

*The Morris-Jumel Mansion  
Education Department*

*General Educator Guide*

*Grades Kindergarten – 6th*



## General Guide for the Morris-Jumel Mansion

The Morris-Jumel Mansion Education Department develops Educator Guides to provide detailed information on field trip planning, alignment with New York State Goals and Learning Standards, as well as suggested hands-on classroom activities to do before, during, and after your visit to the Museum.

### Teacher Notes:

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This educator's guide is separated into six parts:

- Historical Background
- Exhibition Guide
- Curriculum Connections
- Teacher and Student Resources
- Activities
- How to schedule your Museum visits

This educator's guide is to be used in conjunction with a visit to the Morris-Jumel Mansion. It is a general guide, which covers art and architecture as well as history of the owners, the Revolutionary War, George Washington, Stephen Jumel, Eliza Jumel and Aaron Burr.

Before you visit the exhibition, spend some time viewing the information on the Museum's website at <http://www.morrisjumel.org/>. We also recommend using some of our quick fun facts and pre-activities to introduce your students to the complexities of the exhibition and focus on one or two sections within the exhibition to study in depth.

School programs are inquiry based and promote critical thinking, written, and oral expression. They feature hands-on-learning activities using objects from Museum collections and exhibitions. Many are interdisciplinary and address various learning styles.

## Background Information and Historical Context

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The Morris-Jumel Mansion, also known as Mount Morris, survives as the oldest house in New York City. Dating back to 1765, ten years prior to the Revolutionary War, it was built as a summerhouse for the British Colonel, Roger Morris, and his wealthy aristocratic wife, Mary Philipse, a native New Yorker. The mansion is constructed in the architectural style known as Palladian style, which contains features you would find on ancient Greek and Roman temples, like columns and a pediment. At first glance, the mansion's white façade (exterior) appears to be crafted out of stone because of the architectural use of quoins (pronounced coins) on the cornerstones of the mansion. Although the mansion appears to be built out of stone and looks very expensive, it is actually crafted out of wood, which would have been cheaper to build with and more readily available. Aside from its costly appearance, the mansion is symmetrical when viewed from the front (another feature of Palladian Style), but from the back, it assumes a different shape. The rear of the house is octagonal (eight sided) and is believed to be the first of its kind in the United States.

While the mansion's exterior displays expensive and unique characteristics, its location is probably one of its most beneficial features. Built on the second highest point in Manhattan, the mansion would offer its inhabitants clear views of much of New York City, the Hudson River, the Harlem River, Staten Island, and New Jersey. Aside from being higher up than the surrounding land, these views were possible because New York City looked a lot differently in 1776. Instead of seeing skyscrapers and large buildings, you would have seen mostly farms and woodland. This would have been especially true about the area surrounding the mansion because it was not considered to be part of New York City. Harlem Heights (the area where the mansion was built) would have seemed like the country to New York City residents, because Manhattan as they knew it in 1776 consisted of the area below what is today known as Canal Street and contained only about 25,000-30,000 inhabitants.

Colonel Roger Morris and his family visited their summerhouse at Mount Morris from 1765 until 1776, until turmoil in the form of the American Revolution broke out in New York City. Many of New York City's wealthier inhabitants had been Loyalists or Tories (people who support or are loyal to the British Crown), including Roger Morris, and feared that the Sons of Liberty would harm them or their families/property. The Sons of Liberty (called the "Liberty Boys" in NYC) were a group of American Patriots (people who wanted to be free of British control in America), who were openly opposed to new taxes and laws that the British crown, under King George III, was trying to impose on them. The Patriots were being forced to pay taxes on sugar, paper goods, and many material goods, as well as offer their homes and food to British soldiers, without being represented in the British Parliament. Believing this to be unfair, the American Patriots began to rally and fight for their freedom. Patriotism and the Sons of Liberty became so strong in New York City that Roger Morris and his family fled to England in 1776 fearing that their lives were in danger.

## Background Information and Historical Context (continued)

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With the Morris' gone, Mount Morris was left unoccupied. The General of the Continental Army, George Washington, seized the opportunity to use the mansion as his headquarters from September 14, 1776 until October 20, 1776. Not only was the size of the mansion and surrounding property sufficient for his troops to use, but also the location gave him the ability to see oncoming British soldiers. On September 16, 1776, two days after Washington's arrival at the mansion, the Battle of Harlem Heights took place right outside of the Mount Morris property. Although, Washington and his men did not technically win the Battle of Harlem Heights, the Continental Army was able to force the British to temporarily withdraw from the battle, elevating the spirits of the Army and Patriots. Despite these feelings of victory, George Washington decided that he and his men needed to evacuate New York City to avoid losing any more lives, since they were greatly outnumbered by the British soldiers. Washington may have saved many lives by leaving New York City and the Morris-Jumel Mansion, but this departure left New York City open for a British invasion.

After Washington and his men evacuated New York City, the city fell under the control of the British crown. Mount Morris (the Morris-Jumel Mansion) also fell under British control and was even occupied by British Lieutenant, General Sir Henry Clinton, and the Hessian (Germans who fought for the British army) Commander, Baron Wilhelm von Knyphausen. They used the mansion as headquarters until at least 1783, when the Revolutionary War came to an end on November 25, 1783, with the signing of the Treaty of Paris. The end of the war also brought an end to British rule in New York City. Once again unoccupied, the mansion was briefly converted into Calumet Hall, which was an inn or tavern, that served as a major stop along the Albany Post Road (a road used for mail delivery), where people could come to eat and rest. Calumet Hall was also known to have thrown lavish parties known as Turtle Parties, where the food consisted of fruits and other unique delicacies. Aside from being a rest stop for traveling patrons, Mount Morris would once again welcome its most well known inhabitant, George Washington. Washington returned to the mansion on July 10, 1790, as President, to dine with men in his presidential cabinet and future presidents. Among Washington's guests were John Adams (Vice President; second president), Thomas Jefferson (Secretary of State; third president), Alexander Hamilton (Secretary of Treasury), John Quincy Adams (sixth president) and Henry Knox (Secretary of War).

After Washington's presidential dinner, Stephen Jumel, a wealthy French wine merchant, purchased the mansion in 1810. Stephen Jumel came to New York from Haiti around 1791. He was forced to abandon the sugar plantation his family owned in Haiti in an effort to escape the slave uprising that was occurring. Now residing in New York City, Stephen met and married Eliza (Betsey) Bowen in 1804. Not much was known about Eliza's past because she did what she could to portray herself as a respectable woman who came from an honest family. The truth, however, was that Eliza was born to a lower class working mother and absentee sailor father in Providence, Rhode Island in 1775.

## Background Information and Historical Context (continued)

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She hid her past so well, that not even her husband, Stephen, had known the truth about her past. Stephen would not learn the truth until 1815, when they were visiting Napoleon Bonaparte. Eliza sympathized with Napoleon and became so outspoken after his defeat at Waterloo, that she was asked to leave France because she was causing problems. It is believed that some of the furniture that remains in Eliza's room today was a gift from Napoleon himself. As the people of the upper class knew the truth about her lowly and unacceptable past, they rejected her from their elitist society. Throughout her life, Eliza strove to create a name for herself in order to fit in with the upper class socialites of New York City. She would eventually become very successful in the real estate business, buying and selling property and land. Even though Eliza became quite wealthy in her real estate business, she was still not accepted amongst the women in high society since she had not been of noble birth or past.

In 1832, Stephen Jumel passed away leaving Eliza a widow. Searching for a new husband and another attempt at being accepted into the high society, Eliza married the seventy-seven year old, Aaron Burr, Thomas Jefferson's Vice President, in 1833. While Eliza married Burr for acceptance, Burr is believed to have married Eliza for her money. Eliza had been one of the most successful businesswomen of her time, making her very wealthy. Aside from being Eliza's husband, and Jefferson's Vice President, Burr is perhaps most well known for his infamous duel with Alexander Hamilton. Believing that Hamilton had kept him from not only becoming President in 1800, but also from becoming Governor of New York City in 1804, Burr challenged Hamilton to a duel, which ended in the death of Alexander Hamilton. The marriage of Eliza and Aaron Burr had been short lived and on September 14, 1836, Eliza Jumel and Aaron Burr divorced. Ironically, it is this very same day that Aaron Burr passed away. As for Eliza, she continued to reside in the mansion until 1865 when she passed away at the age of ninety. Although Eliza was never remarried, she still was able to spend time with her grandchildren, taking them on a European tour in her eighties.

The mansion remained in the hands of Eliza Jumel's relatives until it was purchased by the City of New York in 1904 and turned into a museum. While standing as the only pre-Revolutionary house in Manhattan, the neighborhood surrounding the mansion also holds historic significance. Harlem Heights, now known as Washington Heights, was a major place of action during the Harlem Renaissance. The Harlem Renaissance, which occurred during the 1920s, was a period of time when African American artists, intellectuals, and musicians came to prominence. They were able to put African America culture in the spotlight by exhibiting their creativity and talent. Some of these notable people were writers Langston Hughes and Zora Neale Hurston as well as musicians like Louie Armstrong, Billie Holiday, and Duke Ellington. Aside from these musicians and writers, men like Jackie Robinson, the first African American major league baseball player and Thurgood Marshall, the first African American to serve on the U.S. Supreme Court, also resided in this area.

## **Exhibition Guide**

**Try to locate the items in the images below when you visit the mansion**



**What are three words that you would use to describe the Morris-Jumel Mansion?**

**How many windows do you see? Why do you think there are so many windows?**

**What are some features that you see on the house that you may not see on other houses in your neighborhood?**



**What is this object? What would it be used for?**

**What kind of design do you see on it?**

**Why is this object of importance historically? (*Hint: Think about what you would make using this object. What did the Sons of Liberty do in 1773 to protest against taxes?*)**

## Compare and Contrast

The Mansion is set up in three different time periods. The First is pre-Revolutionary (Roger Morris' time) [1765-1776], the second is during George Washington's time [1776-1790], and the final is the Jumel period [1810-1865]. Since the time periods are different, you will notice that the furniture and way the rooms are designed also differ. Look at the two pictures below and answer the following questions.

### Room 1





**If we know the Jumel Period saw the Industrial Revolution, which allowed for speedy and cheaper production of heavier and more elaborate furniture and cloth, which room would you say is from the Jumel period?**

**Look at the beds in both rooms. How are they similar and how do they differ?**

**Look at the image of Room 2. There are several items in this room that give us a hint about who lived here. There is a map on the desk, two globes one on each side of the fireplace, and spyglass on top of the mantle. Who do you think lived in this room and why would he need those items?**



**How would describe the object you see above? (*Shape, color, what is it made out of?*)**

**This object is located in one of the room pictures that you see above. Which room is it and where is it located?**

**The circular part of the object above opens up and would hold something inside. What do you think it would hold? (Keep in mind what it is made out of)**

**The inhabitants of the house did not enjoy the same standard of living that we do today. This object would provide comfort and warmth, what do you think it is?**



**What do you think this object is?**

**Why do you think there is a hook on the middle left side of this object?**

**This object is a metamorphic object. *Meta* means change while *Morph* means shape; knowing that this object must change shape, what do you think it might change into?**

## **New York Curriculum Tracemap Connections**

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**Use of the materials in this Educator Guide in combination with a field trip to the Morris-Jumel Mansion will help you link learning experiences to the following New York Learning Standards. Teachers will need to identify specific goals to map to individual lesson plans or larger units of study. This exhibition is suitable for all students regardless of grade level or learning style.**

NY Curriculum Tracemap Connections

**Numbers in parentheses correlate with New York Framework-Curriculum Trace Maps**

Art:

### **Grades K-2**

- Describes how an art medium can serve as a source of inspiration (\*1b, 1c)
- Applies vocabulary related to media, techniques, processes, tools and equipment (\*1c)
- Recognizes and describes the basic concepts of the elements of art (i.e. line, shape, color: primary) (\*2c)
- Identifies the elements of art: line, shape, color, in works of art; Can apply these elements to specific organizational principles of art (i.e. pattern, texture, rhythm) (\*2a, 2b, 2c, 6b)
- Recognizes specific elements of art found in the environment (e.g. pattern motifs from nature, color themes) (\*2a, 2c, 3a)
- Recognizes the relationship of objects in a work of art by position and size in a composition (e.g. big and small) (\*2b)
- Explores and identifies outdoor scenes as landscapes (\*3a)
- Appreciates that art reflects different cultures and people (\*4b, 5c)
- Students analyze portraits as historical records (4.2.1)
- Differentiates works viewed according to specific subject matter categories (i.e. still-life, landscape, portrait, non-objective) (\*5a)
- Discusses why others might prefer different works of art/ Respects the artistic tastes and preferences of classmates (\*5c)
- Identifies a personal preference for a specific work of art from works discussed (\*5d)
- Believes that attending an art exhibit is an enjoyable way to spend leisure time (e.g. art galleries, school exhibit, museums) (\*6d)

### **Grades 3-4**

- Classifies works of art by media (e.g. painting, drawing, sculpture, collage, print, photography and computer art) (\*1a)
- Classifies vocabulary related to media, techniques, processes, tools and equipment (e.g. lists the elements and principles of design, lists needed tools to create a painting) (\*1a)
- Utilizes an artistic vocabulary to analyze selected works

- Visits local and regional galleries and museums to observe and discuss original works of art (\*2a, 2b)
- Students examine artworks that honor heroes or exalted people (4.4.2)
- Appreciates the influence that artists have on each other (\*4c)
- Analyzes and decodes selected works of art and artifacts using appropriate art vocabulary (\*5b)
- Evaluates why an artist would choose a specific art medium for a work of art (\*5c)
- Identifies places in the community where the arts can be viewed or performed (e.g. Morris-Jumel Mansion, Metropolitan Museum of Art, Brooklyn Museum, Guggenheim Museum, etc.) (\*6a Aesthetic Appreciation)
- Has chosen a place for art in one's personal life (\*6d)
- Enjoys visiting museums (\*6d)
- Appreciates the role that art has played in past civilizations (\*6d)
- Appreciates the lasting influence of master artists

### **Grades 5 & 6**

- Visits local and regional galleries and museums to observe and discuss original works of art (\*2a, 2b)
- Identifies and compares styles of art (\*2a, 2b)
- Recognizes and discusses line, shape, color, balance, and space used in different cultures (e.g. French Impressionism, Japanese printmaking, African artifact) (\*2b)
- Identifies and describes the emphasis in a work of art (\*2a,2b)
- Observes and discusses styles and themes in a variety of works within the period studied (\*4c)
- Students work in small group to examine an image/artifact, brainstorm to analyze and describe how culture, purpose and materials that influence the meaning of the artwork (4.8.2)
- Differentiates interpreting a work of art using elements of art and organizational principles versus an interpretation based on cultural criteria (\*5c)
- Discusses a work of art influenced by the history and social studies curriculum (e.g. American Colonial, French Empire, Palladian) (\*6b)
- Has chosen a place for art in one's personal life (\*6d)

### **Grades 7 & 8**

- Students define and describe vocabulary terms associated with the elements of art and organizational principles. (2.6.2)
- Discusses the use of color and its impact on a work of art (\*3b)
- Enjoys examining the visual arts of other cultures as a way to appreciate their artistic accomplishments (\*4a, 6b)
- Students work in small group to examine an image/artifact, brainstorm to analyze and describe how culture, purpose and materials that influence the meaning of the artwork (4.8.2)
- Students discuss the role of culture as a context for art. (4.8.5.)
- Discusses the purpose and intent of an artist's work relative to culture, time and history (\*5a)

- Appreciates that art can be an important and useful way to communicate ideas (\*1c, 6d)
- Respects and appreciates art created by both peers and people of other eras and cultures (\*5c)
- Identifies style and themes in a variety of works in historical and cultural context (\*5d)

### **Grades 9-12**

- Students focus on significant characteristics of a medium, and why this medium was preferred to other media to express content in a historical period with attention to the design concepts and content. (1.10.1)
- Students choose appropriate tools with a given medium to solve a design problem or express an idea (1.12.5)
- Students correct usage of visual terminology when evaluating their work and that of others (2.10.1)
- Students analytically study organization principles and elements of art. (2.12.2)

### **Social Studies:**

#### **Grades K-2**

- Be active learners at cultural institutions, such as museums and historical exhibitions (4.K –2.2.)
- Explain how communities and nations interact with one another (8.K – 2.1)
- Write short statements of historical ideas and create other appropriate narrative presentations from investigations of source materials (1.K –2.4)

#### **Grades 3-4**

- Describe sources of historical information (1.3 – 4.3)
- Identify ways different cultures record their histories, compare past and present situations and events, and present findings in appropriate oral, written and visual ways. (1.3 –4.5)
- Explain different types of conflict, different ways in which conflicts have been resolved, and different ways that conflicts and their resolutions have affected people (3.3 – 4.1)
- Exhibit curiosity and pose questions about the past when presented with artifacts (4.3 –4.1)
- Describe the need for a limited government so that people can be treated fairly (7.3 – 4.2)

#### **Grades 5-8**

- Interpret historical data in historical maps, artworks and artifacts (1.7 –8.3)
- Demonstrate an in-depth understanding of major events and trends of United States history (2.5 – 6.1)
- Initiate questions and hypotheses about historic events being studied (4.7 – 8.1)
- Be active learners at cultural institutions, such as museums and historical exhibitions (4.K –2.2.)
- Explain how economic factors influenced historical events in the United States (3.7 – 8.4)

### **Grades 9-12**

- Describe the multiple intersecting causes of historical events (1.11-12.3)
- Explain the relationships among the events and trends studied in local, state, national and world history (2.9 – 10.3)
- Be active learners at cultural institutions, such as museums and historical exhibitions (4.K –2.2.)
- Give examples of the visual arts, dance, music, theater and architecture of the major periods of history and explain what they indicate about the values and beliefs of various societies. (3.9-10.2)

### **Language Arts:**

#### **Grades K-2**

- Students will speak, write or draw in a variety of modes to tell stories (2.K-2.2)
- Students will generate questions for gathering data from appropriate firsthand, visual and print sources (2.K-2.3)
- Students will express their opinions about each of the works they read, listen to and view, and support their opinions with data (4.K-2.3)

#### **Grades 3-4**

- Students will speak and write in a variety of modes at the appropriate level of elaboration and fluency (2.3-4.2)
- Students will generate questions for gathering data from appropriate firsthand, visual and print sources (2.3-4.3)
- Students will express their opinions about each of the works they read, listen to and view, and support their opinions with data (4.3)

#### **Grades 5-8**

- Students will generate questions for gathering data from appropriate firsthand, visual and print sources (2.5-6.3)
- Students will express their opinions about each of the works they read, listen to and view, and support their opinions with data (4.5-6.3)

## Teacher Resources

### Reference Books

#### Good For Students aged 9-12

D'agnese, Joseph and Jack Silbert. *American History Comic Books: Twelve Reproducible Comic Books With Activities Guaranteed to Get Kids Excited About Key Events and People in American History*. Teaching Resources, 2005.

Davis, Kenneth C. *Don't Know Much About American History*. New York: Harper Collins Publishers, 2003.

Heilbroner, Joan. *Meet George Washington*. New York: First Landmarks Books, 2001.

Herbert, Janis. *The American Revolution for Kids: A History with 21 Activities*. Chicago: Chicago Review Press, 2002.

King, David C. *Colonial Days: Discover the Past with Fun Projects, Games, Activities, and Recipes*. New Jersey: Wiley, John & Sons, Incorporated, 1997.

More, Kay. *If You Lived at the Time of the American Revolution*. Scholastic Paperbacks, 1998.

Osofsky, Randy. *Come Look With Me: Art in Early America*. Lickle Publishing, 2002.

Schanzer, Rosalyn. *George vs. George: The Revolutionary War as Seen By Both Sides*. National Geographic Children's Books, 2004.

### For Teachers

Burrows, Edwin G. *Gotham: A History of New York City to 1898*. New York: Oxford University Press, 2000.

Davis, Kenneth C. *Don't Know Much About History: Everything You Need to Know About American History but Never Learned*. New York: Harper Collins Publishing, 2003.

Deschamps, Madeleine. *Empire*. New York: Abbeville Press, 1994.

Ellis, Joseph J. *His Excellency: George Washington*. New York: Random House, Inc., 2004.

Homberger, Eric. *The Historical Atlas of New York City: A Visual Celebration of 400 Years of New York City's History*. New York: Holt Paperbacks, 2005.

Lankevich, George. *New York City: A Short History*. New York: NYU Press, 2002.

\*Zimmerman, Jean. *The Women of the House: How a Colonial She-Merchant Built a Mansion, a Fortune, and a Dynasty*. Florida: Harvest Books, 2007.

\*Contains information about Mary Philipse Morris, Roger Morris, Mount Morris (the mansion) and a small bit on Eliza Jumel.

## **Online Resources:**

<http://www.morrisjumel.org/> - Morris-Jumel official website

<http://www.artcyclopedia.com/index.html> - Art Encyclopedia that includes links to various Museums and Art Collections

<http://www.besthistorysites.net/ArtHistory.shtml> - Part of the “Best of Websites” site for educators

<http://falcon.jmu.edu/~ramseyil/colonial.htm> - Colonial America 1600-1775 K12 Resources; Explore the Colonial Period of our history through the Internet. You'll find maps, lesson plans, bibliographies and curriculum content materials here.

<http://www.pocanticohills.org/washington/washington.htm> - Timeline, Activities, Pictures and Information about George Washington

<http://pbskids.org/bigapplehistory/index-flash.html> - Interactive history of New York City

[http://www.picadome.fcps.net/lab/curr/amer\\_rev/default.htm](http://www.picadome.fcps.net/lab/curr/amer_rev/default.htm) - Interactive Guide to the Revolutionary War as well as the Boston Massacre/Tea Party, and some Colonial Information

<http://www.socialstudiesforkids.com/> - Excellent source of interactive information for students

<http://www.socialstudiesforkids.com/subjects/georgewashington.htm> - Interactive Guide about George Washington

<http://www.socialstudiesforkids.com/subjects/ushistory.htm> - Interactive Guide about US History

## **Activities:**

### Questions to Answer After Reading the History of the Morris-Jumel Mansion

#### The Morris Family

- 1) Where is the Morris-Jumel Mansion located?
- 2) What was the original name of the Morris-Jumel Mansion?
- 3) Who were the original owners of the Mansion?
- 4) Why did Mary and Roger Morris have to leave their home at Mount Morris?

#### George Washington's Occupation

- 1) Why was Mount Morris chosen by General Washington as his headquarters?
- 2) Why was the Battle of Harlem Heights important?
- 3) Who occupied the Mansion after General Washington and his troops left?

#### The Jumel Family

- 1) Why did Stephen Jumel leave Haiti and move to New York City?
- 2) What was unusual about Eliza Jumel?
- 3) Who was Eliza Jumel's second husband?
- 4) Who was Aaron Burr's political opponent?

#### The Mansion Today

- 1) Why is the Jumel Terrace Historic District important?
- 2) Name some of the "illustrious individuals" who have lived in the Jumel Terrace District

## Pre-Visit



# Before you visit the Morris-Jumel Mansion.....

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Help students to think about and discuss a few important concepts to understand the purpose of their trip to the Museum and how it fits in with what they are learning in class.

- ⇒ What does the word “preservation” mean? (“to keep safe, to guard, to keep from decaying”)
- ⇒ Why would people want to preserve something from the past?
- ⇒ What kinds of things from your own past have you preserved? Why?
  
- ⇒ What is a landmark? (“a structure of unusual historical and aesthetic interest”- Some historic buildings in New York City are designated as landmarks by the Landmarks Commission and protected by laws which keep them from being destroyed or changed drastically. Morris-Jumel Mansion is one of them.)
  
- ⇒ What is an historic house? What is a collection?
- ⇒ What is an artifact? (“an object produced or shaped by human craft, especially a tool, a weapon, or an ornament of archaeological or historical interest”)
- ⇒ How can we learn about the past by studying historic houses and their collections?
  
- ⇒ How has life changed in Manhattan since Colonial Times? How have things changed in transportation, education, government, clothing, food, medicine, technology etc....
  
- ⇒ What would it be like to live in a time before electricity, running water, central heating, and many other modern conveniences? How would your day differ from the way you spend your time now?

## After you visit the Morris-Jumel Mansion.....

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Discuss your trip to the Museum, your favorite and least favorite parts, and try out some of the following exercises for fun and to see how much you remember!

- ⇒ Draw a portrait of yourself with friends or family similar to the one you saw of Eliza Jumel and her adopted grandchildren. What special clothing, objects, background design would you choose to communicate who you are to people who might see the portrait?
- ⇒ Write a narrative from the Mansion's point of view, describing all the people and events that have been a part of its history. How might the Mansion feel about all the things that have taken place inside its walls over the past two centuries?
- ⇒ Write a narrative from the perspective of one of the inhabitants of the Morris-Jumel Mansion, describing your life and what you do on a daily basis. Some people to choose from could be Roger or Mary Morris, George Washington, George Washington's personal servant, William Lee, Stephen Jumel, Eliza Jumel, Aaron Burr, a house servant, or a cook.
- ⇒ Write a letter of warning to George Washington in a secret code warning him about a possible invasion of the British in New York City. You can use lemon juice or vinegar to write the message, which will be invisible. When you apply heat to it, the message will appear.  
<http://www.chevroncars.com/learn/fun-games/invisible-ink>
- ⇒ Discuss as a class how colonial life was similar and different from the lives we live today.
- ⇒ Explore some of the recommended reading sources included in this packet to learn more about American history in the eighteenth and nineteenth centuries.

### **How to Schedule Your Museum Visit**

**To schedule a school tour or if you have any questions regarding the tour, please contact Carol Ward, Director of Education at the Morris-Jumel Mansion.**

**Phone: 212-923-8008**

**Email: [education@morrisjumel.org](mailto:education@morrisjumel.org).**

**Thank you!**

### **Special requests or curriculum needs**

All of the programs are flexible and can be adapted to audiences with special needs or to your curriculum objectives. Please call the Director of Education with any questions.