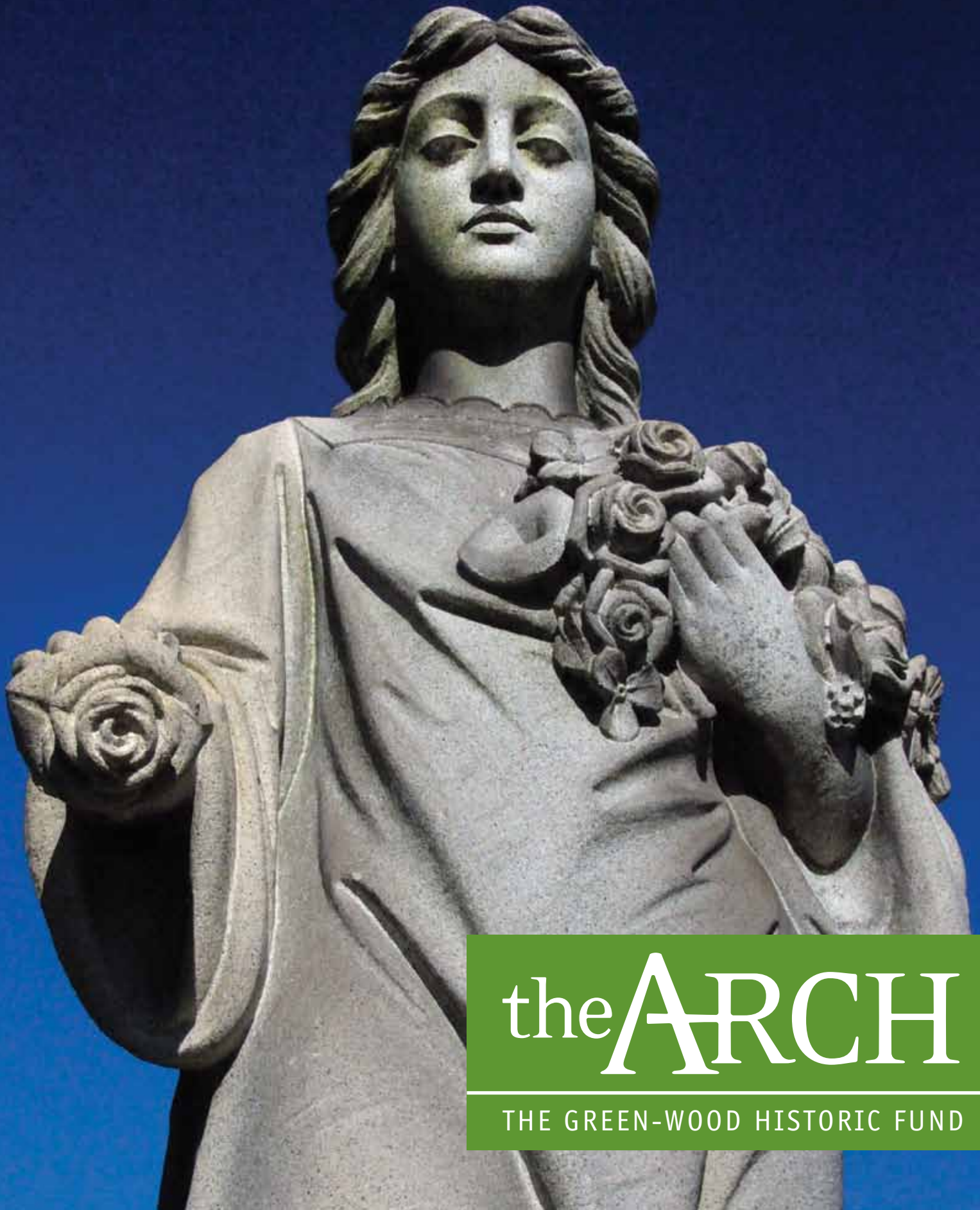


FALL 2010

» NEWS, DISCOVERIES, HISTORY & INFORMATION FOR MEMBERS OF THE GREEN-WOOD HISTORIC FUND



the ARCH

THE GREEN-WOOD HISTORIC FUND



HISTORIC GREEN-WOOD

Established in 1838 as one of America's first rural cemeteries, Green-Wood Cemetery soon developed an international reputation for serenity and beauty. By 1860, Green-Wood was attracting 500,000 visitors a year, rivaling Niagara Falls as the country's greatest tourist attraction. Now a National Historic Landmark, Green-Wood, with 478 spectacular acres of hills, valleys, glacial ponds and paths, is home to one of the country's largest outdoor collections of 19th- and 20th-century statuary. Its natural beauty offers a peaceful oasis to visitors, as well as to its 560,000 permanent residents, including De Witt Clinton, Leonard Bernstein, Boss Tweed, Charles Ebbets, Jean-Michel Basquiat, Louis Comfort Tiffany, Horace Greeley, Civil War generals, baseball legends, statesmen, artists, entertainers and inventors.



THE GREEN-WOOD HISTORIC FUND

The mission of The Green-Wood Historic Fund is to maintain Green-Wood's monuments and buildings of historical, cultural and architectural significance; to advance public knowledge and appreciation of Green-Wood; and to preserve the natural beauty of one of New York City's first green spaces. As a nonprofit membership organization, The Historic Fund offers a diverse series of public events throughout the year, including themed walking and trolley tours, book talks and special seasonal events.

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FALL 2010: WELCOME NOTES FROM THE GEM

Dear Historic Fund member,

As autumn begins to embrace Green-Wood in its glorious hues of bronze and gold, I look back on the past few months and can report with great pride about many exciting new developments at our treasured National Historic Landmark.

This summer, more visitors than ever took advantage of the unique tours, educational programs and special events offered by The Green-Wood Historic Fund.

Summer months at Green-Wood were also a busy time for our preservation programs. We'd like to thank the talented students from the **Williamsburg High School of Architecture and Design** and our French and American young people who toiled in the hot sun helping to repair some of our most iconic monuments as part of our partnership with **Preservation Volunteers of America**.

Working equally hard to save a very important piece of Green-Wood's history is a dedicated group of volunteers who, week after week, pour over letters, photographs and other historic material that comprise our historic records. Under the guidance of our **historian, Jeff Richman**, and **Brooklyn College Archivist and Head of Distinctive Collections Tony Cucchiara**, they are creating an archive that will become an important publicly accessible research tool.

It is also fitting that as two extraordinary sculptors—**Jill Burkee and Giancarlo Biagi**—begin work on a new “Angel of Music” for Louis Moreau Gottschalk's monument, we salute our hard-working volunteers for solving one of Green-Wood's most perplexing mysteries. One weekend while reading through old cemetery records, they discovered that the original marble angel that graced the resting place of this beloved 19th-century piano virtuoso and composer was destroyed by vandals who broke into the cemetery in 1958.

Keeping history alive for generations to come may be priceless, but it comes with a steep price tag. For instance, >>



>> it will cost more than \$100,000 to totally restore the Gottschalk monument. While the funds we have raised will go a long way to help in these efforts, it's not enough to sustain us throughout the year.

Green-Wood is always working hard to find ways to raise funds to perpetuate our legacy. One way is by hosting an **annual fall benefit for The Historic Fund**. At this year's event, we are thrilled to present **Elizabeth Barlow Rogers** with our highest honor, the **DeWitt Clinton Award for Excellence**. Historian, author and landscape preservationist, Rogers has been a true Friend of Green-Wood.

To those of you who are already members and give generously to The Historic Fund, thank you. We hope to count on you, again, in the months to come. To those of you who support our individual events and tours, I encourage you to become a member of The Historic Fund today. And to anyone who loves history, art, history, sculpture, architecture and peaceful green spaces, become a member today! By joining, you will help save an important piece of New York history.

In closing, please don't forget to buy your ticket for the final performances of the award-winning **Angels and Accordions** taking place at Green-Wood on October 9th. This is your last chance to witness this extraordinary site-specific event.

Hope to see you on the grounds.

Richard J. Moylan, President

>> who routinely tours the grounds of Green-Wood in the Global Electric Motorcar.

STATESMAN AND SCULPTOR TEAM TO MAKE GREEN-WOOD “IN” PLACE

DE WITT CLINTON AND
HENRY KIRKE BROWN

Established in 1838 by civic-minded men led by one of the first city planners in the United States, Brooklynite Henry Evelyn Pierrepont, and engineer and landscape architect David Bates Douglass, Green-Wood Cemetery struggled in its first decade. The concept of a non-sectarian rural cemetery with acres of landscaped grounds was a break with the tradition of churchyard burial and the idea did not catch on right away.

So, the founders of Green-Wood came up with an idea for attracting visitors who might become lot purchasers: they persuaded the family of the late **New York Governor DeWitt Clinton**, who had died in 1828, to move his body from Clinton Cemetery in New Britain, N.Y., to Green-Wood Cemetery in Brooklyn. Clinton was one of the most revered New Yorkers at the time—besides governor, he had been United States senator, mayor of New York and presidential candidate, as well as the driving force behind the construction of the Erie Canal. Permission was obtained from Clinton's son Charles, and his remains were brought to Green-Wood, where they were stored in an underground vault while funds were raised and sculptor Henry Kirke Brown was hired to create a heroic bronze statue of the famous statesman.

“It was the cemetery's big break: Clinton was the most popular New Yorker at the time. After his arrival, sales increased and it became the place to be buried in New York,” Green-Wood President Richard J. Moylan told *The Wall Street Journal* in a June 23, 2010 article on Green-Wood (“A Darwinian Cemetery” by Shelly Banjo).

American sculptor **Henry Kirke Brown** (1814-1886) was one of the first in America to cast his own »



≈ Henry Kirke Brown's bronze monument of De Witt Clinton in Green-Wood, located on Bay Side Avenue.

» bronzes, and his work includes George Washington (1856) in Union Square Park, New York City, the second equestrian statue made in the United States.

Brown's DeWitt Clinton statue for Green-Wood was his first major public commission and is the second oldest surviving heroic bronze cast in America. Work on the sculpture commenced in September 1850 by direction of the Clinton Monument Association and was completed in 1852 after two years of work at a studio Brown built in Brooklyn for the project.

The New York Times noted that Brown's DeWitt Clinton “is a colossal pedestrian figure, and the first that has been cast entire in this country,” when it was exhibited temporarily in New York's City Hall Park in 1853 prior to its installation in Green-Wood. »

» (The statue is 10 1/2 feet; 19 feet including the monument's pedestal, designed by Richard Upjohn, with two bronze bas-reliefs of Clinton's greatest accomplishment, the Erie Canal.)

Dedicated in 1853, Brown's Clinton statue is indeed remarkable. And one reason for that is the attire the statesman is wearing. Combining artistic convention of the era that heroes be depicted as civic demigods with desire for historical accuracy, Brown dressed Clinton in a 19th-century business suit above the waist but sporting a Roman mantle and sandals below the waist.

The Green-Wood Historic Fund pays tribute to the influence of De Witt Clinton with the bestowing of its **De Witt Clinton Award for Excellence in the Arts, Literature, Preservation and Historic Research** at its yearly fall benefit, now in its third year. Prior honorees have been Pulitzer Prize-winning author Debby Applegate and preservation advocates Nancy and Otis Pearsall; this year's recipient is educator, historian, author and landscape preservationist Elizabeth Barlow Rogers. **A**

≈ 1855 daguerreotype of Brown's monument from *The Green-Wood Historic Fund Archives (from Library of Congress)*.



ANGEL OF MUSIC WINNER SELECTED

GOTTSCHALK WILL HAVE A NEW ANGEL AT LAST

In collaboration with the National Sculpture Society, The Green-Wood Historic Fund, through its *Saved In Time: The Gottschalk Project* initiative, is proud to announce that the New York City team of Jill Burkee and Giancarlo Biagi has been selected to create a new "Angel of Music" to grace the gravesite of legendary 19th-century American composer and pianist Louis Moreau Gottschalk (1829-1869).

The winning team, chosen from five of the nation's most accomplished figurative sculptors, was selected by a special committee comprised of Arnold Lehman, director of the Brooklyn Museum; Danny Simmons, interim chair of the New York State Council of the Arts; S. Frederick Starr, research professor, Johns Hopkins University, and Gottschalk biographer; Thayer Tolles, curator, Department of American Paintings and Sculpture at The Metropolitan Museum; and John Turturro, Brooklyn-born actor, writer and director.

Burkee and Biagi's new "Angel of Music" (maquette shown below) is expected to be completed by June 2011. The original angel sculpture was vandalized and destroyed in 1958. Gottschalk's monument is located close to Green-Wood's entrance on Bay View Avenue, Lot 19581, Sec. M.



BATTLE OF BROOKLYN 234 YEARS LATER

Green-Wood’s annual **Battle of Brooklyn Commemoration** took place Sunday, August 29. On August 27, 1776, General George Washington led the fledgling Continental Army against the British in the largest battle of the American Revolution on ground that is now in Green-Wood Cemetery. Starting with a trolley tour of the Revolutionary War battlefield within Green-Wood’s boundaries, the day continued with period firearms demonstrations, re-enactors describing their travails and costumes, and a parade up to Battle Hill led by the Merchant Marine Band.



⤴ [above] Re-enactors find shade among the event attendees.
⤵ [below] A Patriot “3-pounder” cannon produces a mighty boom.



⤴ *Barnet Schechter, author of The Battle for New York, addresses a rapt audience near the spot where General George Washington sat on his horse, observing the British forces gathering as the battle loomed just days ahead.*

⤵ *Patriots demonstrate the firepower of their flintlock muskets.*



⤵ *Three cheers for General George Washington: “Hip, hip, huzzah!”*





⋆ Re-enactors from the 1st Rhode Island Infantry. This historic and elite regiment was made up of blacks both freemen and slaves. During the Revolution, Africans served both the British and the American causes.



⋆ The Merchant Marine Band leads a parade up to Battle Hill, a high-ground position that Patriot troops captured from the British after a deadly struggle.



⋆ [above] We had more re-enactors this year than ever before—even a few British troops in fashionable (and hot) bearskin caps. [below] Three young attendees carry flags of the Revolution to Battle Hill.



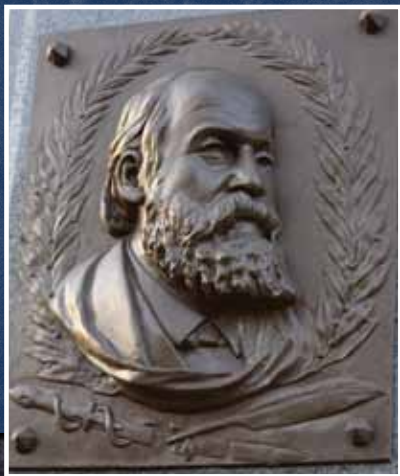
⋆ [above] Re-enactors and the Merchant Marine Band gather around the 1920 “Altar to Liberty,” on what is truly hallowed ground. [below] Green-Wood President Richard J. Moylan addresses the crowd as Lady Liberty salutes Battle Hill.



THE TRUTH SEEKER LIVES ON

On March 7, in The Historic Chapel at Green-Wood, Roderick Bradford, author of *D.M. Bennett: The Truth Seeker* (2006) presented the premiere showing of his one-hour video tribute to remarkable historical figure **DeRobigne Mortimer Bennett**. A Shaker herbalist, then a leading freethinker of 19th-century America, Bennett steadfastly took on the forces of narrow-mindedness. In his weekly *Truth Seeker*, Bennett boldly advocated birth control and women’s rights while opposing dogmatic religion. Ultimately, Bennett went to prison rather than allow his voice, and his pen, to be silenced.

Bennett is interred at Green-Wood Cemetery, in front of an elaborate monument on Sylvan Avenue (pictured below), paid for by his followers, which details his credo.



D. M. BENNETT,
THE FOUNDER OF THE TRUTH SEEKER
THE DEFENDER OF LIBERTY AND ITS MAJ
THE EDITOR TIRELESS AND FEARLESS
THE ENEMY OF SUPERSTITION
AS OF IGNORANCE, ITS NOT
TEACHER OF MULTITUDES

ANGELS & ACCORDIONS HONORED

The Green-Wood Historic Fund was honored on June 23 to receive a Municipal Art Society award for its collaboration with Dance Theatre Etc. on “Angels and Accordions,” the site-specific music and dance performance that has been staged gloriously across the cemetery grounds for the last six years as a part of openhousenewyork. Presenter Alison Tocci, president of *Time Out New York*, described “Angels and Accordions” as one of the great New York City events.

President Richard J. Moylan accepted the award on behalf of Green-Wood. Martha Bowers, founder, choreographer and executive director of DTE, received the award for that organization. This award was all the more exciting because of the others who were honored, including Governors Island and the Brooklyn Bridge Park. Good company!





^ [above and below] Omri Faroul, working on the grounds,
 v repairs damaged headstones and monuments.



v Stacy Locke works on the Webb family monument.



SUMMER INTERNS HELP PRESERVE GREEN-WOOD

For the past two summers, Omri Faroul, a student at the Williamsburg High School of Architecture and Design, has worked as a summer intern at Green-Wood. This is part of Green-Wood's commitment, within the citywide PENCIL partnership, to improve public education by bringing private sector expertise to students at nearby schools. Supervised by Frank Morelli, Green-Wood's manager of Preservation and Restoration, Faroul has learned a range of skills in the six weeks he has spent here each summer: pressure washing tombs, repairing broken headstones, and creating molds for statue repair.

Stacy Locke, who has begun her senior year as an art history major at Vassar College this fall, has spent her last three summers as an intern at Green-Wood. In her first summer internship, Locke worked on The Green-Wood Historic Fund's painting collections, creating a database of photographs and descriptive text. For the past two summers, she has, like Faroul, worked under the tutelage of Morelli, learning a wealth of restoration techniques.

Locke has restored missing noses and ears to angel heads, then created molds from those heads to cast missing heads for other angels. She has cast new heads for lambs—the oft-seen monument for a child, symbolizing the innocence of youth—and placed them on existing lamb bodies. She has uprighted and patched broken monuments; cast, clamped and attached missing pieces of monuments; shaped those repairs with power tools and sandpaper; and even colored her repairs with dirt to get them to look just like the original pieces. “I love Green-Wood,” says Locke, who looks back fondly on her work here. “It has been a great place to work and to learn.”

Green-Wood has been privileged to have Faroul, Locke and other student interns help us restore and preserve our legacy. **A**

GREEN-WOOD PHOTO JOURNAL



LATE SUMMER & FALL
IN GREEN-WOOD



PRESERVING GREEN-WOOD'S PAPER TREASURE

It is not easy keeping track of where half a million people are buried. It takes a lot of records to know who owns every Green-Wood Cemetery lot, which graves are filled, and which sculptor created a monument. All that and more information can be found in Green-Wood's overflowing archives.

However, the Cemetery's records—file cabinet after file cabinet of letters, photographs and books—have never been archivally processed and stored in a way that would maximize their survival for centuries to come.

But now, thanks to a long-term commitment from The Green-Wood Historic Fund, Green-Wood's archives will be preserved for future generations.

Under the leadership of **Brooklyn College Professor Anthony Cucchiara**, who is the college archivist and specializes in archival studies and community documentation, Green-Wood Historic Fund volunteers have begun the long process of sifting through thousands and thousands of documents that go back to the founding of the cemetery in 1838.

Volunteers place each document into archival sleeves, each sleeve into archival storage boxes and each box into a climate-controlled archives room.

During the process of saving these unique records for posterity, our volunteers have already made remarkable finds: photographs of monuments, signatures of the famous, family trees, and 19th-century letterheads of undertakers, hotels and all sorts of businesses. These records, in many cases, have important information that cannot be found anywhere else. They are a real treasure.

Proper archiving is the first step in making sure that these records, which The Historic Fund plans to make available to family members, genealogists and researchers in the near future, survive. Thousands of records must be combed through and processed. Descriptions of what is in each set of records must »

» be written. It will take many hours of work and much money. However, preservation of Green-Wood's unique and historic archives is a task that must be undertaken now so our legacy will continue for the next 172—and more—years.

If you would like to take part in The Green-Wood Historic Fund's archive project either by volunteering or contributing, please contact Green-Wood Cemetery historian Jeff Richman at jeffrichman@green-wood.com **A**

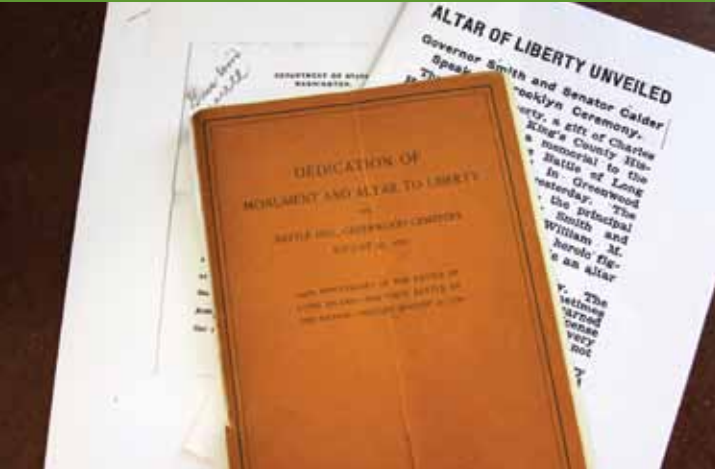
≈ *Green-Wood Historic Fund volunteers work on sorting and cataloging the vast collection of documents.*



≈ *A Historic Fund volunteer works with Brooklyn College Professor Anthony Cucchiara.*



A FEW FINDS FROM THE GREEN-WOOD HISTORIC FUND ARCHIVES:



» An original program from the dedication of Green-Wood's beloved statue of Minerva, erected by Charles M. Higgins to memorialize Green-Wood's role as a battlefield during the American Revolution. The program, "Dedication of Monument and Altar to Liberty on Battle Hill, Greenwood Cemetery, August 27, 1920," lists addresses given that day by Governor Alfred E. Smith and Franklin Roosevelt, then the vice presidential nominee of the Democratic party. Governor James Cox of Ohio headed the ticket; just weeks later, they would go down in defeat to Warren G. Harding. As part of the dedication, a United States warship positioned near the Statue of Liberty fired a salute.

» A note, dated November 23, 1908, on the letterhead of the Department of State, Washington, signed by Elihu Root, secretary of state under President Theodore Roosevelt. Root's note concluded with this: "I am much obliged to you for your kind expression about the Senatorship." This is a reference to Root's election, just weeks earlier, as United States senator from New York.

» Letters on the U.T. Hungerford Brass & Copper Co.'s letterhead, dated 1923. U.T. Hungerford Brass & Copper Co. were one of the main suppliers to the builders of the Panama Canal.

» Extensive correspondence from 1915 concerning a plan to remove the remains of Rev. Henry Ward Beecher and his wife to "in or near Plymouth Church," in Brooklyn Heights, where he had made his national reputation. A least one of his sons opposed this plan; his parents still lie undisturbed at Green-Wood.

» A letterhead from The Suisun Hotel, Suisun, California, dated 1897, where a one month stay cost \$5 and a single meal, wine included, was 25 cents.

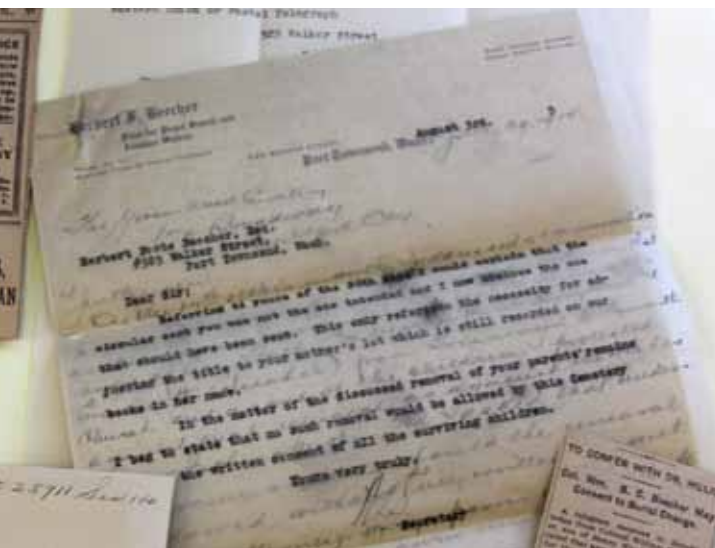
» A letterhead of S.A. Ludin & Co., a company in New York City selling "Chemically Pure Water," dated 1893, on which the company let it be known that they had a "Telephone Connection." Apparently that was sufficiently impressive for the era; they didn't bother to list their phone number.

» An original program from the "Dedication of Monument and Altar to Liberty," August 27, 1920.

» Correspondence written on letterhead of the U.T. Hungerford Brass & Copper Co. in 1923.



» Correspondence to Green-Wood from Herbert F. Beecher, son of Henry Ward Beecher.



SIGNS OF THE TIMES

Cast-iron signs marking streets and paths have graced the grounds of Green-Wood Cemetery from its earliest years. Unfortunately, even cast iron doesn't last forever. Some of the original signs were crushed under falling trees and branches, others run over by carriages and cars.

In the 1970s through the 1990s, modern aluminum signs such as the one pictured to the right for Andromeda Path were installed where broken or missing cast-iron signs once stood.

Fifteen years ago, Green-Wood began a comprehensive sign replacement program. Hundreds of aluminum signs throughout the cemetery have been replaced with historically correct cast-iron signs. However, the cemetery lost its supplier a few years ago and the program languished until a new supplier was found last year.

One hundred and twenty cast-iron signs and posts were ordered from a Massachusetts foundry and are now in the process of being installed at Green-Wood under the supervision of Domenick Lanzi, Green-Wood Cemetery's master ironworker.

This enormous undertaking, with a budget of over \$100,000, will be complete in time for Green-Wood's 175th Anniversary in 2013—a simple but impactful restoration to keep Green-Wood as beautiful as it was at its founding. **A**



^ [top] A new batch of historically correct cast-iron signs arrives from the foundry; [inset] an example of an aluminum sign that will be replaced; [bottom] a newly installed cast-iron sign for Vine Avenue.

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<p>DESIGN: Lost In Brooklyn Studio</p>	

A HIGHLANDER OF THE CIVIL WAR

Excerpted from Green-Wood historian Jeff Richman's blog, greenwooddiscovery.org. Visit the blog for updates and recent discoveries at Green-Wood.

I have been a collector my whole life. I started with baseball cards, then moved on to stereoview photographs of New York City. At one show, about 1982 or so, I decided to buy two stereoviews of Green-Wood, taken about 1860. Now, I collect on behalf of The Green-Wood Historic Fund. We've collected some great things over the years, have had some great donations, and are constantly expanding our holdings.

I recently purchased this photograph. The seller noted that he thought it was a photograph of a member of the **79th New York Infantry**, known as the **Highlanders**, in uniform. The back of the *carte de visite* photograph had "McLellan" lightly penciled on it. Based on that name, he had concluded that the image was likely **Major David McLellan**.

I checked the best online source for information on Civil War soldiers, the American Civil War Research Database, and found information about Major McLellan. He enlisted on May 29, 1861, in New York City, as a major, and was commissioned into the field and staff of the 79th on June 1. He was discharged on August 10 of that same year and died on July 24, 1867 at the age of 42. I checked the cemetery database and discovered a David McLellan was interred at Green-Wood on July 26, 1867. I asked Theresa LaBianca, the cemetery genealogist, to check the cemetery records; she confirmed the David McLellan at Green-Wood was 42 years old and had died on July 24, 1867. A match!

Now the question was: is this indeed a photograph of Major McLellan? Does what he's wearing tell us that this was an officer with the 79th New York? There were many unusual regiments raised during the Civil War. There were German units, regiments of chaplains, regiments of tall men only, regiments of Scotsmen. The 79th New York Infantry was formed in 1859, before the Civil War, and was designated the 79th New York State Militia after the 79th Cameron Highlanders of the British Army. When the Civil War began, 1000 men, »



△ Is this Major David McLellan of the 79th New York Infantry?

» mostly Scots, Irish and English, were recruited for service. The 79th wore a distinctive uniform, to say the least, particularly early in the Civil War. The dress uniform consisted of black shoes with, according to Mark Lloyd in *Combat Uniforms of the Civil War*, "red-and-white checkered knee-length woolen socks"; in the right sock was placed a dirk, a short curved knife that proved tremendously handy in hand-to-hand combat.

Notice the shoes—they do look "uniform." Notice the socks McLellan is wearing—you do see [a checkered pattern]. Notice the dirk sticking out of the top of McLellan's right sock. The uniform of the men of the 79th also included a kilt and a white hair *sporrán* (Scottish Gaelic for "purse," it served as a pocket). Check and check.

If this photograph was taken in 1861, when McLellan served with the 79th, he would have been about 36 years old. So, my conclusion is that this photograph *is* of Major David McLellan of the 79th New York Highlanders, taken early in the Civil War, in his uniform. A wonderful find!

A

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