

Landmarks Preservation Commission  
December 21, 1982 Designation List 162  
LP-1271

MORRIS HIGH SCHOOL, ground floor interior (Duncan Hall) consisting of the auditorium, stage including pipe organ, proscenium, rear staircase leading to the balcony, and rear vestibules; second floor interior consisting of the balcony and the upper portion of the stage house; and the fixtures and interior components of these spaces, including but not limited to, all columns, railings, wall surfaces, windows, murals, ornamental plasterwork, floor surfaces, arched-brace roof system, ceiling surfaces and attached furnishings; East 166th Street and Boston Road (657-697 East 166th Street), the Borough of The Bronx. Built 1900-1904; 1926; architect C.B.J. Snyder.

Landmark Site: Borough of The Bronx Tax Map Block 2634, Lot 1.

On November 10, 1981, the Landmarks Preservation Commission held a public hearing on the proposed designation as an Interior Landmark of Morris High School, ground floor interior consisting of the auditorium, stage including pipe organ, proscenium, rear staircase leading to the balcony, and rear vestibules; second floor interior consisting of the balcony and the upper portion of the stage house; and the fixtures and interior components of these spaces, including but not limited to, all columns, railings, wall surfaces, windows, murals, ornamental plasterwork, floor surfaces, arched-brace roof system, ceiling surfaces, and attached furnishings, (Item No. 13). The hearing had been duly advertised in accordance with the provisions of the law. Eighteen speakers testified in favor of designation. Twenty-five letters were received in support of designation including statements by Borough President Stanley Simon, Congressional Representative Robert Garcia, State Assemblywoman Gloria Davis and representatives from the Morris High School Landmark Committee. There were no speakers in opposition to designation.

Bounded by Boston Road, Home Street, Jackson Avenue and East 166th Street, Morris High School, the Bronx's first major public secondary school, is sited on a knoll at one of the highest points of the Bronx. Considered to be architect C.B.J. Snyder's masterpiece in the Collegiate Gothic style, the building contains one of New York's most outstanding interiors designed for an education facility.

The Morris High School auditorium, completed according to Snyder's designs in 1904 with the opening of the high school, is thoroughly consistent with Snyder's remarkable Gothic facade for the school. The high vaulted space dominated by stained glass windows in Art Nouveau patterns, the monumental historical mural "After Conflict Comes Peace" by Auguste F.M. Gorguet, completed in 1926, elaborate Gothic style plasterwork, the long ranges of organ pipes, and the stage reflect a unity of the arts in an outstanding and inspirational manner rarely found in public educational buildings and lost in the restrictions of budgets for new buildings today. In 1956 the auditorium was renamed Duncan Hall in honor of Edith Duncan, who served Morris High School as a teacher, administrator and as acting principal.

Until the doors of Morris High School were opened to admit the first students in 1904, the Bronx had lacked a public secondary school of sufficient size to absorb the new and growing demand for secondary education. The first legislative effort to form and assist a public educational system in New York State occurred in the late 18th century. In 1795 the State Legislature authorized a temporary school fund that allocated monies to localities maintaining public or common schools for a five-year period. Governor Daniel D. Tompkins, an advocate of public education as a university student and later as a member of the Society for Establishing a Free School in the City of New York (founded in 1805), succeeded in obtaining enabling

legislation in 1812 that provided the state's townships with authority to establish school districts with elected trustees responsible for their governance. Other provisions in the 1812 school law included an assertion of the appropriateness of state allocations and local taxation for school support; it also created the office of State Superintendent of Common Education.

A manual of the Board of Education for the Bronx was first published in 1856. This document describes a total of five elementary schools with twenty-six teachers and 1,183 pupils. At the time the entire area of Morrisania contained approximately 8,000 residents.

Known as Morrisania since the seventeenth century, after the prominent Morris family that included Lewis Morris (signer of the Declaration of Independence) and his brother Gouverneur Morris, this area of the Bronx was included in the new township of West Farms in 1846 and the village of Morrisania in 1864. The immediate neighborhood surrounding the high school became known as Eltona around the middle of the nineteenth century after Robert H. Elton who purchased a section of the larger area directly from Gouverneur Morris. The present site of Morris High School became the estate of Thomas Rogers, a prominent Wall Street financier, in 1872, while in 1874 the entire area of Morrisania was annexed to New York City.

In the late 19th century the Bronx was experiencing rapid development similar to that which was occurring in all of the New York boroughs. The expansion of the elevated train lines in the mid-1880s and the 1904 opening of the IRT subway service to the South Bronx was accompanied by predominantly German but also Jewish, Irish and Italian migration to the neighborhood and the development of new industries, including breweries.

This rapid expansion of population in the Bronx had a parallel in the rising interest in and demand for education. In 1898 the Consolidated School System of Greater New York was established. For the first time in the history of the city, the five boroughs were united in the planning of an educational system. The first superintendent of education for the consolidated city, Dr. William Maxwell, pointed out in his initial Annual Report that high school instruction could not be made coherent unless the high school departments were united in a single school building. Although consolidation brought many changes to the Bronx, one of the most dramatic would be the growth of public secondary education enabled by the construction of Morris High School.

Until 1898, minimal expansion of existing departments had occurred throughout the city to include high school departments. In the Bronx, in 1897, a small brick building by the side of the Third Avenue Elevated, near 158th Street, became known as Mixed High School, (distinguishing it from Boys High School and Girls High School). Abandoned by the Board of Education, briefly occupied by the Street Cleaning Department, the building was taken over once again by the Board of Education in 1900. Known then as the "Little Red School House," the official name was shortly changed to Peter Cooper High School, after the American industrialist and founder of Cooper Union.<sup>1</sup>

Apparently the need for specialized and expanded facilities was agreed upon and recognized at an early date. The site of a proposed high school was selected as early as 1895. On January 25, 1899, the Board of Education had urged that the final proceedings for acquisition of a plot of land at Boston Road and 166th Street in the Bronx be moved forward. This plot included only the land upon which the building now stands, the rear yard being purchased at a later date, thus establishing the orientation of the building to 166th Street. The financing of that initial purchase

totaled \$112,637.40 (this included 6 percent interest through March 15, 1900). On December 5, 1900, \$469,383.00 in high school bonds were issued by the Board to Louis Wechsler, the contractor who would erect the new Peter Cooper High School, (later to become Morris High School).<sup>2</sup>

By June 1901 a debate began before the Board of Education in which a group of Bronx residents campaigned to change the name of the school once again; this time to Morris High School, in honor of Gouverneur Morris and his family. A spokesman in favor of the name change explained, "that nobody desired to detract from the reputation of Peter Cooper, but that the deeds of Gouverneur Morris were so indelibly stamped on the minds of the residents of Morrisania, that the name was so interwoven with the history of the borough, that the residents should desire that name for their high school."<sup>3</sup> Finally in 1903 the name of the school was officially changed to Morris High School. In January 1904, when students finally moved into the new building on Boston Road and 166th Street, enrollment was approximately 1600 pupils with a capacity for a total of 2,735.

Morris High School was one of five major new high schools constructed in New York soon after consolidation, one for each of the boroughs. Their construction addressed one of many needs faced by a newly-unified educational system confronted at the turn of the century with a wave of immigration that had yielded a foreign-born population of 1.27 million in a city of 3.44 million, a transition from low-to high-rise buildings that would rapidly multiply the density of its urbanized portions, and the accelerated conversion of rural areas to suburbs. A host of independently administered school districts with a variety of curricula, grade divisions, educational policies, and standards for personnel selection needed to be welded into a single, uniform educational system.<sup>4</sup>

The New York City Board of Education was also faced with the problems of its physical plant. Existing schools required upgrading, repair, and enlargement. In many areas new schools were an urgent need. A 1905 issue of The American Architect and Building News said of the task, "The magnitude of the undertaking and the reality of the need for these new school houses is shown by the fact that, even after several years of active building, there are at this time twenty-seven school houses in various stages of completeness now in the charge of the architect to the Department of Education, while contracts for twenty-four more will shortly be made."<sup>5</sup> The architect responsible for this prodigious effort was the Board of Education's Superintendent of School Buildings, C.B.J. Snyder. Snyder had served in that capacity since 1891 and continued in the position after consolidation until his retirement in 1923.

The 1905 writer in The American Architect went on to note that:

Possibly it was not the best, probably it was not the most economical, certainly it was not the most expeditious way to have all the school-houses the city stood in such sore need of designed and built by the official architect to the Department of Education. But since that method had to be followed, it is a matter of wonderful good fortune that the official architect chanced to be such a man as is Mr. C.B.J. Snyder, who not only at the outset showed distinct capacity for his task, but has proved himself a man able to grow as his opportunities opened before him. Mr. Wheelwright in Boston, Mr. Ittner in St. Louis, Mr. Mundie in Chicago...have done excellent service to their respective cities in the way of building school-houses...but they have not had to do their work under the same sort of pressure that has been put upon Mr. Snyder, and they have not had to adopt their architectural treat-

ment to as closely restricted sites. When first the New York school-house made its appearance in Gothic attire, it seemed as if a very doubtful experiment were being tried, but little by little the designer discovered new confidence in himself, and some of the later buildings are markedly successful as pieces of consistent and satisfying architectural composition.<sup>6</sup>

Although Snyder has often been credited with developing designs that would insure adequate ventilation and light for schools constructed on small sites and enclosed by a rising city, his impressive achievements in shaping the evolution of public school architecture over a 32-year period have not been fully assessed. The many schools designed by him over this period reveal an inventive capacity to arrive at distinctive, individualized designs within a framework of financial constraint. His schools avoided the mass-produced look that characterizes many New York City public schools built in the decades immediately following his retirement. And it was he, the 1905 account suggests, who introduced the Collegiate Gothic style to New York City public school architecture.

Morris High School, and its similar contemporary, Curtis High School in Staten Island, were among the first of the city's schools to appear in full "Gothic attire." Both are similar in plan and elevation to Public School 31 (Old 167) in The Bronx, designed by Snyder just prior to consolidation in 1898. Similar to several others built at the same time, P.S. 31 was a four-story rectangular block flanked by gabled end pavillions. Its most prominent feature was the turreted center section tower containing the main entryway. Gothic ornamentation was used abundantly in the tower section and included pointed arches, bands of windows with stone tracery and leaded glass, colonnettes, and label moldings rising from figured corbels. This elaboration and intensified Gothicization led to the design of Morris and Curtis High Schools, both begun c. 1901-02 and completed in 1904, introducing to New York City public secondary school architecture, the neo-Gothic style popularized in the late 19th century in collegiate buildings constructed by such institutions as Princeton University and the University of Chicago. The Lexington Avenue building of Hunter College, built by Snyder in 1913, has been described as "the last gasp of John Ruskin."<sup>7</sup>

Other notable Snyder-designed public schools built during the first quarter of the century include DeWitt Clinton High School (158th Street and 10th Avenue), and Wadleigh High School (114th Street and 7th Avenue), earlier known as Boys and Girls High Schools. In 1899 he designed an elementary school in The Bronx (now known as Public School 33, at Jerome Avenue and Fordham Road in the Bronx) which has been described as "flamboyant Gothic" in style.<sup>8</sup> In 1912, Snyder designed Public School 46 (Briggs Avenue and 196th Street, The Bronx) which has been described as "Elizabethan-Jacobean Academic Gothic."<sup>9</sup>

As designed by C.B.J. Snyder, and completed in 1904, Morris High School, constructed of buff-colored brick with limestone and terra-cotta trim, is an elaborate and lavishly decorated design in the Collegiate Gothic style. A modified "H"- or "E"-shaped plan includes the long rectangular central block from which the great central tower rises, projecting end pavillions, and the elaborate apsidal auditorium which extends from the rear center of the main block. The building sits on a high raised basement and rises five stories to include a main attic floor level.

Banked groups of regularly placed six-over-six wood sash windows are set off by string courses above the first and fourth floors. The attic level is accented by pedimented end gables which encompass hugh Tudor arch windows; these windows are repeated in the tower. The steeply pitched gabled roof covers the central block and



the end pavilions. Seen from great distances across The Bronx, the great central tower rises to a height of approximately 189 feet. Octagonal corners, which rise to form elaborate turrets, are pierced by lancet windows and frame the crenellated parapet. The main entrance, a two-story Tudor arch opening, is set at the base of the tower while an oriel rises above this at the third through the fifth floors.

The central rear wing of two stories which contains the auditorium, Duncan Hall, is an apse-like form terminating in an octagonal end. The exterior design of the wing reflects its interior organization with masonry buttresses in the decorated Gothic style framing high Tudor arch window openings filled with Art Nouveau style stained glass and tracery. The hipped roof is edged by a crenellated parapet intersected by crockets capping the buttresses. Rectangular Gothic bays, also with crenellated parapets, form secondary entrances to the auditorium, while similar octagonal window bays enhance the side walls.

Impressive, vast and elaborate, the interior space of the auditorium is defined by its modified ecclesiastical Gothic plan. The raised stage at the south end opens out onto the central 'nave' of the auditorium which ends in an octagonal curve of the north wall. Four bays on each side and the four bays which form the north end are articulated by slender columns which define the 'side aisles' and rising to support the gallery and the complex vaulting system of the ceiling.

The vaults are formed by steel ribs forming Tudor arches and bracing a flat beamed ceiling. The studs between the arch and the flat ceiling are open, creating an airy screen of Gothic tracery forms. A clerestory level lit by stained glass windows rings the auditorium and is supported by shallow secondary Tudor arches which follow the line of the columns. Side aisles define the encircling gallery and are carried on similar secondary arches. In each bay of the outer wall, great two-story stained glass windows with tracery light the vast space.

The interior surfaces are entirely covered in plaster formed into elaborate decorative Gothic elements, such as the playful column capitals or foliate forms with owls (symbol of wisdom and learning) nestled in the leaves, a rinceaux band of Gothic stylized foliate punctuated by human masks at the points of the side arches, and the cross-patterned spandrels of the balcony parapet.

The main proscenium arch repeats the forms of the ceiling springing from clustered column piers and framing the great mural above the stage. At the rear of the stage is the magnificent series of organ pipes while the lower wall is covered with hand carved linenfold panels in walnut. The organ console was destroyed by vandalism in 1968.

Entrances from the main portion of the school at both sides of the stage lead into the side aisles on the main floor and balcony levels. These entrances have been fitted with fire walls and doors. At the rear, secondary exits in a Gothic style using pointed arch side lights and a row of pointed arch windows in the transoms, exit to the rear yard passing through small rectangular foyers. An octagonal one story window bay is located on either side wall. Double stair to the balcony level at the rear of the auditorium feature Gothic patterned cast-iron railings which are repeated in front of the windows at the balcony level. The auditorium which seats 800 people retains the original wooden folding seats with cast-iron fittings.

On the east and west walls of the auditorium are two paintings by E.W. Deming. They were apparently gifts from the Fine Arts Federation to the high school.<sup>10</sup> The painting on the west wall depicts Jonas Bronck, a Dane for whom the Bronx was named, participating in negotiations of a treaty with an Indian, presumably for the purchase

of land. The painting on the opposite wall, also by Deming, represents Gouverneur Morris addressing the 1787 Constitutional Convention in Philadelphia. Sitting in the foreground is Benjamin Franklin, Morris stands with his wooden leg prominently displayed. The lore of Morris' lost leg is not about battles or bravery, "but rather as the result of his hasty departure through the window of a lady's bedroom."<sup>11</sup> The two paintings are wall drawn historic narratives, strictly academic in style. No information has been found as yet concerning the artist or the provance of the paintings.

Above the stage on the proscenium arch is a mural painting, 50 feet long and 18 feet tall. It was painted by Auguste Francois Marie Gorguet assisted by Edward W. Dubuque and was completed and dedicated on November 10, 1926. The mural is called "After Conflict Comes Peace," was executed in honor of Morris High School students who fought and died in World War I.

The history of the mural is a lively one. In 1916 a mural by H. Ledyard Towle portraying "the arrival of the Continental Army at Morris Heights" had been submitted to the Art Commission and had not been approved.<sup>12</sup> But following World War I the Morris community decided that a mural in memory of the 18 Morris students who gave their lives in the war would be appropriate to fill the empty auditorium wall space. The community set about raising funds with which to pay an artist. Fundraising events included a circus held in April 1923 by the Morris faculty in the auditorium. According to the American Magazine of Art, when enough funds had been raised, "artists of various nationalities submitted sketches and suggestions."<sup>13</sup> Monsieur Auguste Francois Gorguer, an established French muralist trained at the Ecole des Beaux-Arts, was eventually commissioned to create the mural. The lore regarding Monsieur Gorguet is that the head of Morris' art department had met him in France and had fallen in love with him.<sup>14</sup>

Gorguet is best known in the United States for an enormous mural project called "Le Pantheon de la Guerre," a joint project painted by Gorguet and Pierre Gerard Carrier Belleuse. The "Pantheon" has been described as a "cyclorama of the World War (I), And Its Heros."<sup>16</sup> The mural contains thousands of portraits of national rulers and leaders who were involved in the War - from Nicholas II to Samuel Gompers. "Le Pantheon" was exhibited in a building of the same name, in Paris following the war for eight years. In 1927 the entire mural was shipped to the United States where it was displayed in Madison Square Garden.

Gorguet is also known for his works in the Luxembourg in Paris; one of Aphrodite and Eros, the other of Pomone et le Dieu Vertumne. He was a professor at the Ecole des Beaux-Arts and at the American Conservatory of the Palais de Fontainebleau. It was there that he met Edward S. Dubuque, a young American artist who eventually assisted him in painting the Morris High School mural. The mural cost \$9,000 and was approved by the Board of Education in May 1925. The Art Commission approved it shortly thereafter.<sup>16</sup>

"After Conflict Comes Peace" depicts a central allegorical figure who personifies law and justice. She holds a scroll on which the Latin word "Lex" is printed. Across her lap is the sheathed sword of Columbus. The lady, dressed in pink, sits at the base of a pedestal that supports a cartouche on which are written the names of the eighteen Morris High School students who died in the war. Behind the pedestal can be seen the top of an oak tree, symbol of strength, with its autumn leaves shading the composition. To the left of the central figure is an allegorical figure of immortality - a woman with angel wings, holding a lamp which illuminates the names on the cartouche. To the right is a third allegorical figure. She sits on the battle-scarred ground and leans against the pedestal. She looks up towards

the figures of law and immortality as she lifts a veil from her face. She is a wearied if hopeful figure of peace.

Behind this central group are battle fields littered with broken barbed wire fences and abandoned gun carriages. To the right, in the middle ground are the houses of Chateau Thierry, which have survived the ravages of war. To the left in the far distance are the allied troops led by a high flying American flag.<sup>17</sup>

On November 10, 1926, the eve of Armistice Day, a dedication ceremony was held at the high school. Gorguet who was to die the following year at age 64, attended the ceremony, accompanied by Dubuque. Mr. Milton Sadolsky, President of the Morris Organization, presented the mural to the community and officially, to the Board of Education. Of the mural he said, "May it stand as a perpetual tribute to those who so courageously sacrificed their lives, and may it inspire all who look upon it to consecrate themselves anew, to all that in life is highest and best."<sup>20</sup>

Limited maintenance have led in recent years to the gradual deterioration of the conditions in the auditorium space. The murals, though intact, are darkened and stained and generally in poor condition. In 1982 exploratory work to determine the condition of the steel support structure resulted in extensive damage to the decorative plasterwork, although the patterns and the majority of the surfaces survive.

Through the years, Morris High School has served a widely varied student population, reflecting the changing ethnic patterns of the surrounding community. In its early days children of German and Russian immigrants filled the school. Following World War II, Morris High School became heavily Spanish-speaking.

Throughout these periods of change and growth, Morris High School produced many graduates who found their way to fame and fortune. Perhaps the most illustrious of these is Dr. Herman Joseph Muller (Morris '07) who received Morris' first Annual Alumni Award on November 3, 1960, for his great contributions to the field of genetics. Dr. Muller had won the Nobel Prize for Physiology and Medicine in 1946 for his discoveries in hereditary mutations, genes and chromosomes. While a student at Morris, founded what is believed to have been the first high school science club in the country.

Other notable Morris alumni include Wallinger Riegger (Morris '04), the famous American cellist and composer; Clifford Odets (Morris '23), author of Waiting for Lefty, and Awake and Sing; Arthur Murray, of Dance Studio fame; Gabe Pressman (Morris '40), television reporter; and Dick Rudolph, pitcher of the Boston Braves in the 1914 World Series. Morris also produced numerous state and local politicians.

Today Morris High School with its splendid auditorium survives as a tangible symbol of education in the Bronx. Its Collegiate Gothic designs has proved an inspiration for countless students. The auditorium with its arches, rich decorative plasterwork, stained glass, and mural is virtually unparalleled in New York City public school architecture. The building with its auditorium remains one of the finest work of C.B.J. Snyder.

# FOOTNOTES

1. Journal of the School Board of the Boroughs of Manhattan and the Bronx, (1900), p. 569.
2. Ibid.
3. New York Times, June 15, 1901, p. 5.
4. Board of Education, City of New York, The First Fifty Years: A Brief Review of Progress, 1898-1948 (New York: n.p., 1948), p. 2-20.
5. "Summary," The American Architect and Building News, 88 (No. 1544, 1905), 33.
6. Ibid.
7. Norval White and Elliot Willensky, eds., AIA Guide to New York, (New York: Macmillan Publishing, Inc., 1978), p. 228.
8. Michael Cheilik and David Gillison, Public Buildings in the Bronx.
9. Ibid.
10. New York City Art Commission, Archives, Morris High School.
11. Fanny Casher, Testimony, Landmarks Preservation Commission, November 1981.
12. New York City Art Commission, Archives, Morris High School.
13. "Mural Painting - Morris High School - The Bronx," The American Art Magazine, (Jan. 1927), p. 38-39.
14. Fanny Casher, Testimony.
15. Panthéon de la Guerre, (New York, Washington and Chicago: Stockbridge Press, 1923).
16. ~~New York City Art Commission, Archives, Morris High School.~~
17. Because of the poor condition of the mural some of this information has been taken from the Art Commission description of the mural, "Form A."
18. The Piper, Nov. 12, 1926.



## FINDINGS AND DESIGNATIONS

On the basis of a careful consideration of the history, the architecture, and other features of this interior, the Landmarks Preservation Commission finds that the Morris High School ground floor interior consisting of the auditorium (Duncan Hall) stage including pipe organ, proscenium, rear staircase leading to the balcony, and rear vestibules; second floor interior consisting of the balcony and the upper portion of the stage house; and the fixtures and interior components of these spaces, including but not limited to, all columns, railings, wall surfaces, windows, murals, ornamental plasterwork, floor surfaces, arched-brace roof system, ceiling surfaces and attached furnishings; have a special character, special historical and aesthetic interest and value as part of the development, heritage and cultural characteristics of New York City, and the interior or parts thereof are thirty years old or more, and that the interior is one which is customarily open and accessible to the public, and to which the public is customarily invited.

The Commission further finds that, among its important qualities, the Auditorium of the Morris High School, completed in 1904, is virtually unparalleled in New York City public school architecture; that the building, which is considered to be the most significant work of C.B.J. Snyder, architect for the Consolidated Board of Education of the City of New York, is a masterpiece of The Collegiate Gothic style; that the most prominent features are the vast Tudor arched braced vaulting system and encircling gallery covered with elaborate Gothic style plasterwork; that the immense mural located above the proscenium arch, entitled "After Conflict Comes Peace" and dedicated in 1926 in honor of those of Morris High School who served in World War I, is an important commission by the noted French muralist Auguste Francois Marie Gorguet and a fine example of the tradition of public historical and commemorative murals; that the impressive scale and dignity of the space is further enhanced by Art Nouveau style stained glass, cast-iron railings and woodwork using Gothic motifs to create a rich decorative effect; that the design of the auditorium is completely consistent and integral with the design of the building's exterior elevation and plan; that Morris High School survives as a tangible symbol of education in The Bronx while its Collegiate Gothic design has proved an inspiration for countless students.

Accordingly, pursuant to the provisions of Chapter 21 (formerly Chapter 63) of the Charter of the City of New York, and Chapter 8-A of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as an Interior Landmark the Morris High School ground floor interior consisting of the auditorium (Duncan Hall), stage including pipe organ, proscenium, rear staircase leading to the balcony, and rear vestibules; second floor interior consisting of the balcony and the upper portion of the stage house; and the fixtures and interior components of these spaces, including but not limited to, all columns, railings, wall surfaces, windows, murals, ornamental plasterwork, floor surfaces, arched-brace roof system, ceiling surfaces, and attached furnishings; East 166th Street and Boston Road (657-697 East 166th Street) the Borough of The Bronx, and designates Tax Map Block 2634, Lot 1, Borough of The Bronx, as its Landmark Site.

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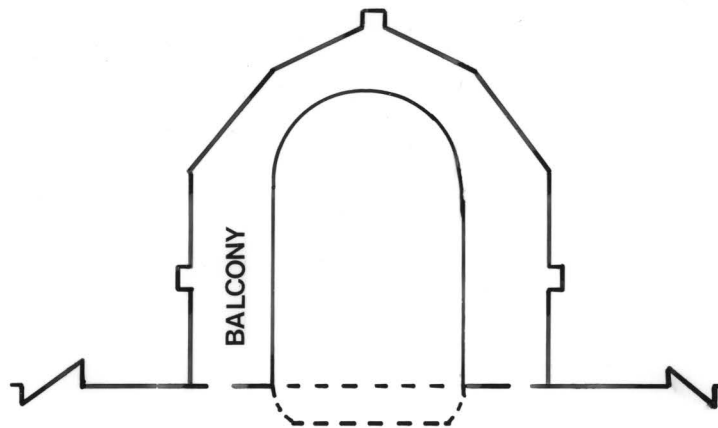
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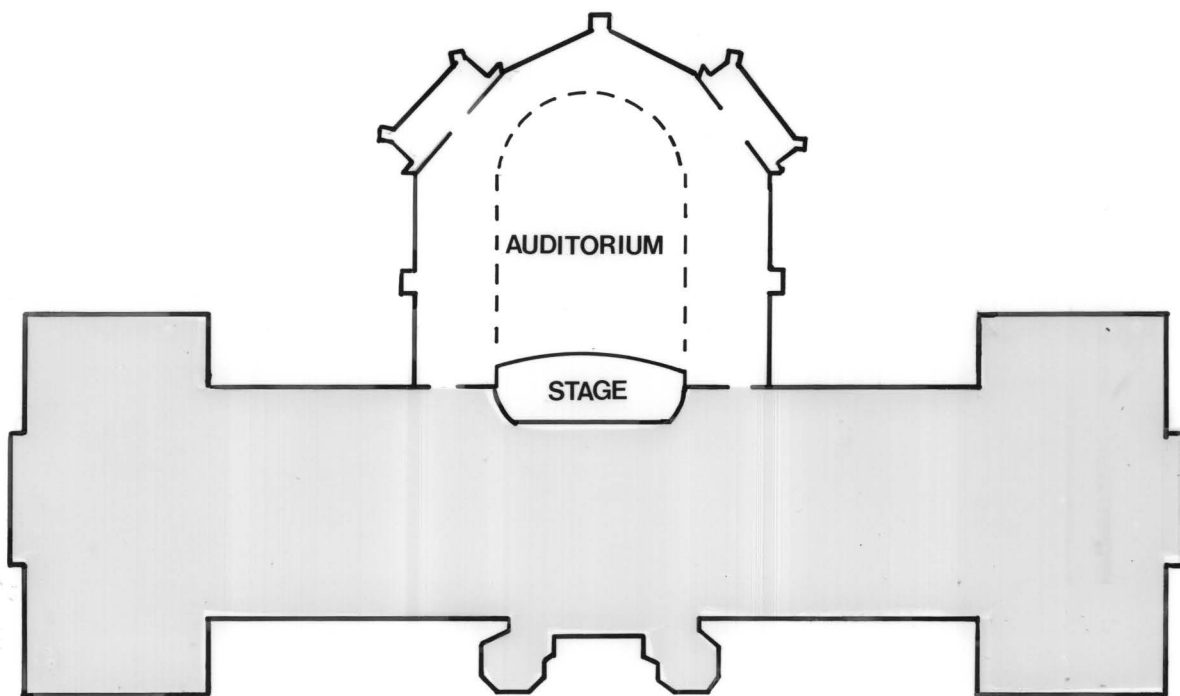
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**SECOND FLOOR**



**FIRST FLOOR**

**MORRIS HIGH SCHOOL INTERIOR  
EAST 166 STREET AND BOSTON ROAD  
MORRISANIA, BRONX**

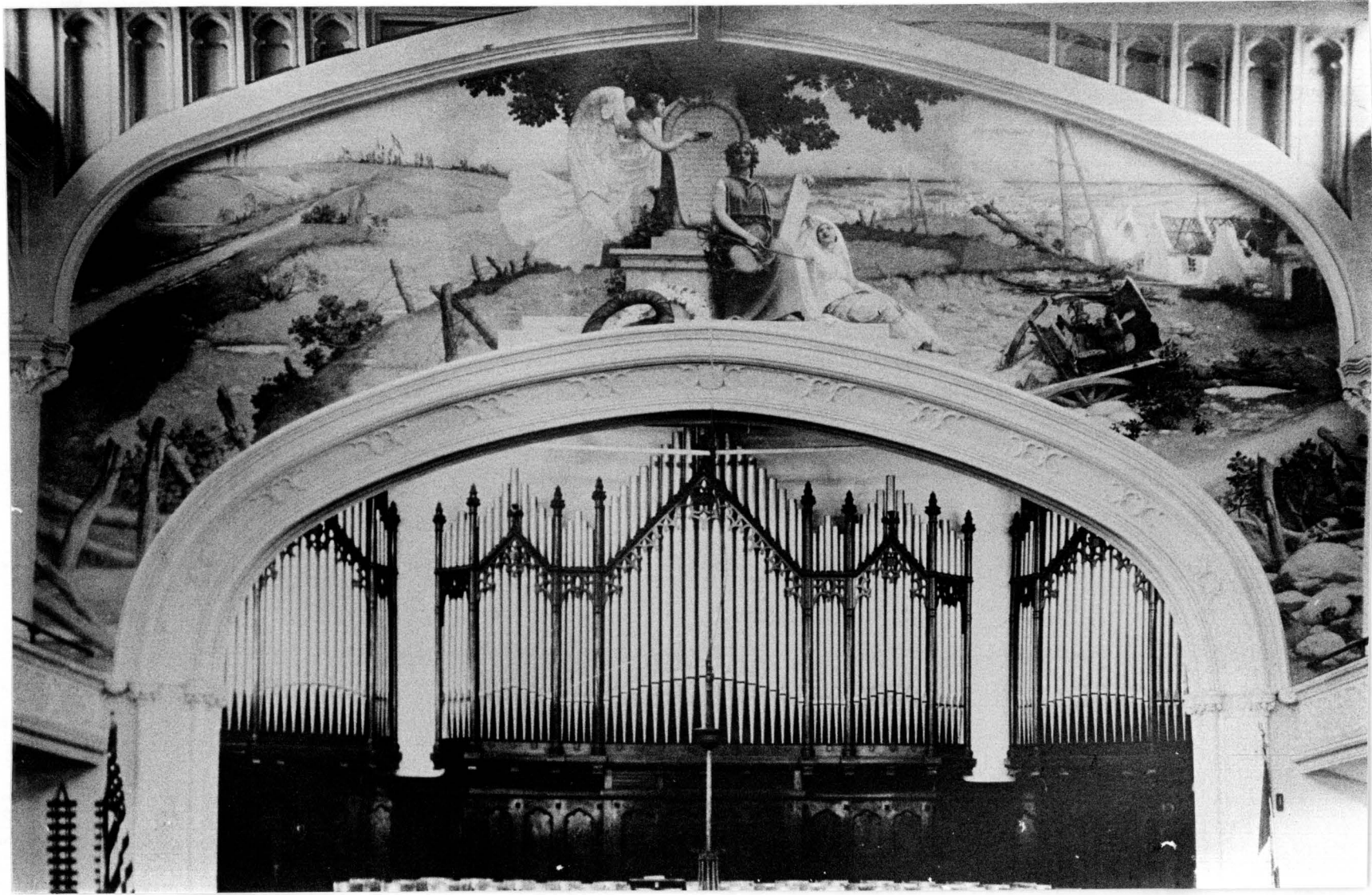


Auditorium, view south  
Photograph: Carl Forster, 1981





Auditorium, view north  
Photograph: Carl Forster, 1981



"After Conflict Comes Peace"

Muralist, Auguste François Marie Gorguet

Photograph: Kessner, ca. 1926



Main Auditorium Windows  
Morris High School  
Photograph: Carl Forster





Morris High School at 166th Street  
Architect C.B.J. Snyder,  
for the Consolidated Board of Education  
of New York City  
Photograph: postcard view, ca. 1904