

Professional Archaeologists of New York City, Inc.

PANyc

NEWSLETTER

November, 2005

#121

Contents

Minutes, General Meeting, May 17th, 2005

In the News

Awards Announcements

Comic Relief

Events Calendar



Chris Ricciardi
4110 Quentin Road
Brooklyn, NY 11234 - 4322

Professional Archaeologists of New York City (PANYC)
Minutes, General Meeting May 17, 2005
Room 710 Hunter College

Notice of Upcoming Meeting, September 21, 2005
6:30 P.M., Hunter College, Room 710

President Geismar called the meeting to order at 6:30 P.M.

Old Business: There was an egregious error regarding the NYCLPC that was noticed and corrected prior to the minutes being finalized and before they were put into the Newsletter. This error has been corrected.

Corrections regarding the South Street Seaport Museum archaeological collections are as follows: Dallal reported that thousands of "exhibit quality" artifacts were going to be moved from the fourth floor of 165 John Street to the first floor of Schermerhorn Row and expressed her concern that these objects would, in effect, be moved twice - first, to their temporary home on the first floor of the Row and second to the New York State Museum. She expressed her objection to the double move to Jeff Remling, the Seaport's Curator of Collections. Remling concurred and the artifacts have remained on the fourth floor.

Secretary's Report: Geismar suggested that PANYC minutes be circulated and corrected before being published in the Newsletter. A discussion ensued and it was proposed that Draft Minutes circulate two weeks before the next meeting to be corrected and finalized at the meeting and then published in the NEXT Newsletter. The membership present voted in favor of this proposition.

Treasurer's Report: Spritzer reported that there was approximately \$2800 in the Treasury. She will send a letter to the membership requesting that dues be paid and that members fill out membership information forms.

President's Report: Geismar reported that most of the archaeological work in the city is done under CEQR review and regulations or Federal guidelines. The review process has been watered down which has allowed loopholes to develop that make it possible for a lead agency, that is any city agency that initiates an action, to get around archaeological issues. PANYC questioned this. Geismar checked with an environmental lawyer in Albany. CEQR has to be at least as stringent as SEQR. In September we hope to have an answer about whether this "watering down," and therefore, the non-compliance with SEQR, is a violation.

Geismar also discussed 238 Spring St. and Washington Street where environmental laws have been trod roughly upon and the area rezoned to allow development.

Geismar reported that Congress is trying to change the 106 definition of Eligibility, whereby, if a site is not already on the National Register, its sensitivity and potential for

eligibility for the Register will not be considered. She will write a protest letter on behalf of PANYC.

Committee Reports:

Elections: The position of PANYC Secretary is yet to be resolved.

Landmarks: Geismar will speak with Amanda Sutphin at the LPC regarding a joint PANYC program about Historic Structures.

Met Chapter: Stone reported that NYSAA is generating ideas for regenerating the Metropolitan Chapter. One suggestion from Louis Basa was that the Met Chapter combine with the ASNJ. Rakos suggested that NYSA hold their meeting after the PANYC Public Program and Spritzer suggested that the Met chapter combine with MALFA, the Hudson Chapter. Spritzer offered to speak with Basa about this possibility. MALFA has sites that can be excavated and also has speakers.

Membership: Bill Parry will send his application for membership and will give one to Elizabeth Martin.

Newsletter: Ricciardi could not be present. The Newsletter will be mailed. We are still seeking a permanent Newsletter editor. In the absence of an editor, Freeman and Stone will prepare the next Newsletter.

NYAC: Stone reported that NYAC is developing Underwater Standards for Archaeology. Included on the NYAC Underwater Standards Committee are: Nina Versaggi, Chair and Daria Merwin. She also reported that SHPO has sent out new reporting guidelines which supplement NYAC Standards and that PANYC should be getting them soon.

Parks: The Parks Dept. has advertised for two archaeologists. The deadline for applications was in April. The Archaeologists will develop a Cultural Resource Management Plan for Parks and then implement it.

Public Program: Freeman reported that the Public Program was very successful. About 100 people attended and the feedback was extremely positive. The membership thanked Freeman for her hard work.

Research and Planning: The committee will meet to discuss a Fall program about Repositories. Geismar stated that the Neighborhood Pres. Center on 11th Street would give us space free of charge. Dallal will put together an email to committee members to come up with ideas.

Repository/Governor's Island:

Joint Chairpersons Stone and Geismar forwarded a Draft Expression of Interest (REI) for an Artifact Repository and Archaeology Center on Governor's Island to Michelle

Bauchard, Financial Officer of the Governor's Island Preservation and Education Corporation (GIPEC). Bauchard agreed to meet with them to discuss it.

New Business: Dr. Bill Parry was a guest at the PANYC meeting. He discussed his concern for Inwood, the location of New York City's largest recorded Woodland Site. At one small lot at the northern boundary of an area excavated by Carver and Bolton, the landowner has put up a fence. It is now a construction site. Bolton took two human burials from the vicinity and the lot is on the margins of a documented prehistoric site. Geismar will speak to Amanda Sutphin at NYCLPC about it. As far as Parry can tell, the land in question, has never been developed before.

New Meeting Dates:

September 21, 2005 Wednesday

November 17, 2005 Thursday

January 25, 2006 Wednesday

March 23, 2006 Thursday

May 24, 2006 Wednesday



*An Account of the Trade on the Coast of Africa to the
Plantations in the West Indies & New York
1732*

*George Augustus Selwyn, Esq. Surveyor
General of the British India 7th 1732*

By King's Commission for wood & iron	11	2	13	2
By 2000 lbs of iron	11	2	13	2
By 1000 lbs of iron	11	2	13	2
By 500 lbs of iron	11	2	13	2
By 250 lbs of iron	11	2	13	2
By 125 lbs of iron	11	2	13	2
By 62 1/2 lbs of iron	11	2	13	2
By 31 1/4 lbs of iron	11	2	13	2
By 15 1/2 lbs of iron	11	2	13	2
By 7 1/4 lbs of iron	11	2	13	2
By 3 1/2 lbs of iron	11	2	13	2
By 1 1/4 lbs of iron	11	2	13	2
By 3/4 lb of iron	11	2	13	2
By 3/8 lb of iron	11	2	13	2
By 3/16 lb of iron	11	2	13	2
By 3/32 lb of iron	11	2	13	2
By 3/64 lb of iron	11	2	13	2
By 3/128 lb of iron	11	2	13	2
By 3/256 lb of iron	11	2	13	2
By 3/512 lb of iron	11	2	13	2
By 3/1024 lb of iron	11	2	13	2
By 3/2048 lb of iron	11	2	13	2
By 3/4096 lb of iron	11	2	13	2
By 3/8192 lb of iron	11	2	13	2
By 3/16384 lb of iron	11	2	13	2
By 3/32768 lb of iron	11	2	13	2
By 3/65536 lb of iron	11	2	13	2
By 3/131072 lb of iron	11	2	13	2
By 3/262144 lb of iron	11	2	13	2
By 3/524288 lb of iron	11	2	13	2
By 3/1048576 lb of iron	11	2	13	2
By 3/2097152 lb of iron	11	2	13	2
By 3/4194304 lb of iron	11	2	13	2
By 3/8388608 lb of iron	11	2	13	2
By 3/16777216 lb of iron	11	2	13	2
By 3/33554432 lb of iron	11	2	13	2
By 3/67108864 lb of iron	11	2	13	2
By 3/134217728 lb of iron	11	2	13	2
By 3/268435456 lb of iron	11	2	13	2
By 3/536870912 lb of iron	11	2	13	2
By 3/1073741824 lb of iron	11	2	13	2
By 3/2147483648 lb of iron	11	2	13	2
By 3/4294967296 lb of iron	11	2	13	2
By 3/8589934592 lb of iron	11	2	13	2
By 3/17179869184 lb of iron	11	2	13	2
By 3/34359738368 lb of iron	11	2	13	2
By 3/68719476736 lb of iron	11	2	13	2
By 3/137438953472 lb of iron	11	2	13	2
By 3/274877906944 lb of iron	11	2	13	2
By 3/549755813888 lb of iron	11	2	13	2
By 3/1099511627776 lb of iron	11	2	13	2
By 3/2199023255552 lb of iron	11	2	13	2
By 3/4398046511104 lb of iron	11	2	13	2
By 3/8796093022208 lb of iron	11	2	13	2
By 3/17592186044416 lb of iron	11	2	13	2
By 3/35184372088832 lb of iron	11	2	13	2
By 3/70368744177664 lb of iron	11	2	13	2
By 3/140737488355328 lb of iron	11	2	13	2
By 3/281474976710656 lb of iron	11	2	13	2
By 3/562949953421312 lb of iron	11	2	13	2
By 3/1125899906842624 lb of iron	11	2	13	2
By 3/2251799813685248 lb of iron	11	2	13	2
By 3/4503599627370496 lb of iron	11	2	13	2
By 3/9007199254740992 lb of iron	11	2	13	2
By 3/18014398509481984 lb of iron	11	2	13	2
By 3/36028797018963968 lb of iron	11	2	13	2
By 3/72057594037927936 lb of iron	11	2	13	2
By 3/144115188075855872 lb of iron	11	2	13	2
By 3/288230376151711744 lb of iron	11	2	13	2
By 3/576460752303423488 lb of iron	11	2	13	2
By 3/1152921504606846976 lb of iron	11	2	13	2
By 3/2305843009213693952 lb of iron	11	2	13	2
By 3/4611686018427387904 lb of iron	11	2	13	2
By 3/9223372036854775808 lb of iron	11	2	13	2
By 3/18446744073709551616 lb of iron	11	2	13	2
By 3/36893488147419103232 lb of iron	11	2	13	2
By 3/73786976294838206464 lb of iron	11	2	13	2
By 3/147573952589676412928 lb of iron	11	2	13	2
By 3/295147905179352825856 lb of iron	11	2	13	2
By 3/59029581035870565171136 lb of iron	11	2	13	2
By 3/118059162071741130342272 lb of iron	11	2	13	2
By 3/236118324143482260684544 lb of iron	11	2	13	2
By 3/472236648286964521369088 lb of iron	11	2	13	2
By 3/944473296573929042738176 lb of iron	11	2	13	2
By 3/1888946593147858085476352 lb of iron	11	2	13	2
By 3/3777893186295716170952704 lb of iron	11	2	13	2
By 3/7555786372591432341905408 lb of iron	11	2	13	2
By 3/15111572745182864683810816 lb of iron	11	2	13	2
By 3/30223145490365729367221232 lb of iron	11	2	13	2
By 3/60446290980731458734442464 lb of iron	11	2	13	2
By 3/120892581961462917468884928 lb of iron	11	2	13	2
By 3/241785163922925834937769856 lb of iron	11	2	13	2
By 3/483570327845851669875539712 lb of iron	11	2	13	2
By 3/967140655691703339751079424 lb of iron	11	2	13	2
By 3/1934281311383406679502158848 lb of iron	11	2	13	2
By 3/3868562622766813359004317376 lb of iron	11	2	13	2
By 3/7737125245533626718008634752 lb of iron	11	2	13	2
By 3/15474250491067253436017309504 lb of iron	11	2	13	2
By 3/30948500982134506872034619008 lb of iron	11	2	13	2
By 3/61897001964269013744069238016 lb of iron	11	2	13	2
By 3/123794003928538027488138476032 lb of iron	11	2	13	2
By 3/247588007857076054976276952064 lb of iron	11	2	13	2
By 3/495176015714152109952538804128 lb of iron	11	2	13	2
By 3/990352031428304219904077608256 lb of iron	11	2	13	2
By 3/198070406285660843980815553712 lb of iron	11	2	13	2
By 3/396140812571321687961631067424 lb of iron	11	2	13	2
By 3/792281625142643375923262134848 lb of iron	11	2	13	2
By 3/1584563250285286751846524269696 lb of iron	11	2	13	2
By 3/3169126500570573503693048539392 lb of iron	11	2	13	2
By 3/6338253001141147007386097078784 lb of iron	11	2	13	2
By 3/12676506002282294014772194157568 lb of iron	11	2	13	2
By 3/25353012004564588029544388315136 lb of iron	11	2	13	2
By 3/50706024009129176059088776630272 lb of iron	11	2	13	2
By 3/101412048018258352118177553260544 lb of iron	11	2	13	2
By 3/202824096036516704236355106521088 lb of iron	11	2	13	2
By 3/405648192073033408472710213042176 lb of iron	11	2	13	2
By 3/811296384146066816945420426084352 lb of iron	11	2	13	2
By 3/1622592768292133638910808521686704 lb of iron	11	2	13	2
By 3/3245185536584267277821617043373408 lb of iron	11	2	13	2
By 3/6490371073168534555643234086746816 lb of iron	11	2	13	2
By 3/1298074214637068911128464717349332 lb of iron	11	2	13	2
By 3/259614842927413782225692834689664 lb of iron	11	2	13	2
By 3/5192296858548275644513856693793328 lb of iron	11	2	13	2
By 3/10384593717096551289027713387586656 lb of iron	11	2	13	2
By 3/20769187434193102578055426775173132 lb of iron	11	2	13	2
By 3/415383748683862051561108535510346264 lb of iron	11	2	13	2
By 3/830767497367724103122217101026925128 lb of iron	11	2	13	2
By 3/166153499473544820244442202053850256 lb of iron	11	2	13	2
By 3/332306998947089640488884404107700512 lb of iron	11	2	13	2
By 3/6646139978941792809777688082154001024 lb of iron	11	2	13	2
By 3/1329227995788358561955537616308002048 lb of iron	11	2	13	2
By 3/2658455991576717123911075232616004096 lb of iron	11	2	13	2
By 3/5316911983153434247822150465232008192 lb of iron	11	2	13	2
By 3/10633823966306868495644300930464016384 lb of iron	11	2	13	2
By 3/21267647932613736991288601860928032768 lb of iron	11	2	13	2
By 3/42535295865227473982577203721856065536 lb of iron	11	2	13	2
By 3/8507059173045494796515440744371213072 lb of iron	11	2	13	2
By 3/17014118346090989593030881488742426144 lb of iron	11	2	13	2
By 3/34028236692181979186061762977648452288 lb of iron	11	2	13	2
By 3/68056473384363958372123525955296904576 lb of iron	11	2	13	2
By 3/13611294676872791674424705191059219152 lb of iron	11	2	13	2
By 3/27222589353745583488848410382118368304 lb of iron	11	2	13	2
By 3/54445178707491166977696820764236721664 lb of iron	11	2	13	2
By 3/10889035741498233395539364152474433328 lb of iron	11	2	13	2
By 3/21778071482996466791078728304948666656 lb of iron	11	2	13	2
By 3/43556142965992933582157456609897333312 lb of iron	11	2	13	2
By 3/87112285931985867164314913219794666624 lb of iron	11	2	13	2
By 3/17422457182391573432869826439589333248 lb of iron	11	2	13	2
By 3/34844914364783146865739652879178666496 lb of iron	11	2	13	2
By 3/69689828729566293731479305758357332992 lb of iron	11	2	13	2
By 3/139379657459132587462958615516714665984 lb of iron	11	2	13	2
By 3/278759314918265174925917331034333319968 lb of iron	11	2	13	2
By 3/557518629836530349851846622068666639936 lb of iron	11	2	13	2
By 3/1115037259673060697023693244137333379872 lb of iron	11	2	13	2
By 3/2230074519346121394047386488274666679744 lb of iron	11	2	13	2
By 3/446014903869224278809477297649333359488 lb of iron	11	2	13	2
By 3/892029807738448557618954955298666718976 lb of iron	11	2	13	2
By 3/178405961547697711533790991077333437952 lb of iron	11	2	13	2
By 3/356811923095395423067581882154666875904 lb of iron	11	2	13	2
By 3/713623846190790846135163564309333751808 lb of iron	11	2	13	2
By 3/142724769238158169227032712861866753616 lb of iron	11	2	13	2
By 3/285449538476316338454065425723733507232 lb of iron	11	2	13	2
By 3/5708990769526326769081308514464670144448 lb of iron	11	2	13	2
By 3/1141798153905265353816617028892934288896 lb of iron	11	2	13	2
By 3/2283596307810530707633234057785868577792 lb of iron	11	2	13	2
By 3/4567192615621061415266468115517371555584 lb of iron	11	2	13	2
By 3/9134385231242122830532936231023473111136 lb of iron	11	2	13	2
By 3/1826877046248424566106586446204686222272 lb of iron	11	2		

Slavery: 'Main Event' In Old New York

Continued From First Arts Page

Stuyvesant authorizing him to sell slaves; he hoped New Amsterdam could be the busiest slave market in North America.

New York's busy economy of importing, shipbuilding, borrowing, lending and insuring was based on a far-flung slave-labor force. Slave ships were good investments, Dr. Horton said, and slaves were owners' annuities — property that could be rented out as a source of income for years. Even newspapers were complicit, making money from ads about auctions and runaways. "Slavery was not a sideshow," Dr. Horton said. "It was the main event."

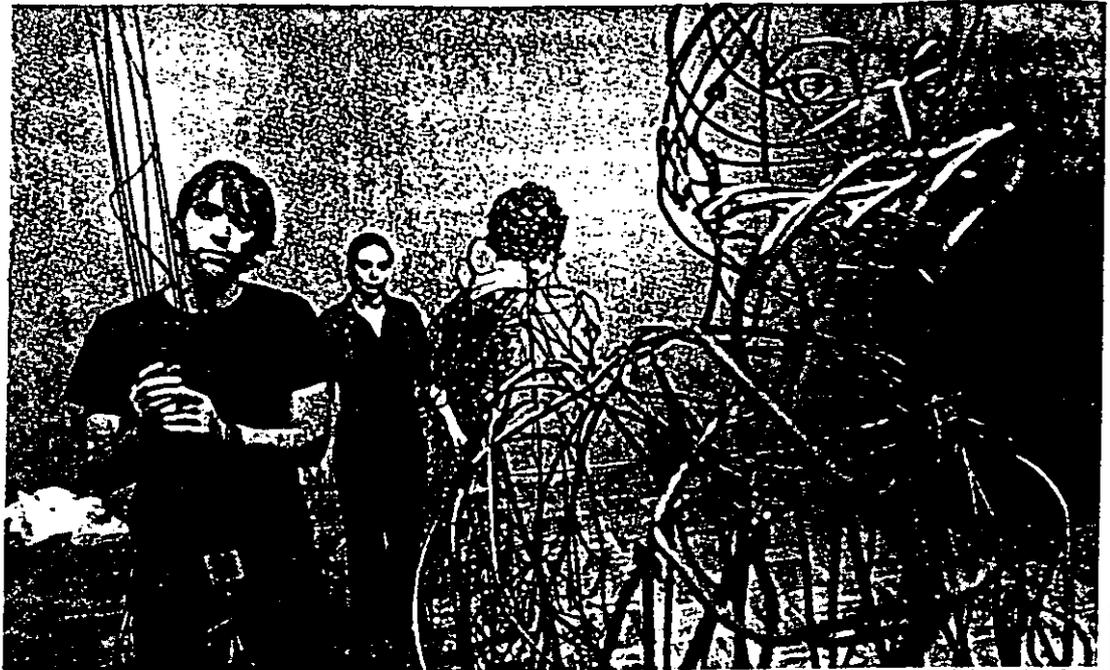
But the exhibition also highlights overt and covert slave resistance, including coroner records of a 1712 revolt in which 9 whites were killed by 38 slaves.

A key curatorial challenge was that much of the historical evidence speaks solely in the voice of the enslavers, said Dr. Rabinowitz, president of American History Workshop in Brooklyn, an exhibition planning firm. But slaveholders revealed much unintentionally, as in "runaway ads saying such things as 'there are whip marks on his back, but he loves me,'" Dr. Rabinowitz said.

In addition to offering interactive visual presentations about slavery, the exhibition tries to portray the experience of being enslaved — through, for example, the saga of the 20-year-old Deborah Squash, who escaped the employ of George Washington, fleeing to freedom behind British lines.

Last fall's Hamilton show, though trumpeted as a blockbuster, drew smaller crowds than expected and was derided by some historians as a glorification of Hamilton revealing a new conservative bent at the society.

No specific attendance predictions



Robert Caplin/New York Times

David Geiger and Elizabeth Brideau with sculptures for a slavery exhibition at New-York Historical Society.

are being offered for "Slavery," except that "we will be mobbed," as Dr. Mirrer put it. The society has already kicked off an \$800,000 advertising campaign and plans a robust school-outreach effort, a Web site and a companion book.

The show has been a magnet for money, including a New York City Council grant of \$500,000 this year (and \$625,000 for next year's installment), as well as \$803,000 from the federal Department of Education. The lead sponsor is J. P. Morgan Chase.

Although the society's literature portrays the exhibition as an untold story, "historians have, for decades now, been exploring the impact of slavery on the economic, cultural and racial foundations of the city," said Dr. Mike Wallace, winner of the Pulitzer Prize for history in 1999 for "Gotham: A History of New York City to 1898," written with Dr. Edwin G. Burrows. Dr. Wallace wrote a scathing critique of the Hamilton show in *The New York Review of Books*, faulting the exhibition for amateurish museumcraft and charging that "the show opts for one-sided, hagiographic boosterism."

The new exhibition is likely to be scrutinized by New York historians

as well. "It would be hard not to, given the unfortunate Hamilton show," Dr. Wallace said. "But given who's worked on the slavery exhibition, I'm assuming it is going to be a worthy, and hopefully exciting, enterprise."

The exhibition's potential to enlighten, as well as to offend, is multi-racial, said Dr. Howard Dodson, chief of the New York Public Library's Schomburg Center for Research in Black Culture, which presented a 2000 exhibition on slavery. "With blacks it has been a subject of embarrassment," he explained. "I know that was true with me when I was growing up. And with whites, it's fear of being charged with being guilty because of the sins of the fathers."

Steven H. Jaffe, a former senior projects historian at the society who worked on plans for a show on slavery beginning in 2001 but was dismissed with other staff members after Dr. Mirrer took over, said the society had "gotten really fine scholars on this subject as advisers."

He added: "But the question is how the black communities in and around New York are going to respond when an institution that is perceived as white and patrician starts preening about 'what we're going to tell you

about slavery because you don't know it' — when a lot of people in the black community have known this for a long time."

Dr. Horton, a much-praised historian who was the adviser to "Slavery and the Making of America," the recent PBS documentary series, disagreed. "I do not believe that many blacks know this story," he said, adding: "This is not a case of having an elite institution set up an exhibit on slavery without guidance. This exhibit is based on exhaustive research."

His ambitions for the show are large. "This will help to provide historical context for the conversation we need to have about race in this country," he said, adding that it could be a corrective to historical hypocrisy. "The patriots used antislavery rhetoric in reference to America's freedom," he said, "but they were slaveholders — Washington, Jefferson, John Jay, Ben Franklin."

And indeed, Philip Livingston, the owner of the slave-trading sloop whose ledger is part of the exhibition, had a son in the business, also named Philip Livingston, who signed the Declaration of Independence. For New York.

EXHIBITION REVIEW

The Peculiar Institution As Lived in New York

By EDWARD ROTHSTEIN

Hanging sedately on a wall, almost out of the way of the more elaborate displays in "Slavery in New York," the exhibition opening today at the New-York Historical Society, is a map of New York City created by a 76-year-old man, David Grim, in 1813. New York was on the verge of extraordinary economic growth, when it was about to become a modern 19th-century city. But the map recreates the New York of his childhood before 1745.

It is a meticulous rendering of an antique world in which the British still ruled, in which the western half of the Battery had not yet been consumed in the Revolutionary War's flames, in which religious institutions punctuate the winding streets. But included in this detailed reconstruction are two images that must also have inscribed themselves indelibly on a child's consciousness. Deep in today's downtown, but well north of the era's houses, is a tiny cartoon of a gallows from which a man hangs. It is inscribed "Plot Negro Gibbeted." Not far off is a small bonfire labeled "Plot Negro's burnt here."

In 1741, these "Plot Negroes" were accused of trying to burn down the city (the subject of a new book, "New York Burning," by the historian Jill Lepore). After confessions were obtained and a plot outlined, 13 blacks were burned at the stake and 17 hanged.

It is one sign of the deformations created by slavery that a lifetime later, Grim felt haunted enough to evoke these events on a map of buildings and streets. It is a more profound sign of those deformations that even today one approaches this exhibition with discomfort.

While "Slavery in New York" is marred by its tendency to slight the broader context and by its earnest attempts to pull in all age groups, its virtues are so considerable, and the information and objects on display so potent, that they are bound to transform the way any visitor thinks about slavery in New York City's

"Slavery in New York" is on view at the New-York Historical Society, 170 Central Park West, at 77th Street, (212) 873-3400, through March 5.

Slavery in New York

New-York Historical Society

past.

The \$5 million exhibition inspired some concern from the start because of its aim to demonstrate the importance of slavery in New York City, from the Dutch period until 1827. There was also some anticipatory consternation about the presumed conservative influence of two of the society's backers and board members, Richard Gilder and Lewis E. Lehrman, a concern that turns out to be as groundless now as it was in the society's far less successful exhibition on Alexander Hamilton last year.

But the history here was carefully vetted. The 9,000-square-foot exhibition was shaped by Louise Mirrer, the president of the society; Richard Rabinowitz, a historian and the president of the American History Workshop, a Brooklyn company that designs museum exhibitions; and James Oliver Horton, a historian at George Washington University — along with more than a score of scholarly advisers.

The society's slavery narrative — exploring what it calls "New York's rootedness in the enslavement of Africans" — will continue late next year with another major exhibition; there will also be smaller shows, along with lectures and programs, some mounted with the Schomburg Center for Research in Black Culture.

A Video Emphasis

It is still difficult to comprehend that something that is now unthinkable was once not only taken for granted, but also defended as rational and necessary — and defended not just in the Deep South, but in New York, where slavery provided manual labor from the time of the Dutch, and where it was implicated in an international network of trade.

During the period reconstructed by Grim's map, for example, almost a fifth of New York City's estimated 11,000 residents were black, and almost all of these were slaves. The 1800 census for New York State showed 20,500 slaves, each counted as three-fifths of a person in calculations of proportional representation. It took until 1827 for slavery to be



Images from the collection of the New-York Historical Society

RU**N** away, on the 9th Instant, October, in the Morning, from the Subscriber, a Negro Man named JACK, a well-set Fellow, about 5 Feet 8 Inches high, full fac'd, much pitted with the Small pox, snuffles when he speaks, reads English, pretends much to understand the Scriptures: Had on when he went away, a Pair of coarse Trowsers, stripp'd Jacket, and a Frock over it. Whoever takes up the said Fellow, and brings him to the Subscriber, shall have FORTY SHILLINGS, and all reasonable Charges paid. — All Masters of Vessels, &c. are desired not to harbour him, or carry him off, as he or they may depend on being prosecuted, as the Law directs.

MANUEL MYERS,
Living in Stone Street.

At top, Catherine Ferguson, who was born into slavery in 1774 but went on to create one of New York's first Sunday schools; above, a 1760 ad.

abolished in New York State. The only northern state to delay longer was New Jersey.

New York's involvement with slavery has been well known by scholars, and recent histories of New York have been fully cognizant of the facts. But the popular imagination is something else, and the unearthing of part of the African Burial Ground in Lower Manhattan in 1991 may have been a turning point, with the

remains of more than 400 people from the 17th and 18th centuries discovered at a construction site. Those remains made slavery all too vivid: with the bones came buttons and polished stones, evidence of malnutrition and signs of injuries. Scholarship has increased in the years since, and some of it is surveyed in the exhibition's companion book, edited by Ira Berlin and Leslie M. Harris.

The popular imagination, though,

is the real focus of this exhibition's attention, which is one reason there is so much emphasis on video. Scholars discuss manumission on monitors; actors playing slaves are shown on video in conversation; at the end of the exhibition, viewers' reactions can be taped, to be edited and possibly become part of the displays. A detailed school curriculum has also been developed, with some displays explicitly aimed at younger students, including an animated video game — "Manumission Society Rescue Adventure" — that can be played to free slaves (while teaching something about the applicable laws of the early 19th century).

Too Valuable to Kill

Some of this sound and light creates atmosphere; some of it is banal; some of it spurs interest. But the importance of the exhibition is in its objects, which are extraordinarily powerful:

¶A 1641 Dutch legal document notes that eight blacks were convicted of killing an African in a tavern brawl, but since punishing them all would have meant too much loss of labor, lots were drawn to pick the man to be hanged; the rope broke twice under his weight, and he was ultimately reprieved.

¶A 1748-49 trading book for a single journey by the sloop Rhode Island shows, in conjunction with a touch-screen monitor, how food, tobacco and rum brought from New York were first exchanged in Sierra Leone for cloth, guns and European goods in demand in Africa, and then traded for slaves. Thirty-eight of the ship's 124 slaves died before reaching New York.

¶A "Book of Negroes" carefully records the names and former owners of slaves — slaves who were promised freedom by the British in the Revolutionary War but feared a return to their former masters after the colonial victory. The British ultimately sent them to their freedom in Nova Scotia, including at least one slave who had belonged to George Washington.

¶And more: Books of sermons by free black preachers of the early 19th century are open to eloquent passages; early paintings of New York show blacks at work in the cityscape; the revised New York Constitution of 1821 shows a new property requirement for black voters, so that by 1826, only 16 blacks qualified in New York County.

There is simply no way to attend to this material without hearing the echoing ramifications of slavery's evil, without seeing both how much was accomplished in the century and a half that followed and how deep the scars are that remain.

But given all of this, the exhibition's argument about New York City's centrality to slavery and vice versa can seem overstated at times. New York, of course, was a major port in which slaves were traded along with products made with slave labor. But the exhibition literature goes further, calling New York "the capital of American slavery" and arguing that during the colonial period, "only Charleston, S.C., rivaled New York City in the extent to which slavery penetrated everyday life." It stresses that slavery was also just as harsh in New York and was vital to the city's economy.

That slavery was a powerful force in early New York is incontrovertible, but to make this argument, with its suggestions of equivalence with the South, would require more explanation.

As the exhibition points out, for example, before the American Revolution, New York City had more slaves than any other American city, aside from Charleston. But the institution of Southern slavery was so different, the involvement of slavery in all aspects of Southern agriculture and rural life so profound, that the comparison doesn't begin to capture the differences.

Numbers and Context

The peak population of slaves in New York City was about 3,000 in the 18th century. But 90 percent of American slaves lived in the South during that period; South Carolina's tens of thousands of slaves actually formed a majority of its population for much of the century. By 1810, there were more than a million slaves throughout the South.

Another example: the population of free blacks in New York City tripled in the final decade of the 18th century. (By 1790 one-third of the blacks in New York were free.) This indicates conditions quite different from those in the South, particularly after the Revolutionary War.

The focus on the importance of slavery in New York City also tends to overshadow the broader context. The exhibition argues that slaves constructed the wall of Wall Street and built "the roads, the docks and most of the important buildings of the early city." But what percentage of the labor force in the colonial period consisted of slaves? We are not told.

It would not have weakened the show's impact to explore such questions. There is no need to suggest that New York City was slavery's capital. It is enough to show, as the exhibition does, that slavery was knit into the city's founding fabric. As one display declares: "Everything was touched by slavery."

ARTS & ENTERTAINMENT

ART REVIEW

A Blue-Ribbon Show. Really.

By BENJAMIN GENOCCHIO

NOW, here's an art exhibition that Homer Simpson could love. After all, it is about beer.

The story goes like this: Matthew Gosser, a Newark architect and artist who lives for industrial ruins — and beer — resolved to shoot photographs of the old Pabst Brewery in Newark when he learned last year that it was going to be razed. Besides, he thought, the giant beer bottle atop the brewery's roof was a Newark icon. But what he found exceeded expectations.

Left there when the brewery closed in 1985 were thousands of confidential files, architectural drawings for the building, engineering drawings for the machinery used to brew the beer, 80 years of employee records and all kinds of antiquated machinery and machine parts. Mr. Gosser even found a letter from J. Edgar Hoover on F.B.I. stationery. (No word, however, whether any vintage Pabst Blue Ribbon was found.)

Mr. Gosser decided to photograph and collect as much of the memorabilia as he could. He visited the brewery twice a week with a pickup truck, scouring the remains. He also discovered people living there, a prostitute and her pimp, and was even chased by a gang of youths who had a gun. But somehow he managed to assemble and archive several thousand images, files, drawings, relics and objects.

Fast-forward 16 months, and Mr. Gosser has an exhibition at the New Jersey School

of Architecture Gallery at New Jersey Institute of Technology that features sculpture, furniture and collages that he and local artist friends made from objects found in the brewery. The exhibition also includes photographs he shot at the brewery, along with a room of paintings found at the site that were done by an unknown homeless man.

"There was so much cool stuff lying around the brewery that I couldn't resist collecting it," Mr. Gosser said as he walked through the exhibition. His creations include lights made from metal bottling parts, a lounge chair made from conveyor belts, locker doors pasted with calendar girls, and a scale model of the brewery built from electrical wire and circuit boards.

There is much beauty and cleverness in Mr. Gosser's sculpture. Furniture-oriented objects or imitations of body parts tend to predominate, handmade out of all kinds of peculiar, nameless stuff. Some of the sculptures appear practical, even useful. From these relics he rears a kind of self-portrait of the artist as a lone, obsessive crusader.

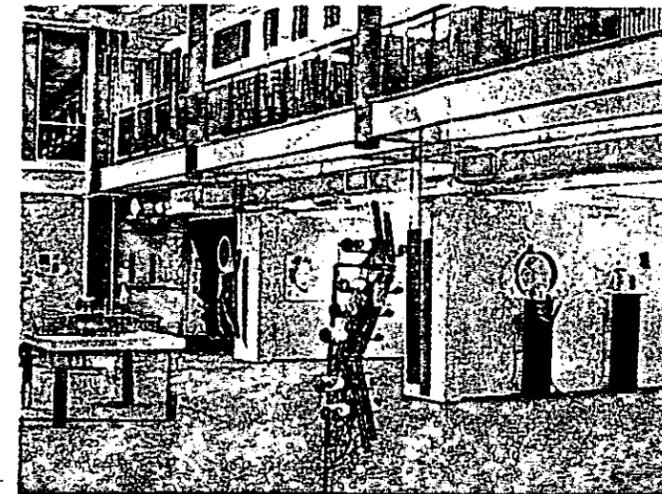
"More than 50,000 people worked at the brewery over the years," Mr. Gosser said. "I know, because I saved their files from the wrecking ball. And now the whole thing is disappearing without a blip of protest. Over the past year the bottling, packaging and shipping areas, as well as the administrative wing of the brewery have been destroyed. Next up might be the giant bottle — a mainstay of the Newark skyline."

Mr. Gosser, eager to preserve the bottle, has written to Sharpe James, Newark's mayor, offering to help secure a site for the



beer icon. He has received no response. He said he would like to place the bottle on a metal support behind the scoreboard at the Newark Bears' baseball stadium.

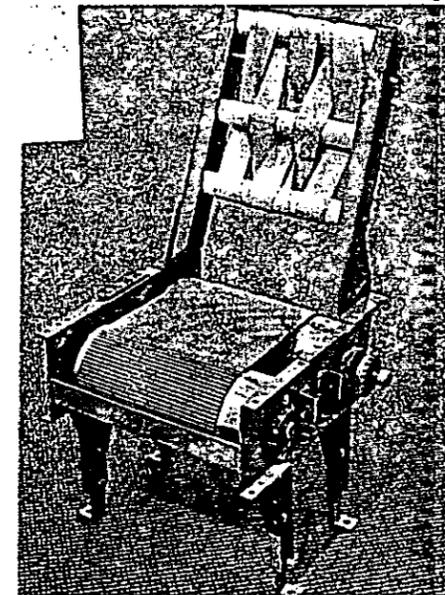
"The site has the advantage of being close to the revitalized riverfront and highly visible to multiple transit corridors like Route 21 and Route 280," he said. "And then there is the association of beer and baseball. I



Photographs by Matthew Gosser

mean, what better combination is there?"

"Ar+chaeology: The Death and After-life of the Pabst Brewery," New Jersey School of Architecture Gallery, New Jersey Institute of Technology, 116 Summit Street, Newark, through Nov. 30. Information: (973) 596-3080 or www.gosser.info.



Matthew Gosser, a Newark architect and artist, collected photographs, files and memorabilia before the Pabst Brewery was razed. His exhibition, near left, is now at the New Jersey Institute of Technology.

CRITIC'S NOTEBOOK

Turning Up the Heat on a Landmarks Agency

By NICOLAIOUROUSSOFF

Someone has stolen one of my buildings! That was the panicked reaction of Beverly Moss Spatt, then the chairwoman of the New York City Landmarks Preservation Commission, after the cast-iron facades of a building by James Bogardus were spirited away from a downtown lot in 1974. The 1849 facades, supposedly protected by official landmark status, had been disassembled and stored for eventual relocation at another site. But thieves broke into the lot and sold most of them off as scrap metal.

Three decades later, Ms. Spatt, now retired, is one of the people fighting to save 2 Columbus Circle, a 1965

building by Edward Durell Stone, in one of the biggest preservation up-roars in a generation. But this time it is the commission itself that seems to have been hijacked.

Once considered the most powerful agency of its kind, the commission has lost the confidence of many mainstream preservationists by repeatedly refusing to hold a public hearing on the building's fate. At the urging of those preservation advocates, a city councilman, Bill Perkins, has introduced a bill that could force the commission to hold public hearings on potential landmarks. The implication is that the commission cannot always be trusted to protect the public interest.

The bill, which is to come before a City Council subcommittee that

A bill would enforce public hearings on potential landmarks.

meets at 11 this morning, would require a public hearing on any building that has been determined eligible for listing on the state register of historic places. It would also allow the City Council to demand such a public hearing in a majority vote.

The bill probably comes too late to save 2 Columbus Circle, where scaffolding began to rise this month. (The building has been sold to the Museum of Arts and Design, which

plans to remake the interior and clad its white marble Venetian-style facade in terra-cotta tiles.) The aim is rather to ensure that similar debates can be averted in the future.

But the bill does not specifically address the sad reality that the commission no longer seems willing to fulfill its role as a defender of the city's architectural legacy. This is not solely the fault of its chairman, Robert B. Tierney, on whom much of the controversy has focused. It has to do with a subtle but crucial shift in how the commission does business. Founded in 1965 in response to the tragic razing of Penn. Station two years earlier, the Landmarks Preservation Commission has traditionally been made up of independent

Continued on Page 7



Suzanne DeChillo/The New York Times

Philip Johnson's New York State Pavilion at 1964-65 World's Fair.

CRITIC'S NOTEBOOK

Turning Up the Heat on the Landmarks Commission

Continued From First Arts Page

voices with deep roots in the preservation community.

The commission's power to protect a building in virtual perpetuity — and its willingness to use that power — made it the most powerful such agency in the United States. Its chairmen were often willing to stand up to the mayor when they felt a principle was at stake.

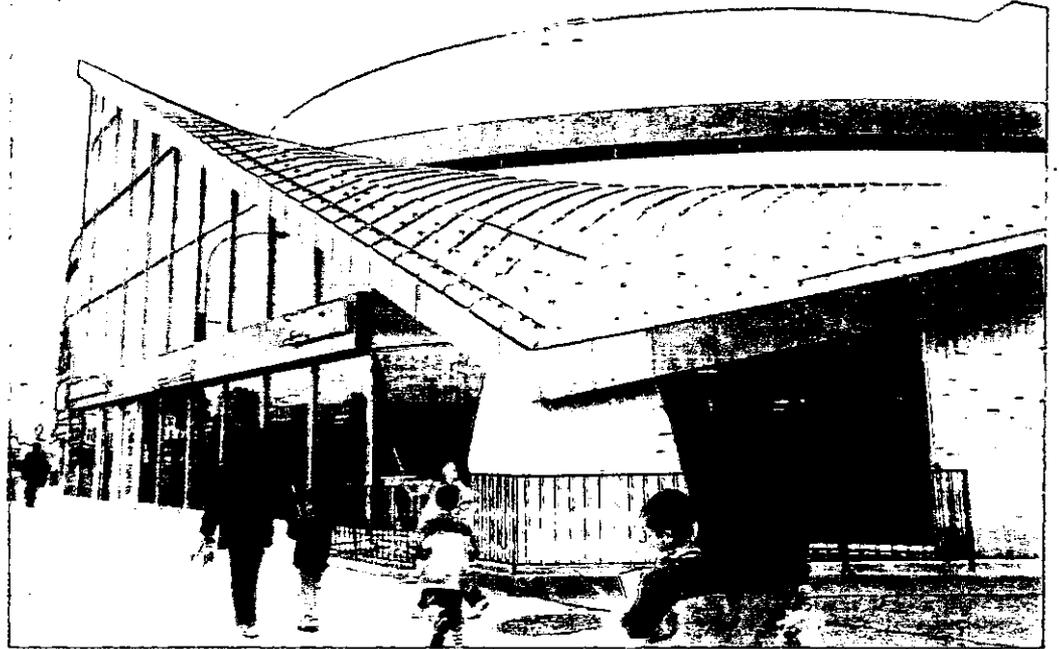
The gradual shift away from those convictions had its seeds in the fiscal crisis of the mid-1970's, which spurred the rise of public-private partnerships with developers. Developers gained increasing power over how the city was shaped. Playing on the public's fear, many politicians argued that the only alternative was a descent into blight and crime.

That attitude reached its apogee during the Giuliani administration, which often appointed commission members more for their political ties than for their records as advocates for architecture. Jennifer Raab, the commission's chairwoman from 1994 to 2001, was a real estate lawyer who had worked as a campaign aide on Rudolph W. Giuliani's staff. Mr. Tierney, an appointment by Mayor Michael R. Bloomberg, is a former lobbyist with deeper political ties than preservation experience.

The shift toward political expediency has been aggravated by soaring real estate prices in almost every corner of the city. Significant but little-noticed works of architecture that are now standing on valuable land, making them that much more vulnerable to demolition. Among the buildings preservationists are worried most about these days are the 1964 New York State Pavilion, designed by Philip Johnson, in Queens, and the Domino Sugar plant in Williamsburg, Brooklyn, from the 1890's. Neither building has yet to receive a hearing by the Landmarks Commission.

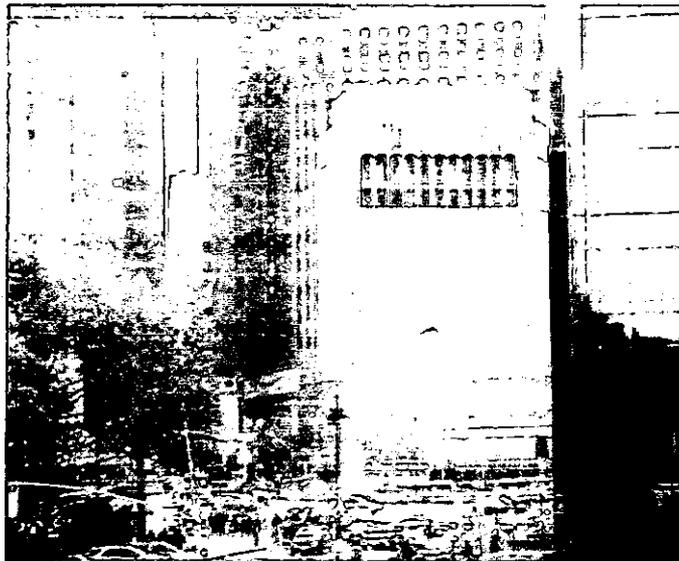
If passed, the Perkins bill would shift the balance of power somewhat. Requiring the commission to hold a public hearing on any building that is being considered for the state historical register would at least prevent travesties like the commission's stonewalling on 2 Columbus Circle. And it would add a dose of transparency to the commission's decision-making process.

But in the long run, what is needed is a ruthless analysis of the landmark designation process. The commission's research staff has been cut in half over the last decade because of budget reductions. This makes it difficult for the commission to identify buildings that deserve consideration. And if the bill succeeds, the commission's workload is certain to



Heidi Schumann for The New York Times

The landmark status of the Jamaica Savings Bank in Queens was recently overturned by the City Council.



Landmark West

2 Columbus Circle on a Web site devoted to architectural preservation.

An agency is losing the confidence of many mainstream preservationists.

landmark protection.

The only hope to be derived from this struggle is that the fate of 2 Columbus Circle will harden the resolve of a younger generation of preservation advocates who are less willing to accept the status quo. The drive to save 2 Columbus Circle, after all, was led by Landmark West, founded in 1985 and led by Kate Wood, rather than more established institutions like the Municipal Art Society, which opposes the Perkins bill.

This new generation of advocates seems eager to discuss what parts of our city's heritage deserve protection, and they have clearly not hesitated to lead the charge against an inexorable political process, filing one legal appeal after another to save Edward Durell Stone's building. Vanquished on that front as the scaffolding went up this month at Columbus Circle, Landmark West set up a streaming Webcast of the building titled "Shame Cam" (landmarkwest.org/webcam/jav1w.html).

Not everyone, it seems, is satisfied with business as usual.

expand.

Of course, more City Council input would not necessarily help the preservationist cause. The council has its own political agenda. It recently overturned the commission's decision to grant landmark status to the 1969 Jamaica Savings Bank in Queens, and preservationists fear that it intends to do the same to the

Austin, Nichols & Co. Warehouse, a 1915 building in Williamsburg, designed by Cass Gilbert, in a council vote scheduled for Nov. 22. The vast structure, admired for its Egyptian Revival motifs, stands on the site of a proposed residential waterfront development; the local city councilman, David Yassky, has already declared that the building doesn't merit

ANNOUNCEMENT TO THE MEMBERSHIP

**NOMINATIONS REQUESTED FOR
SPECIAL PANYC AWARD
FOR OUTSTANDING CONTRIBUTIONS MADE BY A NON ARCHAEOLOGIST TO
NEW YORK CITY ARCHAEOLOGY**

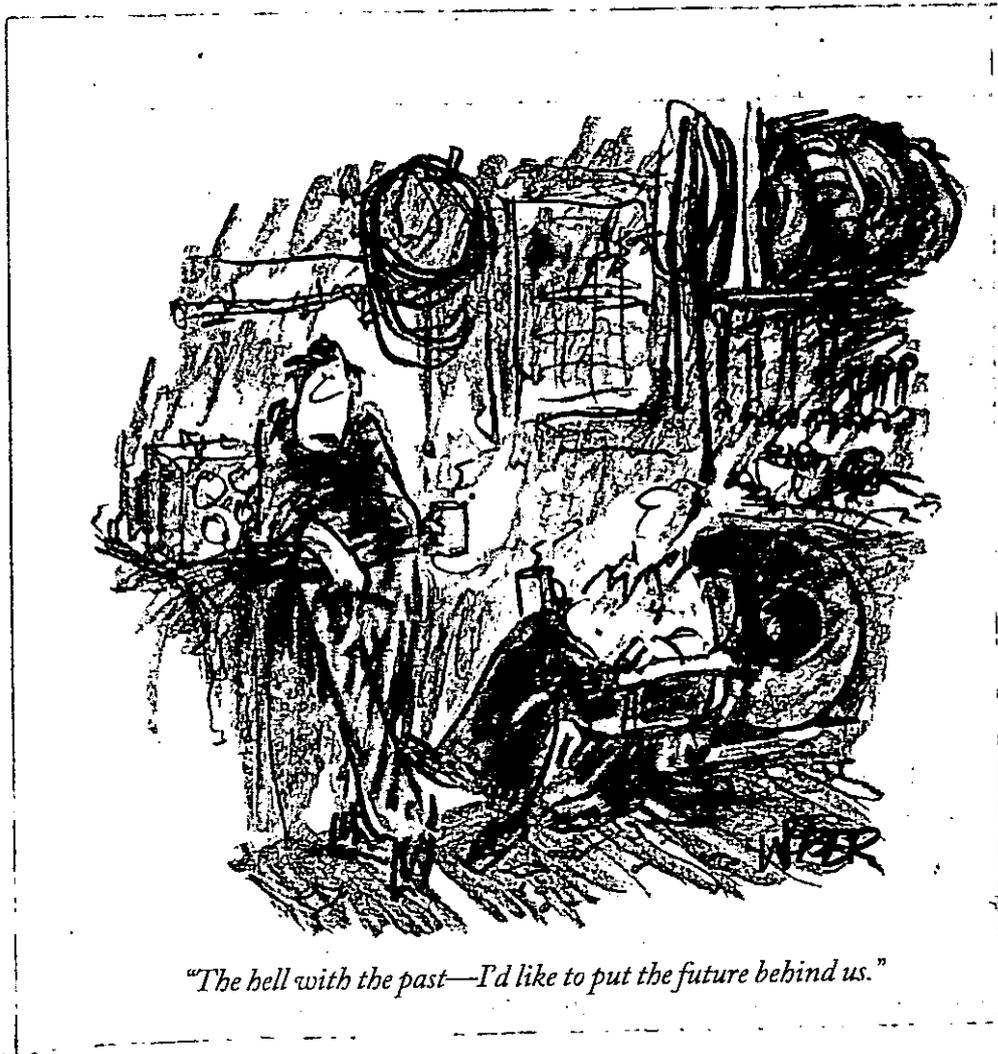
PANYC (Professional Archaeologists of New York City) is pleased to request nominations for a special award honoring non archaeologists or institutions who have made outstanding contributions to the furtherance of New York City archaeology. Please send three copied of letters of nomination documenting the nominee's qualifications to Anne-Marie Cantwell, PANYC Awards Committee Chair, Apt. 5C, 14 Stuyvesant Oval, New York, New York, 10009. Nominations must be received by March 1, 2006. The award will be presented on April 23rd at the PANYC Public Program at the Museum of the City of New York.

ANNOUNCEMENT

**2006 BERT SALWEN AWARD
FOR THE BEST STUDENT PAPER ON NEW YORK CITY ARCHAEOLOGY**

A prize of \$100.00 will be awarded by Professional Archaeologists of New York City (PANYC) to the author of the best paper on New York City archaeology written by a student in fulfillment of an academic requirement. Although preference may be given to papers written using materials from contract archaeology projects in the city, the competition is not limited to such research. Both graduate and undergraduate students are urged to apply. Papers should not be longer than 50 pages and must be submitted in triplicate. The deadline for submission is March 1, 2006. Please send three copies of the manuscript to Anne-Marie Cantwell, PANYC Awards Committee, Apt. 5C, 14 Stuyvesant Oval, New York, New York 10009. The Bert Salwen Award will be presented on April 23rd at the annual PANYC Public Program at the Museum of the City of New York.

PLEASE POST



"The hell with the past—I'd like to put the future behind us."

PANYC EVENTS COMMITTEE REPORT SEPTEMBER 2005

TITLE/SPEAKER	EVENT	DATE	TIME	LOCATION	CONTACT	FEE
Monarchs of the Sea: Celebrating the Ocean Liner Era	Exhibit	Perm. Exhibit		South Street Seaport Museum, 12 Fulton Street, New York	212.748.8766 or www.southstreetseaportmuseum.org	\$5 adults Free children under 12 members-member card
Brooklyn Works: 400 Years of Making a Living in Brooklyn	Exhibit	Exhibit		Brooklyn Historical Society, 128 Pierrepont Street, Brooklyn, New York	www.brooklynhistory.org or 718.222.4111	\$6.00 Adults \$4.00 Students/ Seniors
Nieuw Amsterdam: Dutch New York as Represented in the Archaeological Collections of South Street Seaport Museum	Exhibit	?	?	South Street Seaport, Schermerhorn Row Galleries, 12 Fulton Street, New York	www.southstreet.org	?
New Tribe: New York	Exhibit	January 29, 2005-April 9, 2006	10am-5pm; open Thursdays until 8pm	George Gustav Heye Center, New York	http://www.nmai.si.edu	Free
First American Art: The Charles and Valerie Diker Collection of American Indian Art	Exhibit	April 24, 2004-April 9, 2006	10am-5pm; open Thursdays until 8pm	George Gustav Heye Center, New York	http://www.nmai.si.edu	Free
Tolerance and Identity: Jews and Early New York	Exhibit	May 10, 2005-October 2, 2006		Museum of the City of New York, 1220 Fifth Avenue, New York	http://www.mcny.org/visi/	Suggested Donation
The Art of Medicine in Ancient Egypt	Exhibit	September 13-January 15, 2006		Metropolitan Museum of Art, 1000 Fifth Avenue, New York	http://www.metmuseum.org/	Suggested Donation

PANYC EVENTS COMMITTEE REPORT SEPTEMBER 2005

TITLE/SPEAKER	EVENT	DATE	TIME	LOCATION	CONTACT	FEE
Slavery in New York	Exhibit	October 7, 2005 through March 5, 2006		The New York Historical Society, The New-York Historical Society is located at 170 Central Park West	http://www.nyhistory.org/exhibits.html	Members: Free, Adults: \$10 Seniors, Students and Teachers: \$5 Children 12 and under accompanied by an adult are free
Born of Clay: Ceramics from the National Museum of the American Indian	Exhibit	November 5, 2005-April 30, 2007		George Gustav Heye Center, New York	http://www.nmai.si.edu/subpage.cfm?subpage=exhibitions&second=ny	Free
Jill Lepore, Professor of History, Harvard University, presents New York Burning, Slavery and Conspiracy in an Eighteenth Century City	Lecture	Tuesday, December 6, 2005	6:30 pm	The New York Historical Society, 170 Central Park West, New York	http://www.nyhistory.org/programs.html	Program Admission \$12 adults, \$6 members, students, educators, and seniors
James O. Horton, The George Washington University presents "Historians Remembering Slavery: Holland and the United States"	Lecture	Thursday, December 15, 2005	6:30 pm	The New York Historical Society, 170 Central Park West, New York	http://www.nyhistory.org/programs.html	Program Admission \$12 adults, \$6 members, students, educators, and seniors
Came Anthony Apia is Laurence S. Rockefeller University Professor of Philosophy and the University Center for Human Values at Princeton presents "What's Wrong with Slavery?"	Lecture	Tuesday, January 10, 2006	6:30 pm	The New York Historical Society, 170 Central Park West, New York	http://www.nyhistory.org/programs.html	Program Admission \$12 adults, \$6 members, students, educators, and seniors

PANYC EVENTS COMMITTEE REPORT SEPTEMBER 2005

TITLE/SPEAKER	EVENT	DATE	TIME	LOCATION	CONTACT	FEE
<p>Moderator: David W. Blight, Director, the Gilder Lehman Center for the Study of Slavery, Resistance, and Abolition, Yale University. Panelists: Richard F. America, Executive Professorial Lecturer, Georgetown University School of Business; Mary Frances Berry, Geraldine R. Segal Professor of American Social Thought and Professor of History at the University of Pennsylvania; John McWhorter, Senior Fellow, Manhattan Institute, Associate Professor of Linguistics, UC Berkeley; Charles Ogle tree, Jesse Clemency Professor of Law and Founding and Executive Director of the Charles Hamilton Houston Institute for Race and Justice, Harvard University "The Enduring Legacy of Slavery"</p>	Lecture	Thursday, January 19, 2006	6:30 pm	The New York Historical Society, 170 Central Park West, New York	http://www.nyhistory.org/programs.html	Program Admission \$12 adults, \$6 members, students, educators, and seniors
<p>Panel discussion with Ira Berlin, University Professor, Department of History, University of Maryland; Cynthia Copeland, Director, The American Revolution New Media Project, New-York Historical Society; Leslie Harris, Associate Professor of History, Emory University; Christopher Moore, Curator and Research Coordinator, Schomburg Center for Research in Black Culture "Uncovering, Discovering and Recovering: What Happened to the History of Slavery in New York?"</p>	Lecture	Thursday, January 26, 2006	6:30 pm	The New York Historical Society, 170 Central Park West, New York	http://www.nyhistory.org/programs.html	Program Admission \$12 adults, \$6 members, students, educators, and seniors

PANYC EVENTS COMMITTEE REPORT SEPTEMBER 2005

TITLE/SPEAKER	EVENT	DATE	TIME	LOCATION	CONTACT	FEE
Dr. James Chatters, archaeologist and paleoecologist and Kennewick Man expert on the Kennewick Man skeleton remains estimated to be 9,400 years old presents "Kennewick Man"	Lecture	January 28, 2006		Glastonbury High School Auditorium Sponsored by the Office of State Archaeology and the Connecticut Archaeology Center	for more information, contact Carol Davidge, Public Information Coordinator, UCONN, Carol.Davidge@UConn.edu	
Howard Dodson, Chief of the Schomburg Center for Research in Black Culture; Michael Blake, Director, The Institute for Historical Biology, College of William and Mary, Director, New York African American Burial Ground; Jean How son, Anthropologist, Formerly, Senior Laboratory Director, New York African American Burial Ground. "The African Burial Ground: Studying the Early African Americans in New York"	Lecture	Tuesday, February 7, 2006	6:30 pm	The New York Historical Society, 170 Central Park West, New York	http://www.nyhistory.org/programs.html	Program Admission \$12 adults, \$6 members, students, educators, and seniors
Fergus M. Broderick's previous books include <i>Killing the White Man's Indian</i> and <i>My Mother's Ghost</i> presents "Bound for Canaan: The Underground Railroad and the War for the Soul of America"	Lecture	Thursday, February 9, 2006	6:30 pm	The New York Historical Society, 170 Central Park West, New York	http://www.nyhistory.org/programs.html	Program Admission \$12 adults, \$6 members, students, educators, and seniors
David Mattingly, University of Leicester UK presents "Town and County in Roman Libya"	Lecture	Monday, April 10, 2006	TBA	AIA National Sponsored Lecture at the New York University Institute of Fine Arts, 1 East 78th Street, New York	RSVP to the Institute of Fine Arts' events hotline: (212) 992-5803, or ifa.events@nyu.edu	Free
<i>Conferences and Meetings:</i>						
American Anthropological Association	Conference	November 30-December 4, 2005		Washington, D.C.	http://www.aaanet.org/	varies
Society for Historical Archaeology	Conference	January 11-15, 2006		Sacramento, CA	http://www.archaeocommmons.org/sha2006/	varies

PANYC EVENTS COMMITTEE REPORT SEPTEMBER 2005

TITLE/SPEAKER	EVENT	DATE	TIME	LOCATION	CONTACT	FEE
---------------	-------	------	------	----------	---------	-----

If any members have events that they would like listed, please contact Kelly Britt at 717.393.6425 or email at kb239@columbia.edu
Or by mail 410 South West end Avenue, Lancaster, PA 17603