

**Iterations, Images and Ruminations of a Founding Father: Frameworks for
Interdisciplinary Studies**

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The purpose of this project is to set forth frameworks for examining the life of George Washington, the first president of the United States, as a celebrated national hero, military triumphalist, slave owner and cultural exemplar of character. The frameworks for study are organized to establish the baselines from which more expansive examinations/studies may emerge. The panoply of George Washington's images, musings, and voices will be revealed through the use of historical fiction, iconography, missives, and other sources. This project designed for fourth- and fifth-grade students in elementary school offers an interdisciplinary approach. In this regard, meanings about the significance of George Washington's life will be derived and deduced from the implementation of language arts and social studies curricula according to the voluntary curriculum standards of the Maryland Department of Education.

This project includes four frameworks. The first frame, titled *Iconography of Triumph in Public Space: Studies of Washington as a Celebrated Hero*, will enable students to trace the role of Washington as a military triumphalist and national hero by documenting the purposes, descriptions, and locations of images of George Washington. The implementation of the second frame, identified as *Evaluating Historical Fiction: The Biography of Oney Judge, Washington's Runaway Slave*, will provide fourth- and fifth-grade students with opportunities to compare and contrast historical texts with historical fictional texts that render narratives about the circumstances of enslaved Ona Judge Staines during the eighteenth century. *Washington Crossing the Delaware: Inspiration and Drama*, the third frame will examine the powerful import of episodic history in cultural/collective American memory. The final frame, *Essential George Washington: Beliefs and Understandings*, will facilitate discourse in which elementary intermediate-grade students juxtapose aspects of contemporary beliefs about charity with aspects of beliefs related to charity held by George Washington, an eighteenth-century transcendent hero.

FRAME ONE: Iconography of Triumph in Public Space: Studies of Washington as a Celebrated Hero

Subject: Social Studies

Maryland State Department of Education Voluntary Curriculum Standards

6.0 Social Studies Skills and Processes

6. D. Acquire social studies information

6. D.1 (a.) Locate and gather information from non-print sources, such as artifacts, photographs, illustrations, paintings, etc.

6. D.2 (a.) Gather data

6. D.2 (b) Make and record observations

6. E. Organize information from non-print sources

6. E.1 (d.) Display information on various types of graphic organizers, maps and charts

6. E.1 (e.) Categorize information obtained from field work

FRAMEWORK

Students will investigate the iconography of President George Washington by using a variety of electronic sources. By locating and discerning the purposes of iconographic representations of George Washington, they will not only trace the extent to which Washington inhabits public spaces across the national landscape but they will also reinforce their sensibilities about the significance of symbol and myth in the collective American memory. Their investigations of the Washington's ubiquitous image will be organized according to its type, title, date rendered, medium, geographical location, artist, and meaning or purpose. Working as teams, students will share the outcomes of their probes by summarizing their findings, by identifying the attributes ascribed to Washington through iconography, and by describing what they learned about the historical role of George Washington. After classifying, grouping, categorizing, chronicling and identifying the visual content of

Washington's iconography, students will gain a methodology for extracting meaning from historical images. Their documentaries may take the form of charts, maps, games, artwork, tour guides, drama, catalogues, bulletin board displays, logs, video vignettes, miniature iconoclassification systems, and written reports.

BACKGROUND

Iconographical studies at the fourth-and fifth-grade are limited to examining the content of images and symbolic representations associated with George Washington as a celebrated hero in the United States. Iconography literally means "image writing." In this regard, the iconography of George Washington provides direct testimony and documentary evidence about the "the world which surrounded other people at other times."(Berger, 1972, p.10) By chronicling and interpreting the imagery of George Washington as iconography, learners will be able to critically "read" the social and cultural values inhered in the foundational history of the United States. Iconographical scholarship on a minimal level will enable learners to confront two questions more fully. How did the phenomena of Washington iconography cultivate national unity and patriotism? How did George Washington actively participate in, influence, and shape the proliferation of his iconographic representations? In the article, "George Washington and Nineteenth-Century Culture," scholar Frank Grizzard, Jr., asserts that "Washington's image has been co-opted, adapted, and modified by divergent variety of groups for a variety of reasons." By studying the images and symbolic representations of George Washington, students may embark on an exploration of the tensions, contradictions, questions, controversies and confluences that reside in an imbricated albeit dynamic American history.

Books

Berger, John, *Ways of Seeing*. London, England: Penguin Books, 1972

Grizzard, Frank E., Jr. "George Washington and Nineteenth-Century Culture" In *Encyclopedia of the United States in the Nineteenth Century*. Edited by Paul Finkelman. New York: Charles Scribner Son, 2001

Kornfield, Eve, *Creating an American Culture 1775-1800: A Brief History With Documents*. New York: Palgrave, 2001

Websites

<<http://xroads.virginia.edu/~CAP/gw/gwmain.html>> The Apotheosis of George of George Washington: Brumidi's Fresco and Beyond

<<http://georgewashington.si.edu/portrait/index.html>> Smithsonian Institution: George Washington: A National Treasure

<<http://georgewashington.si.edu/kids/portrait.html>> Smithsonian Institution: Interactive Portrait for Kids

<http://american.history.si.edu/military_history/collection/object.asp?ID=763> Smithsonian: Military History

<<http://www.smithsonian-legacies.si.edu/objectdescription.cfm?ID-103>> Smithsonian Institution

<<http://memory.loc.gov/cgi-bin/query>> American Memory: (Five hundred images of George Washington)

<<http://siris-artinventories.si.edu>> Smithsonian Institution, Art Inventories Catalog, Smithsonian Institution Research Information Systems(SIRIS)

<<http://xroads.virginia.edu/~ma02/index/george/gw.html>> University of Virginia, Cincinnatus Ubiquitous

FRAMEWORK TWO: Evaluating Historical Fiction: The Biography of Oney Judge, Washington’s Runaway Slave

Subject: Language Arts

Maryland State Department of Education Voluntary Curriculum Standards

3.0 Comprehension of Literary Text

3. A. (8) Read critically to evaluate literary texts

3.8(a.) Determine and explain the plausibility of the character’s actions and the plot

3. 8. (b.) Identify and explain questions left unanswered by the text.

3.8. (c.) Identify the relationship between literary text and its historical context.

FRAMEWORK

Students will read two historical fiction texts, *Taking Liberty: The Story of Oney Judge, George Washington’s Runaway Slave* by Ann Rinaldi and *The Escape of Oney Judge: Martha Washington’s Slave Finds Freedom* by Emily Arnold McCully, in order to construct a biography about the life and times of Oney Judge. In order to examine the historical context of the eighteenth-century world in which Oney Judge resided, students will review two articles about Judge written in the 1840s, view the video, *Silent no Longer: Voices from the President’s House*, narrated by historian Edward Lawler, examine the website <http://seacoastnh.com/blackhistory/ona.html> offered by Evelyn Gerson (who authored “A Thirst for Complete Freedom: Why Fugitive Slave Ona Judge Staines Never Returned to Her Master, President George Washington” as a master’s thesis), and the George Washington papers. They will also discern the legal implications of Pennsylvania’s Gradual Abolition Act of 1780, the Fugitive Slave Act of 1793, and the Fugitive Slave Clause of the United States

Constitution (Article IV, Section 2), for all free and enslaved persons of African and European descent during the eighteenth century but more specifically on the seven enslaved black people who formed the core of President Washington's household staff in Philadelphia. Using graphic organizers, students will plot the similarities and dissimilarities between historical texts and historical fiction books. They will generate questions left unsettled by both genres. More specifically, they will determine the extent to which the fictional accounts, *Taking Liberty* and the *Escape of Ona Judge*, contribute to the historicity and grand narratives about runaway slaves. Given their knowledge of Ona Judge, students will compose a biographical sketch of the life of Oney Judge.

BACKGROUND

Born about 1773, Ona (Olney) Judge was the daughter of Betty, enslaved seamstress of African descent, and Andrew Judge, an English tailor indentured at Mount Vernon. In her early life as an enslaved ten-year-old child, she was moved into the main house of the plantation to serve as a playmate for Nelly Custis, Martha Washington's granddaughter. Referred to as a mulatto in the literature Judge was light-skinned (like Alicia Keyes or Beyonce Knowles), young and approximately sixteen years old when she was selected as one of the enslaved persons to form the core of President George Washington's domestic staff in Philadelphia. Known as an accomplished seamstress, she functioned as Martha Washington's personal attendant, taking care of her clothes and hair, and helping her prepare for social functions. In 1793, Judge escaped from Philadelphia to New Hampshire. Though President Washington entreated her to return to Mount Vernon, Judge defied his attempts to re-enslave her. Through an intermediary, she informed Washington that her escape was motivated by "her thirst for freedom."

Books

- Blassingame, John W. *Slave Testimony: Two Centuries of Letters, Speeches, Interviews, and Autobiographies*. Baton Rouge: Louisiana State University Press, 1977
- Gerson, Evelyn B. "A Thirst for Complete Freedom: Why Fugitive Slave Ona Judge Staines Never Returned to Her Master, President George Washington," M.A. Thesis, Extension Studies, Harvard University, June 2000
- Pybus, Cassandra. *Epic Journeys of Freedom: Runaways of the American Revolution and Their Global Quest for Liberty*. Boston: Beacon Press, 2006
- Weincek, Henry. *An Imperfect God: George Washington, His Slaves and the Creation of America*. New York: Farrar, Straus and Giroux, 2003, 311-334

Children's Books

- McCully, Emily Arnold. *The Escape of Oney Judge: Martha Washington's Slave Finds Freedom* New York: Farrar, Straus and Giroux, 2007
- Rinaldi, Rinaldi, *Taking Liberty: The Story of Oney Judge, George Washington's Runaway Slave*, New York: New York: Simon Pulse, 2002

Websites

- <<http://www.ushistory.org/presidentshouse/slaves/oneinterview.html>> The President's House in Philadelphia (Two 1840s articles on Oney Judge)
- <http://www.en.wikipedia.org/wiki/oney_judge.html>Wikipedia
- <<http://www.tourmarm.blogspot.com/2007/02/fugitive-profile-i-oney-judgestaines.html>> Fugitive Profile: Oney Judge Staines
- <<http://www.philly.com/inquirer/multi.media/8734052.html>> Video, Silent No Longer, narrated by Historian Ed Lawler
- <<http://www.seacoastnh.com/blackhistory/ona.html>>Evelyn Gerson
- <http://www.weekslibrary.org/ona_maria_judge.html> Greenland, New Hampshire Library

Primary Sources

George Washington's Papers

John C. Fitzpatrick's Writings of George Washington

George Washington to the Secretary Treasury, September 1, 1796

George Washington to the Joseph Whipple, Thursday Morning, September 1, 1796

Library of Congress, George Washington Papers

Joseph Whipple to Oliver Wolcott, September 10, 1796

Joseph Whipple to George Washington, December 22, 1796

FRAME THREE: Washington Crossing the Delaware: Inspiration and Drama

Maryland State Department of Education Voluntary Curriculum Standards

Subjects: History and Geography

VSC: 5.0 History

5. C. Conflict Between Ideas and Institutions

5. C.2 (a.) Analyze the effects of the American Revolution by analyzing how the revolution altered colonial and national government.

VSC: 3.0 Geography

3. A. Using geographical tools

3. A.1 Use geographical tools to locate places and describe human and physical characteristics

3. A.1 (a.) Use map elements to interpret and construct a variety of maps

FRAMEWORK

Students in the fourth- and fifth-grade will examine the American Revolution, its actors, events, timeline, and geography as part of a larger unit of study, *Making of a Nation*. In this context, they will focus on the contributions of the principal architects of the revolutionary period, George Washington, Thomas Jefferson, Alexander Hamilton and others. Moreover, they will come to know the philosophical beliefs, ideas and perspectives that gained currency during this historical period. Given this background, students will view the painting of *Washington Crossing the Delaware, 1776*, by Emmanuel Leutze as a vehicle for interpreting the bravery and resolve of the actors, major and minor, in the foreground of the American Revolution. In order to explain the depiction of General Washington in Leutze's art, students will describe the attributes ascribed to a national hero. What was General George Washington's role in the American

Revolution? Where is the Delaware River? How does the colonial map differ from contemporary maps of that region? Where is Trenton? What were the risks that the Battle of Trenton posed? To what extent is Leutze's painting accurate or inaccurate? Where are the voices of persons of African descent, free or enslaved? How is Leutze's rendering of American patriotism similar or different from the Statue of Liberty? How are expressions of courage and equality depicted? In sum, the painting *Washington Crossing the Delaware, 1776*, will become the site where fourth- and fifth-grade students transform themselves into willing but informed docents. By explaining one significant event in the American Revolution, by discussing the role of George Washington as an American hero, and by assigning value to Leutze's phenomenal work, they will be able demonstrate their historical knowledge and literacy to their peers, parents/significant guardians, and community. Thus, this frame will cultivate historical imagination in which the voices of intermediate-grade children emerge with authority and agency.

BACKGROUND

The pantheon of history is rife with transcendent moments that capture command and victory. The 1851 painting *Washington Crosses the Delaware, 1776*, by Emmanuel Leutze deploys perspective, light, color, form, motion and proportion, artistic elements, and succeeds at conflating allegory and drama in re-visioning the prelude to the Battle of Trenton. Leutze, a passionate abolitionist born in Dusseldorf, Germany, exerts artistic license and foregoes historical accuracy as he situates General Washington, Prince Whipple, a free Black revolutionary from New Hampshire, and ordinary men in midst of the gallantry that marked the Battle of Trenton, a turning point in the Revolutionary War. How does Leutze evoke insurgency? Though Leutze's painting, *Washington Crossing the Delaware*, is fraught with symbolism and myth, it, nonetheless, advances notions of triumph over adversity. Its content subversively manifested *liberte, egalite* and *fraternite*, sensibilities that eluded the eighteenth-century American revolutionary struggle. As Leutze reconstructed the pageantry of General Washington crossing the

Delaware, he reified the enduring power of defining and re-defining episodic history in the collective American memory.

Included in the *Picturing America* exhibition sponsored by the National Endowment for the Humanities is a reproduction of Leutze's *Washington Crossing the Delaware* that may be used for display. NEH offers detailed information about this work at www.PicturingAmerica.neh.gov. The series, *Africans in the Revolution*, <http://www.pbs.org/wgbh/aia/part2/2narr4.html> is worth examining in relationship to this framework of study.

Books

Blassingame, John W. ed. *Slave Testimony: Two Centuries of Letters, Speeches, Interviews, and Autobiographies*. Baton Rouge: Louisiana State University Press, 1977

Franklin, John Hope and Loren Schweninger. *Runaway Slaves: Rebels on the Plantation*. New York: Oxford University Press, 1999

Gates, Henry Louis. ed. *The Classic Slave Narratives*. New York: New American Library, 2002

Grizzard, Frank E. *143 Questions and Answers about George Washington*. Buena Vista, Virginia: Mariner Publishing, 2009

Higginbotham, Don. ed. *George Washington Reconsidered*. Charlottesville: University of Virginia, 2001

Huggins, Nathan Irvin. *Black Odyssey: The African American Ordeal in Slavery*. New York: Vintage Books, 1990

Jones, Robert F. *George Washington, Ordinary Man, Extraordinary Leader*. New York: Fordham University Press, 2002

Pybus, Cassandra. *Epic Journeys of Freedom: Runaway Slaves of the American Revolution and Their Global Quest for Liberty*. Boston: Beacon Press, 2006

Unger, Harlow Giles. *The Unexpected George Washington*. Hoboken, New Jersey: John Wiley & Sons, Inc., 2006

Weinck, Henry. *An Imperfect God, George Washington, His Slaves and the Creation of America*. New York: Farrar, Straus and Giroux, 2003

Zinn, Howard. *A People's History of the United States: Abridged Teacher Edition*.
New York: The New Press, 2003

Children's Books

Dean, Arlan. *Crossing the Delaware: George Washington and the Battle of Trenton*.
New York: New York, Rosen Central Primary Source, 2004

Fischer, Dave Hackett. *Washington's Crossing*. New York: New York, Oxford
University Press, 2004

Micklos, John. *Crossing the Delaware and Valley Forge: The Wild Winters With
Washington*: Berkley Heights: New Jersey, Enslow Elementary, 2007

Osborne, Mary Pope. *Revolutionary War on Wednesday*. New York: New York,
Scholastic, 2001

Peacock, Louise. *Crossing the Delaware: A History in Many Voices*, New York: New
York, Antheum Books for Young Readers, 1998

Websites

American Memory, Library of Congress [http://memory.loc.gov/ammem/browse/
AMERICANREVOLUTION.org](http://memory.loc.gov/ammem/browse/AMERICANREVOLUTION.org) <<http://www.americanrevolution.org/delxone.html>

Metropolitan Museum of Art: Explore and Learn <[http://www.metmuseum.org/
gw/el_gw_sub5.htm](http://www.metmuseum.org/gw/el_gw_sub5.htm)>

Metropolitan Museum of Art, Works of Art: American Paintings and Sculpture,
<[http://www.metmuseum.org/works_of_art/collection_database/american_
paintings_and_sculpture/washington_crossing_the_delaware_emanuel_
leutz/objectview.aspx?](http://www.metmuseum.org/works_of_art/collection_database/american_paintings_and_sculpture/washington_crossing_the_delaware_emanuel_leutz/objectview.aspx?)

NEH: Edsitement, http://edsitement.neh.gov/monthly_feature.asp?id=152

NEH: Picturing America Lesson Plans<[http://edsitement.neh.gov/special_features_
view.asp?id=7](http://edsitement.neh.gov/special_features_view.asp?id=7)>

NEH: Picturing America Resource Book<[http://picturingamerica.neh.gov/about.
php?subPage=about_guide](http://picturingamerica.neh.gov/about.php?subPage=about_guide)>

Washington Crossing Historic Park: What's wrong with this painting? <[http://
www.ushistory.org/washington.crossing/history/whatswrong.htm](http://www.ushistory.org/washington.crossing/history/whatswrong.htm)>

Washington Crosses the Delaware, 1776, Eyewitness to History<[www.eyewitnessto
History.om](http://www.eyewitnesstoHistory.om)>

FRAME FOUR: Essential George Washington: Beliefs and Understandings

Subject: Reading

Maryland State Department of Education Voluntary Curriculum Standard

2.0. Comprehension of Informational Text

2. A. 4 Develop and analyze important ideas and messages information text.

2. A.4 (b.) Identify and explain the author’s opinion

2. A.4(c.) State and support main ideas and messages

2. A.4 (f.) Identify and explain relationship between and among ideas

2. A.4. (g). Draw conclusions and inferences and make generalizations

FRAMEWORK

Teaching and learning activities that emanate from this frame are designed to explore and comprehend conceptualizations of charity as expressed by George Washington, a transcendent eighteenth-century American hero. Toward this end, students will interpret meanings of charity by reading excerpts of George Washington’s correspondence rendered for a variety of purposes. In this regard, they will enumerate, describe and summarize ways in which George Washington proposed extending good will, lending a helping hand, giving aid to the poor and suffering, and aiding the less fortunate. How did George Washington describe the behaviors of a charitable person? What kind of activities would a charitable person undertake? After responding to these queries, students may use graphic organizers to record and summarize ways in which George Washington gauged charity manifested in acts of kindness. Data that students collect about George Washington’s conceptualizations of charity will be derived from the three primary source documents culled from John C. Fitzpatrick’s Writings of George Washington at University of Virginia’s website<etext.virginia.edu/Washington> .

After information is gathered about ways in which George Washington conceptualized charity, students will compare and contrast these data with information gleaned from Michael Jackson's biography of charitable giving, lyrics of "Man in the Mirror," a song made popular by Jackson, and the digital video disc of *Man in the Mirror*. Analyses of these documents, the biography, lyrics and DVD, by students will yield articulations of charity as philanthropy, largesse, alms-giving, goodwill, altruism, and giving aid to the poor and suffering in the Jackson domain. The attached biographical sketch and the lyrics of "Man in the Mirror" will be the subjects of this exercise.

To assess the outcomes of this frame, students will write a cogent and coherent response to the brief constructed response test item: *Explain your understanding of charity. Describe the similarities between George Washington's ideas of charity written in the eighteenth century, and Michael Jackson's expressions of charity in the twenty-first century. Use details and ideas from various texts to support your response.*

BACKGROUND

This frame of study focuses on reading comprehension. It is narrowly construed and limited to understanding the meaning of charity as an idea or concept that resonated with George Washington in the eighteenth century and Michael Jackson in the twenty-first century. By juxtaposing Washington's voice with Jackson's voice, urban elementary students will gain access to the varied of meanings and manifestations of charity. Both actors, speaking centuries apart, describe how charity is performed by specific acts of kindness and benevolence in similar ways. After interrogating primary documents and contemporary expressions of charity, students may come to define, recognize, and experience manifestations of this idea. Billionaire philanthropist, Bill Gates claims that one of the primary goals of charity is to reduce "unconscionable disparity." By amplifying the voices of George Washington, the revered national hero, and Michael Jackson, the late African-American pop star, students will be given opportunities to bear witness to expressed and realized notions of one salient concept: charity.

SOURCES/NOTES

See *John Fitzpatrick Writings of George Washington* for primary sources that describe George Washington's conceptualizations of charity <<http://etext.virginia.edu/Washington>>

For information about Michael Jackson's philanthropy consult *Ebony Magazine's* website<EbonyJet.com>

ATTACHMENT ONE

The Writing of George Washington

After the terrible attack of fever in Philadelphia in 1793, Washington wrote to a clergyman of that city,—

"It has been my intention ever since my return to the city, to contribute my mite towards the relief of the *most* needy inhabitants of it. The pressure of public business hitherto has suspended, but not altered my resolution. I am at a loss, however, for whose benefit to apply the little I can give, and in whose hands to place it; whether for the use of the fatherless children and widows, made so by the late calamity, who may find it difficult, whilst provisions, wood, and other necessaries are so dear, to support themselves; or to other and better purposes, if any, I know not, and therefore have taken the liberty of asking your advice. I persuade myself justice will be done to my motives for giving you this trouble. To obtain information, and to render the little I can afford, without ostentation or mention of my name, are the sole objects of these inquiries. With great and sincere esteem and regard, I am, &c."

His adopted grandson he advised to "never let an indigent person ask, without receiving *something* if you have the means; always recollecting in what light the widow's mite was viewed." And when he took command of the army in 1775, the relative who took charge of his affairs was told to "let the hospitality of the house, with respect to the poor, be kept up. Let no one go hungry away. If any of this kind of people should be in want of corn, supply their necessities, provided it does not encourage them in idleness; and I have no objection to your giving my money in charity, to the amount of forty or fifty pounds a year, when you think it well bestowed. What I mean by having no objection is, that it is my desire that it should be done. You are to consider, that neither myself nor wife is now in the way to do these good offices." <http://infoplease.com/t/history/true-washington/charity.html>

ATTACHMENT TWO

Writings of Washington: To LUND WASHINGTON November 26, 1775.

Note: Lund Washington, superintendent of Mount Vernon and its farms from 1775 to 1785, was the son of Townsend and Elizabeth (Lund) Washington. He was born in 1737 and died in 1796. His great-grandfather and George Washington's great-grandfather father were brothers. Lund married Elizabeth Foot. From the beginning to the end of the Revolution, Lund Washington wrote to the General several times a month, commonly every week, detailing minutely all the events that occurred on the plantations, his purchases, sales, and payments of money, the kinds and quantity of produce, occupations of the laborers, and whatever else could tend to explain the precise condition and progress of the business in his hands. The General's answers to these letters are said to have been destroyed, but a number of Lund Washington's letters were preserved, and copies of these are in the Library of Congress. (See Introductory Note, vol. I.)

What follows is part of a Letter wrote to Mr. Lund Washington the 26th. day of November 1775. A Copy is taken to remind me of my engagements and the exact purport of them. These paragraphs follow an earnest request to employ good part of my force in cleaning up Swamps, H. Hole Ditching, Hedging, &c. . . .

"Let the Hospitality of the House, with respect to the poor, be kept up; Let no one go hungry away. If any of these kind of People should be in want of Corn, supply their necessities, provided it does not encourage them in idleness; and I have no objection to your giving my Money in **Charity**, to the Amount of forty or fifty Pounds a Year, when you think it well bestowed stowed. What I mean, by having no objection, is, that it is my desire that it should be done. You are to consider that neither myself or Wife are now in the way to do these good Offices. In all other respects, I recommend it to you, and have no doubts, of your observing the greatest Oeconomy and frugality; as I suppose you know that I do not get a farthing for my services here more than my Expenses; It becomes necessary, therefore, for me to be saving at home."

The above is copied, not only to remind myself of my promises, and requests; but others also, if any mischance happens to G. Washington. <etext.virginia.edu/washington>

ATTACHMENT THREE

Writings of Washington: To BUSHROD WASHINGTON

Note: Nephew of General Washington and son of John Augustine Washington. He was an associate justice of the United States Supreme Court from 1798 to 1829.

Newburgh, January 15, 1783.

Dear Bushrod: You will be surprized perhaps at receiving a letter from me; but if the end is answered for which it is written, I shall not think my time miss- spent. . .

Let your *heart* feel for the affliction, and distresses of every one, and let your *hand* give in proportion to your purse; remembering always, the estimation of the Widows mite. But, that it is not every one who asketh, that deserveth **charity**; all however are worthy of the enquiry, or the deserving may suffer.

Do not conceive that fine Clothes make fine Men, any more than fine feathers make fine Birds. A plain genteel dress is more admired and obtains more credit than lace and embroidery in the Eyes of the judicious and sensible. <etext.virginia.edu/Washington>

ATTACHMENT FOUR

Michael Jackson - Charity Biography

Michael Jackson wrote *We Are the World* with Lionel Richie in 1985 and performed it as part of an all-star single to raise money for Africa in 1985.

The Millennium-Issue of the “Guinness Book Of Records” names Michael as the “Pop Star who supports the most charity organizations”, according to JacksonAction.com, which has an extensive timeline of Jackson’s charity work.

In 1984, Jackson equipped a 19-bed-unit at Mount Sinai New York Medical Center. This center is part of the T.J. Martell-Foundation for leukemia and cancer research. Later in the year, he visited the Brotman Memorial Hospital, where he had been treated when he was burned very badly during the producing of a Pepsi commercial. He donated all the money he received from Pepsi, \$1.5 million, to the Michael Jackson Burn Center for Children.

In 1986, he set up the “Michael Jackson United Negro College Fund Endowed Scholarship Fund”. This \$1.5 million fund is aimed towards students majoring in performance art and communications, with money given each year to students attending a UNCF member college or university.

He donated the proceeds from the sales of *The Man In The Mirror* to Camp Ronald McDonald for Good Times, a camp for children who suffer from cancer.

Jackson donated tickets to shows in his 1989 Bad Tour to underprivileged children. The proceeds from one of his shows in Los Angeles were donated to Childhelp USA, the biggest charity-organization.

In 1992, he established the Heal the World Foundation, whose work has included airlifting 6 tons of supplies to Sarajevo, instituting drug and alcohol abuse education and donating millions of dollars to less fortunate children.

<<http://www.looktothestars.org/celebrity/113-michael-jackson>>

ATTACHMENT FIVE

Man in the Mirror Lyrics

**I'm Gonna Make A Change,
For Once In My Life
It's Gonna Feel Real Good,
Gonna Make A Difference
Gonna Make It Right . . .**

**As I, Turn Up The Collar On My
Favourite Winter Coat
This Wind Is Blowin' My Mind
I See The Kids In The Street,
With Not Enough To Eat
Who Am I, To Be Blind?
Pretending Not To See
Their Needs
A Summer's Disregard,
A Broken Bottle Top
And A One Man's Soul
They Follow Each Other On
The Wind Ya' Know
'Cause They Got Nowhere
To Go
That's Why I Want You To
Know**

**I'm Starting With The Man In
The Mirror
I'm Asking Him To Change
His Ways
And No Message Could Have
Been Any Clearer
If You Wanna Make The World
A Better Place
(If You Wanna Make The
World A Better Place)
Take A Look At Yourself, And
Then Make A Change
(Take A Look At Yourself, And
Then Make A Change)
(Na Na Na, Na Na Na, Na Na,
Na Nah)**

**I've Been A Victim Of A Selfish
Kind Of Love
It's Time That I Realize
That There Are Some With No
Home, Not A Nickel To Loan
Could It Be Really Me,
Pretending That They're Not
Alone?**

**A Willow Deeply Scarred,
Somebody's Broken Heart
And A Washed-Out Dream
(Washed-Out Dream)
They Follow The Pattern Of
The Wind, Ya' See
Cause They Got No Place
To Be
That's Why I'm Starting With
Me
(Starting With Me!)**

**I'm Starting With The Man In
The Mirror
(Ooh!)
I'm Asking Him To Change
His Ways
(Ooh!)
And No Message Could Have
Been Any Clearer
If You Wanna Make The World
A Better Place
(If You Wanna Make The
World A Better Place)
Take A Look At Yourself And
Then Make A Change
(Take A Look At Yourself And
Then Make A Change)**

**I'm Starting With The Man In
The Mirror
(Ooh!)
I'm Asking Him To Change His
Ways
(Change His Ways-Ooh!)
And No Message Could've**

**Been Any Clearer
If You Wanna Make The World
A Better Place
(If You Wanna Make The
World A Better Place)
Take A Look At Yourself And
Then Make That . . .
(Take A Look At Yourself And
Then Make That . . .)
Change!**

**I'm Starting With The Man In
The Mirror,
(Man In The Mirror-Oh
Yeah!)
I'm Asking Him To Change
His Ways
(Better Change!)
No Message Could Have
Been Any Clearer
(If You Wanna Make The
World A Better Place)
(Take A Look At Yourself And
Then Make The Change)
(You Gotta Get It Right, While
You Got The Time)
(Cause When You Close Your
Heart)
You Can't Close Your . . .Your
Mind!
(Then You Close Your . . .
Mind!)
That Man, That Man, That
Man, That Man
With That Man In The Mirror
(Man In The Mirror, Oh Yeah!)
That Man, That Man, That Man
I'm Asking Him To Change
His Ways
(Better Change!)
You Know . . .That Man
No Message Could Have
Been Any Clearer
If You Wanna Make The World
A Better Place
(If You Wanna Make The**

**World A Better Place)
Take A Look At Yourself And
Then Make A Change
(Take A Look At Yourself And
Then Make A Change)
Hoo! Hoo! Hoo! Hoo! Hoo!
Na Na Na, Na Na Na, Na Na,
Na Nah
(Oh Yeah!)
Gonna Feel Real Good Now!
Yeah Yeah! Yeah Yeah!
Yeah Yeah!
Na Na Na, Na Na Na, Na Na,
Na Nah
(Ooooh . . .)
Oh No, No No . . .
I'm Gonna Make A Change
It's Gonna Feel Real Good!
Come On!
(Change . . .)
Just Lift Yourself
You Know
You've Got To Stop It.
Yourself!
(Yeah!-Make That Change!)
I've Got To Make That Change,
Today!
Hoo!
(Man In The Mirror)
You Got To
You Got To Not Let Yourself . . .
Brother . . .
Hoo!
(Yeah!-Make That Change!)
You Know-I've Got To Get
That Man, That Man . . .
(Man In The Mirror)
You've Got To
You've Got To Move! Come
On! Come On!
You Got To . . .
Stand Up! Stand Up!
Stand Up!
(Yeah-Make That Change)
Stand Up And Lift
Yourself, Now!**

(Man In The Mirror)

Hoo! Hoo! Hoo!

Aaow!

(Yeah-Make That Change)

Gonna Make That Change . . .

Come On!

(Man In The Mirror)

You Know It!

You Know It!

You Know It!

You Know . . .

(Change . . .)

Make That Change.

