WHC Nomination Documentation

File name: 442.pdf UNESCO Region EUROPE

SITE NAME ("TITLE") Monticello and University of Virginia in Charlottesville

DATE OF INSCRIPTION ("SUBJECT") 11/12/1987

STATE PARTY ("AUTHOR") UNITED STATES OF AMERICA

CRITERIA ("KEY WORDS") C (i)(iv)(vi)

DECISION OF THE WORLD HERITAGE COMMITTEE:
The Committee made no statement.

BRIEF DESCRIPTION:
Excellent examples of Neoclassicism, seen in the relationship of the buildings with nature and the blending of functionalism and symbolism, the mansion of Monticello and the University of Virginia reflect the design of their architect, Thomas Jefferson (1743-1826), who was strongly influenced by the Enlightenment.

1.b. State, province or region: Virginia

1.d Exact location: Universal Transverse Mercator Coordinates

Monticello	NW	17 723190	4210890
	NE	17 727710	4210520
	SE	17 726040	4206690
	SW	17 722830	4209540

THOMAS JEFFERSON THEMATIC NOMINATION
MONTICELLO AND THE UNIVERSITY OF VIRGINIA (JEFFERSONIAN PRECINCT)

Nomination to the World Heritage List

by the

United States of America

1986

1. SPECIFIC LOCATION

a. Country

United States of America

b. State or Province

Virginia

c. Name of Property

Monticello; University of Virginia (Jeffersonian Precinct)

d. Exact location on map and indication of geographical coordinates

Universal Transverse Mercator Coordinates:

Monticello	NW 17 723190 4210890
	NE 17 727710 4210520
	SE 17 726040 4206690
	SW 17 722830 4209540
University of Virginia	NW 17 719000 4212650
Jeffersonian Precinct	NE 17 719360 4212400
	SE 17 719100 4212150
	SW 17 718780 4212180

2. JURIDICAL DATA

a. Owners

Monticello:

Thomas Jefferson Memorial Foundation, Inc.
Charlottesville, Virginia

University of Virginia:

State of Virginia
c/o President
University of Virginia
Charlottesville, Virginia

b. Legal Status

The Thomas Jefferson Memorial Foundation, Inc. is a private, non-profit educational organization with an independent, non-governmental governing board.

The Jeffersonian Precinct of the University of Virginia is part of the landholdings of the University, a state-supported institution largely supported by the State budget.

Both components of this nomination have been individually designated by the Secretary of the Interior as National Historic Landmarks, the highest form of historic recognition extended to non-Federal properties by the United States Government.

National Historic Landmark designation does not limit the authorities or the owners of properties, but does mandate their inspection and an National Park Service report to the United States Congress of threats to their historic integrity. In addition, no Federal funds may be expended on or Federal licenses extended to projects that will affect any National Historic Landmark without review of the project in accord with Federal preservation law.

c. Responsible administration

Monticello is owned by the Thomas Jefferson Memorial Foundation, Inc., a private, non-profit organization, and administered as a national memorial and museum to keep alive the name and memory of Thomas Jefferson. The Foundation's board of trustees consists of twenty-one members.

The University of Virginia and the Commonwealth of Virginia, as owners of the Jeffersonian Precinct, are the principal agents with regard to the administration of the site. They are advised on a routine basis by the Virginia Division of Historic Landmarks and the Virginia Art and Architectural Review Council. Within the University, the property is controlled by the Board of Visitors, who are advised by the recently-created Jeffersonian Restoration Advisory Board. Preservation matters are addressed by the Architect for the Historic Buildings and Grounds, the Department of Physical Plant, and the School of Architecture.

3. DESCRIPTION AND INVENTORY

a. Description and Inventory

Monticello

The house at Monticello is located at the center of the hilltop on an estate of 1,000 acres. The land owned and administered by the Thomas Jefferson Memorial Foundation includes 1,900 acres, all of which is part of the original tract of land owned by Thomas Jefferson. (Under Thomas Jefferson's ownership, the property measured 5,000 acres.)

The house is constructed of red brick and white wood trim. It measures 110'2" in length from north to south and 87'9" in width from east to west. Its height is 44'7". The east facade features the main entrance portico. The entrance is marked by a triangular pediment supported by four Doric columns finished in sand paint running across the front. The central portico is flanked on either side by two bays of windows. At the first floor are long windows. Above, at the second floor, are short windows placed at the floor level. The third floor rooms are located in the center of the building and are lighted with skylights.

The west facade, crowned with the dome, is the most photographed view of the house. The dome is placed above a projecting portico, composed of four Doric columns, also originally finished in sand paint, running across the front and two columns at the sides. The dome is slightly oblong, measuring 31' on the east-west line and 28' on the north-south line. The dome rises 18'9" from the base to the oculus. A circular window is located on each side of the drum of the octagonal dome, except for a semi-circular window above the pediment. Sheet metal covers the dome as well as the roof of the house.

The partially subterranean wings containing storage areas and support services extend out from the sides of the house and are covered at the first floor level by terraces with wood flooring. From the side elevations to the point of intersection with the extensions running to the west, the wings measure 11' wide and 66'2" long. The leg extending to the west at a 90 degree angle from the narrower wing measures 22' across and 142'3" long, including the brick pavilion at the terminus. Each pavilion measures 21' square.

The first floor of the house is made up of two central rooms, with four major spaces on each side. From the east entrance, one enters the large entrance hall. Moving to the west, the entrance hall opens into the parlor through the glass double door, both of which open when one door is moved. The parlor west wall is octagonal, mirroring the shape of the dome above. To the north of this axis are the dining room, the tea room, and two small bedrooms. To the south are Jefferson's bedroom, sitting room, library, and study. A piazza leads from the sides of the house to the north and south terraces above the support wings.

The major rooms on the first floor are replete with decorative and mechanical features as well as furnishings which make the house unique among neoclassical villas. For the major rooms, Jefferson selected designs for

cornices and friezes that were derived from classical Roman buildings as published in architectural books. The designs are associated with the fertility of the earth and religious symbols. Jefferson's bed was placed in the alcove between his bedroom and library so that he could enter either room after awakening. In the dining room, mechanical dumb waiters were built into either side of the mantel to facilitate the transport of wine from the wine cellar.

The upper floors are reached through two small stairways, each 24" wide, which were little more than lateral passageways. On the second floor are five bedrooms, two on the northern side and three on the southern side. The rooms are connected by a mezzanine that is visible from the first floor entrance hall. On the third floor are three additional bedrooms and a large dome room.

An irregular oval inner roundabout walk, bordered with flowers, is sited to the west of the house. Groves of trees were planted between the inner roundabout and the outer roundabout. On a slope extending to the south are located vegetable gardens, vineyards, and orchards.

University of Virginia

The Jeffersonian Precinct of the University of Virginia covers a plot of land measuring 28 acres. The complex is situated on an elevated site, with a gentle slope running down toward the south. The original plan for the University consists of a U-shaped configuration of buildings, with the Rotunda placed at the northernmost part of the curve. Rows of five pavilions with connecting dormitory rooms run along the east and west sides of the central Lawn and terminate at the foot of the Rotunda. Paralleling the two inner inner ranges are rows of outer ranges of dormitory rooms and eating facilities. The ground between the inner and outer ranges are devoted to gardens bounded by serpentine walls.

The Rotunda measures 78' wide and is designed of pure geometric shapes with dimensions one-half those of the Pantheon. The height of the dome is determined by the diameter of the plan. The circle of the Rotunda is placed tangent to the floor of the basement in order to differentiate its height from that of the Pantheon. From the Lawn, the Rotunda is entered through a portico made up of six Corinthian columns supporting a triangular pediment. The portico extends out from the building by four rows of Corinthian columns. The drum of the Rotunda is constructed of red brick and white wood trim. The dome is built of tile, roofed in tin plate, and surfaced internally with plaster. The width of the Rotunda walls is 2'8".

The ten pavilions are numbered I to X, with the odd numbers on the west and the even numbers on the east. They represent the ten original separate schools, each with classrooms, professors' living quarters, and single story dormitories. The ten pavilions are connected by a continuous loggia which offers shelter from the weather and screens the utilitarian dormitories from view. Each of the pavilions is designed with elements drawn from classical models as published by Palladio, Fréart de Chambray, and Charles Errard. Each of the pavilions is different, thereby offering a separate lesson in classical orders and architecture. For example, Pavilion VIII provides an example of the Corinthian architectural order of the Diocletian Baths as interpreted in Chambray's pattern book.

The widths of the pavilions of the inner ranges facing onto the Lawn vary from 38 feet (Pavilion II) to 46 feet (Pavilions I and V). In order to create an illusion of distance along the ranges, the pavilions nearer the Rotunda are sited closer to each other than those farther from the Rotunda. For example, Pavilion II, near the foot of the Rotunda, is 64′ from Pavilion IV, whereas Pavilion VIII is 117′ from Pavilion X. The length of th gardens in between the inner and outer ranges to the east side of the Lawn is 174′. The length of the gardens in between the inner and outer ranges on the west side is 152′. The difference between the length of the gardens is compensated for by the width of the buildings of the outer ranges, which vary from 38′ to 44′ on the east side to 52′ to 61′ on the west side.

Three stories were built into the Rotunda. The first two stories consist of oval rooms. A dome room is located at the third story.

Lined with rows of trees, the Lawn measures 740′ in length and 192′ in width. The Lawn is terraced in gradual steps from the north to the south. The tree plantings are not original and efforts are underway to determine and reinstate the original design concept. The Jeffersonian Precinct is separated from the rest of the University by roads on the west, north, and east sides and by a wide walkway on the south side.

b. Maps and/or Plans

The following item appears with the signature page of this nomination:

United States Geological Survey Map (Scale 1: 24,000) showing the locations of Monticello and the Jeffersonian Precinct at the University of Virginia.

The general plan of Monticello and the Jeffersonian Precinct at the University of Virginia are appended to this nomination.

c. Photographic and/or Cinematographic Documentation

Illustrations appear at the end of this nomination. A set of color slides of historical and current views of the buildings comprising Monticello and the Jeffersonian Precinct of the University of Virignia are also included; most are slide views of the prints submitted. All slide illustrations may be reproduced without permission. However, copyright remains with Monticello, the University of Virginia, or, as noted, Michael Bailey. Copies of slides should be credited to Monticello, the University of Virginia, or Michael Bailey, unless otherwise noted.

d. History

Thomas Jefferson

Thomas Jefferson (1743-1826) was one of the geniuses of eighteenth century neoclassical architecture. His architectural works were an integral part of the neoclassical movement, but their adaptation to the convenience, ideals, and requirements of the new nation made them uniquely Jeffersonian. Jefferson's use of Roman classical forms initially was inspired by a love of classical language, philosophy, and arts gained through books. He was so enamored of classical literature that, in his lifetime, he read more of it than the average professional classicist. Jefferson also desired to raise American architecture to a level comparable to European architecture. During five years in Paris, from 1784 to 1789, Jefferson studied both Roman buildings and the French use of Roman orders in new architecture. He returned to the United States with these lessons and transformed his house at Monticello into a unique adaptation of the neoclassical villa. The University of Virginia was Jefferson's last major architectural project. The original campus represents an unusual translation of Roman classical forms to a hilly site and to the requirements of a community of scholars.

Jefferson's architecture is an integral part of his views of man, society, and the infinite possibilities offered by the new nation. Jefferson grew up in a community of Virginia plantation families that had staked out settlements in the Virginia Piedmont and mountainous region, away from the earlier aristocratic Tidewater settlements. Through his upbringing and subsequent education at Williamsburg, he joined the group of colonists who challenged British rule. His political sympathies, literary talents, and political associations led him to author the Declaration of Independence, advance the cause of religious freedom, and work towards the improvement of the education of the common man. After the Revolutionary War, Jefferson served the nation in a variety of capacities, including a member of Congress, Minister to Paris, Secretary of State, Vice President, and President.

Jefferson lived in the full embrace of an international community of savants. From 1797 to 1815, he served as President of the American Philosophical Society. He maintained contact with learned societies and intellectual leaders abroad by correspondence and through visits individuals made to Charlottesville:

> Jefferson received not only American, but also international recognition as a man, and as a patron of learning. . . . In due course he was associated with an extraordinary number of important societies in various countries of Europe, as he had long been with the chief learned, and almost all the agricultural, societies of America. . . . His election, December 28, 1801, as associé étranger of the Institute of France. . . may best be attributed to his reputation in France as the most conspicuous American intellectual.[1]

Jefferson's accomplishments as a statesman and diplomat have guaranteed him a starring role in world history. However, his greatest intellectual energies and original talents were devoted to architecture and his two greatest architectural works, Monticello and the University of Virginia.

Both properties were visited and admired because they were associated with Jefferson; they were in themselves outstanding works of architecture; they represented unique adaptations of eighteenth century neoclassical forms, and, they are symbolic of man's universal aspirations for freedom, self-determination, and self-fulfillment.

Thomas Jefferson and His Architectural Works

Thomas Jefferson's architectural output covered a range of buildings--from a state capitol building to a university and numerous houses. In an era in which major buildings in America were designed by craftsmen and builders, Jefferson's accomplishments in this area alone have left an indelible mark on history. Given his accomplishments in other areas of endeavor, the quality and quantity of his architectural work is all the more extraordinary.

Jefferson's first architectural designs were for his own house, Monticello, a project that occupied his attention from the late 1760s up to his death in 1826. In 1785, while in Paris, Jefferson was asked by an oversight board for the new State Capitol for Virginia at Richmond to provide advice and superintend its construction. For the State Capitol, Jefferson asked Clérisseau to provide a model of the Maison Carrée at Nîmes. Based on the model, Jefferson drew a plan adapting the interior to legislative, executive, and judiciary functions and altering the portico. The Virginia State Capitol is described as the "first adaptation of a temple for a modern public building not only in America, but in the world."[2]

Drawn into the plans for the new national capital city, Jefferson submitted plans for the city itself and for the Capitol. After his return from Paris in 1789, Jefferson provided advice on the plans for several houses in Virginia, including Belle Grove, Barboursville, and Edgehill. In 1806, Jefferson designed a retreat house for his own use, an unusual octagonal building he called Poplar Forest. Commenced in 1814, the University of Virginia was Jefferson's last major architectural project. It was also the project that best symbolized his hopes for the nation's future.

Monticello

The land incorporated in Thomas Jefferson's inheritance from his father included the little 867-foot high mountain across the Rivanna River that he called Monticello. The hill was familiar to Jefferson. He had enjoyed the views from it for years. It served as the setting for Jefferson's "essay in architecture." The design for Monticello had it roots in the early 1760s when Jefferson lived in Williamsburg and observed the town's architecture. The house he designed, built, and remodelled reflected his studies of architecture over a period of forty years. His tastes in architecture were influenced by his love of Roman and Greek philosophy, literature, art, and architecture.

Jefferson arranged to have the top of the hill levelled in 1768, the year in which designs for the house were initiated. The first design, made about 1769, was influenced by Andrea Palladio. In the central section of a two-story portico, Doric columns of the first story supported Ionic columns of the second story. The floor plan featured octagonal projections on the west, north, and south sides. The house consisted of a central

parlor. To the north were a dining room and bow room. To the south were a bedroom and dressing room. On the second floor was the library above the parlor, with bedrooms on either side.

Construction on the house proceeded slowly. By 1772, the year of his marriage, only a one-room pavilion was habitable. By the early 1770s, Jefferson had worked out a plan for the supporting buildings whereby they would be placed under one roof. The succession of rooms containing the kitchen, pantries, laundry, servants quarters, and storage facilities, were placed in two L-shaped blocks connected to, but below the main house. Each wing terminated in a square pavilion. At the first floor level of the house, the service wings were covered with terraces.

The house was left unfinished through much of the Revolutionary War period. By 1782, the first Monticello was completed sufficiently that after a visit, Frenchman Marquis de Chastellux observed that the house resembled no other in America and remarked, "we may safely aver that Mr. Jefferson is the first American who has consulted the fine arts to know how he should shelter himself from the weather."
3

Jefferson's stay in Paris between 1784 and 1789 provided him with an opportunity to study Roman and French architecture first-hand. France was experiencing a change of ideas and of taste. The influence of the Enlightenment produced a strong reaction again Rococo which emphasized the play of curves and proliferation of ornament. The trend toward classical ideas with clear and simple forms was expedited by the excavation of Pompeii starting in 1738 and Herculaneum in 1748 and the discovery of Greek temples. This movement was spurred by collectors of antiques and proponents of Neo-Classicism. It was reinforced by those who harked back to the grandeur of Louis XIV, the Sun King. Out of these forces, a new vision of antiquity developed which affected French architecture up until the French Revolution, which turned architecture toward a Romantic spirit. This atmosphere of neoclassicism as reflected in the hotels and houses of the aristocratic world proved a revelation to Jefferson.

In the new French buildings, Jefferson observed:

> All the new and good houses are of a single story -- that is of the height of 16 or 18 feet generally, and the whole of it given to rooms of entertainment; but in the part where there are bedrooms they have two tiers of them from 8 to 10 feet high each, with a small private staircase. By this means great staircases are avoided, which are expensive and occupy a space which would make a good room in every story.
4

The Hôtel de Salm, designed by Pierre Rousseau in 1784, was an influential townhouse with a prominent exterior dome over the center front room. Because Jefferson admitted to being "violently smitten" with its design, the Hôtel de Salm is considered to be the prototype for the west front of Monticello.

The simplicity of the French villas appealed to Jefferson and he was no longer satisfied with the house as he had designed it. He remodelled Monticello accordingly. In French architecture, Jefferson made notes of features that were later adapted to the redesign at Monticello, including

the dome over the parlor. The addition of a dome caused the loss of space, but this loss was made up by doubling the width of the house. The new section included a mezzanine and alcove bedrooms, features of French architecture which Jefferson admired.

Although remodelling work did not commence until 1796, Jefferson had started planning for it as early as 1784. The rebuilding was completed in 1809, the year he retired from public life. The new floor plan of the house was double the width of the old. The main high rooms, used for entertainment, were located on the west side. The two stories of low rooms were placed on the east and at the north and south ends.

The main floor was connected with the second and third floors by steep, narrow stairs. The bedrooms on the upper floors were tucked under the eaves, with windows at floor level. At the top of the house, above the principal room to the west, Jefferson placed the dome. The dome was the first to be built on any American house. The design for the dome was based on the ancient temple of Vesta in Rome, illustrated in Palladio. The overall effect of the house is of a one-story structure, except for the section covered by the dome.

The simplicity of Monticello belies the complex substructure of support services extending out on the steep fall of the ground. The location of these rooms under the wings is barely noticeable beyond the central block and the two pavilions strung out at the ends of the wings.

The entrance hall, located at the east end of the building served as a reception room and a museum. From the entrance hall, visitors most often moved toward the west, into the parlor, the most formal room in the house. The southern section of the main floor consisted of Jefferson's private rooms: the bedroom, study, library, and sitting room. The northern section contained the dining room, tea room, and two small bedrooms. The second floor contained five small bedrooms. Three additional bedrooms and the dome room were located on the third floor.

Monticello originally stood at the center of a 5,000-acre estate. Much of the land was devoted to a working farm where tobacco, corn, wheat, and other crops were planted. On the land closest to the house, Jefferson sought to create an ornamental garden and, beyond it, a ferme ornée. The house was located in the center of a series of circuitous roads called roundabouts. In his retirement, Jefferson planned an extensive scheme of flower beds on the west side of the house. Elsewhere on the grounds, he planted numerous shade and flowering trees and a vegetable garden where more than 250 varieties of vegetables and herbs were planted.

University of Virginia

Jefferson began to design the University of Virginia in 1805 when he wrote to L. W. Tazewell of the Virginia legislature that large buildings for American colleges were inconvenient, likely to be destroyed by fire, and might harbor infection. He also disapproved of the common quad layout of Cambridge and Oxford. He suggested instead that a university should not resemble a house but a village, an "academical village."

[5]

It was not until a decade later, from 1814 to 1817, that Jefferson

committed his ideas to paper. His earliest known plan called for a series of pavilions connected by a continuous colonnade laid out around three sides of a large lawn. In 1817, Jefferson sought advice on his design from William Thornton and Benjamin Henry Latrobe. Thornton suggested the use of columns instead of piers for the arcades. Latrobe suggested that pavilions be placed at the corners of the square and that the central pavilion become the dominant focal point of the layout.

In adjusting the design to the topography, Jefferson narrowed the width of the Lawn and sited the pavilions so that the nearer the pavilions were to the Rotunda, the closer they were to each other. Two outer ranges to the east and west were intended for student dormitories and eating facilities. The ground in between the inner and outer ranges were devoted to professors' gardens and dormitory gardens.

In devising the layout for the University of Virginia, Jefferson was likely influenced by a number of sources. One source of influence may have been the books on educational theory that called for a central role of the library in the university. These books included E. D. Clarke's Greek Marbles (1809) and Charles Kelsall's Phantasm of a University (1814).(6) At the University of Virginia, the library, rather than the traditional church or chapel, dominated the site plan. Other sources for the plan of the University included several eighteenth century hospitals in England. Jefferson's plan for the University of Virginia can also be ascribed to Marly-le-Roi, an influential group of buildings that rivalled Versailles. At Marly, individual pavilions for favored courtiers were grouped in two lines leading up to the casino of the Roi Soleil.

7

The professors' pavilions that punctuated the arcades were each built according to a different design so that they would serve as "models of taste and good architecture."(8) They were numbered I to X, with the even numbered pavilions on the east and the odd-numbered ones on the west. Four of the pavilions were in the Doric order, four in the Ionic, and two in the Corinthian. The details for each of the orders were derived from ancient buildings as published by Palladio, Charles Errard, and Fréart de Chambray. The design of the porticos were either based on temple fronts or porticos in publications or on buildings that Jefferson had seen in Europe.

The Rotunda was modelled on the Pantheon in Rome, a building that Jefferson never saw but knew from engravings in Palladio. The Pantheon served as a model for many buildings in Europe in the late eighteenth and early nineteenth centuries. Three stories were built into the Rotunda. At the top was the principal dome room. Beneath it were two stories with oval rooms.

The cornerstone of the first building of the complex was laid in 1817. By 1824, the Rotunda was far enough along for Jefferson to entertain the Marquis de Lafayette there. Students were admitted in 1825.

Over the years, the University of Virginia complex witnessed a number of important changes. One was the construction of an annex to the rear of the Rotunda in the mid-nineteenth century after designs by Robert Mills. In 1895, the Rotunda and annex were badly damaged by fire. Stanford White prepared designs for the rebuilding of the Rotunda and a new building to close the south end of the Lawn.

Footnotes

1. "Thomas Jefferson," Dictionary of American Biography.

2. Mark Girouard, "Monticello, Virginia, The Home of Thomas Jefferson from 1771 to 1826," Country Life, 133 (January 17, 1963), p. 108.

3. Ibid., p. 107.

4. Ibid., p. 108.

5. Marcus Binney, "University of Virginia - I," Country Life, 163 (January 12, 1978), p. 74.

6. For a discussion of the relationship between the University of Virginia plan and proposals for educational reform, see Ibid, p. 77.

7. Fiske Kimball, "The Genesis of Jefferson's Plan for the University of Virginia," Architecture, 48 (December 1923), p. 399.

8. Marcus Binney, "The University of Virginia - II," Country Life, 163 (January 19, 1978), p. 143.

e) Bibliography

Adams, William Howard. Jefferson's Monticello. New York: Abbeville Press, 1983.

Andrews, Wayne. Architecture, Ambition, and Americans. New York: Harper & Row, 1955.

Beiswanger, William, "Thomas Jefferson," in Master Builders: A Guide to Famous American Architects edited by Diane Maddex. Washington, D.C.: The Preservation Press, 1985.

Binney, Marcus. "The University of Virginia - I," Country Life, 163 (January 12, 1978), pp. 74-77.

Binney, Marcus, "The University of Virgnia - II," Country Life, 163 (January 19, 1978), pp. 142-145.

Chastellux, François-Jean, Marquis de. Travels in North America in the Years 1780, 1781 and 1782. Chapel Hill: The University of North Carolina Press, 1963.

Clark, Kenneth. Civilization: A Personal View. London: British Broadcasting Corporation, 1969.

Dennis, Michael. Court & Garden: From the French Hotel to the City of Modern Architecture. Cambridge, Mass.: The MIT Press, 1986.

Girouard, Mark. "Monticello, Virginia, The Home of Thomas Jefferson from 1771 to 1826," Country Life, Vol. 133 (January 17, 1963), pp. 106-110.

Kimball, Fiske. Thomas Jefferson Architect. Boston: The Riverside Press, 1916.

Kimball, Fiske. "The Genesis of Jefferson's Plan for the University of Virginia," Architecture, 48 (December 1923), pp. 397-400.

Lehman, Karl. Thomas Jefferson, American Humanist. Chicago: University of Chicago Press, 1947.

Malone, Dumas. Jefferson the Virginian. Boston: Little, Brown and Company, 1948.

Middleton, Robin and David Watkin. Neoclassical and 19th Century Architecture. New York: Harry N. Abrams, Inc., 1980.

Mumford, Lewis. The South in Architecture. New York: Harcourt, Brace & Cox, 1941.

Mumford, Lewis. Sticks and Stones. New York: Boni & Liveright, 1924.

Nicholay, J. G. "Thomas Jefferson's Home," The Century Magazine, 34 (September 1887), pp. 643-653.

Nichols, Frederick Doveton. Thomas Jefferson's Architectural Drawings. Boston: Massachusetts Historical Society, 1961.

Nichols, Frederick Doveton and James A. Bear, Jr. Monticello. Monticello, Va.: Thomas Jefferson Memorial Foundation, 1982.

Nichols, Frederick Doveton and Ralph E. Griswold. Thomas Jefferson Landscape Architect. Charlottesville, Va.: University Press of Virginia, 1978.

Pierson, William H., Jr. American Buildings and Their Architects: The Colonial and Neo-Classical Styles. Garden City: Anchor Books, 1976.

Rahner, B. L. Sketches of the Life, Writings, and Opinions of Thomas Jefferson. New York, 1832.

Sale, Edith T. Interiors of Virginia Homes of Colonial Times. Richmond: W. Byrd Press, Inc., 1927.

Schuyler, Montgomery. "A History of Old Colonial Architecture," Architectural Record, IV (January-March 1895), pp. 312-366.

Summerson, John, Architecture in Britain, 1530-1830. London: Penguin Books, 1953.

"Thomas Jefferson," Dictionary of American Biography.

Wheeler-Bennett, John. Special Relationships: America in Peace and War. London: Macmillan London Ltd., 1973.

4. STATE OF PRESERVATION/CONSERVATION

a. Diagnosis

Monticello

Monticello has been maintained as a historic house museum since 1923 when it was purchased by the Thomas Jefferson Memorial Foundation. Between 1826, the year of Jefferson's death, and 1923, the property was largely in the ownership of a member of the Levy family. The Levys were admirers of Jefferson and maintained the property with the expectation that someday it might be restored and refurnished. Therefore, Monticello was never subjected to radical alterations by unsympathetic owners or allowed to deteriorate beyond recognition.

The appearance of Monticello today reflects Jefferson's rebuilding of the house, an effort that was completed in 1809. Between that year and his death in 1826, the property was virtually unchanged except for routine maintenance. Much of the development of the property's landscape occurred betwee 1807, as Jefferson anticipated retirement from public life, and 1815.

After Jefferson's death, his heirs were forced to sell the property in order to pay off the debts he had accumulated. Through much of the nineteenth century, Monticello was owned by a member of the Levy family. In 1862, the Confederate government seized the property. Litigation over its ownership continued for the next seventeen years and resulted in the deterioration of the roof, gutters, and window sash. By the late 1870s when Jefferson Monroe Levy acquired the property, it was described as in need of renovation. Levy upgraded the condition of the property and prevented further deterioration.

The formation in 1923 of the Thomas Jefferson Memorial Foundation marked the beginning of a new era for the property's fortunes. The purpose of the Foundation was to restore the house and grounds to their appearance in 1809, when Jefferson retired to Monticello, and recover the original furnishings. During the first twelve years of effort, the Foundation received title to the property but, due to financial constraints, was unable to carry out restoration or refurnishing work.

The major restoration work on Monticello, carried out between the mid-1930s and the mid-1950s, returned Monticello to the period of Jefferson occupancy and produced the building as it appears today. Since that time, additional restoration work has been conducted to discrete portions of the property, such as the restoration of the dome room and paint research on the exterior surfaces, both of which were carried out in the early 1980s.

Beginning in 1979, the Foundation board of trustees has supported major archeological investigations on the grounds to locate roads, gardens, and other man-made features. These investigations form the basis of the restoration of the gardens and underscore the desire of the Foundation to place the property in its proper environmental context. Restoration of the grounds will also increase the interpretive value of the property. Archeological investigations continue to this day.

Today, with the exception of occasional moisture problems, Monticello is structurally sound and in excellent condition. The property withstands a large visitation. On an annual basis, more than half a million people visit the property and walk through the rooms on the first floor. The level of vistation makes heavy demands on the property, necessitating a continuous effort to monitor its condition and make repairs as necessary.

University of Virginia

The buildings designed by Thomas Jefferson for the University of Virginia were essentially complete as a group by 1826. Since that time, the buildings have been in continuous use. Only at the Rotunda has there been remarkable physical change--in the 1850s, with the large block-like addition to the north designed by Robert Mills; in the 1890s, as Stanford White reconfigured both the interior and exterior following a fire; and in the 1970s, when the interior configuration of Jefferson's design was reestablished. Otherwise, alterations to the building have been modest, the most extreme being extensions to the rear of some pavilions.

Throughout the 160 years since completion, the Jeffersonian Precinct has been treated on an equal basis with other University buildings. The construction materials--wood, brick, stucco, stone, and metal--were affected by the humid climate and neglect. The aging process also affected the materials and exhausted the service life of some systems, such as those for electrical wiring and plumbing. Some alterations, such as rudimentary closet insertions, are now viewed as damaging to the basically simple and elegant buildings. Fortunately, destruction due to insects and settling is minimal.

The Jeffersonian Precinct still functions as a setting for all aspects of university life, continuing Jefferson's dream of an "academical village." Some one hundred students still live in the rooms alongside the covered walkways. Professors still live in the taller pavilions, which display along the Lawn ten lessons in architectural detailing drawn from Roman classicism. In some cases, classes are again being taught in one of the pavilions, as a continuation of the original concept. The gardens behind the pavilions are restorations, based on Jefferson's original garden plans and carried out from the 1940s through the 1960s under the auspices of the Garden Club of Virginia, that essentially reestablish the essentials of the original plan. The interiors of the student rooms were refurbished some thirty years ago.

Beginning in the late 1970s, the University's awareness of accelerating decline within the Jeffersonian Precinct prompted urgent requests for financial assistance from the General Assembly of the Commonwealth of Virginia. In 1982, special deferred maintenance funding, earmarked for the Jeffersonian Precinct, was forthcoming, signaling a similar understanding by the state government. Subsequent university actions establishing a special board to address matters of fund-raising and curatorship and creating within the university an architectural/curatorial post to handle preservation and restoration work on the site have served to establish a comprehensive preservation/restoration program.

The result of these events has been a rapid increase in activity at the site. By the end of 1987, all roofs will be watertight. Attendant

restoration of wood roof and cornice members, where necessary, will also be completed. By July 1986, extensive restoration work had been carried out at two of the ten pavilions, Pavilions III and VIII. Limited work has been conducted at five others. In all cases, the work has resulted from the need to keep the buildings in constant use, major repairs to pavilions being feasible only every decade, as occupants change. Where more extensive efforts have been mounted, sufficient research has been done to allow for well-documented restorations.

Up to the present time, restoration work on the Jeffersonian Precinct has been carried out based on research on discrete problems. However, no plan exists to address the Precinct as a whole. In the summer of 1986, the National Endowment for the Arts awarded the University $30,000 toward the preparation of an historic structures report. It is anticipated that from four to five years will be required to prepare an exhaustive survey and analysis. In the meantime, restoration work and research will be carried out simultaneously on a project by project basis.

b. Agents responsible for preservation/conservation

Monticello

Monticello is owned by the Thomas Jefferson Memorial Foundation, Inc., a private, non-profit organization, and administered as a national memorial and museum to keep alive the name and memory of Thomas Jefferson. The Foundation's board of trustees consists of twenty-one members, some of whom are nationally-recognized preservationists and scholars.

University of Virginia

The University of Virginia and the Commonwealth of Virginia, as owners of the property, are the principal agents with regard to the care of the site. They are advised on a routine basis by the Virginia Division of Historic Landmarks and the Virginia Art and Architectural Review Council. Within the University, the property is controlled by the Board of Visitors, who are advised by the recently-created Jeffersonian Restoration Advisory Board. Preservation matters are addressed by the Architect for the Historic Buildings and Grounds, the Department of Physical Plant, and the School of Architecture.

c. History of preservation/conservation

Monticello

Monticello enjoys a unique position among historic houses in the United States because of the availability of primary material documenting the development of the property. This corpus of manuscripts, largely in Jefferson's hand, covers every aspects of his life at Monticello, including its buildings, landscaping, and furnishings.

The period between 1809, when Jefferson retired from public life, to 1815, represents the peak in the appearance and condition of Monticello. By 1809, the house was completed. Jefferson devoted much of his time during the following six years to the development of the grounds. After 1815, the level of activity lessened, a factor of the deepening agricultural

depression which adversely affected Jefferson's finances.

After Jefferson's death in 1826, his family was forced to sell the property and furnishings to pay off his debts. By 1829, no member of the Jefferson family was left on the propety. In 1831, the house and 550 acres of land were purchased by James Turner Barclay of Staunton, Virginia. However, the reputation of Monticello drew many uninvited visitors to the property, thereby hindering the Barclays' ability to use the house as a private residence.

In 1836, Uriah Phillips Levy of New York City purchased the property. Levy was a naval officer and a Jefferson enthusiast who had inherited a fortune. Levy held the view that houses of great men should be preserved as monuments to their memory. He used Monticello was a part-time residence and conscientiously maintained the house. In 1853, visitors to Monticello noted that the house was in good condition and that Jefferson furniture was still in the house.

Upon Levy's death in 1862, Monticello was seized by the Confederate government and sold as alien property. For the next seventeen years, litigation over its ownership prevented its occupancy and resulted in the deterioration of the roof, gutters, and sash.

Uriah Levy's nephew, Jefferson Monroe Levy, acquired Monticello in 1879, carrying on the family's interest in Jefferson and his home. Levy set about renovation work and spent a portion of each year living at Monticello. The Levy family is credited with sparing the property from irrepairable damage.

By 1923, the 180th anniversary of Thomas Jefferson's birthday, efforts to preserve Monticello for public vistation reached a turning point. In that year, the Thomas Jefferson Memorial Foundation was organized and chartered with the expressed purpose to preserve and maintain Monticello as a national memorial to the genius and patriotism of "the apostle of human freedom." The house and grounds, then consisting of 600 acres, were sold by Jefferson Monroe Levy to the Foundation in late 1923. For the next twelve years, financial limitations prevented the initiation of restoration work.

Between the mid-1930s and the mid-1950s, the house was restored under the direction of Milton L. Grigg and Fiske Kimball. During this period, restoration work included the rebuilding of the terraces based on Jefferson's drawings. In 1940, the Garden Club of Virginia contributed funds toward the restoration of the gardens in the east and west fronts. From 1953 to 1954, the floors of the house were reinforced with steel beams. Temperature and humidity controls also were introduced. In 1955, the exterior of the dome and roof was restored.

Over the years of the Foundation's ownership, many of the original furnishings have been recovered. Today, the furnished rooms contain only a few non-original pieces.

Since 1979, extensive archeological investigations have been carried out, resulting in the restoration of the roundabouts and roads dating from the Jefferson period as well as the gardens, the vineyards, and the Grove.

In the past few years, restoration work has focused on discrete projects and has been based on research and materials analysis. In the 1980s, the exterior paint on the east and west portico columns was analyzed to gain insight into their appearance during Jefferson's occupancy. Under twenty-two layers of paint, analysis revealed that the original finish was sand painting. This finish was reinstated. In addition, analysis of the exterior and interior sash finishes resulted in their being refinished in mahogany varnish. More recently, the interior dome room has been repainted a yellow color to match the original finish.

University of Virginia

Prior to the 1940s, maintenance accorded the buildings in the Jeffersonian Precinct was conducted in a similar manner as other University buildings. The buildings were maintained as residences or academic buildings. Following the fire of 1895, the Rotunda was rebuilt by New York architect Stanford White, who also added a portico on the north side to replace the damaged Robert Mills addition. To the south of the Lawn, White designed a classroom structure. The White additions to the university plan were made with full understanding of the sources of Jefferson's inspiration. For example, White designed the interior of the Rotunda to more closely resemble the interior of the Pantheon, the building which inspired Jefferson's design of the Rotunda's exterior.

From the 1940s through 1960s, the garden wall layout was restored, based on Jefferson's original garden plans, essentially to the original configuration. In the 1950s, interest in the Jeffersonian Precinct and its care were fostered by professors in the School of Architecture, though there was a general lack of funding to perform more than maintenance. Refurbishing of student rooms and limited remodelling of several pavilions, however, were conducted in the 1950s.

Completed in 1976, the restoration of the Rotunda's interior to its configuration as designed by Jefferson was carried out in conjunction with the Bicentennial of the Declaration of Independence. Little change was made to the exterior, which still exhibits Stanford White's north portico and surrounding deck. However, the interior was reversed to its original appearance, which had been lost in White's arrangement, and the dome room was returned to its original height. The reversal of the Rotunda's interior sparked a debate between the supporters of the restoration of Jefferson's design and the advocates of the retention of the White design who argued that it had achieved a significance of its own. Given today's preservation approach which seeks to retain the original building and its significant accretions, it is possible that the 1976 restoration would not be carried out in the same way today.

In the late 1970s, the University initiated a roof repair program that has continued until the present time; it will be finished by late 1987. This effort addressed serious problems of disrepair of the pavilions.

Subsequent participation by the General Assembly of the Commonwealth of Virginia indicates a growing awareness beyond the University of the need for more than maintenance. This awareness encouraged the establishment in 1984 of the Jeffersonian Restoration Advisory Board made up of nationally-recognized professional advisors and philanthropists to further the spirit

of preservation for the Jeffersonian Precinct.

Due to the combined efforts of all groups, major repairs beyond the roofing program have been made to five pavilions (I, IV, V, VII, IX). Extensive restoration work has occurred at Pavilions III and VIII. In both cases, analysis of original finishes and finishing techniques paralleled the training of craftsmen to replicate such features as the original graining of pine doors to resemble mahogany. Similarly, special training in masonry techniques has been offered. Alterations to heating, cooling, and electrical systems were made to render them safe, up-to-date and as invisible as possible.

d. Means for preservation/conservation

Monticello

Funding

The Thomas Jefferson Memorial Foundation operates Monticello with an annual operating budget of $3,900,000. These funds are derived from two major sources. The first source comes from the admission fees paid by the more than half a million visitors to the property on an annual basis. Monticello enjoys the position of being one of the most heavily visited historic house museums under private ownership in the nation. The second major source of funds is the gift-shop sales. The Foundation maintains two gift-shops--one on the grounds of Monticello and the other at the base of the hill in space leased by the Foundation in the Thomas Jefferson Visitors Center.

Because the Foundation currently receives more funds than are needed to operate the property, it makes yearly grants to the University of Virginia to support the purchase of the manuscripts related to Jefferson and Monticello; to support professorships in government, history, and architecture; and to provide students with educational enrichment programs. Other joint efforts of Monticello and the University of Virginia include co-sponsored conferences, internship programs with the School of Architecture, lectureships, major awards programs in law and architecture, and fellowships for junior and senior faculty and graduate students. The cooperative relationship between Monticello and the University of Virginia underscores the strong bond between the two properties.

In the next few years, the Foundation expects to expand its educational role through exhibits, publications, and conferences. In order to support this expanded role, the Foundation necessarily will seek new avenues of funding.

Personnel

The Thomas Jefferson Memorial Foundation employs several key professional staff members: the Director, Architectural Historian, Director of Archeology, Curator, Historian, Superintendent of Gardens, and Restoration Specialist. Most of these individuals are recognized scholars as demonstrated through research work and publications. Under these key individuals is a larger staff, which at peak season, numbers approximately 200 individuals. The work of the staff is guided by the Foundation's board

of trustees, several members of which are distinguished figures in preservation and history.

University of Virginia

Funding

Funding for the current preservation efforts comes from three sources: the University of Virginia, the Commonwealth of Virginia, and private parties. The last category includes contributions and grants from private individuals, trusts, and the corporate sector. The Commonwealth of Virginia funding normally occurs on a biannual basis.

Since 1985, the University has greatly accelerated its financial support of maintenance and restoration activities in the Jeffersonian Precinct to a level of $1,000,000 per year. These funds cover the cost of building materials, staff time, research efforts, training of craftsmen, and materials analysis. Additional funds need to be raised to support capital outlays. A portion of the monies now being raised by the Jeffersonian Restoration Advisory Board is being used to establish an endowment, to assure the future maintenance of the property. The initial endowment fund target is $5,000,000.

Personnel

Within the University of Virginia, the Jeffersonian Precinct is managed as a residential and educational property by the Department of the Physical Plant and the Housing Division, both of which employ a total staff of approximately 650. Within this total, a staff of 100 is devoted primarily to the Jeffersonian Precinct. Some eighty craftsmen are assigned to work on the precinct, recognizing the special skills needed for these buildings. The use of a permanent staff, specially trained to do all work required at the site, helps the University maintain a continuity of methodology. Coordinating the various interested parties and the work undertaken on the Jeffersonian Precinct is the responsibility of the Architect for the Historic Buildings and Grounds, a position housed in the Department of Physical Plant.

e. Management plans

Monticello

To date, the restoration work carried out at Monticello--on the house, outbuildings, landscaping, and furnishings--has been based on the abundant primary documentation available to the staff and scholars. The direction of the efforts over the past decades has been guided by the Foundation's board of trustees with input from specialists.

Today, the Foundation is initiating the preparation of a master plan that will guide the development of the property in the future. The master plan will ensure that the restoration and maintenance decisions will enhance the condition and interpretation of the property that so powerfully evokes Jefferson's presence.

Management of the buildings in the Jeffersonian Precinct is vested in the Department of Physical Plant and is directed by the Architect for the Historic Buildings and Grounds. The Department of Physical Plant manages the property according to a continuous program of maintenance and repair. The presence of specialized staff brings to this process the special understanding pertaining to the buildings in the Jeffersonian Precinct.

A comprehensive historic structures report, funded in part by a grant from the National Endowment for the Arts, will provide the University with a basis for evaluating the condition of the ensemble and for planning for its restoration and maintenance.

5. JUSTIFICATION

a) Cultural property

Applicable criteria:

The Thomas Jefferson Thematic Nomination, consisting of Monticello and the the Jeffersonian Precinct of the University of Virginia, is proposed for inscription on the World Heritage list under criteria: (I) as a unique artistic achievement, a masterpiece of creative genius; (IV) as an outstanding example of a type of a building or architectural ensemble which illustrates a significant stage in history; and (VI) because Monticello and the University of Virginia are directly and tangibly associated with ideas, beliefs, and events of outstanding universal significance.

Summary

Of all Jefferson's architectural creations, Monticello and his original plans for the University of Virginia best represent the fullness of his architectural genius. Each is a telling example of his views on neoclassicism, his ideal of a Roman villa in a pastoral setting, and the need to reconcile architectural form with utility. Both properties commanded the attention of the international community. Impressions of them have been recorded in numerous publications during and after Jefferson's lifetime.

Although located far from the sophisticated cities of Europe or those of the Eastern seaboard of America, Monticello and the University of Virginia represent Jefferson's efforts to produce architecture that would rise above the provincialism of most American buildings, win the respect and admiration of the world, and serve as models for the edification of future architects. With these buildings, he succeeded in producing architectural landmarks that not only won the praise of scholars and observers but also are celebrated by the architectural profession as among the country's proudest architectural achievements.

Charlottesville, Virginia, is the location for both properties. The hill overlooking Jefferson's boyhood home at Shadwell and the town served as the location for Jefferson's house. When the University of Virginia was planned by Jefferson, he arranged for it to be located in Charlottesville, close to his home, which he viewed as a healthier location than the older Tidewater area. The proximity of the University of Virginia to Monticello also allowed him to oversee in minute detail its construction according to his designs. He was, therefore, able to impress upon the University the full force of his principles and taste, as he was with Monticello. This level of involvement was not equalled in his other major public buildings projects or major residences in Virginia, with the exception of his small retreat, Poplar Forest.

The relationship and interdependence of the two properties is recorded by Philip Alexander Bruce, who in his History of the University of Virginia (1920) wrote:

> Not since the completion of Monticello had he possessed such an opportunity to show his extraordinary aptitude for architecture,

without being trammeled by others. In his designs for the Capitol at Richmond, and public edifices in Washington and private residences in Virginia, there was always someone with the power to modify or push aside his recommendations. In this new field, he was quite as unhampered as he was in constructing his own house.

[1]

Monticello and the University of Virginia are also two Jefferson properties which retain a high level of structural and artistic integrity. They fully convey an authentic picture of Jefferson's original concepts, unlike properties such as the State Capitol of Virginia, which lacks the same level of involvement by Jefferson and which has been much altered from its original design. The high level of integrity for the two properties is remarkable considering the lack of scholarly curatorship of Monticello before 1923 and the continuous use of the University of Virginia for academic purposes since 1825. Although Monticello receives more than half a million visitors each year and the University's Rotunda suffered a major fire in 1895, both retain their essential Jeffersonian form such that they serve as destinations for architectural pilgrimages undertaken by visitors from around the world.

CRITERION I: A unique artistic achievement, a masterpiece of creative genius.

Both Monticello and the University of Virginia have been objects of intense scrutiny and praise by visitors and scholars from the United States and abroad. Jefferson's genius has been celebrated in major publications, conferences, and exhibitions. Few other American houses, other than Monticello, have been included with greater frequency in world architectural histories as a point of both comparison and contrast with other neoclassical residences of Europe. The University of Virginia has drawn praise for its sheer beauty and for its representation as a unique adaptation of a Roman villa form to a community of scholars.

Monticello

The first design for Monticello, completed about 1769, resulted in a building that reflected Jefferson's ideas about architecture derived from books. The first Monticello was visited in 1782 by the Marquis de Chastellux, a sophisticated French nobleman. The French traveller sought out Jefferson as a leader of the American Revolution. He was taken with the house, describing it in detail and praising it for being the most handsome private residence in America. He also cited Jefferson as the first American who consulted the standard architectural publications, readily available in Europe but scarce in the new republic, in the design of his house. The reflection in the house of the creator's genius was an aspect of its uniqueness that did not escape the Marquis:

> . . . no object has escaped Mr. Jefferson, and it seems, indeed as though, ever since his youth, he had placed his mind, like his house, on a lofty height, whence he might contemplate the whole universe.
> [2]

Many years later, the distinguished British architectural historian John Summerson wrote of Monticello in his comprehensive study of British architecture from 1530 to 1830:

> Monticello in the first state showed more real thought than any previous American building. . . .
> [3]

Of the first Monticello, famed art historian Kenneth Clark, in his 1969 panorama of world civilization, remarked:

> It [Monticello] must have been an extraordinary apparition in that wild landscape. Jefferson made it up out of the book of the great Renaissance architect Palladio. . .
> [4]

The comparability of the first Monticello, a full creative step below the second version, with architecture abroad is underscored by its inclusion in the 1977 publication, Neoclassical and 19th Century Architecture, written by British architectural historians Robin Middleton and David Watkin, a book in the series "History of World Architecture." The first Monticello is described as a noteworthy example in the chapter on "Later Classical and Italianate Architecture" and its design is published on the book's cover.
[5]

The second Monticello is praised by historians Middleton and Watkin as more "interesting and complex," with "varied and original planning."[6]

Completed in 1809, the second Monticello embraced Jefferson's first hand studies of architecture in Europe and his adaptation of this knowledge to the requirements of living. In 1796, as the remodelling of the house was taking shape, Monticello was visited by the French exile Duc de la Rochefoucauld-Liancourt who viewed the new design as fully comparable with like houses in Europe:

> Monticello, according to its first plan, was infinitely superior to all other houses in America in point of taste and convenience; but at that time Mr. Jefferson had studied tastes and the fine arts in books only. His travels in Europe have supplied him with models; he has appropriated them to his design; and his new plan, the execution of which is already much advanced, will be accomplished before the end of the next year, and then his home will certainly deserve to be ranked with the most pleasant mansions in France and England.[7]

In 1963, British historian Mark Girouard wrote an admiring article on Monticello in which he praised the house for its ingenuity, beauty, and elegance. Noting the house's design and unique mechanical devices, he concluded:

> Every gadget, every bit of furniture, every corner of every room speaks of Jefferson, and as he was one of the most engaging and extraordinary men that ever lived, few visitors leave Monticello dissatisfied.[8]

University of Virginia

The original section of the University of Virginia was completed in 1825, just a year before Thomas Jefferson's death. Therefore, unlike Monticello, the ensemble did not attract as many notable visitors on their way to see both the man and his architectural creation. Rather, the complex generally has been cited by late nineteenth century and twentieth century observers.

In 1895, famed architectural critic Montgomery Schuyler described the ensemble:

> Considering the resources available for carrying the University of Virginia into execution, Jefferson's scheme was incomparably the most ambitious and monumental architectural project that has or that has yet been conceived in this country.[9]

In 1978, British architectural writer Marcus Binney summed up his impressions of the complex:

> The University of Virginia provides the irrefutable proof of Jefferson talents, indeed genius, as an architect: few buildings in America cast such an immediate and unforgettable spell.[10]

British architectural historians Robin Middleton and David Watkin described the University of Virginia in their world survey of neoclassical and 19th century architecture, employing words such as "novel," "charm," "captivating," and "superb."[11]

The lofty status of the University of Virginia in the constellation of American architecture is cited by architectural historian Wayne Andrews. He described it as:

> . . . one of the supreme achievements of American architecture . . . not to be rivalled until 1938 when Frank Lloyd Wright began sketching the layout of Florida Southern College.[12]

CRITERION IV: An outstanding example of a building or architectural ensemble which illustrates a significant stage in history.

Thomas Jefferson's architecture was part of a movement in Europe that adapted the forms and details of classical architecture to contemporary buildings. Neoclassicism was a movement that attracted the intellectual elite of Europe which studied literature, philosophy, and languages of antiquity. The neoclassical era in Europe covers a major portion of the eighteenth century, from the 1730s to the end of the century.

In a larger sense, eighteenth century neoclassicism can be viewed as a "result of the general Humanistic tradition that emerged in the Renaissance and continued from Palladio through Inigo Jones and Lord Burlington in England to the Adams Brothers and the Greek revival."(13) However, in the span of history from the 1730s to the 1790s, in the Age of Reason, European architecture developed its own neoclassical form that stands out from its predecessors and successors in its focus on geometric and rational shapes that spoke of nobility, grandeur, and simplicity.

Jefferson joined in this revivalist spirit as no other American did before him. His adaptation of classical forms was more strictly interpreted with public buildings, such as the Virginia state capitol and the University of Virginia, where entire classical temples were used. For domestic architecture, his adaptation of classicism was looser and reached a lesser degree of purity. Although Jefferson was influenced by this movement, he adapted it to the American scene, barely removed from the frontier, and made it uniquely his own.

Monticello and the University of Virginia are two outstanding architectural compositions that are part of the international neoclassical movement. They represent the two approaches Jefferson made toward neoclassicism, from a looser adaptation with Monticello to a stricter interpretation with the University of Virginia. However, neither architectural composition was a mere replica of a particular classical building. Both manifested a combination of ideas from a variety of sources and are uniquely Jeffersonian.

Jefferson's experience in Paris "demonstrated to him that the Neoclassical pavilion in a romantic landscape had the potential to serve as the ideal fabric of a civilized agrarian democracy."(14) His embrace of classical ideals influenced his choice of an environment for living. He equated the lifestyles of the Romans with those of the Revolutionary War's leaders. Learned men of ancient Rome, such as Cicero, Varro, Horace, and Pliny, lived on farms in the country, as contrasted with the Greeks who thrived on urban life. As created by Jefferson, life at Monticello was similar to that of Roman villa life where the ruling families lived in luxurious mansions and partook of the intellectual and physical pleasures of the bucolic grounds. However, Monticello's floor plan was more informal than that of the typical Roman villa or neoclassical structure. In designing his house, Jefferson was as motivated to recreate a neoclassical monument as he was to provide for convenience of living. The house as completed represents his reconciliation of convenience with classical forms.

Monticello's role in the international neoclassical movement is described by British architectural historians Robin Middleton and David

Watkin in their study of world architecture of the neoclassical and 19th century period:

> . . . by 1809 the building had been completely transformed into a much more interesting and complex, although basically one-storied, house. With its varied and original planning, its picturesque parkland setting, and its superb views of mountain scenery, Monticello realized Jefferson's dream of recreating the Roman villa described by Pliny, admired by Lord Burlington and the English Palladians, and recorded in Robert Castell's Villas of Ancients Illustrated (1728).
>
> [15]

However, Monticello was not a typical residence of the period. It was unique because it represented a reconciliation of classical orders and forms, on the one hand, and the informal way in which Jefferson chose to live, on the other. In Court and Garden, architect and historian Michael Dennis compared a typical floor plan of a neoclassical aristocratic town house or hôtel with that of Monticello:

> The house [Monticello] had a great variety of rooms, highly developed service areas, and a separation and contrast between the public and private sequences resulting from the ingenious arrangement of the private rooms in two tiers around the double-height public rooms.
>
> All of these are distinctly French traits, yet one glance reveals that the plan is not French, but something quite different. In the typical Neoclassical French plan, the idiosyncrasies and irregularities are always contained within a rectangular configuration--simple on the outside, complex on the inside--and the central axis of the building is almost always blocked. Jefferson's final plan for Monticello is the opposite. The central Palladian axis is maintained through the sequence of regular public rooms, and the smaller more specific private rooms are thrown to the outside of the plan. In addition, the perimeter of the plan is loose, articulate, particular; here the center is simple, the perimeter complex.
>
> [16]

The pastoral ideal underscored by Monticello was also exemplified by the academical village of the University of Virginia where students and professors were removed from the wickedness of urban life. It resembles more closely a Roman villa than any other type of architecture, with a loose connection of porticos and buildings spread out on open country.

The supreme qualities of the University of Virginia were cited by historians. In 1832, B. L. Rahner wrote:

> The plan of the University was unique, in its construction, its intellectual régime, and its general organization. It was original with Mr. Jefferson--the off-spring of his genius.
>
> [17]

The foremost scholar of Jefferson's architecture, Fiske Kimball, wrote:

Its separate housing of departments, its independent library building, its covered connecting passages, as well as its monumental plan, were new in an American university, and, in their combination, almost entirely novel abroad.

18

CRITERION VI: Directly and tangibly associated with ideas, beliefs, and events of outstanding universal significance.

Thomas Jefferson's architecture grew out of his lifelong involvement with ancient languages, literature, history, and philosophy. His architecture reflected his high regard for the classical civilizations of Rome and Greece and was part of the classical trend that swept through Europe in the eighteenth century. To him, the neoclassical movement was more than a trend. It offered lessons for the ages. As Lewis Mumford stated:

> Jefferson believed that the forms presented by classic architecture were of . . . [a] universal and eternal nature.
>
> 19

Jefferson's taste in architecture far transcended notions about beauty or style. It also serves as a compelling expression of his hopes for the new nation--that it would be noble and free from the traditions of the Old World; that it would offer infinite possibilities to the common man; and, that it would serve as a beacon for freedom and self-determination for the world. As historian Howard Adams wrote in 1983:

> As the work of a romantic, even radical idealist, Jefferson's architecture, particularly in his most personal creation, Monticello, can best be understood within the framework of these social and political ambitions that shaped Jefferson's hopes and dreams for the new nation. . . .In its design, history, symbolism, and metaphor, Monticello is the quintessential example of the autobiographical house.
>
> 20

As much as the Declaration of Independence and Jefferson's other poltical and literary works, his architecture is symbolic of his universal hopes for the new nation and for the world's humanity. As embodied in Jefferson's architecture, these ideals also were depicted by historian Howard Adams:

> As the house of the chief architect of the New Republic, Monticello continues to speak openly of those goals Jefferson held for himself, his family, his government, and his fellow countrymen. As architecture it has attained its own universal value and survives as a monument to a remarkable individual by those special means through which humanity has always attempted to survive.
>
> 21

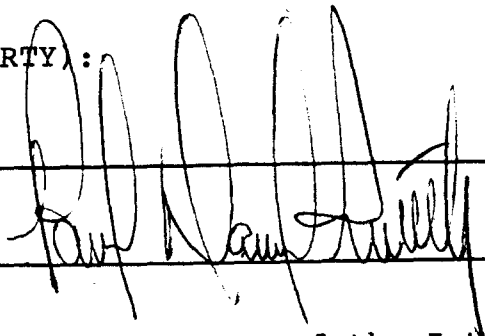
Conclusion

Monticello and the University of Virginia have achieved immortality in the numerous publications that address world and American architecture. They are an integral part of the discussions of the neoclassical movement in world architecture because they sprang from this common source. Although a resident of Charlottesville, Virginia, then on the edge of the American frontier, Thomas Jefferson was a full and equal participant in an international community of intellectuals who were steeped in the classical languages, philosophy, and art.

While Jefferson contributed his ideas to the creation of the new national capital city, Washington, D.C., and to the Capitol of Virginia at Richmond, Monticello and the University of Virginia represent the two major architectural properties to which he devoted his greatest creative energies. They also were constructed entirely according to his designs under his supervision, and without interference from other parties.

The world significance of the two properties included in this nomination lies in three spheres: As creative masterpieces in the eyes of scholars and observers, as unique and outstanding examples of an international artistic movement, and as symbolic of the universal values of the new republic, the United States, and those of the rest of humanity who aspire to freedom and self-determination.

SIGNED (ON BEHALF OF STATE PARTY):



Full Name: _____

Title: Assistant Secretary of the Interior

Date: DEC 1 1 1986

Footnotes

1. Philip Alexander Bruce, History of the University of Virginia, 1819-1919. Vol. 1 (New York: The Macmillan Co., 1920), p. 181.

2. Marquis de Chastellux, Travels in North America in the Years 1780, 1781, and 1782 (Chapel Hill: The University of North Carolina Press, 1963), p. 392.

3. John Summerson, Architecture in Britain, 1530-1830 (London: Penguin Books, 1953), p. 343.

4. Kenneth Clark, Civilization: A Personal View (London: British Broadcasting Corporation, 1969), p. 264.

5. Robin Middleton and David Watkin, Neoclassical and 19th Century Architecture (New York: Henry N. Abrams, Inc., 1980, orig. publ. 1977).

6. Ibid., p. 309.

7. Duc de la Rochefoucauld-Liancourt in J. G. Nicolay, "Thomas Jefferson's Home," The Century Magazine, 34 (September 1887), p. 650.

8. Mark Girouard, "Monticello, Virginia, The Home of Thomas Jefferson from 1771 to 1826," Country Life, 133 (January 17, 1963), p. 108.

9. Montgomery Schuyler, "A History of Old Colonial Architecture," Architectural Record, IV (January-March 1895), p. 350.

10. Marcus Binney, "The University of Virginia - II," Country Life, 163 (January 19, 1978), p. 142.

11. Robin Middleton and David Watkin, op. cit., p. 309.

12. Wayne Andrews, Architecture, Ambition, and Americans (New York: Harper & Row, 1955), p. 64.

13. Karl Lehman, Thomas Jefferson, American Humanist (Chicago: University of Chicago Press, 1947), p. 157.

14. Michael Dennis, Court & Garden: From the French Hotel to the City of Modern Architecture (Cambridge, Mass.: The MIT Press, 1986), p. 231.

15. Robin Middleton and David Watkin, op. cit., p. 309.

16. Michael Dennis, op. cit., p. 233.

17. B. L. Rahner, Sketches of the Life, Writings, and Opinions of Thomas Jefferson (New York, 1832), p. 537.

18. Fiske Kimball, Thomas Jefferson Architect (Boston: The Riverside Press, 1916), p. 80.

19. Lewis Mumford, The South in Architecture (New York: Harcourt, Brace & Cox, 1941), p. 52.

20. William Howard Adams, Jefferson's Monticello (New York: Abbeville Press, 1983), p. 2.

21. Ibid., p. 263.

INTERSTATE ROUTE 64

"PANTOPS"
380.9 Ac

SECURITY STORAGE

CITY of CHARLOTTESVILLE
13.91 Ac.

APPROX 21.98
SOLD TO RIVANNA
WATER AUTHORITY 1977

"LEGO"
193.8 Ac.

MEREDITH T. BICKERS et al
63.13 Ac.
(LEGO)

ROUTE 250

TO RICHMOND

C & O RAILROAD

JAMES RIVER

CHARLES S. LUCK, III et al
160 Ac.

JEFFERSON LAKE, Inc.
115.43 Ac.

"SHADWELL"
215 Ac.

"MONTICELLO"
651.74 Ac.

C & O R.R.
7.728Ac.

RIVANNA

TO CHARLOTTESVILLE

TO MILTON

J. NELSON BROWN

21.79 Ac

H.T. PIPPIN

H.T. PIPPIN

"TUFTON"
808.98 Ac.

"AUBURN HILL"
288.93 Ac.

ROUTE 732

C.R. IRVING
10.05 Ac.

50' NON EXCLUSIVE
ACCESS EASEMENT

ROUTE 53

ROUTE 795

"COLLE"
205.93 Ac.

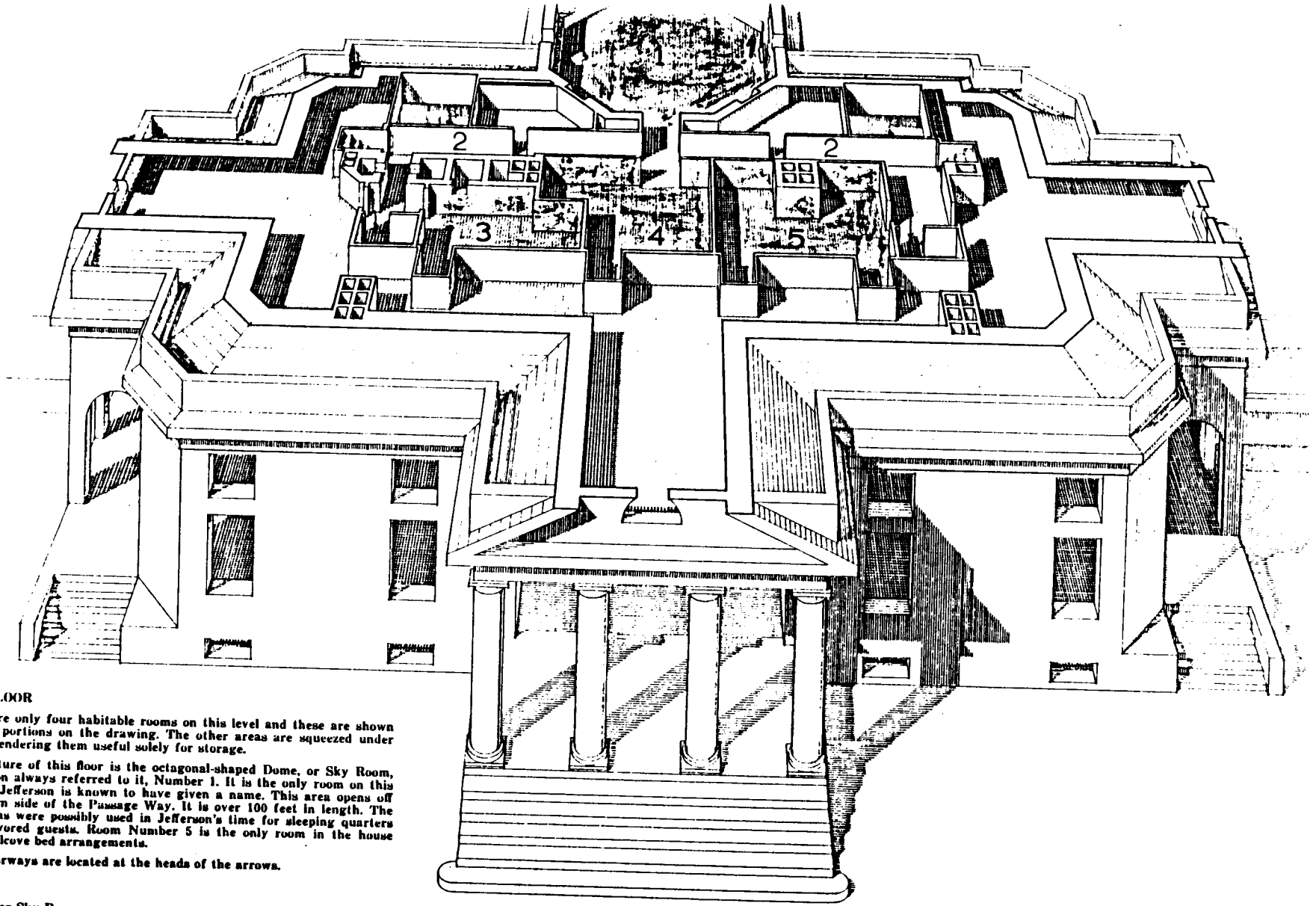
ROUTE 762

ROSE HILL CEMETERY

N

MAP OF PROPERTIES
OF
THE THOMAS JEFFERSON MEMORIAL FOUNDATION
AND ADJACENT PROPERTIES

ALBEMARLE COUNTY VIRGINIA
NOVEMBER 1967



THIRD FLOOR

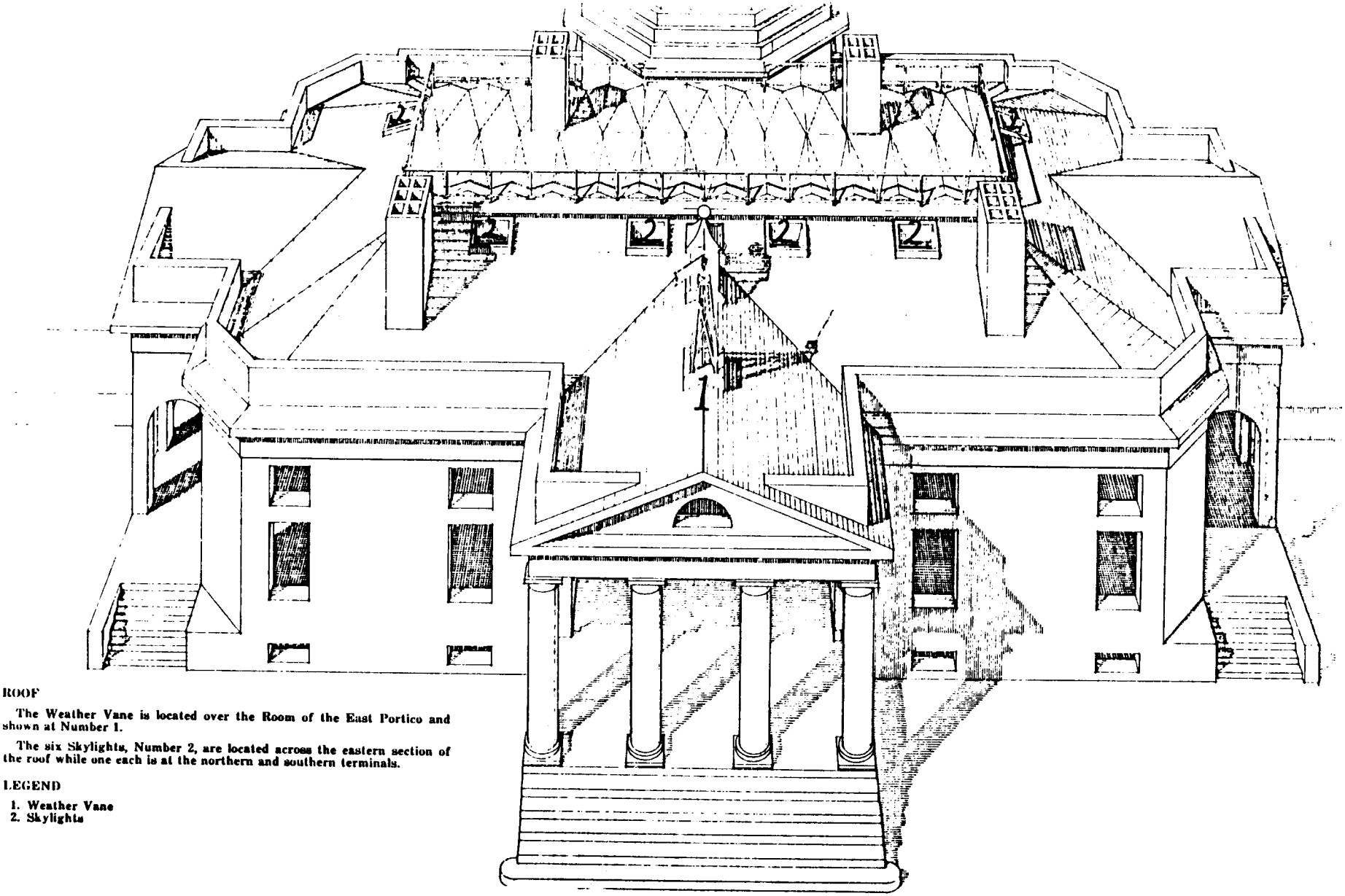
There are only four habitable rooms on this level and these are shown as shaded portions on the drawing. The other areas are squeezed under the roof, rendering them useful solely for storage.

The feature of this floor is the octagonal-shaped Dome, or Sky Room, as Jefferson always referred to it, Number 1. It is the only room on this floor that Jefferson is known to have given a name. This area opens off the western side of the Passage Way. It is over 100 feet in length. The other rooms were possibly used in Jefferson's time for sleeping quarters by less-favored guests. Room Number 5 is the only room in the house with two alcove bed arrangements.

The Stairways are located at the heads of the arrows.

LEGEND

1. Dome or Sky Room
2. Passage Way
3. Sleeping Room
4. Sleeping Room
5. Sleeping Room



ROOF

The Weather Vane is located over the Room of the East Portico and shown at Number 1.

The six Skylights, Number 2, are located across the eastern section of the roof while one each is at the northern and southern terminals.

LEGEND

1. Weather Vane
2. Skylights

ICOMOS

INTERNATIONAL COUNCIL ON MONUMENTS AND SITES
CONSEIL INTERNATIONAL DES MONUMENTS ET DES SITES
CONSEJO INTERNACIONAL DE MONUMENTOS Y SITIOS
МЕЖДУНАРОДНЫЙ СОВЕТ ПО ВОПРОСАМ ПАМЯТНИКОВ И ДОСТОПРИМЕЧАТЕЛЬНЫХ МЕСТ

WORLD HERITAGE LIST N° 442

A) IDENTIFICATION

Nomination : Monticello and the University of Virginia in Charlottesville

Location : State of Virginia

State Party : United States of America

Date : December 29, 1986

B) ICOMOS RECOMMENDATION

That the proposed cultural property be included on the World Heritage List on the basis of criteria I, IV and VI.

C) JUSTIFICATION

A request to include the University of Virginia on the World Heritage List has long been awaited. The case presented by the Federal Government of the United States is, however, particularly interesting in that it groups together the two major Thomas Jefferson works in Charlottesville under one thematic nomination : Monticello and the University of Virginia. Every guarantee for their conservation has been obtained, whether it be from the Jefferson Memorial Foundation or the State of Virginia, the respective owners of the properties, and we can only rejoice in the greater coherence which results from the complementarity of the two works. Monticello (1769-1809) is a perfect example of a neo-classic villa rustica, based on a Roman design, revised by Palladio and amended by the Physiocrats. The University of Virginia is a fine example of the architectural ideal of the Age of Enlightenment put to use in the great educational programme of the third President of the United States.

Construction of Monticello began in 1769, but was suspended between 1784 and 1789 during Jefferson 's stay in France. The very personal conception of the house, which never ceased to evolve during the forty years it took to build, clearly shows the various influences experienced by its designer. That of Palladio is particularly evident in the perfect proportions of the pedimented porticos. That of the contemporary neo-classic architecture is no less evident : the interior spatial organization and the low elevation (despite the building's one-storey appearance, there are in fact three distinct storeys) which was borrowed from contemporary Parisian town house design. The western facade, which is dominated by an octagonal dome, is reminiscent of the Hôtel de Salm (1782-1786). The integration of

the service buildings and outbuildings, arranged in two L-shaped wings extending from the main house by means of underground passages covered by terraces (crypto-porticos) and terminating in small pavilions, elegantly resolves the problem which had been present since the Renaissance, of finding an aesthetic and functional balance between the otium and the negocium in a country residence: only the harmonious volume of the villa emerges from the foliage of the park where, towards the end of his life, Jefferson planted orchards, vegetable and flower gardens.

Jefferson's most ambitious and last architectural undertaking was the construction of the University of Virginia. In elaborating this project which is based on educational ideals which are both encyclopedic and democratic, he departed from pre-existing British or American college planning schemes. The rational layout of this "academic village" on an 11-hectare site inspired on the one hand by the principles of hygiene laid down by the hospital builders (particularly visible in the dormitories and dining rooms set back and separated by wide lawns), as well as by a symbolic architecture which is expressed by the hierarchy of volumes and the repertory of forms.

A half-scale copy of the Pantheon in Rome, which houses the Library, dominates the academic village; the ten pavilions which house the professors of the ten schools that make up the University are deliberately based on a distinctive design and are intended to serve as an encyclopedia of classical and neo-classical architectural designs. However, the connecting colonnades serve to give a feeling of unity to this space which was designed, originally, like a vast avenue leading northwards to the Library, Temple of Knowledge. The later construction of a building at the south end (Cabell Hall) has unnecessarily transformed this triumphal way into an enclosed space. The reconstruction of the Library and its restoration in 1976 are the only major modifications to the "Jefferson Precinct" which, since 1825, has fulfilled the function for which it was built.

ICOMOS recommends the inclusion of Monticello and the Jefferson Precinct on the World Heritage List on the basis of criteria I, IV and VI.

- **Criterion I.** The integration of the buildings into the natural landscape, the originality of the plan and design, the refined proportions and decor, make Monticello an outstanding example of a neo-classic work of art.

- **Criterion IV.** Just as the Royal Saltworks by Claude-Nicolas Ledoux (included in 1982 on the World Heritage List) are an outstanding example of the functional adaptation of neo-classic aesthetics to industrial buildings, so the University of Virginia is an outstanding example of a great educational institution from the Age of Enlightenment.

- **Criterion VI**. Monticello and the University of Virginia are directly and materially associated with the ideals of Thomas Jefferson (1743-1826), better known for his political career, the brilliance of which overshadowed his reputation as a writer and architect. These works of perfection, where the difficult passage from Utopia to reality is harmoniously achieved, are directly inspired by the very same principles which led to Jefferson's Declaration of Independence (1776) and his project for the abolition of slavery (1800).

ICOMOS, April 1987

ICOMOS

INTERNATIONAL COUNCIL ON MONUMENTS AND SITES
CONSEIL INTERNATIONAL DES MONUMENTS ET DES SITES
CONSEJO INTERNACIONAL DE MONUMENTOS Y SITIOS
МЕЖДУНАРОДНЫЙ СОВЕТ ПО ВОПРОСАМ ПАМЯТНИКОВ И ДОСТОПРИМЕЧАТЕЛЬНЫХ МЕСТ

LISTE DU PATRIMOINE MONDIAL N° 442

A) IDENTIFICATION

Bien proposé : Monticello et l'Université de Virginie à Charlottesville

Lieu : Etat de Virginie

Etat partie : Etats Unis d'Amérique

Date : 29 Décembre 1986

B) RECOMMANDATION DE L'ICOMOS

Que le bien culturel proposé soit inscrit sur la Liste du Patrimoine mondial au titre des critères I, IV et VI.

C) JUSTIFICATION

Une demande d'inscription de l'Université de Virginie sur la Liste du Patrimoine mondial était attendue depuis longtemps. Mais le dossier présenté par le gouvernement fédéral des Etats Unis revêt un intérêt particulier car il regroupe dans une proposition thématique les deux créations architecturales majeures de Thomas Jefferson à Charlottesville : la villa de Monticello et l'Université de Virginie. Toutes les garanties de conservation de ces biens culturels appartenant l'un à la Thomas Jefferson Memorial Foundation, l'autre à l'Etat de Virginie qui en a confié la gestion à l'Université, étant obtenues, on ne peut que se réjouir de la cohérence accrue résultant de la complémentarité de ces deux ensembles. Monticello (1769-1809), où Thomas Jefferson mourut en 1826, est l'exemple achevé de la villa rustica néo-classique, selon le schéma romain revu par Palladio et amendé par les Physiocrates. L'Université de Virginie (1814-1825) illustre l'architecture idéale de l'âge des Lumières mise au service d'un grand programme éducatif par le troisième Président des Etats-Unis.

Commencé en 1769, le chantier de Monticello fut interrompu par le séjour que fit Jefferson en France de 1784 à 1789. La maison, dont la conception très personnelle a évolué au cours des quarante ans que dura sa construction, porte la marque des influences qui s'exercèrent sur son auteur. Celle de Palladio est manifeste et s'exprime notamment dans les proportions parfaites des portiques à frontons; celle de l'architecture néo-classique contemporaine n'est pas moins évidente : l'organisation de l'espace, où la distribution intérieure à trois niveaux est masquée par une élévation extérieure unificatrice, s'inspire de celle d'hôtels parisiens; la façade occidentale, dominée par un dôme octogonal, fait directement référence à l'hôtel de Salm (1782-1786). L'intégration des communs et des dépendances dans deux cryptoportiques latéraux en L couverts en terrasse et

terminés par des pavillons résout avec élégance le problème, pendant depuis la Renaissance, de l'équilibre esthétique et fonctionnel entre l'otium et le negocium dans la maison de campagne : seule la masse harmonieuse de la villa émerge des frondaisons du parc où Jefferson planta, vers la fin de sa vie quelques vergers, potagers et jardins d'agrément.

La construction de l'Université de Virginie fut la dernière et la plus ambitieuse des créations architecturales de Jefferson. Le projet élaboré en fonction d'un idéal d'éducation à la fois encyclopédique et démocratique se distingue des villes universitaires antérieures d'Angleterre et des Etats-Unis. La disposition rationnelle de ce "village académique" sur un site de 11 hectares s'inspire à la fois des principes d'hygiène édictés par les constructeurs d'hôpitaux (ils sont sensibles dans la distribution en retrait de dortoirs et de réfectoires séparés par de larges pelouses) et d'une symbolique architecturale qui s'exprime par la hiérarchie des volumes et le répertoire des formes.

Copie réduite de moitié du Panthéon de Rome, la Bibliothèque domine de sa masse le village académique; les dix pavillons qui servent de résidence aux professeurs des dix facultés de l'Université s'inspirent volontairement de modèles différents afin de constituer une encyclopédie exemplaire d'architecture classique et néo-classique. Cependant, les vastes portiques qui les relient rétablissent l'unité de l'espace, conçu à l'origine comme une vaste avenue conduisant, au nord, à la bibliothèque, Temple du Savoir. La construction tardive du bâtiment sud (Cabell Hall) a transformé sans véritable nécessité en espace clos cette voie triomphale. C'est avec la reconstruction de la bibliothèque, puis avec sa restitution à partir de 1976, les seules modifications sensibles subies par le "Jefferson Precinct" qui, depuis 1825, continue à remplir les fonctions pour lesquelles il avait été conçu.

L'ICOMOS recommande l'inscription du domaine de Monticello et du Jefferson Precinct sur la Liste du Patrimoine mondial au titre des critères I, IV et VI.

- **Critère I.** Par l'intégration des bâtiments au cadre naturel, par l'originalité du plan et de l'élévation, par le raffinement des proportions et du décor, Monticello est une réalisation unique de l'art néo-classique.

- **Critère IV.** De même que les Salines de Chaux de Claude-Nicolas Ledoux (inscrites en 1982 sur la Liste du Patrimoine mondial) sont un exemple éminent d'adaptation fonctionnelle de l'esthétique néo-classique à des bâtiments industriels, l'Université de Virginie est l'exemple par excellence d'une grande institution scolaire de l'âge des Lumières.

- **Critère VI.** Monticello et l'Université de Virginie sont directement et matériellement associés aux idéaux de Thomas Jefferson (1743-1826) mieux connus par une carrière politique dont l'éclat a obscurci la renommée de l'écrivain et de l'architecte. Ces constructions parfaites, où s'accomplit dans l'harmonie le passage difficile de l'utopie à la réalité, s'inspirent des principes qui ont dicté a Jefferson la Déclaration d'Indépendance (1776) et le projet d'abolition de l'esclavage (1800).

ICOMOS, Avril 1987