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*E = Elementary  S = Secondary

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**Cover Image:**

Dear Educator:

The New-York Historical Society and El Museo del Barrio are proud to present this collection of educational materials and resources to accompany the exhibition Nueva York (1613-1945). The exhibition explores New York's long and deep involvement with the Spanish-speaking world, and how that relationship has affected virtually every aspect of the city's development—from commerce, manufacturing, and transportation to communications, entertainment, and the arts. Organized jointly by our two institutions, Nueva York will be on view September 17, 2010–January 9, 2011 at El Museo del Barrio.

Today's “Nueva York,” which includes a massive and diverse constellation of Spanish-speaking residents, is a relatively recent phenomenon that began with the surge of new arrivals from Puerto Rico in the 1930s and 1940s. But New York's relationship with the Spanish-speaking world goes back to the city's very beginnings, and predates Dutch settlement in Manhattan in the 1620s. Nueva York brings this story to life with rare, historical maps, letters, broadsides, paintings, drawings, and other objects drawn from the collections of the New-York Historical Society and El Museo del Barrio, as well as from other distinguished museums and private collections. The content, lesson plans, and primary resources in these materials span four centuries of history and were compiled for use by both teachers and students. The enclosed introduction to the exhibition and overview of the classroom materials provide a jumping-off point for exploration of the lesson plans and resources. Elements within these classroom materials illustrate the complex relationship between New York City and the Spanish-speaking world through trade, cultural interaction, and politics and war, while Life Stories provide a close personal look into the lives of both prominent and lesser-known Nueva Yorkers and the roles they played in the development of New York's history and culture. In addition, since so much of history is told through the eyes of artists of each era, the Nueva York classroom materials includes a special visual arts curriculum that encourages the study of these works of art both from their historical context and through artmaking.

The Education Departments of the New-York Historical Society and El Museo del Barrio are committed to providing valuable history- and art-based materials and programming to enhance learning for both teachers and students. This collection of materials and resources has been designed both to complement and enhance school visits to the exhibition and to help teachers and students from across the country address this largely unknown aspect of American history.

To learn more about social studies school programs designed for Nueva York and all history education programs at the New-York Historical Society, contact us at (212) 485-9293 or visit the Education Department online at www.nyhistory.org/education. To learn more about art-based school programs designed for Nueva York contact El Museo del Barrio at (212) 831-7272 or visit www.elmuseo.org.

Sincerely,

Louise Mirrer, Ph.D.    Julián Zugazagoitia, Ph.D.
President and C.E.O.    Former Director
New-York Historical Society    El Museo del Barrio
We gratefully acknowledge the following individuals for their contributions to the Nueva York Classroom Materials.

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**The New-York Historical Society**

Since its founding in 1804, the New-York Historical Society (N-YHS) has been a mainstay of cultural life in New York City and a center of historical scholarship and education. For generations, students and teachers have been able to benefit directly from the N-YHS’s mission to collect, preserve, and interpret materials relevant to the history of our city, state, and nation. N-YHS consistently creates opportunities to experience the nation’s history through the prism of New York. Our uniquely integrated collection of documents and objects is particularly well suited for educational purposes, not only for scholars but also for schoolchildren, teachers, and the larger public.

**El Museo del Barrio**

El Museo was founded 40 years ago by artist and educator Rafael Montañez Ortiz and a coalition of parents, educators, artists, and activists who noted that mainstream museums largely ignored Latino artists. Since its inception, El Museo has been committed to celebrating and promoting Latino culture, thus becoming a cornerstone of El Barrio, and a valuable resource for New York City. El Museo’s varied permanent collection of over 6,500 objects spanning more than 800 years of Latin American, Caribbean, and Latino art includes pre-Columbian Taino artifacts, traditional arts, twentieth-century drawings, paintings, sculptures, and installations, as well as prints, photography, documentary films, and video.

Nueva York education programming is generously supported by:

**Power to Learn**

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**Ford Foundation**

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**NYC Culture**

Education programming is supported, in part, by public funds from the New York City Department of Cultural Affairs, in partnership with the City Council.
This disc contains the education materials that accompany the Nueva York exhibition, including both English and Spanish language versions of lesson plans, primary resources, Life Stories, and more. Throughout, live links allow you to move easily within the materials, as well as to connect to the Web. The Table of Contents is the portal page and is easily reached from any page by clicking on the Nueva York logo next to the page number.

Each unit is composed of several related lessons. These lessons do not need to be followed exactly, rather they can be used as a jumping-off point and altered to fit your specific classroom needs. The materials are designed so that they can be viewed on screen, projected with SMART Board or LED technology, or printed.

Across the bottom of each lesson, you will see thumbnail images of the resources associated with that lesson. Clicking on the thumbnail will take you to the resource itself, or you can right-click on the thumbnail to open the resource in a new window. Click on the magnifying glass icon on the resource pages to view a clean, printable image of that resource. You can also use the Table of Contents to access the resources directly.

We hope you find these materials useful and enjoy exploring Nueva York!
In an historic partnership, the New-York Historical Society and El Museo del Barrio have collaborated to organize *Nueva York (1613-1945)*, a major exhibition exploring how New York’s long and deep involvement with Spain and Latin America has affected nearly every aspect of the city’s development. The exhibition is on view at El Museo del Barrio while the New-York Historical Society’s landmark building on Central Park West undergoes renovation.

Chief historian of the exhibition is Mike Wallace, Distinguished Professor of History at the City University of New York and Pulitzer Prize-winning co-author of *Gotham: A History of New York City to 1898*. *Nueva York* is modeled on the New-York Historical Society’s acclaimed two-year initiative that investigated slavery in New York. The exhibition spans four centuries of history and combines a wide range of resources, including hands-on interactive displays, listening stations, video productions, and many rare and historical maps, letters, broadsides, paintings, drawings, and other objects drawn from the collections of the two museums, as well as from other distinguished institutions and private collections. Given the separate mandates of the New-York Historical Society and El Museo del Barrio, the exhibition draws on historical materials and the arts, a combination that enriches the story and gives visitors an unusually wide window into this remarkable history.

Today’s “Nueva York,” the city’s massive and diverse constellation of Spanish-speaking residents, is a relatively recent phenomenon that began with the surge of new arrivals from Puerto Rico in the 1940s. But the city’s relationship with the Spanish-speaking world goes back to its very beginnings, and predates Dutch settlement in Manhattan in the 1620s. Around the time of the American Revolution, immigrants from Spain and Latin America began trickling into the city, and the numbers increased over the 19th and 20th centuries. Contemporary Nueva York thus has deep roots in the city—a history not of decades but of centuries. And the interactions among Spain, Latin America, and New York between 1613 and 1945 had a much bigger influence on shaping the wider city’s development than is generally realized. They left a major mark on contemporary New York’s commercial, cultural, manufacturing, and financial arrangements.

*Nueva York (1613-1945)* brings these story lines together for the first time, in five galleries organized by theme and time period.

**Gallery 1 – Empires and Revolutions: 1620-1800**

The exhibition begins in the early 1600s with the story of Jan Rodrigues, a mixed-race Spanish-speaking sailor from Santo Domingo and the first known non-native resident of Manhattan. The story continues into the colonial period, when the European empires battled for supremacy in the New World and elsewhere. During this period, the Protestant Dutch and English developed a deep cultural antipathy toward Catholic Spain, a bias that carried over into their colonies and later became known as the Black Legend. (The Dutch had extra cause to hate the Spanish: the Spanish monarch ruled the Low Countries.) After Spain aided the colonists during the American Revolution, some of the bias toward Spain softened, at least in the United States. But rebellions against the Spanish were widespread and constant in the Western Hemisphere in the years to come, and the rebels often found supporters among local New Yorkers.

**Gallery 2 – Trade with Spanish America: 1825-1900**

Their respective revolutions allowed the United States and the countries of Spanish-speaking America to trade freely with each other. The United States also traded extensively with Cuba and Puerto Rico, though these islands were still colonies, and therefore the U.S. had to pay duties to Spain. American traders prospered from this commerce, especially those in New York City. The most valuable commodity was sugar. The cane was grown on the Caribbean islands, partially processed on-site to form a syrup called raw sugar, and then shipped north for further refining. This basic pattern began with the opening of New York’s first refinery in the 1720s, and continued into the 20th century. The northward shipment relocated the profit center from the growing fields to the factories in New York. By 1860, Brooklyn was the world’s center of sugar refining, and the term “sugar barons” entered the American lexicon.
Trade ties brought English and Spanish speakers into close contact, and this contact fostered a vigorous cultural exchange. Washington Irving and William Merritt Chase both made journeys from New York to Spain, and the romantic work they produced there—books and essays by Irving, Velázquez-influenced paintings by Chase—helped to soften long-held negative feelings toward Spain. Frederic Edwin Church traveled to South America to paint the majestic landscapes that captured the imaginations of his audience in the United States. At the same time, people from Spain and their one-time colonies arrived in New York, among them artists, writers, architects, intellectuals, exiles, and a young student who would become the first Cuban to play professional baseball in the United States. These new arrivals contributed to the ongoing cultural interplay between the English- and Spanish-speaking communities. By 1870, New York’s population included 3,600 people who were from Spain or Latin America, and signs announcing “Se habla Español” were starting to appear in store windows.

By 1825, Spain had lost most of its South American colonies. It held onto its plantation islands in the Caribbean but had to fight rebellious stirrings, and full-fledged revolts, for most of the 19th century. Throughout this period, New York City was the crucible for the long battle against Spanish control of Cuba and Puerto Rico. Here, exiles found refuge, published newspapers, and fomented insurrection. From Félix Varela in the 1820s to the failed Cuban mission of Narciso López in 1850, to the fierce Ten Years’ War (1868-1878), to the ultimately successful rebellion begun by José Martí in 1895, New York provided political activists with a home base from which to organize and raise funds. In 1898, the United States intervened in the Spanish-Cuban War that Martí organized, and brought it to a quick end. With the war settlement, Spain was banished from the last of its Caribbean colonies. The U.S. emerged as a colonial power, having acquired Puerto Rico, Guam, and the Philippines, and having legislated its right to intervene in Cuba. Once Puerto Ricans were granted citizenship in 1917, they began migrating to New York in greater numbers. By 1920, there were more than 7,000 Puerto Ricans in New York, a figure that would grow substantially over the next decade.

Between the Spanish-Cuban-American War and World War II, immigration from the Spanish-speaking world increased. The 1940 census showed 165,000 people of Spanish and Latin American descent in New York City, living in clusters in Brooklyn, the Bronx, and Manhattan, especially in East Harlem’s El Barrio. This growing hispano community had an ever-greater impact on the cultural life of New York. It provided the city with a soundtrack that ran from Machito and Xavier Cougar to Tito Puente and the great Latin drummers. As New York became a world art center, artists flocked to the city’s schools, galleries, and museums. The Museum of Modern Art introduced New Yorkers and the nation to the arts and artists of the Americas, including the great Mexican muralists Diego Rivera and José Clemente Orozco. The Hispanic Society of America exhibited the Spanish lusterware produced by Muslim potters from Valencia, and paintings by the Spanish artist Joaquín Sorolla y Bastida. Gallery 5 ends with a short film by Ric Burns that follows the epic immigration to New York after World War II, when hundreds of thousands, then millions arrived from Puerto Rico, Cuba, the Dominican Republic, Colombia, Mexico, Ecuador, and other locations around Spanish-speaking America to create the Nueva York we recognize today.
THE CLASSROOM MATERIALS

Introduction

This curriculum offers a primary-resource-based approach to the ideas and materials in the exhibition Nueva York (1613-1945), a collaborative exhibition organized by the New-York Historical Society and El Museo del Barrio on view at El Museo del Barrio from September 17, 2010 to January 9, 2011.

A visit to the exhibition will greatly enrich students’ experience and understanding, and allow them to see hundreds of objects, images, and artifacts firsthand. However, these classroom materials are designed to function on their own, so that after the exhibition closes, they will continue to engage students and teachers in content that may be largely unfamiliar to them: the surprisingly long and deep history of Spanish-speaking people in New York City, beginning in the early 1600s (before the Dutch claimed Manhattan) and continuing to 1945.

The Nueva York classroom materials are organized around three themes with a unit of study for each theme: the trade ties between New York City and the Spanish-speaking world, the social and cultural life that developed from those trade connections, and the crucial role New York City played in the struggle to end Spanish rule in Latin America. The three units include nearly 40 primary resources—including text, photographs, artwork, and artifacts—that allow students to work directly with history’s raw materials. Ten Life Stories, the profiles that have become the hallmark of the New-York Historical Society’s education materials, introduce the major players involved and help to center each unit of study in human actions and motives. In addition, a number of short audio clips will give students an additional historical or contemporary perspective.

Classroom suggestions are provided for each unit and focus on social studies and history, either by examining an individual item in the exhibition, or by clustering several items around a theme or question. Because the units contain a number of important works of art, including sketches and paintings by Frederic Edwin Church, José Clemente Orozco, and Diego Rivera, a visual arts curriculum is also provided. All these classroom materials connect directly to the New York State Learning Standards for Social Studies and Visual Arts, including the New York City Department of Education’s Social Studies Scope and Sequence as well as its Blueprint for Teaching and Learning in the Visual Arts.

There are many ways to use these materials with students, and although they are labeled as elementary and/or secondary, they are designed for flexibility across grades. The lessons have been created to support development of students’ critical thinking skills and creative expression. Teachers should feel free to use them in whatever way works best in their classrooms.

A note about the language used in the exhibition and in these materials. The terms Hispanic, Latino, and Latina came into widespread use after World War II. Earlier in the 20th century, people referred to themselves as hispano, whether they were from Spain, Cuba, Puerto Rico, Mexico, or other countries of Spanish-speaking America. Communities of hispano people were known as colonia hispana. In these materials, Latino and Latina appear only in contemporary references.

Unit 1: Trade Ties

Unit 1 explores New York’s trade relationship with the Spanish-speaking world over time. It begins with the arrival of Jan Rodrigues in Manhattan in 1613, before the Dutch founded New Amsterdam. Primary resources cover the trade rivalries of the colonial period, marked by the widespread and long-lasting prejudice against Spain that was later dubbed the “Black Legend,” and move forward into the 19th century. Throughout this period, New York was a major trading port of the United States. Students will explore several of the important commodities that were imported into the city, including cochineal dye, guano, and tobacco.

However, most of the materials in this unit are focused on sugar, which began as a precious commodity too dear for most consumers. But after advances in processing technology in the mid-1800s, sugar became cheap enough for nearly everyone to afford. And since New York and later Brooklyn were the centers of the U.S. sugar-refining industry, the sugar trade produced wealth and jobs in New York. Using the primary resources in this unit, students can consider what lay behind the appearance of the ice cream cart on a hot night in New York in the 1880s: Caribbean islands covered with sugar cane fields, back-breaking manual labor (by enslaved Africans and Chinese “coolies”), great fleets of ships leaving from and arriving in New York harbor, refineries dominating the Brooklyn waterfront, a huge cast of factory and transportation workers, and a very eager public.

Resource 1: Jan Rodrigues in Manhattan. Excerpts from Dutch records about a mixed-race man who lived on Manhattan Island in 1613-14, the first known non-native resident of New York City.

Resource 2: The Beginning of the Black Legend. Illustrations from a book by Bartolomé de las Casas, which formed the basis of profound anti-Spanish prejudice for centuries to come.

Resource 3: The Dutch Capture of the Spanish Silver Fleet. A broadside with Dutch text (no translation is available) that describes and illustrates Piet Hein’s capture of a treasure-laden Spanish fleet in Cuba in 1628.


Resource 5: Guano in Peru. A poster de-

Resource 6: Selling Cigars. A highly decorated cigar box, meant to associate the smoking of cigars with refinement and romance.

Resource 7: Trading by Sea. A photograph of a model of the great ocean-going clipper ship Sea Witch. Newspaper articles describe her sinking and provide information about smaller vessels entering Brooklyn harbor.

Resource 8: Portrait of a Sugar Plantation. Francisco Oller’s painting of the buildings and grounds of a Puerto Rican sugar estate.
Resource 9: Slavery and Sugar. An abolitionist’s report of slave conditions on a Cuban sugar plantation.

Resource 10: Elena Rionda’s Letter from Cuba. A 14-year-old Cuban girl’s letter, in English, to her uncle Manuel Rionda in New York describing both her social life and Spanish activities during the War for Cuban Independence.

Resource 11: Cakes, Puddings, etc. A selection of amply sweetened dessert recipes from Godey’s Lady’s Book and Magazine.

Resource 12: The Ice-Cream Man. A drawing of a New York City street scene, with children, mostly girls, buying ice cream from a peddler.

Resource 13: The Candy Cart on Hester Street. A photograph showing men and boys looking over candy on a peddler’s cart.

Unit 1: Life Stories

The Havemeyer Family. A profile of several generations of the Havemeyers, sugar barons who established an enormous refinery on the Brooklyn waterfront.

Moses Taylor. A banker and financier who helped make New York City the center of the American sugar trade.

Manuel Rionda. A Spanish-born, Cuban-raised New Yorker who handled the financial side of his family’s sugar business and became one of the most powerful men in the industry.

Unit 2: Cultural Interaction

The focus of Unit 2 is the cultural life that grew out of trade ties explored in Unit 1. Businessmen involved in the sugar and other trades traveled frequently to New York, became fluent in the ways of the city, and often stayed for months or permanently. Despite the distance, New York City became the main U.S. destination for people coming from the Caribbean. Families arrived, children went to school, and some New York neighborhoods took on a distinctly Latin flavor. This unit begins by considering how Spanish-speaking arrivals viewed New York, and how they (and the Spanish world in general) were viewed in return. The materials present minor and major cultural collisions: the high school student who becomes the first Cuban to play professional baseball in the U.S., a bullfight in Harlem, the Spanish-language guide books pointing out hotels and churches for new arrivals, the thrill of Coney Island to Cuban poet and revolutionary José Martí.

The unit then moves into the 1930s and 1940s with a census study of a hispano neighborhood in Harlem and a map activity based on images of New York’s distinctly Spanish-influenced locations. As students recreate pre-World War II Nueva York, the role of the arts will be essential. They will explore both the museum world’s focus on the great Mexican muralists José Clemente Orozco and Diego Rivera, among others, and the popular street-level culture that gave neighborhoods their soundtrack. The classroom materials include a list of songs by Cuban and Puerto Rican artists, many of which can be brought to vivid life with a visit to YouTube. Teachers may choose to create a similar activity around Nueva York today, with students in the roles of photographers, interviewers, and historians.

Unit 2: Primary Resources


Resource 16: Esteban (Steve) Bellán: The First Baseballista. Team photo of the Haymaker Nine, with third baseman Steve Bellán, the first person from the Spanish-speaking Americas to play professional baseball in the U.S.

Resource 17: Guides to Nueva York. Selections from two Spanish-language guide books meant for New York City’s tourists and residents.


Resource 19: José Martí: Coney Island. Excerpt from an essay about Coney Island by the great Cuban writer and revolutionary.

Resource 20: Connecting New York and Latin America. Image of the Ponce and San Juan, two of the many steamships that carried passengers and cargo back and forth between New York and Latin America.

Resource 21: José Clemente Orozco: The Subway. The Mexican painter’s view of three riders in a New York City subway car.

Resource 22: New York Neighborhood, 1930. A page from the 1930 federal census for a section of West 114th Street, where Pura Belpre—subject of one of the Life Stories—lived with her sister.

Resource 23: Diego Rivera: Sugar Cane. The great muralist’s painting of sugar-field workers in his native Mexico.


Unit 2: Life Stories

Washington Irving. The well-known American writer whose positive descriptions of Spain counteracted the negative feelings created by the Black Legend.

Esteban (Steve) Bellán. The first professional American baseball player from Latin America.

Pura Belpre. A Puerto Rican migrant to New York City who became a widely respected librarian, folklorist, puppeteer, and promoter of Latin American culture.
Unit 3: War, Revolution, and New York

Unit 3 tells a surprising political story that grows directly out of the two previous units. Beginning early in the 19th century, as trade ties produced a thriving hispano culture in New York, the city became the off-island headquarters for the long struggle to end Spanish rule in Cuba and Puerto Rico. (The Spanish had been largely driven from the rest of Latin America by the 1820s.) It was an unofficial role that the U.S. government sometimes challenged. But exiled revolutionaries could and did meet in the city without fear of arrest, and money and assistance were forthcoming from people with different reasons for wanting to help.

The primary resources begin with Francisco de Miranda’s failed attempt to free Venezuela in 1806. In 1850, Narciso López led another doomed mission from New York, this one aimed at freeing Cuba. And in 1868, New York’s Spanish-speaking activists helped to plan and support the Cuban insurrection that was later named the Ten Years’ War. This too would fail, but defeat was a great teacher. Again in New York, José Martí—the same man who found Coney Island both thrilling and jolting—put earlier lessons to work and organized the War for Cuban Independence, which began in 1895. Three years later, after the sinking of the warship Maine and the efforts of Narciso López to liberate Cuba by force.

Unit 3: Primary Resources

Resource 26: The Beginning of the End of Spanish Rule in the Americas. An engraving of the hanging of officers arrested in the first major effort to free Venezuela and the Americans of Spanish power.

Resource 27: The Cuban Flag Flies in New York. A page from the New York Sun, showing the newly designed Cuban flag and celebrating the efforts of Narciso López to liberate Cuba by force.


Resource 29: Politics in a Cigar Factory. A newspaper article about the custom of hiring people to read to workers in cigar factories, where, according to the article, “nearly all [were] revolutionists.”

Resource 30: Order for the Uprising. José Martí’s original handwritten order to start the War for Cuban Independence, along with a literal English translation and a plain English version to capture the meaning in straightforward language.

Resource 31: Race and War in Cuba. A lithographed portrait of General Antonio Maceo, the “Bronze Titan,” who raised racial anxieties among white Cubans but seized critical western areas of the island during the War for Cuban Independence.

Resource 32: Puerto Rican Support for the Cuban Revolution. A photograph of José Julio Henna and other Puerto Rican supporters of the War for Cuban Independence.

Resource 33: Black Legend, Yellow Journalism. Photograph of the New York World building on Park Row, with news of the sinking of the warship Maine heralded from the façade.

Resource 34: America Enters the War. Image of Theodore Roosevelt leading the assault on San Juan Hill during the Spanish-Cuban-American War, with the phrase “The Right Man in the Right Place.”

Resource 35: America Redrawn. A 1900 U.S. map issued after the Spanish-Cuban-American War, showing the country’s new “possessions.”

Resource 36: War Games and Patriotism. The game board of “The Great Game: Uncle Sam at War with Spain,” one of many games produced after the Spanish-Cuban-American War.

Resource 37: Civil War in Spain. Luis Quintanilla’s drawing of Spanish farmers fleeing an air raid during the Spanish Civil War.


Unit 3: Life Stories


Cirilo Villaverde and Emilia Casanova de Villaverde. Cuban immigrants to New York who reportedly helped to supply Cuban rebels with weapons and supplies during the Ten Years’ War.

José Martí. A Cuban poet and revolutionary who wrote essays about the United States, especially New York City, and planned the ultimately successful War for Cuban Independence, in which he lost his life.

Eugenio María de Hostos. A Puerto Rican writer and political activist who fought for the liberation of Cuba and Puerto Rico.

Unit 4: Sketching and Painting inspired by Cayambe

Unit 4 explores artmaking and the artistic process. Church’s Cayambe is the inspiration for this unit.

See resources 4, 8, 15, 21, and 23.

Resource 39: Preliminary Sketches by Frederick Edwin Church

Resource 40: About Frederick Edwin Church’s Cayambe

Resource 41: About José Clemente Orozco’s The Subway

Resource 42: About Diego Rivera’s Sugar Cane

Resource 43: About Miguel Covarrubias’s “Celebrating Twenty Centuries of Mexican Art”
The relationship between New York City and Spanish-speaking America began with trade, and it began early. In fact, the first non-native person to live on Manhattan Island was a Santo Domingan “mulatto” named Jan Rodrigues. He was left here in 1613 by a Dutch ship, and he was given, among other items, 80 hatchets, presumably to trade with the Indians. The complicated story of Europeans in the New World can already be glimpsed in these few details.

Throughout the colonial period, European rivalries loomed over North and South America. There were battles, victories, losses, animosities, and through it all, trade continued between South America, New York, and Europe. Ships leaving southern ports were laden with hides, coffee, tobacco, silver, and other goods. One of the most valuable commodities was cochineal, a red dye made from beetles. And there was sugar, which would become by far the most lucrative Caribbean import for New York. The British imported sugar juice (called “raw sugar”) from their Caribbean colonies, where enslaved Africans did the grueling manual labor required to harvest and mill the sugar cane. The final processing was then done in New York, where sugar refineries were operating as early as 1720.

The trade pattern continued after the American Revolution. In the 19th century, the city was emerging as the major American trading center, thanks in part to its deep port and the Erie Canal, which provided access to the grain grown in the nation’s interior. Flour became a major New York export to the Caribbean, where it was used to feed enslaved workers on the plantations.

Spanish American imports were also essential to the city’s economy. New York became the primary U.S. destination for guano, tobacco, chocolate, and especially sugar. From the colonial-era refineries, a massive sugar-refining industry developed in Manhattan, later relocating to Brooklyn.

By 1855, sugar refineries employed 1,600 workers in New York, and many more people earned money from the sugar trade as dockworkers, sailors, ships’ outfitters, and confectioners. In 1860, some 211,000 tons of raw sugar were imported to local refineries, nearly all of it from Cuba. Boston was a distant second with 44,000 tons. At a time when sugar, once a precious commodity, had become inexpensive and all-but-essential in the American diet, New York was the sugar capital of the nation. Some of the key players in New York—refinery owners like the Havemeyers, bankers like Moses Taylor, and plantation owners and brokers like Manuel Rionda—made immense fortunes.
UNIT 1: Trade Ties
Lesson 1:
THE BASICS OF TRADE
Elementary and Secondary

Learning Objective:

Students will compare and contrast two primary sources that represent different accounts of the past in order to understand the fundamentals of trade.

Discussion Points:

Examine the exchange that is suggested in Resource 1: Jan Rodrigues in Manhattan involving his trading hatchets, etc. for Indian beaver pelts.

- What does the resource tell you about how those items were valued?
- Who decided how much a beaver pelt or a hatchet was worth?
- What is the significance of one captain “spoiling the trade” of his rival by offering three pieces of goods rather than one for the same number of pelts?
- What might this tell you about the colonizers’ relationships with native people?

Study Resource 3: The Dutch Capture of the Spanish Silver Fleet.

- What items can you recognize from the Dutch list on the right side of the document?
- What information do you have about how these items came to be in Spanish hands?
- Why were these things of value?

After the Dutch seizure of the treasure, the Spanish called Piet Hein a pirate. The Dutch called him a hero.

- Which seems most accurate?
- Were there Spanish pirates as well? How do you know?
- Who owned the treasure on the ships?
- What does the resource imply about how Europeans saw their rights in the New World?

These two resources present or imply three exchanges of goods: hatchets for beaver pelts in Jan Rodrigues in Manhattan, the Spanish acquisition of the treasure from their colonies, and the Dutch seizure of the treasure in the Bay of Matanzas.

- How are these three exchanges different?
- How are they similar?

Suggested Activity:

Hero vs. Pirate

Ask students to write a newspaper article that answers the following questions:

- Was Piet Hein a pirate or a hero? Why do you think that?
- What was the Dutch perspective of the seizure of the Spanish Silver Fleet?
- What was the Spanish point of view of the same event?

Student Outcome:

Students will be able to use the facts contained in the primary resources and explain that history is written from a variety of perspectives.

Materials:

Click images at right to link to full-size resource pages.
UNIT 1: Trade Ties
Lesson 2:

EUROPEAN RIVALRIES IN THE NEW WORLD

Secondary

Learning Objective:
Students will analyze the reasons behind the intense rivalry among the European empires during the early colonial period through map study and the use of primary resources.

Suggested Activity:
European Colonial Powers
On a world map, have students identify Spain, England, and the Netherlands, and then identify the New World places mentioned in the resources. (A contemporary world map will not show the extent of Spain’s European reach during the 17th century, but it will give students a sense of the general geography. Navigable historical maps are available at http://www.davidrumsey.com and other online sources.)

Discussion Points:
Examine the resources below. Rivalries between countries are often about much more than trade.
➽ What other factors played a role in the conflict between European powers during the colonial period?
➽ What did people hold against each other?
➽ How did religion play a role in these rivalries?
➽ Do you see evidence of this pattern today? Explain.

Suggested Activity:
Pointing Fingers
Students will work in small groups to script a dialogue between Spain, England, and the Netherlands in order to explore and articulate their actions during the colonial period. Students can take on the role of a particular country and address the questions below in conversation and in writing.

Discussion Points:
Consider and include the following:
➽ What have you done that has made one of the other nations angry?
➽ Why was it important for you to have acted that way/done what you did?
➽ What have other countries done that you thought was wrong or unfair? Explain.

Student Outcome:
Students will write a brief script for the three characters (Spain, England, the Netherlands) in which they demonstrate their understanding of rivalries among countries by explaining and defending the choices they made in the colonial period.

Materials:
Click images at right to link to full-size resource pages.
➽ Note: This activity requires a large map of the world.
(*Teacher’s Note: Graphic images in this resource are not appropriate for all students)
Suggested Activities:

Charting Commodities*
As a class, make a chart for all the commodities described in the materials used for this lesson. The chart should include the following:
- The raw material (e.g., tobacco leaves)
- The area it came from
- Where the raw material was processed
- What the final consumer product was (e.g., cigars)
- Who bought it
(If the information is not provided in the materials, either leave it blank or research the question.)

Mapping It: Then and Now
All these commodities traveled by ship. On a large world map, lay out (with a marker, string, etc.) the likely sea route from the source of the raw material to New York harbor. (See above suggestion for using historical maps from http://www.davidrumsey.com and other online sources.) Keep in mind that the Panama Canal was not built until 1914 and ships had to go far south around Cape Horn or the Cape of Good Hope.

Use the map’s scale of miles to estimate the length of the trip. For tobacco and sugar, the two 19th-century commodities, use both newspaper articles in Resource 7: Trading by Sea to roughly estimate how long the material was in transit.

Discussion Points:
As a class, discuss what can be learned from the map and chart.
- Which commodities traveled farthest?
- Which items were luxuries?
- Which were necessities?
- Who needed or wanted them?
- Were they inherently valuable?
- If not, what made people want them?

Suggested Activity:

What Do We Buy Today?
Have students work in small groups to discuss the following questions:
- Is there an item you want but don’t have yet?
- Is it a necessity or a luxury? What’s the difference?
- How much do you think it will cost?
- Where would you buy it?
- Would you shop to find the best price? Why or why not?
- Would you care where it was made? Why or why not?
- If you survey your belongings and your house—look at your clothes, shoes, dishes, electronics—what are the source countries?

*Note: Five hundred Chinese “coolies,” perhaps bound for Cuban sugar and tobacco fields, were aboard the Sea Witch on its last voyage. Enslaved Africans and Indians did much of the work of growing and harvesting raw materials in Spanish America. Students may not have put these enslaved or nearly enslaved laborers on their list of commodities, but you may want to point out that many people at the time viewed them in this way.

Materials:
Click images at right to link to full-size resource pages.
- Large map of the world

Resources:
- Resource 1: Jan Rodrigues in Manhattan
- Resource 4: Cochineal Red Dye
- Resource 5: Guano in Peru
- Resource 6: Selling Cigars
- Resource 7: Trading by Sea
- Resource 12: The Ice Cream Man
- Resource 29: Politics in a Cigar Factory (from Unit 3)
SUGAR
Elementary and Secondary

Learning Objective:

Students will discover how the processing and marketing of sugar required multiple steps and involved both the Caribbean and New York.

Suggested Activity:

The Sugar Story: An Illustrated Timeline
Introduce the materials to students in random order. Have them sort the resources and place them in order according to the sequence of sugar processing, from growing through milling, shipping, refining, and consumption. If a resource does not contribute to their understanding of the process, they can leave it out.

Have students write or draw this sequence of events, or transfer the images of each stage to a map, locating where the work took place.

Discussion Points:

➽ Brainstorm different people and materials necessary for each step of the process.

➽ Discuss the scale of the operation of getting sugar from the fields in the Caribbean to a New York City table in the 19th century.

How does most of the work in large-scale production companies like sugar plantations get done today? Search the Web for sites devoted to sugar production. One helpful site, www.sucrose.com/learn.html, is hosted by a commercial sugar technology and engineering company in the U.K.

Suggested Activity:

A Day in My Life
Using the three Life Stories and Resource 10: Elena Rionda’s Letter from Cuba, ask students to write a diary entry that illustrates how the people who became wealthy from sugar lived as if they were one of these people. Discuss the following questions before beginning the activity:

➽ What advantages did the Havemeyers, Moses Taylor, and Manuel Rionda have in their early years?

➽ What skills or luck brought them success?

➽ How did New York City contribute to their fortunes?

➽ What does Elena Rionda’s letter suggest about family life on Cuban sugar plantations?

Student Outcome:

Through discussion and written work, students will demonstrate their understanding of the process of growing and refining sugar for the marketplace and its varying impact on individuals depending on their circumstances.

Materials:
Click images at right to link to full-size resource pages.

➽ Audio Clip 5: A Sugar Plantation in Cuba, 1849

Resource 7: Trading by Sea
Resource 8: Portrait of a Sugar Plantation
Resource 9: Slavery and Sugar
Resource 10: Elena Rionda’s Letter from Cuba
Resource 11: Cakes, Puddings, etc.
Resource 12: The Ice-Cream Man
Resource 13: The Candy Cart on Hester Street
Resource 23: Diego Rivera: Sugar Cane

Life Stories

The Havemeyer Family
Moses Taylor
Manuel Rionda
UNIT 1: Trade Ties
Lesson 5:

SLAVERY AND SUGAR
Elementary and Secondary

Learning Objective:

Students will understand how the availability and distribution of sugar, essential to the growth of the industry and therefore to New York’s economy, was dependent on slave labor.

Discussion Points:

Use Resource 8: Portrait of a Sugar Plantation; Resource 9: Slavery and Sugar; Resource 23: Diego Rivera: Sugar Cane; and Audio Clip 5: A Sugar Plantation in Cuba, 1849 to explore what was involved in the work of growing, harvesting, and milling sugar cane.

➽ What role did enslaved labor—or nearly enslaved Chinese “coolies”—play in the sugar industry?
➽ How did Caribbean slavery compare to what you know of slavery in the United States?

Suggested Activity:

Enslaved Labor on Sugar Plantations
Students will examine the resources from this lesson and pull out as many details about slavery on sugar plantations as they can. Have them consider the people depicted, the nature of the work, the environment, the tools, etc. to understand the many aspects of enslaved labor. Students will then use these details to understand the opinions on slavery expressed in the resources.

Students can create a collage or a poster using the text and images in the resources to create a depiction of life on a sugar plantation.

Student Outcome:

Students will understand some of the realities of slave life on sugar plantations and some of the prominent attitudes towards slavery.

Materials:

Click images at right to link to full-size resource pages.

➽ Audio Clip 5: A Sugar Plantation in Cuba, 1849
UNIT 1: Trade Ties
Lesson 6:
SUGAR AND SWEETS
Elementary and Secondary

Learning Objective:
Students will discover how the increased availability of sugar impacted New Yorkers’ cultural life.

Discussion Points:
Have students carefully compare Resource 12: The Ice-Cream Man and Resource 13: The Candy Cart on Hester Street.

- What similarities do you see?
- What differences do you see?
- How does the fact that one is a drawing and one is a photograph affect the impression made by each image?

Have students survey their families’ attitudes toward candy, ice cream, and baked goods today. Then, ask students:

- In your family, is one considered better than the other?
- How do you and members of your family feel about homemade baked goods as opposed to commercially baked goods?
- Does your family have rules about eating sweets? What are they?
- How does advertising take advantage of people’s attitudes toward baked goods, candy, and ice cream?

Suggested Activities:

Baker’s Choice: Then and Now
Have students analyze the recipes listed in Resource 11: Cakes, Puddings, etc. to determine which ingredients were used as sweeteners (molasses and fruit, in addition to sugar) and then compare this information with ingredients and the quantities used to sweeten foods in present-day recipes.

Bake-Off
Ask students to bring in reviews by professional food critics and have them work in small groups to analyze the way the writers describe food. Students should note any words they wish to use in their own reviews.

Choose one type of cake to bake multiple times using various sweeteners—either as a class or have students and their parents bake at home. Simple cake recipes can be found online at sites such as www.epicurious.com. Then have students describe and critique the cakes for taste, texture, color, etc. in written reviews.

Discussion Points:

- What is used to sweeten the foods we eat today?
- What is the difference in using these various ingredients?

Extensions:

- Why would one kind of sweetener be preferable to another?
- How do experts judge food?
- Today, how do we know what is in the food we eat? Is this important? Why or why not?

Student Outcomes:

Students will understand and be able to explain how sugar became immensely popular in New York and the nation, and changed the way people cooked and baked at home. Students will become familiar with the language and purpose of writing about food.

Materials:
Click images at right to link to full-size resource pages.
The close bonds between New York City and Spanish America began with trade. Goods from the south—chocolate, coffee, guano, tobacco, and especially sugar—were shipped to New York for processing and for distribution domestically and globally. This pattern began during the American colonial period and accelerated in the 19th century, and it brought increasing ease and familiarity between businessmen on both sides, as well as considerable wealth. These trade ties are explored in Unit 1 of the Nueva York classroom materials.

Trade opened the door for much broader connections, involving not only merchants and bankers but artists and students. In the 1830s, author Washington Irving traveled to Spain and wrote enthusiastically about it, and two decades later, Frederic Edwin Church painted spectacular portraits of some of South America’s most dramatic wilderness. New Yorkers, and Americans in general, were an eager audience for the work of these artists, whose stories and paintings provided a romantic image of unfamiliar places.

At the same time, increasing numbers of Spanish-speaking people were arriving in New York to work or study. Around the years of the American Civil War, there were enough visitors to prompt publishers to print guide books to the city in Spanish. Cuban poet and journalist José Martí returned the favor by writing about New York for newspapers in Latin America, introducing readers to some of the more astounding aspects of life in this city and country. (Martí is celebrated as the leader of the Cuban revolution in the 1890s, a story detailed in Unit 3.)

Many if not most of the Spanish-speaking people who came to New York were connected to the world of trade, but not all. Like many young men of his time, Esteban Bellán left Cuba to study in New York—in his case, at St. John’s College (now Fordham University). Bellán, who had renamed himself “Steve,” made his mark here in sports, becoming the first of many Latin American players in professional baseball. Another sports story involved the first (and perhaps only) bullfight in New York City. But the cultural interaction between New Yorkers and Spanish-speaking visitors and residents was sometimes marked by distrust and worse, as the New York Times coverage of the bullfight makes clear.

In the early years of the 20th century, immigrants from Latin America continued to arrive in New York City, looking for new, successful lives. One measure of the city’s response was the popularity of three great Mexican artists—Diego Rivera, José Clemente Orozco, and Miguel Covarrubias—all of whom lived in New York for part of their careers. By 1940, the colonia hispánico—the preferred collective term at the time for the community of Spanish-speaking immigrants—was well-established and visible in New York City, as the unit’s map activity shows. Pura Belpré, a folklorist and librarian, tended this community by resurrecting stories from her Puerto Rican childhood and retelling them to school children during the New York Public Library’s story hours.
UNIT 2: Cultural Interaction
Lesson 1:

NEW YORKERS VIEW THE SPANISH-SPEAKING WORLD

Secondary

Learning Objective:

Students will use primary sources to understand the changing relationship between the United States and Spain.

Discussion Points:

Examine the images in Resource 2: The Beginning of the Black Legend and Resource 14: Washington Irving: The Alhambra. Explain to students that these resources come from books first published in 1552 and 1832, respectively.

Have students read through the excerpts from The Alhambra in Resource 14, the Life Story of Washington Irving, and Resource 18: Bull-Fight in New York.

➽ How does each source depict the Spanish people?
➽ How are these depictions similar and/or different?
➽ Based on these sources, what adjectives would you use to describe the Spanish in the 1500s? In the 1800s?
➽ Who would read these texts and look at these images?
➽ How would las Casas’s book have contributed to a powerful prejudice against Spain that developed in Britain, the Netherlands, and their colonies?
➽ What other reasons did Britain and the Netherlands have for disliking the Spanish?
➽ How would Irving’s book have contributed to an easing of these prejudices against Spain?

➽ What other reasons did New Yorkers have to ease tensions with the Spanish?
Read the following note from George Washington on December 19, 1785:

The Bearer of this, Pedro Tellez, is the Spaniard who was sent from Bilbao in Spain, with one of the Jack Asses which was presented to me by His Catholic Majesty, and is on his journey to New York, to the Minister of Spain, with a view of returning to his own Country from thence.

Not being able to speak any other language than that of his native tongue, it is requested as a favor of the good people on the road to assist and direct him properly, which will be considered as an obligation conferred on, G. Washington.


➽ What does this passage describe?
➽ What does this gift suggest about the United States’ relationship with Spain?
Note: Explain to students that “Jack Asses” refers to male donkeys. Donkeys were very useful animals in southern agriculture, and George Washington had been trying to get them in the U.S. for some time. A male donkey for breeding purposes was a very valuable gift.

➽ What does the fact that there is a minister of Spain to the United States suggest about the relationship between the two countries?
Note: The minister of Spain at this time was Don Diego de Garloqui, who was present at Washington’s inauguration at Federal Hall in Lower Manhattan.
➽ Why did Washington feel the need to write this note?
➽ Who would have read this note? What kinds of help could they give this traveler?

Suggested Activities:

U.S.-Spanish Relations Chronology
In groups, have students place Resource 2: The Beginning of the Black Legend; Resource 14: Washington Irving: The Alhambra; Resource 18: Bull-Fight in New York; the Life Story of Washington Irving; and the George Washington quotation in chronological order. Under each source, students should summarize what they learned about Spanish-U.S. relations during that period from the image and/or text.

Materials:

Click images at right to link to full-size resource pages.

(*Teacher’s Note: Graphic images in this resource are not appropriate for all students)
UNIT 2: Cultural Interaction
Lesson 1:
New Yorkers View the Spanish-Speaking World

continued

Bartolomé and the Bullfight
Compose an excerpt from a book that Bartolomé de las Casas may have written after a visit to Harlem and the bullfight.

➽ What might his impressions of the people there have been?
➽ What might he have approved of and what might have displeased him?
➽ What might he have thought of New York?

Get Away to Spain?
Have students choose to focus on one of the following time periods: 1500s, 1780s, 1830s, 1850s, or 1880s. Students should write a letter as an American artist, merchant, or diplomat to a friend planning on traveling to Spain that expresses why that person thinks someone should or should not go. Describe the landscape, inhabitants, and moral and political views of the country.

Student Outcome:
Students will understand how New Yorkers viewed the Spanish-speaking world from the 1500s through the 1800s.

Materials:
Click images at right to link to full-size resource pages.

(*Teacher’s Note: Graphic images in this resource are not appropriate for all students)
UNIT 2: Cultural Interaction
Lesson 2:
THE SPANISH-SPEAKING WORLD VIEWS NEW YORK
Elementary and Secondary

Discussion Points:
Have students read Resource 19: José Martí: Coney Island.
- What did José Martí think about Coney Island?
- What did he choose to write about when describing it to his readers?
- What seemed to shock him?
- Why would these things shock him?
- How might he have been better prepared for a visit to Coney Island?

Examine Resource 21: José Clemente Orozco: The Subway.
- What objects, people, and actions do you see in this image?
- How would you describe the mood of this painting? Why?
- How is Orozco’s depiction of New York and New Yorkers different from or similar to Martí’s?

Suggested Activity:
A Guide to Nueva York: Then and Now
Ask students to research Coney Island as it is today and think about how they would describe it to a tourist visiting New York City. Who might be shocked by Coney Island as it is today? Why?

Have students read Resource 17: Guides to Nueva York and create their own guidebooks and/or walking tours.
- What kinds of information did these guides provide?
- If you were creating a guide for Spanish-speaking people to come to New York today, what would you include? Explain your choices.
- Where would you take visitors on a walking tour or virtual tour of your neighborhood? Why did you choose these places?

Student Outcome:
Students will create an updated guide book for Spanish-speaking visitors to New York City and design a walking or virtual tour of their own community.

Extension:
Research neighborhoods that would be of particular interest to Spanish-speaking tourists and design a walking tour or virtual tour for them.

Materials:
Click images at right to link to full-size resource pages.

Resource 17: Guides to Nueva York
Resource 19: José Martí: Coney Island
Resource 21: José Clemente Orozco: The Subway
Life Story
UNIT 2: Cultural Interaction
Lesson 3:

YOUNG PEOPLE IN NUEVA YORK
Elementary and Secondary

Learning Objective:

Students will understand how Spanish-speaking New Yorkers and local people engaged in cultural exchange in their daily lives.

Discussion Points:

Have students read the resources below to gather information about Esteban Bellán and Elena Rionda.

Ask:

➽ What do Elena and Esteban have in common?
➽ Why did they come to New York City?
➽ How did their experience in New York City and New York State shape the rest of their lives?
➽ Did their U.S. experience have an impact on their native countries? Explain.

Suggested Activity:

**Historical Facebook**

Ask students to design a mock Facebook page for either Elena Rionda or Esteban Bellán. Include the following elements wherever possible:

➽ At least one image of the person

**Personal Information:**

» Age
» Hometown
» Networks (a school and/or a geographic location)
» Political views
» Religious views
» Likes and interests
» Status updates

➽ Imagine you are Elena or Esteban and post some of your impressions of Nueva York on your wall, telling your friends and family what to expect if they come to New York in the 19th century.

Student Outcome:

Students will demonstrate an understanding of the lives and interests of Cuban young people living in New York City and State in the 19th century.

Materials:

Click images at right to link to full-size resource pages.

Resource 1b: Elena Rondá’s Letter from Cuba
Resource 1c: Esteban Bellán: The First Baseballista
Life Stories

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UNIT 2: Cultural Interaction
Lesson 4:

LIFE IN NEW YORK, 1930-1940

Secondary

Discussion Points:

Introduce Resource 20: Connecting New York and Latin America; Resource 22: New York Neighborhood, 1930; and the Life Story of Pura Belpré. Have students read the resources closely, focusing on Belpré and her sisters.

➽ What can you learn about the Belprés from these resources?
➽ Look at the other people on the census page. Who lived near the Belprés?
➽ What can you tell about this small neighborhood when you study this census form?
➽ How were people similar?
➽ How were they different?
➽ How do you know?


➽ Where do you think this scene takes place? What clues do you have?
➽ What do you think the object in the middle of this image is?
➽ Why would this object be in the Museum of Modern Art?
➽ What do you notice about this group of people?

Use the key to find out who the people in this image are. What names are familiar to you?
stück might this image tell you about Latin American cultures in New York in 1940?
How was Miguel Covarrubias’s life in New York similar to and different from Pura Belpré’s?
Introduce Resource 25: Nueva York, Around 1940. Show the class the images in this resource and ask them to discuss New York as it looked in 1940.

➽ What do these images tell us about the physical city?
➽ What do you learn about the lives of New York’s hispano community at that time?
➽ Do you think things are the same today as they were in 1940?
➽ Why or why not?
➽ How can you find out?

Suggested Activity:

Mapping It: Then and Now

Print out Resource 25: Nueva York, Around 1940. Have students cut the pages into separate images and attach them to a large map of Manhattan. Bus maps of each borough are available in subway stations, or teachers may choose to supply a larger map.

➽ What would people be wearing?
➽ What kind of food would they be eating?
➽ What would the stores be selling?
➽ What kind of transportation would be available?
➽ Where would people hang out?

*Follow up with a field trip to one or more of the locations on the map—or to a neighborhood near your school where there is a visible Latino presence. Have students take photographs of current-day Nueva York—stores, signs, street names, etc.—and attach them to a second map. Compare and contrast the two maps noting similarities and differences.

Ask each student to select a location on each map and write a brief essay explaining how life in Nueva York has changed between 1940 and today. Consider the following:

Resource 43: About Twenty Centuries of Mexican Art

*Note: An alternative to students exploring their own or other neighborhoods to find these locations is to use Google Earth (earth.google.com) to see how these locations look today. Simply type an address into the search bar and zoom in to see a satellite image of the exact location.

Materials:

Click images at right to link to full-size resource pages.

➽ Music of Nueva York, p. 105
➽ A large map of Manhattan
➽ A digital camera

continued
Discussion Points:
After students have compared and contrasted the resource materials with present-day New York, have them use all the materials to understand the experience of hispano people arriving in New York in the 1930s or 40s.

➽ How did people travel?
➽ Why did they come to New York?
➽ What did they find interesting or shocking when they arrived?
➽ What work did they do?
➽ How did they maintain ties with home, or deal with homesickness?
➽ How did they build their lives in New York?
➽ What things made them proud?
➽ What was distressing?
➽ If you could time-travel and walk through 1930s New York, what do you think you would notice most?

Student Outcome:
Students will be able to explain what life was like for Spanish-speaking New Yorkers in the 20th century and compare it to New York City life in the 21st century.

Extension:
Compare and contrast the pattern of Spanish-speaking immigration in New York with other waves of immigration, e.g., the Irish, Eastern European Jewish, or Italian immigrations.

Materials:
Click images at right to link to full-size resource pages.
➽ Music of Nueva York, p. 105
➽ A large map of Manhattan
➽ A digital camera

Resource 20: Connecting New York and Latin America
Resource 24: Celebrating Twenty Centuries of Mexican Art
Resource 25: Nueva York, Around 1940
Life Story Pura Belpré
Resource 43: About Twenty Centuries of Mexican Art
Spain began colonizing the New World in the 1400s. It came to dominate most of South America, the Caribbean, and spread northward into Mexico and California. The empire enriched the Spanish treasury for the next three centuries, and then began to crack as colonies rebelled, encouraged partly by the success of the American Revolution, and partly by the Enlightenment philosophy of self-rule that had fundamentally changed the way subject people viewed their rights.

Francisco de Miranda began the assault on Spanish rule with his failed 1806 attempt to free Venezuela. Simón Bolívar and others followed with far greater success. By the 1820s, Spanish rule had mostly ended throughout the Western Hemisphere with two notable exceptions—Cuba and Puerto Rico—and there the colonial grip only grew stronger. Ending Spanish rule on these islands would require many plans, take several decades, and cost thousands of lives.

The materials in Unit 3 explore New York’s role in the nearly century-long drive to free Cuba and Puerto Rico. The emphasis is primarily on Cuba, which reflects the historical reality. Cuba was the larger and more developed of the two islands. Its value was reflected in its nickname, “pearl of the Antilles.” Additionally, the established links between New York City and Cuba, based on the thriving sugar trade, would prove essential—culturally, politically, and economically.

On first blush, it may seem odd that New York City served as the crucible for the liberation efforts. But years of trade between the islands and New York had made the city familiar to many Cubans. Travel to and contact with the city was essential for many in the business world, and it became the logical and comfortable choice—despite the unfriendly weather—for people who wanted or needed to leave home, either temporarily or permanently. The Cuban population was the dominant segment of New York’s Spanish-speaking population in the 19th century, a result of both the New York-Cuba sugar trade, and the arrival of political exiles who had fought too hard for their island’s liberation.

Thus, New York had a critical mass of people with revolution on their minds, and the freedom to meet and plan the next uprising without fear of arrest. Cubans in the city played a crucial role in both the Ten Years’ War (1868-1878) and the War for Cuban Independence, which began in 1895. (After the United States intervened in 1898, the War for Independence became known as the Spanish-American War, a label that overlooked the three years when the Cuban people fought Spain alone. Scholars have corrected this error, and now use the term Spanish-Cuban-American War.)

In 1936, New Yorkers again played a role in the Spanish-speaking world beyond its borders. Many of the city’s residents followed events of the Spanish Civil War, concerned about the spread of fascism in Europe. They organized, raised money, and many donned uniforms and went to Spain to fight for the threatened elected government. Others in New York supported the Spanish rebels seeking to gain control. But it was notable that, nearly 40 years after the Spanish-Cuban-American War of 1898, old divisions between colonizer and colonized had diminished, if not disappeared. People from Latin America and people from Spain were focused on a pressing problem: the Spanish Civil War.
UNIT 3: War, Revolution, and New York
Lesson 1: EARLY EFFORTS TO UNSEAT THE SPANISH EMPIRE

Secondary

Learning Objective:
Students will understand why Spanish-speaking countries in the Western Hemisphere sought to end Spanish colonial rule in the immediate aftermath of the American Revolution.

Discussion Points:
Have students read through the resources and discuss why people in the Spanish Americas around 1800 wanted to remove the Spanish from their countries.

➽ What benefits would they have if the Spanish were not there?
➽ Why would Spain fight to keep its interests in these countries?
➽ How did commodities figure into the colonization and decolonization of Spanish-held territories?
➽ Why would these countries want to trade freely rather than only with Spain?

Suggested Activity:
Dear Mr. President...
Have students write a letter to President John Adams as Francisco de Miranda, making a case for the United States to officially support his mission to free Venezuela. Ask students:

➽ What do you think would convince President Adams to support a revolution in Venezuela?
➽ What benefit would there be for the United States if Venezuela was no longer a Spanish colony?

Show students a sample recruitment poster, such as "Uncle Sam Wants You!" Students should then create a recruitment poster for Miranda’s mission to Venezuela. Ask students to consider what images and language they would use to promote their cause to New Yorkers effectively.

Have students examine Resource 26: The Beginning of the End of Spanish Rule in the Americas. Ask students to look at the image closely and describe what is happening.

➽ Which part of the story has been put in the foreground? Why?
➽ Who are the people in the foreground?
➽ Why are women and children present?
➽ Why do they all seem to be smiling, and perhaps applauding or praying?
➽ Who was the intended audience for this image, and what reaction do you think they had when they viewed it?
➽ Discuss the result of Miranda’s effort.
➽ What might have been done to change the outcome?

Student Outcome:
Students will demonstrate their understanding of the reasons for the revolt against Spanish colonial rule through the creation of persuasive essays and/or recruitment posters.

Extension:
For research: How did the philosophy of the Enlightenment change people’s sense of their rights? How did it help to end colonial European rule entrenched for centuries? How did it affect the men who led the South American liberation movements—Simón Bolívar, José de San Martín, and Bernardo O’Higgins—as well as their followers?

Materials:
Click images at right to link to full-size resource pages.

(*Teacher’s Note: Graphic images in this resource are not appropriate for all students)
UNIT 3: War, Revolution, and New York
Lesson 2: The Ten Years’ War in Cuba

Secondary

Learning Objective:

Students will understand the roles and contributions of several historical figures in this phase of the struggle to end Spanish control in Cuba.

Discussion Points:

Study Resource 28: The Ten Years’ War in Cuba and New York. Make sure students understand that they are looking at Harper’s Weekly, a prominent newspaper published in New York City but distributed nationwide.

➽ What are your first impressions when you look at the page?
➽ What questions immediately come to mind?
➽ How do you think New Yorkers would have responded to this page?
➽ More specifically, what would Manuel Rionda have thought if he saw this?
➽ What about Moses Taylor or the Havemeyers? Jane Cazneau? The rebels fighting in Cuba?
➽ What role did New York play in early Cuban liberation efforts?
➽ Why would people in New York have been interested in the liberation of Cuba?
➽ Why would people choose to plan a Cuban uprising in New York?
➽ What were the results of these plans?
➽ What might have been done to create a different outcome?

Suggested Activity:

Whose Side Are You On?
Stage a classroom debate in which students choose to join the uprising in Cuba or oppose it. Have each team create a list of reasons for their position, citing evidence from the resources to support their decision.

Possible points of debate:

➽ How does Spain make money from Cuba?
➽ Why would the Cuban people oppose this system?
➽ Should Cuba be an independent country or should the United States annex it?

Extension:

Students can hypothesize what Cuba might be like today if the United States had annexed it. How would the United States be different? How might it be similar to or different from the current situation with Puerto Rico?

Student Outcome:

Students will demonstrate their understanding of the issues that led to the Ten Years’ War in Cuba through discussion and debate.

Materials:

Click images at right to link to full-size resource pages.
UNIT 3: War, Revolution, and New York
Lesson 3:
THE WAR FOR CUBAN INDEPENDENCE
Secondary

Learning Objective:

Students will analyze primary resources to view the War for Cuban Independence from a variety of perspectives.

Note: The war long called the Spanish-American War took place in two phases, and had different names. During the planning, José Martí dubbed it the War for Cuban Independence, although once the war began, it was often referred to as the Spanish-Cuban War. The U.S. intervened in 1898 and brought the conflict rapidly to a close, and for the next decades it was known as the Spanish-American War, ignoring the role played by the Cuban people. Today, historians acknowledge all three parties and know this conflict as the Spanish-Cuban-American War. Lesson 3 looks at the initial phase, the War for Cuban Independence, 1895-98.

Suggested Activity:

Chronicling Independence
In groups, have students read each of the resources and discuss their importance to the War for Cuban Independence. Ask students to create an annotated timeline of events leading up to the war based on these resources and further research.

Discussion Points:

Look closely at Resource 31: Race and War in Cuba and discuss it in detail.

➽ Who are the soldiers on both sides?
➽ How are they portrayed?

Compare this image with the comment Elena Rionda makes about the celebration that greeted the news of Maceo’s death.

➽ How was one side using Maceo as a martyr, and the other using him as a villain?

➽ Why do you think that wars need martyrs and villains?

Student Outcome:

Through the analysis of primary resources and the creation of an annotated timeline of events, students will demonstrate their understanding of the factors contributing to the Spanish-Cuban War.

Extension:

High school students should look closely at Resource 30: Order for the Uprising. This is a complicated document, and three versions are provided: the original Spanish, the literal English translation, and a plain English version. Give students time to absorb the materials, and then raise some questions:

➽ What did Martí consider important enough to put in this critical document?
➽ What kinds of information did he leave out?
➽ Why would he put this information in writing?
➽ If the rolled-in-a-cigar story is not true, how do you think the message might have been transported?
➽ What was blamed for the failure of earlier uprisings?
➽ How did José Martí try to remedy those problems in his Order for the Uprising?

Resources:

Resource 29: Politics in a Cigar Factory
Resource 30: Order for the Uprising
Resource 31: Race and War in Cuba
Resource 10: Elena Rionda’s Letter from Cuba

Materials:

Click images at right to link to full-size resource pages.

➽ A large map of Cuba

Life Stories
UNIT 3:
War, Revolution, and New York
Lesson 4:
THE SPANISH-CUBAN-AMERICAN WAR
Elementary and Secondary

Learning Objective:
Students will understand the impact of the United States’ involvement in what became the Spanish-Cuban-American War.

Discussion Points:
Compare the image of Theodore Roosevelt in Resource 34: America Enters the War with the image of Antonio Maceo in Resource 31: Race and War in Cuba.

➽ How are they similar and different?
➽ What is the role of living war heroes?
➽ How are they portrayed today?

The War for Cuban Independence was three years old and stuck in stalemate in 1898. Examine Resource 32: Puerto Rican Support for the Cuban Revolution and Resource 33: Black Legend, Yellow Journalism.

➽ What made the U.S. government enter the war?
➽ What past events and values played a role in the decision to join the war?
➽ What did each country—Spain, Cuba, and the U.S.—stand to gain or lose in this war? How do you know?
➽ What role did the Spanish-speaking community in New York play?

Study the map in Resource 35: America Redrawn.

➽ What is the purpose of this map?
➽ What is most noticeable visually on first glance?
➽ What information does it convey?
➽ Does it have an emotional tone? If so, how would you describe it?
➽ How do you think it made Americans feel?
➽ Would Americans today feel the same emotions looking at this map and at the image of war-hero Theodore Roosevelt? Why or why not?

In Resource 36: War Games and Patriotism, study the game board from “The Great Game: Uncle Sam at War with Spain.” See if you can get a sense, just by looking at the board, of how the game was played.

➽ How many warring sides are presented?
➽ Why are there no soldiers on horseback?
➽ How are Cuba and Puerto Rico represented on the board?
➽ Do you think Spain produced similar games about this war?

Suggested Activity:
Extra! Extra! The War Is Over!
Have students work in groups to create class newspapers with the headline “The War Is Over!” One group’s newspaper should be from the United States, one should be from Cuba, one should be from Puerto Rico, and one should be from Spain.

Have students write contributing articles based on the sources provided in these materials and additional research. Articles may include:

➽ The sinking of the Maine
➽ Teddy Roosevelt’s role in the war
➽ President McKinley’s decisions
➽ Eugenio de Hostos’ feelings about the Treaty of Paris
➽ An op-ed piece about the U.S.’s new possessions after the war

Student Outcome:
Students will understand and be able to discuss the United States’ role in the Spanish-Cuban-American War and its effect on all the nations involved in the conflict.

Materials:
Click images at right to link to full-size resource pages.
UNIT 3: War, Revolution, and New York
Lesson 5: New York and the Spanish Civil War
Secondary

Learning Objective:
Students will understand that some New Yorkers played a role in the Spanish Civil War in support of the loyalists.

Discussion Points:
Have students examine Resource 37: Civil War in Spain.
скачайте Что вы видите на этом изображении.
скачайте Где вы думаете, что это происходит? Почему?
скачайте Когда вы думаете, что это происходит? Почему?
скачайте This image is entitled “Air Raid in Country District.” What clues does that give you about the scene this image depicts?
скачайте What evidence do you see that would indicate there is a war?
скачайте How does this image compare to contemporary images of war?
Have students read the resource introduction for Resource 37: Civil War in Spain to learn about Luis Quintanilla.
скачайте What roles did Quintanilla play in the Spanish Civil War?
скачайте How were his two roles similar and different?
скачайте Why does a war need artists?
скачайте Which do you think is more important during times of war—a soldier or an artist?

Have students closely examine Resource 38: Nueva York Fights for Spain.
скачайте What is unusual about this story?
скачайте Why would an American go to Spain during a civil war?
скачайте What role did race in the United States play in the Spanish Civil War in New York? Why?
скачайте Why would an African American choose to join the fight?

Suggested Activity:
Artist Warriors
Students should create drawings or write newspaper articles depicting what was happening in the Spanish Civil War to raise New Yorkers’ awareness of the situation. Students may choose to use their work to support the Loyalist cause in Spain or the Nationalist cause. The side they choose should be clear in their finished work.

Student Outcome:
Students will be able to explain how newspapers and images influenced New Yorkers’ understanding of the Spanish Civil War.

Extension:
Students can research Ernest Hemingway’s connection to Luis Quintanilla and the Spanish Civil War.

Materials:
Click images at right to link to full-size resource pages.

Resource 37: Civil War in Spain
Resource 38: Nueva York Fights for Spain
UNIT 4:

SKETCHING AND PAINTING, INSPIRED BY CAYAMBE

Frederic Edwin Church (1826-1900), Cayambe, 1858. Oil on canvas, 30 x 48 1/8 in. New York Historical Society.
UNIT 4: SKETCHING AND PAINTING INTRODUCTION

This unit is focused on artmaking and understanding the artistic process. It is inspired by the master work of art, Cayambe, by Frederic Edwin Church. The learning objectives and student outcomes are based on the New York City Department of Education's Blueprint for Teaching and Learning: Visual Arts, K-12. The Benchmark goals for visual arts learning are below.

FIFTH GRADE BENCHMARK

Students begin sequential unit projects; extend knowledge of art media and compositional and design elements; choose new ways of using familiar tools and materials; and deepen imaginative capacities, observational and expressive skills.

EIGHTH GRADE BENCHMARK

Through close observation and sustained investigation, students develop individual and global perspectives on art; utilize the principles of art; solve design problems; and explore perspective, scale; and point of view.

About Frederic Edwin Church’s Cayambe by Edward J. Sullivan, Professor of Fine Art, New York University

Frederic Edwin Church, the most important of the Hudson River School landscape artists was linked to the international Romantic Movement. Romantic artists in England (e.g., J.M.W. Turner), Germany (C.D. Friedrich) or France (Théodore Géricault) sought, each in his or her own way, to evoke the power of nature and the overwhelming force of God as manifested in the observed world.

Church had made several study trips to South America and the Caribbean. In his series of paintings of the volcanoes of Ecuador, he looks at these majestic mountains from a distance that allows the viewer to comprehend their magnificence as if they were themselves sacred objects. The mountain is shrouded in a fine veil of mist; it is defined by strong but not overwhelming colors. The artist utilizes a wide range of light and dark tones to create an atmosphere of both clarity and mystery. Cayambe appears as an icon of the wonders of the world, a beautiful feature of the landscape, serene and quiet one moment, but with the potential to wreak havoc during an eruption the next. It is this tension between quietude and potential destructive force that gives this picture its amazing aura.

Mathew Brady, Frederic Edwin Church, c. 1860, photograph, Olana State Historic Site, New York State Office of Parks, Recreation and Historic Preservation, OL.1990.61.
**Unit 4: SKETCHING AND PAINTING**

**Lesson 1**

**EXPLORING CAYAMBE**

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**Learning Objective:**

Students will learn how artists make preliminary sketches in preparation for creating a painting.

**Discussion Points:**

Following an initial viewing of a preliminary sketch of *Cayambe* by Frederic Edwin Church, 1858, ask students:

- Why would an artist make preliminary sketches before creating a painting?
- How does an artist use preliminary sketches to determine how a painting will be composed?

Have students look closely at Church’s panoramic landscape painting *Cayambe* and discuss:

- use of details
- depiction of light, value, and contrast
- strategies for depicting the illusion of depth
- artistic techniques Church employed to create a balanced composition

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**Student Activity:**

**Learning to Look**

Students work in small groups and look at *The Subway* and *Sugar Cane*, comparing and contrasting these two works of art with respect to:

- details
- light, value, contrast
- depiction of depth
- balance of composition

**Student Outcome:**

Students will demonstrate through discussion their understanding of the role of sketching in the artist’s process, and be able to explain how these artists depict depth, use value and contrast, and create balance in their compositions.

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**Materials:**

Click images at right to link to full-size resource pages.

- **Resource 39:** Sketch of Cayambe
- **Resource 15:** Cayambe
- **Resource 21:** The Subway by José Clemente Orozco
- **Resource 23:** Sugar Cane by Diego Rivera

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**NUEVA YORK • Classroom Materials for the Exhibition • 33**
Learning Objective:
Students will create preliminary sketches in preparation for creating a painting that demonstrates observation of detail, use of primary and secondary colors, tints and shades, and a balanced composition. Based upon and motivated by these observations and using their preliminary sketches, students will engage in a series of activities to explore various painting styles and techniques to create their own landscape painting.

Student Activity:
Sketching and Planning
Using a view from a window or sketching outside the school building, students are directed to create a drawing with foreground, middleground, and background, paying attention to illustrating depth.

Discussion Points:
Revisit Cayambe and identify foreground, middleground, and background. How did Church depict depth in Cayambe?
Repeat this process using The Subway. How did Orozco depict depth?
Compare and contrast Cayambe and The Subway.
After students create preliminary sketches, post student work and end the lesson with a gallery walk, giving students the opportunity to view and discuss their work with classmates.
Ask students to self-assess their drawings: What did you find most challenging? What do you think was most successful in your drawing?

Student Outcome:
Students will understand that artists use observational sketches for their future reference, and that artists explore perspective and scale to depict the illusion of depth.

Materials:
- 9’x12’ white drawing paper
- Ebony pencils
Unit 4: SKETCHING AND PAINTING
Lesson 3
CREATE A SKETCHBOOK

Students can create their own sketchbooks: Provide students with several sheets of 9"x12" paper, and have them pile them one on top of the other horizontally. Then, fold the pages together to form a booklet, and using a stapler or needle and thread, bind the center fold to create a personal sketchbook. By folding a pile of paper in half or combining individual signatures (a sheet or group of folded papers) and then binding the folded edges (sewn or stapled), students will learn how to create a simple sketchbook.

Learning Objective:
Students will create their own sketchbooks and use them to sketch ideas for their paintings.

Discussion Points:
Students discuss the difference between a drawing and a sketch.
Together, as a class, create a definition for the word ‘sketch’ that explains its function in art and post the definition in the classroom:
- e.g., A sketch is a drawing that is not intended as a finished work of art but as a way to generate visual notes or ideas for later use.
Encourage students to use their personal sketchbooks daily, either for recording their own ideas or for doing specific homework assignments.
Emphasize to the students that the more they sketch the better their drawings will become.
Ask:
- What kinds of things might you sketch in preparation for creating a landscape or cityscape?
- Where will you get ideas for your sketchbook?
- How can you use your own neighborhood as inspiration for your painting?
- What details in your community would you like to include in your painting?

List ideas that students suggest (e.g., buildings, details of buildings such as doorways, window frames, stairways and stoops, shop windows, cars, bicycles, baby carriages, parks, trees, gardens, window boxes).
Have students choose an area of focus, and for homework have them sketch the objects of their choice in their sketchbooks.

Student Outcome:
Students will understand that artists often use sketchbooks as part of their creative process, and will create and maintain a personal sketchbook.

Materials:
- 9"x12" white drawing paper
  (enough so that each student can have 3-4 sheets)
- Stapler or needles and thread
- Ebony pencils
Unit 4: SKETCHING AND PAINTING
Lesson 4

BRUSHSTROKE EXPLORATION

Learning Objective:
Using brushes of different shapes and sizes students explore the variety of visual effects that can be achieved.

Student Activity:
Brush Up!
Students will experiment with various techniques—such as painting with a dry brush on dry paper, a wet brush on dry paper, or a wet brush on wet paper—to create a variety of visual effects. They will use pointed and flat brushes to explore the varied results that come from using different tools for painting.

Discussion Points:
Ask students to experiment with various brushes and discuss the following:
- What happens when you change the amount of pressure you put on the brush?
- How are you able to change the width of the brush stroke?
- What can you do to change the texture of the brush stroke?
- What about the quality of the brush stroke, making it darker or lighter?

Show images of The Subway and Cayambe.
Discuss how the artists applied paint.
- What kinds of brushes did they use?

Student Outcome:
Students will understand that artists use materials in a variety of ways to achieve visual effects, and demonstrate this understanding through their own artwork.

Materials:
- Black tempera paint
- 12"x18", 80lb. white paper
- Assorted brushes (round, flat and of various sizes)
- Water containers
- Towels and/or sponges
- Table cover
Learning Objective:
Students will explore the spectrum of values going from black to gray to white to understand how tints and shades are created.

Student Activity:
Create a Gray Scale
Students will work with black and white tempera paint to create a gray scale, going from dark to light, adding white to black to create increasingly lighter shades of gray.

Working from one end of the page to the other, students start with a small amount of black paint and apply it to the paper. Then, they gradually add white to the black paint to create increasingly lighter shades of gray, painting one next to the other until the final brush stroke is completely white.

Discussion Points:
Students examine a variety of works of art from Nueva York and identify areas of tints and shades.

What effect do tints and shades have on these paintings?
Review the definition of tints and shades and encourage students to experiment in their own work after examining the way artists use them.

Student Outcomes:
Through observation and discussion of works of art, students will understand that an artist uses tints and shades to indicate a source of light. Students will demonstrate their understanding of tints and shades by creating a gray scale.

Materials:
- Black and white tempera paint
- 12"x18", 80-lb. white drawing paper
- Assorted brushes (round, flat, and of various sizes)
- Water containers
- Towels and/or sponges
- Table covers
Unit 4: SKETCHING AND PAINTING
Lesson 6

STILL LIFE EXPLORATION OF VALUES

Learning Objective:

In preparation for their landscape paintings, students will use tints and shades to depict light and dark.

Discussion Points:

Have students examine their gray scales.

➽ How do you think tints and shades will impact color?

Then, illuminate one side of a geometric form with a flashlight and ask:

➽ What happens when I shine the light on one side of this geometric form?

➽ What happens to the side of the object that is being illuminated by the light?

➽ What happens to the rest of the object?

➽ How would you use tints and shades to show the dark and light sides of an object?

Have students examine Cayambe with special attention to the details in the work of art. They then compare their findings with specific details in Church’s painting highlighted below.

➽ Where in the painting do you see tints and shades?

➽ How do these tints and shades indicate the amount of light reflected off a surface?

➽ How have tints and shades made it possible for the artist to show details?

Student Activity:

Painting a Three-Dimensional Form

Using three colors (black, white, and one other color of student’s choice), students paint a geometric form that shows depth, light, and dark through the use of tints and shades.

At the end of the lesson, students participate in a gallery walk and discuss how the drawings illustrate depth and contrast.

Student Outcome:

Students will demonstrate their understanding that artists successfully render objects by selecting and applying the appropriate tints and shades.

Materials:

➽ Student-made gray scales
➽ Tempera paint (black, white, and assorted colors)
➽ 12”x18”, 80-lb. white drawing paper
➽ Assorted brushes (round, flat, and of various sizes)
➽ Water containers
➽ Towels and/or sponges
➽ Table cover
➽ Flashlight
Learning Objective:
Students will begin their landscape by blocking out the large areas of the composition in advance of adding light, shadows, and details.

Student Activity:
Blocking Out Space
Students work with paint and brushes to block out the areas of their composition, indicating a background, middleground, and foreground.

Students view classmates’ work during a gallery walk, having the opportunity to discuss their vision for their final artwork.

Discussion Points:
Demonstrate for students how, by blocking in the open, large areas of a composition and then adding color to the middle and background areas, an artist can define space in a composition.

Ask students:
➽ How can we use color to show that something belongs in the background of a painting?
➽ How can we use color to highlight elements of the composition in the foreground?
➽ How can you use tints and shades to show where light is hitting objects within your composition?

Students revisit Cayambe and discuss how Church may have blocked out his work before adding light, shadows, and details.

Repeat this process using Oller’s Portrait of a Sugar Plantation.

Student Outcome:
Students will demonstrate through their own artwork their understanding of the artistic process and how a composition is created sequentially. Students will plan their work and mix their own color palettes in order to create their preliminary compositions.

Materials:
➽ 18”x24”, 80-lb. white drawing paper (space permitting)
➽ Preliminary sketches
➽ Various paint brushes
➽ Red, yellow, blue, black, and white tempera paint
➽ Water containers
➽ Towels, and/or sponges
➽ Table covers
Unit 4: SKETCHING AND PAINTING
Lesson 8

USING COLOR TO CONVEY MOOD

Learning Objective:
Students will understand that an artist influences a viewer’s perception by using a wide range of values, high and low contrast, and cool and warm colors.

Students will apply color to their landscapes using their knowledge of tints, shades, contrast, and warm and cool colors.

Student Activity:

Color and Mood
Students continue working on their compositions. They add color and contrast to their paintings to help convey a particular mood.

Discussion Points:

Students examine Cayambe.

➽ What is the mood of this painting?
➽ How does Church’s use of color contribute to the mood?
Think about the way space is depicted in the painting.

➽ Does that contribute to the visual mood of the painting? Why?
➽ How does Church use brush strokes to contribute to the mood of the painting?
Repeat these questions with Sugar Cane and The Subway.

➽ What can you do with your composition to convey the mood you hope to express?
➽ How can you use color, tints, shades, and contrast to effect that mood?

Students continue working on their compositions. They add color and contrast to their paintings to help convey a particular mood.

At the end of the class, students participate in a gallery walk. They observe each others’ compositions and discuss the challenges and successes they experienced in adding color and contrast to their paintings.

Student Outcome:

Students will develop their compositions and demonstrate their understanding that the use of a wide range of values, high and low contrast, and cool and warm colors can evoke a visual mood and influence a viewer’s perception.

Materials:

➽ Previously painted compositions
➽ 18”x24”, 80-lb. white drawing paper (space permitting)
➽ Preliminary sketches
➽ Various paint brushes
➽ Red, yellow, blue, black, and white tempera paint
➽ Water containers
➽ Towels, and/or sponges
➽ Table covers

Resource 15: Cayambe
Resource 21: The Subway by José Clemente Orozco
Resource 23: Sugar Cane by Diego Rivera
Resource 41: About The Subway
Unit 4: SKETCHING AND PAINTING
Lesson 9

PAINTING THREE-DIMENSIONAL FORMS

Learning Objective:
Students will create the illusion of depth by layering painted brushstrokes over a dry background color.

Student Activity
Creating Depth
Students continue working on their compositions by adding three-dimensional forms, using color and tints and shades to show depth, light, and shadows.

Discussion Points:
Examine Cayambe with the students, and ask:
➽ What are the three-dimensional forms in this painting?
➽ How has the artist shown that some forms are in front of others?
➽ What techniques does the artist use to show depth?

Examine The Subway and Sugar Cane, and use the questions above to discuss the artists’ rendering of depth.

Have students meet in small groups to discuss their work and assess how successful they were in depicting depth, light, and shadows, and make recommendations for each others’ work.

Student Outcome:
Students will demonstrate their understanding of how three-dimensional forms can be created by using highlights and shadows over the painted backgrounds they have created.

Materials:
➤ Students’ unfinished paintings
➤ 18”x24”, 80-lb. white drawing paper (space permitting)
➤ Preliminary sketches
➤ Various paint brushes
➤ Red, yellow, blue, black, and white tempera paint
➤ Water containers
➤ Towels, and/or sponges
➤ Table covers

Resource 15: Cayambe
Resource 21: The Subway by José Clemente Orozco
Resource 23: Sugar Cane by Diego Rivera
Resource 42: About Sugar Cane
Unit 4: SKETCHING AND PAINTING
Lesson 10

COMPLETING A COMPOSITION THROUGH THE ADDITION OF DETAILS

Learning Objective:
Students will complete artwork and reflect on their sustained investigation of the artist’s process.

Student Activity
The Finishing Touches
Students work on their paintings, putting in the details that will create a finished composition. Upon completion and in preparation for an exhibition, students work in small groups to begin planning wall text about the process.

Discussion Points:
➽ What do we mean when we talk about the details of a painting?
➽ What details do you notice in Cayambe?
➽ At what point in creating the painting do you think the artist added the details you have noticed?
➽ Why do you think the artist added these details?

Let’s review the artist’s process:
➽ blocking out the basic composition
➽ adding color to the foreground and middleground
➽ adding three-dimensional shapes highlighted with light and shadows
➽ and today, adding details such as fine brush work, color layering, and texture

Student Outcome:
Students will understand the significance of a sustained investigation in the artistic process and that artists continue to reflect and evaluate their work as they progress.

Materials:
➽ Students’ unfinished paintings
➽ Various paint brushes
➽ Red, yellow, blue, black, and white tempera paint
➽ Water containers
➽ Towels, and/or sponges
➽ Table covers

Resource 15: Cayambe
Detail of Cayambe
Detail of Cayambe
Detail of Cayambe
Unit 4: SKETCHING AND PAINTING
Lesson 11

EXHIBITION OF STUDENT PAINTINGS

Learning Objective:
Students will be able to explain in writing the process they have undertaken to create a finished painting.

Student Activity
Sharing the Results
Students work cooperatively to mount an exhibition, creating wall text for their own paintings, and describing the work and the materials and process they used to create it.

Discussion Points:
Students walk around the room and look at each others’ paintings. Ask one or two students to volunteer to be interviewed.

Classmates ask:
➽ Why did you choose to create this painting?
➽ What do you notice about the work?
➽ Can you explain the progression of the painting and how it was developed?
➽ Where are there good examples of the use of tints and shades to show light and dark on an object?
➽ How did you make three-dimensional objects visible?
➽ Describe different brush strokes.
➽ How have the details added to the visual interest of the painting?

Ask students to draft preliminary descriptions of their own paintings and the steps they took to create them. Students then work in groups to refine the wall text for their individual paintings.

Student Outcome:
Students will demonstrate their understanding of the artistic process by creating individual, descriptive labels for their work.

Materials:
➽ Student paintings
➽ Writing Paper and pencils, pens, and markers
Unit 1: Trade Ties

Unit 1 explores New York’s trade relationship with the Spanish-speaking world over time. It begins with the arrival of Jan Rodrigues in Manhattan in 1613, before the Dutch founded New Amsterdam. Primary resources cover the trade rivalries of the colonial period, marked by the widespread and long-lasting prejudice against Spain that was later dubbed the Black Legend, and move forward into the 19th century. Throughout this period, New York was a major trading port of the United States. Students will explore several of the important commodities that were imported into the city, including cochineal dye, guano, and tobacco.

However, most of the materials in this unit are focused on sugar, which began as a precious commodity too dear for most consumers. But after advances in processing technology in the mid-1800s, sugar became cheap enough for nearly everyone to afford. And since New York and later Brooklyn were the center of the U.S. sugar refining industry, the sugar trade produced wealth and jobs in New York. Using the primary resources in this unit, students will consider what lay behind the appearance of the ice cream cart on a hot night in New York in the 1880s: Caribbean islands covered with sugar cane fields, back-breaking manual labor (by enslaved Africans and Chinese "coolies"), great fleets of ships leaving from and arriving in New York harbor, refineries dominating the Brooklyn waterfront, a huge cast of factory and transportation workers, and a very eager public.

Unit 1: Life Stories

The Havemeyer Family. A profile of several generations of the Havemeyers, sugar barons who established an enormous refinery on the Brooklyn waterfront.

Moses Taylor. A banker and financier who helped make New York City the center of the American sugar trade.

Manuel Rionda. A Spanish-born, Cuban-raised New Yorker who handled the financial side of his family’s sugar business and became one of the most powerful men in the industry.

Unit 1: Primary Resources:

Resource 1: Jan Rodrigues in Manhattan. Excerpts from Dutch records about a mixed-race man who lived on Manhattan Island in 1613-14, the first non-native resident of New York City.

Resource 2: The Beginning of the Black Legend. Illustrations from a book by Bartolomé de las Casas, which formed the basis of profound anti-Spanish prejudice for centuries to come.

Resource 3: The Dutch Capture of the Spanish Silver Fleet. A broadside with Dutch text (no translation is available) that describes and illustrates Piet Hein’s capture of a treasure-laden Spanish fleet in Cuba in 1628.


Resource 5: Guano in Peru. A poster designed to market South American guano as a fertilizer for American farms.

Resource 6: Selling Cigars. A highly decorated cigar box, meant to associate the smoking of cigars with refinement and romance.

Resource 7: Trading by Sea. A photograph of a model of the great ocean-going clipper ship, Sea Witch. Newspaper articles describe her sinking and provide information about smaller vessels entering Brooklyn harbor.

Resource 8: Portrait of a Sugar Plantation. Francisco Oller’s painting of the buildings and grounds of a Puerto Rican sugar estate.

Resource 9: Slavery and Sugar. An abolitionist’s report of slave conditions on a Cuban sugar plantation.

Resource 10: Elena Rionda’s Letter from Cuba. A 14-year-old Cuban girl’s letter, in English, to her uncle Manuel Rionda in New York describing both her social life and Spanish activities during the War for Cuban Independence.

Resource 11: Cakes, Puddings, etc. A selection of amply sweetened dessert recipes from Godey’s Lady’s Book and Magazine.

Resource 12: The Ice-Cream Man. A drawing of a street scene, with children, mostly girls, buying ice cream from a peddler.

Resource 13: The Candy Cart on Hester Street. A photograph showing men and boys looking over candy on a peddler’s cart.
Like the other refineries in Manhattan, Havemeyer's sold sugar hard-packed into cones or loaves that only wealthy families could afford to buy.

The local sugar refining industry went through dramatic changes beginning in the 1830s. Moses Taylor was importing huge quantities of raw sugar into New York, and improved technology significantly lowered the production costs. Sugar could then be sold more cheaply, which meant that more people could buy it. Profits rose, and William Frederick Havemeyer was able to retire from the company in 1842, when he was only 38. He entered politics, eventually serving three terms as mayor of New York.

William Havemeyer’s son, William Frederick Havemeyer, was 23 years old and fresh out of Columbia College in 1827 when he joined his father’s business. The following year, his father died, and he combined his firm with another, owned by a Havemeyer cousin. Like the other refineries in Manhattan, Havemeyer’s sold sugar hard-packed into cones or loaves that only wealthy families could afford to buy. At home, the lady of the house herself broke off small pieces with a mallet or used a special cutter. Servants were not to be trusted with something so precious as sugar.

The more available and affordable sugar became, the more Americans wanted it, and the more money refineries made. In the 1850s, the Havemeyer firm took a bold step in response to the growing market. It left its Van Dam Street location and built a sprawling new plant on the Brooklyn side of the East River, where big plots of land were easier to find than in crowded Lower Manhattan. The commanding facility was a visible symbol of the firm’s success and ambition, and it transformed the Brooklyn waterfront. Other refineries joined the exodus from Manhattan, and soon Brooklyn was the sugar capital of the nation, with Havemeyer’s firm unquestionably in the lead. Even a devastating 1882 fire at its showplace facility did not derail the firm for long. It simply built a newer, better refinery.

The refinery process began with the arrival of ships from the Caribbean, loaded with barrels of raw sugar, the syrup produced in the mills near the growing fields. The barrels were stored in warehouses until they were needed. Then they were taken into the plant, and the raw sugar was poured into vats. A series of
heating and filtering steps produced the liquid that was the basis of the company’s primary products. “Soft sugar” was moist and contained molasses; it was something like the brown sugar available today. “Hard sugar” required more processing to eliminate the molasses and produce the more expensive white sugar that was sold in chunk, granular, or powdered form. Working round the clock, the Havemeyer plant produced 3,000-3,500 barrels of sugar in a 24-hour period. The finished products were packed in barrels made on the premises by Havemeyer’s cooper (one who makes or repairs wooden barrels), and then shipped to customers across the country along the Erie Canal or by rail.

Over the years, the Havemeyer refinery had changed its name whenever new partnerships required. In 1900, partly to shed the connection to the Sugar Trust, it dropped all references to the Havemeyers and called itself Domino Sugar.

By the 1880s, the firm was led by Henry Osborne Havemeyer, an entrepreneur who would leave a lasting mark. In 1887, he reached an agreement with other Brooklyn refineries. Together they would form a new entity called the Sugar Refineries Company, which would lower their production and labor costs so much that rivals would be forced out of business. Dubbed the Sugar Trust, it was one of several huge conglomerates being formed in various American industries, all aimed at eliminating competition. The government stepped in and ruled that the Sugar Trust was an illegal restraint of trade. It was a move the American population, many of them Havemeyer customers, applauded, even though grocers had been selling sugar at much lower prices.

Undaunted, Havemeyer reformed the group of sugar producers under different rules and created the American Sugar Refining Company in 1891. It was not technically a trust, but it aroused public and government suspicion, and the “Sugar Trust” label stuck. The new company continued to face government legal action, but it soon controlled 98 percent of the nation’s sugar output. Havemeyer also began to buy Cuban sugar plantations, whose owners had been all but ruined by the island’s ongoing war for independence. Havemeyer was then able to grow and mill much of his own sugar and eliminate the costs he had been charged by growers. Outside investors continued to snap up Cuban estates. By 1902, according to Havana newspaper editor George Bryson, most of the island’s plantations were owned by American or Spanish citizens.

Over the years, the Havemeyer refinery had changed its name whenever new partnerships required. In 1900, partly to shed the connection to the Sugar Trust, it dropped all references to the Havemeyers and called itself Domino Sugar. The company’s legal battles with the government were finally resolved in 1922: it was permitted to remain in operation but could not continue with its anti-competition practices. It never again dominated the sugar market, and the Brooklyn plant closed in 2003.

Henry Osborne Havemeyer and his wife, Louisine, used their sugar riches to build an enormous art collection. Their passion was 19th-century French Impressionists, but they were also among the first New Yorkers to seek out the work of earlier Spanish artists, including Goya and El Greco. The Havemeyers’ collection, one of the finest in America, was housed in their three-story mansion on Fifth Avenue. After their deaths, nearly 2,000 works were donated to the Metropolitan Museum of Art.
Moses Taylor was born to a fairly ordinary New York life, in 1806. His father, Jacob Taylor, was a cabinet-maker. The family fortunes began to change when Jacob Taylor developed health problems and needed to change his line of work. He turned to real estate and eventually became the local property manager for John Jacob Astor, who was building the fortune that would make him the richest man in America. Moses attended school as a boy, but his real education may have come from watching his father work with this famous client.

In his teens, Moses Taylor apprenticed to the shipping firm of G.G. and S.S. Howland, which concentrated on trade with Latin America. After 10 years, when he was just 26 years old, he went out on his own and founded Moses Taylor and Company, a counting house with an office at 44 South Street. Strong recommendations from Astor and the Howlands helped introduce his untested firm to prominent businessmen in the Latin American trade. New York had an active export trade at the time, but Taylor focused on imports, where he had more control. His specialty became Cuban sugar and molasses.

Moses Taylor was not directly involved in either growing or processing sugar, but the growers and refiners all came to rely on him. Counting houses like his were similar to banks today, but with broader reach: they kept clients’ accounts, advanced money, handled insurance, and bought and sold products. So Taylor was a finance man and a deal-maker, and along with people like the Havemeyers and the Riondas, he was one of those responsible for making New York America’s sugar capital. In the beginning, he was in the business of extending credit to sugar growers as an advance against their next crop, allowing them to purchase what they needed, usually slaves and land. (Slavery was legal in Cuba until 1866.) Like farmers everywhere, the growers were often low on funds until their crops were ready for sale. While they waited, there were expenses that could not be overlooked. Taylor’s loans gave them the cash they needed. It meant the growers’ finances were regularly one season behind, in a state of chronic short-term debt. Nonetheless, many growers built great fortunes on sugar, as did Taylor himself.

During the middle years of the 19th century, Latin America accounted for 20 percent of all U.S. imports and exports, and most of that business came through New York. The city was coming into its own as the nation’s commercial heart, thanks to its deep port, its connection to the Erie Canal by way of the Hudson River, and its huge and willing workforce. Moses Taylor went into the right business, in the right place, at the right time. He helped establish the thriving trade between New York and Cuba.

In the 1840s, Moses Taylor put his young associate (and future son-in-law), Percy Pyne, in charge of the firm’s daily affairs. Moses Taylor and Company continued to grow, and eventually controlled some 20 percent of the entire sugar trade between Cuba and the United States. Taylor remained the firm’s chief officer, but he turned his energies to investing and banking. He had been a director of City Bank in 1837, where he served as John Jacob Astor’s representative. He became president of the bank in 1856. He built great wealth out of his sugar business and later from investments in insurance, railroads, and mining. When he died in 1882, Moses Taylor’s estate was valued in the neighborhood of $50 million.
It was fairly clear from the beginning that Manuel Rionda would spend his life in the business of sugar. When he was growing up in Spain, his uncle, Joaquin Polledo y Alvarez, was in Cuba working as a merchant and informal banker to sugar plantation owners. Manuel’s two older brothers, Francisco and Joaquin Rionda, both left home and headed toward the Americas for school and training. Francisco would soon work with his uncle in Cuba, and Joaquin would focus on the New York side of the sugar business.

In 1870, Manuel’s uncle said it was time for him to come to Cuba. Manuel was 16 years old. After a brief stay, his uncle sent him to the United States—to Maine, where he was under the supervision of George Hunt, a Rionda business associate who owned a refinery in Portland. It was probably the coldest place Manuel had ever been, but he spent the next four years at the Abbott School in Farmington, the school his brother Joaquin had also attended. When he was 20, Manuel graduated and joined Joaquin in New York.

For the Riondas, work meant sugar—and it meant family. Manuel Rionda would spend his life engaged with uncles, brothers, nephews, and in-laws, some in Cuba and some in New York, with easy and frequent contact between the two locations. Most of his relatives were successful, but Manuel would emerge as the stand-out.

In Cuba, his uncle Joaquin and brother Francisco were in charge of the family’s operations. Their firm, Polledo, Rionda and Company, was a sugar export house in Matanzas, the port city near Cuba’s sugar-growing region. They also oversaw their own nearby sugar plantations. When Francisco married Elena de la Torriente, her father’s considerable sugar wealth was joined with that of the Riondas. (Francisco and Elena’s daughter, also named Elena, later wrote the letter that is Resource 10 for this unit.)

These families owed their prosperity not only to their own hard work and ambition, but also to the labor of slaves, since slavery was legal in Cuba until 1886. They were also helped by their social position. Native Spaniards like the Riondas were the country’s elite; they held all the positions of power.

In 1877, with the abolition of slavery in Cuba in sight, Polledo, Rionda and Company decided to invest heavily in technology to replace the enslaved labor force they were about to lose. The firm bought expensive machines that would mill sugar canes not once but two or three times, pressing out more juice and yielding more raw sugar. To pay for the machines, nearly half a million dollars came from the Rionda, Benjamin and Company in New York, where Manuel worked for his brother Joaquin. It must have seemed like the right decision, but the debt was great and sugar prices dropped. In 1878, Rionda, Benjamin and Company went bankrupt, and Manuel and Joaquin both went to Cuba to help manage what remained of the family holdings. It was not enough. In 1883, Polleda, Rionda and Company was declared insolvent, and the family in Cuba relied for income on properties they had bought in Sancti Spiritus, including a plantation called Tuinucu, which became the family’s Cuban headquarters.

In 1887, Manuel Rionda returned to New York, where he lived for the rest of his life. He set up a partnership with a sugar broker named Juan Ceballos, and moved into a boardinghouse, where he met an Irish woman named Harriet Clarke, who was 13 years his senior. They were married in 1889. Manuel and Harriet had no children, but their house on West 93rd Street was a second home for a parade of young relatives.
Two of Manuel’s nephews, Bernardo Braga and Manolo Rionda, were virtually full-time residents, learning the sugar business from their uncle, as Manuel had done. By 1896, Manuel Rionda was highly respected by Cuban sugar producers and by New Yorkers involved in the sugar business, and he received an offer to join Czarnikow-MacDougall and Company, the New York branch of the prestigious London sugar trading house, C. Czarnikow and Company. It was the opportunity of a lifetime, and he accepted the offer.

By this time, Cuba was again embroiled in war, part of the decades-long struggle to throw off Spanish rule. The rebellion initiated by José Marrí in 1895 eventually succeeded with American intervention, but the war itself produced three years of chaos that threatened the Rionda sugar empire and disrupted the family’s life. It also caused some divided loyalties. Bernardo Braga considered traveling home to Cuba to help the Spanish defeat the rebels. But in Cuba, after the American warship Maine was allegedly blown up by the Spanish in Havana harbor in February 1898, Bernardo’s 14-year-old cousin Elena was seen with other children, hurling stones at her own house and chanting, “Remember the Maine, to hell with Spain.” Manuel Rionda, who followed the war from New York City, sided more with Spain than with the rebels. He thought the revolution was misguided, and he expected it to end either in civil war or with annexation by the United States. He did not think the Cuban people were ready for independence.

Manuel Rionda’s years back in New York coincided with the formation of the Sugar Trust under Henry O. Havemeyer and with the American government’s determined move against it. Worried that his own accounts would come under the prying eyes of Congress, Rionda directed his employees to communicate in code. He trusted businessmen much more than he did politicians, in part because he was bitter about American treatment of Cuba after the Spanish-Cuban-American War. When he was called to testify before the U.S. Senate in 1902, he distanced himself from the Sugar Trust, and he produced figures showing that his firm had dealt almost exclusively with independent refiners.

For the Riondas, work meant sugar—and it meant family. Manuel Rionda would spend his life engaged with uncles, brothers, nephews, and in-laws, some in Cuba and some in New York ...

For the next 20 years, the Riondas acquired many more Cuban plantations. Manuel Rionda himself would go to Cuba to oversee zafra, the harvest and milling period. In 1915, with funds from investors, he formed the Cuba Cane Sugar Corporation, which was more than twice the size of its closest competitor, and he expanded his own investments into coal and railroads. But his greatest time was behind him. Beginning with World War I, sugar prices fluctuated wildly, despite the Cuban government’s effort to stabilize them. The Great Depression of the 1930s made things far worse, and in 1938, the Cuba Cane Sugar Corporation was sold at auction. Manuel Rionda would live another five years. After his death at age 89, his nephew Bernardo Braga became president of Czarnikow-Rionda. The firm lost all its Cuban property when Fidel Castro came to power in 1959, and it closed for good in 1999.

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Manuel Rionda
1854-1943 continued

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Christopher Columbus arrived in the Caribbean in 1492, during his first voyage to the New World. He visited several islands, including one he called “La Española” (later written as “Hispaniola”). Within a year, Spanish colonizers arrived, and by 1496, a town called Santo Domingo was rising on the island’s southeastern shore. A few years later, the settlement had cobblestone streets and stone buildings, including a palace and a fort, built largely by the forced labor of the local Taino people and enslaved Africans. So, very early in the island’s colonial history, the population was already racially mixed—Taino, African, and Spanish—in a distinctly New World combination that historian Ira Berlin labeled “Atlantic creoles.” Over the course of the next century, the people of Santo Domingo farmed and raised livestock, and they traded (often in direct violation of Spanish law) with the European ships that increasingly sailed in Caribbean waters.

One of these Santo Domingans, a free black man named Jan Rodrigues (with various spellings), became the first known non-native resident of New York City. Because he sailed on a Dutch ship, and because the captain of his ship had a legal dispute with a rival, there are references to Rodrigues in the City Archives in Amsterdam, Holland. On long voyages, European ships were often short of crew members, a result of death and defection, so captains would take on people along the way. It was not unusual for European ships’ crews to include people of mixed-racial descent like Rodrigues who may have served as interpreters with native people who were encountered during the voyages. Historians speculate that Rodrigues used his 80 hatchets and other items to trade with the Indians in exchange for beaver skins, since beaver pelt hats were a prized item in Europe.

Jan Rodrigues vanished from recorded history after 1614, but scholars researching Dominican baptismal and Spanish court records from this time have found several references to men named Juan Rodrigues. Additional research may connect one of them to the Spanish-speaking Afro-Caribbean who was in Manhattan more than a decade before the Dutch founded New Amsterdam.

These excerpts are drawn from a legal case in Holland involving an argument between two Dutch sea captains over events in Manhattan in 1613-14. The plaintiff—the one making the charges—was Adriaen Block, whose ship was probably the Fortuyn. The defendant was Thijs Volkertsz Mossel, captain of the Jonge Tobias. The witnesses (“deponents”) were crew members from the two ships. The word “supercargo” referred to the officer who was responsible for the ship’s commercial activities, including the purchase and sale of cargo.

“The said Mossel’s ship arrived in the river of New Virginia [the Hudson River] about seven weeks later than the said plaintiff’s ship arrived there...[The crew members] truly know that the aforementioned Thijs Mossel and his supercargo sought and tried to spoil the trade of the said plaintiff there. They made him suspicious partly because they gave or supplied twice as many goods of the same quality and quantity for a beaver as the plaintiff gave before they arrived there, namely three pieces, where the plaintiff gave only one.

“Finally [they declare] that when the said Mossel sailed away from the river with his ship, a mulatto born in St. Domingo, who had arrived there with the ship of the said Mossel, stayed ashore at the same place. They had given this mulatto eighty hatchets, some knives, a musket and a sword. The said Thijs Mossel and his supercargo themselves declared that this Spaniard had run away from the ship and gone ashore against their intent and will and that they had given him the said goods in payment of his wages and therefore had nothing more to do with him. Moreover they testified that the crew of the plaintiff ought to have killed him, seeing that he had declared that he would not come to this country [Holland] and that he would have jumped overboard if they had not allowed him to depart. The deponents declare also to have knowledge that nobody of the said Mossel’s crew stayed ashore in the said Virginia other than the said Spaniard.”


“[The crewmen of the Fortuyn] declare that when they were lying in the river Montanges [the Hudson River] a certain Jean Rodrigues came on board their ship who said that he was a free man and requested of his own accord to serve the producer and his partners and stay on their ship, giving them to understand that he had nothing to do with and had no business with either [supercargo] Jan Jorissen or Thijs Mossel, and that he was not bound to them.”

Early American history is mostly a story told by Europeans, and their rivalries slant the tales. After Columbus, the great European powers—England and Spain especially—saw the New World’s riches as a treasure chest ready for the taking. Spain acted first, establishing an early foothold in the islands of the Caribbean. Spanish missionaries soon arrived to promote the Catholic faith among the native Taino people. One of the missionaries, Bartolomé de las Casas, was horrified by what he saw. He published a book in 1552, *Brevisima relacion de la destruccion de las Indias* (A Brief Account of the Destruction of the Indies), in which he described what he saw as the savage way his fellow Spaniards treated the natives. Priests of that time took strong positions on moral issues and delivered them in fierce language. The local people, las Casas wrote, were humble, peaceable, obedient, and weak. His own countrymen, on the other hand, had “behaved like ravening wild beasts, wolves, tigers, or lions … killing, terrorizing, afflicting, torturing, and destroying the native peoples, doing all this with the strangest and most varied new methods of cruelty, never seen or heard of before.” Las Casas was so determined to protect the Taino people from mistreatment that he suggested that Africans be imported as slaves to the Caribbean, a position he later retracted.

Las Casas’s book was translated into Latin and other languages, and was reissued many times. It was read by the Protestant Dutch, who had bitterly endured Catholic Spain’s rule for decades. It was read by the British, long locked in battles with Spain for power and dominion. Despite their own involvement in slavery, neither the Dutch nor the British found it hard to believe that Spain’s moral behavior was worse than anything the world had ever seen—that the Spanish were uniquely brutal. The fact that las Casas was Spanish only gave his charges added weight. Later editions of the book included grisly illustrations by Théodore de Bry, who drew the scenes as he imagined they must have looked. Combined with the original fiery language, the images helped drive home the point: the Spanish colonizers were barbarians.

In fact, all colonizers were brutal, and Spanish behavior may have been no worse than that of other Europeans. But a powerful prejudice against Spain took firm root in the British and Dutch colonies. It was still strong in New York two centuries after las Casas first wrote his words. Julián Juderías, a 20th-century Spanish historian, captured the damaging mythology at work when he named it *La Leyenda Negra*—the Black Legend.
Dutch hatred of Spain was based on more than just trade rivalry. Since the late 1400s, the Netherlands had been ruled by Spain and taxed by Spain. When Protestantism swept the Low Countries, Catholic Spain responded harshly. In 1568, the Dutch began a struggle for political and religious freedom that continued until Spain granted them independence in 1648. During this long revolution, known as the Eighty Years War, the Dutch often behaved as if independence had been won. In the 1620s, they founded the colony of New Netherlands, and the town of New Amsterdam on Manhattan Island, partly to provide an outpost from which to fight the Spanish.

The power struggles between the major European nations were fought mostly at sea. The intense naval rivalry stretched far from the home countries, as each sought to extend its global control. The Atlantic Ocean, the Gulf of Mexico, and the Caribbean and Mediterranean Seas all became strategically valuable, and defeating an enemy in any one of these places built up the power—and the treasury—of the crown at home.

The Dutch forces were far too small to mount a direct assault against Spain, but they were able to carry out stinging attacks on Spanish shipping, one of which resulted in a spectacular victory on September 8, 1628. Dutch naval forces in the Bay of Matanzas on Cuba’s north coast seized a Spanish fleet loaded with treasure, including silver extracted from Mexican mines by Indian and African slaves. The bounty was worth a dazzling 12 million guilders—a huge windfall that funded later Dutch attacks on Spanish interests in South America, and even allowed the Netherlands to claim the island of Curacao, off the coast of Venezuela. (Curacao was governed by Peter Stuyvesant before he arrived in New Amsterdam.)

It was a victory the Dutch trumpeted in a broadside printed in Amsterdam, probably as soon as the news was known. In its upper corners are portraits of the two military heroes of the seizure, Pieter Pieters Hayn (often spelled “Piet Hein” in English) and Hendrick Corneliszoon Loncq. The illustration shows the positions of the Spanish and Dutch fleets, with an inset map of Cuba for orientation. The first three columns of text detail the capture of the treasure, and the numbers are keyed to the numbered ships in the drawing. The narrow three columns at the right list the treasure item by item. Though the broadside is in Dutch, many of the words are close or identical to their English equivalents. Silber is silver, and cochinelle is cochineal, for example. The first words in the phrases often indicate how the item was measured or packed: pfundt means pounds, and kaften (kasten) means box.
Cochineal Red Dye

The red in British officers’ coats—the color that made colonial Minute Men grab their muskets and gunpowder—was called cochineal (ko-CHIN-ay-al). Ordinary soldiers wore uniforms dyed with a less valuable red, but at the direction of Oliver Cromwell, who ruled England in the 1650s, those in command announced their status with the best crimson available. William Phillips, the officer shown in Francis Cotes’s portrait, was a British major general who served under General John Burgoyne at the Battle of Saratoga in the American Revolutionary War.

Before synthetic dyes were invented in the 19th century, all colors used in paints or fabrics were drawn from the natural world, and a good, strong red was hard to find. When Spanish conquistadors (conquerors) saw a vivid red in use among the native people in Mexico and South America, they recognized its value and learned its source: a beetle that fed on the prickly pear cactus. The local people collected the female bugs and made the red dye from the carcasses. By the mid-1500s, leather bags full of these dried insects were regularly shipped to Spain. Efforts to grow the beetles in Europe and British Caribbean colonies failed, so the sole source for this dye was Spain’s New World colonies. This made the dye very expensive, and as a result, cochineal red came to signal great wealth and power. It was used on clothing, art, and furnishings throughout aristocratic Europe—a commodity on a par with gold.
Guano in Peru

In the early 19th century, on the Chincha Islands off the coast of Peru, the landscape was mostly low, except for what looked like an occasional flat-topped mountain. They were not mountains at all, but ancient deposits of sea-bird droppings called guano that had built up because the islands receive so little rain. The local people had used guano as a fertilizer for centuries, and in the 1840s, it became popular with American farmers as well. It did cost more than manure from horses, cows, or sheep, but it was worth the expense—it was lightweight, potent, and it had no smell. In 1852, the Journal of Agriculture wrote that “in several parts of Virginia, land which but a few years since was in vain offered at five dollars the acre, is now worth and selling for fifty dollars per acre” because guano had so dramatically improved the soil. Some farmers dismissed these claims, so advertising promised “a large and remunerative crop” to any doubters.

The guano-harvesting process required hard manual labor. Workers, primarily Chinese “coolies” who lived on the islands, used picks and shovels to cut out several tons of guano each day, which they loaded onto rail carts and pushed to the edge of the cliff some 150 feet above the harbor. There, they poured the guano down canvas chutes that emptied directly into the holds of ships anchored below. Many of the ships were owned by W. R. Grace, a wealthy New York businessman whose firm already had extensive dealings in Peru when he began importing guano.

Guano is still used today as an organic soil amendment. The word means “sea-bird droppings” but it is used now for any bird droppings used as a fertilizer. One of the most common available today is called bat guano—even though bats are not birds.
Tobacco is native to the Caribbean islands. Christopher Columbus encountered native people smoking when he arrived in the 1490s. By the 19th century, tobacco was one of the islands’ main cash crops, especially in Cuba. Sometimes the leaves were transported to cigar-rolling firms in New York and elsewhere, and sometimes the cigars were manufactured in Cuba and then shipped north. Cuban cigars were considered the best available. Cigarettes were rare, and women did not smoke if they valued their reputations. Though some people considered smoking evil or repulsive, the health risks were not yet known.

In New York, Cuban cigars became fashionable in gentlemen’s circles throughout the city. In the 1860s and 1870s, there were more tobacco-related establishments in New York than in any other American city. Therefore, cigar companies directed their appeals to their buyers: powerful urban men. When they packaged their cigars for sale at tobacco stores, each company used colorful illustrations on the boxes to emphasize the selling points: Cuban tobacco, the good life, the pleasures of smoking, and the approval of beautiful women.
Through the middle of the 19th century, sailing ships ruled world trade. Big ocean-going vessels, especially the famous clipper ships, traveled for months at a time, delivering cargo all around the globe. Clipper ships usually had three masts and were built for speed, and the Sea Witch, launched from New York harbor on December 8, 1846, was the fastest of them all. Her regular route was New York to China, which she sometimes reached by going around Cape Horn, at the southern tip of South America, and sometimes by sailing around the Cape of Good Hope, at the southern tip of Africa. Along the way, the Sea Witch stopped at other world ports, loading and unloading cargo. Her first skipper, Captain Robert Waterman, set multiple world speed records during his China voyages. Later, under Captain George Fraser; the Sea Witch was the first vessel to make it around Cape Horn from New York to San Francisco in fewer than 100 days. Speed meant money, and the Sea Witch made a regular profit for her owners, the New York City shipping firm of Howland and Aspinwall. In 1854, the great clipper ship began to bring Chinese contract laborers, called “coolies,” to work on the sugar fields of the Caribbean or to shovel guano (deposits of sea-bird droppings used as fertilizer) in Peru. The Chinese men were paid a tiny monthly salary, but the conditions they lived and worked in were close to those endured by enslaved Africans, whom they were meant to replace as slavery throughout the Americas ended.

For coastal routes, smaller, more agile vessels were better than clipper ships. Sailing ships like brigs, barques, and schooners, and sometimes steam-driven vessels, delivered cargo up and down the coasts of North and South America. Given the short distances between ports, they could carry perishables, even fruit. Those vessels bound for New York, many of them carrying barrels of raw sugar milled on Caribbean plantations, delivered their goods to Pierrepont’s, Prentice’s, and other warehouses along the city’s East River. The ships then prepared for a return trip to Latin America. They loaded their cargo holds with manufactured goods and also with food supplies that many Caribbean islands imported because so much of their farmland was used for cash crops like sugar, tobacco, and coffee.

Flour from Midwestern grain was one of the major food products shipped south. It was transported to New York City along the Erie Canal, and then sent to the Caribbean, where it became a staple in the diet of enslaved workers.

Charles Gerard Davis, Model of clipper ship: Sea Witch, 1936. Courtesy of Mystic Seaport, Mystic, Conn., #1940.377.
“Clipper Ship Sea Witch Lost,” Hartford Daily Courant, April 7, 1856.
The primary sugar-growing region of Puerto Rico was located in the fertile lowlands along the southern coast. The nearby city of Ponce was a sophisticated and thriving port, and a financial center. In the 1840s, there were nearly 90 sugar estates in the region, but over the years that followed many of them combined, and by 1886, Hacienda La Fortuna was one of only 22 that remained. Perhaps proud of this, the estate’s owner commissioned noted Puerto Rican artist Francisco Oller to paint his house, warehouse, and sugar mill. The workers shown may be former slaves—slavery ended in Puerto Rico in 1873—but they are not the painting’s main focus. This is a somewhat idealized portrait that fails to convey that sugar work was hot, grueling, dangerous, and life-shortening.

Throughout Puerto Rico and Cuba, the sugar-refining process was much the same. Workers tended the fields and then used machetes to harvest the tough sugar canes and remove the leaves. The next step was milling—crushing the canes to extract the juice. The mill had to be close to the fields, because the cane would spoil quickly. In the mill, the extracted juice was heated, run through evaporators, and then cooled. The liquid—molasses—was drawn off to be packaged and sold. The more valuable product was the syrupy “raw sugar” that was left behind. This was packed in barrels and loaded onto ships, and much of it was delivered to Brooklyn to be further refined and sold as sugar.
Slavery and Sugar

Without slave labor, sugar would not have become a major Caribbean crop or a major source of New York City's wealth. Slavery made it possible for the plantation system to develop in Cuba, Puerto Rico, and elsewhere in Latin America, based on a model pioneered earlier in Barbados, Haiti, and Jamaica. These plantations were essentially factories designed to maximize output, and since the work was all done by hand, they required armies of laborers. In Puerto Rico, plantation owners took advantage of a large population of mixed-race people who were free and who worked alongside the slaves. In Cuba, however, slaves made up the entire sugar plantation work force.

The labor of sugar workers—growing, harvesting, and milling the crop in intense heat—was grueling in the extreme. Only muscle power and a sharp machete would cut through the tough sugar canes. During harvest time, slaves worked long hours chopping, collecting, and bundling the canes, and then transporting them to the mill, where the round-the-clock work of extracting the juice was also done by slaves. All the steps from cutting to milling had to be done quickly, before the valuable cane rotted in the heat. An overseer punished any slowdowns, often with a whip. At least one plantation kept a pack of dogs that was trained to chase runaways. For enslaved people on Caribbean sugar plantations, life was hard—and brief. From the time they began working on the plantations, enslaved people rarely survived more than six or eight years. Because most slaves did not live long enough to reproduce, sugar plantations, especially in Cuba, required a constant supply of new workers imported directly from Africa, year after year after year.

R. R. Madden, M.D., the author of this quotation, was an Irish abolitionist. In this book, Madden offered the translated poetry of a Cuban slave named Juan Francisco Manzano, and added an appendix with his own essays against slavery. This excerpt is from “Condition of Slaves in Cuba.” The book was available at the offices of the British and Foreign Anti-Slavery Society in London. In Cuba itself, slavery and its legacy were largely overlooked by white elites. But one of those elites, writer and revolutionary Cirilo Villaverde, wrote an 1882 novel entitled *Cecilia Valdes* that became a classic about race relations and the inhumanity of slavery.

Slavery was finally outlawed in Puerto Rico in 1873, and in Cuba in 1886. After abolition, sugar work was done by free blacks or Chinese “coolies,” all working for extremely low wages.

“Two Pieces Descriptive of Cuban Slavery and the Slave Trade,”

“It was only when I visited [Cuban sugar] estates, not as a guest of the proprietors, seeing through the eyes of my hospitable hosts, thinking as they thought, and believing as they saw fit to administer to my credulity, the customary after-dinner dose of the felicity of slaves — it was only when I went alone, and unknown and unexpected, on their estates, that the terrible atrocities of Spanish slavery became known to me... [A]t is not by particular instances of cruelty or oppression the fact is to be established that slavery in Cuba is more destructive to human life, more pernicious to society, degrading to the slave, and debasing to the master, more fatal to health and happiness, than in any other slave-holding country on the face of the habitable globe. Instances of cruelty enough no doubt have come to my knowledge, of the murder of negroes, perpetrated with impunity, of men literally scourged to death, of women torn from their children, and separated for ever from them; of estates where an aged negro is not to be seen -- where the females do not form a third part of the slave population, nay, of estates where there is not a single female; of labour in the time of crop on the sugar properties being twenty consecutive hours, frequently, for upwards of six months in the year, seldom or never under five, and of the general impression prevailing on this subject, and generally acted on by the proprietors, that four hours sleep is sufficient for a slave.”

Elena Rionda’s Letter from Cuba

In 1896, Elena Rionda was 14 years old and living with her family on Tuinucu, the Rionda plantation in Sancti Spiritus, Cuba. It was a peaceful region, the heart of the sugar-growing district, until the War for Cuban Independence came too close, and rebels began setting the sugar cane fields on fire. According to family stories, Elena’s father, Francisco, was imprisoned and threatened with execution by both the insurgents and the Spanish army. Fearing for their lives, the family abandoned the estate. Francisco Rionda; his wife, Elena; their six children; his sister Isidora; and two maids escaped with whatever they could carry. With an army escort, they rode to a port town and hired a fishing boat to take them to Florida. They made their way north to Francisco’s brother Manuel, who lived with his wife, Harriet, on West 93rd Street in Manhattan. Manuel rented a house for them nearby, and Francisco’s daughter Elena lived there in safety, growing close to her uncle and aunt.

By the fall of that year, Elena and her family were back in Sancti Spiritus, and she busily wrote letters to her beloved New York relatives. The worst of the threats had been quieted, perhaps by a strong Spanish presence. Elena cheerfully described her family and social life, but she also reported on what she saw of the war. In December 1896, she recounted the jubilation among Spanish soldiers when they learned of the death of Antonio Maceo, one of the rebel leaders. On February 26, 1897, she noted the arrival of General Valeriano Weyler, whom the Spanish had named governor of Cuba and charged with putting down the rebellion. The “columns” Elena referred to were formations of Spanish soldiers.

My dearest Aunt and Uncle,
I received Auntie’s letter in the mail before last and Uncle’s by last mail. Auntie I received the programme you sent me and I am sure the concert was a very great success.
Uncle your letter was read twice over when I received it and it surprised me to see that you think I believe what young men might please to tell me, although I wear long dresses and go to balls do not think that I am a grown young lady, you say not to mind what people say especially young men do you think I am such a little fool to appreciate words which I know are false? I go to grown up people’s balls. I will not deny that I like dancing. I wear long dresses “when you are in Cuba do what the Cubans do.” The best thing is that I know I am but a girl of fourteen. Do you know what I would like much better than all the balls put together? Well just to be at a convent in the United States, and being there of course I would be very near the persons that are so dear to me.

General Weyler arrived here about eleven days ago. Papa has gone to see him twice and he says he was received very well, he lives about half a block from here. Since he came columns are constantly going out and comming in.
Papa has had the pain in his back but not much.
Auntie mamma says she does not know if she will have time to write to you anyway she sends her love also Madrina and aunt Ysidora. Give my love to the boys and tell Higinio I received his letter and also Manolo’s for Ysidora and myself, both of them I will answer soon, and for you two receive all I can give you from.

Your most loving
Nenita
P.S. Uncle please I am not a little goose.
Cakes, Puddings, etc.

Until the middle years of the 19th century, only the rich could afford sugar. When ordinary people wanted a sweet treat, they used fruit, or honey, or maple syrup. But as improved refining technology made sugar cheaper, it became a staple in American kitchens. This happened as middle-class women's roles were already changing, and they were expected to devote their time to keeping a beautiful home and taking care of their family. Sweet baked goods were promoted as a way for women to pamper their families, especially the children. Cookies and cakes were viewed as pure edible love. Cookbooks offered more and more recipes for sweets, a development that not everyone applauded. Harriet Beecher Stowe, author of *Uncle Tom's Cabin*, thought that in becoming good bakers, women had forgotten how to cook. Her own sister had written a cookbook filled with dessert recipes, but writing in the December 1864 *Atlantic Monthly*, she complained that “there are more women who know how to make good cake than good bread, —more who can furnish you with a good ice-cream than a well-cooked mutton-chop.”

Women’s magazines appeared on the scene at this time to both satisfy and feed women’s growing interest in the home. *Godey’s Lady’s Book and Magazine*, one of the most popular, offered fashion, romance, and household tips, in addition to recipes.

“Saleratus,” an ingredient in the cup cake recipe, was a leavening agent added to make the baked goods airy and light. It was an early form of baking soda.

CUP CAKE—Three eggs, one cup butter, one cup and a half sugar, half cup molasses, one cup milk, four cups flour, one teaspoonful saleratus; spice to taste.

DELICIOUS APPLE PUDDING—Very convenient, as it may be made several hours before it is baked, or when a nice addition is wanted unexpectedly. Pare and chop fine a half a dozen or more, according to their size, of the best cooking apples; grease a pudding-dish, cover the bottom and sides half an inch thick with grated bread and very small lumps of butter; then put a layer of apples with sugar and nutmeg, and repeat the layer, which must be of bread and butter; pour over the whole a teacup of cold water. Put into the oven as soon as the dinner is served, and bake it twenty-five or thirty minutes. It may be baked the day before it is wanted; when it must be heated thoroughly, turned into a shallow dish, and sprinkled with powdered sugar. It requires no sauce.

LEMON PIE—Take four lemons; grate the rind, squeeze the juice, chop the pulp very fine, four teacups of sugar; then beat the eggs and add the above ingredients with a little salt and lemon-peel. Mix all together, with eight eggs; add a little brandy; beat up well and pour over the whole, and bake in small or large tins.

GERMAN RICE PUDDING—Half a pound of rice boiled in a pint and a half of milk. When well boiled, mix with it three eggs, two ounces of butter, and two ounces sugar. Put it in a well buttered mould, and bake it one hour. When it is turned out of the mould put orange marmalade over it. This pudding is also very good cold.

OPEN GERMAN TART—Half a pound of flour, quarter of a pound butter, quarter of a pound sugar, and one egg, to be rolled out and baked on a flat surface, having first covered the top with slices of apples or plums. A round shape looks best, with a little rim of the paste round the edge.

PLAIN CAKE—Four cups flour, two of sugar, two of sour milk, one tablespoonful of butter, one tablespoonful of saleratus, nutmeg, and raisins.

LEMON DUMPLINGS—Add the juice of one lemon to the rind, which must be chopped fine; mix half a pound of suet, also chopped, with half a pound of bread crumbs, one egg, enough milk (or water) to make a stiff paste; add the lemon, sweeten to taste, divide into five or six equal parts, and boil in separate cloths for three-quarters of an hour, and serve up with wine sauce.

JERSEY PUDDING—Take four ounces of grated bread-crumbs, the same of grated apples, loaf sugar, fresh butter, and currants. Beat up well four eggs, add them to the above ingredients with a little salt and lemon-peel. Add a glass of brandy or white wine, butter your mould well, and boil one hour. N.B. Four macaroons can be substituted for the bread, and if preferred, it can be baked.

DILLINGHAM CAKE—One cup butter, one of milk, three cups of sugar, five of flour, four eggs; spice to your taste. Bake in small or large tins.

DEVONSHIRE CAKE—One pound of flour, one pound of currants, three-quarters of a pound sugar, half a pound butter, half the peel of a lemon, half a pound citron; whisk all together, with eight eggs; add a little brandy; bake in a slow oven, two hours and a half.

PLAIN CHEESECAKES—One ounce of plain cheese, one lemon to the rind, which must be chopped fine; mix half a pound of bread crumbs, one egg, two teacups of milk, four tablespoonfuls of corn-starch; beat well together and bake; beat the white of the eggs with six tablespoonfuls of powdered sugar. It requires no sauce.

DEVONSHIRE CAKE—One pound of flour, one cup butter, one ounce of powdered sugar, one stale sponge-cake, and two drops of essence of lemon, all beaten together; this quantity makes nine cheesecakes; a few currants on the top of each if you like.

Because of better refining machinery in the 1830s, sugar became cheap, and cheap sugar brought the ice cream man to city streets. With a hand-cranked ice cream maker sitting in his cart, the vendor would announce his arrival with loud shouts. His cries were likely to come with an accent, since ice cream men tended to be immigrants, often Italian. Well-off New Yorkers complained about the intrusion, and health officials blamed the vendors for what was called “ice cream poisoning.” But children came running at the sound of his voice. Even poor children, immigrants themselves, could sometimes find a few pennies for a scoop of ice cream cradled in paper: (Edible cones did not arrive on the scene until after 1900.)

This illustration appeared in *Harper’s Young People*, a journal for children that was issued every Tuesday, beginning in November 1879. It was meant as an alternative to the “dime novels” that Harper’s editors and others considered immoral and dangerous. *Harper’s Young People*, in contrast, declared itself to be “unsullied by unclean thought or suggestion.” So in printing this appealing drawing, the journal sent an unspoken message to its young readers: ice cream was wholesome and safe, even for girls and toddlers, who were considered especially vulnerable.

Candy was everywhere in 19th-century New York. Some restaurants offered bon bons and peanut brittle for dessert, and high-quality chocolates could be bought from the city’s best confectioners. Cheap penny candy, usually unwrapped, was sold in candy stores and peddled from carts in city neighborhoods. For these sellers, appealing to children was essential, since they were the buyers. On average, youngsters spent about five dollars a year on candy. By late in the century, more and more children had jobs, and most of their income was probably given to their parents. But in immigrant neighborhoods like Hester Street in New York’s Lower East Side, some spare change went to the candy man.

Among the middle- and upper-classes, many were worried about this. Candy production was not monitored for safety, and it was likely to contain foreign substances, even plaster of Paris or glue. Not surprisingly, cheap candy came to be seen as dangerous. Even if it was safe, people worried that it would lead to tobacco use. Since young boys loved to walk around “smoking” chocolate cigars or chewing licorice as if it were chewing tobacco, it was easy to see a connection. Some people believed that candy was addictive, and would mean alcohol abuse later. Cheap candy became associated with the poor, with out-of-control behavior, and with the worst aspects of city life. There were no such fears about pricey chocolates bought by rich people, or about sweets that were made at home by loving mothers.
Unit 2: Cultural Interaction

The focus of Unit 2 is the cultural life that grew out of trade ties explored in Unit 1. Businessmen involved in the sugar and other trades traveled frequently to New York, became fluent in the ways of the city, and often stayed for months or permanently. Despite the distance, New York City became the main U.S. destination for people coming from the Caribbean. Families arrived, children went to school, and New York neighborhoods took on a distinctly Latin flavor. This unit begins by considering how Spanish-speaking arrivals viewed New York, and how they (and the Spanish world in general) were viewed in return. The materials present minor and major cultural collisions: the high school boy who becomes the first Cuban to play professional baseball in the U.S., the bullfight in Harlem, the Spanish-language guide books pointing out hotels and churches for new arrivals, the shock of Coney Island to Cuban poet and revolutionary José Martí.

The unit then moves into the 1930s and 1940s with a census study of a hispano neighborhood in Harlem and a map activity based on images of New York’s distinctly Spanish locations. As students recreate pre-World War II Nueva York, the role of the arts will be essential. They will explore both the museum world’s focus on the great Mexican muralists José Clemente Orozco and Diego Rivera, among others, and the popular street-level culture that gave neighborhoods their soundtrack. The classroom materials include a list of songs by Cuban and Puerto Rican artists, many of which can be brought to vivid life with a visit to YouTube. Teachers may want to create a similar activity around Nueva York today, with students in the role of photographers, interviewers, and historians.

Unit 2: Life Stories

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<th>The well-known American writer whose positive descriptions of Spain counteracted the negative feelings created by the “Black Legend.”</th>
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<td>Esteban (Steve) Bellán.</td>
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<td>Pura Belpré.</td>
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Unit 2: Primary Resources

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W ashington Irving’s parents were both born in the British Isles and immigrated to America in 1763. They may have felt some allegiance to their homeland, but when their eighth and last child was born in New York, just after the last battles in the American Revolution, they gave him the name of the winning general and future president. Washington Irving would grow up to be the first truly successful American writer.

But when Irving was young, writing was considered a hobby, not a way to make a living. His father was strict and pushed him toward the law, which the aspiring writer barely managed to tolerate. Eventually Irving passed the bar and practiced law, but on the side he worked with his older brother William and another friend on what he really loved. Together, they wrote and edited a series of satirical essays entitled Salmagundi, in tribute to a popular salad that involved many ingredients stylishly arranged on a plate.

Salmagundi was funny, irreverent work, and it led Washington to his next equally irreverent project, a book he called The History of New York from the Beginning of the World to the End of the Dutch Dynasty, by an “author” he named Diedrich Knickerbocker. The work contained too much exaggeration and invention—sometimes just pure flights of fancy—to qualify as history, and Diedrich Knickerbocker was an entirely made-up character. People read it and laughed, and Irving actually made some money. Irving realized he could support himself as a writer if he had more readers, so he decided to drop the satirical edge of his previous work and focus on simpler lighthearted humor. In his early 30s, he published The Sketchbook of Geoffrey Crayon, Gent., which included several pieces of short work, including the two titles for which he is most famous today: “The Legend of Sleepy Hollow” and “Rip Van Winkle.” As he expected, Irving’s audience grew and he wrote several more Geoffrey Crayon books.

But he never felt confident about earning a living from writing, since he never knew how long his good fortune would last. When one of his books was badly received, he lost heart and tried a different path. Fluent in Spanish, Irving accepted a diplomatic posting in Madrid with the idea of also translating some documents relating to Christopher Columbus.

In Spain, Irving’s courage and his keen sense of the book market returned. He decided to forgo the Columbus translations because he thought a biography would sell better. In 1828, he published A History of the Life and Voyages of Christopher Columbus, presenting the explorer of the Americas as flawed but heroic. By the turn of the 20th century, 175 editions of this volume had been published.

R emaining in Madrid, Irving wrote more books about Spain. He was trying to understand why this country, once one of the most powerful in Europe, had fallen, while the United States had risen. These were works of nonfiction mostly about Spain’s past, but with a romantic, imaginative streak to them. The Alhambra, published in 1832, was one of the most popular. As American readers devoured these books, they became entranced by Spain themselves, especially by the quaint, sleepy version of the country that Irving depicted. Writers and artists packed their bags and booked passage for Madrid with the hope of finding their own inspiration in picturesque Spain.

In this way, Washington Irving helped change American minds about a country that had been seen as the world’s great villain. Long after the writer’s death, traces of the Black Legend continued to color American attitudes toward Spain, and even toward Spanish-speaking people in general.

In this way, Washington Irving helped change American minds about a country that had been seen as the world’s great villain. Since the 1600s, the Dutch and British colonists, and later their American descendants, had believed that Spaniards were the world’s cruelest, most violent people. Known as the Black Legend, this powerful prejudice against Spain and its religion ran deep and wide. In America, where most people were Protestant, school children were taught that Spanish people were “bigoted Catholics,” and that the Spanish Inquisition—the effort to repress other religions by force—ranked as one of history’s cruelest episodes. Washington Irving’s work helped to pierce this bias, though it created another: replacing barbarian Spain with a dusty, weakened country lost in its own past. Irving’s version of the country was kinder than the Black Legend but no truer.

Not all minds were changed by Washington Irving. Long after the writer’s death, traces of the Black Legend continued to color American attitudes toward Spain, and even toward Spanish-speaking people in general.

before Steve Bellán became the first Latin American player in professional baseball, he had to learn how to play the game. When he was growing up in Havana, Cuban children did not play baseball, and may never have heard of the game at all.

Bellán’s introduction to the sport came in New York City, where, like many Cuban children, he was sent for schooling. He arrived in 1863, at age 14, to study in the preparatory department of St. John’s College (now known as Fordham University). He was called Esteban Bellán then. Among his classmates, there were surely American boys who had grown up playing pick-up baseball games on fields in their home towns. Although baseball dates back to the early 19th century, when Bellán arrived in America, it was not yet a well-organized sport. But the game’s rules had been formalized, and St. John’s College even had a school team called the Rose Hill Baseball Club. This was where Bellán learned to play the game.

Clearly, he loved baseball, and he was a talented player. When he left St. John’s College in 1869, he joined the Haymakers, an amateur team in Troy, New York. (The team borrowed its name from boxing, where a “haymaker” meant a good solid punch.) Baseball teams were, as they are now, associated with cities and towns, and when Bellán began playing for Troy, there were already teams in Chicago, New York, and Cincinnati. And there were already fans rooting for the local boys, whipped up by regular sports coverage in the New York Times and other newspapers.

Bellán was 19 years old when he joined the Haymakers, and by then, he had Americanized his name to “Steve.” The U.S. Census for 1870 shows him living in Troy with Domingo Belan, age 20, Rossa Belan, age 21, and Hart Belan, a 50-year-old woman. (The name was usually spelled Bellán.) The family relationships were not identified in the census, though it seems likely that he was living with his brother, sister, and mother. If so, Steve Bellán was half-Irish, since the census records show that Hart was born in Ireland. The Bellán family may have been among the exodus who left Cuba for New York in the late 1860s, as the Ten Years’ War began. They do not appear in the census records again, so they may have returned to Cuba in the 1870s, as did many other refugees of that war.

n the years when Bellán was playing baseball in America, it went from being an amateur to a professional sport. The Chicago White Stockings began the move in 1869, when they decided to pay every player. The promise of a salary made the best ball players in the country clamor to join the team, which soon fielded the strongest lineup in the game. So other teams began to pay their players, and they organized into a professional league called the National Association (later renamed the National League). When the Troy Haymakers joined the National Association in 1871, Steve Bellán became the first Latin American to play professional baseball in the United States, but this historic detail was ignored by newspaper reporters writing about the games.

When the New York Times covered baseball, the articles were usually long and detailed. But the paper also ran a regular column called “Telegraphic Brevities,” which included short news reports wired from around the country, everything from farmers who died in freak accidents to speeches by politicians. Included in the August 4, 1871 column was this sports update:

The Red Stockings, of Boston, and the Haymakers, of Troy, played a championship match in Troy yesterday. The game was closely contested, each club having its full nine out, and resulted in favor of the Haymakers by a score of 13 to 12.

Bellán had many good games during his career, but the contest summarized in the Times was his best-known outing as an American baseball player. With five hits, five RBIs, two runs scored, and one stolen base, Steve Bellán accounted for more than half of the Haymakers’ 13 runs.

Struggling with financial troubles, the Troy team folded in 1873. Bellán spent part of the next season with the New York Mutuals, who played at the Elysian Fields in Hoboken, New Jersey. His last game with the Mutuals—and in American baseball—was June 9, 1873. At that point, he returned to Cuba and brought baseball with him. He organized the first formal game on the island on December 27, 1874. Showcasing what he had learned in the States, Bellán’s team, Club Habana, defeated its rival, Club Matanzas, by an astounding score of 51-9. Bellán himself had three home runs. In the late 1870s, he became a manager and player for the Havana team, and led them to three championships in their first five seasons.

During the long fight for independence, baseball gave Cubans a way to reject the hated Spanish and their bullfights in favor of a new sport from another country. Baseball frenzy was born and spread throughout the Caribbean. Many future stars of major league teams in the United States learned to love and play the game as children at home in Cuba, the Dominican Republic, Venezuela, and elsewhere in Latin America.
Pura Belpré

1900-1982

In mid-January of 1920, Pura Belpré was living in Puerto Rico, where she was born. She was 19 years old and studying at the University of Puerto Rico, preparing to be a teacher. She and her sisters, Elisa and Maria, lived with the family of their older sister Rogelia in the San Francisco Barrio in the capital city of San Juan. Pura Belpré once said that she came from a family in which people loved to tell stories that “had been handed down by word of mouth for generations.” She later made a career out of this family passion.

On July 20, 1920, Pura Belpré boarded the steamship Philadelphia, and arrived six days later in New York City to attend her sister Elisa’s wedding. She thought it would be a short stay, but she remained and lived in New York for the rest of her life. She moved in with her sister Louisa, who had moved to New York some months earlier and lived at 130 West 139th Street. Pura worked briefly in the garment industry, but she soon took a position as Hispanic Assistant at the New York Public Library branch at 135th Street in Harlem. She was the first Puerto Rican to be hired by the library, and she had found her calling. In the years that followed, she would oversee the library’s expanding services for Spanish-speaking residents of the city, and she would become a major figure in Puerto Rican folklore.

But first she attended the Library School of the New York City Public Library, enrolling when she was 26. One of her courses focused on storytelling, which had been so important in her family when she was growing up. For an assignment, she wrote a folk tale based on a story she had heard her grandmother tell about a love story between a cockroach named Martina and a mouse named Perez. She told it to children at a story hour and quietly made history: it was the first Puerto Rican story children heard in the city’s public library. In 1932, she published both English and Spanish versions of Perez and Martina: A Portorican Folk Tale, the first of many titles she either wrote or translated.

During the 1920s and 1930s, several library branches served the city’s growing Puerto Rican population, and Belpré found herself working and volunteering not only in Harlem, where she lived all her life, but elsewhere in Manhattan. Whenever she went, she emphasized Puerto Rican stories, games, and traditions. She made colorful puppet versions of Martina and Perez, and used them when she retold her grandmother’s tale. She offered her story hours in both English and Spanish, made sure that Spanish-language books were ordered for the branches, and built celebrations around Latin American holidays. Belpré transformed the libraries into Puerto Rican cultural centers for adults and children, and she became known in New York and throughout the country as a folklorist and a believer in the cultural importance of traditional stories. Many of the children she was reading to had been born in the United States, and she was determined that they would grow up knowing and loving their Puerto Rican culture. Today, folklore is widely seen as a way to maintain traditions and pride in immigrant communities, but Belpré was a pioneer.

In 1944, Belpré resigned from the New York Public Library so she could devote more time to her writing, and also travel with her husband, composer and musician Clarence Cameron White. She published a collection of Puerto Rican short stories called The Tiger and the Rabbit and Other Tales, and translated Spanish-language editions of some of the great classics of children’s literature, including Syd Hoff’s Danny and the Dinosaur and The Story of Ferdinand by Munro Leaf. After her husband died in 1960, Belpré returned to the New York Public Library to work part-time as Spanish Children’s Specialist. She also helped develop children’s programming at El Museo del Barrio.

Most of Pura Belpré’s books are out of print today, although they are available used and—she would surely appreciate this—in libraries. The year 1996 marked a revived interest in her work. Her novel for middle-school grades, Firefly Summer, written in the 1940s, was finally published through the efforts of the Centro de Estudios Puertorriqueños, Hunter College of the City University of New York. That same year, the biennial Pura Belpré Award was initiated by the Association for Library Service to Children to honor outstanding children’s books by Latina and Latino authors and illustrators. The prize, now awarded every year, celebrates not only the winners but Belpré herself, a fierce advocate of high quality children’s literature and illustration.

Just how fierce can be seen in a 1961 letter she wrote to Margaret Bevans, the Random House editor who oversaw the publication of Belpré’s version of stories about Juan Bobo, a well-known figure in Puerto Rican tales. Belpré found the new illustrations for the book insulting to African Americans, Afro-Puerto Ricans, and to the beloved characters in her story, and she communicated her feelings in no uncertain terms. During the Civil Rights movement of the 1950s and 1960s, activists like Belpré fought hard against stereotyped portraits of people of African descent, who were often pictured as lazy and slow, with exaggerated racial features.

Dear Mrs. Bevans:

... I am just recuperating from the shock of the illustrations for my “Juan Bobo.” A little research into the character and background of our peasants would have enabled the artist-illustrator to have made a true picture of this folk character, so loved in Puerto Rico. ... You can well imagine my shock when I saw Juan Bobo and the Judge portrayed as stereotyped Negroes. ... I feel like apologizing to every Puerto Rican who might chance upon this book. In a way I am pleased that the Library did not purchase it for circulation. Their shelves contain the original books, thank God for that.

Yours truly,

Pura Belpré White
WASHINGTON IRVING: THE ALHAMBRA

In the spring of 1829, Washington Irving and a friend—a member of the Russian embassy in Madrid—made what Irving called a “rambling expedition” from Seville to Granada, a journey of some 160 miles that took them along an east-west road in the southern part of Spain. He was completely won over by the many remnants of the long Moorish period of Spanish history. The Moors were Muslim people from northern Africa who conquered Spain and Portugal in the 700s.

The cluster of buildings known as the Alhambra was built by the Moors as a fortress near their major city, Granada. It was positioned on the top of a rocky cliff, visible from some distance away. The reddish tone of the buildings gave the fortress its name—the word “alhambra” comes from the Arabic term for “red house.”

Beginning in the 1200s, the Alhambra served as both a fort and as the home of Granada’s ruling Moorish family. The Moors needed those strong defenses because the Holy Roman Empire had begun its long series of religious wars against them, called the Crusades. But the defenses were not enough, and in 1492, the last of the Moors were driven from Spain. The Alhambra was used for a time by the new Catholic rulers, but it soon fell into a long period of decline and neglect. Irving found the picturesque shabbiness—of the ruins, the landscape, and people—romantic and irresistible.

Washington Irving’s Tales of the Alhambra was first published in 1832, and along with Irving’s other writings, it influenced American readers, who began to change their minds about Spain. A powerful anti-Spanish bias had taken firm root in Protestant Europe and its New World colonies during the 16th century, and was still entrenched in America and New York City well into the 19th century. Irving helped to chip away at this bias, known as the Black Legend. Some of his fellow writers were so smitten that they traveled to Spain themselves, in search of the picturesque scenes Irving had described. Many, including poet William Cullen Bryant, wrote their own travelogues, in which the influence of Washington Irving was clear. Among privileged and educated Americans, fascination was replacing three centuries of hatred toward Spain.

Washington Irving, Tales of the Alhambra, 1832.
Frederic Edwin Church was 31 years old in 1857, when he made his second trip to South America to search out the continent’s wild, dramatic places. On a summer day, he climbed 1,000 feet to a spectacular view of the volcano Cayambe, in north-central Ecuador, right on the equator. As he had on his first visit to South America four years earlier, Church carried notebooks that he filled with his observations and sketches. Later, in his New York studio, he used his field notes and drawings, and his imagination, to make his paintings.

Church was already at the peak of his career, so his work attracted attention. Robert L. Stuart, a New York sugar refiner, commissioned the artist to paint this majestic view of a snow-covered mountain in one of the earth’s hottest places. Stuart had a great interest in nature—he was later president of the American Museum of Natural History—and Church was known for the detail and accuracy of his renderings, especially plant life. Stuart also had a great deal of money, which he had made on the thriving trade between New York and Spanish America.

Despite Church’s skill in capturing reality, he was not simply mirroring what he saw. He used this and other paintings to explore an idea he believed in deeply: that cultures were shaped by their environments. In *Cayambe*, he included in the lower left corner an artifact of the ancient Incas, a civilization that once lived in the area and considered the volcano sacred. Church was making his larger point by containing within one canvas both the natural and the human worlds. He also acknowledged the area’s current inhabitants with a few barely visible houses, but they were clearly not his primary interest.

*Cayambe* was held in Robert Stuart’s private collection, but other paintings by Church were exhibited and widely seen by the public. Most Americans had never traveled to the Spanish-speaking Americas, and they were thrilled by his work, by the grandeur, richness, and inviting emptiness of this wilderness. It was not as empty as it seemed, however: The city of Quito, about 30 miles away, was home to several thousand people.
The game of baseball was played in America beginning early in the 19th century. The rules were put in writing in 1845, and during the Civil War, soldiers spread the game widely throughout the country. It was a warm-weather sport of open fields and small-town amateurs.

In 1869, Cuban native and St. John’s College (now Fordham University) graduate Esteban Bellán began playing third base for the Haymaker Nine in Troy, New York. Bellán—in America, he called himself “Steve”—entered history two years later when his team joined the professional National Association, which later became the National League, thereby becoming the first person from Spanish-speaking America to play professional baseball. Later, he returned to Cuba and organized the first formal baseball game on the island on December 27, 1874.

Burr and Penfield’s, a tobacconist in Troy, capitalized on local enthusiasm for the Haymaker Nine by printing photographs of the team prominently stamped with the Burr and Penfield name. (The 1870 team roster included a second baseman named Penfield.) The cards were made available at the tobacco shop, which of course brought in potential buyers of “cigars and other smoking articles.” This team portrait—Bellán is second from the left in the back row—shows the 10-man lineup in their playing uniforms, and the caption identifies the position each man played: first base, second base, catcher, pitcher, etc.

Newspapers reported on the games, knowing that sports coverage would sell papers to excited fans. Bellán’s birthplace was not mentioned by early sports reporters, who were primarily interested in the drama of the game. On April 26, 1871, for example, the New York Times provided a detailed account of a duel between the Brooklyn Athletics and the Haymaker Nine, in which Troy delivered a trouncing, with a final score of 17-7.
In the second half of the 19th century, the Spanish-speaking population of New York City began to grow, and publishers responded with guide books intended to help newcomers—and probably some residents—make their way around the city.

In 1851, Guatemalan-born José Durand published the first of several editions of the Guía de los Estados Unidos para viajeros españoles (Guide for Spanish Travelers to the United States). One of the contributors was a Colombian poet, Rafael Pombo, who complained that the city had little interest in the fine arts. For his readers, this was likely to be a serious failing, since the Spanish-speaking arrivals in the city during this time tended to be prosperous people with sophisticated tastes.

Guía de Nueva York, para uso de los Españoles é Hispanoamericanos (Guide to New York for Spaniards and Hispano-Americans) was published in 1863. The authors were Raphael Alvarez and I. G. Grediaga. The volume declared itself an ideal choice for people visiting New York on commercial or personal business, or on summer vacation. It described churches, banks, and schools, provided the addresses of the city’s post office branches, and—knowing what travelers needed most—gave special attention to the 10 best hotels in the city.

In 1872, a New York publisher and bookstore owner named N. Ponce de Leon published the Guía de la ciudad de Nueva York (Guide to the City of New York), written by his father-in-law, Antonio Bachiller y Morales. Morales was an eminent Cuban intellectual who escaped Havana with his family in 1869, barely avoiding arrest during the Ten Years’ War. This volume provided more information about the city as a whole, and even included a chapter on New York’s Dutch origins. But the needs and interests of the visitor were central. The Guía offered information about churches, banks, and hotels, and also included a chapter that described the layout of New York’s streets, distances between important locations, and suggestions for ways to travel around the city.

All the guide books were published in New York, in Spanish, although many of their readers spoke and read at least some English.
Bull-Fight in New York

On August 1, 1880, the New York Times published an article about the bullfight that happened the day before. (Despite the newspaper announcement, it took place not in Central Park but in Harlem.) The unnamed journalist noted the presence of Henry Bergh, who had founded the American Society for the Prevention of Cruelty to Animals in New York in 1866. It was probably Bergh’s influence that made the organizers forego the deadly lances that were thrust toward the bulls’ bodies in traditional bullfights. Instead, the animals were “shot” with a glued ribbon rosette that stuck to the fur to show the matador’s hit. The Times article, excerpted below, provides a look at a most unusual event in the city, but it also exposes the negative stereotypes that appeared in New York newspapers:

About a dozen Spaniards, with unpronounceable and unascertainable names, came to this City a few weeks ago, and announced that they were about to make preparations to give a Spanish bull-fight. They rented a piece of ground at One Hundred and Sixteenth-street and Sixth-avenue [now Malcolm X Boulevard], up among the shanties, and built a circular wall of boards about 20 feet high...

There was a great rush to the bull-ring, on the elevated trains, yesterday afternoon, on the West Side road particularly … and a crush of carriages in the street. There were some hacks, but a great many fine private equipages, with liveried servants. … The crowd included a large number of Spanish-speaking persons, who talked 30 knots an hour without any difficulty. … At 5:15, when the performance began, there were between 3,000 and 4,000 spectators in the seats, clapping and stamping impatiently.

Eight dark Spaniards, with broad shoulders and slim legs, had been prancing about the place…. Not one of them had been shaved, apparently, since the death of the late Pope. … They were as bad a looking set of men as ever picked a pocket, and looked as if, while they would fight a steer for a dollar and a half, they would cut a throat for a quarter. …

[After the first three bulls appeared, one at a time, the fourth was in the ring] and the Spaniards began to bother him again. They sneaked up to him and posted rosettes on his forehead, and then ran. They shook their cloaks at him, and then ran. They said “boo” to him in Spanish, and then ran. They did everything but get in his way. …

The crowd began to grow disgusted with the performance, and cried to the fighters, “Ride him, ride him.” … “Bueno, bueno,” good, good, the Spaniards shouted …

[After the ninth steer, with the event essentially over,] Mr. Bergh put an end to the show. “Tell them to stop the whole thing,” he said; “that’s enough.”

There is no doubt that that was quite enough. It was the first approach to a bull-fight ever attempted in New-York, and it only served to show that such brutal performances, or even weak imitations of them, will not take root in our healthy soil.
José Martí is celebrated as the leader of the Cuban independence movement, but he earned his living as a writer, and he spent most of his adult life in Nueva York. His articles about America were published in Spanish-language newspapers in New York, as well as in the Caribbean and South America.

In his “Letters from New York,” Martí described the new Brooklyn Bridge, an astounding sight for all New Yorkers, no matter where they had been born. Other letters portrayed New York in the great blizzard of 1888, and the detonation project that made the Hell Gate on the East River less dangerous for ships. He wrote about his meeting with Ralph Waldo Emerson, about relations between the United States and Mexico, and about a new device called the glossograph, which, when placed inside the mouth, “does not prevent speech and reproduces it on paper as perfectly as a fifteenth-century scribe.” Martí was a skilled and committed journalist who recognized the present and future importance of the United States to Latin America. He was enthusiastic about his adopted country, but he also knew that America was a large power with imperial ambitions, and could be dangerous to smaller nations.

Many of Martí’s letters were published in Buenos Aires, Argentina, others in Mexico City or Caracas, Venezuela. This excerpt from “Coney Island” first appeared in La Pluma, a newspaper in Bogotá, Colombia, on December 3, 1881. At that time, Coney Island was already a destination for New Yorkers looking for relaxation and fun, but it was just beginning life as an amusement park. The first carousel had opened, hot dogs were sold as “frankfurters,” and swimmers crowded the beaches. But the roller coaster and other rides were still in the future.

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...what comings and goings! What spendings of money! What opportunities for every pleasure! What absolute absence of any visible sadness or poverty! Everything is out in the open: the noisy groups, the vast dining rooms, the peculiar courtship of the North Americans – almost wholly devoid of the elements that comprise the bashful, tender, and elevated courtship of our lands – the theater, the photographer, the bathhouse – all of it out in the open. Some weigh themselves, because for the North Americans it is a matter of positive joy or real grief to weigh a pound more or less; others, for fifty cents, receive from the hands of a robust German girl an envelope containing their fortune; others, with incomprehensible delight, drink unpalatable mineral waters from glasses as long and narrow as artillery shells.

Some ride in spacious carriages that take them at twilight’s tender hour from Manhattan to Brighton; one man, who has been out rowing with a laughing lady friend, beaches his boat, and she, resting a determined hand on his shoulder, leaps, happy as a little girl, onto the lively beach. A group watches in open-mouthed admiration as an artist cuts from black paper, which he then pastes onto white cardboard, the silhouette of anyone who wants to have so singular a portrait of himself made; another group celebrates the skill of a lady who, in a little stall no more than three quarters of a yard wide, creates curious flowers out of fish skins.

With great bursts of laughter others applaud the skill of someone who has succeeded in bouncing a ball off the nose of an unfortunate man of color, who, in exchange for a paltry day’s wage, stands day and night with his head poking through a piece of cloth, dodging the pitches with ridiculous movements and extravagant grimaces. Others, even some who are bearded and venerable, sit gravely atop a wooden tiger, a hippogriff*, a boa constrictor, all ranged in a circle like horses, which revolve for a few minutes around a central mast while a handful of self-styled musicians play off-key sonatas. Those with less money eat crabs and oysters on the beach, or cakes and meats at the free tables some of the large hotels provide for such meals; those with money throw away enormous sums on the purplish infusions that pass for wine, and on strange, leaden dishes that our palates, preferring lighter and more artistic fare, would surely reject.

*A legendary creature, part horse, part eagle, part lion
After the American Civil War, immigration from Spanish-speaking America to New York City increased, especially among Cubans. In 1850, there were 231 Cuban-born people in the five boroughs. By 1860, there were more than 600. And after the turmoil at the beginning of the Ten Years’ War in Cuba (1868-1878), many of the island’s intellectuals and artists escaped to New York. The 1870 Census shows more than 2,700 Cuban-born residents in the city, though many returned home when the war ended.

Communication and transportation connections between New York and Latin America multiplied. In 1866, a telegraph line connected New York to Cuba, and later to Mexico City. For the first time, people many hundreds of miles apart could send and receive messages—whether family news or business transactions—in a matter of minutes.

For those who needed to make the trip in person, there were more and more options. The New York & Porto Rico Steamship Company opened for business in 1890, transporting sugar from mills in Puerto Rico to refineries in New York. Passenger service began in 1896, and focused on the New York to San Juan route. By 1909 there were “sailings every Saturday” on steamships named for Puerto Rican towns.

Other companies established their own routes to Latin America. The Ward Line began business as a sailing fleet carrying cargo, primarily sugar. It converted to steamships in the 1870s, and in 1881 renamed itself the New York and Cuba Mail Steamship Company, with service to Cuba and Nassau. The Grace Line opened in 1882 with service between New York and Peru. The Clyde Steamship Company connected New York to the Dominican Republic, and the Red D Line served Puerto Rico, Curaçao, and Venezuela.

The Belpré family was apparently not unusual. The steamship lines had more and more business as time went on and Latin American and Spanish immigrants arrived in great numbers. In 1930, there were 7,000 Mexican people in New York City, 29,000 from Central and South America, 23,000 from Cuba and the West Indies, and 23,000 from Spain itself. But Puerto Ricans were the largest Spanish-speaking group in the city, numbering 54,000 people.
José Clemente Orozco had a tragic outlook on life, perhaps owing to the poverty of his childhood and the loss of his left hand in an accident during his teens. But his interest in art began when he was very young, after his family moved to Mexico City. He later studied at the venerable Academy of San Carlos, as did Diego Rivera. Together, they would become Mexico’s most celebrated artists.

Orozco first came to New York City in 1917, when he was 34, following public outcry at home over his paintings of prostitutes. He returned to Mexico in 1920, when the newly elected Mexican president offered to support his work. With fellow artists Diego Rivera and David Alfaro Siqueiros, Orozco was commissioned to create murals—large works in public spaces, often painted directly on a wall—at the National Preparatory School in Mexico City. This was the beginning of what became the influential Mexican muralist movement, but Orozco himself considered his work at this site unoriginal, too based on European traditions.

In 1927, Orozco’s government support ended and he returned to New York City, where—again with Rivera and Siqueiros—he became internationally known for his murals. In 1931 he began to produce murals at the New School in Lower Manhattan. Like much of his work, the New School paintings tended toward political subjects and were often somewhat dark in tone. In 1940, when the Museum of Modern Art opened its massive exhibition, Twenty Centuries of Mexican Art, Orozco was commissioned to paint a fresco—a mural done directly on fresh plaster—while exhibition visitors watched him work. The result was Dive Bomber and Tank, a painting inspired by the beginning of the Second World War in Europe.

Like many artists of this period, Orozco had a strong connection to the experiences of ordinary people. In this portrayal of a common New York moment—a traditionally sized painting, not a mural—he chose to show the subway car as nearly empty and very still, in sharp contrast to the jazz-era modernism of this period that promoted an energized city full of rushing figures bent on pleasure or success.
The United States Census has been taken every 10 years since 1790. Usually, a “census enumerator” went door to door, asking for information about the people who lived in each home. There are small but often important differences in the information each census requested. For the 1900 census, for example, people supplied their birthdates, making this an indispensable record for later genealogists searching for immigrant ancestors. The 1930 census was the first to ask people if they owned a radio; nationwide, 40 percent of households answered yes. (In New York, there was already Spanish-language broadcasting.)

On sheet 20B of the 1930 U.S. Census for New York, librarian and folklorist Pura Belpré and her sister Louisa were family number 338, living at 115 West 114th Street. A boarder lived with them, presumably to help with the $50 monthly rent. Louisa was not employed, but Pura was working at the public library; the word “clerk” may have been simpler than describing the actual work she did for Spanish-speaking New Yorkers. (See the Pura Belpré Life Story.)

Because the enumerator worked methodically through an area, the census became a record not only of individuals and families, but of neighborhoods. Sheet 20B of the 1930 census shows 50 people who lived at 109, 113, and 115 West 114th Street when the enumerator arrived on April 13. Reading the census page today, it’s possible to see something of who these neighbors were: the size of their families, their monthly rent, where they came from, what language they grew up speaking, and many other details, including whether they owned a radio.

Census enumerators were provided with written instructions to help them fill out the forms accurately. The instructions included this guidance for column 12, “color or race”:

**Negroes.**—A person of mixed white and Negro blood should be returned [listed] as a Negro, no matter how small the percentage of Negro blood. Both black and mulatto persons are to be returned as Negroes, without distinction. ….

**Mexicans.**—Practically all Mexican laborers are of a racial mixture difficult to classify, though usually well recognized in the localities where they are found. In order to obtain separate figures for this racial group, it has been decided that all persons born in Mexico, or having parents born in Mexico, who are not definitely white, Negro, Indian, Chinese, or Japanese, should be returned as Mexican.

The 1930 U.S. Census is the only one ever to list “Mexican” as a race. No other groups from Latin America were singled out in this way (although American Indians were). For their part, Caribbean people thought American racial categories were far too simplistic. At home, they were accustomed to a complex system of racial characteristics, based on gradations of skin color, even on hair quality. They did not think of themselves as simply black or white, but the enumerator, following instructions, did.

The pages that preceded and followed 20B would provide an enlarged picture of this neighborhood, and the census pages from all of New York would show much more detail about the hispano community in the city in 1930. But this single page—sheet 20B—is a vivid snapshot of three buildings on one street in Nueva York.
Diego Rivera was born in Guanajuato, Mexico, in 1886, and grew up knowing he wanted to be a painter. He went to art school in Mexico City, and eventually received a scholarship to study in Spain. In Europe, he absorbed the work of the most experimental modern painters—Cezanne, Braque, and Picasso—as well as that of earlier European masters. On a visit to Italy, he was enthralled by the large medieval murals called frescoes, which are paintings done directly on fresh plaster. The scale of these large works appealed to Rivera, because he wanted his paintings to be out in public and seen easily, and not only by those wealthy enough to buy artwork. Returning home in 1921, he focused his work on large frescoes in public buildings in Mexico City, and became well known for them in Mexico and in the United States.

Rivera was a member of the Mexican Communist Party, and his strong political feelings for peasants were apparent in his work, which often portrayed people doing ordinary jobs and manual labor. He not only showed everyday people in his paintings, he wanted everyday people to understand his work. He was not trying to be mysterious or abstract, but to show the power and dignity of the Mexican people, especially hard-working peasants, in large, dramatic scale.

Rivera painted the first version of Sugar Cane as part of a mural cycle at the Palace of Cortez in Cuernavaca, Mexico. It shows a sugar plantation during the Spanish colonial period. Cuernavaca is the capital of the State of Morelos, which was the center of Mexican sugar production, an industry that depended on the work of enslaved Africans until slavery was outlawed in Mexico in 1829. During the Mexican Revolution in 1910, peasants from this area made up the majority of the rebels under Emiliano Zapata. So when local people saw the fresco, they were seeing their own history honored by the great Mexican painter.

Rivera’s Mexican frescoes were permanently situated in their original locations. He wanted them to be more widely seen, especially by those in the United States, so he painted movable versions based on the originals. This portable panel of Sugar Cane was commissioned by the Museum of Modern Art in 1931, as part of its Diego Rivera exhibition. It is now in the Philadelphia Museum of Art’s permanent collection.
In May, 1940, the Museum of Modern Art (MoMA), just 11 years old and recently moved into its permanent quarters in midtown, opened what it announced as “the largest and most comprehensive exhibition of Mexican art ever assembled in this or any other country.” The Museum had already established itself as the major repository for Latin American art in the United States. The monumental show introduced visitors not only to ancient pieces but to the work of modern Mexican painters.

As curator of the modern section of the exhibition, Miguel Covarrubias selected the items to be included, focusing especially on work of the 1930s. The show included three original frescoes by Diego Rivera, who had already been the subject of a show at MoMA. One gallery was completely devoted to the work of Rivera, David Alfaro Siqueiros, and José Clemente Orozco, the three foremost Mexican artists. Other prominent painters included were Rufino Tamayo, Frida Kahlo, and Covarrubias himself.

Painter Miguel Covarrubias had been living in New York for nearly two decades when the exhibition opened, and he had a well-established career. He often designed book covers, especially for African American writers like Zora Neale Hurston and Langston Hughes. Covarrubias was best known for his caricatures—portraits in which a subject’s distinguishing features are exaggerated—which appeared in Vanity Fair, Fortune, and the New Yorker. His caricature of the opening night of Twenty Centuries of Mexican Art was published in Vogue. He showed the glittering crowd that was present, including politicians, actresses, patrons, and artists, all circling around the huge stone figure, Coatlicue, the Aztec goddess of earth and death.
In the early decades of the 20th century, immigration to New York City from Spanish-speaking countries increased. Puerto Ricans, citizens of the United States after 1917, came in great numbers, and by 1940 were the largest group within New York’s 165,000 people of Spanish and Latin American descent. Given the size of the population, the hispano community began to play a more visible (and audible) role in the city. Like other immigrant groups, they tended to cluster in neighborhoods, the most popular of which were in Brooklyn, the Lower East Side, the West Village, Chelsea, and especially East Harlem’s El Barrio and the South Bronx.

The images provided with this map activity date to the 1930s and 40s, and show a few of the locations and businesses that served Nueva York.

Clockwise from top left:
- Dedicating the Avenue of the Americas, 6th Avenue and West 41st Street
- Goya Foods, 173-5 Duane Street
- Cigar Factory, 120-114 John Street
- Dyckman Oval, 10th Avenue and 204th Street; this is where the Negro League played
- Libreria de los Latinos, 118 East 28th Street
- Orozco New School Mural, 66 West 12th Street
- East Harlem tenement building, East side of 105th Street
- Centro Vasco, Spanish Benevolent Society and Restaurant, 48 Cherry Street
- Pura Belpre with children at the 115th Street branch of the New York Public Library
- Teatro Hispano, 116th Street and Fifth Ave
- Garment factory in the Garment District between 6th and 9th Avenues and 35th and 40th Streets
- Hernandez music store ad, 1724 Madison Avenue between 112th and 115th Streets

To hear a selection of stories and music related to Nueva York in the 1930s and 1940s, click here and select Clips 7, 9, 10, 11, and 14. To record a brief story or comment, select Clip 16.
Unit 3: War, Revolution, and New York

Unit 3 tells a surprising political story that grows directly out of the two previous units. Beginning early in the 19th century, as trade ties produced a thriving hispano culture in New York, the city became the off-island headquarters for the long struggle to end Spanish rule in Cuba and Puerto Rico. (The Spanish had been largely driven from the rest of Latin America by the 1820s.) It was an unofficial role that the U.S. government sometimes challenged. But exiled revolutionaries could and did meet in the city without fear of arrest, and money and assistance were forthcoming from people with different reasons for wanting to help.

The primary resources begin with Francisco de Miranda’s failed attempt to free Venezuela in 1806 (a country that Americans rarely think of as part of the Caribbean). In 1850, Narciso López led another doomed mission from New York, this one aimed at freeing Cuba. And in 1868, New York’s Spanish-speaking activists helped to plan and support the Cuban insurrection that was later named the Ten Years’ War. This too would fail, but defeat was a great teacher. Again in New York, José Martí – the same man who found Coney Island both thrilling and jolting – put earlier lessons to work and organized the War for Cuban Independence, which began in 1895. Three years later, after the sinking of the Maine was blamed on the Spanish, the U.S. entered the war and ended it in short order. This confrontation went down in history as the Spanish-American War, but historians now acknowledge the role played by the Cuban people themselves, and know it as the Spanish-Cuban-American War.

The final materials provide a brief look at New York’s role in the Spanish Civil War in the 1930s, when old antagonisms between Spain and her one-time colonies diminished, and the people of Nueva York focused on the tense drama unfolding in Europe.
Jane Cazneau
1807-1878

In 1831, when she was 24, Jane McManus Storms and her husband divorced. At the time, her father was facing financial troubles, and in seeking to address them he became intrigued with Stephen F. Austin's efforts to colonize Texas. He joined a group of capitalists to form the Galveston Bay and Texas Land Company; and in 1832 he sent the newly single Mrs. Storms and her brother Robert to Texas to secure land. The plan was to contract with Austin to bring immigrants to Texas as colonists, and perhaps to resettle the McManus family there as well. The scheme failed, but Storms emerged from her months of work as a Texas landowner, a convert to Catholicism, and fluent in Spanish.

After the disappointment in Texas, Storms returned to the northeast and lived in Manhattan. She wrote for the New York Sun, a newspaper owned by Moses Yale Beach. Both she and Beach celebrated when Texas was annexed to the United States in 1845. She had become a fervent believer in what John L. O’Sullivan called the nation’s Manifest Destiny—the conviction that the United States was meant to dominate the Western Hemisphere. In 1846, during the Mexican-American War, the Polk administration sent Beach and Storms on a secret mission to persuade leaders in Mexico City not to fight. When negotiations collapsed, she went home by way of Vera Cruz so she could advise General Winfield Scott on the best route for the American army’s assault on Mexico City. Scott followed her suggestions and captured the capital in September 1846.

Mrs. Storms, then living in Washington, D.C., lobbied aggressively for the American annexation of Mexico—of the entire country. She contributed articles to John O’Sullivan’s journal, Democratic Review, promoting the “All Mexico” idea. When the Mexican-American War ended, the treaty permitted the survival of a much-reduced Mexican nation. Disappointed but undaunted, she turned her attention to the Caribbean. She had visited Cuba on her way to Mexico with Moses Beach, and now she supported the many schemes for freeing Latin American countries from Spanish rule. Her hope was that, once free of Spain, these countries would be annexed to the United States.

Like many believers in Manifest Destiny, Jane Cazneau was pro-slavery. Much of the support for the annexationist movement—in the U.S., Cuba, and elsewhere—came from slavery’s staunchest defenders, who believed that expanding slave-holding regions would safeguard the American institution from growing calls for abolition. Annexing Cuba, where slavery was legal and entrenched, would mean an additional American slave state in the United States. At a time when slave states and free states were locked in a political battle for control, and the most delicate balance existed between them, the state of Cuba would tip the scales in favor of the slaveholders.

Annexation of Cuba was only one of the Cazneaus’ expansionist causes. They promoted colonization and annexation of Santo Domingo, and supported efforts to either take Nicaragua by force, or make it an American protectorate. But the annexationist movement as a whole lost steam in the 1850s, when it became clear that the United States government would not risk its ties to Europe by taking Cuba. By the time of the American Civil War, the movement had largely collapsed, though the Cazneaus remained ardent annexationists throughout their lives.

Jane Cazneau died as dramatically as she had lived. In December 1878, she booked passage on the steamship Emily B. Souder, bound for Jamaica, where she and her late husband had bought a home. The ship foundered off Cape Hatteras, and with the exception of two crew members, all on board died. Jane Cazneau was 71 years old.
**Life Story**

**Emilia Casanova de Villaverde**  
1835-1897

Emilia Casanova de Villaverde was only 19 years old when she arrived in New York in 1854 with her mother and 12 younger siblings. Since Emilia’s father, Inocencio, was not traveling with the family, her mother, Betrona, was asked to list her occupation on the passenger manifest. As the wife of one Cuba’s wealthiest sugar growers, she answered, “Gentlewoman.” A few years later, Emilia married Cirilo Villaverde, who was more than 20 years her senior. Their first son, Narciso, was born in 1859. At the beginning of the Ten Years’ War in 1868, Emilia immediately established La Liga de Hijas de Cuba (the League of the Daughters of Cuba) to mobilize New York women for the struggle. They raised money for the rebels, as well as for women and children who had been reduced to poverty when their husbands and fathers joined the insurrection.

Throughout the war, Emilia and Cirilo Villaverde worked together to smuggle arms and ammunition to the Cuban rebels, allegedly using her father’s Bronx mansion for cover. In 1873, four years into the war, one of the ships that they had helped to purchase and outfit was captured by the Spanish. The crew of the Virginius was imprisoned, and many were executed. The U.S. government was outraged, since the ship had flown under an American flag, and war between the United States and Spain looked imminent. When it became clear that the ship was a gun-runner, and the American flag was used illegally, the political tension was defused. But during an intense moment of the crisis, a New York Times reporter visited the Villaverde home at 59 West 24th Street in Manhattan. He found the rooms crowded with distraught Cuban sympathizers. Cirilo Villaverde was quoted as saying he would “spend his last cent in behalf of the cause, and was now engaged in assisting the organization of another expedition.”

**Cirilo Villaverde**  
1812-1894

In the 1870s, a 100-room Bronx mansion was considered the finest private residence in the United States. Owned by Cuban sugar grower Inocencio de Casanova, the estate spread over 50 acres, and its doorknobs were made of gold. It was said that Casanova’s daughter Emilia, her husband, Cirilo Villaverde, and other Cuban patriots used the house to collect arms and ammunition for smuggling to Long Island Sound and then to rebels in Cuba during the Ten Years’ War (1868-1878). Secretary was crucial because gun-running violated American neutrality laws, and perhaps also because New York City had its share of pro-Spanish sympathizers who could easily be spying for the enemy. Well-funded by Cuban plantation owners, including Casanova, the New York group was able to purchase vessels for their supply runs, but they did so anonymously to prevent detection, and sailed them illegally under American flags.

Cirilo Villaverde earned a law degree in Havana, but he worked in Cuba mostly as a teacher and novelist. He had a lifelong commitment to the liberation of his homeland. In the late 1840s, he was arrested, charged with plotting to overthrow the Spanish government, and condemned to death. He escaped from a Cuban prison, fled to New York, and became the secretary to Narciso Lopez, who was then planning an armed expedition to Cuba. Villaverde wrote for a bilingual newspaper, La Verdad, in order to promote the Lopez mission. Like most separatists in the 1840s and 50s, he believed that annexation to the United States was the most practical solution for a liberated Cuba.

Emilia Casanova de Villaverde was quoted as saying he would “spend his last cent in behalf of the cause, and was now engaged in assisting the organization of another expedition.”

He found the rooms crowded with distraught Cuban sympathizers. Cirilo de Villaverde was quoted as saying he would “spend his last cent in behalf of the cause, and was now engaged in assisting the organization of another expedition.”

The Ten Years’ War was originally planned as coordinated uprisings in Cuba and Puerto Rico. By the time the war began, annexationism had lost much of its appeal, and most rebels were fighting for independence and self-rule. The Puerto Rican forces were crushed soon after the outbreak of fighting, and the Cuban rebels met the same fate a long and bloody decade later.

Cirilo Villaverde continued fighting for Cuban liberation, and continued to write. Cecilia Valdés, which he published in New York City in 1882, is considered the best Cuban novel of the 19th century. It exposed the cruelties of slavery, then still legal in Cuba. Villaverde died in New York in 1894, his wife in 1897. They lived nearly long enough to see the Spanish crown relinquish Cuba at last.
José Martí is Cuba’s most celebrated hero, honored as the man who led the revolution that finally freed Cuba of Spanish rule. But given the details of his young life, he might easily have been on the other side of this battle, loyal to Spain. His father was born in Spain and was in the Spanish army, stationed in Cuba, when he married Martí’s mother, herself an immigrant from the Canary Islands. The family even lived in Spain for two years when Martí was a child.

When Martí arrived during a howling blizzard in 1880, New York had a large and lively Cuban community. A few years earlier, one resident had written that “besides Cuba, nowhere else are there more Cubans. … Someone said that it appears as if New York is a neighborhood of Havana.” Martí easily found people who spoke his language (he had studied English as a child, but was not fluent), shared his interest in writing and reading, and, perhaps most important, shared his view of the Spanish presence in the Caribbean. New York contained all the elements that would nourish Martí’s political growth without the threat of arrest. Here, Martí said, “one can breathe freely.”

He city also allowed him to earn a living by his pen. Martí had been a poet and writer since childhood. In dazzling New York, he found plenty to write about, usually in Spanish, although he came to master and write well in English. He wrote essays that he published in the United States and throughout Latin America, small snapshots of a country that amazed, amused, and worried him. The worry had to do more with politics than with culture. There were still people who hoped that annexation to the United States would follow Cuba’s eventual liberation. Martí was a staunch independista. For him, the issue was simple: “Cuba must be free—of Spain and of the United States,” he wrote in one of his notebooks.

Martí’s genius lay partly in his ability to unite differing political factions behind a single goal. He was charismatic, a persuasive speaker and writer, and absolutely tireless, traveling up and down the east coast to build support for the next phase of the revolution.

José Martí remained in the Dominican Republic until April, when he secretly left for Cuba with General Máximo Gómez. Six weeks later, at an area known as Dos Ríos (“Two Rivers”), they encountered Spanish soldiers. Against the advice of General Gómez, Martí mounted his horse, rushed toward the enemy, and was shot and killed instantly. Among his belongings when he died was an unfinished letter to a friend, Manuel Mercado. “It is my duty … to prevent, through the independence of Cuba, the U.S.A. from spreading over the West Indies and falling with added weight upon other lands of Our America. All I have done up to now and shall do hereafter is to that end. … I know the Monster, because I have lived in its lair—and my weapon is only the slingshot of David.”

But as he grew up, primarily in Havana, José Martí thought of himself as Cuban through and through. He saw the Spanish as intruders and oppressors, and he was determined, from a very young age, to fight for Cuba’s freedom. Early in what became known as the Ten Years’ War (1868-1878), he began writing articles critical of Spain’s rule. In October 1869, he was arrested, charged with disloyalty to Spain, and imprisoned. Three weeks later he wrote to his mother: “I am sorry to be behind bars, but my imprisonment is very useful to me. It has given me plenty of lessons for my life, which I foresee will be short, and I will not fail to make use of them. I am sixteen years old. …”

Following a period of hard labor in a stone quarry, Martí was granted clemency and deported to Spain. Perhaps the authorities believed that time in the mother country would reorder the young man’s loyalties, but it did not. He continued writing against Spain and in favor of Cuban independence. After graduating from a Spanish university, he spent three years in Mexico and Guatemala, and then returned to Havana just after the Ten Years’ War. A year later, he was again arrested for conspiring against Spain in the Guerra Chiquita, (the “Little War”) and deported to Spain. He managed to escape and flee to New York City, which became his home, and more, for the next fifteen years.

The uprising went forward despite this catastrophe. It was a war that would at last free Cuba of Spanish rule.

Before

José Martí worked from an office on Front Street, between Wall and Pine Streets. From there, he carefully planned the third revolution to end Spanish rule in Cuba. At great expense, he bought three ships and outfitted them in Florida with weapons and supplies. On January 29, 1895, he sat at his desk and drafted the Order for the Uprising, addressed to Juan Gualberto Gómez in Cuba. The next day, he left New York and headed south to join the revolution. Less than a week later, the three outfitted Florida ships were seized by American authorities. The uprising went forward.

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**Eugenio María de Hostos**

**1839-1903**

Well-to-do families in the Caribbean often sent their sons to New York for schooling, but the parents of Eugenio María de Hostos made a different choice. After he finished elementary school in San Juan, Puerto Rico—where he won an award as the best arithmetic student—he was sent to Bilbao, Spain, for high school. His mother was with him for at least part of the time, and he was able to occasionally return home to Puerto Rico, but he lived in Spain until he was 30. Studying law in Madrid, Hostos became more and more active in political issues, especially Puerto Rican independence and the abolition of slavery in the Caribbean. In 1863, he wrote his celebrated novel *La peregrinación de Bayoán* (The Peregrinations of Bayoán), in which he recast the Christopher Columbus story with the European explorer. The book was bluntly critical of Spanish rule in the Caribbean. Throughout his life, he would insist that the parents of Eugenio María de Hostos made a different choice. After he finished elementary school in San Juan, Puerto Rico—where he won an award as the best arithmetic student—he was sent to Bilbao, Spain, for high school. His mother was with him for at least part of the time, and he was able to occasionally return home to Puerto Rico, but he lived in Spain until he was 30. Studying law in Madrid, Hostos became more and more active in political issues, especially Puerto Rican independence and the abolition of slavery in the Caribbean. In 1863, he wrote his celebrated novel *La peregrinación de Bayoán* (The Peregrinations of Bayoán), in which he recast the Christopher Columbus story with the European explorer. The book was bluntly critical of Spanish rule in the Caribbean. Throughout his life, he would insist that the free states of Cuba, Puerto Rico, and the Dominican Republic should strengthen their hand by forming a confederation.

In 1868, Spain’s Queen Isabella II was overthrown, and Hostos was offered a role in the new government, which he declined. His political passion remained the liberation and independence of Puerto Rico and Cuba, and he left Spain to continue working toward this goal. He arrived in New York in 1869 and joined the Cuban Revolutionary Junta, which was actively supporting the Cuban insurrection known as the Grito de Yara, later called the Ten Years’ War. (A simultaneous uprising in Puerto Rico, called the Grito de Lares, was put down immediately by the Spanish.)

Hostos became the editor of the official newspaper of the movement, *La Revolución*. He remained in New York for close to a year, but he felt at odds with many in the New York community. One point of disagreement centered on what should happen after the islands were freed. Many activists in New York wanted, or at least expected, the liberated islands to become part of the United States. Hostos vigorously rejected this vision. For him, the only acceptable outcome for the islands was independence. He believed that the free states of Cuba, Puerto Rico, and the Dominican Republic should strengthen their hand by forming a confederation.

In 1870, Hostos left New York. He returned for brief periods—he published the first Puerto Rican newspaper in the city in 1874, and worked on behalf of the uprising in Cuba. But in a speech Hostos gave on October 10, 1874, he anguished over what he saw as the lack of commitment among supporters in New York: “It has been six years since Cuba’s torment began. Would the torment have lasted for so long, if the desire to rescue the forsaken homeland had been placed before any other, with increased passion, faith, and greatness in the face of obstacles? The homeland has not wavered for an instant. … We [outside of Cuba] have lacked enthusiasm; we have lacked timing in our patriotic contributions; we have lacked loftiness of the spirit, and we have lacked self-denial, which is how revolutions begin and end, which [is] the weapon that guarantees victory.”

Beginning in the 1870s, Hostos spent most of his time living and working in South America, where Spanish rule had ended some 50 years earlier. He hoped to build support for the liberation of Cuba and Puerto Rico among nations that had themselves struggled to cast off colonial rule, but he did not limit himself to this topic. In Peru, he protested the treatment of Chinese “coolies,” who were little more than slaves. In Argentina, Hostos supported the construction of a railroad across the Andes, and when it was built, the first locomotive to make the trip was named for him. In Chile, where he remained for eight years, Hostos worked as a writer and educator. He once said that education was the only area that had not yet had a revolution, and he meant to start one. His theories of teaching were advanced, and he transformed the public education systems in Chile and, later, in the Dominican Republic. During this time, he even wrote an essay about *Hamlet* that is considered one of the best analyses ever written of Shakespeare’s great play.

In 1877, when he was working in Venezuela, Eugenio de Hostos married a Cuban woman, and they moved to the Dominican Republic, which remained his home, even as he continued traveling, teaching, and writing throughout South America. When José Martí initiated the Cuban revolution in 1895, and then paid with his life, Hostos was working as an educator in Chile. He was also a member of revolutionary groups centered in New York that continued to work for the liberation of Cuba and Puerto Rico. In 1898, he founded the League of Patriots, an organization devoted to Puerto Rican independence, and he traveled in July to meet with President McKinley to argue against the island’s annexation to the U.S. According to McKinley’s secretary of state, Hostos said that the Puerto Rican people were demanding justice, not asking for mercy, and for this the secretary called him “the arrogant man from the Tropics.” Hostos left the meeting without optimism.

Once the U.S. intervention began, the Spanish-Cuban-American War concluded quickly. In mid-August, an armistice ended the fighting. At the end of September, Manuel Macías, the governor general of Puerto Rico, announced what the Treaty of Paris would mean: Cuba would be free and independent, and Puerto Rico would be ceded to the United States. Hostos absorbed the new realities, and he issued a statement on the first of November: “The political objectives of the League of Puerto Rican Patriots are the prompt change from a military to a civil government, the establishment of a temporary government as soon as Congress assembles, the quickest elevation of Puerto Rico to the category of a State, reserving the right to a plebiscite for when the political situation of the United States is favorable to it.” Adding that the “League’s political objectives mean little in comparison to its social purpose,” he called for a massive public education effort, from kindergarten through professional training. He was acting on a belief he had held all his life, that improving education was a profoundly political act, and essential for a free people. But he made his feelings about the outcome of the war clear when he left instructions that his body be buried in the Dominican Republic. He would not be laid to rest in a Puerto Rico that was not free.
The Beginning of the End of Spanish Rule in the Americas

Francisco de Miranda (1750-1816) was a Venezuelan who served in the Spanish army, but his loyalties shifted as he watched America throw off British rule. He embraced the Enlightenment spirit and began to envision liberation for his own country and for other Spanish colonies as well. His motives were largely political, but not entirely. Like many in the colonies, he resented trade policies that enriched Spain at colonists’ expense. In the 1780s, he circumvented Spanish law to bring goods and slaves into Cuba.

Miranda arrived in New York City in 1784, just months after the end of the American Revolution, hoping to organize an uprising to expel Spain from the New World. The United States was then a young republic open to revolution, eager to see empires fall and trading ports open. In New York, the nation’s commercial center, these sentiments ran particularly strong. Still, Miranda spent some 20 years trying to build support for a rebellion against the Spanish. He managed to convince some, such as Alexander Hamilton, but was rebuffed by others, such as President John Adams and the British government. Finally, in 1806, a New York merchant named Samuel G. Ogden provided Miranda with a ship, the *Leander*, as well as weapons and supplies. With promises of adventure and good wages, Miranda signed on a crew of 180 men, mostly Americans, and his small fleet departed for Venezuela from New York.

The expedition failed. Spain’s consul in New York had learned of the plot and warned the Spanish government, which intercepted the expedition in Puerto Cabello, Venezuela. Miranda and the *Leander* escaped, but 10 of Miranda’s officers were hanged, and 50 crewmen were imprisoned. One of them, Moses Smith, later wrote a book about his ordeal, claiming that the crew had been tricked into joining the expedition.

Spain had won only a short-lived reprieve. In 1810, another Venezuelan, Simón Bolívar, led a mission to liberate his home country. Over the course of the next 15 years, Bolívar would lead successful rebellions in Venezuela, Bolivia, Ecuador, Peru, Panama, and Colombia. Insurgencies elsewhere were led by José de San Martín, Bernardo O’Higgins, and others. Spain could not afford to put down this wave of insurrections. By 1825, the European colonizers—British, French, Spanish, and Portuguese—had been mostly driven from the Western Hemisphere, with two important exceptions: Cuba and Puerto Rico remained in Spanish hands until the end of the century.

Francisco de Miranda was captured by the Spanish during another mission, and died in prison in 1816. He is known today as the “Precursor,” the man who led the way for Bolívar and others.
After Spain lost nearly all of its American empire during revolutions in the early 1800s, it held fiercely to what remained—the Caribbean islands of Cuba and Puerto Rico. The American government was eager to own Cuba, with all its sugar wealth, and offered to buy the island in the 1840s. Spain refused, and also resisted calls from many quarters for a more lenient treatment of its valuable colony. Many Americans and Cubans concluded that only armed force would free the island, and only annexation to the United States would give Cuba a practical and dignified political home.

In 1850, Moses Yale Beach, publisher of the New York Sun, and Jane Cazneau, one of the writers, were firmly allied with the annexation movement and with the plans of Narciso López to free Cuba by force. Cazneau also used the Sun’s offices to edit La Verdad, a Spanish-language pro-López newspaper founded by Miguel Teurbe Tolón. On May 11, 1850, New Yorkers saw an unfamiliar flag flying high atop the newspaper’s headquarters on the corner of Nassau and Fulton Streets. The newspaper that day declared the banner to be the only copy of the flag of Free Cuba. López, it announced, was carrying the original flag as he sailed south on his liberation mission with volunteers who had served in the Mexican-American War.

López had designed the flag himself in June 1849, with the help of Miguel and Emilia Teurbe Tolón, who owned the boardinghouse where López stayed. The flag’s composition showed a careful attention to symbolism. The red-white-and-blue color scheme connected Cuba to the United States. The star motif was a salute to Texas, which had been annexed in 1845. The triangle was a symbol of freemasonry, a fraternal organization associated with republican ideals. And the three blue stripes represented the Oriente (east), Occidental (west), and Central areas of the island.

López and 50 of his men were captured and executed in 1851, unleashing outrage in the United States. The flag he designed was adopted as the official Cuban flag in 1902, and today the original is on display in Havana.
The first sustained rebellion against Spanish rule in Cuba began on October 10, 1868, when Carlos Manuel de Céspedes, a sugar planter from eastern Cuba, declared the island’s independence from Spain and freed the slaves on his plantation near the town of Yara. His uprising was known as the Grito de Yara (Cry of Yara). A planned simultaneous uprising in Puerto Rico, named the Grito de Lares, was quickly put down by Spanish authorities. But the Cuban revolt continued. Céspedes wrote a constitution that would apply once Cuba was free. It called for annexation to the United States, and for the gradual emancipation of the slaves. Soon, some 12,000 men were willing to fight with him.

Fourteen months into the struggle, Harper’s Weekly, an American journal published in New York, focused its cover on the war’s progress on two fronts, with primary attention to New York. Miguel Aldama was the leader of the Cuban Revolutionary Junta, which saw itself, and was seen by others in New York, as the legitimate government-in-exile. The image of the burning sugar fields was a reminder of the violence on the ground in Cuba. The fields were torched by rebels in an effort to destroy the crop that enriched Cuba’s loyalists, as well as Spain’s treasury. But Spanish authorities also dispatched uniformed militia groups composed of volunteers loyal to Spain. Among their numbers were crown loyalists from New York City. These voluntarios terrorized the populace and attacked the property of known rebel leaders, Miguel Aldama among them.

One of Cuba’s wealthiest men, Miguel Aldama had opposed the revolution at first, and was part of a group that appealed to Spain to engage in talks with the rebels. He crossed sides when Spain refused, and became the Junta’s leader in New York. The war did not progress well. Leaders were divided on strategy and turnovers prevented a coherent battle plan—Aldama himself left his position in March 1871. In the west, the Spanish were firmly in control, the rebellion barely noticeable. Even in the eastern and central regions, the rebels, mostly untrained, were not unified behind General Máximo Gómez’s order to attack Spain’s economy by burning the sugar fields. Racial divisions troubled the insurgency as well. General Antonio Maceo, an Afro-Cuban, won support among the island’s black population, but whites watched this development with fear about an uprising by enslaved and free blacks. Ultimately, these internal tensions contributed to the failure of the uprising, which came to be known as the Ten Years’ War.
Politics in a Cigar Factory

In the late 1800s, cigar-making was (and sometimes still is) done by hand. Workers sat at tables and quietly rolled tobacco leaves hour after hour. It was a custom, both in Cuba and in the United States, for the factory workers themselves—not the owners—to hire someone to read to them for part of each day. It was a form of entertainment, a way to learn, and a shared social event. Good readers were able to select appealing material, read expressively, and translate if necessary. It was prestigious work for readers, and it paid well.

By the 1890s, many hundreds of cigar factories existed in New York City and Brooklyn, owned by Spaniards and Latin Americans. They were clustered around Pearl Street and Maiden Lane in Manhattan, and around Adams, Johnson, and Jefferson Streets in Brooklyn. (Florida had its own concentration of cigar factories, as well.) Many of the workers lived near their workplace, which drew restaurants and shops and created lively Spanish-speaking communities around the factories. Cuban activist José Martí sought out these neighborhoods in New York and Florida, spoke to the workers about politics and revolution, and appealed for their support. The legions of cigar workers became Martí’s most committed followers, and they provided much of the cash that helped to fund the revolution he led. La Patria, the Spanish-language newspaper Martí founded to promote the Cuban Revolutionary Party, was surely on the reading list for cigar factories across the city. The New York World was itself a possible source of reading matter—especially when this article appeared. The cigar workers would probably have found the newspaper’s pro-Cuba tone to their liking.

In 1894, José Martí was in New York, making final preparations for the War for Cuban Independence, the next episode in the long struggle to liberate the island from Spain. At the end of September, he sent a message to General Antonio Maceo in Costa Rica. Maceo was second-in-command of the rebel forces, serving directly under Máximo Gómez, the military commander. Martí told General Maceo that an exact date would be announced later, but that he should be fully prepared to begin the war as of November 15. Martí spent the next weeks refining plans and raising money.

On January 29, 1895, Martí sat in his New York office, wrote the Order for the Uprising, and addressed it to “Citizen Juan Gualberto Gómez.” Gómez was later named a general, but at the time he was a civilian. Martí was determined that the revolution would begin democratically, among the people of Cuba, not among the military.

Juan Gualberto Gómez was charged with communicating the Order to the insurgents in western Cuba. Martí was not about to repeat the mistakes of the Ten Years’ War, which failed partly due to poor coordination and lack of western involvement. He insisted on synchronizing the opening shots of the revolution in the west, east, and around the villages of Camaguey and Las Villas in the island’s central region. Launching attacks simultaneously in several locations would give the Spanish multiple fronts to fight at once and signal how different this rebellion was from earlier efforts. Martí then sent the Order on its way. Legend has it that it was rolled into a cigar and smuggled to Cuba. Given the size of the document, it seems unlikely, but every country cherishes its founding myths, and this story persists.

Two days later, on January 31, 1895, José Martí left New York for the Dominican Republic, where he waited with General Máximo Gómez. The rebellion began precisely as planned on February 24, the date set by Juan Gualberto Gómez. On April 1, 1895, Martí and Máximo Gómez left Santo Domingo for Cuba, just as Antonio Maceo was speeding toward the island himself.

The language Martí used in the Order for the Uprising is quite different from his lyrical published prose. When he wrote the Order, his aim was to give directions to soldiers, and to do so quickly, on a small piece of paper. The resulting document—both the original and the literal English translation—may strike modern readers as complicated, but it was understood by the fighters in Cuba. (A plain English version of the Order for the Uprising has been written for this unit in order to capture the meaning of this critical document.)

**Order for the Uprising**

In light of the favorable and organized revolutionary elements in Cuba—of the urgent demands [for a revolution] from some [of the elements], and the warnings reiterated by most [of the elements]—and [considering] the measures taken from abroad to provide sufficient help and [make sure] that it is immediately attended—and after weighing all of the options and opinions of the situation, not trying to provoke with false hopes or lack of will a rebellion that would later be abandoned or not served correctly, nor contributing with late resolutions to the disorganized outbreak of an inevitable rebellion, —those who endorse, one representative from the Cuban Revolutionary Party and the other with all authorities and powers afforded by the General in Chief elect, General Máximo Gómez, agree and communicate in their names from New York all measures needed [for the rebellion], confirmed by Commander Enrique Collazo, who also endorses —agree to communicate to you the following resolutions:

I. The simultaneous uprising, or as simultaneously as possible, is authorized for all of the committed regions, for a date during which the combination of the forces from abroad will be easy and favorable, which must be during, not before, the last week of February.

II. Any uprising that is begun in the region of Occidente and does not simultaneously occur in the region of Oriente, and is not scheduled with those of Camagüey and Las Villas, is considered dangerous and is in no way recommended.

III. The immediate distribution of all valuable resources already acquired along with the continuous and incessant help from abroad is assured, of which the undersigned actors or witnesses thereof, and who with their honor faithfully attest, with assuredness, that the enthusiastic and compact migration [of people sympathetic to the war effort] has the will and capacity today to assist and make sure that the war is short and brief.

Acting from this moment on, in accordance with these resolutions, taken in accordance with the expressed and urgent demands from the island, the knowledge of the revolutionary conditions within and outside of (Cuba), and the determination not to entertain any false ideas or illusions of measures taken to preserve over the impartial security of the lives of our countrymen and the opportunity of their sacrifice, we, united, sign these resolutions in New York on January 29, 1895.

On behalf of Gen. Gómez, José María Rodríguez
The Delegate of the Cuban Revolutionary Party
José Martí
Enrique Collazo

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Translated from the Spanish by Joshua Perea, New York Historical Society.

To Citizen Juan Gualberto Gómez, and through him, to all the western groups

In light of the favorable and organized revolutionary elements in Cuba—of the urgent demands [for a revolution] from some [of the elements], and the warnings reiterated by most [of the elements]—and [considering] the measures taken from abroad to provide sufficient help and [make sure] that it is immediately attended—and after weighing all of the options and opinions of the situation, not trying to provoke with false hopes or lack of will a rebellion that would later be abandoned or not served correctly, nor contributing with late resolutions to the disorganized outbreak of an inevitable rebellion, —those who endorse, one representative from the Cuban Revolutionary Party and the other with all authorities and powers afforded by the General in Chief elect, General Máximo Gómez, agree and communicate in their names from New York all measures needed [for the rebellion], confirmed by Commander Enrique Collazo, who also endorses —agree to communicate to you the following resolutions:

I. The simultaneous uprising, or as simultaneously as possible, is authorized for all of the committed regions, for a date during which the combination of the forces from abroad will be easy and favorable, which must be during, not before, the last week of February.

II. Any uprising that is begun in the region of Occidente and does not simultaneously occur in the region of Oriente, and is not scheduled with those of Camagüey and Las Villas, is considered dangerous and is in no way recommended.

III. The immediate distribution of all valuable resources already acquired along with the continuous and incessant help from abroad is assured, of which the undersigned actors or witnesses thereof, and who with their honor faithfully attest, with assuredness, that the enthusiastic and compact migration [of people sympathetic to the war effort] has the will and capacity today to assist and make sure that the war is short and brief.

Acting from this moment on, in accordance with these resolutions, taken in accordance with the expressed and urgent demands from the island, the knowledge of the revolutionary conditions within and outside of (Cuba), and the determination not to entertain any false ideas or illusions of measures taken to preserve over the impartial security of the lives of our countrymen and the opportunity of their sacrifice, we, united, sign these resolutions in New York on January 29, 1895.

On behalf of Gen. Gómez, José María Rodríguez
The Delegate of the CRP, José Martí
Enrique Collazo
Antonio Maceo (1845-1896) was born and raised in Cuba, the son of a Venezuelan father and Afro-Cuban mother. He was in his early 20s when he took part in the first campaigns of the Ten Years’ War, during which he proved his military instincts and leadership skills. General Máximo Gómez wanted Maceo to lead the invasion of the west, where Spanish strength was greatest and the insurgency the weakest. But the prospect of an army of black soldiers led by a black officer worried the rebellion’s white leadership, who scrapped plans for the western invasion. In the 1870s, Cuba’s racial divisions were a powerful force throughout the country, and when Spanish authorities repeatedly called the rebellion a “race war,” they successfully raised the fears of light-skinned Cubans, even those who hoped to see the Spanish expelled. Maceo was never trusted by the leadership, especially after he refused to lay down arms following the rebel surrender. He was not allowed to play a role in the short, subsequent uprising called the Guerra Chiquita (Little War), 1879-80.

By 1895, popular support for revolution had grown, and Cuba’s racial climate had thawed somewhat. Slavery had ended in 1886, and attitudes had begun to ease, enough so that Antonio Maceo, nicknamed the “Bronze Titan,” was chosen to lead the rebel army’s attack on the crucial western provinces. Maceo still encountered hurdles based on his race, but he was able to do the job that was given him. The importance of his role is hard to overstate. The Ten Years’ War failed because the western third of the country never engaged in the insurrection. All the leaders of the 1895 revolt knew that the Spanish had to be defeated in the west.

Initially, the 1895 rebellion looked eerily like a repetition of the Ten Years’ War. The rebels easily sparked a full-fledged insurgency in the east, where Maceo scored a morale-boosting victory at Peralejo on July 13, 1895, forcing the Spanish to retreat under fire. Early efforts in the west sputtered, but before the end of the first year of fighting, Maceo had led the Liberation Army all the way to Cuba’s western shoreline. Along the way, workers and peasants supported him, fed him what information they could, and many joined his ranks. The fatal errors of the 1868-78 campaign were not repeated.

In December 1896, Antonio Maceo was killed in battle. When news of his death reached Spanish fighters, soldiers and officers celebrated the fall of their enemy’s key military leader. Others, including the artist who created this lithograph, saw Maceo as a brave hero and martyr to the cause.
Puerto Rican Support for the Cuban Revolution

On December 22, 1895, just half a year after José Martí died in the War for Cuban Independence, a group of New Yorkers formed the Puerto Rican branch of Martí’s PRC (El Partido Revolucionario Cubano, known in English as the Revolutionary Party of Cuba). One of the founders, and the group’s first president, was José Julio Henna, who was born in Puerto Rico and became politically engaged as a teenager. After agitating for Puerto Rican independence, he was banished from the island by Spanish authorities. He arrived in New York, attended medical school, and became a physician, but he continued working for his home country’s independence.

In the 1890s, Puerto Rico and Cuba were both Spanish colonies, but among the sons and daughters of these islands living in New York, the effort to gain independence focused on José Martí’s plan for liberating Cuba. Martí was revered by Cubans and Puerto Ricans alike, and there was a sense of shared purpose in the attempts to free Cuba. The Puerto Rican branch of the PRC even designed a Puerto Rican flag, today the official flag, that was closely modeled on Cuba’s. For New Yorkers sympathetic to the cause, freeing Cuba was one step toward what they saw as the Antillean liberation movement. (The Antilles is the collective name for Cuba, Puerto Rico, Jamaica, Haiti, and the Dominican Republic, as well as a number of smaller islands.)

In 1898, as the United States planned its intervention in the War for Cuban Independence, Dr. Henna was among those who asked President McKinley to add Puerto Rico to the invasion plans. Months later, the war ended and Puerto Rico became an American “possession,” not a state. Dr. Henna, who had designed the Puerto Rican flag and worked tirelessly for independence, was bitterly disappointed by his country’s ambiguous status. He called himself “Mr. Nobody from Nowhere.”

Shown in this portrait, from left to right: Manuel Besosa, Juan de M. Terreforte, Aurelio Méndez Martinez, Dr. José J. Henna, Sotero Figueroa, and Roberto H. Todd.
Longstanding negative feelings toward the Spanish, never far below the surface in the United States, emerged again during the War for Cuban Independence. The bias, which was later named the “Black Legend,” dated to the 1500s, when Spanish priest Bartolomé de las Casas accused his own country of savage mistreatment of native Caribbean people. In England and Holland, and in their New World colonies, the book fed existing distrust and anger toward Spain, which came to be seen as the cruelest nation on earth. In 1898, as Americans watched the Cuban revolution and considered helping the nearby island rid itself of Spanish rule, a brief excerpt of the original las Casas volume was published in New York, along with facts about current Spanish brutality in Cuba. The book’s original title, *A Brief Account of the Destruction of the Indies*, was rewritten with a heavy hand—*An Historical and True Account of the Cruel Massacre and Slaughter of 20,000,000 of People in the West Indies by the Spaniards*. An added subtitle drove home the current events lesson: *Horrible Atrocities by Spaniards in Cuba.*

During the Cuban rebellion of the 1890s, the resurrected Black Legend fueled American outrage toward the Spanish. In this effort, ample help was provided by two daily newspapers, the *New York World*, owned by Joseph Pulitzer, and the *New York Journal*, owned by William Randolph Hearst. These papers, locked in competition for readers, used overheated language, exaggerated images, and enormous headlines to appeal to readers. Research and facts took a back seat to sensationalist drama. “Yellow journalism” was the new phrase used to describe this kind of journalism. It was based on the Yellow Kid, a character in a *World* comic strip. It became shorthand for news outlets that used exaggeration and prejudice to sell newspapers.

For economic and geographic reasons, Americans were more sympathetic to Cuba than to Spain. The revived Black Legend and yellow journalism reinforced this leaning with a consistently critical view of Spain. In 1896, the newspapers began attacking Valeriano Weyler, the Spanish military officer who was responsible for putting down the Cuban rebellion. The yellow press labeled him a “butcher,” and accused him of throwing nuns into prison. Weyler had begun moving country people off their land and into camps where hundreds of thousands died because of inadequate food and water; so charges made against him were not without merit.

When the U.S. warship *Maine* blew up in Havana harbor, the yellow press was initially restrained, calling for facts and details. Within a day or two, however, Hearst’s *Journal* declared with certainty that a torpedo had sunk the ship. (The true cause was probably mechanical failure, as some suspected at the time.) Pulitzer’s *World* held a more level tone, but it used the façade of its new building on Park Row as a bulletin board to announce the *Maine’s* sinking. Since the 1880s, the American government had remained neutral on the Cuba question, but the yellow press helped create the popular fury that led to war with Spain.
As the War for Cuban Independence neared the three-year mark, fighting continued but neither side was able to score a decisive win. President Grover Cleveland had resisted pressure to send in American troops, but President William McKinley, who took office in 1897, was somewhat more inclined to throw American weight behind the Cuban insurgency. When the battleship Maine exploded and sank in Havana harbor on February 15, 1898, American newspapers, particularly the yellow press, blamed Spain. Amid growing public clamor, Congress declared war on April 25, 1898. At the time, Spain had four remaining colonies: the Philippines (an island cluster south of Japan), Guam (a Pacific island east of the Philippines), Cuba, and Puerto Rico. Between May and July, the U.S. attacked all fronts.

Theodore Roosevelt emerged as the hero of the war. He resigned his position as assistant secretary of the Navy to become Lt. Col. Roosevelt, in command of the First U.S. Volunteer Cavalry, popularly known as the Rough Riders. The unit trained in Texas and left for Cuba on June 16, 1898. On July 1, they were part of the assault on San Juan Hill, which forced the Spanish into retreat. Journalist Richard Harding Davis witnessed the battle: “Roosevelt, mounted high on horseback, and charging the rifle-pits at a gallop and quite alone, made you feel that you would like to cheer: He wore on his sombrero a blue polka-dot handkerchief … which, as he advanced, floated out straight behind his head. … Afterward, the men of his regiment who followed this flag, adopted a polka-dot handkerchief as the badge of the Rough Riders.”

After the war’s quick conclusion, Roosevelt rode his reputation as a fighter and a winner into political office. He was almost immediately elected Governor of New York, a position he left when he was chosen as McKinley’s running mate in the president’s 1900 bid for a second term. War hero Roosevelt was thrust into the presidency the following year when McKinley was assassinated. His journey from San Juan Hill to the White House took slightly more than three years.
The formal peace treaty ending the Spanish-Cuban-American War was signed in Paris on December 10, 1898. According to the terms, Cuba would become an independent nation. The United States would buy the Philippines for $20 million and would take over Puerto Rico and Guam (a small Spanish-controlled island near the Philippines).

Americans were riding high on the victory, the short duration and low cost of the war, the thrilling heroics, and the display of the country’s power. The term “Spanish-American War” entered the lexicon, ignoring the role played by the Cuban insurgents. Publishers quickly provided new versions of the national map, redrawn to show “The United States and Its New Possessions.” In defeating the last of the Western Hemisphere’s European colonizers, the U.S. had become an imperial power itself, a dominant nation with control over weaker “possessions.” It was a turning point in American history, and the nation embraced its new role in ways small and large. For example, it Americanized the spelling of one of its new acquisitions, which was known as Porto Rico until the 1930s. More significantly, in 1903 Congress passed the Platt Amendment, which gave the United States the right to buy or lease Cuban land for naval bases (one of which was located at Guantánamo Bay), and to intervene in Cuban affairs, which it did several times over the next three decades. In 1934, the Platt Amendment was repealed in the face of widespread criticism in the U.S. and Cuba.
After U.S. intervention brought a startlingly quick and decisive end to the Spanish-Cuban-American War—then called the Spanish-American War—Americans found many ways to savor their nation’s heroics. One was in playing family games that allowed players to put to use what they knew and felt about the war; much of it learned from the swaggering coverage in the yellow press.

“The Great Game: Uncle Sam at War with Spain” provided a board that displayed illustrations of six American and six Spanish warships, and maps of the Philippine Islands and Key West. Playing pieces included two spinners, 20 playing chips, and three dice. The package invited players to “show what they would have done had they been on Spanish War Vessels.”

Another board game, “The Game of War at Sea, or Don’t Give Up the Ship,” was inspired by press coverage of American naval victories. In addition to the playing board, which represented a land-and-ocean map, the game provided 20 painted lead battleships, which players used to restage the battles and, of course, try to win their own rousing victory. (“Don’t give up the ship” was a phrase that dated to the War of 1812.)

“The Game of War”—most of the games used some variation of this title—provided players with “toy soldiers, pistol [sic], and ammunition.” Twenty mounted paper soldiers, each over six inches tall and bearing an unmistakable resemblance to war hero Teddy Roosevelt, were moved around the board and could be “shot” by the enemy.

These games were rushed to market very quickly after (or even during) the war, and into the hands of eager buyers. The images on the boxes made it clear that the games were about the glory, not the horrors, of war, and were meant for families and children, especially young boys. The games also provided good advertising space. “Hood’s War Game” provided 43 cards, each one printed with an American flag, facts about the war, and the phrase “Hood’s Sarsaparilla is the best money can buy.”
In 1931, Spanish voters cast their ballots in a dramatic and historic election. They voted to end Spain’s long monarchy and establish a Republican form of government. A well-known artist named Luis Quintanilla (1895-1980) voted for the first time in that election, and that night he helped raise the new Republican flag over the castle of King Alfonso XIII, who fled the country.

The next five years were marked by political instability. A close 1936 election brought to power a coalition of leftists, known as the Popular Front, under President Manuel Azaña. General Francisco Franco and other generals in the Spanish army led a coup to overthrow the Popular Front. The attempt failed, but it began a fierce battle for the future of the country, and of Europe. The three-year civil war pitted those who supported the government, called Loyalists, against the right-wing rebels, who called themselves Nationalists and had the backing of Nazi Germany and Italy’s fascist government. Quintanilla served as a Loyalist soldier, leading attacks against the insurgent army’s positions. Francisco Franco added Quintanilla’s name to his blacklist, and threatened him with execution.

Government leaders, noting that they had “many good generals but only one great artist,” ordered Quintanilla to leave the army. He offered to document the war as a civilian, and he spent most of 1937 traveling and producing a series of 140 drawings and etchings. He was encouraged to show the work in New York by novelist Ernest Hemingway and journalist Jay Allen, both Loyalists supporters who had met Quintanilla when they were covering the war in Spain. The artist agreed, and arrived in New York in 1938. His drawings were exhibited at the Museum of Modern Art and elsewhere. Quintanilla’s war drawings portray the conflict at its most human scale. His images tend to focus on just one or two people caught in a terrible moment—death, exile, pain, terror. They helped build American support for the Loyalist cause, and awareness of the growing fascist threat in Europe.

The Loyalists lost the civil war. Francisco Franco rose to power and ruled Spain from 1939 until his death in 1975. Luis Quintanilla spent this time in exile, including nearly two decades in New York, where he taught, wrote, and produced many more works of art.
When civil war broke out in Spain in 1936, the U.S. government remained neutral and tried to prevent individual Americans from aiding either the Loyalists, who were fighting to preserve the elected Republican government, or the Nationalists, who were trying to seize power. Despite these efforts, many Americans entered the fray. In New York, some people supported the Nationalists, but perhaps even more counted themselves among the Loyalists. Motivated by fear of spreading fascism, which they predicted would bring violence and extreme racism to Europe, they raised funds and raised awareness of events in Spain. And over 1,000 New Yorkers donned uniforms and went to Spain to fight with the Abraham Lincoln Brigade and other units.

One of these fighters was former baseball player Basilio Cueria. He was profiled by Langston Hughes, who covered the Spanish Civil War for the Baltimore Afro-American. Hughes was a celebrated American poet with strong ties to the Spanish-speaking community around the world. His poetry was extremely influential among poets in Latin America, who responded particularly to the powerful 1925 verse that began: “I, too, sing America. / I am the darker brother.”

In the 19th century, during the long effort to liberate Spain’s Caribbean colonies, Cubans and Puerto Ricans in New York kept their distance from the city’s Spanish-born community. But by the time of the Spanish Civil War, nearly 40 years had passed since Spain had been expelled from the Americas. No one younger than middle-aged remembered the war. The Spanish Civil War gave a broad swath of New Yorkers—Cubans, Puerto Ricans, and Spaniards—the opportunity to put old divisions behind them. They were not all on the same side of the Civil War, but on both sides there were people who moved past resentments between colonizer and colonized, terms that finally no longer seemed to matter.
Unit 4: Sketching and Painting

Unit 4 explores artmaking and the artistic process. Church’s Cayambe is the inspiration for this unit.

### Unit 4: Primary Resources


**Resource 8:** Francisco Oller: Portrait of a Sugar Plantation. Francisco Oller’s painting of the buildings and grounds of a Puerto Rican sugar estate.

**Resource 15:** Frederic Edwin Church: Cayambe. A 19th century American painter’s dramatic portrait of an Ecuadorian volcano.

**Resource 21:** José Clemente Orozco: The Subway. The Mexican painter’s view of three riders in a New York subway car.

**Resource 23:** Diego Rivera: Sugar Cane. The great muralist’s painting of sugar-field workers in his native Mexico.

**Resource 39:** Preliminary Sketches by Frederic Edwin Church, 1857

**Resource 40:** About Frederic Edwin Church’s Cayambe. An essay by art historian Edward J. Sullivan, Professor of Fine Art, New York University, which describes the compositional elements of the painting and some of the motivation underlying Church’s work.

**Resource 41:** About José Clemente Orozco’s The Subway. An essay by art historian Edward J. Sullivan, Professor of Fine Art, New York University, which describes the compositional elements of the painting and examines the context in which it was created.

**Resource 42:** About Diego Rivera’s Sugar Cane. An essay by art historian Edward J. Sullivan, Professor of Fine Art, New York University, which describes the scenes of daily life depicted in Rivera’s murals and the social issues they reflected.

**Resource 43:** About Miguel Covarrubias’s “Celebrating Twenty Centuries of Mexican Art”: An essay by art historian Edward J. Sullivan, Professor of Fine Art, New York University, which describes the impact Covarrubias had on the art world in the United States and explains how his involvement with the social scene in New York City led to increased interest in Latin American and South American art.
Preliminary Sketches by Frederic Edwin Church


Frederic Edwin Church, the most important of the Hudson River School landscape artists was linked to the international Romantic Movement. Romantic artists in England (e.g., J.M.W. Turner), Germany (C.D. Friedrich) or France (Théodore Géricault) sought, each in his or her own way, to evoke the power of nature and the overwhelming force of God as manifested in the observed world.

Church had made several study trips to South America and the Caribbean. In his series of paintings of the volcanoes of Ecuador, he looks at these majestic mountains from a distance that allows the viewer to comprehend their magnificence as if they were themselves sacred objects. The mountain is shrouded in a fine veil of mist; it is defined by strong but not overwhelming colors. The artist utilizes a wide range of light and dark tones to create an atmosphere of both clarity and mystery. Cayambe appears as an icon of the wonders of the world, a beautiful feature of the landscape, serene and quiet one moment, but with the potential to wreak havoc during an eruption the next. It is this tension between quietude and potential destructive force that gives this picture its amazing aura.
This painting was done in Manhattan, a city the Mexican artist knew well for having lived there on and off during the 1920s and 30s. José Clemente Orozco had many successful exhibitions in New York City and executed an important mural commission on the theme of universal brotherhood for The New School for Social Research on West 12th Street. When viewing this scene of the city’s subterranean transport system, we must remember that the U.S. (and indeed the whole world) was soon to be in the grip of a terrible economic depression that led to millions of men and women being out of work and with nothing to do. Orozco actually anticipated the frightening events of 1929 as he painted this scene the year before the crash of Wall Street. The people in this image of urban desolation and despair probably ride the subways day and night, as do many of today’s homeless people, searching for shelter and warmth. Another thing to keep in mind when observing The Subway is the importance of Orozco’s empathy with human frailty. The participants in his quiet drama are almost faceless, completely anonymous. They are not debased, nor are they overtly miserable. The artist accepts their state and depicts them in a straightforward manner. The work is done in the painter’s characteristic earth colors. Dark reds, blacks, browns define the scene. The color scheme underscores the anonymity of subway travel and, at the same time, cloaks the individuality of the people who submerge themselves into the gloom of the subway cars hour after hour.
Diego Rivera, the great Mexican muralist, created a series of scenes of daily life in Mexican rural farms and plantations for the Palace of Cortes in Cuernavaca, a city near the Mexican capital. For his one-person exhibition in 1930 at the Museum of Modern Art, New York, he recreated some of the individual vignettes from the murals as smaller, portable frescos. This work is one such example. The painting sought to give the U.S. audience for the exhibition a flavor of what this important form of Mexican art looked like without having to travel to see them in the original. This example depicts a day on a sugar plantation, probably in a coastal, tropical area of the country. The back breaking work of harvesting and processing the cane is suggested by the sloping forms of some of the participants. The social inequities between plantation owner and worker is depicted in the violent contrast between the overseer of the works who holds a whip, which he is not loathe to use at any time, and the harvesters. One must also look closely to see a young, light-skinned man lounging in a hammock in a corner of the picture. This is undoubtedly a reference to the owner of the plantation or, more probably, his son. With these images, Rivera paints a sympathetic and sometimes harrowing view of the deep gulf that existed during his lifetime (and continues to exist today) between those rural workers steeped in poverty and the privileged leisure classes.
Miguel Covarrubias might be said to have played as important a role in the art of the U.S. as he did in that of Mexico in the 1930s and 40s. He had worked for many years as cartoonist and caricaturist for a number of well known U.S.-based magazines, such as *Vanity Fair* and *Vogue*. This drawing was done to celebrate the opening of the important exhibition at the Museum of Modern Art. A statue of the Aztec god Coatlicue, the feathered serpent (which was featured in the MoMA show), stands at the center of this image. This is especially appropriate, because Covarrubias had himself served as the curator of the large selection of pre-Hispanic art in the exhibition. Around this imposing sculpture are situated a large number of figures representing the most glittering names in the New York social and artistic scenes. Almost too numerous to enumerate, we might point out such characters as Covarrubias himself, the actress Katherine Cornell, Mr. and Mrs. William Paley of broadcasting fame, and many others who attended the star-studded event. This drawing also indicated the importance of Mexican and, by extension, Latin American art in New York and the U.S. during the 1930s and 1940s. Many North American artists, such as Jackson Pollock, discovered its appeal, and many collectors, deprived of the possibility of travel to Europe to enrich their collections, looked toward the countries south of the U.S. border. Thus Covarrubias involves a great deal of social and art-world information in this caricature drawing.
Nueva Voices: The Nueva York Audio Tour

Nueva Voices is about stories. In this selection of 16 audio clips, you will hear contemporary people telling stories about family, about music, about language, about community. You will also hear letters, poems, and music from various periods that help tell the story of New York’s indelible connection to the Spanish-speaking world. The stories cover a range of topics across the curriculum and are referenced, with a link, on the appropriate individual materials. Each clip is two to five minutes long. The audio clips were developed for the Nueva York exhibition, but will remain on this site (http://nuevayork-exhibition.org/education/audiotour) beyond the exhibition’s January 2011 closing date. Each clip is available in both English and Spanish.

Clip 1: Introduction. Storyteller David González, the Nueva York narrator, introduces the bilingual audio segments.


Clip 3: Searching for Jan Rodrigues. Dr. Ramona Hernández, executive director of the CUNY Dominican Studies Institute, describes the Institute’s research into the life of Jan Rodrigues, who spent several months living on Mannahatta—the original name for Manhattan Island—in 1613-1614, and is the first known non-native resident of the area.

Clip 4: The Rionda-Fanjul Sugar Empire. Pepe Fanjul, great-great-nephew of Manuel Rionda, talks about the family’s 160-year history in the Cuban sugar business and its early connections with New York City.


Clip 6: Baseball En Español. Clemson Smith Muñiz is the Spanish-language voice of Major League Baseball’s Thursday night baseball games (and of the NBA’s New York Knicks and NFL’s New York Jets). He reminisces about his childhood passion for baseball, and about Latino superstars Roberto Clemente and Sammy Sosa, among others.

Clip 7: “Guajira Guantanamera.” Cuba’s most widely recognized song is performed by Joseito Fernández (1908-1979), who wrote this original version in 1929. Later lyrics were taken from “Yo soy un hombre sincero,” a poem by Cuban writer and revolutionary José Martí.

Clip 8: Roosevelt’s “Iron Claws.” In 1904, shortly after the Spanish-Cuban-American War brought U.S. expansionism to Spanish America, Nicaraguan poet Rubén Darío addressed this angry poem to President Theodore Roosevelt. The reader is Mexican writer Carmen Boulosa.

Clip 9: Brooklyn Oral History Project, 1974. Two Puerto-Rican-born residents of Brooklyn were among several people interviewed in 1974 by the Brooklyn Historical Society. Ernesto Sepúlveda’s story begins with his arrival in Brooklyn in 1926. He worked as a car mechanic, and later owned a grocery store. Celia Vice, another 1926 arrival, was president of the Puerto Rican Heritage Publishing Company and an activist who organized the first Three Kings Day Parade in Brooklyn in 1961.

Clip 10: Panamanian Fourth of July. Panamanian saxophonist Gene Jefferson describes his disappointment with the dull goings-on during his first July 4th after arriving in the U.S.—until he found his way to a Panamanian neighborhood where people knew how to celebrate.

Clip 11: Basque Presence in New York. Brooklyn native Emilia Doyaga remembers her youth in New York City’s Basque community, which revolved around the Centro Vasco, the community center now known by its Basque name, Euzko Etxea.

Clip 12: Racism in New York. Juan Flores, who teaches Latino Studies at NYU and Hunter College, discusses the discrimination faced by Spanish-speaking and black residents in New York from the late-19th century on into the 20th century. (Note: Racist epithets—may not be appropriate for all students.)

Clip 13: A Ballad for Sugar-Beet Workers. Poet Sandra María Esteses reads “Corrido for Luisa Moreno,” an anonymous poem about union-activist Moreno’s efforts to organize Mexican sugar-beet workers.


Clip 15: Puerto Rican Theater Designer. Puerto Rican artist Antonio Martorell, designer of the chairs in Nueva York’s exhibition theater, discusses his goal to design both for comfort and to promote a deep sense of ethnic identification.

Clip 16: Record Your Story. Narrator David González tells of his own family history in Nueva York, and invites visitors to leave a brief comment or a family story.
**Music of Nueva York**

This song list was developed for the Nueva York exhibition to provide a soundtrack for New York in the 1930s and 1940s. Many of these classic performances can be seen on YouTube.

### Early Jazz

"Memphis Blues," 1919  
Performers: Lieutenant James Reese Europe's 369th U.S. Infantry "Hellfighters" Band  
Songwriter: W.C. Handy

### Tango

"Las rubias de Nueva York," 1934  
Performer: Carlos Gardel  
Songwriters: Carlos Gardel and Alfredo Lepera

"Mi Buenos Aires querido," 1934  
Performer: Carlos Gardel  
Songwriters: Carlos Gardel and Alfredo Lepera

### Puerto Rican Music in New York City

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<tr>
<th>Song</th>
<th>Year</th>
<th>Performer</th>
<th>Songwriter</th>
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<tr>
<td>&quot;Sara,&quot; 1916</td>
<td></td>
<td>Quinto Borinquen</td>
<td>Ángel Mislán</td>
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<tr>
<td>&quot;Mamita, qué frío,&quot; 1928</td>
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<td>Sexteto Flores</td>
<td>Pedro Flores</td>
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<td>&quot;Lamento borincano,&quot; 1930</td>
<td></td>
<td>Canario y Su Grupo</td>
<td>Rafael Hernández</td>
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<td>&quot;Campanitas de cristal,&quot; 1935</td>
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<td>Grupo Victoria with Davilita on vocals</td>
<td>Rafael Hernández</td>
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<td>&quot;Héroes de Borinquen,&quot; 1935</td>
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<td>Canario y Su Grupo</td>
<td>M. Jiménez</td>
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<td>&quot;Luisa Linda,&quot; 1935</td>
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<td>Pedro Flores y Su Orquesta</td>
<td>Pedro Flores</td>
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<td>&quot;Amor perdido,&quot; 1945</td>
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<td>Pedro Flores y Su Orquesta</td>
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<td>&quot;Obesión,&quot; 1947</td>
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### Dominican Music in New York City

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<th>Song</th>
<th>Year</th>
<th>Performer</th>
<th>Songwriter</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;compadre Pedro Juan,&quot; 1936</td>
<td></td>
<td>Angel Viloria y Su Conjunto</td>
<td>Luis Alberti</td>
</tr>
<tr>
<td>&quot;Consigueme eso,&quot; 1936</td>
<td></td>
<td>Angel Viloria y Su Conjunto</td>
<td>Pedro N. Pérez</td>
</tr>
<tr>
<td>&quot;Yo bailo con Josefina,&quot; 1936</td>
<td></td>
<td>Angel Viloria y Su Conjunto</td>
<td>Luis Alberti</td>
</tr>
<tr>
<td>&quot;Borinquenita,&quot; 1938</td>
<td></td>
<td>Luis Herrero y Su Orquesta Dominicana</td>
<td>F. Damirón</td>
</tr>
</tbody>
</table>

### Cuban Music in New York City

<table>
<thead>
<tr>
<th>Song</th>
<th>Year</th>
<th>Performer</th>
<th>Songwriter</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;El manisero,&quot; 1930</td>
<td></td>
<td>Don Azpíazu and His Havana Casino Orchestra</td>
<td>Moises Simón</td>
</tr>
<tr>
<td>&quot;Algo bueno,&quot; 1937</td>
<td></td>
<td>Septeto Anacaona</td>
<td>Ignacio Piñero</td>
</tr>
<tr>
<td>&quot;Babalú,&quot; 1942</td>
<td></td>
<td>Xavier Cugat Orchestra with Miguelito Valdés</td>
<td>Margarita Lecuona</td>
</tr>
<tr>
<td>&quot;Tanga,&quot; 1948</td>
<td></td>
<td>Machito &amp; His Afro-Cubans</td>
<td>Mario Bauzá</td>
</tr>
</tbody>
</table>

### Songs about New York City

<table>
<thead>
<tr>
<th>Song</th>
<th>Year</th>
<th>Performer</th>
<th>Songwriter</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Los misterios de Lenox,&quot; 1929</td>
<td></td>
<td>Los Reyes de la Plena</td>
<td>Contreras</td>
</tr>
<tr>
<td>&quot;Quejas del ausente,&quot; 1930</td>
<td></td>
<td>Los Reyes de la Plena</td>
<td>Felipe Arana</td>
</tr>
<tr>
<td>&quot;El home relief,&quot; 1935</td>
<td></td>
<td>Canario y Su Grupo</td>
<td>Lolito Guzmán</td>
</tr>
<tr>
<td>&quot;Que vivió,&quot; 1936</td>
<td></td>
<td>Canario y Su Grupo</td>
<td>C. Rosado</td>
</tr>
<tr>
<td>&quot;La conga llegó a Park Avenue,&quot; 1938</td>
<td></td>
<td>Oscar de la Rosa Orchestra</td>
<td>Oscar de la Rosa</td>
</tr>
<tr>
<td>&quot;El paquete,&quot; c. 1949</td>
<td></td>
<td>Davilita</td>
<td>Alfredo &quot;Titi&quot; Amadeo</td>
</tr>
</tbody>
</table>
New York State Learning Standards for Social Studies

**History of the United States and New York**

Use a variety of intellectual skills to demonstrate their understanding of major ideas, eras, themes, developments, and turning points in the history of the United States and New York.

*Key Idea 1:* The study of New York State and United States history requires an analysis of the development of American culture. Students will...

<table>
<thead>
<tr>
<th><strong>Elementary</strong></th>
<th>U1</th>
<th>U2</th>
<th>U3</th>
</tr>
</thead>
<tbody>
<tr>
<td>➤ know the roots of American culture, its development from many different traditions, and the ways many people from a variety of groups and backgrounds played a role in creating it.</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>➤ understand the basic ideals of American democracy as explained in the Declaration of Independence and the Constitution and other important documents</td>
<td>x</td>
<td></td>
<td></td>
</tr>
<tr>
<td>➤ explain those values, practices, and traditions that unite all Americans.</td>
<td>x</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Intermediate</strong></th>
<th>U1</th>
<th>U2</th>
<th>U3</th>
</tr>
</thead>
<tbody>
<tr>
<td>➤ explore the meaning of American culture by identifying the key ideas, beliefs, and patterns of behavior, and the traditions that help define it and unite all Americans.</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Commencement</strong></th>
<th>U1</th>
<th>U2</th>
<th>U3</th>
</tr>
</thead>
<tbody>
<tr>
<td>➤ analyze the development of American culture, explaining how ideas, values, beliefs, and traditions have changed over time and how they unite all Americans.</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
</tbody>
</table>

*Key Idea 2:* Important ideas, social and cultural values, beliefs, and traditions from New York State and United States history illustrate the connections and interactions of people and events across time and from a variety of perspectives. Students will...

<table>
<thead>
<tr>
<th><strong>Elementary</strong></th>
<th>U1</th>
<th>U2</th>
</tr>
</thead>
<tbody>
<tr>
<td>➤ gather and organize information about the traditions transmitted by various groups living in their neighborhood and community.</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>➤ recognize how traditions and practices were passed from one generation to the next.</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>➤ distinguish between near and distant past and interpret simple timelines.</td>
<td>x</td>
<td>x</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Intermediate</strong></th>
<th>U1</th>
<th>U2</th>
<th>U3</th>
</tr>
</thead>
<tbody>
<tr>
<td>➤ investigate key turning points in New York State and United States history and explain why these events or developments are significant.</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Commencement</strong></th>
<th>U1</th>
<th>U2</th>
<th>U3</th>
</tr>
</thead>
<tbody>
<tr>
<td>➤ develop and test hypotheses about important events, eras, or issues in New York State and United States history, setting clear and valid criteria for judging the importance and significance of these events, eras, or issues.</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
</tbody>
</table>

| **Key Idea 3:** Study of the major social, political, economic, cultural, and religious developments in New York State and United States history involves learning about the important roles and contributions of individuals and groups. Students will...

<table>
<thead>
<tr>
<th><strong>Elementary</strong></th>
<th>U1</th>
<th>U2</th>
<th>U3</th>
</tr>
</thead>
<tbody>
<tr>
<td>➤ gather and organize information about the important accomplishments of individuals and groups living in their neighborhoods and communities</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Intermediate</strong></th>
<th>U1</th>
<th>U2</th>
<th>U3</th>
</tr>
</thead>
<tbody>
<tr>
<td>➤ identify individuals who have helped to strengthen democracy in the United States and throughout the world.</td>
<td>x</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Commencement</strong></th>
<th>U1</th>
<th>U2</th>
<th>U3</th>
</tr>
</thead>
<tbody>
<tr>
<td>➤ complete well-documented and historically accurate case studies about individuals and groups who represent different ethnic, national, and religious groups, including Native American Indians, in New York State and the United States at different times and in different locations.</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Intermediate</strong></th>
<th>U1</th>
<th>U2</th>
<th>U3</th>
</tr>
</thead>
<tbody>
<tr>
<td>➤ gather and organize information about the important achievements and contributions of individuals and groups living in New York State and the United States.</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Commencement</strong></th>
<th>U1</th>
<th>U2</th>
<th>U3</th>
</tr>
</thead>
<tbody>
<tr>
<td>➤ describe how ordinary people and famous historic figures in the local community, the state, and the United States have advanced the fundamental democratic values, beliefs, and traditions expressed in the Declaration of Independence, the New York State and United States Constitutions, the Bill of Rights, and other important historic documents.</td>
<td>x</td>
<td></td>
<td></td>
</tr>
<tr>
<td>➤ classify major developments into categories such as social, political, economic, geographic, technological, scientific, cultural, or religious.</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
</tbody>
</table>
### Commencement

<table>
<thead>
<tr>
<th>Objective</th>
<th>U1</th>
<th>U2</th>
<th>U3</th>
</tr>
</thead>
<tbody>
<tr>
<td>compare and contrast the experiences of different ethnic, national, and religious groups, including Native American Indians, in the United States, explaining their contributions to American society and culture.</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>research and analyze the major themes and developments in New York State and United States history (e.g., colonization and settlement; the Revolution and the New National period; immigration; expansion and reform era; Civil War and Reconstruction; the American labor movement; the Great Depression; the World Wars; contemporary United States).</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>prepare essays and oral reports about the important social, political, economic, scientific, technological, and cultural developments, issues, and events from New York State and United States history.</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
</tbody>
</table>

### Key Idea 4: The skills of historical analysis include the ability to:

- Explain the significance of historical evidence;
- Weigh the importance, reliability, and validity of evidence;
- Understand the concept of multiple causation;
- Understand the importance of changing and competing interpretations of different historical developments. Students will…

### World History

Use a variety of intellectual skills to demonstrate their understanding of major ideas, eras, themes, developments, and turning points in world history and examine the broad sweep of history from a variety of perspectives.

**Key Idea 1:** The study of world history requires an understanding of world cultures and civilizations, including an analysis of important ideas, social and cultural values, beliefs, and traditions. This study also examines the human condition and the connections and interactions of people across time and space and the ways different people view the same event or issue from a variety of perspectives. Students will…

### Elementary

<table>
<thead>
<tr>
<th>Objective</th>
<th>U1</th>
<th>U2</th>
<th>U3</th>
</tr>
</thead>
<tbody>
<tr>
<td>consider different interpretations of key events and/or issues in history and understand the differences in these accounts.</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>explore different experiences, beliefs, motives, and traditions of people living in their neighborhoods, communities, and state.</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>view historic events through the eyes of those who were there, as shown in their art, writings, music, and artifacts.</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
</tbody>
</table>

### Intermediate

<table>
<thead>
<tr>
<th>Objective</th>
<th>U1</th>
<th>U2</th>
<th>U3</th>
</tr>
</thead>
<tbody>
<tr>
<td>consider the sources of historic documents, narratives, or artifacts and evaluate their reliability.</td>
<td>x</td>
<td></td>
<td></td>
</tr>
<tr>
<td>understand how different experiences, beliefs, values, traditions, and motives cause individuals and groups to interpret historic events and issues from different perspectives.</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>compare and contrast different interpretations of key events and issues in New York State and United States history and explain reasons for these different accounts.</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>describe historic events through the eyes and experiences of those who were there. (Taken from the National Standards for History for Grades K-4).</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
</tbody>
</table>

### Commencement

<table>
<thead>
<tr>
<th>Objective</th>
<th>U1</th>
<th>U2</th>
<th>U3</th>
</tr>
</thead>
<tbody>
<tr>
<td>analyze historical narratives about key events in New York State and United States history to identify the facts and evaluate the authors’ perspectives.</td>
<td>x</td>
<td></td>
<td></td>
</tr>
<tr>
<td>consider different historians’ analyses of the same event or development in United States history to understand how different viewpoints and/or frames of reference influence historical interpretations.</td>
<td>x</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### World History

<table>
<thead>
<tr>
<th>Objective</th>
<th>U1</th>
<th>U2</th>
<th>U3</th>
</tr>
</thead>
<tbody>
<tr>
<td>read historical narratives, myths, legends, biographies, and autobiographies to learn about how historical figures lives, their motivations, hopes, fears, strengths, and weaknesses.</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>explore narrative accounts of important events from world history to learn about different accounts of the past to begin to understand how interpretations and perspective develop.</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>study about different world cultures and civilizations focusing on their accomplishments, contributions, values, beliefs, and traditions.</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
</tbody>
</table>

### Intermediate

<table>
<thead>
<tr>
<th>Objective</th>
<th>U1</th>
<th>U2</th>
<th>U3</th>
</tr>
</thead>
<tbody>
<tr>
<td>know the social and economic characteristics, such as customs, traditions, child-rearing practices, way of making a living, education and socialization processes, gender roles, foods, and religious and spiritual beliefs that distinguish different cultures and civilizations.</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>know some important historic events and developments of past civilizations.</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>interpret and analyze documents and artifacts related to significant developments and events in world history.</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
</tbody>
</table>
**Commencement**

- **define culture and civilization, explaining how they developed and changed over time. Investigate the various components of cultures and civilizations including social customs, norms, values, and traditions; political systems; economic systems; religions and spiritual beliefs; and socialization or educational practices.**
  - U1 U2 U3: x x x

- **understand the development and connectedness of Western civilization and other civilizations and cultures in many areas of the world and over time.**
  - U1 U2 U3: x x x

**Key Idea 2: Establishing timeframes, exploring different periodizations, examining themes across time and within cultures, and focusing on important turning points in world history help organize the study of world cultures and civilizations. Students will…**

**Elementary**

- **develop timelines that display important events and eras from world history.**
  - U1 U2 U3: x x x

**Intermediate**

- **develop timelines by placing important events and developments in world history in their correct chronological order.**
  - U1 U2 U3: x x x

- **study about major turning points in world history by investigating the causes and other factors that brought about change and the results of these changes.**
  - U1 U2 U3: x x x

**Commencement**

- **analyze evidence critically and demonstrate an understanding of how circumstances of time and place influence perspective.**
  - U1 U2 U3: x x x

- **investigate key events and developments and major turning points in world history to identify the factors that brought about change and the long-term effects of these changes.**
  - U1 U2 U3: x x x

**Key Idea 3: The study of major social, political, cultural, and religious developments in world history involves learning about the important roles and contributions of individuals and groups. Students will…**

**Elementary**

- **understand the roles and contributions of individuals and groups to social, political, economic, cultural, scientific, technological, and religious practices and activities.**
  - U1 U2 U3: x x x

**Intermediate**

- **investigate the roles and contributions of individuals and groups in relation to key social, political, cultural, and religious practices.**
  - U1 U2 U3: x x x

- **interpret and analyze documents and artifacts related to significant developments and events in world history.**
  - U1 U2 U3: x x x

**Commencement**

- **analyze the roles and contributions of individuals and groups to social, political, economic, cultural, and religious practices and activities.**
  - U1 U2 U3: x x x

- **explain the dynamics of cultural change and how interactions between and among cultures has affected various cultural groups throughout the world.**
  - U1 U2 U3: x x x

**Key Idea 4: The skills of historical analysis includes the ability to investigate differing competing interpretations of the theories of history, hypothesize about why interpretations change over time, explain the importance of historical evidence, and understand the concepts of change and continuity over time. Students will…**

**Elementary**

- **consider different interpretations of key events and developments in world history and understand the differences in these accounts.**
  - U1 U2 U3: x x x

- **view historic events in the eyes of those who were there, as shown in their art, writings, music, and artifacts.**
  - U1 U2 U3: x x x

**Intermediate**

- **explain the literal meaning of a historical passage or primary source document, identifying who was involved, what happened, where it happened, what events led up to these developments, and what consequences or outcomes followed.**
  - U1 U2 U3: x x x

- **view history through the eyes of those who witnessed key events and developments in world history by analyzing their literature, diary accounts, letters, artifacts, and other documents.**
  - U1 U2 U3: x x x

**Commencement**

- **interpret and analyze documents and artifacts related to significant developments and events in world history.**
  - U1 U2 U3: x x x
analyze different interpretations of important events, issues, or developments in world history by studying the social, political, and economic context in which they were developed; by testing the data source for reliability and validity, credibility, authority, authenticity, and completeness; and by detecting bias, distortion of the facts, and propaganda by omission, suppression, or invention of facts (Taken from National Standards for World History).

<table>
<thead>
<tr>
<th></th>
<th>U1</th>
<th>U2</th>
<th>U3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Geography</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Use a variety of intellectual skills to demonstrate their understanding of the geography of the interdependent world in which we live—local, national, and global—including the distribution of people, places, and environments over the Earth’s surface</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Key Idea 1: Geography can be divided into six essential elements, which can be used to analyze important historic, geographic, economic, and environmental questions and issues. These six elements include: the world in spatial terms, places and regions, physical settings (including natural resources), human systems, environment and society, and the use of geography.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Elementary</td>
<td>U1</td>
<td>U2</td>
<td>U3</td>
</tr>
<tr>
<td>❯ study about how people live, work, and utilize natural resources.</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>❯ locate places within the local community, state, and nation; locate the Earth’s continents in relation to each other.</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>Intermediate</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>❯ describe the relationships between people and environments and the connections between people and places.</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>Commencement</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>❯ analyze how the forces of cooperation and conflict among people influence the division and control of the Earth’s surface (Taken from National Geography Standards, 1994).</td>
<td>x</td>
<td>x</td>
<td>x</td>
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</tbody>
</table>

Key Idea 2: Geography requires the development and application of the skills of asking and answering geographic questions; analyzing theories of geography; and acquiring, organizing, and analyzing geographic information.

<table>
<thead>
<tr>
<th></th>
<th>U1</th>
<th>U2</th>
<th>U3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Economics</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Use a variety of intellectual skills to demonstrate their understanding of how the United States and other societies develop economic systems and associated institutions to allocate scarce resources, how major decision-making units function in the U.S. and other national economies, and how an economy solves the scarcity problem through market and non-market mechanisms.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Key Idea 1: The study of economies requires an understanding of major economic concepts and systems, the principles of economic decision making, and the interdependence of economies and economic systems throughout the world.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Elementary</td>
<td>U1</td>
<td>U2</td>
<td>U3</td>
</tr>
<tr>
<td>❯ know that scarcity requires individuals to make choices and that these choices involve costs.</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>❯ investigate how production, distribution, exchange, and consumption of goods and services are economic decisions with which all societies and nations must deal.</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Intermediate</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>❯ understand how people in the United States and throughout the world are both producers and consumers of goods and services.</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Commencement</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>❯ understand the roles in the economic system of consumers, producers, workers, investors, and voters.</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
</tbody>
</table>
New York State Learning Standards for the Visual Arts

Creating, Performing and Participating in the Arts

Actively engage in the processes that constitute creation and performance in the arts

**Elementary**

- experiment and create art work, in a variety of mediums
- develop their own ideas and images through the exploration and creation of art works based on themes, symbols, and events

**Intermediate**

- produce a collection of art works, in a variety of mediums, based on a range of individual and collective experiences
- during the creative process, reflect on the effectiveness of selected mediums of techniques to convey intended meanings

**Commencement**

- demonstrate an increasing level of competence in using the elements and principles of art to create art works
- reflect on their developing work to determine the effectiveness of selected mediums and techniques for conveying meaning and adjust their decisions accordingly

Knowing and Using Arts Materials and Resources

Be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles

**Elementary**

- understand the characteristics of various mediums in order to select those that are appropriate for their purposes and intent

**Intermediate**

- develop skills with a variety of art materials

**Commencement**

- select and use mediums and processes that communicate intended meaning in their art works

Responding to and Analyzing Works of Art

Respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought

**Elementary**

- explain their reflections about the meanings, purposes, and sources of works of art; describe their responses to the works and reasons for those responses
- explain the visual and other sensory qualities (surfaces, colors, textures, shape, sizes, volumes) found in a wide variety of art works

**Intermediate**

- discuss their own analyses and interpretations of the art of others, using appropriate critical language
- identify, analyze, and interpret the visual and sensory characteristics that they discover in human-made form

**Commencement**

- develop connections between the ways ideas, themes, and concepts are expressed through the visual arts and other disciplines in everyday life.

Understanding the Cultural Dimensions and Contributions of the Arts

Develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

**Elementary**

- look at and discuss a variety of art works and artifacts from world cultures to discover some important ideas, issues, and events of those cultures

**Intermediate**

- demonstrate how art works and artifacts from diverse cultures reflect aspects of those cultures

**Commencement**

- analyze works of art from diverse world cultures and discuss the ideas, issues, and events of the culture that these works convey
- examine works of art and artifacts from U.S. cultures and place them within a cultural and historical context
Observation Form: Text

PRIMARY RESOURCE TEXT, INCLUDING EXCERPTS FROM BOOKS, LETTERS, ETC.

Document details:

Title of document (from the caption):

Resource number:

Type of document:

Date of document:

Author or creator of document:

Describe the document:

Questions to consider:

Why was this document written?

Who was the original audience?

Are you reading an entire document or an excerpt?

What are the two or three most important points the author is trying to make?

Has the writer left out anything? What might explain this omission?

How does the document signal the writer’s point of view?
Observation Form: Images

PRIMARY VISUAL RESOURCES SUCH AS DRAWINGS, PAINTINGS, OR PHOTOGRAPHS, OR A COMBINATION OF IMAGES AND TEXT SUCH AS BOOK ILLUSTRATIONS, POSTERS, OR IMAGES OF THREE-DIMENSIONAL ARTIFACTS.

Your Name: ____________________________________________

Date: _________________________________________________

DOCUMENT DETAILS:

What resource is being portrayed? ________________________________________________________________

What do you know about this resource? (Use the information provided in the caption and resource description.) ________________________________________________________________

What is the title of the resource? (Title may be original, or it may have been added to describe the resource.) ________________________________________________________________

What date was it created? ________________________________________________________________

Who was the artist or creator of the resource, if known? ________________________________________________________________

What information do you have about the physical characteristics of the resource? (Size, material, etc.) ________________________________________________________________

QUESTIONS TO CONSIDER:

When you look at this resource, what stands out? Describe it briefly. ________________________________________________________________

For whom do you think the resource was originally intended? ________________________________________________________________

For what purpose do you think the resource was originally used? ________________________________________________________________

It can be useful—and difficult—to think about what the artist or maker of a resource left out. Do you think anything is missing from this resource? Can you speculate about why it was omitted? ________________________________________________________________

Do you think the creator wanted to convey an idea or feeling to the user/viewer? If so, what do you think the creator wanted to convey? ________________________________________________________________

What else do you think is important about this resource? ________________________________________________________________
### Biographical details:

What *Nueva York* education materials are your sources of information?

What was the person's name?

What are the dates of the person's birth and death?

Where was this person born?

Where else did this person live?

What role did this person play in the story of *Nueva York*?

What details about this person's life stand out for you?

What important event relates to this person?
background. An area of a picture plane that appears farthest from the viewer.

balance. A principle of design concerned with the arrangement of one or more elements in a work of art to create a sense of stability; the three types of balance are symmetrical, asymmetrical, and radial.

caribbean. A term based on the name of the native Carib people of the Lesser Antilles. The Caribbean Sea is the body of water bounded by the Antilles and the coastlines of Mexico, Central America, Colombia, and Venezuela. “Caribbean” refers to the people, culture, and locations of this area.

cool colors. Colors often associated with cool places, things, and feelings in which blue and green are dominant.

collage. An arrangement of the elements of art in a painting or other work of art.

colonia hispana. During the first decades of the 20th century, the term for hispano immigrant neighborhoods or enclaves in the United States. It referred collectively to Spanish-speaking people from Spain and Latin America.

coolie. An indentured worker from China. As slavery ended throughout the Americas in the 19th century, ”coolies” increasingly did the grueling unskilled work on sugar plantations and other sites. They signed contracts and received a small amount of money, but were essentially slaves themselves. By the late 1800s, the term was often used as an insulting reference to any person from Asia.

depth. The illusion of distance in a two-dimensional work of art.

elements of art. Line, shape, color, form, texture, space, value.

cityscape. Art that depicts the urban environment.

composition. The arrangement of the elements of art in a painting or other work of art.

contrast. A principle of design in which elements are set in opposition in order to emphasize differences.

guano. The nutrient-rich droppings of sea-birds. During the 19th century, guano was harvested from coastal areas, including islands off the coast of Peru. It is an excellent fertilizer, and became very popular among American farmers in the 19th century.

Hispanic. A term for the people of Spain and Spanish-speaking Latin America, and for their descendants in the United States. Sometimes used interchangeably with Latino and Latina, although Hispanic includes people from Spain, which Latino and Latina do not.

hispano/hispana. During the first decades of the 20th century, the term for a person who immigrated to the United States from the Spanish-speaking Americas or from Spain. Hispano is the masculine form and hispana is feminine.

ingenio. The Spanish term for a sugar plantation or mill.

landscape. Art that depicts the natural environment.

Latin America. A term for all the countries south of the United States—including Mexico, Central America, the Caribbean islands, and South America—that were once colonies of Spain, Portugal, or France. Sometimes, more narrowly, only those countries within this region where Spanish or Portuguese is spoken.

molasses. A thick, dark liquid produced in the milling of sugar cane. Molasses has long been sold as an inexpensive sweetener. The more valuable product of cane milling was the raw sugar left behind after the molasses was extracted.

movement. A design principle referring to the path the viewer’s eye follows when looking at a work of art; the arrangements of the elements in a work of art to produce a sense of motion. A style or school of art techniques.

mulatto. Originally, a term for a person with one black parent and one white parent. Later, a reference to anyone of mixed racial background. Once widely used, the term is now considered offensive.

Antilles. A collective name for the islands of the Caribbean. The ”Greater Antilles” are the large islands of Cuba, Puerto Rico, Jamaica, Hispaniola (Haiti and the Dominican Republic), and the Cayman Islands. The ”Lesser Antilles” are the smaller islands north of Venezuela, which form a semi-circular arc from Puerto Rico to Aruba. Some of the northern islands in the Lesser Antilles are also called the Virgin Islands. The Bahamas are northern islands that are not considered part of the Antilles.

Glossary

Latino/Latina. A post-World War II term for the people of Latin America as well as individuals of Latin American descent in the United States. Latino is the masculine form, and Latina is feminine. Both are sometimes used interchangeably with Hispanic, although Latino and Latina are never references to people from Spain.
muscovado. An unrefined brown sugar, similar to the brown sugar available today. Some Caribbean growers shipped muscovado instead of, or in addition to, raw sugar. Muscovado was sold by grade, which depended on its color. It is sold today as a minimally processed sugar.

perspective. The illusion of depth on a two-dimensional surface.

raw sugar. The partly crystallized syrup left behind after molasses was extracted from the liquid produced during the milling of sugar cane. The sugar mills, or ingenios, shipped raw sugar to refineries, mostly in New York, for further processing.

scale. A ratio (proportion) used in determining the dimensional relationship between a representation to that which it represents (its actual size).

secondary colors. Colors such as orange, violet, and green, produced by mixing two primary colors.

shade. The darker values of a color made by adding black.

signature. In bookbinding, a sheet after it’s been folded.

sketch. A quick drawing that loosely captures the appearance or action of a place or situation. Sketches are often done in preparation for larger, more detailed works of art.

space. An element of art that describes the area around, within, or between images or elements in any work of art.

Spanish-American War. The longstanding term for the conflict between Spain and the United States that began in 1898 with U.S. intervention in Cuba. The term is still widely used today. Many historians, however, prefer the term “Spanish-Cuban-American War,” which acknowledges the three years of Cuban rebellion initiated by José Martí and fellow Cuban patriots in 1895.

Spanish-Cuban War. The three-year war that began with the Cuban uprising in 1895. Also known as the War for Cuban Independence.

Spanish-Cuban-American War. The preferred term today for the 1895-1898 war that began with the Cuban uprising against the Spanish and ended shortly after the United States intervened on Cuba’s behalf in 1898.

still life. A composition of inanimate objects such as fruit or flowers.

Taino. The indigenous people of the Bahamas, Greater Antilles, and the northern Lesser Antilles. The Taino encountered Christopher Columbus when he landed on Hispaniola. Their language is probably the source of words like “hurricane” and “barbecue.”

tempera. A water-soluble paint in which pigments are added to an egg yolk emulsion.

tertiary colors. Colors resulting from mixing equal measures of a primary color and its adjacent secondary color on the wheel, such as red-orange or blue-green.

texture. The tactile surface quality of artwork.

tint. The lighter values of a color made by adding white.

tone. An element of art that refers to the lightness or darkness of a color.

volume. Refers to the space within a form.

warm colors. Colors often associated with warm places, things, and feelings in which red and yellow are dominant.

West Indies. A collective European term for the islands of the Caribbean. The colonial presence in the area was acknowledged in the names of different island groups: British West Indies, Spanish West Indies, Portuguese West Indies, etc.

zafra. The dry season in the Caribbean, usually December-May, when the sugar cane can be harvested and milled.
## Selected Bibliography


## Classroom Resources

### Books for Children


### Selected Bibliography


For a complete list of Pura Belpre Medal winners and honor books, go to [www.ala.org/ala/mgrps/mfed Divs/alsc/awardgrants/bookmedia/belpremedal/belpre past/index.cfm](http://www.ala.org/ala/mgrps/mfed.Divs/alsc/awardgrants/bookmedia/belpremedal/belprepast/index.cfm).

### Websites

- The Abraham Lincoln Brigade Archives. [http://www.alba-valb.org/resources/lessons](http://www.alba-valb.org/resources/lessons). Middle and high school lesson plans focused on the Spanish Civil War, including American foreign policy, Jewish and African American volunteers, war posters, drawings by children, and letters from soldiers. The Abraham Lincoln Brigade was the collective name for the several battalions of U.S. volunteers fighting on behalf of the Republic during the Spanish Civil War.

- The Hispanic Reading Room, Library of Congress. [http://www.loc.gov/rr/hispanic/hispr.html](http://www.loc.gov/rr/hispanic/hispr.html). The Hispanic Reading Room serves as the Library of Congress's primary access point for research relating to those parts of the world encompassing the geographical areas of the Caribbean, Latin America, and Iberia; the indigenous cultures of those areas; and peoples throughout the world historically influenced by Portuguese and Spanish heritage, including Latinos in the U.S. and peoples of Portuguese or Spanish descent in Africa, Asia, and Oceania. In addition to a 4,000 volume reference collection, including a collection of CD-ROMs, there is the [Archive of Hispanic Literature on Tape](http://www.loc.gov/rr/hispanic/hisprr.html). "The World of 1898: The Spanish-American War" is part of this collection, and can be reached directly at [http://www.loc.gov/rr/hispanic/1898/](http://www.loc.gov/rr/hispanic/1898/).

- [Latinas in History: An Interactive Project](http://depthome.brooklyn.cuny.edu/latinahistory/). A searchable site focused on Latina women in U.S. history, with biographies, images, and links to other sources.

- Mambo to Hip Hop. [http://www.placematters.net/](http://www.placematters.net/). A virtual tour of the local music scene beginning in the 1940s, when Nuyoricans (Puerto Rican New Yorkers) and others helped to create urban Latin music. With photos and text.
