

# Enslavement to Freedom: A Conversation on Interpreting and Commemorating New York State's History of Enslavement

 **Lavada Nahon and Shanleigh Corrallo**

**In June 2025, the Mellon Humanities Postdoctoral Program separated from the National Park Service.** This significantly altered the projects of each Fellow. As part of the second cohort of Fellows, Shanleigh Corrallo has embarked on a research project on enslavement in New York in collaboration with the New York State Office of Parks, Recreation and Historic Preservation (OPRHP, or Parks) and Skidmore College. Corrallo has applied her scholarship on African American history to positions in executive-level policy and advocacy, data analysis, and higher education for re-entering students.

In her partnership with OPRHP, Corrallo will work with Lavada Nahon, interpreter of African American History at OPRHP. Nahon has over 25 years of experience in New York State (NYS) Black history, with an emphasis on the 17th–19th centuries, including culinary and Black culture.

In this interview, which evolves into an exploratory conversation, Nahon and Corrallo discuss what guided them to study histories of enslavement in New York, the “nuts and bolts” of their research, and how to break through to public audiences when faced with calcified narratives of Revolutionary history. The two scholars also share thoughts on the historic “roots and routes” of Black resistance and White reticence regarding histories that challenge hero narratives and recenter enslaved people, and offer differing perspectives on “empathetic” or “emotional” history.<sup>1</sup> The conversation concludes with behind-the-scenes details about OPRHP’s initiatives *Our Whole History* and *Enslavement to Freedom*, and wisdom from Nahon on how to counteract the heightened silencing of African American history.

**Lavada Nahon (LN):** Shanleigh, your original project with the Saratoga National Historical Park was very place-based and rooted in the 18th and early 19th centuries. Can you walk us through the nuts and bolts of the original project and how you collaborated with the park?

**Shanleigh Corrallo (SC):** The original project was focused on researching enslavement at the Schuyler Estate in Schuylerville, New York, a sprawling property that formerly included mills, a lumbering operation, and farming. The estate was passed down to several generations of the well-known Schuyler family from the 17th century until the 1830s. It was a provisioning plantation operation.<sup>2</sup> We focused the research on the mid-to-late 18th century, when General Philip Schuyler and his family owned the estate (where they lived on a part-time basis). We know of at least 40 individuals who were enslaved by the family

between their “Saratoga” and Albany properties. The park had begun research on enslaved women who lived and labored in the kitchen. We wanted to really think about

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how the individuals enslaved at the estate lived, loved, and labored, and to reconstruct their communities and routines. The approach was a deep and expansive dive into the lives of these individuals. The project built on several bodies of existing research.<sup>3</sup>



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Things got off the ground very quickly. During the first four to six months, I focused on grounding myself in the secondary literature to contextualize the documents that I was reading in the archives. Piecing together the lineage of the Schuyler family (which is entangled with the other “major” Dutch families in New York) and their many land holdings is something that I’m still wrapping my head around. In addition to the archival research that I conducted at several universities, state and local repositories, and at the park, I traveled to historic sites, photographed, reviewed, and cross-referenced

their movements and extracted labor, as well as the material goods that they transported. Receipts, store ledgers, and other sources come together in this piecing-together.

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hundreds of documents (mostly handwritten without transcriptions) and I educated myself on the material culture, environment, and architecture of the period.

Overall, my approach was a lot of immersion and communication, a humble soaking-in if you will. I connected with wonderful researchers and scholars at the park and externally, like yourself, who shared rich information that sharpened my archival lens. This communication was essential. If I were doing this by myself, there’s no way I would have had the time to become fluent in everything 18th-century New York. Yet, it was still difficult to find information about people who were enslaved and to piece it together.

**LN: Do you find that that’s because they’re enslaved or because people just don’t talk about their servants?**

**SC:** The Schuyler family certainly talked about the people who they enslaved, sometimes with disappointment and wrath. An example that comes to mind is a letter that Philip Schuyler wrote to Richard Varick in 1776. It’s a pretty outstanding example, because in the midst of giving directions to Varick on troop deployment, he takes time to express disdain for an enslaved person. He vented to Varick that he did not know what to do with an unnamed “Negro,” adding that he “could not keep [such] a worthless scoundrel in his house.”<sup>4</sup> The archivist at Princeton believes this “scoundrel” to be Prince, an enslaved butler who labored for the Schuyler household for many years.

Most references to people enslaved by Schuyler appear in correspondence like this, and show a concerted tracking of

**LN: As a scholar of 20th-century African American history with a focus on Black power, this might not [have been] the most obvious path [to your fellowship]. Before this role, you worked for the New York State government on criminal justice policy and clemency. I’m interested to hear about your transition to this role and how you’ve integrated your professional experiences outside of academia into the project.**

**SC:** From a skills perspective, I brought solid transferable project management experience to the table, designing projects from conception to completion and working with multiple stakeholders to accomplish this. Through my work in clemency with New York State, I cultivated finer reading and synthesizing skills, learning how to distill detail into a brief and compelling case with a short window of opportunity to an audience (the higher-ups who made the decisions). The binding thread of my career has been a focus on justice. As a historian, this is most evident in my work highlighting the Black Power Movement. I applied this in my clemency work by advocating for forgiveness and healing. That work made my heart very full.

I believe that my grounding in the 20th century is beneficial to this project. Rhonda Williams’ “roots and routes” argument in *Concrete Demands* helpfully explains why.<sup>5</sup> One cannot divorce lineages of Black resistance, she argues, or deny the continuity within Black freedom movements. That type of connection between the 18th and 20th century was part of my vision for this project, to explore these histories as a continuum. Historians have pushed this change for several decades.<sup>6</sup>

I am inspired by the Black Power Movement, which I believe to be one of the most beautiful liberation movements in American history. It is directly connected to every moment of resistance that came before it. So to find the lineages of how that started and to explore them has been a great opportunity for me to learn and apply my expertise.

**LN: That’s important because a lot of people don’t want to go back to the beginning. That is the dance we’re doing now. We want human relationships to be as they are, starting right now. One of the issues within this country is that we are not acknowledging that root, that seed, that this country was built on a slave society. On that concept of hierarchy. Someone permanently, in every way, less than.**

**Now that you're more than a year into this research, can you tell us what you have observed across the historic sites and archives that you have visited, specifically related to their interpretation of enslavement?**

**SC:** The first thing I've noticed is that state, national, and private sites all operate differently and have various flexibilities in interpretation. I recently went to Historic Stagville in North Carolina to see how they interpreted plantation slavery.<sup>7</sup> I was struck by their ability to zoom in and out, using the physical scape of the grounds and the infrastructure to tell specific stories while stepping back to explain the statistics and bigger story that underscored the brutalities of enslavement and the plantation operation. In the North and in New York, I have mostly observed historic sites from the backend by visiting archives. The biggest thing I've noticed is that there is such a highly specialized knowledge involved and a dedication [of staff] to each specific site, which has many advantages and some disadvantages to storytelling.

Although the approach to storytelling varied, a lot of times the narrative was very traditional. Maybe that's an obvious point, but I wondered if these antiquated narratives survive because of a hesitation to talk about thorny topics, particularly if they muddy the reputation of a specific hero or person. James Madison's Montpelier provides a good example of how a space owned by a "hero" has been complicated. Their research on enslavement and partnerships with descendants challenge the expected founding father storyline.<sup>8</sup>

I found it helpful to observe other visitors at various historic sites. I noticed that when the expected narrative is challenged, it's common to see people get tense or immediately dismiss the information. That defensiveness closes the door to conversations that could foster healing.

**SC: Lavada, I would like to ask you some questions as well. I'm interested to learn more about the passions and experiences that led to your current position as interpreter of African American history for New York State.**

**LN:** My interest in history started in fifth grade with the Silk Roads and learning world history and the role of merchant traders. My degree and grad work are in technical theater so studying scenic art and props meant I also studied Art History and Cultural History. When I moved to Brooklyn, one day I found myself upstairs in the Brooklyn Museum where there are rooms that had been taken out of houses, and one was a Dutch room. Me and all my attitude of a twenty-something-year-old that

doesn't know anything, but think they know everything, said, "I don't see why they spent all that money bringing that all the way over from Europe." Someone said, no, that's New York history. And I was like, "What?" It opened a rabbit hole I'm still in.

My primary history interests are the merchant traders and food. I've always used food as a gateway into history. I discovered the Culinary Historians of New York in my Dutch explorations. I started taking master classes to study historic hearth cooking and visited historic sites in New York City and the Hudson River Valley. Ultimately, I ended up visiting Van Cortlandt Manor in Croton-on-Hudson. They were doing historic hearth cooking classes, and I took all of the classes they had one year. Wanting to get better on the hearth, I wrote a letter to the site director and offered to trade her volunteer hours for private time on the hearth. I was a magazine editor at the time, and I ended up using some of my vacation time in February to do food demonstrations for their Black history school tours which also gave me time to get better at things that are harder to master, like roasting.

I did that for a couple of years and then I was offered a part-time job which I took after being laid off from the magazine I worked for along with 49 other people. But I had been doing and continued to do culinary programs at historic sites around the New Netherland region. My focus was on the work of the enslaved cooks in the houses of the elite, because I love fancy food, and mid-18th-century Georgian food is fabulous and it uses ingredients from all over the world. I ended up being able to do that work in a historic space in period clothing on various hearths and see and understand better the labor and skills of those African women. That increased my study of the state's early history and enslavement, and it hasn't stopped.

While I was teaching a workshop at Austerlitz Historic Site, one of the visitors who is now a colleague shared with me her difficulty heating a waffle iron. Our conversation led me to being invited to look at the culinary program at Crailo State Historic Site and doing work at other state sites in New York. And in 2019, I got a call asking if I would be interested in working for Parks in a new position they were creating focused on Black history.

Working at the OPRHP's Peebles Island Resource Center has been a great opportunity. To be with the historians, curators, the conservation team, the SHPO [state historic preservation office], and archaeologists is amazing. New York State Parks stewards 35 historic sites and over 230 parks, plus [properties co-listed on] the State

and National Register [of Historic Places]. It has really broadened my studies and allowed me to connect with so many people.

It's been a long and winding path, but I think all of the work that I have done—my work as a theatrical artist, my work as writer and an editor, my work as researcher, working with the public—all of it has coalesced into the job I have now.

**SC: You wear so many hats in your role, but you also cut no corners in your research. Can you walk us through your process and how you apply this in your position?**

**LN:** It's very interesting because I always feel like I'm under-read and under-researched. One of the things key to my process as you see it now is that I have been studying New York history for a long time, and world history even longer. The foundation of my process has always been the merchant traders through time, because where the traders go, that's where world history goes. It's following the money. Having that base and being willing to ask people about their research, what books they recommend or what they know, and not being afraid to admit what I don't know—to myself and to others—those are the real keys.

I think it is learning how to step in, research, get what you need, and plug it into the larger context that is important. So many people study a single historic site, or a narrow space in time without connecting it to the larger historic narrative. It is one continuous story. How does one piece connect to another? How do you see it over years, decades, etc.? Without that larger view, we miss a lot of things. When one works at a historic house museum with local stories, it is easy to make those stories smaller than they actually were if you don't include them in what is going on in the larger world.

**SC: That's a great skill to be able to connect those pieces into a bigger picture. Especially with Black history in America, which has been separated from the larger history.**

**LN:** That separation has allowed us to zoom into what is happening to people within one region or area, but it is all part of American history. We have to remember that regionality is important, but then we have to put the region back into the whole story, so it makes sense.

**SC: The reality that enslavement was so prevalent in Colonial and Early Republic New York is still undertaught and sometimes surprises the public. The evidence shows that enslavement was**

**not only common, but foundational to the development of our state and our nation. Can you talk more about how you convey this history to public audiences?**

**LN:** With a lot of grace. It is hard to hear, and it is difficult to accept when one has been told something else for years, like New York was a place of safety for Blacks because of the Underground Railroad. One of our biggest challenges around sharing the history of enslavement is that a lot of people get annoyed that they didn't learn about New York's enslaved history in school. My parents were teachers, and I was brought up with the understanding that one did not learn everything we need to know in school and that the purpose of elementary and secondary education was to give us the foundation of how to learn. College was meant to teach us how to learn even better, not to learn everything that we need to know. Self-education was heavily pushed. So, if someone isn't interested in the history of the institution of slavery, then they probably don't know about it. Whereas it is very important to me, and I read and study it constantly and have for a long time. In sharing this history with the public, I step in knowing that, especially after years of "why didn't I learn this in school?" being asked over and over again.

**SC: Those are all really important points and it brings both relief that there is space to learn this as well as accountability to do so at the individual level.**

**So much research on enslavement, especially in the 17th and 18th centuries in New Netherland, Colonial New York, etc., requires getting into the weeds and investigating multiple angles of a given person, topic, or event (laws, currency, architecture, customs, language). How do you navigate and organize these fine details with the ultimate goal to relate a comprehensible story to public audiences?**

**LN:** To me, the fine details, the weeds, are ways of explaining larger concepts or events. So, one has to have a grasp of the bigger picture, which allows one to slide in

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the details for clarification. To understand the 17th and 18th centuries, one has to go back several centuries to have things make sense, so I am grateful that my interest

in world history from the 12th century forward was in place before I got deeper into the 17th and 18th. Also, my background in general art, architecture, and world history helps a lot. This accompanies my curiosity, which means I'm constantly studying, visiting museums, and just looking at stuff in the world and exploring things I see further if I don't know something about them. From there it is about being a good story teller and crafting the ability to share without speaking over people's heads.

**SC: Historians have recently leaned into the idea that it is okay to emotionally connect with the people in history who they research and their personal stories. What do you think about this? Are there people who you have encountered in the historical record that speak to you and beg you to take a closer look?**

**LN:** This is a hard one, because I have colleagues who do or have done this, and it ends up stressing them out most of the time. Because of my spiritual and religious beliefs, I am careful about this because I do believe in the unseen, and that energy changes but remains. Yes, there are people who have intrigued me enough to take a closer look, but I really try to not do that very often. To me, to connect to a particular person I am researching can open an energetic gateway that I believe is not healthy. So, I focus broadly

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on the people, but if I am researching someone specific, I make sure to put the work down at the end of my workday, and to step back into my current life completely. Actively keeping myself in the present is very important, so I spend a lot of time reading and exploring things that have nothing to do with history when I'm not at work. I think it is one of the ways I have been able to continue studying the institution of slavery for so long.

*Editor's note: The following dialogue switches often between Nahon and Corrallo.*

**LN: Shanleigh, teaching has been central to both of our careers. Can you talk more about how, as a historian, you have approached teaching history? Who are your students?**

**SC:** I am a first-generation college student, so I did not know what to expect before I entered into a PhD program

that required teaching. My teaching career started out pretty conventionally at the University at Buffalo while I was completing my PhD. I taught world and US history classes to undergraduate students. I realized that I needed something more challenging and impactful, so I ended up teaching at Houghton College's Buffalo satellite campuses. I designed and taught a US history survey course for two very different classes of unconventional students; one in the West Side of Buffalo teaching recently resettled refugee students, and a second class of students re-entering from prison in the city's East Side. I learned fast that the teaching methods needed to be very different between the two classes. The content that resonated, my teaching style, the type of assignments, my expectations—all of those things had to be reshaped as I developed a relationship with my students. But it was so formative. I can't imagine not having that experience. It pushed me to go into the criminal justice space after I saw what my students struggled with to reenter society. I've approached teaching with a flexible, open-minded lens and in that space, I feel that co-creation is viable.

**SC: I am interested to hear about your teaching experiences as well, Lavada. Who are your students?**

**LN:** As an interpreter for the public, my students have ranged from secondary students to college professors, and all the folks between. The general public is huge and extremely varied. Teaching historic cooking is about opening people's eyes to the vast array [of options] available and how much narrower it is now. For Black history, especially enslavement, the years of sharing have helped me improve as an observer of body language. It is hard history, and people's body languages show their distress or acceptance. All of it has helped me grow as a historian and a person.

**SC: New York State has embarked on an impressive *Enslavement to Freedom* portfolio to commemorate the 200th anniversary of the abolition of slavery in New York in 1827 and the 400th anniversary of the arrival of the first enslaved Africans in New Netherland in 1627. I'd love to hear more about the vision and goals for this project. How would you like to see work like *Enslavement to Freedom* move forward beyond 2027?**

**LN:** When I started this, we didn't know about the August arrival date.<sup>10</sup> It was about how we would commemorate the legal end of slavery in New York. It was an opportunity to address the comment "I didn't know there was slavery in New York." The first program I designed was more digitally focused but I had to shift, so we are focusing on telling the history of the institution of slavery by exploring

the collections of NYS Parks and our partners at the NYS Museum and the NYS Archive.

The vision was to break down 200 years of slavery and make it digestible, easy to understand, connected to our sites, and to do this through exhibits and programs. I kept pushing the digital space, because I think it is a state story that needs to be told worldwide. Because our sites are all over the state, we had to make it a cohesive story. The history of enslavement in New York is skewed towards the Lower Hudson Valley and New York City, but there was slavery throughout, so how do I broaden that and push that out?

We are getting that story out through traveling banner exhibits that are free for any 501(c)(3) to use. Three temporary exhibits, an ArcGIS StoryMap, and through programming.

My goal is that on the evening of July 5th, 2027, the majority of people that live in this state, no matter where they are from, will know that there was slavery in New York.<sup>11</sup>

In the middle of this brainstorming about July 2027, in the summer of 2023, we learned about the August 29th date of the arrival. Now that we have the arrival date, we are working through how to commemorate the beginning of slavery in addition to the end. The August date gives us an opportunity to step back into the research that's being done all over the world and continue to drive that narrative, that presence, that research, and to give the support materials to our colleagues in the classrooms, secondary through college, many of whom didn't learn about this history.

One of our major goals is to help the public understand that history is not a subject with an end. There are currently documents being translated from Dutch into English here in New York, in the Netherlands, Suriname, Curaçao, or West Africa. We're constantly finding new things. I encourage everyone to hold history very lightly. Understand that it is a growing body of knowledge, a growing field of understanding. That is what I'm hoping post-2027, is to continue that growth. It will be a part of my life for the rest of my life, although I'm not sure what that means at this point.

**SC: It's liberating in a way for researchers and the public to be open to the idea that this research will change.**

**LN:** Yeah, I mean, I'm sure you started this project with some assumed bits. We have to think like scientists.

Adam Grant has a book called *Think Again: The Power of Knowing What You Don't Know*. It's a whole area now in psychology. We can step into historical research like science, where we go into a scientific experiment with a hypothesis and know that something in the experiment will either support that hypothesis or trash it. It will change in some way. When we're standing in front of a stack of documents, or even one, we should know that something is going to change or confirm what we know, and we need to just be okay with that.

**LN: Shanleigh, when the direction of your [Mellon fellowship] project pivoted in June 2025, you navigated this pivot by turning outward, expanding the scope and partnerships involved. Can you explain this choice?**

**SC:** I believe that the more brains that are involved in a project, the more accurate and expansive the information will be. Now that I have a pretty expansive body of primary-source research, I believe that I can be a conduit to synthesize this information.

Most importantly, as a White historian of Black history, it's critical to my own ethics and practice that I collaborate, learn from, and respect Black historians and community members. It's a non-negotiable for any historian or scholar doing work with communities that they aren't a part of and who have been harmed. Connecting with people has been the most enriching, significant, and altering part of this body of work and I'll carry many lessons with me.

When I first moved to Albany in 2019 for a fellowship with the Center for Women in Government at SUNY [State University of New York] Albany, I attended a presentation given by a female, African American elected official. I was working on my dissertation at the time and I approached her after the talk to ask her for advice on how I could do justice to this history as a White scholar. She said, "You need to talk to us and you need to be connected to us." I reflect on that often. Probably a lot of scholars don't do that, or don't do it enough, including myself. So it's very simple, but important to make sure you aren't extracting from—

**LN:** It is simple but it's also hard. It is one of the challenges that is being corrected now. For so long, White scholars—anthropologists, archaeologists—would step into various cultures, extract information, take it and leave, oftentimes publishing things that were not meant to be out in public space, not respecting cultural boundaries. Now, when scholars outside of those cultures step in, the door is often closed because we've seen the damage and the disrespect.

It is hard to do that the other way, but for Black scholars like me stepping into it, one of the things that people don't realize is that we live in White space. I've spent the majority of my life in White spaces. So even for me as a Black going into different Black spaces, I have to watch myself. I bring my arrogance, my knowledge, my whatever that those are not my people [and] that is not my place.

One of the things that I have learned particularly because I am a part of a very hierarchical and protocol-driven religion, is to sit in silence. What does it mean to be respectful? What do I have to do to match the energy of that space, to be accepted, to ask those questions for whatever project that I am working on? It is a dance, but I think that it is one of the socioeconomic issues in America. Those of us [that are] in the middle class tend to walk with a certain arrogance and privilege. It comes off really badly sometimes. No matter whose culture we're stepping into, it is our American-ness that comes with us. We can fumble it and close doors without even realizing it. All people of history, no matter where you are in the field, have to be very conscious of that. We need to acknowledge it within ourselves and check it before we step into any community to have any kind of conversation, no matter where they are on the socioeconomic line.

**SC: It's a tough time to research and publish on enslavement and African American histories. What are the strategies to reclaim the narrative and resist the continued silencing of such a foundational part of New York State and American history?**

**LN:** It's important to keep doing the work, keep putting it out there, publishing it in books, online, self-publishing, doing programs about it, and whatever we have to do. Because it's not all one-sided. And the narrative that is

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being pushed is a continuation of a giant lie. But I also think that it is important for us to go back again to self-education. There is a lot of material out there that we have not read, have not explored. It is important to keep doing the work and to push back against the dressed up, but untrue, narrative. That ugly has always been there, as well as the lies that have justified public lynching to crowds for entertainment. Those lies have created a world where people are being deported, and now we have

to live with the consequences of food rotting in the fields, right? It's everybody's story, it's our whole history. We are not a country and never have been a country of one single culture. The moment Europeans chose to become settler colonists and stepped up in here with Africans behind them, it shifted, and it changed the world of the Indigenous. Even the Europeans had to accept other Europeans from different countries. We need to continue to do the work, relax and get real.

## ENDNOTES

1. "Roots and routes" is attributed to historian Rhonda Y. Williams. This phrase and concept are outlined in her book *Concrete Demands: The Search for Black Power in the 20th Century* (New York: Routledge, 2015).
2. The term "provisioning plantation" here is used to describe a plantation system that relied on a variety of crops and economic activities, including agriculture, lumber, land development, and agricultural services (e.g., milling) that were sold to other plantations. In 17th- and 18th-century New York (both as colony and state), the produce, fish, and meat products cultivated on provisioning plantations like the Schuyler Estate were shipped to the West Indies to feed the enslaved individuals laboring on sugar plantations. Thus, enslavement was essential to the success of provisioning plantations as well as plantations in the West Indies.
3. This includes research conducted by the Schuyler Mansion staff (the NYS Parks-owned site of Philip Schuyler's Albany home); Myra Armstead, who researched and authored a historic resource study for Saratoga National Historical Park (SARA); and significant research from the curation staff at SARA.
4. Letter of Philip Schuyler to Richard Varick, Princeton University Library Single Item Acquisitions, C1771, Manuscripts Division, Department of Special Collections, Princeton University Library.  
[https://findingaids.princeton.edu/catalog/C1771\\_c06783-43639](https://findingaids.princeton.edu/catalog/C1771_c06783-43639)
5. Williams, *Concrete Demands*.
6. For a solid historiography on this, see: Jacquelyn Dowd Hall, "The Long Civil Rights Movement and the Political Uses of the Past," *The Journal of American History* 91:4 (March 2005): 1233–1263.
7. "Historic Stagville." North Carolina Historic Sites; <https://historicsites.nc.gov/all-sites/historic-stagville> (accessed October 27, 2025).
8. See Montpelier's "Mere Distinction of Color" exhibit here: <https://www.montpelier.org/the-mere-distinction-of-colour/>, as well as more information on their "Descendant Project" here: <https://www.montpelier.org/descendants-project/> (accessed October 27, 2025).

9. Katie Barclay, “Falling in Love with the Dead,” *Rethinking History* 22:4 (September 2018), <https://doi.org/10.1080/13642529.2018.1511105>; Katie Barclay, “State of the Field: The History of Emotions,” *History* 106:371 (July 2021), <https://doi.org/10.1111/1468-229X.13171>; Donald Bloxham, “Part 1: Contemplating Historical Actors in Context,” *History and Morality* (July 2020), 16–86, <https://doi.org/10.1093/oso/9780198858713.003.0002>; Thomas A. Kohut, *Empathy and the Historical Understanding of the Human Past*, (London: Routledge, 2020), <https://doi.org/10.4324/9780367853648>; and Alistair Thomson, “Indexing and Interpreting Emotion: Joy and Shame in Oral History,” [https://oralhistoryaustralia.org.au/wp-content/uploads/2019\\_journal\\_1-11\\_Thomson.pdf](https://oralhistoryaustralia.org.au/wp-content/uploads/2019_journal_1-11_Thomson.pdf).
10. Here, Nahon is referring to the August 29th arrival of the Bruynsvich, a yacht, part of a larger flotilla, that carried the first enslaved Africans to New Netherland (specifically to what is now Manhattan).
11. July 4 and 5, 2027, commemorate the 200th anniversary of the abolition of slavery in New York and the historic celebration date. August 29, 2027, commemorates the 400th anniversary of the arrival and purchase of 22 African men and women in New Amsterdam, New Netherland, who were enslaved by the Dutch West India Company.