

SCARSDALE HIGH SCHOOL LIBRARY

2011 GUIDE TO CITING RESOURCES

Note: This guide has been revised to reflect the latest version of MLA style. Please Refer to *MLA Handbook for Writers of Research Papers, seventh edition* (Ref 808.027 MLA) for additional citation details and examples.

The following is a brief summary of some important changes.

- **Italics:** Titles of works are now italicized, not underlined in the text and in the works cited list.
- **Medium of Publication:** Each entry in the works cited list must specify the medium of publication, such as "Print," "Web," or "DVD."
- **Double space** within and between each entry.
- **The URL or Web address** should be in angle brackets and truncated to include only the first and possibly the second sections.

LIST OF WORKS CITED WITHIN A REPORT OR ESSAY

A scholarly writer employs consistent methods of citing sources so that his readers will not have difficulty tracing the sources of ideas that influenced his views. Students should list the works that were used during the research process. Both direct citations and background reading associated with any research project need to be listed on the bibliography page of essays or reports. The bibliography therefore includes all information sources, both print and online, that influenced the student's research project.

The list of works cited contains the following information for each source:

- author
- title
- place of publication
- publisher
- copyright date
- medium of publication

The following is a guide based on the MLA (Modern Language Association) style:

PARENTHETICAL DOCUMENTATION

Paraphrasing documentation is the means by which students identify the source of specific information within their own writing. When required, students should cite, within parentheses, the source of an author's words, fact, or ideas immediately after quoting or paraphrasing that author.

Usually the author's last name, or first word in the title (excluding "a," "an," and "the") when an author is not cited, and page reference is all that is needed within the body of the paper. For online sources, the page number may not be available, but when it is, follow the same guidelines as for a print citation.

Although some of his contemporaries viewed Napoleon as a great statesman (Jones 58), others "demonized" him (Smith 48).

These citations are, therefore, a shorthand form of documentation after each source. Readers know to turn to the bibliography at the end of the paper to locate all of the information needed to find sources either in print or online.

FORMAT FOR INDIVIDUAL BIBLIOGRAPHIC ENTRIES WITH EXAMPLES OF CITATIONS

PRINT AND AUDIOVISUAL RESOURCES

Books:

Basic Format

Last name, First name of author. *Title of Book*. Place of Publication: Publisher, Year of Publication. Medium of Publication.

One author:

Schomp, Virginia. *Ancient India*. New York: Benchmark, 2010. Print

Editor:

If the person named on the title page is the editor, rather than the author, add a comma, then the abbreviation "ed."

Fitzgerald, Terence J., ed. *Police in Society*. New York: H.W. Wilson, 2000. Print

Books with more than one author:

The first given name appears in last name, first name format; subsequent author names appear in first name last name format. If there are more than three authors, name only the first and add et al.

Gillespie, Paula, and Neal Lerner. *The Allyn and Bacon Guide to Peer Tutoring*. Boston:

Allyn, 2000. Print.

Two or More Works by the Same Author

List works alphabetically by title. (Remember to ignore initial articles like A, An, and The.) Provide the author's last name, first name format for the first entry only. For each subsequent entry by the same author, use three hyphens and a period.

Hosseini, Khaled. *A Thousand Splendid Suns*. New York: Riverhead. 2007. Print

---. *The Kite Runner*. New York: Riverhead. 2003. Print

No author:

Indian Slavery in Colonial America. Lincoln: University of Nebraska Press, 2009. Print

Sources contained in larger works:

When citing articles by different authors contained in one book, give the citation for each article followed by the citation for the book. These entries include page numbers.

Last name, First name of author. "Title of Essay." *Title of Collection*. Ed. Editor's

Name(s). Place of Publication: Publisher, Year. Page range of entry.

Medium of Publication.

Poem, or short story in an anthology:

Rilke, Rainer Maria. "Childhood Dreams." *Voices: Poetry and Art from Around the World*. Ed.

Barbara Brenner. Washington, DC: National Geographic Society, 2000. 42-43. Print

One source in a book of critical essays:

Baum, Rosalie Murphy. "Alcoholism and Family Abuse in *Maggie and The Bluest Eye*." *Toni*

Morrison's The Bluest Eye. Ed. Harold Bloom. New York: Infobase, 2006. 3-18. Print

An excerpt of an essay appearing in one volume of a set:

Orwell, George. "Reflections on Ghandi." *Partisan Review*, 6 (Winter 1949), 85- 92; excerpted in

Twentieth Century Literary Criticism, Vol. 59. Detroit: Gale Research, 1995, 40-3. Print.

Encyclopedia, Reference Books, Multivolume Work:

When using only one volume of a multivolume work, state the number of the volume in the bibliographic entry. When using two or more volumes of a multivolume work, cite the total number of volumes in the work.

Monteith, Margo J. "Prejudice." *Encyclopedia of Psychology*. Volume 6. Washington, DC:

Oxford University Press, 2000. Print.

Periodical (Print):

Author(s). "Title of Article." *Title of Periodical*. Day Month Year: pages.

Medium of publication.

Article in a magazine:

Connell, Caroline. "Dreaming of more sleep." *Today's Parent*. Feb 2011. 12-13. Print.

Newspaper:

Tierney, John. "Social Scientist Sees Bias Within." *New York Times*. 8 Feb. 2010: D1+. Print

Interview:**Personal Interview, conducted by the writer of the paper:**

Weicker, Lowell, U.S. Senator. Personal Interview. 9 Sept. 2009.

Published Interview:

Pierleoni, Allen. *Author Abraham Verghese answers questions posed by Bee readers*.

McClatchy - Tribune Business News. Washington: 15 June 2010. Print

Image (Painting, Photograph, Sculpture) in Print Source:

Artist's Name. *Title of work*. Date of composition. Institution that houses the work.

Publication information for the source in which the photograph of the work appeared. The page or plate number. Print

Goya, Francisco. *The Family of Charles IV*. 1800. *Museo del Prado*, Madrid.

Cassatt, Mary. *Mother and Child*. 1890. Wichita Art Museum. *American Painting: 1560-1913*.

By John Pearce. New York: McGraw Hill, 1995. Plate 22. Print

Film or Video Recording**Original Film:**

It's a Wonderful Life. Dir. Frank Capra. RKO, 1946. Film

DVD or Other Re-release (include original release date)

It's a Wonderful Life. Dir. Frank Capra, 1946. DVD Republic, 1998. DVD.

Broadcast Television or Radio Program:

Begin with the title of the episode in quotation marks. Provide the name of the series or program in italics. Also include the network name, call letters of the station followed by the city where viewed, and the date of broadcast. End with the publication medium (e.g. *Television, Radio*).

"Hollywood A.D." *The X-Files*. Fox. WXIA, Atlanta. 30 April 2000. Television.

Sound Recording (Analog):

List the appropriate medium at the end of the entry (e.g. CD, LP, Audiocassette).

Beethoven, Ludwig van. *The 9 Symphonies*. Perf. NBC Symphony Orchestra. Cond. Arturo Toscanini. RCA, 2003. CD.

Whitman, Walt. *Leaves of Grass*. Read by Ed Begley. Caedmon, TC 1037, 1988. LP.

ELECTRONIC RESOURCES:

MLA lists electronic sources as *Web Publications*. Thus, when including the medium of publication for electronic sources, list the medium as *Web*. When the URL (Web address) is required, MLA suggests that the URL appear in angle brackets after the date of access. Truncate URLs after slashes.

Not every Web page will provide all of the following information. However, collect as much of the following information as possible for your citations:

- Author and/or editor names (if available)
- Article name in quotation marks (if applicable)
- Title of the Website, project, or book, in italics. (Some Print publications have Web publications with slightly different names.)
- Publisher information, including the publisher name and publishing date
- Take note of any page numbers (if available)
- Medium (Web).
- Date you accessed the material.
- URL (Web address) truncated.

An Entire Web Site:

Editor, author, or compiler name (if available). *Name of Site*. Name of institution or organization, sponsor or publisher (if available). Date created (if available). Web. Date of access. <URL>.

Diabetes Public Health Resource. Centers for Disease Control and Prevention. 27 Jan. 2010.

Web. 18 Feb. 2011 < <http://www.cdc.gov/diabetes/> >.

An individual document or a Web Page that is part of a Web Site:

Last name, First name of author. "Title of page." *Name of Web Site*. Date created.

Web. Date of access. <URL>.

Bloy, Marjorie. "Victorian Legislation: a Timeline." *Victorian Web*. 20 Dec. 2006

Web. 16 April 2006. <<http://www.victorianweb.org>>.

Newspaper, Magazine or Journal Article from Online Database:

Author's name (if known). "Title of article." *Title of periodical* Volume : The

document date: pages. *Database name*. Web. Date of access. <URL Truncated>.

Markels, Alex. "Don't go in the water." *US News and World Report*. 135.5. 16 Aug.

2004 *ProQuest*. Web. 10 Oct. 2009. <<http://proquest.umi.com>>

An Image (Including a Painting, Sculpture, Photograph) from an electronic source:

Provide the artist's name, the work of art italicized, the date of creation, the institution and city where the work is housed, name of the Website in italics, the medium of publication, and the date of access, truncated Internet address.

Artist's Name. *Title of work*. Date of work. Institution that houses the work.

Image source. Web. Date of access. <URL Truncated >

From Website:

Klee, Paul. *Twittering Machine*. 1922. Museum of Modern Art, New York.

MOMA: The Collection. Web. 22 May 2006. <<http://www.moma.org/>>

From Database:

Claude Monet. *Haystacks*. 1890. Art Institute of Chicago. *ARTstor*. Web. 22 Oct. 2004.

<<http://artstor.org>>

E-mail (including E-mail Interviews)

Include the author of the message, followed by the subject line in quotation marks. State to whom to message was sent, the date the message was sent, and the medium of publication.

Smith, James. "Re: Online Tutoring." Message to Ellen Frederick.

1 Dec. 2010. E-mail.

POINTS TO REMEMBER:

- Do not number items in the bibliography.
- Present the bibliography in **alphabetical order** according to the author's last names. If the source has no author, alphabetize according to the first word of the title excluding "a," "an," and "the."
- Include page numbers only when you use a source that is part of a larger work.
- Use reverse indentation, i.e., indent five spaces after the first line.
- If your bibliography contains two works by the same author, you need not repeat the author's name a second time. Use 3 hyphens and a period. Alphabetize according to the titles of the works.
- Separate major items with a period. End the entry with a period.
- Double-space each entry and double space between entries.

SAMPLE BIBLIOGRAPHY:

Bloom, Harold, ed. *Stephen Crane*. New York: Chelsea House, 1987. Print

"Crane, Stephen (Townley) (1871-1900)." *DISCovering Authors*. Detroit: Gale, 2003.

Discovering Collection. Web. 17 Feb. 2011 <<http://find.galegroup.com>>

Gross, Theodore L and Stanley Wertheim. *Hawthorne, Melville, Crane: A Critical Bibliography*.

New York: Free Press, 1971. Print

"Red Badge Home Page." *American Studies at the University of Virginia*. 12 January

2004. Web. 23 Nov. 2008. <<http://xroads.virginia.edu>>.

Red Badge of Courage. John Huston, Dir. Warner Brothers, 1951. Warner Home Video,

2003. DVD.

Stallman, R. W. *Stephen Crane: A Critical Bibliography*. Ames, IA: Iowa State

University Press, 1972. Print

Williams, Ames W., and Vincent Starrett. *Stephen Crane: A Bibliography*. New

York: Franklin, 1970. Print

FOR ADDITIONAL INFORMATION CONSULT THE FOLLOWING:

OWL: Purdue Online Writing Lab: MLA Formatting and Style Guide
<<http://owl.english.purdue.edu/owl/resource/747/01/>>

MLA Handbook for Writers of Research Papers, 7th edition. New
York: The Modern Language Association of America, 2009. (REF 808.027 MLA)

Access instructions for students of:
MAGGIE FAVRETTI, SCARSDALE HS (P)

Type into your Internet browser: <http://eedition.nytimes.com>

At the Replica Edition log in screen, under Current Subscribers,
enter your Classroom Log In:

Username: 200330223

Password: 200330223

Then click LOG IN.

You should now see the Classroom Subscription home page. The home icon  will take you back to the Classroom Subscription home page once you are in the Replica Edition.

Navigation and options: Visit the **QUICK USER GUIDE** at the bottom of the Classroom Subscription home page for tips on how to use the features of the site. The toolbar at the bottom of the Replica Edition screen also gives you many options.

How do I read today's newspaper?

- Click anywhere on the newspaper image to enter the Replica Edition.
- Or click on an article headline on the right side of the Classroom Subscription screen.
- You can read in newspaper replica view, in article view, or you can listen to an article.

At the bottom of the article I'm reading I see "Continued on Page A3"– how do I get there?

- Put your mouse directly over "continued on Page A3" (or whatever page is given) until the pointing hand appears.
- Click.

How do I read a back issue or a Sunday issue?

- Click on the Calendar feature inside the Replica Edition. You have access to 30 days of back issues.
- You have access to the Sunday sections of The Times and The New York Times Magazine. Scroll down on the Classroom Subscription home page, or find them in a drop-down menu at the top left of the Replica Edition screen.

The New York Times NIE Replica Edition Classroom Subscription – Using the iPad app

How to set it up:

On each iPad:

1. Go to the App Store
2. Search for and install the free PressReader app.
3. Once you have installed the app, click on sign in at the top right of the PressReader screen.
4. Authorize as follows, using the same information for each iPad:

Email: 200330223

Password: 200330223

Once the iPad has been authorized:

5. Click on Sources in the upper left
6. Click on Publications
7. Select NY Times NIE
8. Select today's The New York Times
9. Click Download
10. Once downloaded, click on the newspaper icon to launch the issue.

Possible user error:

Q: I can't find The New York Times in the list of publications.

A: First you have to authorize the iPad with your classroom subscription account number. Then go to Sources, select Publications and click on NY Times NIE.

DIY Field Trip—Philipsburg!

This year, you will receive a number of invitations to link the world outside our classroom with the world inside of it. My expectation is that you will follow up by visiting at least one of the sites I suggest. A DIY Field Trip usually involves a little reading ahead of time, and a little bit of writing to follow up. It should also involve photos, to support what you are writing, and also to establish your presence there.

The nearest locale for a Field Trip related to your slavery papers is Philipsburg Manor, in Sleepy Hollow. This time of year is an exciting time to visit, since it is autumn harvest time. Philipsburg is still a working farm, as well as being a history museum. The guides dress in period clothing (c. 1750), and are happy to answer any questions you have. They will also allow you to “do” some of the tasks that the enslaved residents of Philipsburg would do.

This time, I have attached the background reading and the assignment so you can see what they are like.

April 1 to November 4 6\$ for students 17 and under

Daily (Closed Tues): 10am - 5pm

Last tour at 4pm *October 6-7, 13-14, 19-21, 25-28: Open for Horseman's Hollow, no regular tours

A New York City option : You read about the African Burial Ground in “Slavery in New York,” and in the “1741 Conspiracy Trials.” Let me know if you are interested in seeing it...

Philipsburg!

Some important facts:

Adolph Philipse lived in New York City, not at the Manor. New York City had more slaves in 1750 than any other North American city. Throughout the 1700s, 75% of all immigration to North America was enslaved. In 1712, there had been an insurrection in New York City; 70 blacks were arrested, 39 were charged, and 20 were executed by hanging, the wheel, or being burned. Tensions rose until unsolved arsons (including Philipse's warehouse) resulted in 1741 scapegoating and "witch-hunt" that resulted in the executions of 4 whites by hanging, and 31 blacks by hanging or burning. The slave codes increased in severity until they resembled those in Barbados or Jamaica. Manumission was made illegal. Adolph Philipse served as a judge on the panel.

The manor was inhabited only by the slaves, and tenants rented the lands surrounding it (52,000 acres). A formen/manager met with the leaders of the slave community for regular quota checks and problem resolution.

The plantation provided provisions for the New York home and for enslaved Africans in the Caribbean.

The Lanape Indians continued to interact with the Philipses and their slaves (selling brooms and baskets) until the middle of the 1700s, by which time most had died or moved away.

In 1750, slaves sold for between 60 and 70 british pounds, or the equivalent of a 1 and ½ year salary for a middle class man.

Ceaser would have sold for much more.

Study the inventory sheet. "Do" means, "ditto."

1. Which of the enslaved Africans do you think had the most authority? Why? Who has the least?
2. Can you envision any family groups? Who would be in them?
3. Choose one person from the following list to investigate at Philipsburg:
Ceaser, Susan, Venture, young Dimond, Betty

After the trip:

Write one-two pages of a journal (assuming your person could write). It should be set in 1750 just after the death of Philipse and include: Daily activities, thoughts about life, concerns about what will happen now that Philipse's estate is to be sold.

*Inventory of all and Singular the goods, Rights Chattels & Credits of
the Estate of Mr. Adolph Philipse Deceased vizt:*

On the manour of Philipsburgh-12th February 1749

NEGROS VIZ:

Ceaser		Susan	
Dimond		Abigal	
Sampson		Massy	...Women
Kaiser	... Men	Dina	
Flip		Sue	
Tom			

Venture
James
Charles ... Men not fitt for work
Billy

Tom	abt	9 years old	
Charles		9 Do	
Sam		8 Do	
Dimond	7 Do		... Boys
Hendrick	5 Do		
Ceaser	2 Do		
Harry	1 & 4 months		

Betty ... 3 years old A Girl

CATTLE VIZ:

	6	worken Oxen
(old)	12	Milch Cows
	9	3yr old heffers Steers & bulls
	9	2 ditto
(all dead	6	1 ditto
'fore ye	30	sheep & some lambs
<u>Vendue</u>)	19	hoggs & some piggs

HORSES VIZ:

3	Stable Horses
3	horses in the woods
17	Mares & young horses

Rent Roll of Colonel Frederick
Philipse's Estate in the
Province of New York of
which he was possessed as Tenant for
Life.

Albert Artse Jun'r	6	4	6
Lewis Angwine	6	4	.
David Ackerman	6	4	.
William Artse	6	4	.
John Artse	3	4	.
Joseph Applebee	10	14	.
Caleb Archer	6	12	.
Richard Archer	2	10	.
Alexander Allaire	7	4	6
Elbert Artse	4	14	6
Hendrick Brown	4	10	.
Elisha Barton	5	.	.
Peter Bonnet	9	.	.
Thomas Barker	4	.	.
Joshua Barns	5	10	.
John Brown	2	10	.
Joshua Bishop	8	10	.
Thomas Buys	6	4	6
John Basley	1	10	.
Nicholas Belle	30	.	.
Jacob Buys	3	4	6
Abraham Brown	6	4	6
Carried Forward	£	145	19 .

R U N A W A Y THE FIRST OF OCTOBER, 1740, from *John Breese*, of the City of *New-York*, Leather Dreßer, a Mullatto *Indian Slave* Named, *Galloway*. Aged 21 Years, about five foot four inches high, a thin body, face markt with SMALL-POX, he was born in the fort at *Albany*, can speak Dutch, and lived many Years with *Paul Richards*, Esq; some Years MAYOR OF THIS CITY; had on when he went away a dark gray homespun Jacket lin'd with the same, a pair of Linnen Breeches; and new Shoes; on the 3 Instant he was seen and challenged at Coll. *Phillipse's* Mill, and escaped by asserting he was sent in pursuit of a *Cuba* Man Run away, and took the Road towards *New-England*, he loves Rum and other strong liquors and when Tipsey, is a brave fellow and very abusive; Whoever Secures the said Slave so that his Master or his Attorney may dispose of him shall have *Forty Shillings*, Reward and Reasonable Charges paid by,

John Breese.

RUN AWAY ON SUNDAY EVENING THE FIRST OF FEBRUARY, a Molatto Wench named SUCK, aged 20 Years, formerly belonging to Boshirks, Had on when she went off a Homespun Short Gown with different coloured Stripes, a Blue and white Handkerchief, a quilted petticoat, one side Light coloured the other side Black, with white Woolen Stockings; a short, and inclining to fat Wench. Likewise Run away on Monday February the 16th, a Negro Man named PRINCE, had on when he went off a Brown Bearskin Pea Jacket Double Breast Lapel, lined with light coloured Cloth, a short Double Breasted Red Waistcoat Brass Buttons, a pair of Cloth Breeches, Olive colour, Red Puffs and Button-Holes, 5 foot 10 Inches high, straight, much pitted with the *Small Pox*, late belonging to the WIDOW PHILIPS, brought up at West-Chester. Whoever takes up either of the said Negroes, so that their Masters may have them again, shall have *Three Pounds* for either of them if taken in the Country, and *Thirty Shillings* if taken in Town for either, and all reasonable Charges paid, by CAPT. HUNTER and CAPT. SAMUEL BAYARD.

New-Jersey Gazette April 23, 1778

—◆◆— 200 DOLLARS REWARD. —◆◆—

WAS stolen by her mother, a NEGRO GIRL about 9 or 10 years old, named DIANA—Her mother's name is CASH, and was married to an Indian named LEWIS WOLIS near 6 feet high, about 35 years of age--They have a male child with them between three and four years old. Any person that takes up the said Negroes and Indian and secures them, so that the subscriber may get them, shall have the above reward and all reasonable charges.

Any person that understands distilling rye spirits, may find encouragement by applying to the subscriber at his own house.

KENNETH HANKINSON.

Penelapon, East New-Jersey, April 15, 1778.

455, p. 212.

DIY Field Trip – Boscobel

Early 19th century (1806) Federal style mansion in Garrison, NY

Unique carvings on outside, extreme glass openings for the time, extraordinary collection of Federal-style furniture made by Duncan Phyfe and other well-known cabinet-makers. Interesting and valuable paintings by Benjamin West and others you might recognize. Other Decorative Arts (furnishings) are the originals sent by States Dyckman to his beloved wife from England.

Might be interesting to compare with Lyndhurst, built less than 30 years later.

Closed Tuesdays, 9:30-4...special Christmas events

1601 New York 9D
Garrison, NY 10524
(845) 265-3638
boscobel.org

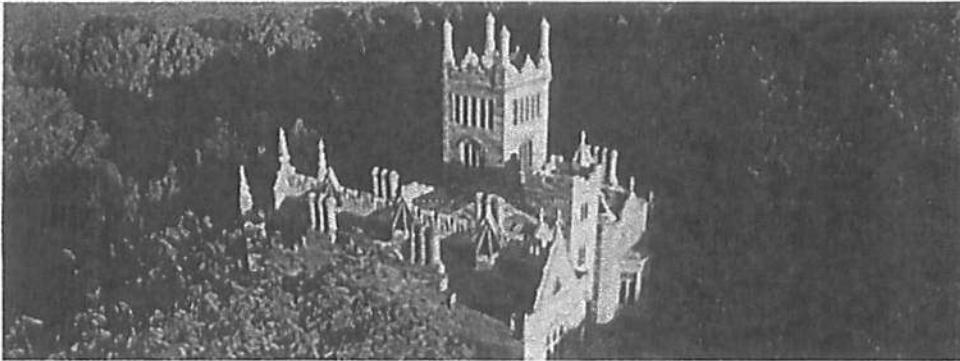


Read the Timeline. Go to their website and click on History. Click on the first item and you will get the explanations of each event. What does this style say about how States Dyckman was trying to remake himself after the Revolutionary War? Inside, look for relevant symbols. What kind of image were States and Susan Dyckman hoping to create for themselves? What can you tell about domestic life in the early 19th century? If this house could tell a story, what would it be?

DIY Field Trip – Lyndhurst

Jay Gould's romantic 1830s (Alexander Jackson Davis) mansion in Tarrytown

open now after closing for storm damage



Go to their website and read the **History** page before you go. Observe the park-like grounds and exterior style of the mansion. What image was Paulding (through his commission to AJ Davis) trying to convey? Why would a railroad tycoon like Jay Gould want it (1880s)?

Tour the mansion. Why would someone collect the art Gould did? What image do the decorations in the interior convey? What can you learn about family life during the nineteenth century?

What sort of house and garden would best represent you??

POSSIBLE VISITS VERY FAR OFF:

Olana, Hudson, NY: Frederic Church's home



For reservations or for more tour information please call (518) 828-0135.

Main Floor and Studio

November 1, 2012-April 1, 2013

Friday-Sunday, 11am-4pm, last tour starts promptly at 3pm.

\$9 adult; \$8 senior and student with ID;

Free to children under 12 or members of The Olana Partnership

The paintings and collections in the richly decorated, Eastern-inspired home illustrate the story of Olana's creation and its importance to Church and his family as a place of refuge and inspiration.

Second Floor and Sharp Family Gallery

Not available until Spring 2013

\$9 adult; \$8 senior and student with valid ID;

Free to children under 12 or members of The Olana Partnership

This tour begins with a look at portions of the servants' quarters outfitted with interpretive panels that describe the bustle of activity required to maintain the Church family's lifestyle. On the second floor, visitors enter the spacious Stair Hall Landing and from there can view Frederic and Isabel Church's bedroom suite. Finally, the Evelyn and Maurice Sharp Gallery hosts changing exhibitions on Church's art and life. The [exhibitions section](#) lists current and past exhibitions.

Kaaterskill Falls, Catskill Mtn House (North Lake Campground), Hunter, NY (Catskills)



Newport Mansions, Cedar Hill (Anacostia, Washington DC),

Mark Twain Home (Hartford, CT): The Mark Twain House & Museum, a National Historic Landmark in Hartford, Connecticut, was the home of America's greatest author, Samuel Clemens (a.k.a. Mark Twain) and his family from 1874 to 1891. It is also where Twain lived when he wrote his most important works, including *Adventures of Huckleberry Finn*, *The Adventures of Tom Sawyer*, *The Prince and The Pauper* and *A Connecticut Yankee in King Arthur's Court*. A stunning example of Picturesque Gothic architecture, the 25-room home features a dramatic grand hall with rare examples of Victorian decorative arts by Louis Comfort Tiffany's design firm Associated Artists, a lush glass conservatory, a grand library and the handsome billiard room where Twain wrote his famous books.

Monday to Saturday 9:30am to 5:30pm
last tour leaves at 4:30pm

Sundays 12 noon to 5:30pm
last tour leaves at 4:30pm

* **Tuesdays** from January to March

Closed

Harriet Beecher Stowe Home (Hartford, CT) HOURS

Wed-Fri: 9:30 AM-4:30PM

Sat: 9:30 AM - 5:30 PM

Sun: Noon - 5:30PM

Mon: Open M.L. King Day, Presidents' Day, Memorial Day, Labor Day and Columbus Day, 9:30 a.m. – 4:30 p.m. Closed other Mondays.

Closed: January 1, Easter Sunday, July 4, Thanksgiving Day, December 24-25.

DIY field trip--*Lincoln*

Lincoln (currently in theaters)...read *Smithsonian* article before or after ^{watching} ~~going~~. Note the years and detail Tony Kushner put into researching the screenplay.

Answer: In what ways could you see and feel the context research TK put into this? In what ways did it deepen the meaning of the film? Generate one or two key questions yourself, and research the answers. Assess whether or not this film is a useful tool for learning history, and explain why or why not.



MR. LINCOLN GOES TO HOLLYWOOD

Steven Spielberg,
Doris Kearns Goodwin
and Tony Kushner
tell Roy Blount Jr.
what it takes to wrestle
an epic presidency
into a feature film

IN *LINCOLN*, THE STEVEN SPIELBERG MOVIE OPENING THIS MONTH, President Abraham Lincoln has a talk with U.S. Representative Thaddeus Stevens that should be studied in civics classes today. The scene goes down easy, thanks to the moviemakers' art, but the point Lincoln makes is tough. • Stevens, as Tommy Lee Jones plays him, is the meanest man in Congress, but also that body's fiercest opponent of slavery. Because Lincoln's primary purpose has been to hold the Union together, and he has been approaching abolition in a roundabout, politic way, Stevens by 1865 has come to regard him as "the capitulating compromiser, the dawdler." • The congressman wore with aplomb, and wears in the movie, a ridiculous black hairpiece—it's round, so he doesn't have to worry about which part goes in front. A contemporary said of Stevens and Lincoln that "no two

men, perhaps, so entirely different in character, ever threw off more spontaneous jokes."

Stevens' wit, however, was biting. "He could convulse the House," wrote biographer Fawn M. Brodie, "by saying, 'I yield to the gentleman for a few feeble remarks.'" Many of his declarations were too funky for the *Congressional Globe* (predecessor of the *Congressional Record*), which did, however, preserve this one: "There was a gentleman from the far West sitting next to me, but he went away and the seat seems just as clean as it was before."

Lincoln's wit was indirect, friendly—Doris Kearns Goodwin quotes him as describing laughter as "the joyous, uni-

versal evergreen of life" in her book *Team of Rivals: The Political Genius of Abraham Lincoln*, on which the movie is partly based. But it was also purposeful. Stevens was a man of unmitigated principle. Lincoln got some great things done. What Lincoln, played most convincingly by Daniel Day-Lewis, says to Stevens in the movie, in effect, is this: A compass will point you true north. But it won't show you the swamps between you and there. If you don't avoid the swamps, what's the use of knowing true north?

That's a key moment in the movie. It is also something that I wish more people would take to heart—people I talk with about politics, especially people I

illustration by
RENÉ MILOT

agree with. Today, as in 1865, people tend to be sure they are right, and maybe they are—Stevens was, courageously. What people don't always want to take on board is that people who disagree with them may be just as resolutely sure *they* are right. That's one reason the road to progress, or regression, in a democracy is seldom straight, entirely open or, strictly speaking, democratic. If Lincoln's truth is marching on, it should inspire people to acknowledge that doing right is a tricky proposition. "I did not want to make a movie about a monument," Spielberg told me. "I wanted the audience to get into the working process of the president."

Lincoln came out against slavery in a speech in 1854, but in that same speech he declared that denouncing slaveholders wouldn't convert them. He compared them to drunkards, writes Goodwin:

Though the cause be "naked truth itself, transformed to the heaviest lance, harder than steel" [Lincoln said], the

But winning the war wasn't enough to end slavery. *Lincoln*, the movie, shows how Lincoln went about avoiding swamps and reaching people's hearts, or anyway their interests, so all the bloodshed would not be in vain.

WHEN GOODWIN saw the movie, she says, "I felt like I was watching Lincoln!" She speaks with authority, because for eight years, "I awakened with Lincoln every morning and thought about him every night," while working on *Team of Rivals*. "I still miss him," she adds. "He's the most interesting person I know."

Goodwin points to a whole 20-foot-long wall of books about Lincoln, in one of the four book-lined libraries in her home in Concord, Massachusetts, which she shares with husband Richard Goodwin, and his mementos from his days as speechwriter and adviser to Presidents Kennedy and Johnson—he wrote the "We Shall Overcome" speech that Johnson de-

responded, in so many words: Cool. Her original plan had been to write about Mary and Abe Lincoln, as she had about Franklin and Eleanor Roosevelt. "But I realized that he spent more time with members of his cabinet," she says.

And so Goodwin's book became an infectious loving portrait of Lincoln's empathy, his magnanimity and his shrewdness, as shown in his bringing together a cabinet of political enemies, some more conservative than he, others more radical, and maneuvering them into doing what needed to be done.

Prominent among those worthies was Secretary of the Treasury Salmon Chase. Goodwin notes that when that august-looking widower and his daughter Kate, the willowy belle of Washington society, "made an entrance, a hush invariably fell over the room, as if a king and his queen stood in the doorway." And yet, wrote Navy Secretary Gideon Welles, Chase was "destitute of wit." He could be funny inadvertently. Goodwin cites his con-



"I did not want to make a **movie about a monument**. I wanted the audience to get into the working process of the president."

—Steven Spielberg, director of *Lincoln*

sanctimonious reformer could no more pierce the heart of the drinker or the slaveowner than "penetrate the hard shell of a tortoise with a rye straw. Such is man, and so must he be understood by those who would lead him." In order to "win a man to your cause," Lincoln explained, you must first reach his heart, "the great high road to his reason."

As it happened, the fight for and against slave-owning would take the lowest of roads: four years of insanely wasteful war, which killed (by the most recent reliable estimate) some 750,000 people, almost 2.5 percent of the U.S. population at the time, or the equivalent of 7.5 million people today.

livered on national television, in 1965, in heartfelt support of the Voting Rights Act. She worked with Johnson, too, and wrote a book about him. "Lincoln's ethical and human side still outranks all the other presidents," she says. "I had always thought of him as a statesman—but I came to realize he was our greatest politician."

The movie project began with Goodwin's book, before she had written much of it. When she and Spielberg met, in 1999, he asked her what she was working on, and she said *Lincoln*. "At that moment," says Spielberg, "I was impulsively seized with the chutzpah to ask her to let me reserve the motion-picture rights." To which effrontery she

fiding to a friend that he "was tormented by his own name. He fervently wished to change its 'awkward, fishy' sound to something more elegant. 'How wd. this name do (Spencer de Cheyce or Spencer Payne Cheyce,)' he inquired."

Not only was Chase fatuous, but like Stevens he regarded Lincoln as too conservative, too sympathetic to the South, too cautious about pressing abolition. But Chase was capable, so Lincoln gave him the dead-serious job of keeping the Union and its war effort financially afloat. Chase did so, earnestly and admirably. He also put his own picture on the upper left-hand corner of the first federally issued pa-



"I awakened with Lincoln every morning and thought about him every night. I still miss him. He's **the most interesting person** I know."

—Doris Kearns Goodwin, author of *Team of Rivals*

per money. Chase was so sure he should have been president, he kept trying—even though Lincoln bypassed loyal supporters to appoint him chief justice of the United States—to undermine Lincoln politically so he could succeed him after one term.

Lincoln was aware of Chase's treachery, but he didn't take it personally, because the country needed Chase where he was.

Lincoln's lack of self-importance extended even further with that pluperfect horse's ass Gen. George B. McClellan. In 1861, McClellan was using his command of the Army of the Potomac to enhance his self-esteem ("You have no idea how the men brighten up now, when I go among them") rather than to engage the enemy. In letters home he was mocking Lincoln as "the original gorilla." Lincoln kept urging McClellan to fight. In reading Goodwin's book, I tried to identify which of its many lively scenes would be in the movie. Of a night when Lincoln, Secretary of State William Seward and Lincoln's secretary John Hay went to McClellan's house, she writes:

Told that the general was at a wedding, the three waited in the parlor for an hour. When McClellan arrived home, the porter told him the president was waiting, but McClellan passed by the parlor room and climbed the stairs to his private quarters. After another half hour, Lincoln again sent word that he was waiting, only to be informed that the general had gone to sleep. Young John Hay was enraged. . . . To Hay's surprise, Lincoln "seemed not to have noticed it specially, saying it was better at this time not to be making points of etiquette & personal dignity." He would hold McClellan's horse, he once said, if a victory could be achieved.

Finally relieved of his command in November 1862, McClellan ran against Lincoln in the 1864 election, on a platform of ending the war on terms congenial to the Confederacy, and lost handily.

It's too bad *Lincoln* could not have snatched McClellan's horse from under him, so to speak. But after the election, notes Tony Kushner, who wrote the screenplay, "Lincoln knew that unless slavery was gone, the war wasn't really going to end." So although the movie is based in part on Goodwin's book, Kushner says, *Lincoln* didn't begin to coalesce until Spielberg said, "Why don't we make a movie about passing the 13th Amendment?"

KUSHNER'S OWN most prominent work is the greatly acclaimed play *Angels in America*: angels, Mormons, Valium, Roy Cohn, people dying of AIDS. So it's not as though he sticks to the tried and true. But he says his first reaction to Spielberg's amendment notion was: *This is the first serious movie about Lincoln in seventy-odd years! We can't base it on that!*

In January 1865, Lincoln has just been re-elected and the war is nearly won. The Emancipation Proclamation, laid down by the president under what he claimed to be special wartime powers, abolishes slavery only within areas "in rebellion" against the Union and perhaps not permanently even there. So while Lincoln's administration has got a harpoon into slavery, the monster could still, "with one 'flop' of his tail, send us all into eternity."

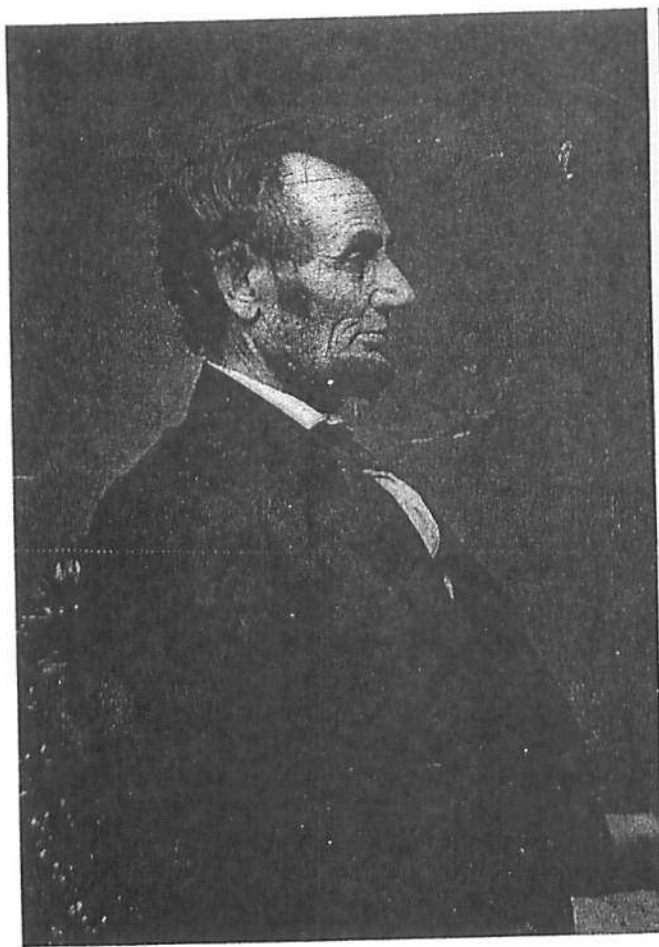
That turn of metaphor is quoted in Goodwin's book. But the battle for the 13th Amendment, which outlawed slavery nationwide and permanently,

is confined to 5 of her 754 pages. "I don't like biopics that trot you through years and years of a very rich and complicated life," Kushner says. "I had thought I would go from September 1863 to the assassination, focusing on the relationship of Lincoln and Salmon Chase. Three times I started, got to a hundred or so pages, and never got farther than January 1864. You could make a very long miniseries out of any week Lincoln occupied the White House."

He sent Goodwin draft after draft of the script, which at one point was up to 500 pages. "Tony originally had Kate in," says Goodwin, "and if the film had been 25 hours long. . . ." Then Spielberg brought up the 13th Amendment, which the Chases had nothing to do with.

In the course of six years working on the script, Kushner did a great deal of original research, which kept spreading. For example: "I was looking for a play Lincoln might have seen in early March of '65 . . . [and] I found a *Romeo and Juliet* starring Avonia Jones, from Richmond, who was rumored to be a Confederate sympathizer—she left the country immediately after the war, went to England and became an acting teacher, and one of her pupils was Belle Boyd, a famous Confederate spy. And the guy who was supposed to be in *Romeo and Juliet* with her was replaced at the last moment by John Wilkes Booth—who was plotting then to kidnap Lincoln. I thought, 'I've discovered another member of the conspiracy!'"

Avonia didn't fit in *Lincoln*, so she too had to go—but the Nashville lawyer W.N. Bilbo, another one of the obscure figures Kushner found, survived. And as played by James Spader, Bilbo, who appears nowhere in *Team*



At first acquaintance Lincoln came off **gawkier, goofier, uglier** than Day-Lewis could very well emulate.

Lincoln was photographed in Mathew Brady's studio during the winter of 1864, from the National Portrait Gallery collection.
Right: Day-Lewis in *Lincoln*.

of *Rivals*, nearly steals the show as a political operative who helps round up votes for the amendment, offering jobs and flashing greenbacks to conceivably swayable Democrats and border-state Republicans.

If another director went to a major studio with a drama of legislation, he'd be told to run it over to PBS. Even there, it might be greeted with tight smiles. But although "people accuse Steven of going for the lowest common denominator and that kind of thing," says Kushner, "he is willing to take big chances." And nobody has ever accused Spielberg of not knowing where the story is, or how to move it along.

Spielberg had talked to Liam Neeson, who starred in his *Schindler's List*, about playing Lincoln. Neeson

had the height. "But this is Daniel's role," Spielberg says. "This is not one of my absent-father movies. But Lincoln could be in the same room with you, and he would go absent on you, he would not be there, he would be in process, working something out. I don't know anybody who could have shown that except Daniel."

On the set everyone addressed Day-Lewis as "Mr. Lincoln" or "Mr. President." "That was my idea," Spielberg says. "I addressed all the actors pretty much by the roles they were playing. When actors stepped off the set they could be whoever they felt they needed to be, but physically on the set I wanted everybody to be in an authentic mood." He never did that in any of his 49 other directorial efforts. ("I couldn't address Daniel at all," says

Kushner. "I would send him texts. I called myself 'Your metaphysical conundrum,' because as the writer of the movie, I shouldn't exist.")

Henry Fonda in *Young Mister Lincoln* (1939) might as well be a youngish Henry Fonda, or perhaps Mister Roberts, with nose enhancement. Walter Huston in *Abraham Lincoln* (1930) wears a startling amount of lipstick in the early scenes, and later when waxing either witty or profound he sounds a little like W.C. Fields. Day-Lewis is made to resemble Lincoln more than enough for a good poster shot, but the character's consistency is beyond verisimilitude.

Lincoln, 6-foot-4, was taller than



What did Lincoln's voice sound like? Find out at Smithsonian.com/abc

into where they were coming from.

We know that Lincoln was a great writer and highly quotable in conversation, but *Lincoln* captures him as a verbal tactician. Seward (ably played by David Straithairn) is outraged. He's yelling at Lincoln for doing something he swore he wouldn't, something Seward is convinced will be disastrous. Lincoln, unruffled, muses about looking into the seeds of time and seeing which grains will grow, and then says something else that I, and quite possibly Seward, didn't catch, and then something about time being a great thickener of things. There's a beat. Seward says he supposes. Another beat. Then he says he has no idea what Lincoln's talking about.

Here's a more complicated and masterly example. The whole cabinet is yelling at Lincoln. The Confederacy is about to fall, he's already proclaimed emancipation, why risk his popularity now by pushing for this amendment? Well, he says affably, he's not so sure the Emancipation Proclamation will still be binding af-

ter the war. He doesn't recall his attorney general at the time being too excited about it being legal, only that it wasn't criminal. His tone becomes subtly more backwoodsy, and he makes a squeezey motion with his hands. Then his eyes light up as he recalls defending, back in Illinois, a Mrs. Goings, charged with murdering her violent husband in a heated moment.

Melissa Goings is another figure who doesn't appear in *Team of Rivals*, but her case is on the record. In 1857, the newly widowed 70-year-old stood accused of bludgeoning her 77-year-old husband with a piece of firewood. In the most common version of the story, Lincoln, sensing hostility in the judge but sympathy among the townspeople, called for a recess, during which his client disappeared. Back in court, the bailiff accused Lincoln of encouraging her to bolt, and he professed his innocence: "I did not run her off. She wanted to know where she could get a good drink of water, and I told her there was mighty good water in Tennessee." She was never found,

and her bail—\$1,000—was forgiven.

In the movie, the cabinet members start laughing as Lincoln reminisces, even though they may be trying to parse precisely what the story has to do with the 13th Amendment. Then he shifts into a crisp, logical explication of the proclamation's insufficiency. In summary he strikes a personal note; he felt the war demanded it, therefore his oath demanded it, and he hoped it was legal. Shifting gears without a hitch, he tells them what he wants from them: to stand behind him. He gives them another laugh—he compares himself to the windy preacher who, once embarked on a sermon, is too lazy to stop—then he puts his foot down: He's going to sign the 13th Amendment. His lips press so firmly together they tremble just slightly.

Lincoln's telling of the Goings case varies slightly from the historical record, but in fact there is an account of Lincoln departing from the record himself, in telling the story differently from the way he does in the movie. "The

Lights! Camera! Lincoln!

The 16th president has been a Hollywood star and box office attraction since 1930

Abraham Lincoln, 1930

In the first major historical film of the sound era, director D.W. Griffith cast Walter Huston, father of director John Huston and grandfather of actress Anjelica Huston, as Lincoln.

The worshipful (and somewhat wooden) portrait chronicles events from every period of the president's life. "Abraham Lincoln," Griffith said, "is not to be thought of as a statue. Lincoln was a complex, many-sided personality."

Young Mr. Lincoln, 1939

In Henry Fonda, director John Ford found an actor who conveyed Ford's vision of Lincoln's humanity. The touching film focuses on the Springfield years, when the newly minted lawyer found his way in the world. "Everybody knows Lincoln was a great man," Ford said, "but the idea of the picture is to give the feeling that even as a young man, you could sense there was going to be something great about this man."



Abe Lincoln in Illinois, 1940

In the film adaptation of novelist Robert Sherwood's Pulitzer Prize-winning play, Raymond Massey reprised his stage role as Lincoln. The spellbinding performance won him an Oscar nomination.

Lincoln, 1988

For the television adaptation based on Gore Vidal's historical novel, the superb Sam Waterston owns the title role. "Lincoln was both 'Honest Abe' and this terrible, sneaky, wily cracker-barrel politician," Waterston said. "There is a place where those two things . . . meet. He was honest in his intent and wily in his practice."

Abraham Lincoln: Vampire Hunter, 2012

The Lincoln legend is subjected to campy excess in producer Tim Burton's historical-fantasy genre mash-up. Benjamin Walker (left) is an ax-wielding Abe, battling the undead. —JESSE RHODES



"Three times I started, got to a hundred or so pages, and never got farther than January 1864. You could **make a very long miniseries** out of any week Lincoln occupied the White House."

—Tony Kushner, *Lincoln* screenwriter

rule was," says Kushner, "that we wouldn't alter anything in a meaningful way from what happened." Conversations are clearly invented, but I haven't found anything in the movie that is contradicted by history, except that Grant looks too dressy at Appomattox. (Lee does, for a change, look authentically corpulent at that point in his life.)

Lincoln provides no golden interracial glow. The n-word crops up often enough to help establish the crudeness, acceptedness and breadth of anti-black sentiment in those days. A couple of incidental pop-ups aside, there are three African-American characters, all of them based reliably on history. One is a White House servant and another one, in a nice twist involving Stevens, comes in almost at the end. The third is Elizabeth Keckley, Mary Lincoln's dressmaker and confidante. Before the amendment comes to a vote, after much lobbying and palm-greasing, there's an astringent little scene in which she asks Lincoln whether he will accept her people as equals. He doesn't know her, or her people, he replies. But since they are presumably "bare, forked animals" like everyone else, he says, he will get used to them.

Lincoln was certainly acquainted with Keckley (and presumably with *King Lear*, whence "bare, forked animals" comes), but in the context of the times, he may have thought of black people as unknowable. At any rate the climate of opinion in 1865, even among progressive people in the North, was not such as to make racial equality an easy sell.

In fact, if the public got the notion the 13th Amendment was a step toward establishing black people as social equals, or even toward giving them

the vote, the measure would have been doomed. That's where Lincoln's scene with Thaddeus Stevens comes in.

STEVENS IS THE ONLY white character in the movie who expressly holds it self-evident that every man is created equal. In debate, he vituperates with relish—*You fatuous nincompoop, you unnatural noise!*—at foes of the amendment. But one of those, Rep. Fernando Wood of New York, thinks he has outlicked Stevens. He has pressed him to state whether he believes the amendment's true purpose is to establish black people as just as good as whites in all respects.

You can see Stevens itching to say, "Why yes, of course," and then to snicker at the anti-amendment forces' unrighteous outrage. But that would be playing into their hands; borderline yea-votes would be scared off. Instead he says, well, the purpose of the amendment—

And looks up into the gallery, where Mrs. Lincoln sits with Mrs. Keckley. The first lady has become a fan of the amendment, but not of literal equality, nor certainly of Stevens, whom she sees as a demented radical.

The purpose of the amendment, he says again, is—equality *before the law*. And nowhere else.

Mary is delighted; Keckley stiffens and goes outside. (She may be Mary's confidante, but that doesn't mean Mary is hers.) Stevens looks up and sees Mary alone. Mary smiles down at him. He smiles back, thinly. No "joyous, universal evergreen" in that exchange, but it will have to do.

Stevens has evidently taken Lincoln's point about avoiding swamps. His radical allies are appalled. One asks whether he's lost his soul;

Stevens replies, mildly, that he just wants the amendment to pass. And to the accusation that there's nothing he won't say toward that end, he says: Seems not.

Later, after the amendment passes, Stevens pays *semi-sardonic* tribute to Lincoln, along the lines of something the congressman actually once said: that the greatest measure of the century "was passed by corruption, aided and abetted by the purest man in America."

That is the kind of purity we "bare, forked animals" can demand of political leaders today, assuming they're good enough at it.

Of course, Lincoln got shot for it (I won't spoil for you the movie's masterstroke, its handling of the assassination), and with that erasure of Lincoln's genuine adherence to "malice toward none," Stevens and the other radical Republicans helped make Reconstruction as humiliating as possible for the white South. For instance, Kushner notes, a true-north Congress declined to give Southern burial societies any assistance in finding or identifying remains of the Confederate dead, thereby contributing to a swamp in which equality even before the law bogged down for a century, until nonviolent tricksters worthy of Lincoln provoked President Johnson, nearly as good a politician as Lincoln, to push through the civil rights acts of the 1960s.

How about the present? Goodwin points out that the 13th Amendment was passed during a post-election rump session of Congress, when a number of representatives, knowing they weren't coming back anyway, could be prevailed upon to vote their consciences. "We have a rump session coming up now," she observes. **O**

DIY Field Trip -- Irish Famine Memorials – (Westchester and New York City)

Irish Famine Memorial in V. Macy Park in Ardsley

Irish Hunger Memorial

Finding the Space:

- You should expect to spend at least 45 minutes on site. We ask that in your initial 10-15 minutes, that you consider your surroundings from a 360 degree perspective. Note the environment using all of your senses. Consider why the artist chose this particular location. To what extent has the monument been integrated into the landscape?
- Specifically, what do you see, hear, feel and or smell here?
- At this point in your experience, what emotional response do you have to this setting?

Facing the monument:

- In five to seven sentences, describe the monument to someone who has never seen it.
- How does the artist invite you to physically interact with the memorial?
- What materials were used to create this memorial and what are the possible significances of those choices?
- Consider the explanatory text that is part of the memorial. Write down what you learned from that text. How does the text shape your viewing of the memorial? What is the artist's intended message and what are the various responses viewers could have to this?

Feeling the experience:

- What, if any, emotional response is did you have?
- What is the lasting impression that you take away from this memorial?
- To what degree did the artist succeed or not in connecting you to this past historical event?

To finish:

What does the monument suggest about the complexity of the American experience and what it means to be American?

Final project: Create a memorial that connects one of the literary works we studied this year to either an historical concept or a time period we studied.

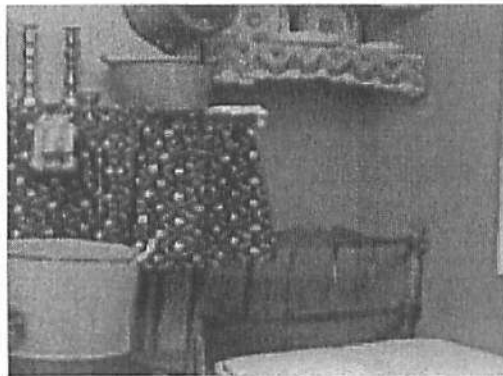
DIY Field Trips -- NEW YORK CITY

Ellis Island is currently closed, due to Hurricane impact



African Burial Ground is now open (2013). See earlier DIY.

Tenement House Museum 10-5 every day. The Museum is available by guided tour only, beginning at 103 Orchard. Stop for lunch at Katz's Deli, continuously operating since 1888. 205 East Houston St.



Keep track of the families. Upon your return to SHS, go to the library and look them up in the census records. See what else you can find out about them on Ancestry.com (our library subscribes). If you're interested, research your own family. Write up your research.

JP Morgan Library: 225 Madison Ave. at 36th St.

Hours: Tuesday through Thursday: 10:30 a.m. to 5 p.m., Friday: 10:30 a.m. to 9 p.m.
Saturday: 10 a.m. to 6 p.m., and Sunday: 11 a.m. to 6 p.m. Beatrix Potter letters and sketches exhibit only open until Jan 27.

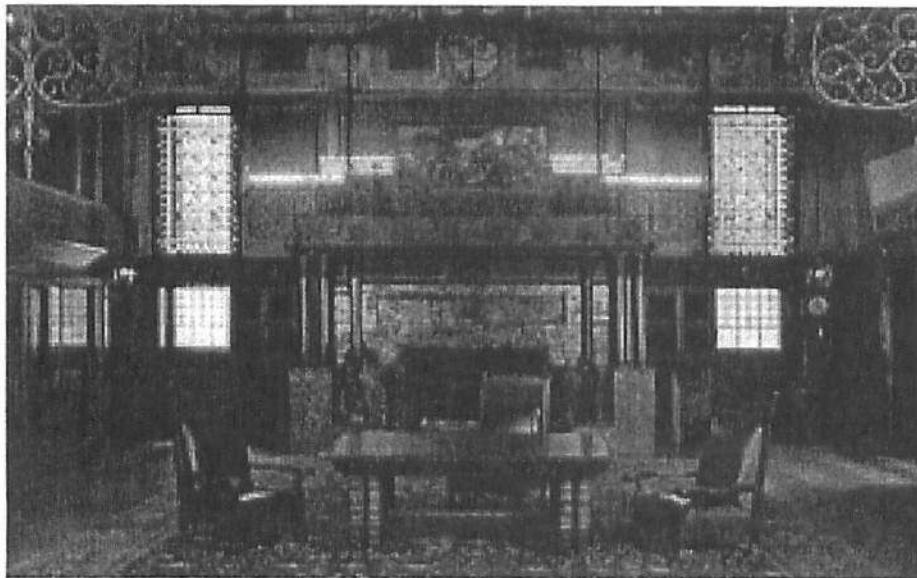
Before you go, read About, History (Banker, Collector, Architecture). Also check out the Collection Highlights. You may notice that you can find not only ancient and medieval gems, but also Thoreau's *Walden* manuscript (yes, written by hand), and also Mark Twain's *Pudd'n'head Wilson*!

Write about at least two items you found that left you breathless. Explain why.

PARK AVENUE ARMORY, aka 7th Regiment Armory

Location: 643 Park Avenue between 66th and 67th Streets.

If you are interested in architectural history, combine visits to the Morgan and the 7th Regiment Armory! Completed in 1880, NY spared no expense to create the most lavish armory in the US. Go to their homepage and read Building History tab, looking at the photo gallery to get you fired up. What does the combination of the philanthropy of Morgan and his ilk as well as the public buildings such as the Armory and Grand Central Station (you could include the NYPublic Library, Metropolitan Museum, etc., etc.) tell you about late 19th century attitudes about wealth and civic virtue? Did these attitudes affect the construction of buildings such as Scarsdale High School (1915-1917)?



DIY 20th c Field Trip possibilities (don't forget "etc.")

Grand Central Terminal

Yup, there's a museum there, too. It's the 100th Anniversary!

Frick Museum:

1 East 70th St. Museum Hours: Tuesday through Saturday 10:00 a.m. to 6:00 p.m.
Sunday 11:00 a.m. to 5:00 p.m. Closed Mondays and holidays

MOMA, Whitney Museums

Intrepid

Levittown

Edison Museum

Empire State bldg

Chrysler bldg

Hyde Park

UN

Kykuit

Rockefeller mansion, open May 5 to November 4