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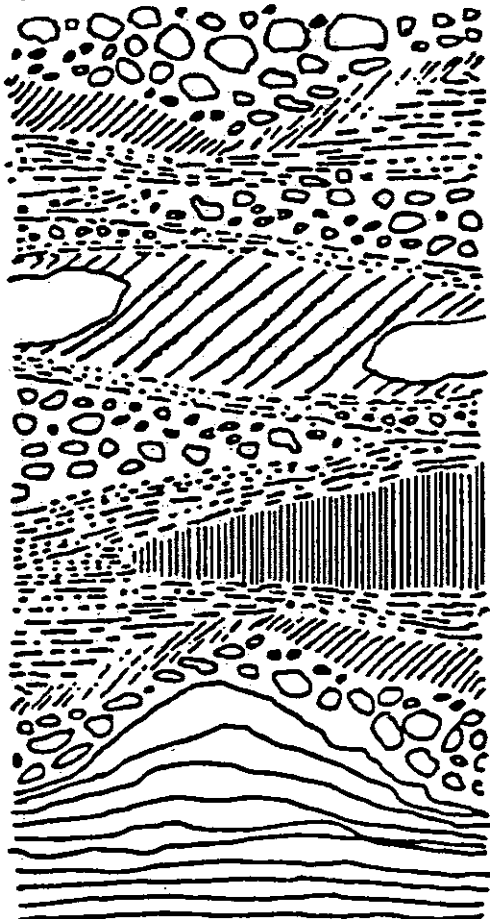


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## Program

**Reconstructing New York's Prehistoric Shorelines: Physical and  
Human Geography of a Dynamic Landscape**

*Dr. Joseph Schuldenrein, Geoarcheology Research Associates*

**Paleogeography and Prehistory on Staten Island**

*Dr. Brooke Blades, Lehigh University*

**Col. Jonathan Williams and the Fortification of New York Harbor  
for the War of 1812**

*Dr. William A. Griswold, National Park Service*

**From Town Docks to Liner Port: Pier building in 19<sup>th</sup> Century NY**

*Thomas R. Flagg, Society for Industrial Archeology*

**Ships of All Descriptions: Researching the Remains of Vessels  
"No Longer Made and No Longer Seen" in New York Harbor**

*Nancy J. Brighton, US Army Corps of Engineers, NY District*

PANYC is a non-profit organization of local professional archaeologists concerned with  
discovering and conserving our cultural heritage.

**PANYC – Professional Archaeologists of New York City**  
**Minutes of the PANYC General Membership Meeting: January 23, 2002.**

\*\*\*\*\*

**NOTICE OF UPCOMING MEETINGS: April 3rd, and May 22nd, 2002**

Room 710, Hunter College North

The intersection of East 68th and Lexington, Manhattan; Turn right out of elevator, go through doors, turn left and go to end of hall, the room is on the right

Executive Board: 6:00 P.M.

General Membership: 6:30 P.M.

\*\*\*\*\*

President Nan Rothschild called the meeting to order at 6:45 P.M.

**SECRETARY'S REPORT:** Minutes accepted with revisions. Under **NEW BUSINESS:** the paragraph was changed to read, "There was a general discussion of the excavations at 250 Water Street." Under **REPOSITORY:** Dallal and Wall should have been added to the list.

**TREASURER'S REPORT:** There is a balance of \$1898.25 in the PANYC treasury, as reported by Arnold Pickman.

**PRESIDENT'S REPORT:** Rothschild contacted CBS and through them, a member of the Port Authority staff that went into 6 World Trade Center and verified that there no boxes left from the Five Points Collection boxes; that they had all been crushed by the fallen tower.

Diane Dallal stated that she spoke to Sneed and he stated that about 200 boxes of artifacts from the African Burial Ground were recovered from the basement of 6 WTC.

A general announcement was made of the Landmarks Preservation meeting that will take place on Friday, January 25<sup>th</sup> to discuss the new guidelines. Everyone who would like to attend is encouraged to RSVP.

**ACTION:** There will be a follow up on construction occurring in Battery Park City. Rothschild will call Price to find out who in the Parks Department is administering this area.

**AFRICAN BURIAL GROUND:** Nothing to report.

**AWARDS:** Cantwell stated that it is time for nominations of individuals for awards. She would also like to post the announcements on-line.

**CITY HALL PARK:** The present state of the artifacts and their analysis at Brooklyn College was discussed.

**ELECTION:** Lattanzi stated that only a few nominations had been received thus far.

**EVENTS:** Alison Wylie is speaking on January 28th at the New York Academy of Science. Other events are posted in the PANYC newsletter.

**MUNICIPAL ART SOCIETY:** Geismar reported that at a recent MAS meeting she gave a copy of the state guidelines to the Society.

**MEMBERSHIP:** Membership dues were mailed out. No new applications have been received.

**MET. CHAPTER NYSAA:** Lattanzi stated that the meeting on January 12th was well attended. Charles Bello gave a presentation on recent excavations on a site in Alaska.

**NEWSLETTER:** Changing the number of PANYC newsletters issued to the membership was discussed. It is decided that the number of issues printed will remain the same.

**NYAC:** Nothing to report.

**PUBLIC PROGRAM:** Lynn Rakos has formed a committee for the public program that is scheduled in April.

**PARKS DEPARTMENT:** Nothing to report.

**REPOSITORY:** Nothing to report.

**URBAN STANDARDS:** Pickman stated that the Urban Standards have been published in the recent NYAC newsletter.

**RESEARCH AND PLANNING:** Nothing to report.

**WEB SITE:** Adding upcoming PANYC meeting dates to the Web Site were discussed.

**OLD BUSINESS:** Nothing to report.

**NEW BUSINESS:** Geismar introduced a letter she received from Solecki. The letter was written to Solecki by Asadorian concerning archaeological remains that Asadorian recovered from the Assay site and are now in the possession of the Sands Point Museum. In his letter to Solecki, Asadorian asked if it was possible for PANYC (as a group) to write a letter that would help in finding another repository for the remains. This issue was brought before the general meeting for discussion and vote. A motion was passed to have concerned members of PANYC write back Asadorian on their own and that PANYC as a group would not write a letter indicating their endorsement for any institution to take in these remains.

The meeting was adjourned at 7:30 P.M.

Respectfully submitted,

Gregory D. Lattanzi  
PANYC Secretary





**SOUTH STREET SEAPORT MUSEUM**

Dr. Arthur Bankoff  
Amanda Sutphin  
NYC Landmarks Preservation Commission  
Municipal Building  
One Centre Street  
New York, NY 10007

February 12, 2002

Dear Arthur and Amanda,

Thank you for inviting me to the January 25<sup>th</sup> meeting at the Landmarks Preservation Commission. I was especially heartened by the presence of Acting Chairperson Sherida Paulsen and Counsel Mark Silberman and sincerely hope that their enthusiastic participation augurs a new spirit of cooperation and good will between the Landmarks Commission and the archaeologists of New York City.

I have read the "Draft Guidelines for Archaeological Work in New York City" disseminated at the meeting and was delighted to see that many of my suggestions (October 19, 2000) were incorporated into the draft. I would now like to take the opportunity to discuss a few of my concerns as they relate to curation and storage issues, particularly those discussed in Sections 8-10.

While we agree upon the importance of finding a home for the collections (a Repository), it is imperative that the final Repository have the ability to provide curatorial services, i.e. managing and preserving the collection according to professional museum and archival practices. The presence of a curator, a collections policy, and a commitment to take care of the collection(s) in perpetuity should be mandatory. The Repository should also be able to provide access and work space for researchers.

The NYC Landmarks Preservation Commission has the opportunity to suggest that New York City's archaeological collections be curated according to Federal Standards (see 36 CFR Part 79). However, I am a practical person by nature and know that very few potential storage facilities in the city would be able to meet Federal Standards for temperature and humidity controls. The NYCLPC can, however, make an attempt to ameliorate this unfortunate circumstance by requiring that the potential Repository (at the very least) have the ability to closely approximate Federal Standards by providing curatorial services. This is our collective heritage after all and the opportunity to protect

the collections should not be wasted. How tragic, after all of this work and money, that a collection might be left languishing on shelves forever without proper care.

I am also uncomfortable with the second paragraph of Section 8.2. that states, in part, that "the consultant archaeologist must outline what portion of the assemblage must be preserved." Although the Draft Guidelines suggest that the archaeologist do this in conjunction with the Repository, the consultant archaeologist (who is paid by the developer) might be pressured into discarding artifacts, i.e. the fewer the artifacts, the cheaper the curation costs. And the Repository, (especially one that does not have a curator on staff familiar with the nature of archaeological collections), might be tempted to retain only "the goodies." Decisions such as these could act to the detriment of the archaeological collection. As you know, many artifacts have research potential beyond that of the project research design, make good comparative collections, have the potential for future significance as we refine dating and identification techniques, and can also be used for educational and exhibit purposes. While I might not argue with the need to dispose of soil samples after they have been analyzed, (they lose their potential after a very brief time), artifacts, on the other hand, never lose their potential to provide additional information about life in the city.

I wish to commend you once again for your hard work on behalf of New York City Archaeology and to thank you for the opportunity to respond to the "Draft Guidelines for Archaeological Work in New York City."

Sincerely,



Diane Dallal  
Curator of Archaeology  
South Street Seaport Museum

cc: Peter Neill, President South St. Seaport Museum

18 February 2002

Ms. Sherida Paulsen, Chair

City of New York Landmarks Preservation Commission

Municipal Building

One Centre Street, 9th Floor

New York, New York 10007

Dear Ms. Paulsen,

I am writing on behalf of the Professional Archaeologists of New York City, Inc (PANYC) to comment on the Draft Guidelines for Archaeological Work in New York City. PANYC is pleased to have the Landmarks Preservation Commission expand their existing guidelines for archaeological work. These new guidelines, directed both toward archaeologists working in New York City and agencies conducting projects under LPC review, obviously provide a much more detailed view of the process. We all agree this is a step in the right direction. Given your agency's effort, the request for comment from the professional community has been taken quite seriously by our membership. A number of our members have either sent us comments or marked up copies of your draft.

PANYC would have preferred to have had the opportunity to discuss these draft guidelines as an organization, to review, collect and synthesize comments and provide you with a cohesive response. However, this has not been possible in the extremely short period of time which you have allotted for comments. This time period has not allowed us to meet as an organization and discuss our common concerns about the guidelines. Nor has the short turn around time given us time to speak informally with you and members of your agency about the guidelines. Our members collectively have extensive experience in New York City archaeology and we believe that this experience would be helpful in providing clear guidance to agencies and private applicants to comply with various legislative and regulatory requirements and to provide a procedural framework for professionals concerned with preserving the City's archaeological and historic resources.

Although PANYC has not had time to put together our collective concerns into one voice, we want you to be aware of the concern of our members who took the time to respond to your call for comments by attaching what they have sent us. Enclosed are three memos and three marked drafts. We hope you will consider the possibility of extending the deadline for comments which would allow us to work together on finalizing the Guidelines for Archaeological Work in New York City. Until such time as we have had a chance to satisfy ourselves, both LPC and PANYC, that we have the best guidelines we can develop for our city, we urge you to maintain your document as a draft version. We appreciate your efforts to this end and look forward to hearing from you or your representative(s) about our concerns.

Thank you.

Sincerely,

Nan Rothschild

D

January 30, 2002

## The Trial of a Dealer Divides the Art World

By CELESTINE BOHLEN

It is a long way from the ancient tombs of Egypt to a federal courtroom in Lower Manhattan. But jurors in the criminal trial of a prominent New York City antiquities dealer are making that leap this week in a case that has injected anxiety into the rarefied and secretive world of antiquities traders.

Frederick Schultz, owner of Frederick Schultz Ancient Art at on the 11th floor at 41 East 57th Street, has been charged with conspiring in the early 1990's to sell ancient objects that had been taken out of Egypt in violation of a 1983 Egyptian law. That law declared all newly discovered antiquities and those still in the ground to be the property of the Egyptian state.

In other words, the federal government is accusing Mr. Schultz — who last year was president of the National Association of Dealers in Ancient, Oriental and Primitive Art — of trafficking in stolen property. Furthermore, the prosecution charges, he not only knew that the objects were stolen but also conspired to create fake labels, baked in an oven, so he could pretend they came from a previously unknown collection of antiquities brought from Egypt by a mysterious Englishman in the 1920's.

The case, seen by many as a test of the American government's resolve on stolen antiquities, has divided the art world. It has sent a chill through antiquities dealers who fear more aggressive policing in an area where proof of provenance can be hard to come by, and it has greatly cheered archaeologists who hope that such prosecutions will help cool the illicit antiquities trade.

Archaeologists and art dealers have always been at odds over the best way to preserve and display the treasures that continue to be unearthed from sites all over the world. Dealers, typically supported by museum curators, argue that these ancient objects, if legally excavated, should be made available to a wide audience that will learn and benefit from them. Archaeologists maintain that unless tightly regulated, the lucrative antiquities trade encourages the looting of archaeological sites, destroying clues about how, when and why the objects were created.

A parallel debate continues between rich countries like the United States that want to acquire artifacts of ancient civilizations, and poor countries like Egypt that have belatedly understood how much of their cultural patrimony is leaving their shores.

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"For these countries, these are hard assets, first because they define national identity and secondly because they are worth money," said Gary Vikan, director of the Walters Art Museum in Baltimore and chairman of the Arts Issue Committee of the Association of Art Museum Directors.

But Dr. Vikan worries that museums in the United States may be shortchanged as antiquities dealers become increasingly fearful. "This is bound to have a chilling impact on the dealing community, and that is a big deal, because insofar as that happens, there will be less out there for the buying community," he said. And so the debate over who is entitled to the remains of once-great civilizations goes back and forth, swinging through history like a pendulum that never comes to rest. Greece still keeps after Britain to return, if only on loan, the Elgin marbles, frieze fragments taken from the Parthenon to London by Lord Elgin nearly 200 years ago. The destruction of Bamiyan Buddhas in Afghanistan last spring was seized upon by museum directors and dealers as an example of how ancient objects can sometimes be exposed to greater risk when they are left at home.

Over the last 30 years, international conventions and national laws have tightened control of the illicit antiquities trade. The issue in the Schultz case is how far the American authorities are ready to go to prosecute those who deal in cultural objects that other countries have declared to be government property.

For Mr. Schultz himself, the key issue will be whether he knew the objects were stolen, or whether he was duped.

As the trial opened on Monday before Judge Jed S. Rakoff in United States District Court for the Southern District of New York, the defense, which last month lost a motion to dismiss the indictment on legal grounds, went on the offensive. It accused the government's key witness — Jonathan Tokeley-Parry, a British restorer, art dealer and convicted smuggler who first acquired the stolen goods from Egypt — of being a pathological liar.

"There is not a thing this man will not lie about," said Linda Imes, a lawyer for Mr. Schultz, who sat calmly through the opening arguments in a gray suit, writing notes with an expensive pen.

Mr. Tokeley-Parry, described by the defense as a man of dazzling charm who is out to take revenge on Mr. Schultz. In 1997 Britain convicted him of assisting in the handling of stolen goods, and he served three years of a six year sentence. He is expected to testify today.

The government's case rests on expert testimony, bank transfers and correspondence between Mr. Tokeley-Parry and Mr. Schultz, much of it collected by Scotland Yard. In his opening argument on Monday, Peter Neiman, assistant United States attorney, said the evidence would show that the two conspired to come up with a cover story to sell objects that both knew had been illegally taken from Egypt.

The cover story, Mr. Neiman said, consisted of a fabricated tale of an

Englishman, one Thomas Alcock, who collected Egyptian antiquities in the 1920's. To bolster the claim, Mr. Neiman continued, the two made up labels that were baked in an oven to give them the authentic glow of age.

Among the objects offered by Mr. Schultz were a stone head of Amenhotep III, an Egyptian pharaoh in the 14th century B.C., and a striding figure in limestone, described as a nobleman from the sixth dynasty, more than 2000 B.C. He was nicknamed George.

In testimony Monday, James Romano, curator of the Egyptian collection at the Brooklyn Museum of Art, described how George was offered to him by Mr. Schultz for \$600,000 on March 9, 1993. The indictment says Mr. Tokeley-Parry sent Mr. Schultz a fax in October 1992 telling him that he had acquired the top half of George and needed money to buy the bottom half; later that month Mr. Schultz sent 60,000 British pounds, or \$99,000, to Mr. Tokeley-Parry, the indictment said.

Mr. Romano said he was told by Mr. Schultz that the object came from an old British collection. "We will not knowingly acquire anything unless we know that it had been out of Egypt since 1983," he said.

In a "friend of the court" brief, lawyers for national art and antiquities dealers' associations, together with the auction house Christie's and an international coin dealers' association all argued that the case could have a "catastrophic impact on the art world and the public interests it serves."

"It is a ratcheting up of a trend, where the U.S. government has been increasingly active, acting on behalf of foreign governments in this field," said Jonathan Bloom, a lawyer in the firm of Weil, Gotshal & Manges, which represents the four dealers' groups.

"It is fairly obvious the kind of impact this can have on the art market," Mr. Bloom continued. "Had this legal regime been in place in say 1875, then we wouldn't have the kind of art collections that we have today in American museums."

Interestingly, however, no American museum or any of the associations that represent them joined in the brief supporting the motion to dismiss the indictment, which one lawyer said might be due to their reluctance to become involved in a case about stolen goods.

In the motion to dismiss the indictment, Mr. Schultz and his supporters argued that foreign cultural property laws are sweeping, ambiguous and contrary to American notions of private property and should not be the basis for criminal prosecution in the United States. Instead, it argued, American law in this area should be solely defined by the 1983 Cultural Property Implementation Act, the instrument of American compliance with a 1970 international convention set forth by Unesco.

In his brief, the federal prosecutor, supported by a "friend of court" brief filed by

archaeological organizations, argued that the purpose of the Cultural Property Act was to enhance protection for foreign antiquities and not foreclose criminal prosecution of those who deal in stolen objects.

In his decision early this month, Judge Rakoff found that Mr. Schultz and the art dealers were confusing two distinctly different legal approaches. The Cultural Property law is concerned with "balancing foreign and domestic import and export laws and policies, not deterring theft," he wrote.

His decision was welcomed by archaeologists. "Our belief is that if people find it difficult to sell these objects on the art market, if they fear the objects might be seized and they might end in court, it might be a deterrent," said Nancy Wilkie, president of the Archaeological Institute of America, who also noted that criminal prosecutions of dealers have been exceedingly rare.

But to antiquities dealers, who already feel constrained by recent changes in American customs laws, the Schultz case is seen as another blow. "What the United States is doing is quite radical and quite to the contrary of the interest of museums, the public, the dealers and the auction houses," said William Pearlstein, a lawyer for the National Association of Dealers in Ancient, Oriental and Primitive Art. "I think the government is out to squelch the antiquities trade, and no one is taking into account the interest of the public it serves."

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# UNDERFOOT

*When buildings go up, the city's distant past has a way of resurfacing.*

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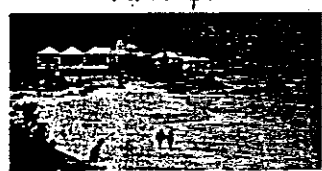
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The oldest known artifact of European settlement in New York is a coin. It was issued in 1590 by Prince Maurice of Orange, to commemorate his election as a stadtholder of the City of Utrecht; it may have once belonged to a businessman named Augustine Heermans, who in the sixteen-forties had a warehouse on what is now Broad Street; and it was found in 1983 by an archeologist named Joel Grossman while he was digging in the briefly empty lot where Heermans had his warehouse and where the immense Broad Financial Center now stands. (In fact, Heermans came to Manhattan only in 1643, so either the 1590 coin was a kind of Franklin Mint collectible that he carried around with him or he was the kind of Middle European businessman who, having got his hands on a fifty-cent piece, doesn't let it go.) The First Coin was found in the remains of Heermans' warehouse, alongside a pencil and the remnants of some tobacco pipes, forming the earliest known instance of the essential lower-Manhattan trio of money, tools for symbolic analysis, and soft drugs.

"New York is a city of money, but it's probably the only major capital that doesn't run its past as a business," the archeologist Diana Wall was saying the other day, standing on Broad Street just across from the site where the First Coin was found. "Paris, London, and, obviously, Rome, but even Philadelphia and Boston—all of them have economies that depend a good deal on the past and on making the past visible, and they can therefore place a value on the past. New York doesn't, or hasn't until recently. It's a city built on money. It's always been a financial center, and, though it has a long past, it's not an easy one to retrieve." She was in the middle of an impromptu walking tour of lower Manhattan, which she had undertaken, along with her colleague the anthropologist Anne-Marie Cantwell, in order to show off some pet sites—

places where, in the brief interval between one big building coming down and another big building going up, archeologists have rummaged around in the dirt to see if they could salvage something from the past.

Wall and Cantwell are both in their fifties, they are both professors—Wall at City College and Cantwell at Rutgers—and they are both archeologists of the dig-and-look-and-wonder school, rather than the theorize-and-debunk-without-looking school. They love an empirical instance that runs into an anecdote. They are undefeated by the difficulties of their occupation, which can include muggers, gawkers, mild sexual harassers, and developers. They walk around, these days in particular, with a unique, seismographic sense that the streets of New York beneath their sensible shoes are not much more than a layer of asphalt, covering a permanent sediment made of dinner china and pipes and bones and prostitutes' bedpans. New York has always been a commercial city, a city of coins and cups, and usually the sites that Cantwell and Wall look at and dig up and write about were once taverns and warehouses and brothels. (Cantwell specializes in pre-European archeology, but she'll lend a spade to any interesting dig.) It amuses them that they dig up old coins and pipes and pencils from holes in the ground, only to have those holes filled by buildings that put more coins and pipes and pencils in towers high in the air. It enforces their sense of the continuities of commercial civilization. The two have been central to the archeological renaissance that has overtaken lower Manhattan in the last twenty-five years, and they have written a terrific book about their work, called "Unearthing Gotham."

"This is where we really began," Wall went on. She had moved about a block east, to where the headquarters of Goldman, Sachs now stands, at 85 Broad Street—one of those bland, squint-

windowed, stone-fronted thirty-story monstrosities that feel more like a very large fort than like a small skyscraper. In the pavement in front of the building, under glass, one can just see the foundation walls of a seventeenth-century tavern.

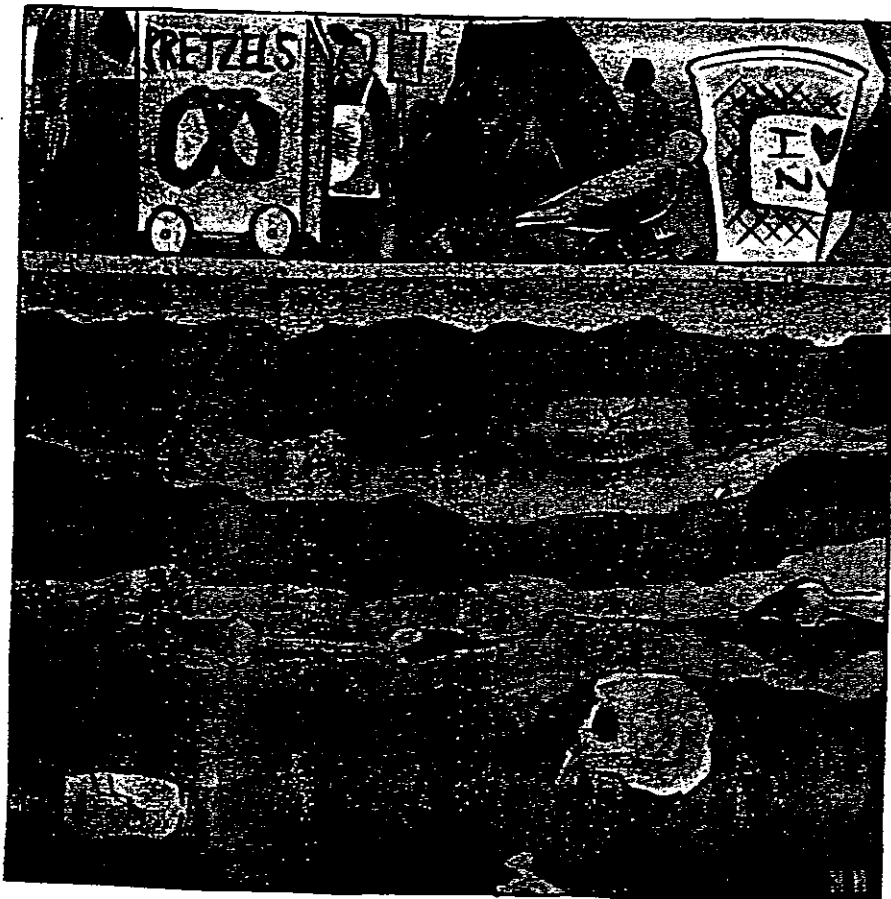
"This is the Stadt Huys block, as it was called, and we started digging it in 1979,"

searching for it with, as Wall put it, "the developer looking impatiently over our shoulder." It was the first large-scale archeological project in the city's history. They had been given three months to dig, and, unfortunately, just in the last week—in an illustration of the archeologist's rule that you always find the good stuff at the end—they started turning up

to talk the city into giving him the variance has been to pay for an archeologist to dig up the site first. By doing this, he also propitiates various other gods in the alphabet jungle of applicable laws, particularly CEQR, or City Environmental Quality Review. (At times, a meta-level of appeasement can be added. One naughty developer who began construction without letting the archeologists in first was forced to install a museum in the basement of his building in order to show some of the things that archeologists had found at the building sites of the nice developers.)

Most archeology in Manhattan today is what is called "contract archeology." A private, profit-making archeological firm is hired by the developer to excavate, with the developer desperately hoping that the contract digger finds nothing worth preserving, or, at least, that what he finds is the cheerful, pipes-and-coins sort of objects that you can put in a vitrine in the lobby or use to suggest a name for the restaurant on the ground floor (The Firste Coine), rather than a pile of bones, say, that a touchy minority group might barge in and claim as relatives. There is a certain amount of tension between contract archeologists, whose primary loyalty, after all, is to the developer who is paying for the shovels, and academic archeologists like Cantwell and Wall, who see the contract archeologists more or less the way that liability lawyers see doctors hired by the insurance company: they're not saying that they're not honest, just that they can be a little quick to make a diagnosis.

The practice of archeology in Manhattan is like the practice of archeology in Troy or Sumeria, only faster and with more people watching. The developer hires a front-end loader, which strips the the top layers of rubble off a site. (The packing material of New York—the first thing you strike when you start digging—is often old diner and coffee-shop plates and cups, which fill modern archeological sites in New York the way pot shards fill Attic ones.) Then a series of test "cuts" are made, to see if anything is down there, and, once it is confirmed that there is, the archeologists dig in neat, well-ordered trenches, with every object that shows up in every spade turn recorded, down to the last fish scale and coffee bean. When the soil is damp, and clinging, the archeologists wash it off the objects by



*Archeology here is like archeology in Sumeria, only faster, with more people watching.*

she said. "The Dollar Savings Bank had bought this land at the corner of Pearl and Broad, and wanted to put up a tower. The Landmarks Preservation Commission had asked the previous owner to reconstruct the façade of a Federal-style building that had been there earlier, but somehow, in the intervening years, the façade was lost. So the new owners were talked into making another kind of gesture, which was to let us do a real archeological investigation on the site." The National Historic Preservation Act had come in by then, and the dig became a way of testing to see if you could actually find archeological material under the city. There was pretty good reason to believe that there could be New Amsterdam artifacts at that site, and they went

wineglasses and wine bottles and broken tobacco pipes, and realized that they had scored big and found the remains of the King's House tavern.

Archeology in lower Manhattan these days is generally carried out in the same spirit as a child's birthday party at a hired catering hall on the Upper East Side: it is compulsory, it is expensive, it is likely to end in tears, it is filled with bits of broken teacups, and the people who are paying for it are mostly anxious for it to be over. When a developer wants to put up a big building in lower Manhattan, he often has to get a zoning variance, since the building he wants to build may be too high or too bulky or too ugly for the site he wants to build it on. Ever since the Stadt Huys dig, one way for a developer

"wet-screening" it. They hook up hoses to fire hydrants to do this. In winter, the water gets everywhere, and is extremely cold. Looting is a constant problem. Occasionally, a digger will return to a site in the morning and find that the previous day's work has been removed. A mugger once ran through a dig, and construction workers at nearby building sites often like to stop and watch and evaluate the work of the archeologists, especially if the archeologists are women.

Walking through downtown Manhattan with Cantwell and Wall, one is impressed first by how comically meagre most of what has been found is—there are no masks of Agamemnon or theatre foundations to be pointed out, just one place after another where broken pipes and broken dolls and broken dishes have been dug up—and then by how much these bits and pieces contribute to understanding the continuities of life in what has been a bourgeois, mercantile city pretty much since it began. Unlike ceremonial cities, a commercial city, built on a coin, leaves behind not big things but a lot of small ones, which, in the absence of an organizing principle, can seem merely chaotic. A shower of paper and pipes and pencils settles on the city, and then settles in the ground, and only a diligent theorist, sensitive to the fine shadings of meaning found in rubble, can suddenly say not just "There were people here" but "These people were like that."

One of the big questions that Diana Wall has studied, for instance, using fragments of dishes from all over lower Man-

hattan, is whether middle-class women in the early nineteenth century minded being left at home alone while their husbands went out to work, as they were doing for the first time in American history around then, going to offices and factories. Historians argue about whether their wives liked this change or didn't. Some say that they missed the working environment, and some say that they were glad to have a domestic sphere to dominate. Cantwell was able to show that women in lower Manhattan were shopping for expensive china for teas and dinners even while their husbands were mostly still working at home. "Which suggests that women were redefining domestic life before the separation of home and work took place," she says. "In a way, they were walling themselves in without knowing it." Old toilets have a story to tell, too. On the Telco site, at Front and Fulton Streets, Cantwell discovered something tragic in its banality: an arrangement of privies and cisterns placed side by side in exactly the manner most likely to produce the cholera epidemics that broke out there in the early nineteenth century.

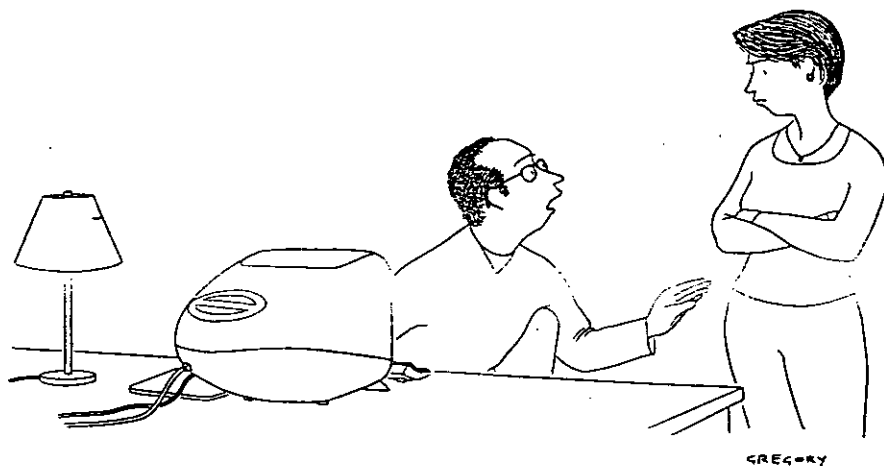
At still another site, excavated about ten years ago and called the Courthouse site, after the building that stands there now (it is also called the Five Points site, since it is in that legendary low-life place), women's glass urinals and chamber pots, along with the skeletons of newborn children and a fetus, led the archeologist Rebecca Yamin to conjecture that she had stumbled on the remains of a brothel. She later learned that a man named John Donohue had been

indicted for running a "common, ill-governed and disorderly house" right on the site, and at the right time, 1843. The broken material at the site—which also included an odd combination of expensive teacups, glass bird feeders (a middle-class luxury in those days), and thirty-nine patent-medicine bottles whose labels promised treatment for venereal disease—painted a picture of the prostitutes' world, high-hearted and horrible.

People have been dying in New York for as long as people have been living here, of course, and one of the things that preoccupy Cantwell and Wall is the patterns of burial and reburial in the city since its earliest times, and the way New Yorkers have honored their dead. Partly by chance, partly because Manhattan, an island made of rock between two rivers, presents strange challenges to interment, the history of burial in New York City has been unusual.

Even Indian burials in this part of the world were odd. "The Late Woodland people in the Northeast often seemed to carry their bones with them," Cantwell says. "There's a site up in the Bronx, in Pelham Bay Park, which dates from about five hundred to a thousand years ago, and it's an ossuary, a kind of mass grave. There were twenty-one skulls and accompanying bones, and they ranged from those of adults to those of very small children. What's striking is that the sites are not sacred-precinct sites. They're associated with ordinary living. One theory is that these Late Woodland families tended to bring the bones of their dead along with them when they moved. It would have been a way of incorporating the dead into the life of the living."

Perhaps the most mysterious burial ever found in New York City is that of a child. He was buried in a Middle Woodland grave on Staten Island around the year 500 A.D. "He's a child of about six, and his grave site is a complete anomaly," Cantwell explained. "It's filled with all kinds of expensive grave goods—pieces of a copper mask, beads, beaver-tooth ornaments, pipes, and a face-painting receptacle made from the jaw of a lynx. There isn't another grave site like it anywhere in the area." The grave was discovered a hundred years ago, and it is as



*"I swear I wasn't looking at smut—I was just stealing music."*

little understood now as it was then. "Was he the child of wealthy out-of-towners who came here trading and had their own, alien burial ritual? Or were they simply local people who had somehow acquired these things and were expressing the dimensions of their grief?"

In the eighteenth century, when New York became a center of world trade, burying people became still more complicated, because the demands of memorializing the dead came into conflict with the city's growth. Unlike Paris and London, where Père-Lachaise and Highgate Cemetery mourn the celebrated in the middle of the city, Manhattan has only a few remaining church graveyards. (One of the reasons the quintessential old New York joke—"Who is buried in Grant's Tomb?"—is possible is that most of Manhattan's dead are not kept in Manhattan.)

"In the early nineteenth century, the churches were forbidden to bury their dead down in the city," Wall explained. "Some of them arranged to bury their dead in Washington Square. Then the city moved the boundary south of which you couldn't bury people, and kept moving it further and further north, until you weren't allowed to bury people south of Eighty-sixth Street."

Sometimes stories of movable bones in Manhattan are almost jaunty. Anne-Marie Cantwell's favorite is about Pierre Toussaint. "There was one significant excavation of old bones at the old St. Patrick's cemetery, in 1990," she said. The Pope, it seems, wanted an American saint who was a man of color and was married. Toussaint, a hairdresser to famous people in the early nineteenth century, was the obvious choice. He was extremely generous, and gave a lot of money to the Church. Then, when he had the chance to buy his freedom, he stayed with his masters and bought the freedom of several other slaves instead.

"Of course, if you're going to have a saint, then you need relics, so the Church officials had to be sure that it was him," Cantwell said. Fortunately, it was known that he had a limp, and the general area where he was buried was also known. A team of forensic anthropologists came in, and they were able to find a skeleton with arthritis. "Now his body has been moved to the crypt under the main altar at St. Patrick's uptown, and they're hop-

ing that his remains will do miracles," she said. "It was really fun—he's now with the princes of the Church, this enslaved Haitian who came to New York. They're still waiting for a miracle."

By now, the archeologists had arrived at Foley Square and, after a quick tour of a series of medallions that have been set discreetly in the ground to honor the immigrant groups who have passed through there, they walked over to a little green patch. This is the African Burial Ground, which is the only modern burial ground to have been excavated.

"There were burial grounds all over lower Manhattan," Wall explained. "A Jewish cemetery, an African one . . . But no one thought the African burial ground was still intact. Then, when the General Services Administration planned its new building, and the archeological work began, it became plain that there was an enormous amount of landfill ladled over the old graveyard, which meant that it was probably mostly still there. The archeologists began finding bodies right away. The forensic-anthropology team came in—the same people who had found Pierre Toussaint—and, after a lot of debate, they began work. More than four hundred burials turned up, and of course there was a lot of worry about the way they were being handled. Bones were placed in newspaper, for instance, which is the standard way of doing it, but, understandably, African-Americans in the city now had other associations with that. The archeologists switched to acid-free paper. In the end, it was decided to send the bones to a physical anthropologist at Howard University, where they could be studied."

All that is showing of the African graveyard is that unappealing patch of grass huddled alongside the bunkerlike G.S.A. building, a building so ugly that it seems to have been designed as an abbreviation for a building rather than an expression of delight in shelter. "The odd thing is that the anthropologists have pretty much finished the analysis, and the decision has been made to reinter the bones here, in what remains of the graveyard," Wall said. "They're going to be sent home. All of them." Sometime soon, perhaps later this year, a hundred New Yorkers who died and once were buried here will be returned to lower Manhattan to be buried again. ♦

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February 24, 2002, Sunday

THE CITY WEEKLY DESK

## NEIGHBORHOOD REPORT: LOWER MANHATTAN; In Pursuit of More Room, the Seaport Museum Unearths Buried Treasure

By KURT OPPRECHT (NYT) 612 words

In a city, almost everyone has to make accommodations for history, even history museums. So, like Melville's narrator, who was forced to share a bed with Queequeg, the South Street Seaport Museum is making room for items found hiding in its future galleries: a hotel, a small factory, a coffee company and a sailors' boardinghouse.

But in this case, Ishmael is grateful for the company.

For several years, the museum has been planning an expansion into the top three floors of the city-owned block of waterfront buildings known as Schermerhorn Row. When plans had been made final early last year, Jeffrey Remling, curator of collections, began to clear out the space for the contractors.

Mr. Remling and his staff tossed out truckloads of junk that had been stored in the rooms since the 70's, and then shifted their attention to the historical fixtures and machinery: stairs, doors, railings, sinks, tubs and water heaters.

Entire sections of the old interiors were still intact as well. On one floor, the laundry room for the Fulton Ferry Hotel, complete with soapstone sinks and a steam-heated drying rack. Next door to the hotel, a boarding house, mostly untouched since it was last open for business, probably at the turn of the 20th century.

Readers of Joseph Mitchell's work "Up in the Old Hotel" are familiar with these businesses. Mitchell did some of his own research in these rooms half a century ago.

Last spring, the Seaport historians carefully archived what items they could. Then in June came word that the construction workers' arrival was imminent. "I decided to pull out anything that we wanted saved," Mr. Remling said.

But the demolition crews made yet more discoveries at "the Row," sometimes tearing down a plaster wall and finding history behind it, or inside it. Some 19th-century graffiti has turned up, too, like an Irish harp with some Gaelic writing. One day a worker found a straight razor, still shiny, between



two bricks in an interior wall.

"They're just like little kids when they bring something in," Mr. Remling said. "They're so excited to show me what they've found."

For Mr. Remling, this archaeology is a vital part of any historical endeavor. He points to a massive motor rescued from the Eagle Bag and Burlap Company.

"You can see right here, it's labeled 'DC,' " Mr. Remling said. "Edison's first public power station opened at 40 Fulton Street in 1882. They provided direct current in the beginning, but then switched over to AC, so this motor gives us a time frame for when the factory was in operation. Everything you find is one more piece of the puzzle."

He added, "Putting it all together is half the fun."

The museum's plans for new galleries have been revised to incorporate as much of the historical finds as possible. Workers in hard hats now navigate around cordoned-off sections and yellow signs that warn, "Historical conservation item, do not touch." KURT OPPRECHT

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PANyc EVENTS COMMITTEE REPORT - April 3 - May 31, 2002

EVENT	SPEAKER	DATE	TIME	LOCATION	CONTACT	FEE
Silk Road and Diamond Path: The Archaeology of Buddhism in Tibet	Mark Aldenderfer	Tue 4/23	6:30 PM	Columbia University, Room 614 Schermerhorn		free
PANyc Public Program	symposium	Sun 4/28	1 PM	Museum of the City of New York		free
Across Borders: Beadwork in Iroquois Life	exhibit	thru 5/19		Museum of the American Indian	212-514-3712	free
Hierakonpolis: New Light on Egypt's First City	Renee Friedman	Sat & Sun 5/11&12	11AM Sat 1PM Sun	Metropolitan Museum of Art	212-650-2819	reservation
Capture: Native Americans and the Photographic Image	exhibit	thru 7/21		National Museum of the American Indian	212-514-3712	free
Splendid Isolation: Art of Easter Island	exhibit	thru 8/4		Metropolitan Museum of Art	212-570-3949	admission

If any members have events which they would like listed, please contact Linda Stone by phone or fax at (212)888-3130 or by mail 249 E 48 St. #2B, New York, NY 10017.

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