AMERICAN ARCHITECTURE IN A RENAISSANCE REVIVAL
A TOUR

NEW YORK CITY – MARCH 6-10, 2019

AP ART HISTORY – MURRAY HIGH SCHOOL
To My Fellow Art Historians:

Thank you for sharing this experience with me and with each other. Just thinking about what we are about to do, I am already incredibly proud of your work and diligence. Onward and upward!

Special thanks to:

- Lorenzo Vigotti: my carissimo amico who personally shaped and inspired this tour
- Professor Francesco Benelli: the mentor who introduced me to the beauty and depth of architectural drawings
- Renaissance Society of America and especially RSA President Dr. Clare Carroll for believing in this project and funding all student entrance fees, sketching supplies, and study guides
- Mark Durfey & Keith Wood: colleagues who contributed to the planning and execution of this tour
- Columbia University for their generosity in opening their doors to not only me by my very bright students (Teresa Harris & Pamela Casey from Avery Library in particular)
- Dr. Adam Eaker for his time and generosity in sharing his journey
- Kathy Fenton & Kathy Chappell: those who handled the financial headache logistics
- Murray Education Fund for funding the tour guide head set
- Murray High School and District for voting to support the tour
- Parents who put you in my stewardship – such trust!
- Chaperones who will help you feel safe and cared for in this enormous city
- My own two little boys who I will miss dearly
- Jake Garrett: my ever patient and always supportive better half

And...of course...most of all...thank YOU, my very bright students. Without you, this tour would never have happened in the first place. Thank you for inspiring me be a better teacher and art historian every day.

I will always remember this special tour.

With love Mrs. G
DAY 1

BROOKLYN BRIDGE (see reading)
Today we will start our tour at the iconic Brooklyn Bridge. As you cross, don’t just take pictures, be sure to take in the skyline – to really look at the “concrete jungle” and appreciate it from the water. See the reflection of the water, the bridge, and the architecture on each wall of glass that covers the more modern buildings. Pay attention to the suspension bridge and its remarkable craftsmanship. It is bridges like this one that connect the island to the mainland all around. Remember – beware of commuting bikers! And stay in the walking lane.

At the end of the bridge, we’ll meet together in Foley Square to introduce the tour. There, we will observe classical architecture, American-style. These buildings are civic buildings, so we will learn about their purpose and their history. Then, we will talk about the messaging that particular architectural motifs send to viewers and how architecture like this can work to promote our nation’s democratic ideals.

9/11 MEMORIAL & MUSEUM (see reading)
After our discussion, we’ll make our way over to the 9/11 Memorial and Museum. We’ll first stop in front of the memorial and talk about its creator and architect. We’ll discuss the symbolism and messaging within this significant site. In the museum, you are free to explore at well. Join with other students in discussion throughout the exhibition halls. Think about what 9/11 means to you and our country.

After you are done exploring, the night is yours until 8:00. Explore the area around including Battery Park, South Ferry, and Wall Street. Be back to the hotel no later than 8:00 for our student seminar and an early bedtime.
BROOKLYN BRIDGE

The Brooklyn Bridge looms majestically over New York City’s East River, linking the two boroughs of Manhattan and Brooklyn. Since 1883, its granite towers and steel cables have offered a safe and scenic passage to millions of commuters and tourists, trains and bicycles, pushcarts and cars. The bridge’s construction took 14 years, involved 600 workers and cost $15 million (more than $320 million in today’s dollars). At least two dozen people died in the process, including its original designer. Now more than 125 years old, this iconic feature of the New York City skyline still carries roughly 150,000 vehicles and pedestrians every day.

The Man with the Plan

John Augustus Roebling, the Brooklyn Bridge’s creator, was a great pioneer in the design of steel suspension bridges. Born in Germany in 1806, he studied industrial engineering in Berlin and at the age of 25 immigrated to western Pennsylvania, where he attempted, unsuccessfully, to make his living as a farmer. He later moved to the state capital in Harrisburg, where he found work as a civil engineer. He promoted the use of wire cable and established a successful wire-cable factory.

Meanwhile, he earned a reputation as a designer of suspension bridges, which at the time were widely used but known to fail under strong winds or heavy loads. Roebling is credited with a major breakthrough in suspension-bridge technology: a web truss added to either side of the bridge roadway that greatly stabilized the structure. Using this model, Roebling successfully bridged the Niagara Gorge at Niagara Falls, New York, and the Ohio River in Cincinnati, Ohio.

In 1867, on the basis of these achievements, New York legislators approved Roebling’s plan for a suspension bridge over the East River between Manhattan and Brooklyn. It would be the very first steel suspension bridge, boasting the longest span in the world: 1,600 feet from tower to tower.

Just before construction began in 1869, Roebling was fatally injured while taking a few final compass readings across the East River. A boat smashed the toes on one of his feet, and three weeks later he died of tetanus. His 32-year-old son, Washington A. Roebling, took over as chief engineer. Roebling had worked with his father on several bridges and had helped design the Brooklyn Bridge.

A Perilous Process

To achieve a solid foundation for the bridge, workers excavated the riverbed in massive wooden boxes called caissons. These airtight chambers were pinned to the river’s floor by enormous granite blocks; pressurized air was pumped in to keep water and debris out.

Workers known as “sandhogs”—many of them immigrants earning about $2 a day—used shovels and dynamite to clear away the mud and boulders at the bottom of the river. Each week, the caissons inched closer to the bedrock. When they reached a sufficient depth—44 feet on the Brooklyn side and 78 feet on the Manhattan side—they began laying granite, working their way back up to the surface.

Underwater, the workers in the caisson were uncomfortable—the hot, dense air gave them blinding headaches, itchy skin, bloody noses and slowed heartbeats—but relatively safe. The journey to and from the depths of the East River, however, could be deadly. To get down into the caissons, the sandhogs rode in small iron containers called airlocks. As the airlock descended into the river, it filled with compressed air. This air made it possible to breathe in the caisson and kept the water from seeping in, but it also dissolved a dangerous amount of gas into the workers’ bloodstream. When the workers resurfaced, the dissolved gases in their blood were quickly released.
This often caused a constellation of painful symptoms known as “caisson disease” or “the bends”: excruciating joint pain, paralysis, convulsions, numbness, speech impediments and, in some cases, death. More than 100 workers suffered from the disease, including Washington Roebling himself, who remained partially paralyzed for the rest of his life. He was forced to watch with a telescope while his wife Emily took charge of the bridge’s construction. Over the years, the bends claimed the lives of several sandhogs, while others died as a result of more conventional construction accidents, such as collapses, fires and explosions.

By the early 20th century, scientists had figured out that if the airlocks traveled to the river’s surface more gradually, slowing the workers’ decompression, the bends could be prevented altogether. In 1909, New York’s legislature passed the nation’s first caisson-safety laws to protect sandhogs digging railway tunnels under the Hudson and East rivers.

A Bridge Unveiled

On May 24, 1883, the Brooklyn Bridge over the East River opened, connecting the great cities of New York and Brooklyn for the first time in history. Thousands of residents of Brooklyn and Manhattan Island turned out to witness the dedication ceremony, which was presided over by President Chester A. Arthur and New York Governor Grover Cleveland. Emily Roebling was given the first ride over the completed bridge, with a rooster, a symbol of victory, in her lap. Within 24 hours, an estimated 250,000 people walked across the Brooklyn Bridge, using a broad promenade above the roadway that John Roebling designed solely for the enjoyment of pedestrians. On May 17, 1884, P. T. Barnum led 21 elephants over the Brooklyn Bridge to prove that it was stable.

With its unprecedented length and two stately towers, the Brooklyn Bridge was dubbed the “eighth wonder of the world.” For several years after its construction, it remained the tallest structure in the Western hemisphere. The connection it provided between the massive population centers of Brooklyn and Manhattan changed the course of New York City forever. In 1898, the city of Brooklyn formally merged with New York City, Staten Island and a few farm towns, forming Greater New York.

Via: history.com – compiled by Mr. Keith Wood
In Feb. 8, 2010, Michael Arad (architect of the 9/11 Memorial) sat down for an oral history and talked about what led him to formulate his design for a 9/11 memorial he called “Reflecting Absence” before there was an official design competition. Here is an excerpt:

**Arad:** I had this idea for a memorial that kept eating away at me and I just had to explore it further. For some reason I thought about a memorial actually out in the Hudson River. . . I had this idea of these two voids that would be carved or cut or break the surface of the river, and water would spill into them and these voids would never fill up. This sense of something being torn apart and not mending. That despite all this water that flows into these voids they would never disappear and that sense of absence that I felt was persistent and made visibly persistent.

I ended up figuring out a way to design this fountain that I imagined out in the Hudson River. I thought it is one thing to imagine it and sketch it and draw it, I really had to build a little model to see what it would look like in physical form...

I remember the very first moment when we sort of plugged it in and filled it up and all of a sudden I could see that image of the surface of the water broken by those two voids. It was a very gratifying and exciting moment for me. But I set it aside. Actually, I took it home, brought it back up to my rooftop. Took a few pictures of it with the skyline of the city beyond, reflected on the surface of the fountain and these voids in the surface of the fountain. It was very much as I imagined the view might be from New Jersey looking across toward New York, with these voids in the river and the skyline beyond, and the absence in the skyline being made manifest in some way in the surface of the river.

I had this model and I had those pictures and I really didn’t know what to do with it. I set it aside and came back to it maybe a year later, or a few months later, when the competition for the actual memorial site was announced.

Source: [www.911memorial.org/blog](http://www.911memorial.org/blog)
DAY 2

FRICK GALLERY
We start today at the Frick Gallery, the former home of Henry Clay Frick (see reading). Mr. Wood will enlighten us on the history of Mr. Frick as an American philanthropist...er...robber baron...well, it’s complicated.

Our first hour will be a docent-led tour to see some of the collection’s highlights. The second hour, you will be placed in groups of 3 to discuss works you have been assigned. You’ll want to share the history/context of the piece, and discuss this question: Why would Mr. Frick choose this for his collection? What message does it send to his guests and visitors?

Importantly, reflect on the practice of collecting art. Of all the things that Mr. Frick could do with his money, why would he collect art? What message does this purchase send? Compare Mr. Frick to the Medici Family in Renaissance Florence. As a rich family, they had choices of what to do with their wealth...and they chose to collect and commission art. Without them, the careers of artists such as Michelangelo and Donatello would have been greatly impacted and, perhaps, truncated. Furthermore, many architectural marvels of Florence would never have been built or would be missing opulent décor and art.

To take this subject a step further, discuss these questions:

• Does the commissioning of art justify the vast accumulation of wealth if such an accumulation takes resources away from other citizens? Why or why not?
• What are the similarities and differences between Henry Clay Frick and the Medici Family?
• Would it be advantageous for Henry Clay Frick to associate himself with the tradition of families such as the Medici? Why or why not?
FRICK GALLERY NOTES

The piece of art you were assigned: ________________________________________________

What did you learn from seeing it on site?
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________

The piece of art your partner was assigned: __________________________________________

What did you find most interesting about this piece?
______________________________________________________________________________
______________________________________________________________________________
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What would you compare this to in our AP Art History curriculum?
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The piece of art your second partner was assigned: _________________________________

What did you find most interesting about this piece?
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What would you compare this to in our AP Art History curriculum?
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Why do you think Henry Clay Frick included these pieces in his collection? What kind of messaging is sent in displaying this style of art during the early 20th century in America?
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HENRY CLAY FRICK (1849–1919)

Explosive Labor Dispute
In response to declining prices of rolled-steel products in the early 1890s, Henry Clay Frick, general manager of the Homestead plant owned by Andrew Carnegie, took a series of bold but miscalculated steps to protect the bottom line. In June 1892, he slashed wages, evicted workers from their company houses, stopped negotiating with union leaders, and threatened to bring in the Pinkertons — a detective agency for hire that amounted to a private army of thugs. When workers called a strike, Frick called on the Pinkertons. On July 6, in the middle of the night, 300 Pinkertons crammed onto barges were towed ten miles up the Monongahela River to Homestead. Armed workers were waiting on the river bank. At dawn, a pitched battle broke out. After twelve relentless hours, three Pinkertons and seven strikers lay dead.

Self-Made Businessman
The man responsible for this carnage had started out life as the humble son of a pious Mennonite father. He worked as a farmhand on his father's farm, and as a bookkeeper in his uncle's store. "Assuredly Frick was called to business if anyone ever was," according to Drinnon. At the age of twenty he formed Frick & Company, a coke-producing venture in the Connellsville coal district of Pennsylvania. Coke is a carbon derivative used in the manufacturing of steel. During a financial panic in 1873, Frick seized the opportunity to buy out competitors and ally himself with Carnegie Steel. By the age of thirty, he had made himself a millionaire.

Symbol of Industry
Henry Clay Frick stood for more than just his own success. Following decades of American mechanization, business expansion, and the immigrant-fueled growth of the industrial working class, men like Frick, Carnegie, John D. Rockefeller, James J. Hill, George Pullman and others represented a class of titans. These Gilded Age industrialists — collectively known to history as "robber barons" — employed thousands of workers; received mailbags full of requests for charity; and built ostentatious mansions in places like New York City's Millionaire's Row, and Newport, Rhode Island.

Target for Revenge
To anarchists who witnessed the struggles of working people to survive, a robber baron like Frick was a natural target. Alexander Berkman decided to assassinate Frick in revenge for his savage treatment of workers during the Homestead Strike. Posing as an employment agent for strikebreakers, Berkman gained entrance to Frick's office on July 23, 1892. He pointed his revolver at Frick's head and fired. The bullet struck Frick in the shoulder. Berkman lunged at Frick, managing to stab him with a sharpened steel file before being dragged away. Frick stopped a deputy sheriff from shooting Berkman. "I do not think I will die," he gasped, "but whether I do or not, the Company will pursue the same policy, and it will win." Frick did not die. Berkman was sentenced to twenty-two years in prison, of which he served fourteen.

Steel Titan
Eight years after the attempt on his life, Frick formed the St. Clair Steel Company, which operated the largest coke works in the world. In 1900, Carnegie and Frick locked horns over the price of coke supplied to Carnegie Steel. Frick sued for the market value of his coke and the case was settled out-of-court. A year later, in 1901, Carnegie sold his interest in Carnegie Steel to J. P. Morgan, a move which allowed Morgan to create U.S. Steel. Frick would become its director.

Art Collector
In 1905, Frick retired to New York City, with a large collection of art works which he had begun collecting after earning his first wealth. Frick's purchases today form the core of The Frick Collection, sixteen galleries of masterpieces by Western artists including Vermeer, Rembrandt, El Greco, Titian, and Bellini, housed in his former mansion at 79th and Fifth Avenue.

Frick left an estate worth $142 million, of which $117 million was designated for philanthropic purposes. Included among his gifts were his New York home and his art collection (valued at $50 million), to be given to the city of New York after the death of his wife, and a large public park in Pittsburgh.

Death: Henry Clay Frick died on December 2, 1919, at the age of seventy. Via: pbs.org –compiled by Mr. Keith Wood
METROPOLITAN MUSEUM OF ART

We will start our visit at the Metropolitan Museum of Art by meeting Dr. Adam Eaker, the Met’s Assistant Curator of European Paintings (see Bio below). Dr. Eaker is an accomplished scholar and curator having held positions both at the Frick Gallery and the Metropolitan Museum. He’s also a dear friend. If you have questions about working as a curator, he is the one to ask!

After our discussion, we’ll head to the European Paintings wing to see examples of Renaissance painting. After this, you’ll be free to explore the museum on your own. I’ve listed some recommendations below. You’ll also see maps with references to specific pieces and artists in our curriculum. Be sure to answer the questions on the worksheet and use it as a discussion guide with your fellow students.

The museum is open until 5:30 pm (with galleries closing starting at 5:15). Remember that you need to be to the theater for Anastasia tonight at 6:30 to get your ticket. Enjoy!

THINGS TO SEE:

- Vast collection of European paintings
- Egyptian tomb and temple + sarcophagi
- Hall of Ancient Greek and Roman sculpture
- Collections of African, Pacific, and Asian art
- American wing that features landscape artists as well as modern and contemporary artists
- Armor and weapons collection
- The new Islamic art collection
- Be sure to see the roof if it’s open! Beautiful view of NYC

DR. ADAM EAKER

Adam Eaker studied art history at Yale University and Columbia University, where he received his PhD in 2016. A specialist in Northern European and British painting of the sixteenth through the eighteenth century, he was previously a visiting scholar at the Rubenianum Research Institute for Flemish Art in Antwerp. Before joining the staff of The Met, he served as an Anne L. Poulet Curatorial Fellow and subsequently guest curator at the Frick Collection, where he co-curated the exhibition Van Dyck: The Anatomy of Portraiture (2016).

Bio from metmuseum.org
MET MUSEUM NOTES
(Can be completed during or after tour through the galleries)

What did you find interesting about Dr. Adam Eaker’s journey through academia and curatorial work?
__________________________________________________________________________________________________
__________________________________________________________________________________________________
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What did you notice about the difference in how European/American works were exhibited and the way indigenous art from continents like Africa, Asia, and the Pacific were exhibited?
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Which pieces did you find that related to our curriculum? What did you learn about them?
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What was your favorite piece you saw? Why did it stand out to you?
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Choose one piece, and just sit in front of it longer than you’re comfortable. What did you discover?
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__________________________________________________________________________________________________
__________________________________________________________________________________________________
AP ART HISTORY CURRICULUM AT THE MET MUSEUM

PIECES FROM THE AP ART HISTORY CURRICULUM

Kneeling Statue of Hatshepsut
Location: First Floor, Gallery 115, Sculptures of The Female Pharaoh Hatshepsut, Egyptian Art Wing

Lamassu from the Citadel of Sargon II
The Oxbow by Thomas Cole
Location: Second Floor, Gallery 759, Emergence of the Hudson River School, 1815–50, The American Wing

The Burghers of Calais
Location: First Floor, Gallery 548, European Sculpture 1700–1900, European Sculpture and Decorative Arts Wing

Wall Plaque from the Oba’ Palace
Location: First Floor, Gallery 352, Benin Art, Arts of Africa, Oceania, and The Americas Wing

Nkisi n’Kondo
Location: First Floor, Gallery 352, Benin Art, Arts of Africa, Oceania, and The Americas Wing

Shiva as Lord of the Dance
Location: Second Floor, Gallery 240, South Asian Hindu-Buddhist and Jain Sculpture, Asian Art Wing

Buk (mask)
Location: First Floor, Gallery 354, Melanesia, Arts of Africa, Oceania, and The Americas Wing

Annunciation Triptych/Merode Altarpiece by Robert Campin
Location: Gallery 19, Merode Room @ the Cloisters

ARTISTS FROM THE AP ART HISTORY CURRICULUM

Albrecht Durer: Galleries 639 & 643
Caravaggio: Gallery 637
Claude Monet: Galleries 818 & 819
Edgar Degas: Galleries 815-816
Edouard Manet: Galleries 818, 821, & 810
Eugene Delacroix: Gallery 801
Gustav Klimt: Gallery 829
Gustave Courbet: Galleries 811 & 809
Jean Honore Fragonard: Gallery 630
Johannes Vermeer: Gallery 964 (special exhibition)
Joseph Turner: Gallery 808
Leonardo da Vinci: Gallery 690 (drawings)
Mary Cassatt: Galleries 774 & 768

Pablo Picasso: Galleries 901 & 910
Paul Cezanne: Galleries 826 & 823
Paul Gauguin: Galleries 822, 825, 962
Peter Paul Rubens: Galleries 628, 642, and 540
Piet Mondrian: Gallery 912
Rembrandt van Rihn: Gallery 964 (special exhibition)
Sandro Botticelli: Galleries 640 & 952
Titian: Gallery 638
Vassily Kandinsky: Gallery 911
Velazquez: Gallery 635
Vincent van Gogh: Galleries 822 & 825
Willem de Kooning: Gallery 920
COLUMBIA UNIVERSITY – AVERY LIBRARY

Today we wake up early and head to Columbia University! Of Columbia University, graduate, scholar, and writer Herman Wouk wrote,

“Within the rectilinear boundaries of 114th Street and 120th Street, of Broadway and Morningside Drive, there is a peaceful oasis of the life of the mind, defiantly independent of the surrounding marketplace racket of Manhattan. The best things of the moment were outside the rectangle of Columbia; the best things of all human history and thought were inside. If only you had the sense, you could spend four years in an unforgettably exciting and improving alternation between two realms of magic. That doubled magic is lasting me a lifetime. All my writings such as they are trace back in one sense or another to my four years at Columbia.”

We get to experience this “doubled magic” today as we engage in earnest with the University’s resources and then apply them to the rich world outside its gates.

We will start with a brief walk around campus and learn about the history of the University. We will then make our way to Avery Library, a world-renown library for art and architectural studies. There, we have the rare opportunity to visit their drawings and rare books collections. We will see the following objects:

**Drawings**
- Guggenheim Museum - Frank Lloyd Wright -- drawings and photos
- Fallingwater - Frank Lloyd Wright -- drawings and photos
- The Low Library collection – elevation and plan of first library at Columbia University

**Books**
- One of Andrea Palladio’s books on architecture
- One of Sebastiano Serlio’s books on architecture
- James Gibbs Book that includes drawings of St. Martin-in-the-Fields (London)

After visiting the archives, we will eat lunch on the main plaza. While eating and discussing, you will be creating your first architectural drawings of Low Library. Feel free to walk inside and see the interior to get a sense for the plan. Your goal is to give a sense of the building to another person who has never seen it. The drawings will need to include the following in part or entirety: plan, façade, and details. You will want to find details and motifs that can be compared to architectural sites from our curriculum. We will be making comparison drawings when we return.
MORRIS-JUMEL MANSION

After our time at Columbia, we will make our way uptown to the Morris-Jumel Mansion, the oldest home in Manhattan rich with history and architectural insight. The home was designed in a Palladian style which is readily apparent upon seeing the exterior and touring the interior. After our tour, you will have time to sit on the lawn and make architectural drawings of the mansion. Remember to include things such as plan, façade, and details. Again, you will want to find details and motifs that can be compared to architectural sites from our curriculum. We will be making comparison drawings when we return. Why would a prominent early American family choose to replicate this iconic Renaissance style?

HAMILTON GRANGE

Upon finishing drawings, we’ll make our way to Hamilton Grange, the home of Founding Father, Revolutionary War hero, first Secretary of Treasury, and recent Broadway phenomenon: Alexander Hamilton. Our visit will be insightful in terms of architecture and American history. We’ll see a video on Hamilton’s life and get to see period rooms that are designed with original furnishings, restored beautifully. Take in the site and continue to ask yourself: what messaging was Hamilton sending in choosing such an architectural design.

HOUDON’S GEORGE WASHINGTON

On our way back to the subway, we will stop at the City College of New York and visit a copy of Houdon’s George Washington – a piece from our curriculum that embodies this Renaissance Revival in the form of Neoclassical sculpture. What do you think about the placement of this Neoclassical sculpture in a building that is Medieval in style? Do you sense a class in style? Why or why not? On another note, what message does the sculpture’s presence send to students?

MORRIS-JUMEL MANSION
The Morris-Jumel Mansion was built in 1765 as a summer house by Colonel Roger Morris and his wife, Mary Philipse on approximately 135 acres of land that stretched from the Harlem to Hudson rivers. Their country estate was named Mount Morris and, being situated on the second highest point of Manhattan, offered clear views of New Jersey, Connecticut, and all of New York harbor. In addition to serving as a summer retreat, Mount Morris was also a working farm with fruit trees, cows, and sheep in addition to a variety of crops.

With the outbreak of the American Revolutionary War, Roger Morris fled to London, and Mary Philipse Morris to her family's estate further up the Hudson River abandoning their summer home. Then, in the autumn of 1776, General George Washington and his Patriot officers moved in and made the house their headquarters from September 14th to October 21st. The superb views from Mount Morris made the location ideal for observing troop movements and General Washington used this advantage to plan his army's first successful victory; the Battle of Harlem Heights. Despite this victory, on October 21st, Washington was forced to retreat to White Plains. For the remainder of the war, the house was used as a headquarters for both British and Hessian armies.

Following the war, the estate was confiscated by the state of New York and sold to cover war debts. For a time, it served as a tavern, and in 1790, President Washington held his first Cabinet dinner at the same place he scored his first victory during the Revolutionary War. After some years, the tavern became unsuccessful and the house was abandoned once again.

In 1810, Eliza and Stephen Jumel purchased the house. A merchant from the south of France, who emigrated to New York some years earlier, Stephen met and married Eliza Bowen in New York. She grew up in a poor Rhode Island family, a voracious reader and self-educated, she developed into a shrewd businesswoman long before most women worked outside the home, let alone ran businesses. At a moment when Stephen's business was foundering, Eliza applied herself to the real estate trade, buying and selling land and renting properties downtown. Her success made large profits for her husband and herself, making her one of the wealthiest women in New York.

After Stephen’s death in 1832, Eliza married Aaron Burr, former Vice President of the United States. Burr is best known for his feud and duel with Alexander Hamilton. The marriage lasted less than a year and Eliza filed for divorce in 1833, a lengthy process which wasn't finalized until 1836. Eliza continued to use the house as a summer residence until the 1840’s when it became her year-round home. She lived in the house until her death at the age of 90 in 1865, exactly one hundred years after the Mansion was built.

By 1904, most of the Jumel land had been sold as the city expanded and fashionable townhouses rose immediately surrounding the mansion. The city of New York purchased the house and the two acres it sits on creating, Morris Park. With the assistance of the DAR the mansion was turned into a historic house and museum. Immediately after World War I the neighborhood was infused with the Harlem Renaissance, becoming home to many artists and celebrities including Paul Robeson, Jackie Robinson, Thurgood Marshall, and Duke Ellington, who once referred to the Morris-Jumel Mansion as “the jewel in the crown of Sugar Hill.” The buildings in this district are protected by the New York Landmarks Commission and must be maintained by their owners to look as they did when they were new. Because of this, the appearance of the neighborhood has changed very little since the beginning of the twentieth century.

Today, the Morris-Jumel Mansion is the oldest house in Manhattan and as a museum highlights the art, architecture and lives of the Morris and Jumel families, while celebrating the changing landscape from the now lost Polo Grounds to the contemporary artists who find inspiration from this over 200 year old structure, and culture. We hope to see you soon to experience all that is new at Manhattan’s oldest house. Via: morrisjumel.org / compiled by Mrs. Jessica Garrett
Hamilton Grange National Memorial preserves the home of founding father Alexander Hamilton. Born and raised in the West Indies, Hamilton was orphaned in his early teens. Taken in as an apprentice to an international shipping company based on his home island, his talents were recognized by local benefactors who created a fund to provide him with a formal education. Hamilton came to New York in 1772 at age 17 to study at King’s College (now Columbia University).

During this period, he was exposed to American Patriots and became a supporter of their cause. As a student, he wrote defenses of the revolutionary cause and published in local newspapers. Soon thereafter, Hamilton was commissioned as a Captain of Artillery at the beginning of the Revolutionary War; and later his abilities were again recognized and he was invited to become an aide-de-camp to General George Washington.

After the war, as a member of Congress, Hamilton was instrumental in creating the new Constitution. As co-author of the Federalist Papers, he was indispensable in the effort to get the Constitution adopted. As the first Secretary of the Treasury (1789-95), he devised plans for funding the national debt, securing federal credit, encouraging expansion of manufacturing, and organizing the federal bank. As an integral member of Washington's cabinet, he developed the concept of “implied powers,” which allowed the federal government to do things in support of the Constitution, that were not specifically spelled out in it.

Hamilton commissioned architect John McComb Jr. to design a Federal-style country home on a 32-acre estate in upper Manhattan. This house was completed in 1802 and named "The Grange" after his father’s ancestral home in Scotland.

Unfortunately, Hamilton was only able to enjoy his home for only two years. On July 11, 1804, Hamilton was fatally wounded in a duel with his personal and political rival Vice President Aaron Burr. (Via: www.nps.gov/hagr / compiled by Mrs. J Garrett)
DAY 4

CHELSEA MARKET

After a busy few days, we will have the chance to take things a bit more slowly today. We’ll start our day at Chelsea Market and the Highline. Originally the home of National Biscuit Company (better known as Nabisco), Chelsea Market has been used as factory headquarters, an industrial plant, and – now – an innovative, high-end food and goods market. In 2018, Google bought Chelsea Market for $2.4 billion, one of the most expensive real estate deals in New York history. Today, it is home to many delicious eateries and food markets. You can find fresh seafood (including famous lobster rolls), authentic Italian food, and some of the best baked goods you’ll find around. Be sure to stop in Posman Books and Chelsea Market Baskets for some great NYC souvenirs. (Image via: Tracy’s New York Life)

HIGHLINE

As you finish up in the market, make your way to the Highline. The Highline is an above-ground park designed on the former West Side Line, a spur of the New York Central Railroad. The above-ground railroad was built in response to the growing number of accidents between trains and cars/pedestrians (in 1910 548 deaths and 1,574 casualties on this line alone). The West Side Line was constructed in 1934 ran in between blocks which – though inconvenient for the residents of 640 buildings that had to be demolished – allowed for goods to be delivered directly into factories. In the 1950’s/1960’s, this portion of the railroad became unused and abandoned after the economy moved towards a truck-delivery based system. In threat of being demolished, the Highline gained the attention of conservators and, in 1999, the non-profit Friends of the Highline came into being. The organization raised awareness and funds to restore and repurpose a portion of the remaining line. What stands today is the result of their efforts.

Today, the Highline is an urban linear park, approximately 1.5 miles in length. Along the park, visitors are treated to seating areas, ice cream vendors, and beautiful views. Look closely and you may be able to spot New Yorkers at home in their high-end apartments along the park. (Image via: Wikipedia / Information compiled by Mrs. Jessica Garrett)

MUSEUM OF MODERN ART (MoMA)

After a morning of exploring, we’ll meet at the MoMA at 2:00 pm for a self-guided tour. Pair up with another student (or two) and walk around at your leisure using the questionnaire as a guide.

See you later tonight at Planet Hollywood for our final dinner!
Your assignment here at the MoMA is simple yet it requires cross-cultural understanding and the ability to compare and contrast – skills that you all have!

This week, we’ve been studying mostly Renaissance art and architecture and its influence on American culture during the first 150 years that we were a nation. But what happened after that? As American culture and American art came onto the world stage, it may seem that the influence of European Renaissance art and architecture faded into the background. Your job today is to see if that is true. Answer the following questions in discussion with your fellow art historians. See the cartoon on the following page. Do you agree with the assumption? Write summaries of your discussions below.

Happy learning!

Find at least one piece of art that you believe was influenced by the classical tradition of the Renaissance:

__________________________________________________________________________________________________

What about it tells you that the Renaissance influence still continues?

__________________________________________________________________________________________________

__________________________________________________________________________________________________

__________________________________________________________________________________________________

Find at least one piece of art that you believe REJECTS the classical tradition of the Renaissance:

__________________________________________________________________________________________________

How does the piece reject this tradition?

__________________________________________________________________________________________________

__________________________________________________________________________________________________

__________________________________________________________________________________________________

Why do you believe the artist chooses to make such a rejection?

__________________________________________________________________________________________________

__________________________________________________________________________________________________

__________________________________________________________________________________________________

“The Laws of Physics do not apply to art. What is cyclical in nature is often spasmodic in culture. Strong actions do not invariably trigger equally strong reactions, but they do trigger reactions. When innovations occur, tradition defends itself before it is altered. The quality of that defense in turn alters the effects of the challenge. Sustaining the momentum of the original intervention meanwhile requires a different concentration of energies than that which created the breakthrough.”

Modern Art Despite Modernism by Robert Storr / Published in correspondence with an MoMA exhibit of the same name. Scan QR code for entire text
MoMA MAPS

5
Painting and Sculpture I
1880s-1940s
Paul Cézanne
Frida Kahlo
Henri Matisse
Piet Mondrian
Claude Monet
Pablo Picasso
Vincent van Gogh
and others*

Café
* CERTAIN WORKS OF ART MAY NOT BE ON VIEW AT ALL TIMES.

4
Painting and Sculpture II
1940s-1980
Jasper Johns
Yayoi Kusama
Roy Lichtenstein
Jackson Pollock
Robert Rauschenberg
Mark Rothko
Andy Warhol
and others*
* CERTAIN WORKS OF ART MAY NOT BE ON VIEW AT ALL TIMES.

3
Architecture and Design (A&D)
Drawings (DR)
Photography (PH)
Special Exhibitions (SE)
DAY 5

Today is our final day together! We will start our day at St. Patrick’s Cathedral (see reading) to enjoy seeing a renowned and magnificent piece of architecture come alive with music and ritual. Please dress in respectful clothing that is modest in nature (no need for nice shirts or skirts/dresses).

After mass, we’ll head to Central Park (unless you would like to attend the Mormon/LDS meeting at 12:00 noon - directions on itinerary). In Central Park, we will take a walking tour (see below).

After our tour, we’ll make our way back to the hotel to depart for the airport. Bon Voyage!

Quick Park Stats

Size: 843 acres
Year Started: 1857
Officially Completed: 1873

The park was a massive undertaking. Over 1500 residents had to be cleared from the area, particularly in Seneca Village. Even just preparing the land for landscaping was a feat. The Manhattan schist that makes up the island had to blast apart in many areas using gunpowder. There was more gunpowder used in building Central Park than was used in the Battle of Gettysburg in the American Civil War. It was also determined that the soil in the area was not suitable for all of the planting that was planned. The topsoil was removed, and new soil was brought in from New Jersey. All in all, during the park’s construction, more than 10 million cartloads of rubble were carted out.

Central Park was designed as an urban oasis to give New Yorkers an escape from the crowded city. The original design for New York, laid out by the City Commissioners in 1811 did not include a park. Between that time and the 1850’s, the city of New York quadrupled in size. As the city got more and more crowded, New Yorkers started seeking a respite. Landscaped cemeteries became a popular place to hang out because they were among the only public green spaces in the city. It was time for a change in New York. In 1853 the city purchased the land that would become Central Park for $5 million. To ensure that they were getting the best design possible, they held a design competition to determine what the future park would look like. The design team of Fredrick Law Olmstead and Calvert Vaux won the completion with a design called “The Greensward Plan.” The construction of the park began, which was a complete transformation of the land. Even though the Greensward Plan was meant to look very naturalistic, the park is entirely manmade.
St. Patrick’s Cathedral

St. Patrick’s Cathedral holds its own among Midtown's tall buildings and historic architecture, its twin spires jutting 330 feet up toward the heavens. Fresh off a $177 million restoration—which cleaned those spires as well as the heavy bronze doors, ceiling, stained glass and enormous pipe organ—the Neo-Gothic church is among NYC's most-visited religious sites; in fact, it's among the City's most-visited attractions period, welcoming an estimated 5 million people every year. You can join them yourself—whether to attend one of the daily masses (there’s seating for more than 2,000 worshipers) or to just to look around.

Spanning the length of an entire City block, the building itself is made of brick but entirely overlaid in marble. There's much to see once you pass through the bronze doors and stand under the vaulted ceiling, including a giant organ with 7,855 pipes (there's a smaller one too), a bevy of stained-glass windows, more than 20 altars—two of which were designed by Tiffany & Co.—and a marble Stations of the Cross, which won recognition at the 1893 World's Fair in Chicago.

History

Dedicated in 1879, St. Patrick's was built to replace the City's second Roman Catholic site of worship, St. Patrick's Old Cathedral on Mulberry Street, which could no longer accommodate the growing Catholic population (St. Peter's, in the Financial District, was the first). Designed by James Renwick, Jr.—who had already completed the similarly twin-towered Calvary Church and downtown's Grace Church—and named for the patron saint of Ireland, St. Patrick's was modeled after the Gothic churches of England and took 21 years to complete.

Cathedral Facts

- There are 3,700 stained-glass panels in the cathedral, including those in the 26-foot-wide Rose Window above the entrance.
- The cathedral's replica of Michelangelo's Pietà is three times larger than the original sculpture in St. Peter's Basilica.
- The 9,000-pound bronze doors at the main entrance were designed to be opened using one hand.
- Cardinals Edward Egan and John O'Connor are among those entombed in a crypt beneath the main altar. Also there: former slave, hairdresser and humanitarian Pierre Toussaint, the first non-ordained person interred in the crypt; his remains were moved from Old St Patrick's Cathedral at Cardinal O'Connor's behest.
- The main altar's baldachin, or canopy, is made from solid bronze and is nearly 60 feet tall.
- Babe Ruth, Andy Warhol and Robert F. Kennedy had memorial masses here.
- The current whereabouts of the hand-cut cornerstone laid in 1858 are unknown.

Via NYCgo.com – Information compiled by Mr. Keith Wood
NYC TOUR ADDRESSES

Hotel: *Holiday Inn Express 232 29th St. NY, NY 10001*

*New York County Supreme Court Building: 60 Centre St, New York, NY 10007*

*9/11 Memorial and Museum: 180 Greenwich St, New York, NY 10007*

Frick Gallery: *1 E 70th St, New York, NY 10021*

United Nations: *1st Avenue 45th Street, United Nations Plaza*

Metropolitan Museum of Art: *1000 5th Ave, New York, NY 10028*

Broadhurst Theater: *235 West 44th Street, NYC*

Columbia University: *116th Street Broadway*

Statue of Liberty/Ellis Island Tour: *Castle Clinton, Battery Park New York, NY 10004*

Morris Jumel Mansion: *65 Jumel Terrace, New York, NY 10032*

Wall Street Tour (Meet at Trinity Church): *75 Broadway, New York, NY 10006*

Hamilton Grange: *414 West 141st Street, New York, NY 10031*

Chelsea Market + Highline: *75 9th Ave, New York, NY 10011*

MoMA: *11 W 53rd St, New York, NY 10019*

Intrepid Sea, Air, and Space Museum: *Pier 86, W 46th St, New York, NY 10036*

Planet Hollywood: *1540 Broadway, New York, NY 10036*

St. Patrick’s Cathedral: *14 East 51st Street, New York, NY 10022*

Manhattan 1st Ward: *125 Columbus Avenue, New York, NY 10023*
NYC RESTAURANTS & SITES

**Best Pizza:** Lombardi’s Pizza / 32 Spring St, New York, NY 10012

**Best Thai:** Spice Asian Fusion / 610 Amsterdam Ave, New York, NY 10024 / 39 EAST 13TH STREET (AT, University Pl, New York, NY 10003

**Best Dumplings:** Tasty Dumpling / 42 Mulberry St, New York, NY 10013

**Best Chocolate Croissant:** Zabar’s / 2245 Broadway, New York, NY 10024

**Largest Slice of Pizza:** Koroneit/ 7816 2848, Broadway, New York, NY 10025

**Best Donut:** The Donut Plant / 220 W 23rd St / 379 Grand St

**Best Burger:** Shake Shack / multiple locations (closest to us is Madison Square Park)

**Best Cupcake:** Magnolia’s / multiple locations

**Best Cookie:** Levain Bakery / multiple locations

**Best Italian:** Eataly / Madison Square Park

**Best Tacos:** La Esquina / multiple locations

**Best Hot Dog:** Gray’s Papaya / 72nd street & Broadway (2090 Broadway)

**Best Family-Style Italian:** Carmine’s / 200 W 44th St / 2450 Broadway

**Best Dessert (everything chocolate):** Max Brenner’s / 841 Broadway, New York, NY 10003

**Best Cheesecake:** Junior’s / 1515 Broadway, W 45th St / 1626 Broadway@, W 49th St

**Best Falafel:** Mamoun’s* / 119 Macdougal St / 30 St Marks Pl

**Best Ramen:** Hide-Chan Ramen* / 314 W 53rd St / 248 E 52nd St, Fl 2

**Best Bagels:** Kossars* / 367 Grand St, New York, NY 10002

**Best Soul Food:** Sylvia’s* / 328 Malcolm X Blvd, New York, NY 10027

**Best Meatballs:** The Meatball Shop* / multiple locations

**Best Bookstore:** Strand / 828 Broadway, New York, NY 10003

**Best “Tourist” food experience:** Frozen Hot Chocolate at Serendipity 3 / 225 E 60th St, New York, NY 10022

**Best (free) city view:** Met Museum roof

**Best (free) city view from the water:** Staten Island Ferry (catch at South Ferry, last stop on the red 1 line, downtown)

**Best Park:** Riverside Park (make sure to walk along the water)

**Best Window Shopping:** 5th Avenue

**Other museums to consider:** the Guggenheim, the Museum of the City of New York, the Cloisters, American Museum of Natural History

**Best Tour:** NBC Studios Tour at Rockefeller Center

**Best People Watching:** the Subway…literally any subway

* denotes Mrs. G has not been there but has read/heard about it from reliable sources