's will. Madison and his brother Eston left Monticello to live with their mother, Sally Hemings, in Charlottesville. Together they purchased a lot and built a two-story brick and wood house. In 1831, Madison married a free woman of color, Mary McCoy. In the late 1830s Madison and Mary left Virginia for rural Pike County in southern Ohio, where Mary's family was already settled. Madison helped build several structures in the notoriously anti-black town of Waverly. He gradually accumulated property, and by 1865 Madison and Mary and their nine children were living on a 66-acre farm. His recollections were written down in 1873 and published in the *Pike County Republican*, becoming an important source of information about the Hemings family and life at Monticello.

**ESTON HEMINGS JEFFERSON** – *son of Sally Hemings and Thomas Jefferson*

Eston Hemings (1808-1856) learned the woodworking trade from his uncle, John Hemmings, and became free in 1827, according to the terms of Jefferson's will. He and his brother Madison left Monticello to live in Charlottesville with their mother, Sally Hemings. Together they purchased a lot and built a two-story brick and wood house. In 1832, Eston married a free woman of color, Julia Ann Isaacs. Around 1838 they moved to Chillicothe, Ohio, where Eston led a very successful dance band. He was remembered as "a master of the violin, and an accomplished 'caller' of dances." Around 1852 Eston and Julia and their three children left Ohio, changing their surname to Jefferson and living henceforth as white people. They settled in Madison, Wisconsin, where Eston pursued his trade as a cabinetmaker.

**THOMAS JEFFERSON**

Thomas Jefferson (1743 – 1826) was born the son of a planter, cartographer, and politician. His own interests included surveying, mathematics, horticulture, mechanics, and architecture. He was the principal author of the Declaration of Independence, where he wrote, "all men are created equal." Nevertheless, he owned more than 600 enslaved persons on his plantation, Monticello. After the death of his wife, Martha, he began a long relationship with one of his slaves, Sally Hemings, who was 14 at the time. Together they had six children, all of them his slaves. From 1801 to 1809 he was the third President of the United States.

**THOMAS JEFFERSON RANDOLPH** – *eldest grandson of Thomas Jefferson*

Thomas Jefferson Randolph (1792 – 1875) spent much of his childhood on Monticello. In 1815, he took over the management of his grandfather's affairs while dealing with a series of bad investments and financial decisions made by his father-in-law and his own father. After Jefferson's death, Randolph struggled to pay his grandfather's debts. He eventually did so by selling Monticello out of the family. During the Civil War, Randolph, who had served six terms in the Virginia House of Delegates, was given a colonel's commission in the Confederate Army. Randolph's grandfather, Thomas Jefferson, was Madison Hemings's father; therefore, even though Randolph was older, Madison was his uncle.

# RESOURCES

## BOOKS

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"Jefferson's Monticello finally gives Sally Hemings her place in presidential history"  
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"The Memoirs of Madison Hemings," *Pike County (Ohio) Republican*, March 13, 1873

"The Memoirs of Israel Jefferson," *Pike County (Ohio) Republican*, December 25, 1873

## WEBSITES

<https://www.monticello.org/>

<https://www.history.com/topics/black-history/slavery>

# INDIANA ACADEMIC STANDARDS

## ALIGNMENT GUIDE

Seeing *The Reclamation of Madison Hemings* at Indiana Repertory Theatre is a great way to help make connections for students and facilitate their understanding of a text. Some key literature standards to consider on your trip would be:

### READING LITERATURE

RL.2: Build comprehension and appreciation of literature by identifying, describing, and making inferences about literary elements and themes

RL.3: Build comprehension and appreciation of literature, using knowledge of literary structure, and point of view

RL.4: Build comprehension and appreciation of literary elements and themes and analyze how sensory tools impact meaning

### READING VOCABULARY

RV.1: Build and apply vocabulary using various strategies and sources

RV.2: Use strategies to determine and clarify words and understand their relationship

RV.3: Build appreciation and understanding of literature and nonfiction texts by determining or clarifying the meaning of words and their uses

### SPEAKING & LISTENING

SL.1: Develop and apply effective communication skills through speaking and active listening

SL.3: Develop and apply active listening and interpretation skills using various strategies

### MEDIA LITERACY

ML.1: Develop an understanding of media and the roles and purposes of media

ML.2: Recognize the purpose of media and the ways in which media can have influences

### THEATRE CREATING

TH.Cr1: Generate and conceptualize artistic ideas and work

### THEATRE—RESPONDING

TH.Re.7: Perceive and analyze artistic work

TH.Re.8: Interpret intent and meaning in artistic work

TH.Re.9: Apply criteria to evaluate artistic work

### THEATRE—CONNECTING

TH.Cn.10: Synthesize and relate knowledge and personal experiences to make art

TH.Cn.11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

## **ETHNIC STUDIES**

- ES.1 Cultural Self-Awareness
- ES.2 Cultural Histories within the United States Context and Abroad
- ES.3 Contemporary Lived Experiences and Cultural Practices
- ES.4 Historical and Contemporary Contributions

## **US HISTORY**

- USH.1 Students review and summarize key ideas, events, people, and developments from the Founding Era through the Civil War and Reconstruction (1775-1877)
- LH.2 Extract and construct meaning from history/social studies texts using a variety of comprehension skills
- LH3. Build understanding of history/social studies texts, using knowledge, structural organization, and author's purpose

## **US GOVERNMENT**

- USG.2 Students identify and define ideas at the core of government and politics in the United States, interpret Founding-Era documents and events associated with the core ideas, and explain how commitment to these foundational ideas constitutes a common American civic identity. They also analyze the meaning and application of core ideas to government, politics and civic life, and demonstrate how citizens apply these foundational ideas in civic and political life
- USG.5 Students explain the idea of citizenship in the United States, describe the roles of United States citizens, and identify and explain the rights and responsibilities of United States citizens. They also examine how citizens can participate responsibly and effectively in the civic and political life of the United States

## **SOCIOLOGY**

- S.4 Students identify how social status influences individual and group behaviors and how that status relates to the position a person occupies within a social group
- S.7 Students identify the effects of social institutions on individual and group behavior. They understand that social institutions are the social groups in which an individual participates, and that these institutions influence the development of the individual through the socialization process
- S.8 Students examine the changing nature of society. They explain that social change addresses the disruption of social functions caused by numerous factors and that some changes are minor and others are major
- S.10 Students examine the role of the individual as a member of the community. They also explore both individual and collective behavior

# DISCUSSION QUESTIONS

## BEFORE SEEING THE PLAY

What is your opinion about Thomas Jefferson? What do you know about him from school or media portrayals?

Do you know who Sally Hemings is? What do you know about her?

What have you learned about Reconstruction?

Below is a snippet of dialogue from the play. What does this exchange mean to you? Think about what is meant and what is said when you watch the play.

ISRAEL: Your father did not build that house, Madison. The people your father called his property built that house.

MADISON: You know what I meant.

ISRAEL: I know what you meant, but I also heard what you said, and what you said and what you meant were two different things.

## AFTER SEEING THE PLAY

Has your opinion about Thomas Jefferson changed? Why or why not?

Which character do you empathize more with? Why? Do you feel that Madison or Israel has a more realistic view of the past? Why?

Do you think Madison has the right to own Monticello? Why or why not?

Madison fills the wagon with architectural pieces of the house. He says he is doing it because,  
“Ending slavery was only the beginning, but it don’t end there. It can’t end there. Unless I get to share in the bounty of my hard work, you haven’t ended slavery. All you did was change the name and how it looks, but the way it works stays the same and I’m not gon settle for that. I’m taking what’s mine and everything you see here is mine. Every last nail and board is mine and I’m taking it with me.”

Do you agree with Madison? Why or why not?

Do you have family possessions that have been passed down from previous generations? What are they, and what importance do they have to you?



Do you think Israel saw his brother? Was his brother a ghost? Are Madison and Israel ghosts?

What does the idea of race mean to you? What does it mean to Madison? To Israel?

Phineas, the mule, is a character we never see. What do you think he symbolizes? Why do you think Madison kills him?

In the play, Madison says, "Family isn't everything." To which Israel replies, "Family is the only thing." Who do you agree with? Why? Why do you think the two men have such different ideas about family?

Madison describes his brother and sister leaving Monticello:

"I remember asking Mother, 'Where did they go?' She said they had crossed over. They made the transition. She said they were in a better place, and I thought they were dead. Wasn't until later I realized that they were out in the world somewhere passing. They might as well had been dead for what it was worth. They were dead to us."

Why do you think the family members who left no longer had any contact with the Hemingses that stayed? Why do you think Madison never chose to "pass" like all of his other siblings did?

One person who is never mentioned in the play is Martha Jefferson, Sally Hemings's half-sister and Thomas Jefferson's legal wife. Why do you think she is left out of the story?

Thomas Jefferson is never mentioned by name. Why do you think the author made that choice?

Everyone mentioned in this play was a real person, but the play itself is a work of fiction. What are some advantages to writing historical fiction? What are some challenges?

What parallels from the play do you see in current events today? Do you see parallels in your own life with events from the play?

Madison and Israel have a discussion on whether they would rather be blind or deaf. Israel says, "The way I figure it, sight connects you to things but the ability to hear connects you to people, and I'd rather be connected to people over things any day of the week". Which would you choose, and why?

How do the costume changes and lighting changes effect the mood of the play?

How does the scenery work with the play? What feelings does it invoke in you?

# WRITING PROMPTS

Choose either Madison or Israel from the play. Write a character analysis: What does he do? What does he say? What does the other character say about him? Write a biography for the character, using what is said in the play as a basis, using your imagination and extrapolating beyond that to fill in the blanks. After writing your biography, see what factual information you can find about these two people. (There isn't a lot). How similar or different is your imagined biography and those written by historians?

What happens in the world after the play ends? Using characters from the play, or entirely new characters, write a scene detailing the events following the ending of the play. Do they make it home? If not, why? If so, what happens when they get home? The choices are yours. Read your scenes in class and discuss the different points of view shown in the various scenes.

Write a review of the play. A well-rounded review includes your opinion of the theatrical aspects—scenery, lights, costumes, sound, direction, acting—as well as your impressions of the script and the impact of the story and/or themes and the overall production. What moments made an impression? How do the elements of scenery, costumes, lighting, and sound work with the actors' performance of the text to tell the story? What ideas or themes did the play make you think about? How did it make you feel? Did you notice the reactions of the audience as a whole? Would you recommend this play to others? Why or why not? To share your reviews with others, send to: [education.irt@gmail.com](mailto:education.irt@gmail.com)

*A digital model of Monticello in 1816, when Madison Hemings & Israel Gillette were enslaved there..*



# ACTIVITIES

## BIOGRAPHIES

Research one of the names mentioned at the end of play. Give a three-minute oral presentation to the class about your chosen person. Sally Hemings, John Hemings, James Hemings, Edwin Hemings, Peter Hemings, Critta Hemings, Elizabeth Hemings, Martin Hemings, Mary Hemings, Robert Hemings, Pricilla Hemings, Lucy Hemings, Betsy Hemings, Thenia Hemings, Mama Bett, Edward Gillette, Jane Gillette, Barnaby Gillette, Burwell Colbert, Lucy Gillette, Peter Fossett, Fanny Gillette, Patsy Fossett, Richard Gillette, Ester Gillette, William Fossett, Daniel Fossett, Isabella Fossett, David Hern, Isabella Hern, Lucy Fossett, Jesse Fossett, Mary Hern, Edith Hern, Lily Hern, Wormley Hughes, Bennie Walton, Irene Walton, Isaac Jefferson Granger, George Granger, Ursula Granger, Robert Washington Bell, Jesse Scott, John Brewer, Minerva Granger, Bagwell Granger, Tom Henry Pillow, Thomas Bell, Anne Hughes, James Hubbard, Jupiter Evans, Nannie Shannon, Louisa Hughes, Elizabeth Ann Fossett, Edith Fossett, Maria Fossett, Dolly Hughes, Betty Brown, Sarah Anne Brewer, Beverly, Harriet Hemings, Eston Hemings Jefferson, Moses Gillette.

## DESIGN WORK

Create a set design for the show. Think how your design might be different from Shaun Motley's design at the IRT. Make a three-dimensional model or a detailed drawing that shows what your design will look like on stage. Think critically about the practical issues you need to address with your set, and what you want to show realistically and symbolically. Present your model or drawing to the class.

Create a costume design board for the show. Think how your design might be different from Dana Rebecca Woods's design at the IRT. Use art and photographs as inspiration. Think critically about the practical issues you need to address with your costumes, and what you want to show realistically and symbolically. Include fabric swatches. Present your board to the class.

*A re-creation of Sally Hemings's slave cabin at Monticello was opened there in 2018.*



# GLOSSARY

## **abdicate**

In this context, to fail to fulfill or undertake a responsibility or duty (i.e. head of the family).

## **Blue Ridge Mountains**

The Blue Ridge Mountains are part of the Appalachian Mountains range. They extend 550 miles from southern Pennsylvania to Georgia.

## **Buckboard wagon**

A buckboard is a four-wheeled horse-drawn wagon that has no springs between the body and the axles. The suspension is provided by the flexible floorboards of the body and a leaf spring under the seat. In rough terrain, the floor can flex and buck, lending the vehicle its name.

## **Charlottesville**

Charlottesville is the county seat of Albermarle County in north central Virginia. It is about four miles from Monticello.

## **Civil War**

In 1961, in response to the election of Abraham Lincoln as President of the United States, eleven southern slave states declared their secession from the United States and formed the Confederate States of America (“the Confederacy”); the other 25 states supported the federal government (“the Union”). After four years of warfare, mostly within the Southern states, the Confederacy surrendered, and slavery was outlawed everywhere in the nation.

## **coachman**

A coachman drives a coach or carriage, a horse-drawn vehicle for passengers.

## **cravat**

a fore-runner of today’s necktie

## **cross over**

In this context, to cross over into the northern non-slave states, or to cross over into white society.

## **footman**

A footman’s duties included admitting visitors and waiting at table.

## **joiner**

A joiner is an artisan who builds things by joining pieces of wood, particularly more ornamental work than that done by a carpenter, such as furniture and the decorative woodwork of a house.

**Monticello**

Monticello was the primary plantation of Thomas Jefferson, who began designing the house and grounds after inheriting land from his father at age 26. Located just outside Charlottesville, Virginia, the plantation was originally 5,000 acres, with Jefferson using the labor of more than 600 enslaved African people to cultivate tobacco and later wheat. Due to its architectural and historic significance, the property has been designated a National Historic Landmark and a World Heritage Site.

**Mulberry Row**

Mulberry Row, named for the mulberry trees planted alongside it, was the center of plantation activity at Monticello, with more than 20 dwellings, workshops, animal shelters, and storehouses.

**nailery**

a place where nails are made

**passing**

In this context, the term refers to a person of color who is pale enough to pass as white.

**Pike County**

A county in the Appalachian (southern) region of Ohio, south of Chillicothe.

**postilion**

A person who rides the leading left-hand horse of a team or pair drawing a coach or carriage, especially when there is no coachman.

**poultice**

A soft, moist mass of plant material applied to the body to relieve soreness and inflammation and kept in place with a cloth.

**prognosticator**

predictor

**Shadwell**

Shadwell, located about 3 miles from Monticello, was Jefferson's birthplace. Jefferson inherited it from his father; it was one of four farms he owned in Albemarle County.

**slave yard**

A burial ground for enslaved people.

**taffeta**

a fine, lustrous silk fabric with a crisp texture

**waistcoat**

vest

# THE ROLE OF THE AUDIENCE

*You, the audience are one of the most important parts of any performance. Experiencing the theatre is a group activity shared not only with the actors, but also with the people sitting around you. Your attention and participation help the actors perform better, and allow the rest of the audience to enjoy the show. Here are a few simple tips to help make each theatre experience enjoyable for everyone:*

Masks must be worn the entire time you are in the building and must cover your nose and mouth.

Leave mp3 players, cameras, mobile phones, and other distracting and noise-making electronic devices at home.

You may think texting is private, but the light and the motion are very annoying to those around you and on stage. Do not text during the performance.

Food and drink are not allowed in the building during student matinees.

The house lights dimming and going out signal the audience to get quiet and settle in your seats: the play is about to begin.

Don't talk with your neighbors during the play. It distracts people around you and the actors on stage. Even if you think they can't hear you, they can.

Never throw anything onto the stage. People could be injured.

Remain in your seat during the play. Use the restroom before or after the show.

Focus all your attention on the play to best enjoy the experience. Listen closely to the dialogue and sound effects, and look at the scenery, lights, and costumes. These elements all help to tell the story.

Get involved in the story. Laugh, cry, sigh, gasp—whatever the story draws from you. The more emotionally involved you are, the more you will enjoy the play.

Remain at your seat and applaud during the curtain call; this is part of the performance too. It gives you a chance to recognize a job well done and the actors a moment to thank you for your attention.

