The History of

Monteverde
at Oldstone

INDEX

Introduction………………………………………………………………………………Page 3

The Hudson River & the Highlands……………………………………………………………Page 14

The Van Cortlandts – 1698 to 1853…………………………………………………………Page 18

Louisa Sophia Ludlow – 1853 to 1876………………………………………………………Page 57

Louis W.Stevenson – 1876 to 1887…………………………………………………………Page 91

Emma E. Stevenson – 1887 to 1899…………………………………………………………Page 142

Henry Jackson Morton Jr. – 1899 to 1901……………………………………………………Page 154

Ernest E. Slocum – 1901 to 1903……………………………………………………………Page 166

Greenhalge – 1903 to 1905…………………………………………………………………Page 168

Maud & William Boag – 1905 to 1914………………………………………………………Page 174

Collin Kemper & Hope Latham – 1914 to 1942………………………………………………Page 186

The Guiles – 1942 to 1952…………………………………………………………………Page 265

The Matzners – 1952 to 1966………………………………………………………………Page 274

The Cummings – 1966 to 1975………………………………………………………………Page 285

GianninaPradella& Milan Olich – 1975 to 2005………………………………………………Page 289

Richard Friedberg – 2005 to 2011…………………………………………………………Page 295

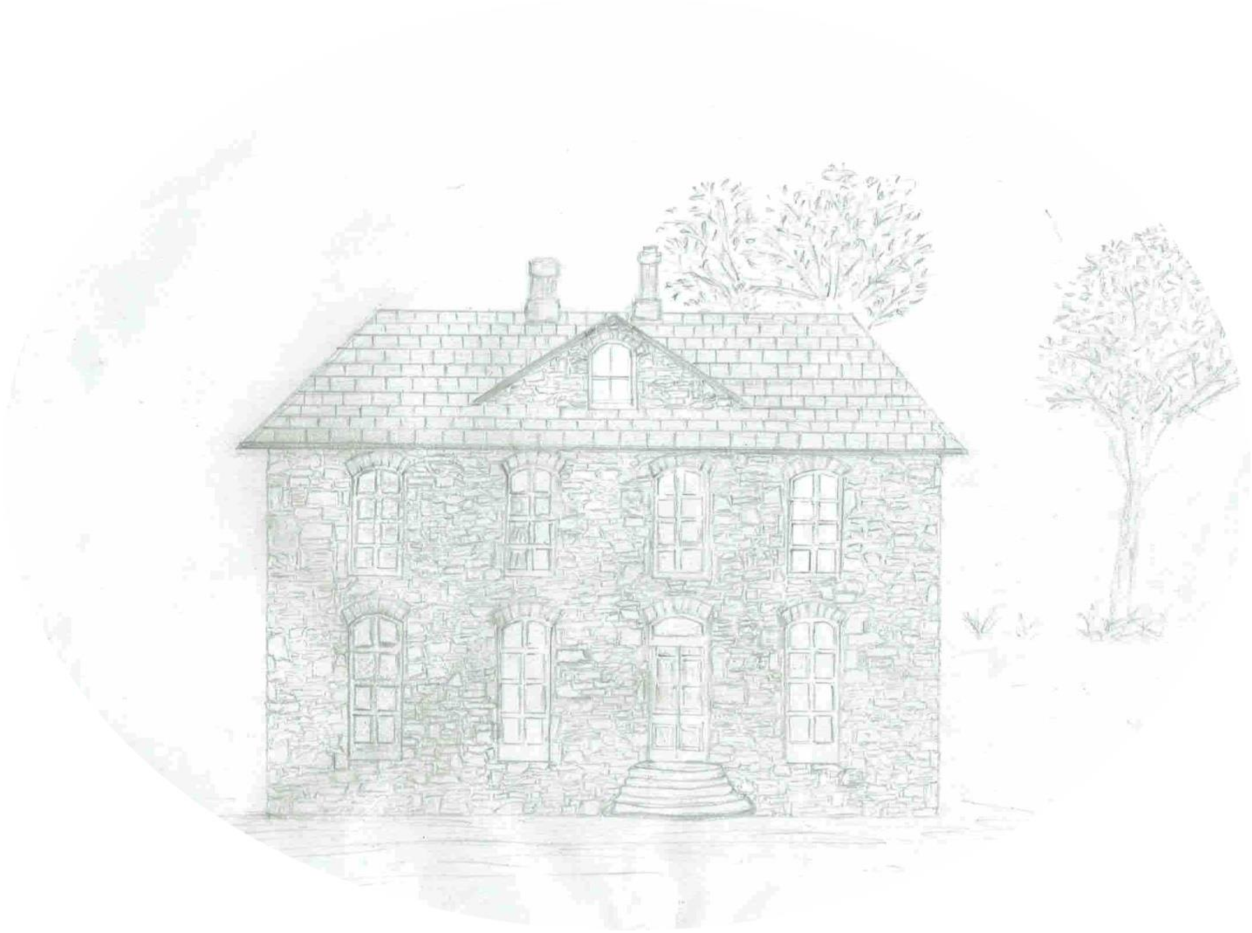
Arlene & Brent Perrott – 2011 to Present……………………………………………………Page 299

Myths, Legends and Ghosts…………………………………………………………………Page 303

INTRODUCTION

Oldstone sits above the banks of the Hudson River, its gray, thick stone walls firmly anchored to the soil and rock of the Hudson Highlands. With Peekskill to the south, Bear Mountain Bridge and Westpoint just to the north, it is surrounded by some of the most beautiful and historic sites on the Hudson River.

When Oldstone was bought out of bankruptcy in 2011 by its current owners the Perrotts, its future was unclear. That the original stone mansion had stood firmly at the south entrance to the Hudson Highlands for nearly two hundred and fifty years was no guarantee that it would remain to overlook the river for another year, let alone another century or two. Its rooms and grounds for two and a half years had been left to the vagaries of weather, wildlife and often to the homeless seeking shelter, ultimately inflicting a great amount of damage to the mansion. Arlene Perrott, upon her first good look at Oldstone, was in no doubt that there was indeed life remaining in the grand old house. With her vision firmly in mind, the long and difficult process of restoration was begun. When the house and grounds were safely returned to health and elegance and charm restored, some attention could now be directed towards the discovery of its rich history, so little of which was known. Who had been the owners and what were their stories?



Depiction of Oldstone as originally built c. 1760

The passage of over two centuries since Oldstone was erected on Roa Hook has veiled much of its past. Perched as it is, high above the Hudson River and cradled by Manitou Mountain, it has stood in mute observance of the historic events that

have swirled about its foundations. The Revolutionary War marched over its front lawns and the booming of cannon and shouting of men would echo around its grey walls while its frightened denizens watched the events unfolding before them.

Prominent historical and political figures, maiden ladies, a civil war lieutenant, theatrical couples as well as inn and restaurant proprietors, would all hold claim to a period of ownership.

There are many stories that have come down through the years regarding the house and its residents, now discovered to have been wrong or only half-true. This is not surprising – just as in the "telephone game," original stories often are found to be much different from the version that exists today. In order to verify or discard the different beliefs held of the mansion and its residents, the search for the truth, although highly exciting at times, has also proven to be one of frustration.

Gertruyd Van Cortlandt Beekman, the most likely to have built the house, was a scrupulous and detailed record keeper. To great dismay, it was found that important historical documents belonging to Gertruyd held by the Historic Hudson Valley Library, had gone missing some thirty years prior to the commencement of this research. Upon this deflating discovery, a noted historian and researcher whose 1966 dissertation and 1978 publication of "Landlord and Tenant in Colonial New York" would prove to be invaluable resources, was contacted. Dr. Sung Bok Kim had made an extensive study of Cortlandt Manor and the Van Cortlandt family. It was asked of Dr. Kim, "that perhaps some of his research documents were still in existence?" Dr. Kim sadly informed us that the records had been destroyed, compliments of a leaky roof some years before. Generations of Oldstone's owners had remained childless, the result that memorabilia, documents and pictures were discarded or lost. The mansion has held its' secrets tightly.

Many believed that the house was built by Pierre Van Cortlandt in 1763. The assertion that Pierre Van Cortlandt built Oldstone has not been disproven conclusively but research points to the more likely beginning for the house. Gertruyd Van Cortlandt Beekman, daughter of Stephanus Van Cortlandt, Lord of the Manor and aunt to Pierre Van Cortlandt Sr., inherited the property on which

Oldstone sits from her father in 1734 and retained ownership until her death in 1777. Gertruyd resided in Rhinebeck with her husband and leased her inherited property to various tenants throughout her lifetime. Although Pierre Van Cortlandt Sr. would acquire the lease of the property from his Aunt Gertruyd in 1773, his lease post-dated the believed date for Oldstone's construction by at least ten years.

It has been posited that the Upper Manor house, home to Pierre Van Cortlandt for many years, was built in 1759 by Gertruyd Beekman. That date would seem more in keeping with Oldstone as the Upper Manor House was built circa 1773. There are two reasons to believe that the 1773 date for the Upper Manor is correct. First, Pierre was not free to build on the property until that year as per his lease and two, a past resident of the Upper Manor claims to have seen the date chiselled into a brick in the cellar of the house.

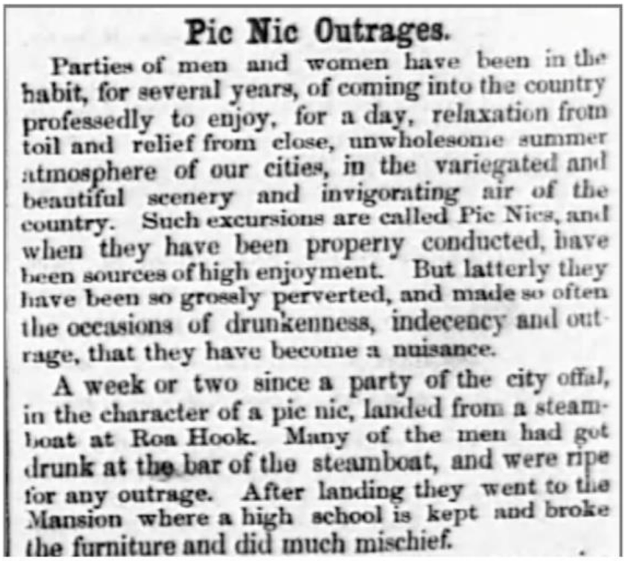
When one looks at how Oldstone, as an original stone house appeared before, the large wooden addition was added, one can see that this is no simple rural dwelling. Although the mansion could be considered a humble cousin to that of other grand Hudson River estates, it was built in the Georgian style and with an eye to location. The granite of which the original house is constructed is believed to have been obtained from the Van Cortlandt quarry that was located between the mansion and Anthony's Nose. From Dr. William W. Mather's 1843 "A Natural History of New York:" "There are two locations for fine granite quarries on the estate of General Van Cortlandt, on the shore of the Hudson in Westchester County, between Anthony's Nose and Peekskill. The granite has the stone of superior quality, perfectly indestructible and has every external aspect of quarrying easily in large blocks. It is inexhaustible in quantity, and lies upon the shore of the Hudson River, with deep water alongside, so that the facilities for shipment are almost unrivalled." The foundations and cellars underneath Oldstone exemplify the stone described; large, solid granite blocks that anchor the house to its location. Occupying a beautiful vantage point, the house is elegant in design, with large rooms and windows that take in the magnificent views up and down the Hudson River. The house was obviously built by someone with the requisite position and wealth; Gertruyd Van Cortlandt Beekman was both socially prominent and wealthy.

It was common practice during the time period in which Oldstone was built to carve the date of construction either above the entrance door or on a corner stone of the foundation. Unfortunately, the additions to the stone mansion have obscured all trace of those markers, but hopefully sometime in the future, a date or marker will be revealed.

Stories have circulated that Oldstone was used as a fort during the Revolutionary War and that the stone building with the curved roof now serving as a wine cellar was said to have served as an ammunitions store during the hostilities. Another story that has been handed down is that the house was used as a hospital during the civil war. West Point historians were contacted to see if there was any such information in their records that could confirm these any of these suppositions – nothing mentioning the mansion is in their records. But these stories are certainly well within the realm of possibility as the mansion stood amidst the hostilities during this time and was a stones' throw from Fort Independence.

The earliest map that indicates Oldstone on Roa Hook is dated 1774. The map was done for Pierre Van Cortlandt, one year after he leased the property from his Aunt Gertruyd Beekman. A Revolutionary War map drawn by Lieutenant Thomas Manchin of the Continental Army on January 4th, 1778, also indicates the existence of the house with the name "Conklings" beside it. Another map produced for Pierre Van Cortlandt in approximately 1815 also shows a house in the same location. Written on the map is "Seth Conklins farm 200 acres." From these maps it confirms that the farm on which Oldstone was part of at that time, was comprised of two hundred acres that had been leased to a Conklin family or families up until sometime in the early 1830s. There is a very strong connection between the Conklin and Van Cortlandt families – JoannaVan Cortlandt's sister-in-law, married to Henry Livingston Jr., was Susannah Storm Conklin. Seth Conklin, the tenant on the farm during the lifetime of Pierre Van Cortlandt Jr., had served during the Revolutionary War at the same time as members of the Van Cortlandt family.

Who tenanted the mansion during the period of the early 1830s to 1851 is unknown. Between 1851 and 1853 it is believed that the mansion was home to a boarding school. Two pieces of information were uncovered that lend credence to the mansion serving as a school during this time. A clipping from the Poughkeepsie Journal of August 16, 1851 references the mansion in the below article.



Pic Nic Outrages.

Parties of men and women have been in the habit, for several years, of coming into the country professedly to enjoy, for a day, relaxation from toil and relief from close, unwholesome summer atmosphere of our cities, in the variegated and beautiful scenery and invigorating air of the country. Such excursions are called Pic Nics, and when they have been properly conducted, have been sources of high enjoyment. But latterly they have been so grossly perverted, and made so often the occasions of drunkenness, indecency and outrage, that they have become a nuisance.

A week or two since a party of the city offal, in the character of a pic nic, landed from a steamboat at Roa Hook. Many of the men had got drunk at the bar of the steamboat, and were ripe for any outrage. After landing they went to the Mansion where a high school is kept and broke the furniture and did much mischief.

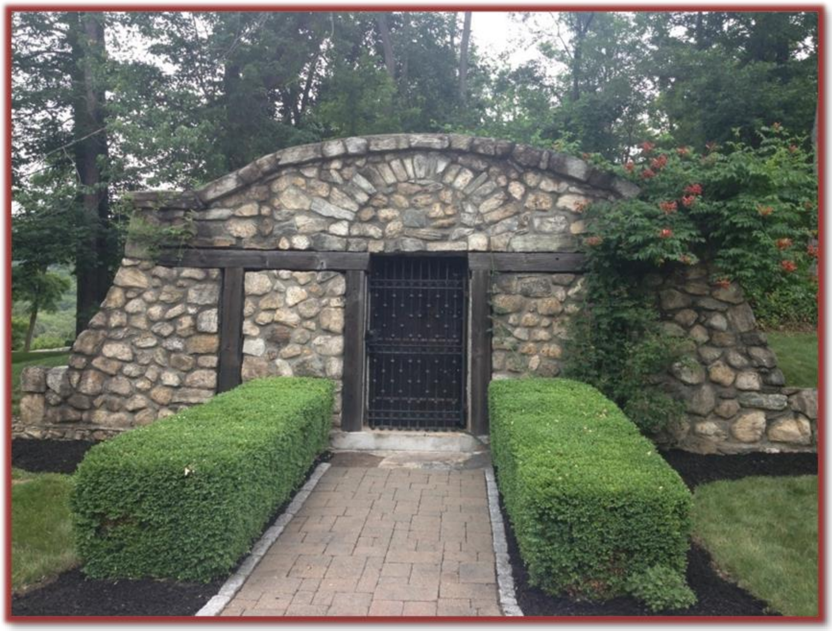
The second clue to the existence of the school is a map of Westchester County surveyed by Sidney & Neff and published by Newel S. Brown in 1851. The following portion of the map clearly shows Roa Hook and a "Board Schl."

Granite Quarry
Tunnel
Granite Quarry
Island
Fort Independence
Roa Hook Landing
I. McCoy
C. Tompkins
J. Oakley
Cortlandt Br.
Peekskill Creek
Mill Pond
Spring

The obituary of Collin Kemper, who owned Oldstone between 1913 and 1942, indicates that Oldstone had been erected by a General Ludlow house prior to the civil war. Unfortunately, no documentation has yet been discovered that gives a definitive construction date and for whom or by whom the house was built. A look back into the history of Louisa Ludlow, owner from 1854 to 1876, does not bear out that any of the Ludlow family built the house.

The large and stately wooden addition with its leaded decorative fretwork and ionic column fronts has also been said to have been built by Miss Ludlow. Research points to the distinct possibility that it was added to the stone house in 1914. When Collin Kemper purchased the house that year, he undertook an extensive renovation to the mansion. A renowned Broadway producer, Kemper would have required a large, open space for the entertainment of guests in addition to what the mansion offered. It is an impressive space that was added to the stone house; the soaring ceilings and the multiple large windows that give out onto the outdoor grand staircase and lawn frame some of the most beautiful views on the Hudson River. As well as being a Broadway producer, Kemper was also an amateur expert with respect to Italian architecture and building materials.

The marble balustrade seen as you enter the restaurant lends credence to the postulation that Kemper was the builder of the wooden structure.

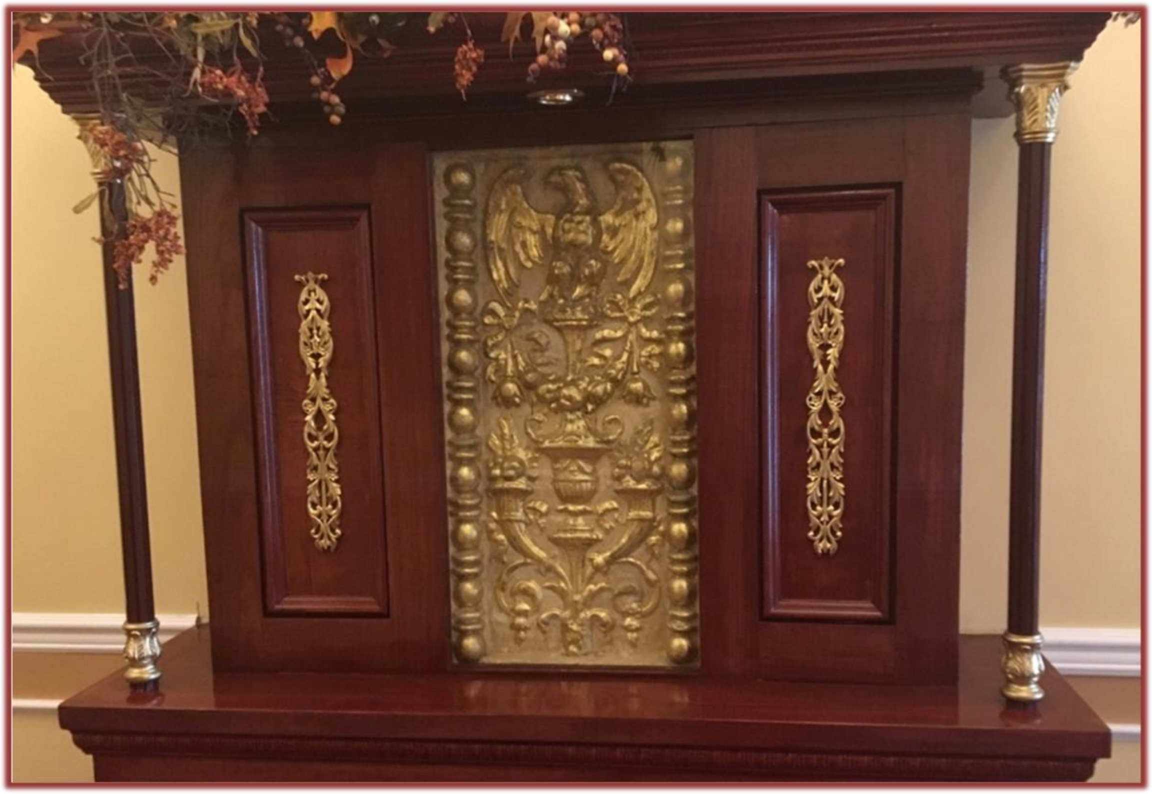


Currently used as the wine cellar, this structure may have been used as an ammunition store.

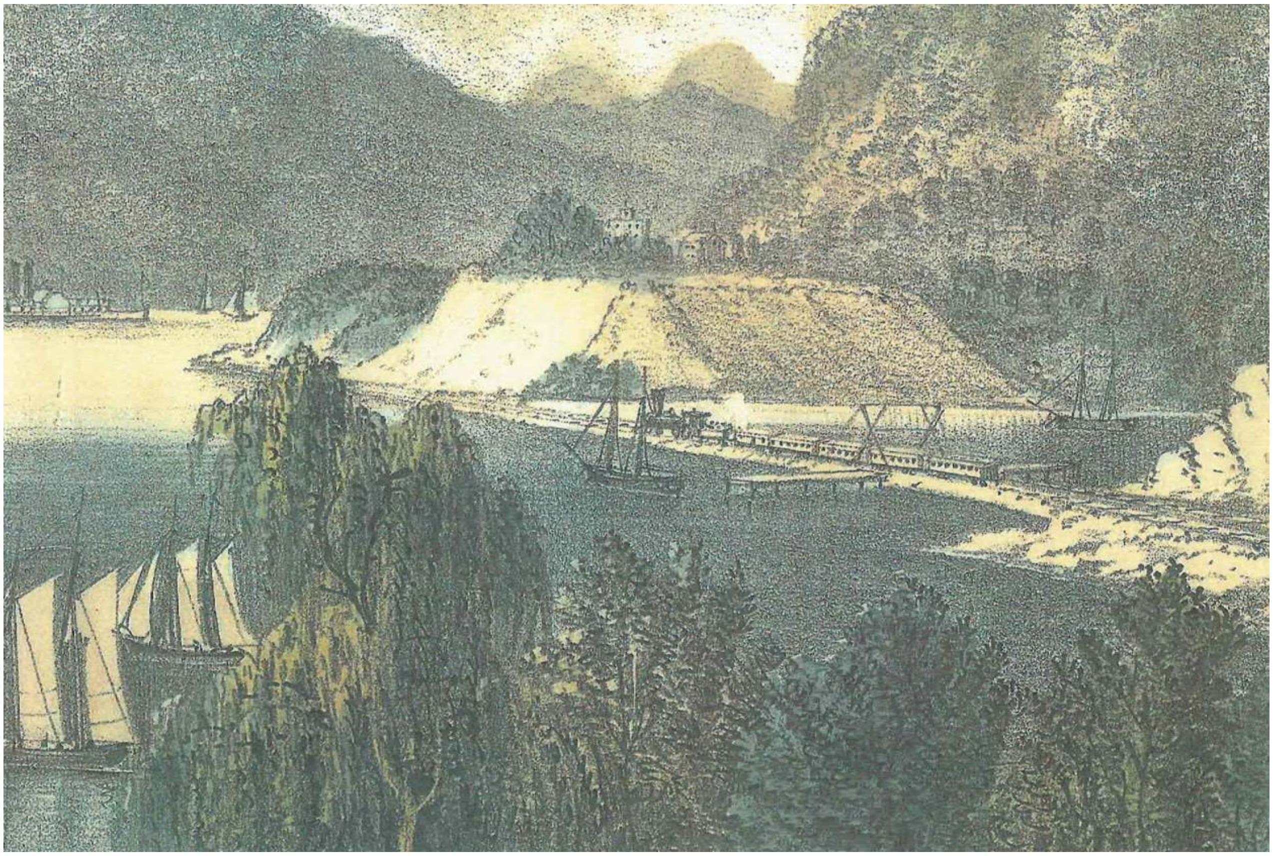
During the 50s and 60s, small guest rooms were added to the mansion and the garden house was enlarged. In the 1980s the verandah dining room was attached to give guests additional river views. Various other renovations, additions and enlargements have been made to kitchen and office areas. The stone patios have been renewed and the grape arbour, once believed to be a green house, now provides a cool retreat from the heat of the summer sun. The remains of the old road in the front of Oldstone and the stone wall that defines it, circle up and around to the side of the house. It would have made a delightful picture for visitors when the house came into view as they swept up the drive.

With the mansion having been renovated numerous times prior to the Perrott purchase, one would think that the house had already given its architectural surprises. A wonderful discovery occurred with the removal of an old white cabinet in 2016. In what is now the reception area, the demolition of the cabinet revealed an incredible plaster and gold gilt eagle panel. The panel hangs over

what was once a two-sided fireplace. How long this was hidden is only a guess, but from first-hand accounts, it has remained out of sight since at least the early 1950s.



Gold gilt eagle panel uncovered during renovations. This panel is situated over a fireplace that was originally shared with the adjoining lounge area fireplace. For protection, the panel had been enfolded bythis beautiful bespoke cabinet built by Fernando Velasquez



View from Peekskill, Hudson, N.Y. by Nathaniel Currier and James Merritt Ives.
Image Courtesy of Michele & Donald D'Amour Museum of Fine Arts, Springfield, Massachusetts. Gift of Lenore B. & Sidney A. Alpert, supplemented with Museum Acquisition Funds.
Photography by David Stansbury.

This Currier and Ives etching c. 1860 is an excellent depiction of how Roa Hook looked during that era. The river and rail traffic is also shown. Ft. Independence Hotel can be seen behind the trees with what is believed to be Oldstone just to the right. Although the mansion is not drawn in detail, the roofline with the mansion's two chimneys can clearly be seen.

The landscape surrounding Oldstone in 1763 looked very different from what one sees today. Roa, Royers or Rahway Hook, which is just to the southwest of the house, was then a large open bluff on which Fort Independence stood during the Revolutionary War. In 1844, Pierre Van Cortlandt, Jr. erected the Fort Independence Hotel just to the southwest of the mansion. The hotel was eventually torn down sometime after 1860 and all traces of the hotel and fort have now disappeared due to quarrying activities that destroyed a great part of the promontory. Paintings from 1860 show Roa Hook rising far above the Hudson River and relatively barren in comparison to today.

The research into the history of Oldstone has, at times, raised more questions than answers but the emergence of the history and lives of the past owners has been rewarding and fascinating. The tools that are now readily available to those wishing to research family histories are unprecedented. Land deeds, political documents, census data and letters between family members, so much of which is readily available, are all valuable research tools, but so often it is the details in the diaries that often were kept by the female family members that bring to life those time periods in which they lived. It is unfortunate that any such documents in connection to the mansion, if written, have not survived. Historical newspapers, now readily available online, are another resource that proved invaluable. Often, it was the advertisement of legal proceedings that opened the door to a wealth of new information. It is fascinating to observe the evolution of the newspaper through the centuries. The advent of new technology, the increasing wealth of the citizenry and the emergence of the middle class now allowed for more than the major political events of the day. The local newspapers would now carry personal stories and announcements that were of interest to friends and neighbours alike and as such, give a glimpse into the more intimate details of people's lives.

Research will continue; new facts and stories may still come to light. Although the journey through history has not uncovered the answers to some questions, what has been discovered has allowed for the mansion's past to truly come to life.

The history of New York has marched and sailed past the mansions' front door. Its residents were to see the birth of a nation, the struggles through war and peacetime and the move from an agrarian to a technologically based society. The old stone house has been resurrected and reinvented; it stands today as a testament to endurance. It is hoped that this work paints a picture of that history and of the people who lived here.

THE HUDSON RIVER & THE HIGHLANDS

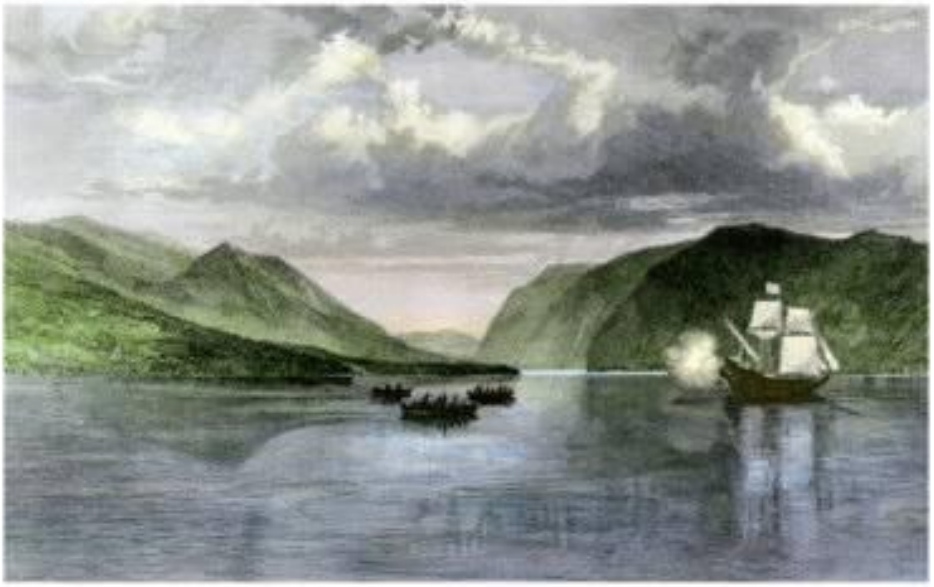
Oldstone occupies a unique spot on the Hudson River, surrounded by magnificent scenery and some of the most historic sites in New York State, and indeed in the whole of the United States of America. A brief description of the discovery of the Hudson River and its history lends historical context to the mansion.

Although one automatically thinks of Henry Hudson in conjunction with the river, it was home to the Indian tribes which inhabited its shores long before the Europeans "discovery" of the waterway. The river is 315 miles long, originating in the Adirondack Mountains of Upstate New York and moving south flowing into the Atlantic between New York and Jersey cities. The lower half of the Hudson is a tidal estuary which influences the flow and currents of the river as far north as Troy. The Native Americans called it the Muhheakunnuk–"great waters constantly in motion" or "the river that flows both ways."

Henry Hudson was not the first European explorer to sail up the river. The Florentine, Giovanni da Verrazano, was the first of the "old world" explorers to claim that honor. Under the French flag he sailed into the river in 1524. "A very pleasant situation among small, prominent hills – through which a very large river, deep at its mouth, forced its way to the sea; from the sea to the estuary of the river any ship, heavily laden, might pass with the help of the tide, which rises eight feet. But as we were riding at anchor in a good berth, we would not venture up in our vessel without a knowledge of the mouth; therefore we took the boat, and entering the river we found the country well peopled, the inhabitants not much differing from the others, being dressed out with the feathers of birds of different colors." This account is the earliest known description of the Hudson. It appears unlikely that there were further explorations of the river by European explorers until the arrival of Hudson.

It was not until nearly a century after Verrazano that the Englishman Henry Hudson, who had joined the Dutch East Indian Company for this voyage and his crew aboard the Half Moon, sailed into the mouth of the river on September 3rd, 1609. Hudson had originally set out on this voyage to find the route to Asia by way of travelling north from Russia. Rather than returning to port when he encountered unnavigable ice, he decided to sail west in search of the passage. He

came upon what is now Nova Scotia, travelled down as far as Chesapeake Bay and then turned back to explore the Hudson. The accomplishment that set him apart from his predecessor was the distance he travelled up the Hudson – all the way to what was later to become Albany. It is speculated that the Half Moon did not travel as far as Albany as the warm, dry weather of the season would not have allowed for the deep water needed for the Half Moon. Rather, he and some of his crew would have taken a smaller boat for their travels. His description of the mouth of the Hudson mirrored Verrazano's. "The land is very pleasant, and high, and bold to fall in with." Although Hudson was undoubtedly disappointed that this river was not the route to Asia, the discovery ultimately made history with further exploration and the eventual settlement of North America. Unfortunately, Henry Hudson never returned to further explore this waterway. He died in 1611, possibly from exposure, after being trapped in ice in what is now known as the Hudson's Bay.



Depiction of Henry Hudson and the Half Moon - Hudson River Highlands.

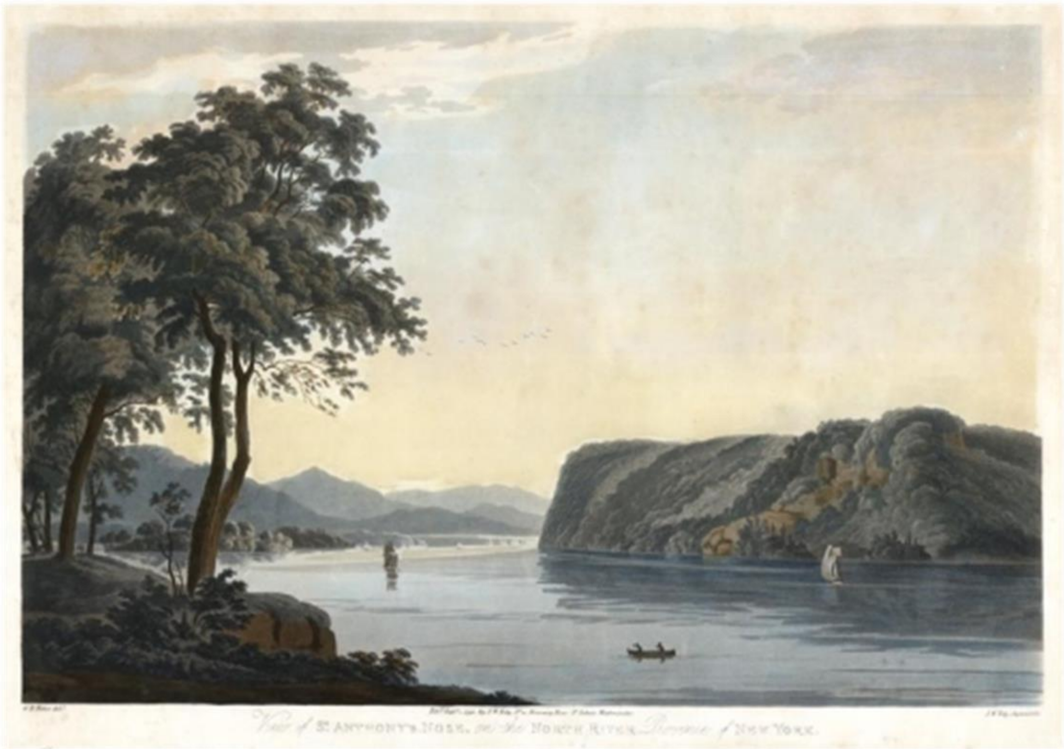
Hudson's 1609 voyage up this great river was the beginning of the colonization of what is now New York. The Hudson was to quickly become a trading route of great importance.

The land along the waterway was at first slowly settled. The journey from New York north to Albany was long and rough going. You either travelled by boat or horseback and the journeys were measured in days and weeks. A letter contained in the "Correspondence of the Van Cortlandt Family" describes how travel in the winter was sparse until there was enough snow for good sledding. Smallerriver going craft gave way to sloops and then steam traffic beginning in 1807 plied the river, moving goods and people in ever increasing numbers. As the populations of the river towns rapidly grew, rough tracks gave way to improved roads and bridges, which allowed for additional land along the riverto besettled.

The Hudson River Highlands also played a strategic part in the American Revolutionary War. It was imperative that the Americans retain control of the river. In 1778, in order to prevent the British from sailing up the Hudson, the "Great Chain" or "General Washington's Watch Chain" was put in place across the river between West Point and Constitution Island. Constructed of large iron links weighing over one hundred pounds and measuring two feet each in length, the chain was anchored to the shore on either side with wood and stone blocks and floated on the river on log rafts. Although an earlier (and not so resilient chain) had been broken further south at Bear Mountain, the Great Chain remained in place until after the war, never being challenged by the Royal Navy. Remnants of the chain can be seen at West Point.

During the progression of the 19th century, grand estates and mansions were being built either as permanent homes or summer places where, if you had the requisite wealth, you were able to escape the summer heat and pungent smells as well as the spectral presence of yellow fever, cholera and malaria that stalked the streets of New York City. Freeman Hunt said in his book, "Letters About the Hudson River and Its Vicinity – 1835-1837," "I doubt whether there is a place in the whole range of the Hudson where health can be more conveniently sought, or more surely gained."

The construction of rail lines in the latter part of the 19th century now enabled people to travel in time marked in hours rather than days and so commuting to the city now became possible. Industry spread along the banks of the Hudson. Although the growth of industry brought much needed employment, it also led to pollution and a serious decline in the health of the river. Thankfully, through the work of concerned citizens, a tremendous improvement has been realized. Ongoing efforts will ensure that the waters of this great river will continue to regenerate.


View of St. Anthony's Nose, on the North River Province of New York.

View of St. Anthony's Nose, on the North River Province of New York

1795 Aquatint by George Bulteel Fisher

THE VAN CORTLANDTS

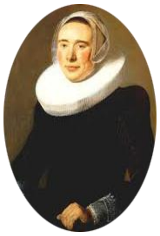
1698-1853

Founder Oloff Van Cortlandt

When Oldstone was built, it was erected upon land which had been under the ownership of the Van Cortlandt family since 1698 and would remain under Van Cortlandt ownership until 1853. From 1760 to 1853, relatively scant information has been uncovered to indicate the exact date the house was built, exactly who it was who commissioned it and who were the residents during the nearly one hundred years of the Van Cortlandt ownership.

The origins of the Van Cortlandt family in North America go back to March 28th of 1638 when OloffStevense Van Cortlandt arrived in the fledgling colony of New Amsterdam as an officer in service to the Dutch West India Company. Shortly after his arrival, he received a promotion to "commissary of cargoes" or customs officer and in 1643 was appointed as the keeper of public stores of the company. In 1642 Oloff married AnnetjeLookermans, a daughter of a prominent and wealthy Belgian family and by 1648 had left the employ of the Dutch West India Company in order to pursue what would become highly lucrative business interests. So began a family dynasty that would become prominent in business and state affairs of New York.

Oloff's prestigious position within the Dutch West India Company enabled him to attain considerable political clout in New Amsterdam. In 1645 he was appointed a member of the Town Council (the "Eight Men"), became schepen (alderman) in 1654 and was appointed Burgomaster (mayor) in 1655. Such were his abilities that up until his death in 1684, he acted as a key advisor to the English Government. Oloff did not confine himself to one business practice or trade. He diversified his business interests amongst shipping, banking and brewing. His shrewd business instincts enabled him to become one of the four wealthiest men in New Amsterdam during his lifetime.



The Van Cortlandts lived on what is now called Stone Street (formerly Brewer's Street) in Manhattan and owned property on the North River above Canal Street. A portrait of Oloff, painted by Henry Courturier, prior to 1648, expertly captured Oloff's personality; stern and erect of bearing, his powerful presence seems to emanate from the canvas.

It is said that Annetje brought the cultural tradition of "Sinterklaas" or "Santa Klaus" to New Amsterdam. A 1675 baker's receipt to her daughter Maria, shows the purchase of Sinterklaas goodies. This receipt is said to be the earliest known written proof of the tradition which was passed down from her mother.

Over one hundred years later, Washington Irving's satire, "A History of New York From the Beginning of the World to the End of the Dutch Dynasty," portrayed Sinterklaas in such a way that St. Nicholas, or Santa Claus, would become one of the most beloved fictional characters worldwide. Irving connected Sinterklaas and Oloff Van Cortlandt in the following:

> ***"And the sage Oloffe dreamed a dream – and lo, the good St. Nicholas came riding over the tops of the trees, in that same self wagon wherein he brings his yearly presents to the children; and he came and descended hard by where the heroes of the Communipaw had made their late repast. And the shrewd Van Kortlandt knew him by his broad hat, his long pipe, and the resemblance which he bore to the figure on the bow of the Goede Vrouw. And he lit his pipe by the fire, and sat himself down and smoked; and as he smoked the smoke from his pipe ascended into the air and spread like a cloud over his head. And Oloffe bethought him, and he has tened and climbed up to the top of one of the tallest trees, and saw that the smoke spread over a great extent of country – and as he considered it more attentively, he fancied that the great volume of smoke assumed a variety of marvellous forms, where in dim obscurity he saw shadowed out palaces and domes and lofty spires, all which lasted but a moment, and then faded away, until the whole rolled off and nothing but the green woods were left. And when St. Nicholas had smoked his pipe, he twisted it in his hat band, and laying his finger beside his nose, gave the astonished Van Kortlandt a very significant look, then mounting his wagon, he returned over the tree tops and disappeared. And Van Kortlandt awoke from his sleep greatly instructed and he aroused his companions and related to them his dream; and interpreted it, that it was the will of St. Nicholas that they should settle down and build the city there.'***

OLOFFE VAN KORTLANDT'S DREAM.

Stephanus – Lord of the Manor

The seven children of Oloff and Annetje, two sons and five daughters, all made advantageous marriages. Three of the siblings, Jacobus, Maria and Stephanus were to become particularly noted in early New York history. The second son, Jacobus, would follow in his father's footsteps, both in politics and business. In addition to becoming a wealthy merchant himself, Jacobus held several judgeship positions and served two terms as Mayor of New York City. The Van Cortlandt House, now a museum and the oldest surviving house in the Bronx, was built by his son Frederick in 1747. Jacobus was also grandfather to John Jay, one of the Republics' founders.

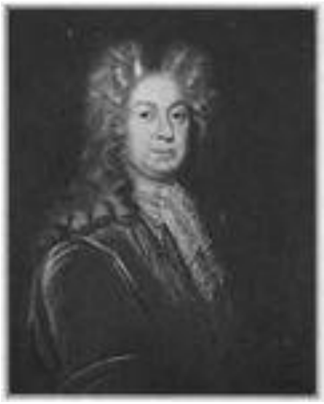
Daughter Maria, who married Jeremias Van Rensselaer patroon (New Netherland landholder) of Rensselaerswyck, would prove to be every bit as capable and determined as the male members of her family. At the age of 29, Maria was to take over the stewardship of the Manor upon her husband's death in 1647. Maria, although suffering from a what is believed to be a debilitating muscular condition, fended off attempts by family members to sell the estate, keeping the manor intact while she dealt with the full time responsibility of managing the tenants, mills, buildings and livestock under her care. In 1687, her son Killean was at last of age to take the reins of responsibility from her hands. She died in 1688, at the young age of 42, and is regarded as one of the most prominent women in the early colony.

Stephanus, born in 1643 the eldest child and son of Oloff and Annetje, was an especially keen observer of his father's life in business and politics. Well educated, he would take the lessons learned from his father to build upon the wealth inherited from his parents to become one of the most influential political figures of his day, holding many important positions during his lifetime. Among the notable positions that he held were those of Privy Councillor, Commissioner of Revenue, Justice of the New York Provincial Supreme Court and Deputy-Secretary of New York. He would also become the first native born Mayor of New York, serving for two terms; 1677-78 and 1686-1688. Stephanus married Gertruyd Schuyler in 1671. Martha J. Lamb, from her book "The History of the City of New York, Vol 1," wrote, 'Gertrude was the eldest daughter, beautiful, educated and high-bred – indeed, the belle of Rensselaerswick, prior to her marriage and removal to New Amsterdam as Mrs. Stephanus Van Cortlandt.......She was a responsible, capable and efficient member of society, abundantly able to judge and act for herself." Martha Lamb further gave a favourable account of the couple. "He [Stephanus] was some 34 years old [upon becoming mayor]...of fine presence, with commanding countenance and courtly bearing. He had been trained under a learned tutor in the severe and thorough mental culture which distinguished his parents, and was, in many respects, a brilliant character. His wealth was enormous. His wife – whom he married in 1671 –was the beautiful Gertruyd Schuyler of Albany, one of the few chosen friends of Lady Andros, wife of New York Governor Sir Edmund Andros. They lived in a handsome and well-furnished house, on the corner of Broad and Pearl Streets, and subsequently built the Cortlandt manor house on the Hudson." Mary L. Booth in her "History of New York" gives the name of Stephanus and Gertruyd's house in New York City as "KlaaverWaytie," the Dutch term for clover field. The Schuylers and Van Cortlandt families would become even more intimately entwined upon the marriage of Cornelia Van Cortlandt, sister of Stephanus, to Brandt Schuyler, Gertrude's brother. Gertruyd was also described as "a very decided character and prominent in the history of the city during the Leislerian troubles."

Stephanus and Gertruyd's marriage proved to be a fruitful union; thirteen children were born to them between 1672 and 1698. Now a wealthy man in his own right, Stephanus chose to invest much of that wealth into real-estate holdings. By 1677, he astutely began to acquire tracts of land within the vicinity of the Hudson River, most notably between Peekskill and Croton. Around 1683, Stephanus began the final purchase of the tracts of land that would ultimately become known as Cortlandt Manor, a township on the northern border of Westchester County. These purchases were acquired by barter with the native

Indians and would eventually comprise 83,000 acres. One agreement between Stephanus and the native inhabitants read, "for and in consideration of the sum of twelve pounds in wampum and several other merchandises." The list of "several other merchandises" included such items as stockings, tobacco boxes, blankets, kettles, guns and powder.

In 1697 by Royal Decree, King William III confirmed the land tracts purchased by Stephanus as "The Lordship and Manor of Cortlandt." The first Lord of the Manor was not to enjoy his title for long. A brief three years later at the age of fifty-seven, he died on November 25th, 1700. It is recorded that Stephanus was in very ill health during the final years of his life. Stephanus was to be the only Lord of Cortlandt Manor. Unlike the English tradition of the eldest son to inherit the family fortune, Stephanus followed Dutch custom, his estate to eventually be divided amongst all of his children, thus ending the title of "Lord of the Manor." Stephanus had also acquired large tracts of land on the western shores of the Hudson River just to the south of what is now West Point and which included Salisbury Island or Iona Island as it is known today. There were also other properties in Sussex County, N.J., Long Island and Pennsylvania as well as New York City. All together, his land holdings were believed to total in excess of two hundred thousand acres.



Stephanus Van Cortlandt, Lord of Cortlandt Manor 1643-1700

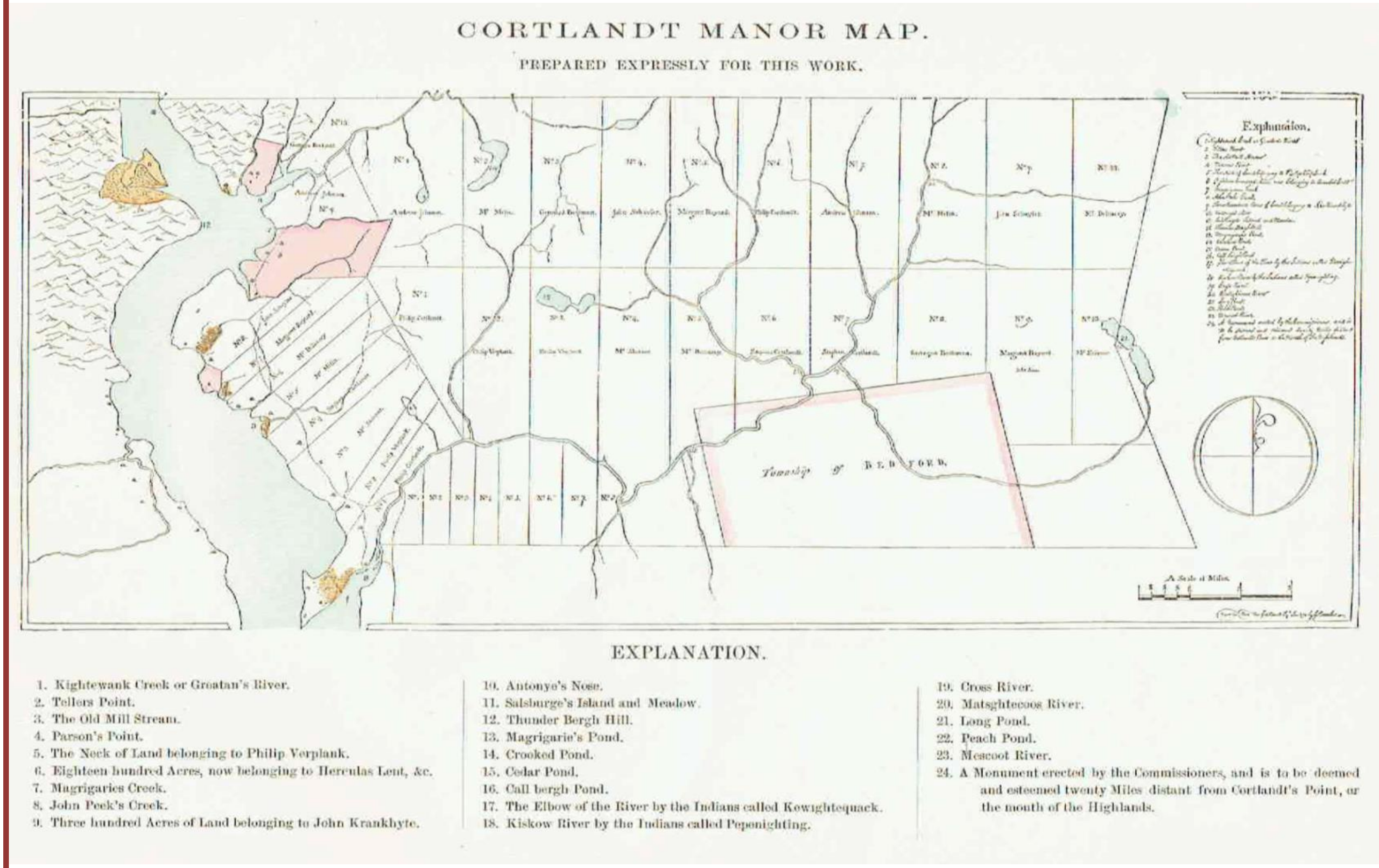
His wife Gertruyd, up until her death in 1723, would hold control of the estate in accordance with the terms of her husband's will. She was to receive "the full and whole rents, issues, and profits of all and every part of my said houses, lands, mills, and other such Estate whatsoever, without giving or rendering any

inventory or account thereof to any person whatsoever." Intelligent, strong-willed and determined, Gertruyd was an able caretaker of the Van Cortlandt estate. Travelling from New York City, she was a frequent visitor to the Croton Manor House, residing there for brief periods of time while she looked after the affairs of the estate and its tenants. The Croton Manor House, now a museum and National Historic Landmark, located in Croton-On-Hudson NY, is said to have been built prior to 1681 during the ownership of Governor Dongan for protection against the native Indian, its simplicity of design belying the stout construction and strength of the house.

Many of the Van Cortlandt children were minors when Stephanus died and Gertruyd determined that the estate should thus not be divided until 1730. It has also been speculated that Gertruyd was waiting until such time that when the daughters were all safely married. Although Gertruyd died in 1723, the siblings, showing great respect and affection for their mother and each other, thus abided by her wishes to delay the division of the estate. At the time Stephanus prepared his last will and testament, there were twelve surviving children. Except for Verplanck's Point, which was devised to the eldest son Johannes, the remainder of the estate upon the death of Gertruyd, would be then divided equally among the all children named in the will. Stephanus had stipulated, "that upon a division of my said houses, lands, mills and other real estate, my sons according to their priority of birth shall have the first choice, always allowing to the value of those parts they shall choose, that the respective partys and persons of my children may be made equal in worth to one another."

In 1730, the family appointed highly regarded surveyor Philip Verplanck to make a survey of Cortlandt Manor and to apportion the vast acreage into lots. In addition to his surveying capabilities, Philip was also married to the daughter of Johannes (now deceased), the eldest of Stephanus and Gertruyd's children. The survey was done early in 1732. As there were some questions regarding boundaries and other matters, the ultimate division and awarding of the "lots" into which the manor was divided would not occur until 1753. By this time, there were ten remaining heirs of the vast estate. Edward de Lancey in his "Origin and History of Manors in the Province of New York and in the County of Westchester" said, "It is believed .....the sons first chose their parcels in order of their births, and that the daughter's drew lots for the remainder." All the property that was north of Croton was divided into thirty-one lots; the north and south "Great Lots"

numbered 1 to 10, and the ten lots that fronted the Hudson River were referred to as the "Great Front lots." An eleventh front lot lay on the west side of the river which included Salisbury or Iona Island. All the lots that lay south of Croton were numbered the same as those to the north and were referred to as the "lots south of Croton." It was Gertruyd, namesake of her mother, who would become the owner of the lot on which Oldstone was built. The lot, named in the survey as the "Great Front Lott #10" is also referred to as the "Anthony's Nose Lot."


CORTLANDT MANOR MAP.
PREPARED EXPRESSLY FOR THIS WORK.
Explanation.
Township of BEDFORD.
A Scale of Miles.
EXPLANATION.
1. Kightewank Creek or Groatan's River.
2. Tellers Point.
3. The Old Mill Stream.
4. Parson's Point.
5. The Neck of Land belonging to Philip Verplank.
6. Eighteen hundred Acres, now belonging to Herculas Lent, &c.
7. Magrigaries Creek.
8. John Peek's Creek.
9. Three hundred Acres of Land belonging to John Krankhyte.
10. Antonye's Nose.
11. Salsburge's Island and Meadow.
12. Thunder Bergh Hill.
13. Magrigarie's Pond.
14. Crooked Pond.
15. Cedar Pond.
16. Call bergh Pond.
17. The Elbow of the River by the Indians called Kewightequack.
18. Kiskow River by the Indians called Peponighting.
19. Cross River.
20. Matsghtecoos River.
21. Long Pond.
22. Peach Pond.
23. Mescoot River.
24. A Monument erected by the Commissioners, and is to be deemed and esteemed twenty Miles distant from Cortlandt's Point, or the mouth of the Highlands.

Map of Cortlandt Manor showing the division into lots, taken from "The Origins & History of the Manors in the Province of New York and in the County of Westchester" by Edward Floyd De Lancey. The inscription in the lower right hand of the map reads "Copied for Pierre Van Cortlandt Esq…'774 by G. Banckes." Close inspection of Roa Hookshows ahand drawn picture of a house that is believed to be Oldstone.

Gertruyd Van Cortlandt Beekman

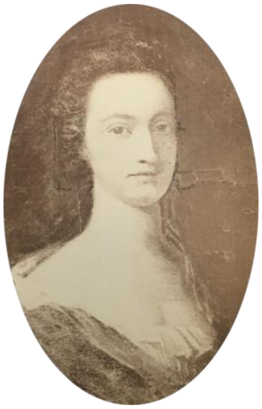
Gertruyd, the ninth child of Stephanus and Gertruyd, was born October 10th, 1688 and baptized in the New York Dutch Church on February 23rd, 1689. As well as being her mother's namesake, she had also been named after her sister Gertrude who had been born six years earlier in 1681 and who had died sometime shortly after January 20th, 1682. Gertruyd was the fourth of the seven female children. Older sisters Anne and Maria had been born in 1676 and 1680 respectively, and younger sisters, Elizabeth, born in 1694, Catherine in 1696 and Cornelia in 1698.

The sisters had every luxury and privilege provided to them as daughters of one of the most important and wealthy families of early New York. Well educated and a perceptive observer of her mother's managerial skills, Gertruyd would prove to be every bit as capable and independent. As a young woman, she assisted her mother with the task of managing the vast fortune and estate that her father left the family after his death. She was a meticulous record-keeper, diligently recording every receipt and expense no matter how small or seemingly insignificant. Detailed accounts of goods purchased for the use of their household in New York City list everything from foodstuffs, fabrics, nails and candles as well as monies paid for sewing, washing and repairs. A closer look at the list reveals that the family certainly had money for more than the mere necessities of life; favourites such as chocolate (ordered with regularity), cucumbers, luxurious silk fabrics and silver dishes were amongst the hundreds of purchases that were made. Expenses for services obtained from local workers were recorded – household repairs, sewing and cleaning. Rum was ordered for the "work people" and monies were expended for the minister and payment of the "poor tax."

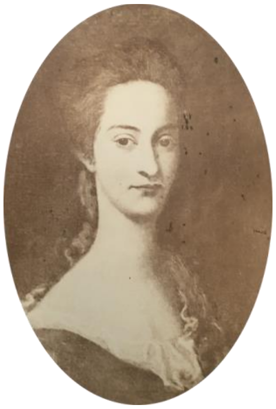
Along with her sisters, Gertruyd accompanied her mother on their forays to the then sparsely populated Cortlandt Manor. The journey from the city to the house at Croton would have been bone jarring and wearying. Forget the romantic picture of a carriage conveying a bevy of handsome females to their far-flung estate. At that period of time, horseback, rough wagons, sleighs and water-craft were the common mode of transportation and roads were mere tracks cut through rough terrain. Carriages were not to be commonly used until after the Revolutionary War. The Van Cortlandt family was a closely-knit unit and the sisters especially so. Edward Floyd de Lanceysaid of the Van Cortlandt sisters, "'The Seven Miss van Cortlandts,' as they were long collectively spoken of, were noted for their characteristic decision of character, good sense, personal beauty, and warm affection for each other."   The great-great-great niece of Gertruyd, Catharine Mathews wrote in 1897, "When the Colonies were young, The Honorable Stephanus Van Cortlandt had seven sprightly daughters, who, with their brothers, made life bright in his home; all beautiful, sensible, and devoted to each other; all greatly admired, and in time, each married to men of high standing in the colony – men of social and political power...."

Gertruyd's exacting bookkeeping included a very detailed account of her mother's funeral in 1723. The funeral was very large by the standard of the day – it was said that there were upwards of five hundred attendees. Gertruyd compiled a list of each attendee and kept careful entries of every expense associated with the event. After her mother's passing, she would keep the family accounts until her marriage.

There is a painting entitled "Portrait of a Woman," ca.1726 and attributed to Everet Duyckinck III, that hangs in the Croton Manor House. It is believed to be that of Gertruyd Van Cortlandt and is most likely just before her marriage to Col. Henry Beekman on October 21st of that year. At thirty-nine years of age, the prettilygowned Gertruyd looks out at her admirers with large, expressive eyes, and with just a hint of a smile at the corners of her mouth. A portrait of her sister, Elizabeth, born in 1694 and who married the Reverend William Skinner, mirrors the familial features the sisters shared.



Gertrude Van Cortlandt Beekman
1687-1777



Elizabeth Van Cortlandt Skinner
1694-1758

Gertruyd was the second wife of Henry (Jr.) Beekman. Born in January of 1688 in Kingston, New York, Henry had been born into another of the wealthy and influential early New York families. Henry's Grandfather, Wilhelmus Beekman, had emigrated from the Netherlands in 1647 and quickly established himself as a prosperous citizen, investing heavily in real estate. He rose to political power serving as an alderman and mayor of New Amsterdam. In the late 1690s, he purchased property on the east side of the Hudson River, naming it "Rhinebeck" in tribute to the river Rhine along which banks he had been born. The third child of Wilhelmus, Henr, father to Henry Jr., had served Ulster County as a Judge of Court of Common Pleas and represented the same in the New York Assemblies for nearly four decades. Henry Jr., one of four siblings, would add to the already vast acreage he inherited from his father. In fact, he was often called the "Great Patentee" in reference to his vast land holdings. One story that described Henry Jr's land ownership during his lifetime goes as follows. "A boy asked a Dutch farmer in Ulster County, 'Is there any land on the moon?' The man's answer was, 'I don't know but if you will go to Col Henry Beekman he can tell you, for if there was any there you may be sure he has got a patent for the bigger part of it.'" Another account simply refers to Henry as a "land grabber." Henry Jr. was described as "large-sized, of symmetrical figure, manly in bearing, with a handsome, intelligent face." He had married Janet Livingston in 1721 with whom he had two children, Henry III born in 1722 who died while a small child, and Margaret, born in 1724. Henry Jr's young wife died shortly after the birth of their daughter at the age of 21. Widowed Henry, now thirty-eight years of age then chose to unite with the wealthy and beautiful Gertruyd Van Cortlandt in 1726.

Gertruyd was to give birth to two children, Gertruyd born on March 17th, 1728 and Henricus on December 7th, 1729. Both little ones died early in infancy, leaving a heart broken Gertruyd without children of her own. The couple lived at the family home in Rhinebeck, where they would live until their deaths some fifty years distant. There can be little doubt that Gertruyd managed her household accounts with the same attention to detail and efficiency as she had dealt with her mother's affairs in New York City. Although living in Rhinebeck, she maintained close ties to her siblings. With no children of her own to mother, she forged strong attachments to many of her nephews and nieces. She was particularly fond of her nephew, Pierre, son of her brother Philip. Pierre's children, Gilbert and Pierre Jr. also found great favor with their Great-Aunt Gertruyd. There was a great deal of correspondence and visiting that went back and forth between Rhinebeck and Cortlandt Manor.

Henry Jr's daughter, Margaret, was not to live in Rhinebeck with her father and new step-mama. Upon the untimely death of her mother, Margaret had gone to live with her maternal aunt in Brooklyn where she would be raised until her marriage at the age of eighteen to Judge Robert R. Livingston in 1742.

Gertruyd's high standards did not only apply to her business dealings, but also were evidenced by her expectations of womanly etiquette and demeanor. As a young woman of a wealthy family in New York City, Gertruyd was automatically a part of the social elite of the era. Lord Cornbury had been appointed to the office of Governor of New York by the English crown, arriving on American shores in 1702 with his wife Catherine. It was a fortuitous appointment for Lord Cornbury - he was only too happy to put an ocean between himself and the numerous creditors that had been nipping at his heels in England. Lady Catherine imparted her desire to bring English customs to the hinterlands and set up an imitation of the English court at her residence. A few of the well-born and handsome young ladies were chosen to be maidens of the court, among them the comely Gertruyd Van Cortlandt. The young ladies were not merely ornamental – they were quickly put to work in the household, ostensibly to sew and embroider as was the English custom. It was not long before the good fathers and mothers of these young ladies began to suspect a venal aspect to the favouritism shown to their daughters.

The appointment to Governor had not alleviated the penury of the Cornburys. Debts were being incurred in their new home as in their old. In fact, many believed that Lady Cornbury was guilty of stealing small valuables while visiting their homes. It seems that in order to avoid paying household help, Lady Cornbury had the ingenious idea of simply having the young girls do many of the menial tasks under the guise of attending her "court." The parents were quick to remove their daughters once they realized what was happening. Regardless, it seems that the lessons in etiquette and court customs which Lady Cornbury had imparted to her young maids, made a lasting impression on Gertruyd.

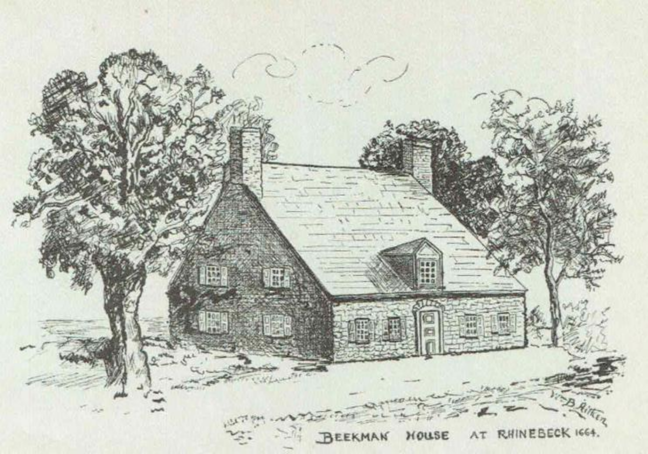
Not everyone appreciated Gertruyd's penchant for order and her expectations of how young ladies should act and behave. As a young teenager, Gertruyd's step-granddaughter Janet Livingston had come to live with her maternal grandfather. Janet was not at all a fan of her step-grandmother. Gertruyd'shousehold was far too rigid and strict for the young Janet. Much later in life Janet wrote in her

reminiscences that Gertruyd had “all the cunning and intrigue that her weak intellect would allow.” A good part of Janet’s animosity towards her step-grandmama can be simply attributed to her youth. The young and spirited girl would have felt stifled and constrained with elderly relatives as her main companions. Her grandfather’s quip that “the chimney corner is but for old people in the winter,” conjures up a picture of a bored and irritable Janet forced to sit, kicking her heels while she watched her grandparents as they slept in chairs pulled up before the fire. For Janet, listening to Grandmama Gertruyd go on at length about her own youth was “intolerable.” One story that Gertruyd related concerning Lord Cornbury remained in Janet’s memory long after the old lady had died.

The Cornbury’s had not endeared themselves to citizens of New York. Debts, petty thieving, and politics had made the couple universally disliked. This gave rise to a salacious story of which the political enemies of Cornbury were only too happy to spread. It was bandied about that Lord Cornbury was a cross-dresser. One political opponent was believed to have said that he dressed “publiqly in womansCloaths Every day.” In her version of the story, Gertruyd had told Janet that Cornbury had vowed to wear ladies clothing one month out of the year and that he had often been seen walking upon the ramparts of the fort at night in his wife’s clothes. Gertruyd’s feelings towards the Cornbury’s may have been somewhat prejudiced. After the death of her father Stephanus, her mother had requested the Governor to pay her for outstanding debts owed to her husband that had been incurred during the previous administration. Gertruyd the mother had further pleaded in a letter that the debt of £1386 be repaid, “Due to a widow and so much fatherless children.” That the widow could not produce documentation resulted in a protracted and acrimonious back and forth. This occurrence, along with Gertruyd’s apparent general dislike of Lady Cornbury, may have shaded her story of the Governor’s penchant for ladies’ garments. There is a portrait housed at the New York Historical Society of a masculine looking woman in a blue gown that has been said by many to be that of Lord Cornbury. Whether or not the tale is true, or if the painting is that of Cornbury, remains in dispute.

Gertruyd and Henry were well-known for their hospitality at their Rhinebeck home and entertained some of the most important political figures of the day. The Beekman-Livingston house had originally been a small stone building and

when Henry Beekman Jr. took up residence with Gertruyd in 1728, it had been greatly enlarged and improved. This would be the home of the couple for the next fifty years, Gertruyd remaining there until her death. Henry's daughter, Margaret, inherited the house that would then become known as the Livingston mansion. The house was sold in 1840 and sadly was lost when it burned down in 1910. Howard Morse in his book "Historic Old Rhinebeck" wrote of the Beekman's home, "It very soon became famous as the Beekman mansion, and until the Revolution was well underway, the great men of the period were received and entertained there. Col. Henry and his accomplished wife were lavish entertainers. They and their relatives were in every sense 'first citizens.' They were patriots and leaders in the continental cause. Within the walls of the [Beekman] house frequently gathered notables from every section, and the decade before the Lexington-Bunker Hill battles witnessed many conferences of patriot sons under its roof to formulate plans in the interest of the colonies." Among those "patriot sons" was Alexander Hamilton who had a close relationship with the Beekmans and was responsible for their legal affairs. Gertruyd, for a time, was also the namesake for a part of Cortlandt Manor; prior to 1788 a portion of Yorktown was named "Gertruyd's Borough" after this daughter of Stephanus.


BEEKMAN HOUSE AT RHINEBECK 1664.

Upon her receiving her share of the Van Cortlandt estate, Gertruyd had become a wealthy woman in her own right. Her shares in Cortlandt Manor were as follows:

Lot Number (All North of Croton)	**Acres**	**Value**
North Lot #3	2904	£ 596
South Lot #8	2394	£106
Front Lot #10 (River Front)	2764	£210
Totals:	**8062**	**£912**

In addition to the above lots, Gertruyd also received the land west of the Hudson which included Salisbury (Iona) Island. As can be seen, there was not a high value placed on the land at the time the Van Cortlandt siblings inherited; the manor was sparsely populated (in 1712 there were only ninety one inhabitants other than the American native tribes) and there was some difficulty in convincing people to take up tenancy. Upon receiving their inheritance, the Van Cortlandt children began the process of selling off a great part of their properties. Not so Gertruyd; her insistence that she be in control of her inheritance led to an antinuptial agreement between herself and Henry. This agreement allowed for Gertruyd to keep her property and monies separate and apart from those of her husband. Catherine Mathews wrote, "He also allowed her to dispose of her own estate and personal property as she pleases." Following her own inclinations, Gertruyd chose to keep her property intact, only leasing the various farms that had been carved out of her inheritance. The Anthony's Nose Lot fronting the Hudson River was particularly beautiful and its 2700 acres encompassed the land on the north side of Peeks Creek continuing to the southern border of Putnam County. As the name indicates, the lot also included the landmark Anthony's Nose.

It was during Gertruyd's ownership of the Anthony's Nose Lot, that Oldstone is estimated to have been built. Oral tradition speaks of the house being constructed sometime between 1760 and 1769. All the existing deeds pertaining to the property and the twenty-four extant leases of Gertruyd and Henry Beekman unfortunately do not refer in any specific way to the mansion itself. The documents that are in existence only give broad brush strokes in relationship to the Anthony's Nose Lot from the years of 1773 to 1854, simply describing the house as one of the "appurtenances." A lease to Henry Keer in June of 1769, lays out an example of the Beekman requirements of their tenants in erecting a house.

"Is to build a house of 82 by 18 with a lintle of 10 foot all along the back side and on a good stone wall......to set 200 good apple trees out in an orchard within the first 2 years. To fence both sides of the house.....made with posts and rails with stone wall laid under them 2 foot high."

It is a source of great frustration that it remains definitively unconfirmed by whom, and for whom, Oldstone was originally built. There is quite likely a date somewhere on the original stone portion of the mansion – either over the main door or carved into a corner stone, both of which are unfortunately heavily built over. It is notable that Oldstone is no simple farmhouse. Instead, it is of solid Georgian design and the two large arched windows at either end of the original stone house, would have given unparalleled views of the Highlands and Peekskill bay. In short, the original stone house, materially smaller than the mansion we now enjoy, was a grand home in its day, befitting the wealth and stature of its landowner.

Gertruyd's ability to control her inheritance without her husband's consent allowed her to manage her property and leave her considerable estate as she pleased. The Van Cortlandt family had maintained warm and loving ties but it appears that she perhaps was most intimate with her brother Philip and his family. Philip, born in 1683, married Catharine de Peyster in 1710 and became the head of the family and owner of the Croton Manor House when older brothers John and Oliver died without leaving sons. He was politically active, being appointed to the Governors Council in 1726, serving until his death in 1746. Philip also dedicated a great deal of his time to the Dutch Church, being elevated to the position of a deacon in 1715. Six children were born to Philip and Catharine between 1711 and 1725; Stephen, Abraham, Philip, John, Pierre and Catharine. Poor little Catherine was to die at the young age of ten in tragic circumstances on June 4th, 1735. During a gun salute on the Battery in New York City to mark King George's birthday, a cannon burst would mortally wound the little girl. Although Philip and his family made their home in New York City, they often visited the Croton Manor House enjoying the pursuits of fishing and hunting.

It was Pierre, the fifth of Philip and Catharine's children to whom Gertruyd Beekman showed marked favor. Pierre, born January 10th, 1721 in New York City, would become another notable member of the Van Cortlandt family. With his marriage to Joanna Livingston in 1748, the Van Cortlandt family became even more tightly entwined with that of the Beekmans as Joanna was the niece of

Henry Beekman Jr. and thus step-niece to Gertruyd Van Cortlandt Beekman. When his father Philip died only a year after his marriage, Pierre made the move to the Croton Manor house south of Peekskill, to take up permanent residence there. Up until Pierre's move to Croton, the manor house had been used hunting and fishing lodge by the family as their business interests were centered in New York City. Pierre and Joanna would make marked changes to the house, turning it from a simple structure into a refined and elegant residence; its doors were always open as the couple were famous for their hospitality. The house during the period of their residence welcomed such historic men as Benjamin Franklin, George Washington and Lafayette.

For the next twenty years, Pierre's attention was focused on his family and the estate. Eight children were born to Pierre and Joanna between 1749 and 1766; Philip, Catherine, Cornelia, Gertrude, Stephen, Pierre and Anne. Two of the children died young; Catherine in 1766 at the age of eleven and Stephen in 1775 aged fifteen. In 1768, Pierre embarked on a new phase of his life when he entered the political arena. As a respected citizen and member of an influential family, he would be elected as a representative of Cortlandt Manor to the Colonial Assembly that year and serve in that position until 1775. He was also a member of the Provincial Convention and Provincial Congress. With the advent of the Revolutionary War, Pierre's loyalty to the cause of freedom would ultimately lead to his election to the office of Lieutenant Governor of New York State, serving from 1778 until his retirement in 1795.

Pierre had assisted his Aunt Gertruyd by way of performing many of the numerous tasks that were required in the management of her vast Cortlandt Manor properties. In 1773, Gertruyd was now an advanced eighty-six years of age and her husband Henry was eighty-five. It was time for Gertruyd to begin to transition control of her estate over to those of the next generation.

Deed #V1690D, housed at the Historic Hudson Valley Library, shows that the Anthony's Nose Lot, along with an additional 347 acres on Front Lot #9, was leased for a period of twenty-one years to her nephew Pierre Van Cortlandt. "This indenture made the twenty seventh day of September in the thirteenth year of the Reign of our Sovereign Lord George the Third [1773].....Between Henry Beekman of Dutchess County Esq. and Gertruyd his wife...to Pierre Van Cortlandt....to let.... all that vacant land contained in front Lott No Ten lying to

the westward of the Sprout Kill or all the land contained in said lott except that which was heretofore leased to other people." It was stipulated that the lease would be "for and during the term of the lives of Joanna Van Cortlandt, wife of the said Pierre Van Cortlandt and Stephen & Pierre his sons. "And of the life of the longest lives of them or until the full end and term of twenty-one years from the day before the day of the date of these presents, or until the full end of the said term for life or years which shall last happen...."

This lease does not specifically make mention of which farms or to whom some of those current leases belonged to. The only names mentioned in terms of the Anthony's Nose Lot are contained in a letter from Pierre Van Cortlandt to his son Philip dated May of 1789. A postscript to the letter says, "Aunt Beekman gave a Lease for four hundred Acres of the Nose [Anthony's Nose] to Stoutenburgh, Corolins, Adam Miller, And others for twenty-one Years, for a tenth, free from All Charges. I have had the Lease..." The rest of the note is unfortunately cut-off and the mentioned leases do not appear among the known documents.

On January 3rd, 1776, Henry Beekman Jr. passed away just two days after his forty-ninth wedding anniversary. Henry's grandson Robert Livingston gave an account to Pierre in a letter written January 5th, 1776. "On Wednesday last my Grand father departed this life after a long &painfull illness which he bore with great resignation & even wished most ardently for his dissolution." Henry Jr.'s, property and land holdings were bequeathed to his descendants. Henry's instructions were detailed, even ensuring that Gertruyd would have all the foodstuffs she could need. "From my mills at Rhinebeck yearly two barrels of fine flower, three barrels of bread, two barrels of Indian corn meat, fifty bushels of bran, and out of my orchard at Rhinebeck 10 barrels of the best fruit."

Gertruyd died on March 23rd, 1777 at the very venerable age of ninety. The average life expectancy at the time was what we would consider a very young 35 years of age. In addition to the Anthony's Nose Lot, North Lot #3 and South Lot #8, there were other additional landholdings to be bequeathed. There was property in Rumbouts patent as well as in New York City which included a lot adjoining Beekman's Slip and a house in Maiden Lane to be divided up amongst her devisees. Other terms of her will included monies to be paid to each of her godchildren, pieces of silver plate to be given to certain of her nieces and instructions for mourning items to be made upon her death. "There must be

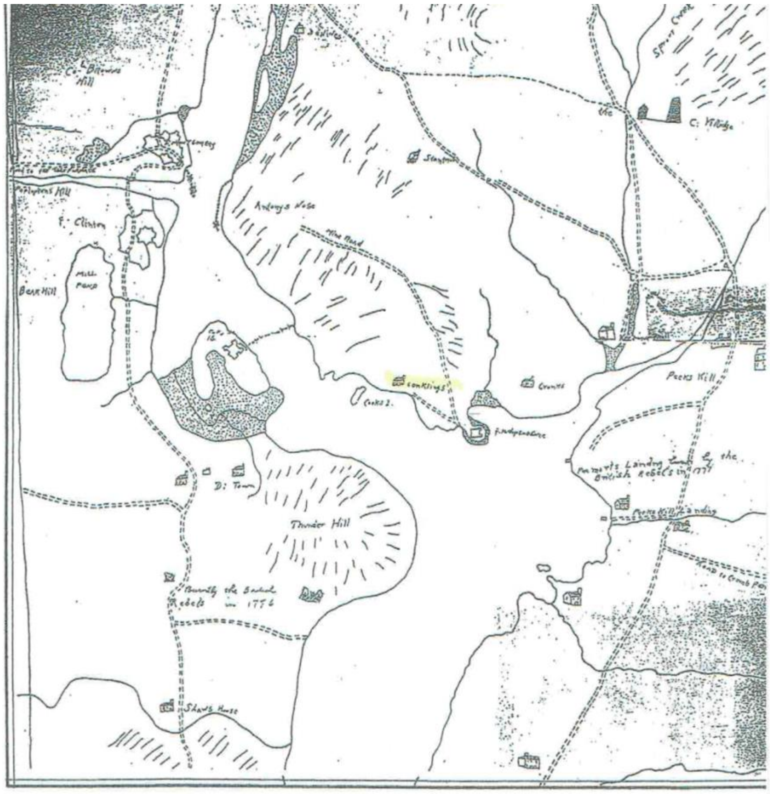
mourning rings for my daughter-in-law Mrs. Livingston, and each of her daughters, each one, for Mrs. Hawes one, for each of my executors one, for the pall bearers, each one, for Mr. and Mrs. Cockcroft each one, for Col. Stuyvesant each one, for each of my daughter Livingston's sons, each one." Gertruyd was determined that she would not be forgotten. The disposition of Gertruyd's real estate was very clear, but for many years after her death there were disagreements between the Van Cortlandts and Beekman/Livingstons regarding monies belonging to Henry and Gertruyd that had been deposited with a bank in England.

Gertruyd's last will and testament was as detailed a document as had been her account books through the years. Dated February 20th of 1776, the will would finally see the dividing up of Gertruyd's property and estate to many of her nephews and nieces on the Van Cortlandt side. The Anthony's Nose Lot along the Hudson River was obviously of great importance to Gertruyd. It was the first property listed in the will and Gertruyd very specifically mapped out to whom the property should fall. Her instructions regarding the Anthony's Nose property ensured that Pierre and his family would maintain ownership. ".....Unto my nephew Pierre Van Cortlandt for and during his natural life and after his decease I do hereby give, devise and bequeath the above mentioned Front Lott Number Ten and my half of the meadow lying between the meadow and Salisbury Island with privilege of stacking hay on said Island and the two tracts of land and premises adjoining Peeks Kill which were conveyed to James De Lancey by Andrew Johnson and his wife Catharine his wife for my use/mines and minerals in all the premises excepted unto Gilbert Van Cortlandt, son of said Pierre Van Cortlandt in fee entail and in case the said Gilbert Van Cortlandt die without lawful heirs then I devise and bequeath the same to his brother Pierre in fee and entail and if in case the said Pierre should die without heirs, then I devise and bequeath the same to his brother Philip in fee entail and in case he should die without heirs, then I devise and bequeath the same to the heirs of my said nephew the said Pierre Van Cortlandt in fee simple." Pierre'sson Stephen, who had been mentioned in the 1773 lease, was not included in Gertruyd's will, as he had previously died in August of 1775

Gilbert Van Cortlandt, Pierre Van Cortlandt Sr., Pierre Van Cortlandt Jr. and Pierre Van Cortlandt III 1777 to 1854

At the time of Gertruyd's death, Pierre had little time to mourn his Aunt's passing. War time concerns were at the forefront. Pierre had been commissioned as a Colonel of the Third Westchester County Regiment in October of 1775 and was also a delegate in the Second Provincial Congress that same year. The Van Cortlandts were forced to leave the Croton Manor House in 1776 as fears for the family's safety were well grounded. They moved to the Upper Manor House hoping that they would be out of the reach of the enemy but were forced to move once again. They arrived at the home of Aunt Gertruyd Beekman in Rhinebeck early in 1777 and would be at her side when she died in March of that year. Pierre and Joanna would remain in Rhinebeck until 1780, thence moving to Amelia Town in Dutchess County until the spring of 1783. It was then that Pierre and Joanna returned to the Upper Manor House, remaining there until they were able to once more take up residence at the Croton house in 1803.

There are a few early maps of the Anthony's Nose Lot and its surrounding acres that mark the existence of Oldstone. The earliest map that shows what is believed to be Oldstone is dated 1774. Prepared by Mr. G.Bankes for Pierre Van Cortlandt Sr., the map lays out the entire of Cortlandt Manor. Using a magnifier, one can see that on Roa Hook is a drawing of a house standing in the exact location of Oldstone. A more detailed map, drawn by Continental Army engineer Lieutenant Thomas Machin in January of 1778, once again shows the existence of a house as in the 1774 map, this time with the name "Conklings" beside the house. This map (as seen on the following page) also shows where the house stood in relationship to Roa Hook and Fort Independence.



Peekskill-Bear Mountain Area After October 1777 Attacks
Peekskill Landing was located along the Hudson River.
This map was drawn by Continental Army engineer Lieut. Thomas Machin.
Machin had been at the Boston Tea Party and was wounded at Bunker Hill.
Machin worked on Fort Independence, Fort Montgomery and the position of the first chain.
This drawing of January 4, 1778 shows the chain broken,
and Peekskill burned again after October 1777 attack.
(Original at Cornell University Library)

1777 Map Showing Oldstone with the name "Conklings". (highlighted in yellow)

Roa Hook (also known as Roya or Royer Hook), was then a large sand and clay bank that stood high above the Hudson and thrust out into Peekskill Bay. Its height above and its distance out into the river made it the ideal place for a war time defence, with unobstructed views up and down the length of the Hudson. This area sits just to the south of Oldstone, having been mined and quarried for its clay and gravel over decades to the low-level peninsula where it now houses several businesses.

Fort Independence, also known as Fort Constitution, was an earthen redoubt that had been constructed on Roa Hook in August of 1776 to protect the entrance to the Hudson Highlands. General George Clinton described it as "an entrenchment of about 800 yards long and 10 feet wide, and about three feet and a half deep..."

Philip B.D. Devier, Officer of the Guard had written to Major Thompson on August 12th that "You are forwith to repair to the Hill on which a Fortification is now erecting on the Northwest Side of the Mouth of Peeks Kill near the House of one Brower & take the Command of four Companies of my Brigade which I have ordered there, to carry on those Works and defend that Pass which the Convention of this State conceive to be very Important." The fort was destroyed by the British in October of 1777 and was not rebuilt. Benson John Lossing, in his "Pictorial Field Book of the Revolution," stated that "There was a fortification called Fort Independence, which was also feebly garrisoned, in fact the Highland posts were almost defenceless against a respectable demonstration on the part of the enemy." Although the Conklin occupants of Oldstone during the Revolutionary War would certainly have had an uncomfortable front row seat to unfolding events, it appears that there were some hardy and brave souls who chose to remain in their homes near Fort Independence. "General Putnam writes from the Paper Mills (at Annsville) Oct 6, 1777 that, 'I am this moment returned from Fort Independance, and find that the part of the Enemy which were said to have landed last night at (the) Fort is without Foundation, by the inhabitants who live just by Fort Independence...' "

On January 2nd of 1784, Pierre Sr., had signed over to his son, Gilbert, his Aunt Gertruyd's lease of the Anthony's Nose Lot with one proviso. Pierre's rights to the rents and use of the property would cease but instead would remain solely with his wife Joanna. It would be only be upon her death that Gilbert would have ownership of rent money from tenants. This document was witnessed by Gilbert's three sisters, Catharine Van Wyck, Cornelia Beekman and Ann Van Cortland. This one-page declaration would become of some consequence more than 50 years later.

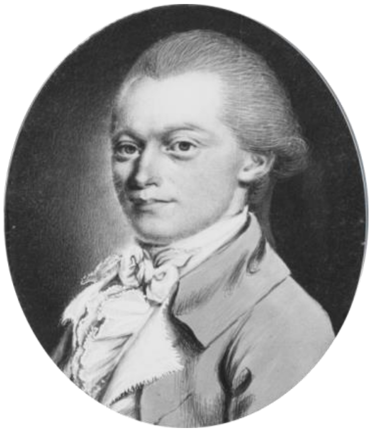
Six months after Pierre gave the remuneration from the leases on the Anthony's Nose Lot to Joanna on June 15th, 1784, he then leased Oldstone and the surrounding two hundred acres on which Oldstone sat to Abigail Conklyn, a widow of Cortlandt Manor. The lease was for a term of fourteen years and it is in this document that there is the first reference by name to the farm that encompassed the stone mansion. "....all that certain farm of land commonly called Hans's point situate on North Lott No.10, and is part thereof, being bounded as follows: beginning at the creek that runs between this farm and the land ofIsaac HaricksKronk where the tide leaves as flowing, thence northwesterly to far as a south line will cut Cook Islands and thence to the place of beginning so as to contain two hundred acres together with all and singuglar the woods, passages, water courses.......” As mentioned previously, a Conklin or Conklyn family had been residing at Oldstone since 1777. Whether this 1784 lease was a renewal of a previous lease or a new one is not known.

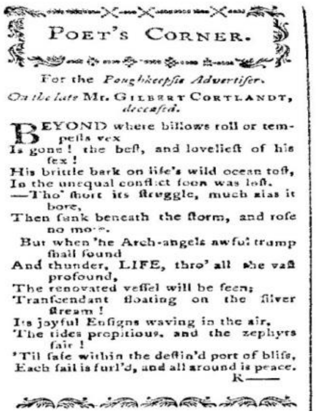
Although Pierre Sr. had full control of the Anthony’s Nose Lot for his lifetime and that of his wife, the property was to ultimately become that of Gertruyd’s great-nephew Gilbert. Born in 1757, Gilbert was not to attain prominence in the political and military arenas, as did siblings Pierre Jr. and Philip. Gilbert aligned himself with the patriots during the Revolutionary War as did his brothers, being commissioned as a Captain in the North Battalion of Westchester County. In letters written during the period of the conflict, Philip mentions Gilbert serving in the area of Peekskill and relates his relief at Gilbert escaping harm. It appears that Gilbert’s military service was in no way remarkable and towards the end of the hostilities Gilbert was busily engaged in restoring the Upper Manor House to liveability for his parents Pierre Sr. and Joanna. After the return to peace and up to the year 1784, he would continue to assist his father with the family business of managing leases, tenants and other necessary duties.

Early in 1784 Gilbert turned his focus towards the establishing of a dry goods business in New York City. The list of items in the store was wide ranging and included items such as silver place settings amongst other household goods, hardware, jewelry, furniture, clothing, books, tobacco, foodstuffs and rum. Gilbert,Andrew Billings and Peter Stuyvesant drew up articles of partnership for the new venture of Cortlandt Billings & Company, on February 3rd of 1784. Article 1 of the document states, “An house by the firm of Cortlandt Billings & Co. is to be established in New York for carrying on the dry goods trade, the whole business is to be done by Cortlandt & Billings, and the co-partnership is to continue for five years.” Andrew Billings, a cousin of the Van Cortlandts, was also a patriot and veteran of the Revolutionary War, serving as a Captain in the 4th NY Regiment and acting as an assistant commissioner for conspiracies. He was also a talented silversmith, his abilities attaining him the distinction of becoming the designer for a great seal of the new state in 1778. In 1782 the Van Cortlandt family had entrusted Andrew with the appraisal of a valuable gold watch that had belonged to Gertruyd Beekman. Peter Stuyvesant was a member of the prominent and wealthy early New York family and contributed the largest

amount of start up capital in the new venture in the amount of one thousand pounds sterling. Gilbert and Andrew contributed three hundred pounds each.

The business did not prove to be a success and in fact would become a Van Cortlandt family burden long after Gilbert's demise. A year later, in 1785, the business had not yet floundered to the point of creating animosity between the partners as Gilbert served as sponsor to a newborn son of Andrew and his wife, Cornelia Livingston Billings. Although the store was patronized by the wealthiest and most prominent of New York families, the difficult economic climate immediately following the war ultimately doomed the business to failure within three years. Gilbert had on more than one occasion written to his father requesting monies to keep his personal affairs in order. Gilbert died in the latter part of 1786 in New York City at the age of twenty-nine. His brother Philip wrote that his death was due to "a white swelling which by Emproper treatment thro the ignorance of a doctor brought on a mortification of which he died--a truly patient and penitent man." Philip does not elaborate further on what may have been the cause of Gilbert's death, but it was quite likely related to an ongoing medical issue that had been referred to in family correspondence six years previous. A letter dated June 22, 1779 from Gilbert's father Pierre Sr to Philip, mentions that "Gilbert has had the Cancer Cut out of his Arm is in a fair Way to get well." In the spring of 1786, a few short months before his death, Gilbert had written to Philip concerning that same arm. "Dear Brother – I forgot to mention last Night for you to go to Doctor Goodwin, near the Fly Market and let him prepare some more Gum Guaranum& Flour of Brimstone for me & send it by the first Boat that comes to this Landing. My arm is much better this morning – in haste am your Brother Gilbert." Gilbert was laid to rest in the Hillside Cemetery in Cortlandt Manor. No information has yet come to light that indicate if Gilbert resided at Oldstone upon his inheritance from Gertruyd. Henry Livingston, first cousin of Gilbert and possible author of the "Night Before Christmas" penned a poem in memory of Gilbert that was subsequently published in the Poet's Corner of the Poughkeepsie Advertiser.





POET'S CORNER.

For the *Poughkeepſie Advertiſer.*

On the late MR. GILBERT CORTLANDT, *deceaſed.*

BEYOND where billows roll or tempeſts vex
Is gone! the beſt, and lovelieſt of his ſex!
His brittle bark on life's wild ocean toſt,
In the unequal conflict ſoon was loſt.
—Tho' ſhort its ſtruggle, much alas it bore,
Then ſunk beneath the ſtorm, and roſe no more.
But when the Arch-angels awful trump ſhall ſound
And thunder, LIFE, thro' all the vaſt profound,
The renovated veſſel will be ſeen;
Tranſcendant floating on the ſilver ſtream!
It's joyful Enſigns waving in the air,
The tides propitious, and the zephyrs fair!
'Til ſafe within the deſtin'd port of bliſs,
Each ſail is furl'd, and all around is peace.
K——

Gilbert VanCortlandt 1757-1786

Gilbert's death laid bare the fact that the firm of Cortlandt, Billings & Co. was drowning in a sea of debt. In a lengthy missive dated April of 1787 to lawyer Egbert Benson, Andrew Billings was clear in his regret at ever having entered into the partnership. According to the letter, Gilbert had been responsible for the operation of the business including the inventory and accounts. Andrew was spending most of his time at his home in Poughkeepsie. "...that I was only about four months in New York after our goods arrived [stock for the new store] after which I never was in the store at New York alone one minute afterwards...."

Upon Gilbert's death, Pierre Jr. and Philip Van Cortlandt had removed the firms' paperwork along with Gilbert's personal possessions from the business premises. Without access to the books, Andrew had done his best to re-create the accounts of his two partners from memory. Andrew highlighted his frustration at his inability to consult the accounts and put forth the opinion that many of Gilbert's personal possessions should be considered property of the firm. "If I have been incorrect in either [the accounts of Stuyvesant and Van Cortlandt] it is owing to the want of the books and private papers of Mr. Van Cortlandt which papers I understand were taken away by the family immediately after his death – with his gold watch, bedding and curtains, the latter of which I have understood were bought with the property in the store, he had also many articles of considerable value besides clothing of the best quality."

Andrew had hoped that the property which Gilbert was to inherit under the terms of his great-aunt Gertruyd's will could possibly be sold to settle the debts. It was made clear there was no property to sell; all the property inherited from Gertruyd Beekman now belonged to Pierre Jr. Andrew had made numerous attempts to meet with Pierre and Philip to discuss how Gilbert's debts could possibly be settled but his approaches were rebuffed. "I wrote to them repeatedly in the most friendly manner, and in the most pressing language in my power – at length I discovered that they had concluded not to meddle with the business, that if there should be any deficiencies it must be born by the surviving partners, as he [Gilbert] has no property – that the farm which was given to him by his aunt Beekman descended to Pierre in light of Gilbert dying without heirs. Mr. Stuyvesant then produced a copy of Madame Beekman's will and took it to General Hamilton who gave his opinion in writing which was (to the best of my recollection) in the words following – that at the death of the testator Gilbert Van Cortlandt had the estate in fee tale – but by the law for abolishing entails, it became a fee simple, and of course-----forall his debts, the next thing that made its appearance was an old lease from Madame Beekman to her nephew Pierre Van Cortlandt for and during the life of him and his son Pierre – that they say, the partners couldn't compel them to pay until the death of the lessee – this with other circumstances which I shall mention hereafter has given me more anxiety than I am able to communicate by letter or words, for not withstanding, I knew that if Justice took place, I was the greater loser of any of the partners, yet I have ever been fearful that I should be born down by the weight of property, and that ruin would be the consequence......" Andrew was greatly offended at the coolness of the Van Cortlandt's towards him and their unwillingness to sit down together to come to some type of resolution that would be acceptable to all. Towards the end of the letter, Andrew summed up his feelings regarding the failed venture of Cortlandt Billing & Co., "...and has been the cause of more injury to my property than all the misfortunes I have ever met with...."

The Stuyvesant family felt that they, as well as Andrew Billings, were owed money from the estate of Gilbert Van Cortlandt. In 1803, some sixteen years after Gilbert's death, Peter Gerard Stuyvesant, son of Peter Stuyvesant of Cortlandt & Billings, wrote to Pierre Jr. claiming that the estate of the deceased owed them two thousand dollars. A letter written by Pierre Jr. in 1816 once again makes reference to this unresolved matter. "...only remarking that the affair of Stuyvesant is yet unsettled..." According to historical documents, Philip and

Pierre did indeed settle many smaller debts with other creditors but whether or not the Stuyvesant claim was satisfied is unknown. What is clear is that the failed business proved to be a thorn in the side of Pierre Van Cortlandt Jr. for many years. Although Stuyvesant and Billings laid much of the blame for the failure of the firm at Gilbert's feet, perhaps the young Van Cortlandt can be forgiven for some of the censure he received. If indeed it was cancer that had invaded his body, his illness would have greatly affected his ability to carry out his duties in the firm.

Upon the death of his brother Gilbert, in 1786, Pierre Van Cortlandt Jr. was now the rightful owner of the Anthony's Nose Lot and Oldstone according to Gertruyd's will. Gilbert had further enforced his great-aunt's wishes by the terms of his own will dated September 18th, 1784. The document reads, "Likewise I do hereby give and bequeath unto my loving brother Pierre Van Cortlandt, his heirs and assigns all my real Estate which was devised to me by my Aunt Gertruyd Beekman being front Lott No. 10, called Anthony's Nose and the three hundred and fourty acres being the land she bought of Andrew Johnson Esq. deceased situate on the south side Peeks Kill in the Manor of Cortlandt, and that part of Salisbury Island meadow in Orange County, reference being had unto the will of said Gertruyd Beekman." Andrew Billings had to have been very much aware of the legal situation regarding the property prior to Gilbert's death as he and his wife Cornelia had witnessed the writing of Gilbert's will. In addition to his Aunt Gertruyd's property which had gone to Pierre Jr., Gilbert had bequeathed all the remainder of his personal estate to his brother Philip and sisters, Catherine, Anne and Cornelia. At one time Gilbert had purchased property in Yorktown but it seems there was very little personal estate to distribute when he died.

In 1773, Pierre had built a new house that would become known as the Upper Manor. The house had been built on land just above Peekskill, part of the lands of Gertruyd Beekman that had been included in the lease to Pierre that same year. Other accounts of this new house date it somewhat earlier, but the memoirs of Augusta Robertson Morse Waters lend credence to the 1773 date. Augusta lived in the house from 1853 to 1889 and remembers, "....this original house was built by the first Pierre Van Cortlandt in 1773. I once crawled out of a cellar window and found that date on a stone under the front porch." It was here that the Van Cortlandts would return to after the Revolutionary War. Pierre and Joanna were to remain there until they moved back to Croton in 1803 where they

would stay until deaths; Joanna died in 1808 and Pierre in 1814. The Upper Manor house is now on the National Register of Historic Places on Oregon Road in Cortlandt Manor as it had played an integral role as temporary headquarters to General Washington on more than one occasion during the Revolutionary War. It was here that Cornelia Beekman, second daughter of Pierre and Joanna, stayed during the hostilities with her husband Gerard, facing down danger on numerous occasions. Fearless and stout-hearted, Cornelia was a patriot of the highest order and entertained many of the leading military men in her home. This story regarding Cornelia's conduct during the war is but one instance of many. "A party of royalists, commanded by a colonel, paid a visit to her house, demeaning themselves with the arrogance and insolence she was accustomed to witness. One of them insultingly said to her: "Are you not the daughter of the old rebel, Pierre Van Cortlandt?" She replied, "I am the daughter of Pierre Van Cortlandt, but it becomes not such as you to call my father a rebel!" The tory raised his musket, when she, with perfect calmness, reproved him for his insolence and bade him begone. He finally turned away abashed."

It was not until his father's death in 1814, that Pierre Jr. came into full possession of the inheritance of his Aunt Gertruyd. Pierre Jr and his brother Philip were staunch patriots and would figure prominently in historical events as had their father before them.

Born at the Croton Manor House in 1762, Pierre Jr. would graduate from Rutgers in 1783 and go onto study the law under the tutelage of Alexander Hamilton. He did not practice law for long, instead choosing to return to Cortlandt Manor and to become involved in military and political affairs. Serving as an infantry captain in Westchester in 1786, he moved upward through the ranks to become a major general of militia which rank he held until 1821. A member of the Fifteenth, Seventeenth, and Eighteenth Assemblies in 1792, 1794 and 1795 respectively, he was also a member of the Twelfth United States Congress from 1811-1813. As well as his duties in Congress, Pierre Jr. also concerned himself with local business affairs as founder and president of the Westchester County Bank in Peekskill.

Pierre Jr.'s father had been closely allied with Governor George Clinton and Pierre Jr. chose to cement that alliance, marrying Clinton's daughter Catherine in 1800. The marriage was a happy one and Pierre Jr.was to forge a warm relationship with his father-in-law. Pierre was devoted to his Catherine and her death in 1811 dealt him a severe blow. Following Catherine's passing, her sister Maria had

remained for a time in the home of her brother-in-law. After leaving, she frequently corresponded with her brother-in-law, solicitously consoling him and assuring him of her devotion. Her letters to Pierre Jr. intimate that she had developed romantic feelings for him and desired a stronger attachment between them. In a letter dated December 20th, 1811 she said, "I repeat my sincere request that you would always make known anything I can do for you most cheerfully will I do anything in my power for you at any time for Caty's [Catherine] sake not for interested motive no believe me they never actuated me in one instance Pierre." But nothing more was to come of the matter; Pierre married Anne Stevenson in 1813 and Maria found a husband in Dr. Stephen Beekman, nephew to her brother-in-law. Her penchant for gentle but continuous complaints hinted at not being appropriately appreciated by all members of the family.

Pierre Jr.'s marriage to Anne was also a close and affectionate relationship. One son, Pierre II, was born to the couple in 1815. This second marriage was all too brief – Anne died in 1821 and Pierre would not re-marry again.

The Croton Manor House, of tremendous pride to the family, was to become a source of great animosity between Pierre Jr. and his older brother Philip. Philip, heir to the family home, would become famous for his military prowess during the War of Independence. Commissioned as a lieutenant-colonel in 1775, he took part in the battles of Saratoga and Yorktown and the Indian campaign in 1779. From "The Van Cortlandt Manor," an address presented at the 6th Annual Meeting of the Order of Colonial Lords of Manors in America in 1918, "The friend of Washington, Rochambeau, of Lafayette, he was a part of the country's history in its most critical time, and a brilliant officer. Congress conferred upon him the rank of Brigadier General for his gallant conduct at Yorktown....He accompanied Lafayette in his tour through this country in 1824. He was a member of Congress for sixteen years. He died at the Manor House in 1831." Philip was not to marry – his life as soldier and politician left no time for such domestic pursuits. Philip was particularly close to nephew Philip Gilbert Van Wyck and under the terms of his will, he had given Philip the right to live at the house until 1836. Pierre Jr. strenuously disagreed, believing that his son Pierre III should have the right to the Manor house and estate. A lawsuit ensued with the ultimate removal of Mr. Van Wyck from the premises.

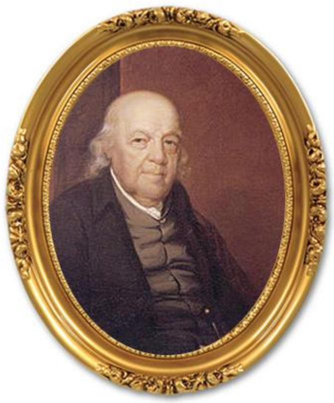
In correspondence dated June of 1812, Pierre Van Cortlandt Jr. mentions a Seth Conklin as the current tenant of Oldstone. A map drawn around that time shows him residing on the farm that had been previously leased by Abigail Conklin. Abigail's name had appeared on tax assessments for Cortlandt Manor up until 1800 when her name then disappeared from the records. It is interesting to note that on the 1799 tax assessment, Seth Conklin's name is listed directly below that of Abigail. On that list Abigail's real estate is valued at $720 and Seth is listed as having no property assets. The next year, when Abigail's name no longer appears, Seth is now showing real estate valued at $720. This suggests that Seth now had possession of the lease and it can be assumed that Abigail died sometime between the 1799 and 1800 census. The Federal Census of 1810 contains a Seth Conklin over the age of 45 residing in Cortlandt. As well, a female over the age of 25 and one male between the ages of 10 and 15 were residing in the household – presumably wife and son.

The name Conklings or Conklin/Conklyn is a well-known one in Peekskill history. The family had numerous branches and which Conklin was living in the mansion in 1778 prior to the Widow Conklyn has not been discovered. What is known is that Joanna Van Cortlandt, Pierre's wife, was directly connected to a branch of the Conklin family. Her brother, Dr. Henry Livingston Sr., had married Susannah Storm Conklin, daughter of a Captain in the Dutchess County Militia and perhaps there was a connection to the mansion through that relationship.

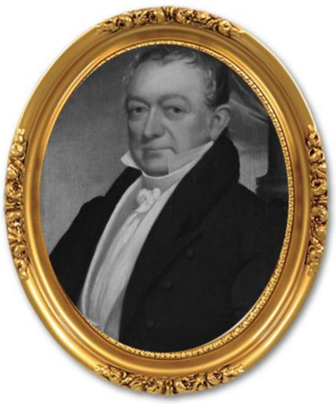
By 1816, Pierre Jr. had taken over from his father, the greater part of the work needed to manage the estate. He wrote to his brother Philip on October 10th of that year, "I send you an Account of the Places Rented on the West Side of Sprout Creek....." Pierre Jr. went on to list those leases and the amounts of rent to be collected, including the Conklin farm, "Seth Conklin, Lease for my life - $17.50 [per annum]."

The task of collecting rents was often a frustrating one. There were always those less than model tenants who managed to avoid paying what was due to their landlord. In the 1816 letter Pierre's list of rents due included one such intractable tenant. "Old Abs. Cronk -- $00.00 – his Father before him paid Nothing – his Sons Shameful wood thieves."

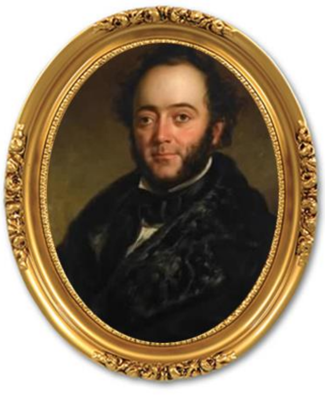
It has not been determined with any certainty to which line AbigailConklyn belonged or if Abigail and Seth were closely related although it is likely they were mother and son. The Seth Conklin who leased Hans's Point farm may have been the one born on April 10th, 1761 in Cortlandt, son of Gilbert Conklin and grandson of Thomas Conklin and Margaret Lent. There is also the possibility that this may be the same Seth Conklin from Cortlandt who served in the 3rd Regiment, Westchester County Militia under Capt. Samuel Haight during the Revolutionary War. When Seth Conklin ceased to rent Oldstone and its farm is not recorded, but he may well have remained in residence there up until 1830 or later.



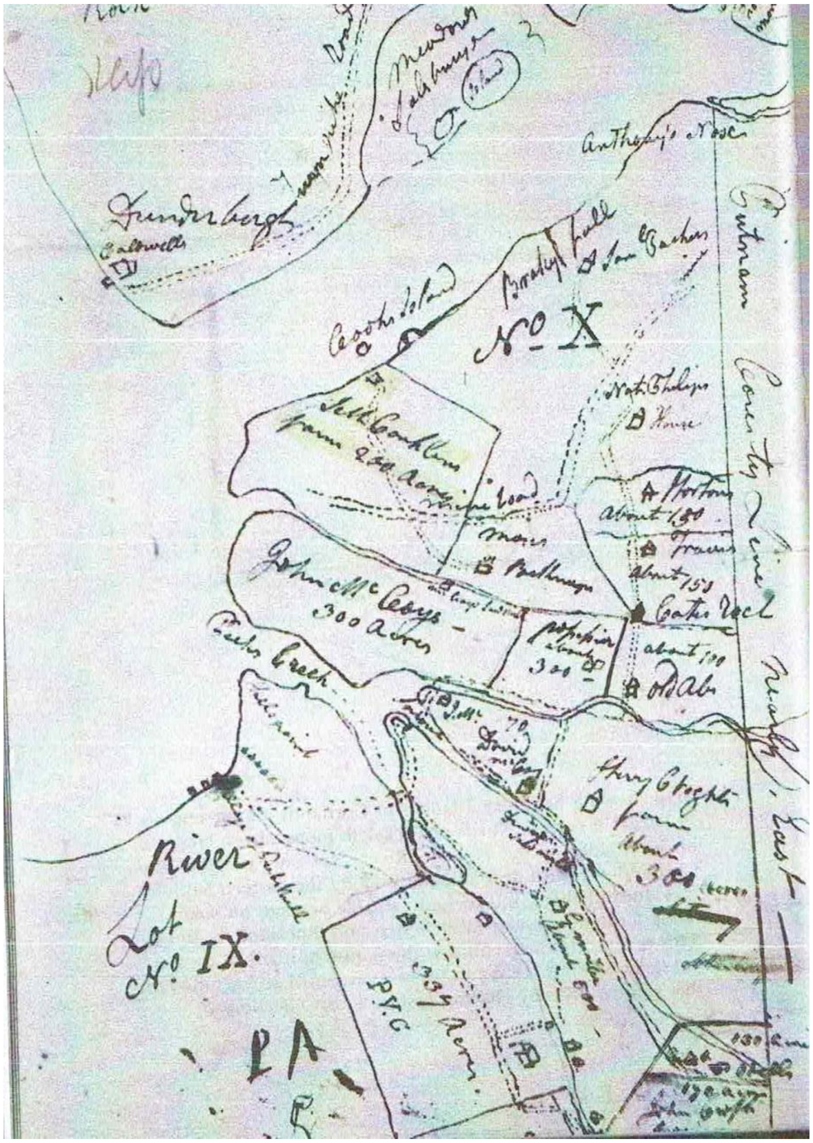
Pierre Van Cortlandt Sr.
1721-1814



Pierre Van Cortlandt Jr.
1762-1848



Pierre Van Cortlandt III
1815-1884


Map
Dunderbergh
Caldwells
Anthony's Nose
Putnam County Line East
Cooks Island
No X
Nath Philips House
Seth Conklin farm 200 Acres
Morton About 180
Francis About 150
John McCoys 300 Acres
Peeks Creek
about 170
River
Lot No IX.
P.V.C.

Map from Vol IV Correspondence of the Van Cortlandt Family & Cortlandt Manor 1815-1848 J. Judd
Indicates the farm leased to Seth Conklin consisting of 200 acre which included Oldstone.

In 1844, Pierre Jr. had a grand plan for his Great-Aunt Gertruyd's bequest overlooking the Hudson River, but those plans uncovered some information that would cause him much upset. Pierre Jr's feelings toward his brother Philip were not particularly warm. There had been long simmering tensions between the two – Pierre Jr. felt that Philip had been taken advantage of his father in for many years regarding the Croton property. He was also convinced that his mother had

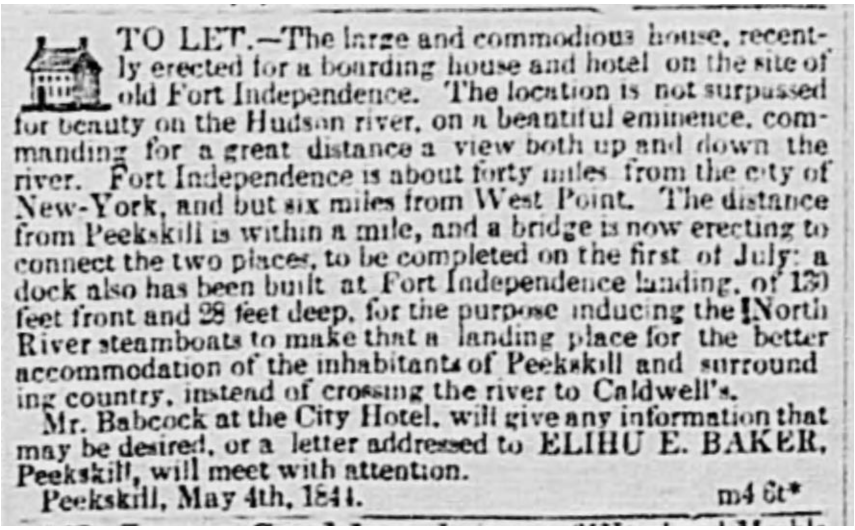
long treated Philip in a preferential manner and regarded Philip as her favourite son. "My mother who was a pious religiouswoman, but it appeared She loved my Brother [Philip] more than Other Children & could not see Nor believe any improper act of him –." Pierre Jr.'s beliefs that Philip had ill treated their parents, that Philip had deprived Pierre Jr. and his son Pierre III of their right to the Croton residence, and a long simmering dispute between a Croton tenant by the name of Underhill and the Van Cortlandt's erupted into a family feud. From Jacob Rudd's, Van Cortlandt Family Papers VIII, "When New York City began construction of the famous Croton Aqueduct, the water flow was drastically modified. The Van Cortlandts then instituted a series of legal suits seeking to oust the Underhills claiming that they were diverting too much water for the use of their own mills [several mills were established along the Croton to grind grain and saw lumber]. Pierre Sr. and Philip sued the Underhills in this matter which resulted in countersuits. After the death of Pierre Sr., Philip Van Wyck, resident of the Croton Manor until 1836, and Pierre Jr., became embroiled in the affair, eventually each suing the other. This imbroglio was still ongoing in 1844 and Gertruyd Beekman's legacy of the Anthony's Nose Lot and Oldstone would find its way into the mess.

Pierre Jr. in a 1844 letter to his sister Cornelia Beekman, was upset that Philip Van Wyck had raised the point to his own legal counsel that Pierre Jr. could possibly be made to become "the Chief Debtor to the Underhills because I possessed great property from my Father at this place with GREAT VALUABLE LEASES [Pierre Jr. was referring to tenant leases on the properties inherited from Gertruyd Beekman] & wished me to inform him (Vorhis) how it was – Then for the first time since 1823 I looked at the Lease & discovered the Assignments of the Lease by my Father to my Brother Gilbert -." In January of 1784, Pierre Sr. had given up his rights to tenant rent monies from the properties of Gertruyd Beekman in favor of his wife Joanna. When Pierre Sr. died in 1814, oddly enough his will stipulated that those rents be divided amongst Pierre Jr. and his three sisters. Joanna had died in 1808 and since that time all the rents were now rightfully Pierre Jr's. Had Pierre Sr. simply forgotten that the leases were not his to bequeath?

Philip Van Wyck's suggestion that Pierre Jr. be made to pay, prompted Pierre Jr. to take another look at his father's 1784 document assigning his interest in the leases over to Gilbert. The assignment and Gilbert's will made it clear that Philip Van Wyck had no claim to the Anthony's Nose property or its leases as they had

not been willed to Pierre Jr. from Pierre Sr., and thus were not a part of Pierre Sr.'s estate. That matter now clarified, Pierre Jr. realized that in 1823 he had paid his sisters $3,000 in rents collected from tenants on Gertruyd Beekman's inheritance; monies that he had been under no obligation to pay. Pierre Jr. took umbrage that it was assumed that the leases were of great value; the leases on the Anthony's Nose Lot were only of nominal value. Pierre Jr. insisted that he had been unaware that his father had given up his interest in the leases and was upset that he had paid out $3000 of what was his money alone. It is odd that his sister, Cornelia Beekman, who had received a third of the $3,000 dollars, had apparently not said anything to her brother – after all, she had witnessed the document when it was written. Pierre Jr. appears to have been on cordial terms with Cornelia, which raises questions as to what events had transpired regarding the leases and as to whether Pierre Jr. was being entirely frank with his recollection of events. Whatever had occurred, Cornelia signed a document in 1844 for Pierre Jr. testifying to the accuracy of the terms of her father's 1784 lease assignment and that she had indeed been a witness to it. With this done, Pierre Jr. was now free to put into place his plan for Roa Hook on the Anthony's Nose Lot.

Travel by steamship was well established and Pierre Jr decided to take advantage of the of Roa Hook's location and construct The Fort Independence Hotel, just metres in front of the site of the former Fort Independence.



TO LET.—The large and commodious house, recently erected for a boarding house and hotel on the site of old Fort Independence. The location is not surpassed for beauty on the Hudson river, on a beautiful eminence, commanding for a great distance a view both up and down the river. Fort Independence is about forty miles from the city of New-York, and but six miles from West Point. The distance from Peekskill is within a mile, and a bridge is now erecting to connect the two places, to be completed on the first of July: a dock also has been built at Fort Independence landing, of 130 feet front and 28 feet deep, for the purpose inducing the North River steamboats to make that a landing place for the better accommodation of the inhabitants of Peekskill and surrounding country, instead of crossing the river to Caldwell's.

Mr. Babcock at the City Hotel, will give any information that may be desired, or a letter addressed to ELIHU E. BAKER, Peekskill, will meet with attention.

Peekskill, May 4th, 1844.   m4 6t*

The beautiful views and cooling river breezes would be a haven for weary New York City guests seeking to escape the smells and noise of the summer heavy metropolis. In addition to the hotel, Pierre Jr. constructed a dock for the boats below the hotel where guests sailing by sloop and steamboat would disembark. The guests could easily make their way to the hotel or walk across the wooden 1496 footbridge that had been built across Annsville Creek, to discover the pleasures of Peekskill and environs. The bridge undertaking had been an expensive venture, costing Pierre Jr the sum of $10,000. Joseph Fox in his "Story of Early Peekskill," reveals that the wooden bridge was covered for the comfort of sightseers. There was a regular stage-coach service that operated by drivers Alexander Keeler, John Hellicker and a Mr. Waterford. The dock was very appropriately named "Van Cortlandt's Landing." By May of 1844, the hotel was ready for occupancy and ready for an enterprising person to lease the building. A Mr. Verdine Truesdell signed a lease on October 30th of 1845 for a five-year term. This Mr. Truesdell is most likely Captain Truesdell, a steamboat captain who sailed the Hudson River between New York City and Poughkeepsie. Rent for the first year would be $300, the second $400, and the remaining three years at $600 per annum. Pierre Jr agreed not to erect any buildings in front of the hotel and further agreed to add a large addition to the hotel in 1847. The fifty by twenty-fivefoot addition to the hotel was to be two stories high; the lower floor to be finished as a dining room and the upper story to contain bedrooms. The hotel did prove to be a popular destination and was spoken of in glowing terms. Steamboat fare from New York City was a very reasonable 25 cents per passenger. The July 11th, 1845 edition of the Evening Post of New York praised the location. "He [Pierre Van Cortlandt Jr] has also built alarge hotel on the summit at the mountain at the end of the bridge, from which the whole of the surrounding country can be viewed, which is beautiful beyond description. To enjoy such a sight is alone worth a visit to the place." Robert Bolton in his "History of Westchester County," waxed lyrical about the beauty of the hotel's surroundings. "The proximity of this place to the city and the unequalled facilities of communication by steamboat renders this hotel one of the most desirable residences in summer for families or individuals to be found on the Hudson. In the rear of the hotel are situated the remains of Fort Independence, whose history is so inseparably interwoven with the stirring events of the Revolution. A small portion of its embankments and trenches are yet to be discerned. The whole is shaded by a luxuriant grove of native pines. The solitude of this delightful spot is occasionally disturbed by the moaning of the wind amid the trees,

> And hark! as it comes sighing through the grove,
> The exhausted gale a spirit there awakes,
> That wild and melancholy music makes.

Circuitous paths lead to the landing, while the table land to the east is heavily bordered with the ash, maple, cedar and towering oak."

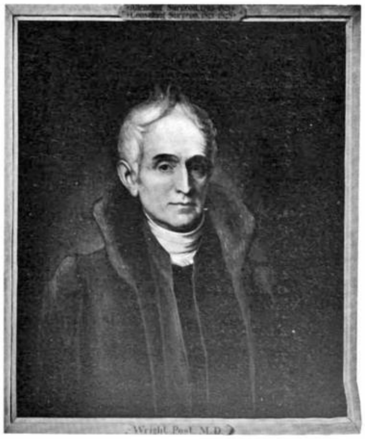
The hotel was not to be in existence for many years. When the hotel had been erected in 1844, there was no anticipation that things were about to change in a remarkable way. The hotel was viewed as a venue that would attract countless visitors and bring prosperity to the Peekskill and the surrounding area. "A splendid and commodious edifice erected on its [Roa Hook] summit and on the very ground where our patriotic sires – the brave defenders of our Declaration of Independence, planted their cannon and staked 'their lives, their fortunes, and their sacred honor,' in its defence. Yes, the memory of this consecrated spot will hereafter be treasured by millions, who, invited by the many advantages of recreation which it offers, and beckoned by the alluring and captivating prospect and enchanting scenery, will seek its reviving and exhilarating atmosphere by sojourning among its rural and romantic shades..."

At the end of the five-year lease of the hotel, Mr. Truesdell chose not to renew; instead he left his river-faring days behind, moving his family to Wautoma, Wisconsin in 1851 to take up farming. The coming of the Hudson River Railroad in 1849 had ended the hotel's brief life as a beauty destination. Steamboat travel gave way to rail travel. The rail line crossed Annsville Creek and trains rumbled below Roa Hook, bypassing the hotel. The hotel was left empty and the wooden footbridge remains would become nothing more than rotting teeth showing above the water. Reports differ as to when exactly the hotel was demolished. One reference indicates 1860, but by 1863 the Fort Independence Hotel was only a memory.

The Roa Hook of today is a mere shadow of itself, no longer resembling how it appeared during the Revolutionary War or during the life of the hotel. The bluff was levelled. After Pierre Jr's death in 1848, Pierre III had quickly seized on the old adage that when "one door closes, another opens." The disappearance of the

landmark might best be described within the lyrics of the John Prine song, "Paradise" which decries the loss of countryside by strip mining. The words, "Mr. Peabody's coal train has hauled it away," describe the similar fate that befell Roa Hook. Gravel and clay deposits were discovered within the bank and load by load, the valuable resource was mined and hauled down the river until the bluff was no longer. Much of the gravel made its way to New York City to be used as a top dressing for the paths in Central Park.

Before the construction of the hotel, Pierre Jr. had devised one thousand acres of the Anthony's Nose Lot to his son Pierre III, which included Roa Hook, the Fort Independence Hotel and Oldstone sitting just behind the hotel and the few remaining remnants of the old fort.


Wright Post, M.D.

Just as the hotel was being readied for occupation, Pierre III and his wife Catherine then obtained a $34,000 mortgage from the Sun Mutual Insurance Company with one thousand acres with all appurtenances being held as security. Those appurtenances included Oldstone. Whether Pierre III required the ready cash or whether the monies were for the expense of the hotel is not known. The mortgage was to change hands one year later in November 1845, now being held by Allison Post. In December the mortgage changed hands once more, now being held by the estate of Dr Wright Post (brother of Allison), deceased for the benefit of Dr. Post's wife Mary.

Dr. Wright Post, born in 1766 on Long Island, was the son of Jotham Post. Jotham was a well-known breeder of cattle, and "considered one of the most scientific men in the business. He studied the animals which the men converted into food, as the surgeon studies that of men." At the onset of the Revolution, Jotham moved to Brooklyn where "there were many occasions offered during the war by which he could display the kindness of his heart, in the relief of the sick and needy, or the poor afflicted prisoner." So well regarded was he that he became an Assistant Alderman of the Fifth Ward of New York City from 1796 to 1800. "Alderman Post is yet spoken of as having been an honest, conscientious and humane magistrate."

It was from his father that Wright Post absorbed an interest in the medical field. Possessing a serious but amiable temperament, his educational attainments at length placed him under the tutelage of Dr. Richard Bayley in 1781. Dr. Bayley was considered "at that time the most celebrated and skilful surgeon in the city of New York." Wright Post left for London in 1784 at the young age of eighteen, to study under the eminent Dr. Sheldon. Upon the completion of his studies there he returned once again to New York City, his abilities such that he was eventually to become a celebrated surgeon and professor of anatomy at Colombia College. He married Mary Bayley, daughter of his mentor, in 1790 and acquired a large estate at Throgg's Neck. Upon his death in 1828, Dr. Post bequeathed his entire considerable estate to his wife Mary, and had instructed his executors, of whom Allison was one, to "...keep my personal estate invested in bonds and mortgages or in public or other stocks as they think most beneficial for my Estate and calculated to render the same the most productive and to pay the interest and income thereof to my wife during her natural life for her own use." Following the dictates of the good doctor's will, funds were duly invested in the mortgage to Pierre III and wife Catherine.

The Post's were well acquainted with the Van Cortlandt family. Dr. Post's daughter Catherine had married James Van Cortlandt Morris in 1824 and the farm of Dr. Post's father, Jotham, had bordered that of Augustus Van Cortlandt. Evidence also exists that Dr. Wright Post was considered a friend of Pierre and his family. In a letter dated August 19th, 1803 from Peekskill, Pierre wrote that "Doctor Post is gone to Long Island, Unwell."

The mortgage would be held on the property until 1853. Even though the hotel had ceased operations, the clay and gravel deposits were valuable enough that Roa Hook held significant value. In addition, the value of properties fronting the Hudson River was increasing as the ease of travel from New York City up the Hudson was greatly improved. And so, Gertruyd Beekman's vast Cortlandt Manor holdings, largely untouched since she had inherited them in the early 1700's, were now to be sold.

Upon the death of Pierre Jr., in 1848, his son Pierre III would begin the divestment of the Gertruyd Beekman's largely untouched legacy. Pierre III did not desire to become politically active as had his father and grandfather before him. He did

serve briefly as a Colonel in the New York Militia, but preferred to live a quiet life with his wife at Croton. In June of 1836, he married Catharine Beck, daughter of Theodore Romeyn Beck, a prominent doctor and lawyer from Albany. Seven children, two girls and five boys, were born to the couple between 1838 and 1857.

Upon the death of Pierre Jr., the Upper Manor house was no longer of use and Pierre III made the decision to lease out this family home. April of 1849 saw newspaper advertisements appear, seeking an interested party to rent the house. The house was to be leased fully furnished and boasted an "extensive garden, fine lawn, and as many out-buildings as the occupant may require, such as a carriage-house, stables, ice-house and smoke-houses." One year later, in August of 1850, a large portion of Gertruyd's property was subdivided into smaller parcels and auctioned off along with the Upper Manor House. "The extensive manor lands of Gen. Pierre Van Cortlandt, containing about one thousand acres, adjoining the village of Peekskill, Westchester County. This extensive estate is beautifully interspersed with arable, meadow and woodland, all in first rate condition." Salisbury Island was sold in 1844 and in 1852, much of the property encompassing Oldstone was parcelled off and sold to various buyers. The remaining 1400 acres of the Anthony's Nose Lot would remain with the Van Cortlandt family until 1923, when it was sold to the government to become part of Camp Smith.

In November of 1853, Oldstone and twenty-six surrounding acres, excluding Roa Hook, was released by the estate of Dr.Wright Post to Pierre III in preparation for its sale and later that same month, Miss Louisa Ludlow purchased the grey stone mansion overlooking the Hudson.

Pierre, having lived a quiet and amiable life, died in 1884. His wife would outlive him by ten years, passing away in January of 1895. Of Pierre and Catherine's five sons, four were to pre-decease the couple. Philip and Romeyn had died in infancy. Pierre and Theodoric had not married. Their fourth child, and second son, James Stevenson born in 1844, had served during the Civil War and died unmarried in 1917. The male line of Van Cortlandt Manor had come to an end. The oldest child and daughter Catharine married Rev. John Rutherford Mathews, their union producing three children. The youngest daughter, Anne born in 1847, remained to live at the Croton Manor House, the last direct lineal descendant of the Van Cortlandt family. She remained in the house until her death in 1940.

References to Oldstone after the departure of the Conklins sometime after 1830, and up to 1853, have proven extremely difficult to find. There is one reference to the mansion on Roa Hook from the Poughkeepsie Journal dated August 16th, 1851.

Rail travel had greatly eased passenger travel from New York City to points farther up the Hudson. The column titled "Pic Nic Outrages," described these occurrences. "Parties of men and women have been in the habit, for several years, of coming into the country professedly to enjoy, for a day, relaxation from toil and relief from close, unwholesome summer atmosphere of our cities, in the variegated and beautiful scenery and invigorating air of the country. Such excursions are called Pic Nics, and when they have been properly conducted, have been sources of high enjoyment. But latterly they have been so grossly perverted, and made so often the occasions of drunkenness, indecency and outrage, that they have become a nuisance. A week or two since a party of the city offal, in the character of a pic nic, landed from a steamboat at Roa Hook. Many of the men had got drunk at the bar of the steamboat, and were ripe for any outrage. After landing they went to the Mansion where a high school is kept and broke the furniture and did much mischief."

The long years of Van Cortlandt ownership were now at an end and the mansion would now come under the ownership of a member of another early and influential New York family.

LOUISA SOPHIA LUDLOW

1853-1876

Deed number 272-35, dated November 1853, records the sale of Oldstone from the Van Cortlandts to a Miss Louisa Sophia Ludlow, aged thirty-seven. This sale culminated the end of the Van Cortlandt era as Oldstone now passed outside of the family that had owned it since 1760. The parcel sold to Louisa was "All that certain lot, piece or parcel of land situate, lying and being in The Town of Cortlandt aforesaid and bounded as follows: Beginning at the south easterly part of the premises hereby conveyed at a stake standing at highwater mark of the Hudson River......excepting the boundaries of the said Railroad Company .....containing twenty six acres and nine hundred and eighty three thousandths of an acre..., with all singular the tenements, hereditaments and appurtenances....." The deed unfortunately, does not indicate any dwellings or outbuildings – again a simple yet frustrating omission from the deed, one of many which has made the documentation of the mansion difficult.

Who was this Miss Ludlow? Why did a young woman, although perhaps seen as an old maid by the standard of the day, choose to purchase the secluded stone house? The purchase price of two thousand, six hundred and ninety-eight dollars was a considerable sum indicating that she had private monetary means. How did Louisa come to know of the house and arrange for its purchase? No advertisement has been found offering the house for sale or let. Was there a family connection with the Van Cortlandts, the Wright Posts or Conklins? A glimpse into the Ludlow family history gives context and background into understanding how Louisa was able to afford the purchase of Oldstone and gives an outline of her birth and upbringing.

From the "Genealogical and Family History of Southern New York and the Hudson River Valley, Vol II" by Cuyler Reynolds, "Few families in the United States, certainly none in this state can trace their descent back to noble and even royal ancestors with more certainty than the Ludlows. The genealogy descending from King Edward III, of England is clear and exact." Walter Barrett writing in The Old Merchants of New York City said, "Among the well-known merchants of this city of the highest class are the Ludlows." The book, Prominent Families of New York, 1897 states in regards to the Ludlow royal lineage, "It is therefore fitting that the

New York branch of the Ludlows should have occupied almost from the time of the English occupation of New Netherland, a position of the highest importance, and that the marriages of its numerous offshoots should have connected it with nearly all the Colonial families of prominence."

A Ludlow descendant in his family genealogical writings can be forgiven his somewhat boastful description of the family. "But what is of more consequence at this day, is that the family certainly occupied a position of undoubted respectability, from its advent to America. Indeed, it may be said that no one family of the Province, outside of those whose superior sagacity enabled them to endow themselves with the fee simple of great tracts of the more accessible wild lands, seem to have been more highly respected in the Colonial History of New York."

The Ludlow family can trace their lineage as far back as the year 1280 to Stokesay, Shropshire, England. Nicholas de Ludlow was wool merchant to Edward, son of Henry II and was reputed to be the wealthiest wool merchant in England at that time. Nicholas's son, Laurence, surpassed his father in wealth and influence. In the latter part of the 13th century, Nicholas built Stokesay Castle. The family owned the manor house until the 16th century when it then passed through a succession of other owners until the present day. The castle, now under the auspices of English Heritage, is accounted to be "one of the best-preserved medieval fortified manor houses in England." "The Ludlows were an established Shropshire family; wealthy, property and landowning and influential in the county as well as at Court." "Knights of the Shire" titles were bestowed upon nine male members and another four were appointed Sheriffs of Shropshire. William de Ludlow served as Chancellor of Oxford University in 1255 and in the early 1300s Ludlow hall (later amalgamated with University College) was established there. Other eminent positions included Abbots, members of the Royal Household, High Sheriffs and MPs. The most famous of the English descendants was Sir Edmund Ludlow, MP for Hindon, Wilts who in 1642 signed the death warrant of Charles I and who then held the position of Commander-in-Chief of the British forces in Ireland. Edmund, along with other Ludlow family members, were the foundation of the Irish Peerage known as the "Earls Ludlow." Edmund's brother, who perished while commanding a fleet returning from South America, is interred in Westminster Abbey.

Although the Earldom of Ludlow had become extinct by 1842 upon the death of the third earl dying childless, the Ludlow family were to make their lasting mark on the early history of New York, America and Canada.

GABRIEL^{2} LUDLOW
1663-1736
The Immigrant Ancestor

Louisa's great, great grandfather, Gabriel Ludlow, the founding member of the New York Ludlows, was born November 2, 1663 at Castle Cary in Somerset, England to Gabriel and Martha Ludlow. As the second son, the family fortunes had remained with his elder brother and Gabriel set sail for New York on November 24th, 1694 to carve out a new life for himself.

Gabriel's life in America nearly ended before it began. At the end of his long ocean voyage from England to New York, he was shipwrecked at Sandy Hook and most of his possessions were lost. In an unfortunate twist of fate, history was to repeat itself four years later. In 1698 Gabriel requested that important family documents and silver be sent to him from England. Once again a ship went down into the deep, taking with it everything except a wooden chest that was said to contain, among other valuable items, a silver teapot and teaspoons.

These setbacks did not preclude Gabriel from forging ahead and making a name for himself. Very soon after his arrival in New York he was appointed Clerk of the House of Assembly and began his mercantile career in league with the Governor of the Province. Three years after arriving in New York, Gabriel married Sarah Hanmer, daughter of the Reverend Joseph Hanmer who was Chaplain to His Majesty's forces in the Province of New York and one of the first rectors of Trinity Church. The Hanmers trace their lineage to Sir John de Hanmer, Knight in 1272 of the County of Flint in Wales.

Although Gabriel and Sarah's social standing would have certainly been beneficial, Gabriel's determination and business acumen were as important in propelling him to the position of a prominent wealthy merchant and land-owner. From "Gabriel Ludlow and His Descendants" by W.S. Seton, it is known that he had lived in Maiden Lane and from the census of 1703 that he and Sarah were living in the East Ward of the city with a son, five daughters and two negro slaves. An interesting aside in this book is Gabriel's witnessing of a spectacular

meteorological event. In Gabriel's own words: "New York, ye 9th day of May1712. As I was this evening sitting at ye street door of my house in Maiden Lane about 9 o'clock, a meteor or Starr shott along ye Hemisphere....as it passed along, it made so great a light in ye hemisphere that made all things in ye streets appear very visable, though the night was pretty cloudy."

Gabriel built and engaged ships in the pursuit of the coastal trade, operated a business in Queen (now Pearl) Street in New York City and in 1731 Charles Clinton Deputy Surveyor, surveyed six tracts of land in the Hudson Highlands for Gabriel and his younger brother William. This patent from King George II, known as the Rockland Tract, consisted of 4000 acres in what is now Orange County on the west bank of the Hudson River, not far upstream from where Oldstone sits. According to Rev. David Cole's "History of the Reformed Church of Tappan, N.Y.", Gabriel's sons Henry, William and Gabriel appear in Tappan church records beginning in 1731. A Mary Ludlow, who was most likely Gabriel's daughter, became the wife of the Dominie Rev. Frederic Muzelius, the first "real pastor" of the Tappan Reformed church, a position he held from November 1727 to November of 1749.

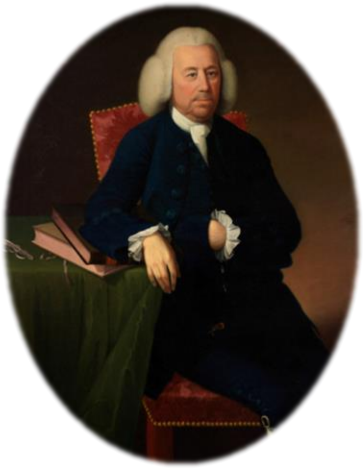
Gabriel was also a devout churchman and contributed towards the building of the Trinity Episcopal Church, served as vestryman from 1697-1704 and as Clerk of the Vestry from 1700 until his death in 1736.

Though Gabriel was the first Ludlow of New York, he was not the first of the family to come to America's shores. A predecessor, Roger Ludlow, arrived in America in 1630 and is regarded as a founder of the Colony of Connecticut, serving as magistrate for the Massachusetts Bay Colony, was elected as Deputy Governor in 1634 and codified the first Connecticut laws known as Ludlow's Code. These laws later were a model for James Madison's drafting of the U.S. Constitution.

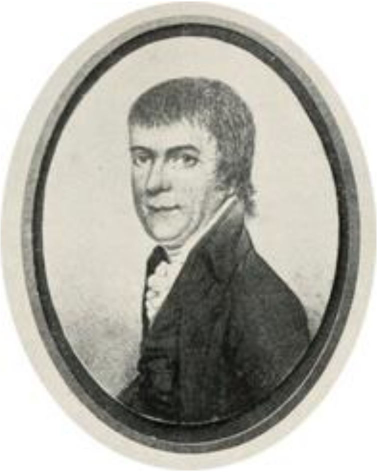
Gabriel and his children's intermarriage with other prominent families of the time cemented their position in New York society. The Ludlow America family tree reads as a bit of a "who's who." Following are a few of the more illustrious examples of many that show the Ludlow family importance in early New York and Canadian history:

- **Gabriel and Sarah's fourth child, Henry, followed in his father's footsteps pursuing trade to become a wealthy businessman. He removed to Claverack upon his retirement. It is there that Henry's son William erected** the still standing landmark Georgian home in 1786. Although it is now a private residence, it is listed in the U.S. National Register of Historic Places.

- Two grandsons of Gabriel and Sarah's, brothers George Duncan and Gabriel George Ludlow, are notable for their political attainments both in America and Canada. During the Revolutionary War, the brothers determined to remain loyal to the Crown and in doing so found their comfortable New York lives take a decidedly different turn. Prior to the war, George, with a successful law practice, became a judge of the Colonial Supreme Court in 1769. Gabriel chose the path of wealthy businessman and merchant and was appointed a justice of the peace. The siblings also owned estates in Queens County, Long Island. In 1776 Gabriel was a Colonel of the Third Battalion of the Long Island Brigade of Royal Americans under General Oliver de Lancey while George remained in New York City for the duration of the war. Both Long Island estates were confiscated in 1779. The brothers were determined that their loyalty to the King should be rewarded and that reparations be made for their severe losses. Leaving their wives and children behind, they sailed to England in 1783 to petition the king. Although important and prominent Loyalists, they were only two among thousands looking for compensation. The process was long and frustrating and often not as lucrative as hoped. Dr. Peter Oliver was said to have remarked, "Blessed are ye who expecteth nothing, for ye then shall not be disappointed." The brothers were able to successfully plead their cases. The English Crown recognized their loyalty and rewarded both men by appointing them to eminent positions in the fledgling province of New Brunswick in Canada which Jonathan Sewell described as the American "New Jerusalem." George became chief justice and along with Gabriel was appointed to the council for administering the affairs of the province. Gabriel also attained the position as the first mayor of St. John in 1785. The brothers were active in their respective political roles for the next twenty-five years. Old allegiances were forgiven as George's daughter Frances, married lawyer Richard Harison, who himself a Loyalist, became a partner in law with Alexander Hamilton and was subsequently appointed as the first United States Attorney for the District of New York by George Washington in 1789. A large portrait of Gabriel George painted in 1770 by John Singleton Copley is housed at the Museum of the City of New York.



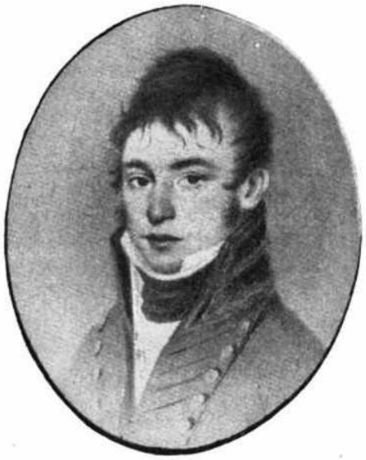
Gabriel George Ludlow
Museum of the City of New York
Collection 72.31



George Duncan Ludlow

- **The Ludlow's seemed to have a propensity for sailing on ships that met with unfortunate ends. Gabriel George's wife Ann and their four children, along with the few possessions they chose to take with them, embarked for Saint John, New Brunswick in 1784. Near the very end of their journey the ship was wrecked in the Bay of Fundy which is known to have the highest tidal range in the world. It is unknown if a storm or violent tides caused the ensuing wreck and terrifying ordeal. Thankfully no lives were lost but the Ludlow valuables once again sank to the bottom of the Atlantic.**
- **Gabriel and George's half brother Daniel, who had also picked the losing side during the Revolution, did not share his siblings desire to plead for compensation, instead picking up the threads of his life and remaining in New York. He was very well travelled. During his visit to Paris in 1793 he was an eyewitness to the execution of Louis XVI and his consort Marie Antoinette. Daniel related that Louis showed fear but the Queen not so, only looking scornfully out onto the crowds gathered to watch. It was said that Daniel saw every crowned head in Europe. He flourished in mercantile pursuits on Wall Street, establishing the largest business that was done at that time in the City of New York although by 1812 he suffered a severe reversal of fortune. In the "Old Merchants of New York City", Walter Barrett wrote that Daniel "lost nearly half a million" by underwriting the first quasi French war." This Ludlow scion also owned the Scaneateles property from 1810 to 1814 on which Roosevelt Hall now sits.**

- **A great grandson of Gabriel and Sarah's, Augustus C. Ludlow, became an American hero when he was mortally wounded aboard the Chesapeake during the war of 1812. From the Newburgh branch of the family, he was the youngest of three siblings, all to become well regarded naval officers. At the early age of 12, Augustus began his naval career in 1804 as midshipman and had moved up the ranks to First Lieutenant by the age of twenty-one. When the Chesapeake, under the command of Captain James Lawrence, engaged the British frigate Shannon just outside of Boston in 1813, Lawrence was soon grievously wounded and before succumbing to his injuries, turned over the ship to the twenty-oneyearold Augustus. It was then that Captain Lawrence said, "Tell the men to fire faster-don't give up the ship-fight her till she sinks." Those five words, "don't give up the ship", became a battle cry for the duration of the war. Shortly after those orders, Augustus himself was severely wounded, the Chesapeake then captured and taken to Halifax. Despite Augustus receiving the best of care and respect by the British, he succumbed to his wounds a few days later. Augustus's middle brother in a letter to the eldest, Robert, wrote that Augustus had received five wounds to his bodybut it was the massive head injury that probably brought about his death. The bodies of Lawrence and Ludlow were returned to New York and they were buried together in solemn ceremony in the Trinity churchyard. In the Magazine of American History, Vol XXV Justice Story, Associate Justice of the Supreme Court of the United States, in his eulogy of Augustus said, "Nor can we forget the gay, the gallant, the noble-hearted Ludlow. Though the history of his life be short, yet it can never be uninteresting to those whose hearts beat high with the love of their country. Scarcely was he twenty- one years of age when, like the blooming Euryalus, he accompanied his beloved commander to battle......." Ludlow Street in Manhattan was named for Augustus, as was Port Ludlow in Jefferson County, Washington.**



LIEUTENANT AUGUSTUS C. LUDLOW, U. S. N.

[From a painting loaned by Rear Admiral Augustus Ludlow Case, U. S. N.]

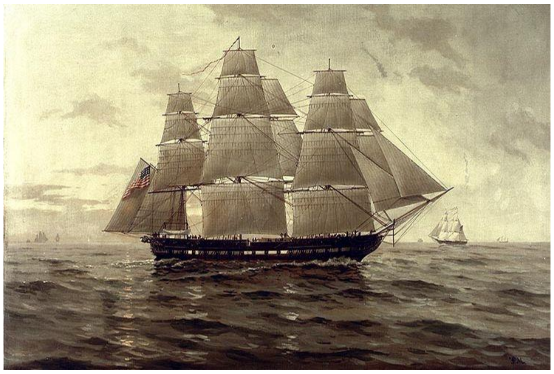


Image of the USS Cheasapeake

- **Augustus Ludlow Case, a contemporary of Louisa's, nephew to the heroic Augustus, also served in the United States Navy from 1828-1875 rising to the rank of Rear Admiral. He was with the Wilkes Expedition from 1837 to 1842 which laid claim to the discovery of the Antarctic Continent and served during the Mexican-American and Civil wars. His name was honoured with the commissioning of a WWI destroyer and a WW2 Mahan Class destroyer that survived the bombing of Pearl Harbour in 1941.**
- **Artistic ability was also a Ludlow attribute. Gabriel Augustus Ludlow, born in 1800, was known for his marine paintings. Louisa's first cousin and an executor of her father's will, John Ludlow Morton (1792-1871), son of Catherine Ludlow and General Jacob Morton, was an acclaimed artist who was appointed secretary of the National Academy of Design in 1826, serving for eighteen years.**
- **Ludlow Station in Ludlow Park, Yonkers was named for Thomas William Ludlow, another great grandson of the founding Gabriel. He practiced law for a short time before entering the business world, in turn being an incorporator of the Illinois Central Railroad, first president of the Panama Railroad Co., a founder of the New York Life Insurance & Trust Company and in later years working for the great banking firm of Crommelin of Amsterdam. It was said that Thomas had managed to acquire a large amount of wine that had been on its way to George Washington during the Revolution. Thomas's father, a Tory, had confiscated the wine and in 1828, Thomas Jr. began to sell the first of the bottles. The 1842 edition of The Wealth and Pedigree of the Wealthy Citizens of New York City relates that**

"The first of the wine was sold in 1828, and is now very valuable, if it can be found."

- **Eleanor Roosevelt was the 6th great-granddaughter of Gabriel and Sarah. Eleanor's maternal grandmother was Mary Livingston Ludlow, whose father, Edward Hunter Ludlow M.D., practiced medicine for only one year before entering business to eventually become president of the New York Real Estate Exchange.**

There are numerous other illustrations but these few give a glimpse into the Ludlow families sphere of influence and their contribution to history.

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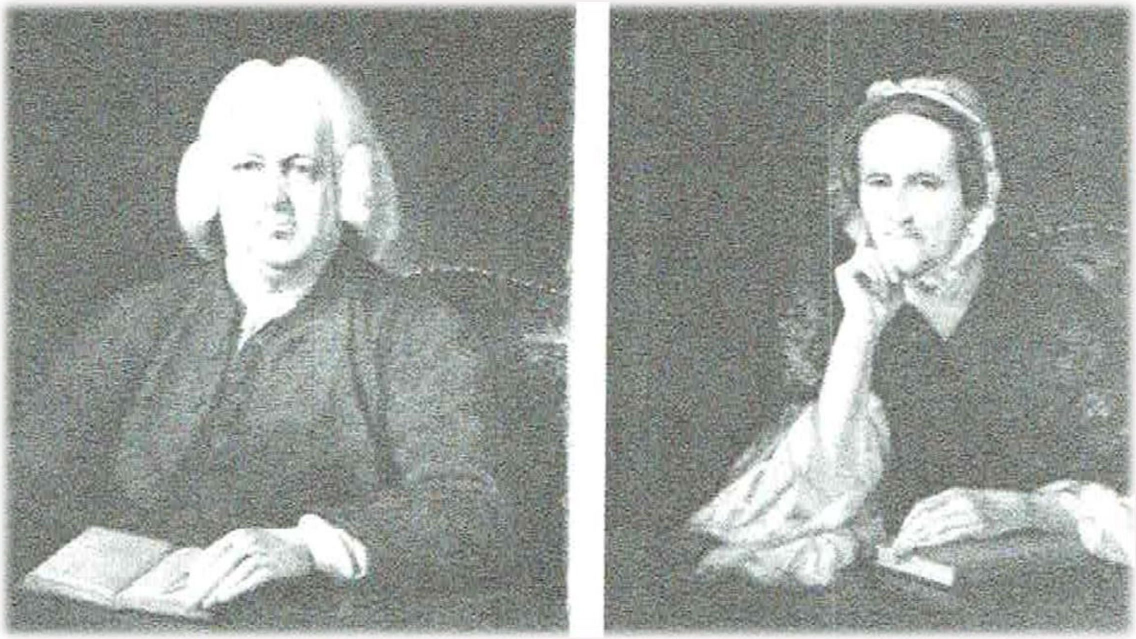
Gabriel and Sarah's marriage produced twelve children – seven sons and five daughters. The eighth child and fourth son, William, was Louisa's great-grandfather. William, born on April 21st, 1707, married Mary Duncan daughter of Captain George and Martha Duncan on August 10, 1731 in Trinity Church, New York. W.S. Gordon in his 1919 history of the Ludlow family described the marriage of William and Mary thus. "This was a runaway marriage. Both families objected, but solely on account of the extreme youth of the bride. They met as she was returning from school and were married the same evening. The bride received many handsome wedding presents, amongst others a golden bell for the toilet table. This bell she exchanged for a large silver tankard, which still remains in possession of the family."

According to records, Mary would have been seventeen years of age and although a very youthful marriageable age by today's standards, not at all unusual for the mid seventeen-hundreds. It is much more likely the objections were based on the extremely short acquaintance of the couple. Housed in the Metropolitan of New York are mid-nineteenth century portraits of William and Mary which are said to be based on lost paintings executed by Copley in 1771.



Louisa Ludlow's great-grandparents - William and Mary Duncan Ludlow. c 1770

The Metropolitan also acquired two silver "Le Roux" bowls thought to have been made to commemorate William and Mary's wedding. They were crafted in approximately 1740 and have the date 1731 engraved below the family crest. Other than the knowledge that William was a prosperous and successful merchant, little else is known about their lives. Their union produced thirteen children – six sons and seven daughters. It was on August 31, 1736 in Haverstraw, N.Y. that Cary, Louisa's grandfather, the third child and second son was born. In "Prominent Families of New York, 1887", Cary Ludlow is described. "One of the most famous of his (Gabriel's) grandsons was Cary Ludlow, a leading merchant of old New York..."

Cary married Hester Lynsen, daughter of Catherine Rutgers and Abraham Lynsen, in February of 1766. Five children were born to them – the eldest, daughter Catherine (1767) and four sons, Edmund, Abraham (1773), George (1779) and lastly William, Louisa's father, in 1786.

Cary, along with his previously mentioned cousins George and Gabriel, was also a Loyalist and in 1776 took flight to England with his family, not returning until 1784. In Appleton's Journal of December 21, 1872, an article entitled "Some Old Houses" remarked, "Many men, who afterward were devoted royalists, were

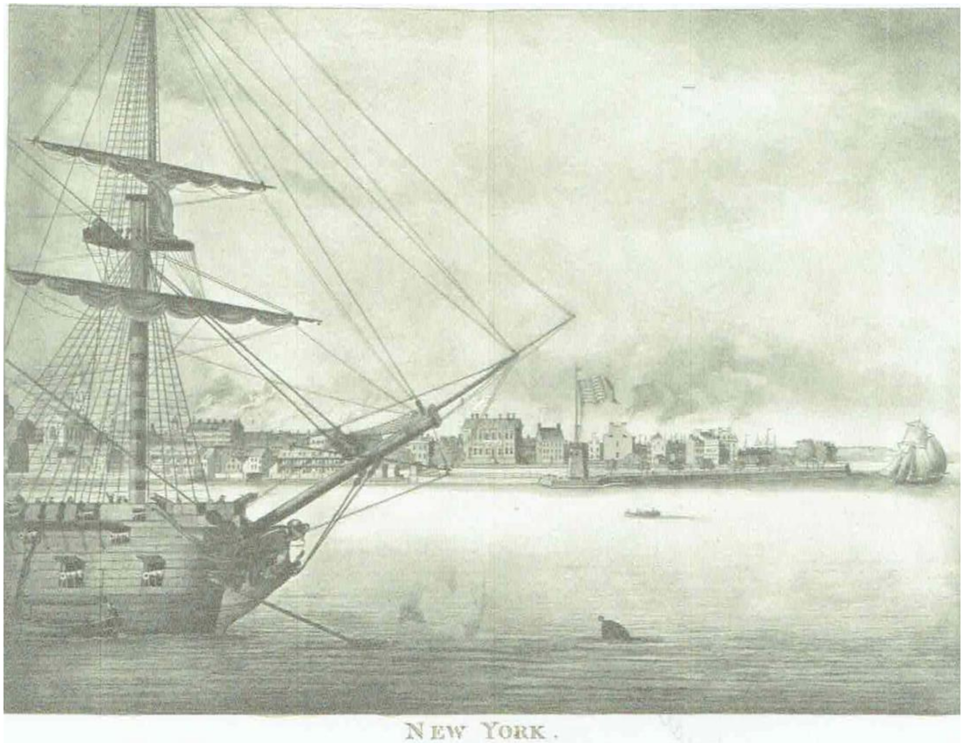
strongly opposed to the Stamp Act measure as illegal and unconstitutional, and combated it most forcibly. But Cary Ludlow was so rank a Tory that from the first he declared for the legality of the proposed tax, and made himself so obnoxious to his fellow citizens that he determined not to provoke remark by any ostentation in private life.......Secretly took such measures as would secure his private fortune in case of any rupture between the colonies and the mother country. When, in 1776, the storm broke, he departed for England with his family, returning in 1784, when peace had long been made, and the bitter feelings of the strife had been replaced by civilized commercial intercourse."

Cary rose to become one of New York's wealthiest merchants and successful lawyers. He had obtained his law degree from Columbia College in 1758 and according to the General Catalogue of Columbia College, was Master in Chancery in 1776 and Surrogate for New York in 1782. Although these dates do not exactly align with Appleton's Journal, it is referenced in other sources that indeed, Cary and family remained in England until peace was declared. Cary and Hester became members of the New York elite and an integral part of the fabric of the City at that time. Some small personal details of Cary have emerged. Records from the digital collection of the New York City Library show his reading preferences between 1800 and 1802. Along with the New York Weekly magazine, his interests included the antiquities of Palmyra, French history and historical biographies. As was common for the day, many families had slaves. There is a record that Cary manumitted two slaves, George Late in 1791 and John Jackson in 1810.

In 1768, prior to his departure for England, Cary had purchased property on State Street (then known as the Strand) directly opposite the Battery. It was purchased from heirs of Hester's for the sum of one thousand and eight pounds. Upon the family return from overseas, Cary built the Ludlow Mansion, #9 State Street. He and Hester moved into the house in 1791 after the marriage of their daughter, Catherine, to Jacob Morton.

#9 State Street, New York City had a fascinating history. The house, located across from the Battery, had a commanding view of the bay. Sheltering the house were some of the three hundred trees that were planted on Cary's orders down State Street and on the Battery. Appleton's Journal portrays the house as ".......though not the largest in the city, was something remarkable, for it had twenty-six large rooms, besides the servants' offices. It had a double stairway in front of the door, with railings of the ornamental iron work so greatly in vogue at

the time, and large bushes of sweetbrier were trained upon the stone-work of the porch." From the publication "Brooklyn Heights, the Rise, Fall & Rebirth of America's First Suburb" by Robert Furman, "The Cary Ludlow estate was carved out of this property (State Street) in the 1700s. The house Mr. Ludlow lived in was called the Old Stone House and was reached via a right of way from Fulton Street up Doughty Street through a gate from Fulton Street that featured two whale jaw bones above it." The house was valued at 2800 pounds in 1799.



Depiction of New York Harbour showing the Battery and the Ludlow Mansion at #9 State Street.

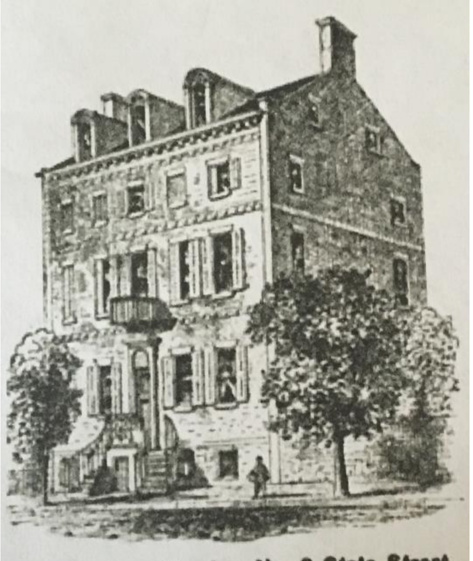
Although the house was well known while Cary and Hester resided there, it came into its most celebrated period when Louisa's Aunt Catherine and her husband, General Jacob Morton, moved into the house after Cary's death in 1815.

Catherine has been described as a great beauty by many historians of early New York. Eliza Morton Quincy, the wife of the famed Bostonian Josiah Quincy, who was to become Catherine's sister-in-law, describes Catherine in her memoirs. "It

was on this occasion [a concert and ball] that I first saw Miss Catherine Ludlow. She was very lovely in person and character, and my eldest brother became her avowed admirer. In June 1791, they were married at the house of her father, Mr. Cary Ludlow, in Front Street, New York; and some days afterwards, saw company much in the present style. Mr. Ludlow's mansion was spacious, new and elegant, with doors of mahogany – the first I had ever seen. My sister and myself were bridesmaids, and the scene was gay and splendid."

General Jacob Morton was the son of John Morton, one of the committee members of one hundred in New York City during the Revolution. Jacob was marshal for the first inauguration of George Washington, served as New York City Comptroller from 1807 to 1808 and as clerk for the city Common Council. The first New York brigade of militia artillery organized in 1804 and referred to as "Morton's Brigade" was under the command of General Morton until he was promoted to major-general after the war of 1812. He was admitted to the bar of New Jersey and New York, practicing law in the latter for many years. From "Volume 1 of New York City & Vicinity During the War of 1812-15," R.S. Guernsey paints a flattering picture of the General's character. "In private life he was the urbane and accomplished gentleman, an affectionate husband, a kind father, hospitable to strangers, a friend of the poor and a sincere Christian, and in every way deserving the confidence and esteem of his fellow citizens..." "He was small in stature and had a large head. There was no waste material about him. He was erect in bearing, and dignified and courtly in manner. When he became old in the service he was called by the young men 'The Little God of War' ".

It was during the period of the Morton's residency that the mansion became "the centre of the exclusive life of the city." Appleton's Journal describes the Morton's purchase of "magnificent carved oak chimney pieces and wainscoting, marble decorations and ormolu and super girandoles over the principal rooms. No. 9 State Street was emphatically the centre of intellect, refinement and feminine loveliness. Mrs. Morton had been a great beauty, and she delighted to assemble around her all the belles of the city, while her husband's wealth as a merchant, and distinction as a gentleman, brought to his house all the distinguished men of the time." General Morton's father who has been described as a "stern patriot" had the confidence of General Washington who was entertained on numerous occasions at the Morton home in Basking Ridge, New Jersey. General Morton first met Lafayette there and subsequently Lafayette was feted at #9 State Street in 1824 with a ball which "was long regarded as the most magnificent social function New York had witnessed up to that time." Martha Lamb in her History of the Cities of New York Vol I, describes the Morton residence; "......for a full quarter of a century was the center of fashion, intellect and refinement."



The Ludlow Mansion, No. 9 State Street.
[Residence of General Jacob Morton.]

This picture taken from Martha Lamb's History of New York Vol. 1

The New York Historical Society has in its collection a portrait of General Jacob Morton in his later years as well as a portrait of the celebrated Catherine painted in 1833 when she was 67 years of age. It is unfortunate that there is no known portrait of Catherine depicting her at the height of her beauty and social standing.

Louisa's father was born and grew up at #9 State Street and there is little doubt that Louisa and her siblings would have been frequent visitors to the mansion. Her mother quite likely would have attended the ball held in Lafayette's honor.

The changing makeup of the city and the neighbourhood brought about the slow fading of the house's grandeur. After the death of Jacob in 1836, the family turned down an offer of $90,000 for the property. The subsequent sale of the house for $28,000 many years later after the death of Catherine in 1849 reveals the steady decline of its surroundings. In 1872 the house was home to twenty-six Irish immigrant families. Gone were "the ten thousand brilliant flowers, whose perfumes mingled with the scent of the sweetbriers along the porch." The honeysuckle that climbed along the back of the house was replaced with fire escapes and the interior denuded piece by piece of its once admired ornamentation. The house was demolished in 1874, but the beautiful #7 State Street that has been preserved is a reminder of how the Ludlow Mansion would have appeared in its heyday.

In addition to Cary's legal and political ambitions, he also amassed many valuable properties in addition to his famous residence. His will of 1814 specifies some of his land holdings; Brooklyn Heights which had formerly been his country seat, #145 Front Street, lots at Corlears Hook, Elizabeth and Mott Streets in New York City, lands in Hardenburg Patent in Sullivan and Ulster counties, a lot near Newburgh, a right in Wawayanda Patent, lots in Perth Amboy, Essex County and Randolph County in Virginia. A newspaper advertisement of March 1817 offers for sale, in addition to the Corlears Hook and Mott Street lots, two three-storied houses in Front Street operated by a Mr. Chester as the New-England Marine Hotel and a 300 foot wharf in Brooklyn with a large brick dwelling house, outbuildings and a brick distillery. In 1842 the Ludlow (Estate) was valued at $300,000 which is approximately $9 million in the currency of today.

Scant information has been gleaned regarding Louisa's paternal uncles. The June 27th, 1801 Register of Marriages and Deaths records the death of Edmund, "On the 12thinst, on board the brig Rainbow, on her passage to this port, Dr. Edmund Ludlow, son of Cary Ludlow, Esq. of this city." According to the terms of Cary's will, Edmund on his death had left behind two children – Eliza Matilda and James H. It appears that the children were raised by their grandparents and as such lived a life of luxury and style. Eliza, known for her great gift as a pianist, upon the death of her Grandfather inherited the grand pianoforte she had played as a young girl at #9 State Street. Of Edmund's wife there is no mention.

The second son, Abraham, an attorney, appears to have never married and died in December of 1809 aged 38 "after a lingering illness." His funeral was held at the home of his younger brother George who was then living at the #145 Front Street property.

George married a woman by the name of Ellen. Four children were born to the couple; William, George, Charles and Hester. George outlived his brother Abraham by only two years, passing away on December 11, 1812.

Of Cary and Hester's five children, the three middle siblings predeceased their parents, leaving only the eldest, Catherine, and the youngest, William.

On October 27thof 1804, William at the age of eighteen, married a Miss Eliza Elder of Greenwich aged fifteen. Eliza (Elizabeth) Elder was the daughter of Ann Logie and Captain Robert Elder. From the Biographical Register of the Saint Andrew's Society of the State of New York, Volume 1, 1756-1806:

CAPTAIN ROBERT ELDER

"In 1767 Captain Elder was engaged in the African slave trade, clearing for Africa in August of that year in the sloop Pitt, and in 1763 he advertised a 'Parcel of fine Young healthy Slaves most of which have had the small Pox.' He commanded several vessels up to 1771, beyond which date his sea service has not been traced. In 1770 he became a member of the Marine Society and in 1786 a Resident member of our Society, he being up to that date an Honorary Member. He owned one share in the Tontine Coffee House. He married Ann Logie, November 3, 1787. In 1789 he was in business at 2 Duke Street. In his later years Captain Elder lived in a "beautiful country place on the North River, about 2 miles from the Coffee House." This place he left to his daughter Elizabeth who married William C. Ludlow on October 27, 1804. Elder died in 1797 his will being admitted to probate on August 7th of that year. He may have died at sea. Mrs. Elder died at No. 1 Harrison Street on April 1st, 1810."

Historical newspapers from 1764 to 1774 make mention of a Captain Robert Elder who sailed to and from many different ports. In April of 1765, Captain Elder was in New Orleans, having just returned from the Mosquito Coast and the Bay of Honduras. Captain Elder made specific mention of British war ships, including the HMS Dreadnought under the command of William Burnaby. The British were there to ensure the Spanish were thwarted in their attempts to shut down local commerce, including the important timber trade. It is likely that Captain Elder had sailed to the Mosquito Coast with a ship full of unfortunate African souls and had then loaded his ship with sugar for American ports.

In May of 1767, Captain Elder was bound for New York from St. Croix with sugar and had reported that "the Crop of Sugar this Seafon falls much fhort of Expectation at the Ifland, Occafioned by a great Drought fome Time before the Canes were ripe." In May of 1772, commanding the Grace, Captain Elder had brought from London to Annapolis, Maryland, a "Large and compleatAffortments of *European* and *Eaft-India* Goods, for Cafh, Bills of Exchange, or Tobacco, at the moftreafonable Rates." In September of 1774, he was in command of the

Trecethick – "Captain Elder arrived at Bofton in 11 weeks from London." There are no other known newspaper reports after 1772 that have been located. According to the New York City directory of 1786, Captain Elder was by this time living in New York City, a year before his marriage to Anne Logie.

Upon his death, Captain Elder's wife inherited all his property and goods except for the house in Greenwich. The Greenwich house did indeed go to his daughter Eliza, with the proviso that Ann could continue to live in the house for as long as she chose and that if she did so, she would commence a payment of 250 pounds annually to Eliza upon her reaching her eighteenth birthday. Captain Elder did state explicitly that the Greenwich property was to be that of Eliza's and her heirs only – Eliza would not have the power to hand it over to a future husband. Although not confirmed, it is believed that both Ann and Robert had emigrated from Scotland sometime prior to their marriage. It is also known that a portrait was painted of Captain Elder sometime prior to 1797 and that a photograph of it was taken some time before 1883 but neither items have been located.

Five children were born to William and Eliza, four of the children arriving prior to Cary's death in 1815. Robert was born in 1806 and Eliza in 1808. An 1810 federal census shows William and family living in Ward 5 of New York City with a total of ten household members which would have included servants as well as family members. In the list of city tax-payers value of personal property, William's value in 1815 and 1820 is listed as $10,000. Three more daughters were born after 1810; Ann in 1812 and Cornelia in 1814. Louisa Sophia was never to know her famous grandfather Cary Ludlow, entering the world a year after his death on May 13, 1816.

There is no record of William's chosen career, but it can be assumed that he may have been involved in the running of his father's various land holdings and business enterprises. According to plate 001 in the Blue Book of Manhattan 1815, the map shows William owning a large and valuable plot of land bounded by West 19th Street, Seventh Avenue, Greenwich Lane (now Gansevoort Street) and the Hudson River. A New York Evening Post advertisement from April 1820 refers to this beautiful property. "...the house and land at Greenwich, about one and a half miles from the city hall; occupied last year by Mrs. Ludlow. The house is large and convenient and beautifully situated on the bank of the North River. There is belonging to it a good stable and coach house, ice house filled with ice, and a kitchen garden, now in a state of cultivation, with valuable asparagus beds, & c.

which will produce more than enough for the wants of the family; with a variety of currant, strawberry, gooseberry and raspberry bushes, shrubbery & c., also a number of fine bearing cherry, peach, apple, pear, nut and ornamental trees. The place is in good repair; the water excellent and never failing..."

Cary died at the age of 79 on March 18, 1815. He obviously had faith and trusted his son William as he, along with Hester and a nephew, Charles Ludlow, were appointed as executors of the will.

To Hester, his "beloved and affectionate wife" went the Ludlow mansion and numerous other rents and holdings for her lifetime. He left to Catherine and William whatever articles of his they possessed at his demise. A few special objects were bestowed upon Edmund's and George's surviving children as well as provision for the well-being of George's widow and children. The remainder of the estate was divided into five parts for Hester, Catherine, William and the offspring of Edmund and George.

According to further terms of the will, William and a cousin were responsible to ensure monies earned from #145 Front Street were collected and paid to George's widow Ellen and to assume the guardianship of the children during their minorities or until they married.

Upon Cary's death so began the fading of the Ludlow pre-eminence and wealth. From the book Wealthy Citizens of New York dated 1842: "For a century and more one of the most distinguished and wealthy of New York families – now dwindled in numbers and fortune, but by marriage engrafted on various other excellent families."

Cary's real estate holdings began to be liquidated only one short month after his death. An auction notice of April 17th, 1815 in the New York Evening Post gives an insight into how extensive Cary's real estate holdings were. The notice indicates two lots and buildings on the corner of White Hall and Pearl Streets, two brick houses on the corner of Pine and Front streets, a Cooper's shop in Pine street, three houses on Elizabeth street, three vacant lots on Mott street, eight lots at Corlears Hook, two lots at Perth Amboy and one lot at Brooklyn.

In March of 1817, William was advertising further real estate for sale including a wharf and distillery and in April 1817, was looking for a tenant for "The house on Brooklyn heights, nearest the ferry, with about four acres of ground surrounding it, formerly the country seat of Cary Ludlow, Esq., at present in the occupation of

Thomas Everit. It is a beautiful and healthy situation and would answer well for a Boarding House or Public Garden, as there is a communication to the premises within 300 feet of the steam- boat landing."

Very little is known of Louisa and her family during this period. As of this writing, no diaries or stories appear to have survived the ensuing years. One small item does point to Louisa's father, William, having a sense of humor. The following, "tongue-in-cheek," advertisement appeared in the May 6th, 1816 edition of The Evening Post of New York City.

"Strayed from the subscriber, at Greenwich on Friday, 26th April, a large brindle COW with the tips of her horns sawed off: the above cow went away with two others – one a red and white buffaloe, the other a black, with the tips of her horns sawed off. It is supposed that she is now detained by some person, as the two cows which did not give any milk were suffered to return on Sunday evening without her. Whoever will give information where she is detained, or will return her, shall be handsomely rewarded, by

W. M. C. LUDLOW, Greenwich

William did not long outlive his father. He died on January 4, 1818 at the young age of 35, leaving Louisa fatherless at the age of two. No obituary for William has been located and the cause of his death is unknown.

William had made his last will and testament on October 10, 1815. The will was straightforward - his wife Eliza, was to receive all the real estate and possessions and in the event of her remarriage, the interest of one thousand pounds was to be secured on each of the children. The girls were to receive their money upon their turning eighteen years of age or earlier if they married. Any male children would have to wait until they were twenty-one years of age to receive their $1,000 dollars. Finally, when the oldest child still living reached thirty years of age, the estate was to be sold and the proceeds divided equally among the survivors. Eliza was named executrix. Executors were John Ludlow Morton, first cousin to William, and Abraham Lott, merchant and alderman for the North Ward of New York City.

As mentioned earlier, the Greenwich house in which William and Eliza had resided was advertised for lease in April of 1820. For reasons unknown, Eliza had

decided to remove herself and her children to Paris sometime early in that year. It may simply have been that Eliza desired an escape to a city that did not harbour memories of her dead husband. George Rapelje, Esq., who owned property very close to the Ludlow's in Greenwich, wrote in his "Narrative of Excursions, Voyages and Travels," that during his sojourn in Paris, on Monday July 9th, 1821, "I afterwards visited Mrs. Ludlow, who had fine children. She was formerly Miss Eliza Elders."

Eliza and her children returned to New York on July 18, 1823. A ship's manifest from that date indicates the family were on board the Bayard that had departed Le Havre, France bound for New York. A clipping from the New York Evening Post from that same date gives a list of the Bayard passengers arriving in New York – "Mrs. Ludlow and family." The ship Bayard, Captained by Van Dyke, was one of four in a new line of Havre packets owned by Mr. John Boyd. This line, established in February 1823, was the first line to sail on a regular basis between New York City and France, embarking from each port on the first of every month and typically accommodating up to twenty prosperous cabin passengers. Even though ships at this time were better equipped to handle the vagaries of the North Atlantic, the frequent foul weather often meant a rough journey for the passengers. The average time between ports was twenty-three days going east and forty days returning to the west, but poor weather could mean six weeks on board ship. It was said that the passenger's experienceof these voyages swung between tedium and sheer terror. Following is a newspaper advertisement for Mr. Boyd's packet ships. "They are all ships of the first class, copper fastened, coppered, well found, and fast sailers, and ably commanded – The accommodations for Passengers are extensive, and commodious, and every exertion will be used, to contribute to the comfort of those who may embark in them. The price for a Passage in the Cabin is $140 dollars – for which, Beds, Bedding, Wine, Napkins, and ample Provisions will be provided."

Packet Ship of the 1820s

It is uncertain whether Eliza and the children returned once again to reside in the Greenwich house as further substantive information is virtually non-existent for the intervening years between the families return from France in 1823 and the death of Cary's widow, Hester, in June of 1828. What has been found is only a brief note in the 1826 New York City Common Council minutes regarding a petition of Eliza requesting the suspension of the opening of Cornelia Street adjoining her Greenwich property and the surveying of the same property in 1827.

The wealth and social standing of the Ludlow family would have ensured that William and Eliza's children had superior education and opportunities open only to those of the best society. Their lives would have been one of relative luxury and leisure compared to the average children of the day and they were relatively sure of an inheritance that would greatly ease their adult years.

Louisa's grandmother, Hester, passed away at the age of 79 on June the 28th, 1828. Her funeral was held in Trinity Church. Each of her grandchildren born to Catherine, Edmund and George, were bequeathed $100 each. As for William's children, "Whereas I gave to my son William C Ludlow in his life time two certain notes of hand which I afterward paid him but neglected to take them up or to take a receipt from him for the amount and as I am informed that they are held as a debt against me, this is the reason why I have not given to each of his children a legacy of one hundred dollars but in case of my said sons executors shall deliver the said notes to my executors and release the same, then I give to his children, Robert Elder Ludlow, Eliza Ludlow, Ann Ludlow, Cornelia Ludlow and Louisa Ludlow, the sum of one hundred dollars each." There is no indication that the notes were repaid. The rest of the estate passed to her remaining child, daughter Catherine Morton. It was stipulated that the estate was for Catherine's separate

use apart from her husband and upon Catherine's death, the residue was to go to her granddaughter Hester Sophia Morton.

Eliza did not long outlive her mother-in-law. She died a short three months after that on Sept 22, 1828 in Hackensack, New Jersey. It is unclear as to why Eliza had not prepared a will and why it was an unmarried family friend by the name of Horatio Wilkes who was named as guardian of the minor children and administrator of the estate. It would seem natural that their Aunt Catherine Morton or another close relative would have been given that responsibility, but Mr. Wilkes was obviously a trusted family friend as can be corroborated later. Perhaps the non-payment of the notes due to Hester from William was a point of contention and there also appeared to be family disaffection with the terms of the will and estate of Cary. According to legal notices in 1829, 1833 and 1843, Jacob & Catherine Morton and the executors of Hester's will, were wrangling with Louisa, her siblings and cousins regarding the disposition of Cary's real estate holdings. It appears that family relations during this time were somewhat frayed.

The List of Conveyances of the City and County of New York, 1845, shows Mr. Wilkes received property releases in 1830 and 1833 in execution of Eliza's estate left to her by her husband William for the care of their children. It is not known where Louisa and her siblings resided immediately after the death of their mother.

Louisa would suffer more loss upon the death of her brother Robert, only a young twenty-five years of age. He was residing in Hackensack, New Jersey when he died on November 8, 1830. As his mother, Eliza, had died there only two years previously, the family may have decided to take up residence there upon their return from France. It also can be presumed that Robert was gravely ill prior to his death as he composed his last will and testament only three days before his demise. In his will he stipulates that his horse and wagon be given to his sister Eliza who was now married to a Mr. Hay Stevenson. A small sum of three hundred dollars was given to a friend for her kindness to him (perhaps caring for him in his illness) and his gold watch and chain was to go to his nephew Robert, son of Eliza. The rest of his estate was to be divided into four equal parts; three equal sums to his sisters Ann, Cornelia and Louisa. The fourth part was to be held in trust for Eliza and her heirs. Robert had appointed "my friend Horatio Wilkes, merchant" as his executor. Robert is interred in the First Dutch Reformed churchyard in Hackensack.

As before mentioned, Louisa's eldest sister Eliza, had been married sometime prior to 1830 and eventually moved to Michigan in 1833 with her husband and family. Eliza and Hay had kindly named a daughter after Louisa – Louisa Ludlow Stevenson who died in 1849, age unknown.

The next youngest sister, Anne Ludlow, married a Dr. Ackley Fitch of New York City on December 11, 1832. She too died young at the age of twenty-seven on July 22, 1835 in New Haven, Connecticut. This marriage produced three children, one of whom is said to have died at an early age.

Louisa and her sister Cornelia were now without an immediate family circle in which to live. What and where the remainder of their education was taken, with whom and where they resided, is not definitively known although it may have been in Hackensack or its vicinity. It is an 1879 New York Times article that gives some insight in the intervening years before Louisa purchased Oldstone. The article also hints at a possible romantic scandal involving Louisa's sister, Cornelia. What the exact truth of the matter was is now lost to history, but Louisa was certainly intimate with the circumstances and the extended family would also have known the truth of what had transpired.

The New York Times headline reads, "ONE MILLION IN DISPUTE. An unexpected Demand for Valuable Mining Property – An Alleged Heir of Dr. Charles M. Graham Putting in a Claim – A Secret Marriage Followed by the Sudden Death of the Husband." The brief synopsis of the court case concerned Robert, Cornelia's son, as one of four complainants who filed a bill as owners of the remainder in fee of some land. The land in question was a tract of valuable mining property which had been operated by the Green Pond Mining Company in Morris County, New Jersey. The value was estimated to be one million dollars. Robert contended that he was the sole heir of his first cousin (on his father's side) who had died at a young age. At the time of the lawsuit, Robert would have been roughly thirty-seven years of age and was said to be a Pullman car attendant. According to the newspaper article, the defendants in the case questioned the legitimacy of Cornelia's (Robert's mother) marriage to her son's father and thus the legitimacy of Robert's claim to a portion of the land and possible proceeds from mining activities on the property. Cornelia was made to testify in order to convince the court that she had been legally married at the time of Robert's birth.

The story from newspaper and legal accounts is as follows. Sometime in 1845, Miss Cornelia Ludlow took up residence, along with her sister, as a boarder in the

house of Charles M. Graham in Harlem. Although Louisa is not mentioned by name, the "sister" mentioned in the newspaper could have been no other. Anne had died and Eliza was married and living in Michigan. It is not known if the Grahams were intimate acquaintances of the Misses Ludlow, but the Ludlow sisters must have a least been acquaintances. Mr. Graham had a son, Charles Montrose III, aged eighteen and described "as a dashing handsome boy and universal favourite with ladies" who was living in the parental home at the same time as the Ludlow sisters. In "The Reports of Cases Decided in the Court of Chancery of the State of New Jersey," Cornelia is described as being twelve years his senior and "had an infirmity of deafness." The case states further that, "she was possessed of a moderate competence and in position in society was quite his equal." Cornelia told the court that Montrose (as he was called in order to differentiate him from his father) had implored her on many occasions to marry him and that finally agreeing, they wed secretly in July of 1847. According to the New York Times article, Cornelia stayed in the Graham house for only one short week after the marriage, keeping the Graham family in the dark about the nuptials but letting sister Louisa in on the details of the clandestine event. Cornelia avowed that Montrose had asked her to keep the marriage a secret as he was being supported by his father and although he did have job prospects, he did not want to risk being cut off financially by his parents. It was a strange thing for the sisters to leave the Graham household so quickly but this they did, spending many months visiting friends in Jersey City and for residing for a short time at the home of a family member, Mr. Morton. There is no mention of what the bridegroom was doing during this time and whether he was still in residence at the house of his parents. What is certain is that Montrose and Cornelia were not living together as husband and wife. The court records also do not indicate if Montrose had at any time financially assisted Cornelia. It appears the two sisters did not make mention of the marriage to family members for some time. Cornelia only began to use the name of Graham beginning in December of 1847 when she took up board at a farm-house near Newark and where, in February of 1848, her son Robert was born.

The defendants in the case, in order to prove the illegitimacy of Robert, presented certain evidence to the court. It was argued that Robert's parents, Cornelia and Montrose, had never lived together as husband and wife and that although a marriage certificate was purported to have been seen by witnesses, the residence named on the certificate was different from that of Montrose. Other arguments pointing to Robert being born out of wedlock were the concealment of the

marriage and numerous letters being received by Cornelia in her maiden name. Cornelia was said to have contradicted herself during testimony and it was alleged that at this time that the grandparents had both "fallen into senility" and their word as to the legitimacy of the marriage was to be called in question. In rebuttal, Judge Van Voorhis, a close acquaintance of the Graham family, said that he had seen the marriage certificate in question (one does not seem to have been produced in court) and could vouch for its existence. The judge also stated that Montrose's father, Charles, has claimed to have seen the marriage certificate and that both of Montrose's parents recognized Cornelia as their daughter in law and Robert as their grandson. A wedding ring engraved with initials was presented to the court by Cornelia and personal items of Montrose, given to Robert by the grandparents, were also shown. An 1874 will of the grandmother, designating Robert as her heir, also gave weight to the legitimacy of Robert's birth. The court was eventually satisfied with the testimony of Robert and Cornelia and agreed that, for the purposes of this legal case, Robert was indeed the legitimate son of Montrose.

Looking back, there is an inconsistency with Cornelia's testimony of residency. It was reported that Cornelia intimated in court that she had lived with the Graham family for about nine years after Robert's birth, but a census from 1850 and land deeds from 1852 indicate Cornelia, her infant son Robert and Louisa living in Yonkers. The census from 1850 does not list the Grahams as residents in the household. There is also an indication that she may have been living within sight of Oldstone in 1858.

Unfortunately, the bridegroom Montrose could not give an answer to any of the questions raised. Robert was never to know his father. Montrose had joined the Audubon Expedition bound for Mexico and California and had left New York with Colonel Webb's "California Company" on February 8th, 1849, one year after Robert's entrance into the world. He had apparently indicated to others of Audubon's party that he was unmarried; that piece of information being used, unsuccessfully, by the defendants in the lawsuit. Perhaps he decided to make himself scarce in order to avoid living up to his responsibilities as a husband and father or it may be that indeed there was no marriage and he wished to avoid the controversy and recriminations that were sure to come if that were the case. Or it may be that Montrose was simply not ready to give up being admired by the ladies. Unfortunately, the expedition was scourged by illness and exhaustion and sometime in early May at Saltillo, Mexico, Montrose was injured. While he

was guarding Audubon's tent, another guard accidentally dropped his weapon. It discharged, the ball entering Montrose's ankle and badly wounding him. Audubon in his "Illustrated Notes of An Expedition Through Mexico and California" described Montrose as the "handsomest man of ninety-eight of us, just twenty-two and captain of his tent, and loved by all." It appears that Montrose, in addition to his charm, was possessed of extraordinary good looks that he used to great advantage. The decision was made that Montrose was too badly injured to continue with the expedition party, and so being left behind in Saltillo, died sometime shortly after his companions departed.

As an interesting but intriguing aside, Montrose, being the ladies' favourite that he was, had previously fathered another child out of wedlock. This boy was approximately the same age as Robert and went by the name of Charles Montrose. "He was the offspring of one of Montrose's amours, and had been purchased of his mother by Montrose's parents, for twenty-five dollars, a formal bill of sale being executed." It seems that Montrose's parents treated him as their adopted son but there was no doubt about his illegitimacy. With this skeleton out of the Graham family closet, it is no wonder that Robert's claim to the inheritance was disputed.

Questions remain as to why, with the disputed marriage having been recognized by the court, Cornelia and Louisa chose to keep the marriage a secret until the pregnancy could no longer be easily hid and as to why Cornelia chose to leave the safety and familial comfort of the Morton's shelter prior to Robert's birth. It may be that Cornelia and Louisa's relatives did not have had much confidence that Cornelia was in fact legally married. Looking at the evidence produced in the 1879 and considering Montrose's reputation as a ladies' man, one does wonder if Cornelia had been seduced. Perhaps the Ludlow sisters, in partnership with Montrose's parents, had concocted a story in order to avoid scandal and embarrassment. Judge Voorhis, who testified to the legitimacy of the marriage, may simply have been trying to protect the Graham and Ludlow family names from the inevitable gossip. Whether Robert and his companion complainants ever received any substantial money for the property at some point in time is unknown. Unfortunately, the Green Pond mining company was declared insolvent – "It is bankrupt and has been so adjudged."

As mentioned earlier, the census of 1850 shows Cornelia at thirty-four years of age, living in Yonkers with her son Robert aged 2, sister Louisa aged twenty-seven, and their sister Eliza's son, Louis W. Stevenson aged sixteen, student.

Louis had travelled from Michigan to live with his aunts while furthering his education. Louisa would come to think of Louis as her own, aunt and nephew to form a deep attachment that would last until Louisa's death. Though the 1850 census states that Louisa's age was twenty-seven, she was, in fact, thirty-four; Cornelia would have been thirty-six. Due to Cornelia's "infirmity of deafness," Louisa may have felt a responsibility to protect her older sister and so chose to live with her for many years, foregoing marriage and a family of her own.

Louisa's purchase of Oldstone in 1854 was not her first real estate transaction. A land deed dated October 1850 records Cornelia's purchase of nineteen acres for $2400 in the immediate vicinity of the Croton Aqueduct, from a Hannah Varian with a mortgage owing of $1800. On November 3, 1852, Cornelia sold a half share of that same property to Louisa for $1200 which they were to own jointly until January of 1860, when they sold the property to George Dickinson for the sum of $7,750. It was a nice, tidy profit. The land sale to Mr. Dickinson did not proceed smoothly. It is unclear as to what actually transpired, but it appears the sisters reached a conclusion that Mr. Dickinson did not fulfill his obligations under the deed, as the sisters took it upon themselves to sell the property two months later to a Mr. Cornelius Van Voorhis on March 3, 1860 for $10,000. The $10,000 was an even handsomer profit which may well have been the deciding factor for this sale. By a judgement of the Supreme Court of March 17, 1862, the sale for $10,000 was deemed cancelled and perhaps in anticipation of the findings of the court, the sisters purchased the property back from Mr. Van Voorhis for $10,000 on October 16th of 1861. The court action was between the parties George Dickinson vs Cornelia Graham, Louisa Ludlow, Mr. Van Voorhis and his wife. The end of the matter saw George Dickinson retaining his right to the property for the initial sum of $7750 with costs for the actions to be paid by the defendants.

Winter of 1853 came and with it, Louisa's purchase of Oldstone. Various stories have filtered down over the years regarding Louisa's activities while she lived in the mansion. It was said that she was one of Peekskill's earliest female entrepreneurs and that she had owned and operated the Fort Independence Hotel on Roa Hook. There is only one recorded lease of the hotel, that being from Pierre Van Cortlandt to a Mr. Truesdell, 1845 to 1850. By 1850, the coming of the railroad meant that the steamship landing and hotel were no longer profitable. One historical record indicates that the hotel was torn down by 1860 to make way for the quarrying of the superior gravel deposits that lay beneath it. A Currier and Ives print dated 1862 shows what is believed to be the hotel still standing but

the hotel did disappear sometime around the early years of the 1860s. Also, as Roa Hook was where the hotel stood and the quarry was not part of Oldstone's acreage, the idea that Louisa owned and operated the hotel is even more unlikely. It has also been speculated that Miss Ludlow added the large wooden addition to the house and that she may have been operating a boarding house. This cannot be corroborated either and is now believed to have been untrue as drawings from 1860 through to 1879 do not show the house with the wooden addition attached.

An 1860 census lists Louisa Ludlow aged forty (although she wasfourty- four), a Mr. John McCoy aged thirty-three and Jane Nlathy or Nolashy 26 or 30 and born in Ireland, residing at Oldstone. Land adjacent to the east of Oldstone was owned by McCoys and this could very well have been one of that family working as a hired hand. Miss Nlathy was most likely a house servant to assist Louisa. With only three residents, a boarding house was obviously not in operation at OldStone. It appears that Oldstone was purchased simply as a private residence and that Cornelia and her son were not living in the house with Louisa in 1860. Ten years later, the 1870 census lists just two household members; Louisa and a Dina Visgmia a twelve-year old girl from Virginia. A search for Dina has yielded nothing but it is assumed that she had been hired for domestic work.

One interesting bit of information concerning Louisa's sister, Cornelia, is an 1858 map of the land in the immediate area of Oldstone indicating what look like two dwellings – one marked "Miss Graham" and the other "Van Cortlandt". It could be that the "Van Cortlandt" dwelling was Oldstone and that a smaller dwelling was the Graham residence. Perhaps the Graham residence belonged to Cornelia. Unfortunately, no other facts have been found to prove that theory. Cornelia was known to have been living in Jersey City in 1876 to at least 1882 and in a lucky find, there is information as to where Cornelia was living in 1891. A New York Times column dated May 27th of that year, covering the struggle to preserve the Battery in New York City as a park, carried a quote from Cornelia showing her support as a granddaughter of Cary Ludlow, for the effort. The Times introduces her as "Mrs. Cornelia Ludlow Graham, from her country home at Highland Wild, Peekskill." It certainly appears that this may have been Oldstone and the beautiful and fitting name, "Highland Wild", evokes the romanticism of the late Victorian period. Louisa may have named the mansion Highland Wild, but as there are no references to it prior to 1891 it may be that the name was Cornelia's flight of fancy.

In December of 1872, Louisa made the decision to sell nine and ninety-four hundredths acres of the Oldstone property to a William S. Dunn of New York City for the sum of $5,000. The subdivided property was to the north of the mansion and as such had to include a right of way across Louisa's remaining property to the highway at the old Roa Hook dock. Indicated in this land deed is that Oldstone had at some point been mortgaged by Louisa for the same sum as the sale price of the ten acres. It is conceivable that Louisa, her Ludlow inheritance becoming depleted, was in need funds, and so chose to part with the ten acres for that reason. There was a Mr. William S. Dunn employed by the Hudson River Railway Company, but it is not certain that this was the gentleman who made the purchase or if Mr. Dunn was a personal acquaintance of Louisa's. There is also no indication that Mr. Dunn ever attempted any improvements on his Hudson River property. The deed of sale was witnessed by Louisa's nephew Louis W Stevenson. As Louis was living and working in Galveston, Texas during this time, it is likely that he was visiting his Aunt at that time, perhaps as an extended stay for the Christmas season.

There are only three other very small tidbits that have been gleaned from Louisa's twenty-three years at Oldstone. One: her nephew Louis had resided with his Aunt Louisa intermittently from August 1863 to the end of 1865. Two: that she was a member of the St. Paul's Episcopal Church. According to her death notice, Louisa had "an extensive acquaintance" of the residents of Peekskill and area. And third: that in March of 1876 at a Peekskill Centennial Tea Party, Louisa had presented for exhibition, "a fine brass sword of 1812." A look into the War of 1812 New York enlistments does show a William Ludlow, Private, but as that is the only information, it does not clarify that it was Louisa's father and so, to whom the sword belonged, remains a mystery.

It is not at all difficult to imagine that Louisa loved her home for its beauty and tranquility. The property and surrounding area were not as heavily forested as it is today, thus affording unparalleled views up and down the river. Life on the banks of the Hudson would have been fascinating. Trains had made the Roa Hook landing less important, but steamships were plying their trade up and down the water and countless sloops with billowing sails would have navigated the race between Roa Hook and Dunderberg within easy sight of the mansion and grounds. Louisa would have also had a front row seat to the activities of dupes who had so diligently searched for the fake Captain Kidd treasure on the shores beneath the loweringDunderberg directly across from the mansion. The treasure

search would have caused a great deal of conversation and speculation in the neighbourhood! Summertime in the Highlands would have been a much enjoyed change from the heat and smells of the New York City of her childhood and it is likely that with some extended family living in relative close proximity and extended journeys made so much easier by rail, that she would not have wanted for visitors.

Life would also have been busy just keeping up with the necessities of life. There would have been a garden to tend, barnyard fowl to tend and farm stock and an orchard for the hired man to care for. The mansion alone with its domestic duties would have kept Louisa and her servant at no loss for work to be done.

The serenity and peacefulness of Oldstone makes the tragedy that occurred here even more jarring. It was a shock to discover that Louisa died in the mansion exactly one month short of her sixtieth birthday on April 13th of 1876, under horrific circumstances. There are three separate newspaper accounts that have been found. Two consist of only a very few, terse lines, but the column from the local Peekskill Highland Democrat of April 17, 1876 gives a much more detailed account of the incident.

"Fatal Burning Accident"

Miss Louisa Ludlow, an aged maiden lady has for many years resided in the large stone house above Roa Hook, north of Peekskill, accompanied by a colored girl as a servant. On Wednesday morning last about 10:30 o'clock Miss Ludlow went out on the lawn in front of her house and started a fire in the underbrush for the purpose of burning off the small undergrowth, as had been her custom for years. While so engaged her dress caught fire in the back, and the servant was startled by the cries of the affrighted lady and on rushing to her aid discovered her mistress enveloped in flames. When first seen Miss Ludlow was rolling on the ground endeavouring to put out the fire. By the aid of a pail of water the fire was extinguished and Miss Ludlow walked to the house and went to bed. Dr. Thomas Snowden was called and did what he could for the sufferer, but she died from the injuries about 6 o'clock the next morning. On Thursday, Coroner Foshay was notified, impanelled a jury and proceeded to hold an inquest. In the absence of Dr. Snowden, Dr. Dunning made a medical examination of the body and reported that he found severe burns on back, abdomen, neck and arms, and that in his opinion death was caused by shock to the system produced by the burns. After hearing testimony of Virginia Jeffries, the colored servant, and Miss Elizabeth Jones who were present at the time of death, the jury rendered a verdict in accordance with the above facts. Miss Ludlow was a member of St. Peter's Episcopal Church in this village and had an extensive acquaintance of all whom will regret to learn of her tragic death. Friends at a distance were notified by telegram of the sad occurrence and arrived on the afternoon train and took charge of the remains."

Louisa must have been in a dreadful state of shock in order to make the walk back into the house after sustaining those dreadful injuries to her body. The dresses of the Victorian period with billowing skirts and petticoats, trapped air that provided the ready fuelthat enabled the fire to engulf Louisa in seconds. Burning accidents of this type were not unusual occurrences for women - most injuries of this type were sustained while stoking fireplaces and cooking. It is heartbreaking to think of the unrelenting agony she must have endured in the few remaining hours of her life. Treatment in that time period for burns of that severity was rudimentary at best. It is hoped that Dr. Snowden did all he could to alleviate some of her pain.

No information has been found regarding the servant Virginia Jeffries or the Miss Elizabeth Jones who may have been visiting Louisa at the time.

An interesting historical note from the New York Times of April 27, 1876, two weeks after Louisa's death, reports that "The forests on the south side of Roa Hook Mountains, in the Highlands, are on fire and the flames are extending in every direction. The property of John McCoy, which includes several buildings, is in great danger. Men have been sent to fight the fire." John McCoy's property was located just to the south of the State Camp which was adjacent to Oldstone. Unlike its owner, the stone mansion was spared the flames.

Louisa was buried in the Hillside Cemetery in Cortlandt Manor. The inscription on her headstone says very simply, "Daughter of William and Eliza Ludlow."

Louisa had drawn up her last will and testament in November of 1863. Louisa did not add any codicils to the document in the intervening years between 1863 and her death and thus the original will stood as written – "Firstly that all debts and funeral expenses including a headstone be paid" and secondly, "I give, devise and bequeath unto my nephew Louis W. Stevenson of the City of New York, now a volunteer in the service of the United States, all the rest of my personal property and all that parcel of land and the buildings wherein I now reside situated near Roa Hook." Louisa also specified that Louis was to inherit any other real estate that she may own but it appears that Oldstone was the sole property. The entirety of the estate was estimated to not exceed six thousand dollars.

The probate of Louisa's will, reveals an intriguing omission on the Westchester County Surrogate's Court report listing the next of kin. The persons listed were Louisa's sister Cornelia and the following nephews and nieces: her sister Eliza's children, Louis (Galveston, Texas), William Stevenson (Dexter, Michigan) and Emma Stevenson (Town of Cortlandt), Henry and Ann Fitch Harris (both living in Meriden, CT) children of her deceased sister Ann and grand niece Ellen Louisa Stevenson (Dexter, Michigan) and daughter of her deceased nephew Frances Stevenson. Oddly, Cornelia's son, Robert, is not included. It is known that he was alive at the time of Louisa's death as he was involved in the previously mentioned 1879 lawsuit over the mining property, three years after Louisa's tragic death. Cornelia seems to have been living at Oldstone or vicinity in 1858 but her residency is somewhat obscured after that. On April 25th, 1876, just ten days after Louisa's death, the Westchester County Surrogate's Court states that Cornelia was a resident of Jersey City, NJ. One month later, on June 10th, the Surrogate's Court records wrote, "Mrs. Cornelia Graham, residing in the town of Cortlandt" and a May 1876 newspaper article says the same. Cornelia and son Robert were recorded as living in Jersey City in 1882 so evidence leans towards the Jersey City address. Did the sisters who had appeared to be previously inseparable have a falling out? Was Robert not to be acknowledged by this court or by other family members?

Also interesting is Emma Stevenson's (Louisa's niece) residence being recorded as the Town of Cortlandt. It could be that she was living with someone other than Louisa, but it would seem more plausible that the thirty-four year oldEmma had been residing with her aunt.

Putting aside any possible family strife, the fact remains that there was only one heir to the entire estate - nephew Louis. At the time Louisa drew up her will in November of 1863, Louis, a civil war 2nd Lieutenant with the NY 176th Infantry, was a prisoner of war after having been wounded at Brashear City, Louisiana in June of that same year. As Louis had spent some of his teenage years while a student living with Louisa and Cornelia, it can be presumed a great affection had developed between aunt and nephew and that perhaps Louisa wanted to ensure that the wounded Louis would at least be guaranteed a home upon his hoped for return from the war.

The question remains as to how did Louisa come to know of mansion and was there a Ludlow connection to any of the previous owners? The earlier mentioned property purchase in Croton that may have brought Louisa in contact with Pierre Van Cortlandt is one suggestion, but also the importance of the Ludlow family in early New York would have certainly had the Ludlows moving in the same social circles as the Beekmans, Van Cortlandts and Posts.

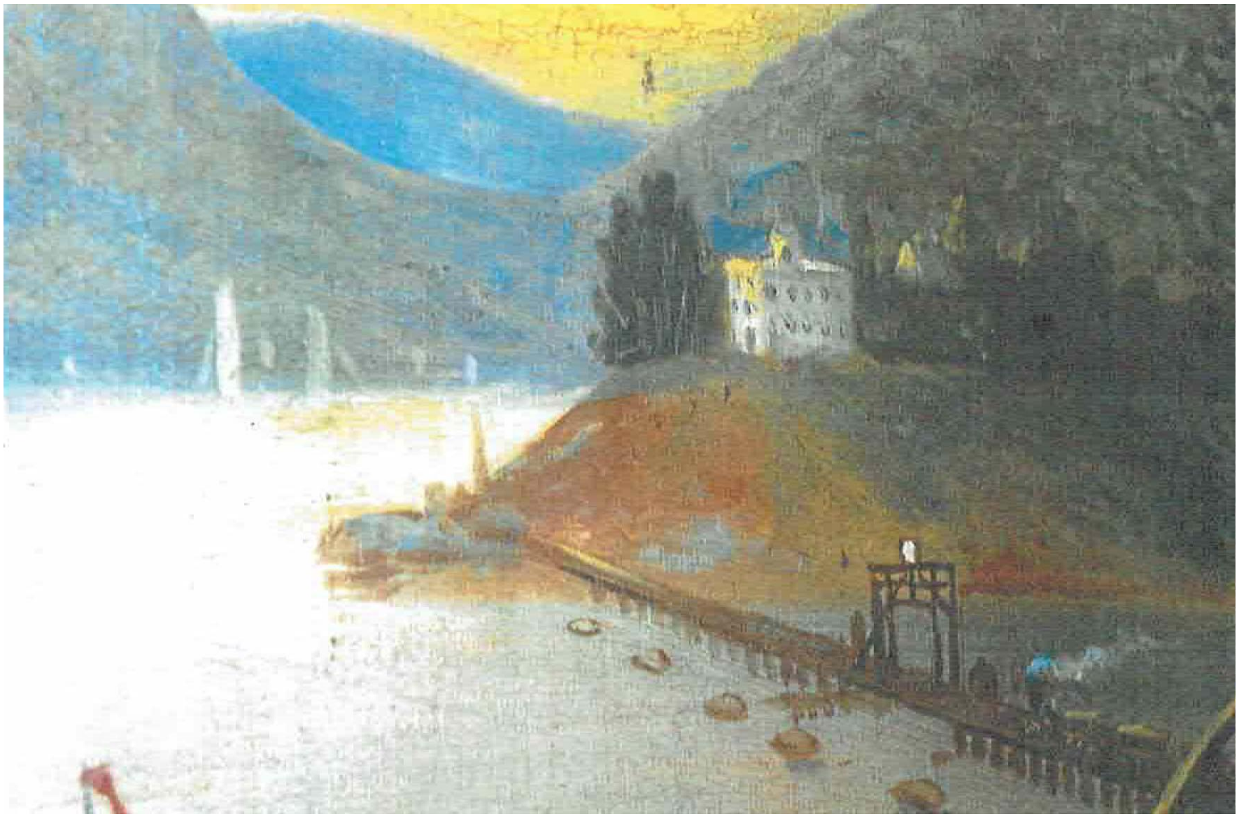
The Post family also offers up some interesting possibilities. A city directory listing shows Louisa's family residing very close to Dr. Wright Post's brother at one point in time. Elizabeth Ann Bayley Seton, the first native American born to be canonized by the Catholic Church, was a very near neighbour to the Ludlows. Her house stood where the church that was built in her honor now stands, next door to #7 State Street (now a rectory attached to the church) thus making her acquaintance of Louisa's grandparents and her father certain. Elizabeth was also a sister to Mary Wright Post of previous mention, who had held the mortgage on Oldstone. Another possible connection to Oldstone is the two daughters of Louisa's cousin, Gabriel Augustus Ludlow, married two brothers who were grandsons of Mrs. Wright Post.

There are also Ludlow ties to the Van Cortlandts. Richard Harrison, who had married Frances Ludlow and resided in New York City, purchased property from Ludlow family members in Westchester and he also would have known Pierre Van Cortlandt Jr. through his association with Alexander Hamilton. Louisa and her family would have undoubtedly spent time with Richard and Frances and perhaps had a passing acquaintance with members of the Van Cortlandt family in this way.

Another possibility is through Louisa's first cousin, the artist John Ludlow Morton, who was on intimate terms with her father William. John's second marriage in 1830, was to a Miss Emily Ellison of New Windsor, whose family lived not far north of Oldstone. John travelled between New York and New Windsor frequently and it is not unlikely that he was aware of the existenceOldstone prior to Louisa purchasing the property. It would also be expected that John's close ties to his cousin Louisa and her family would have had him make the occasional visit to call on Louisa during her twenty-two yearsin the mansion.

The Ludlow family were also closely connected with the Hudson Highlands, having owned land near to the mansion on the west side of the river just below West Point. Other Ludlows, as previously mentioned, lived in Newburgh.

Louisa, sadly taken too early from her beloved home, had at least ensured that the house would stay within the family. Descendants of the Ludlows were to own and live at Oldstone for another twenty-five years.



Naive painting of Roa Hook and Fort Independence Hotel c. 1860.
What is believed to be Oldstone can be seen just to the right of the hotel
Painting in the collection of the Peekskill Museum.

Louis W. Stevenson
1876-1887

Louisa Ludlow's nephew, Louis W. Stevenson, was now the owner of the stone mansion above Roa Hook. A research note found from a previous owner of Oldstone simply stated, "A civil war soldier." What could be learned about one forgotten name out of the 2.75 million who served, the approximately 750,000 who died and the countless others who survived but endured horrendous injuries and suffering? Fortunately, buried in the National Archives in Washington, was information that provided the first steps of the journey of Louis's life.

As with the Ludlow family, the tapestry of the Stevenson heritage is rich and colourful. The paternal side of Louis's family included noted uncles, aunts and cousins. The grandparents of Louis on the Stevenson side were Thomas and Ann. Thomas had immigrated to New York along with his three brothers, Alexander, James and Hay from the Scottish Borders in 1783.

Alexander resided at 279 Water Street and earned his living operating a grocers' shop. His name appeared in the New York City Directory until 1809. It is presumed he died intestate shortly after that date.

Hay was in partnership with a Mr. James Dall. Hay Stevenson & Company, a general dry goods operation, was located at 7 Queen Street in 1783, at 239 King Street in 1792 and later at 135 Water and 167 Pearl Street. In "Reminiscences of the City of New York," Hay was listed in 1795 as a merchant and one of the "Principal Wealthy Citizens" of the city. Records reveal that Hay had business dealings with the Ludlow family in terms of real estate transactions and quite likely would have known the family on a more personal basis. He married Jessie Graham, the oldest daughter of Dr. John Graham and the well known and highly respected Isabella Marshall Graham. Isabella, a pious and philanthropic woman, along with Mrs. Alexander Hamilton, Elizabeth Ann Seton Bayley, (previously mentioned in the Ludlow chapter), daughter Joanna Bethune and other benevolent ladies, founded the "Society for the Relief of Poor Widows with Small Children" who ran the Orphan Asylum of New York. Jessie died a short five years after her marriage to Hay in August of 1795. She was described as "possessing a most amiable disposition and genuine piety." Hay died four years later in September of 1799 leaving his one son, John Graham, an orphan. Hay was a victim of the yellow fever epidemic, a deadly visitor to New York City from 1795 to 1804.

James, the brother and partner of Thomas, married Mary Ronalds, daughter of James Ronalds, in January of 1813. Their marriage was a very brief one with Mary succumbing to consumption in October of that same year. James died a year and a half later. As James and Mary did not have children, the bulk of his estate went to his brother Thomas with small legacies being distributed between numerous nieces and nephews.

In the 1791 New York Directory, Louis's grandfather, Thomas, is listed as a "blacksmith" carrying on trade with his brother James on the corner of Maiden Lane and Gold Street in what is now Lower Manhattan. The term "blacksmith", although perhaps not a misnomer, is only the bare bones description for the business that Thomas and his brother conducted. The Biographical Register of Saint Andrew's Society of the State of New York Volume 2, describes them as foundry men, dealing in stoves, iron chests, gun carriages, ammunition and other iron goods. Thomas was also referred to as a "white smith." One definition of white smith is "tinsmith" but the term most likely referred to a finisher of iron and metal commodities.

Thomas was obviously an entrepreneur. The advertisement section of the May 7, 1803 New York Evening Post gives notice that "The Co-partnership of Stevenson & Willet is this day dissolved by mutual consent." No further information has been found regarding this enterprise of partners Thomas Stevenson and Henry Willet, but it does show that blacksmith Thomas had more than one iron in the fire so to speak. After the death of his brother James in 1813, Thomas continued with the black and white smith business with a Mr. Denis Lonin until he announced his retirement at the age of 59 in May of 1818. Thomas Stevenson & Co. would be dissolved and the business, now at #1 Liberty Street, would continue as before under Mr. Lonin and new partners Philip Heenan and Stephen Stephens. "Thomas Stevenson sincerely and respectfully recommends the above persons to all his former customersand hopes they will continue their favors to them. He assures them they will be served with punctuality and fidelity." At the time of his retirement, Thomas was also advertising a "Stone Quarry to Lease." The quarry was described as "within fifty yards of the North River, and not more than nine miles from the city. The quality of stone is excellent and not inferior to the Portland." Thomas was undoubtedly an ambitious and astute businessman, but he was also a man of some education and refinement. On the business side of the ledger, he was involved as treasurer of a society of blacksmiths and other coal users who had come together to try and "put a check

on the unjust speculation of the coal merchants. The price of American coals at the present time is 11 dollars, which should never be more than 8." The leisure and cultural side of the ledger had him serving as manager of the Saint Andrew's Society of New York City from 1802 to 1805 and as Treasurer of the Dumfries and Galloway Society in 1807.

Thomas had married a Miss Ann McDonald on January 17th, 1788, their union producing five children. Their three sons were named Thomas Jr., John B and Hay, the father of Louis, most likely named for his wealthy merchant uncle. The daughters of the family were christened Agnes and Ann Maria. The exact birth dates and thus birth order of the five children of Thomas and Ann is unclear. Thomas was able to enjoy a few years of retirement before his death on September 8th, 1824. Ann is believed to have died in 1830 and unfortunately, nothing more is known of her background and upbringing. Thomas had written his will in 1819. His wife Ann, during her remaining lifetime was to receive the "rents, issues and profits of my dwelling house and Lot of Ground, No 17 Gold Street" along with the use of the household furniture and silver plate. Ann was to also receive the annual sum of three hundred dollars paid in quarterly instalments. Thomas further stipulated that upon Ann's decease, the estate was to be divided equally among his five children, firstly deducting any monies that Thomas may have previously advanced them. The one exception was the household furniture and silver plate – these items were to be divided equally and given to his daughters Agnes and Maria. Ann chose to renounce her role as administrator of the estate and requested that George B. Rapelje be appointed in her stead. George was the same Mr. Rapelje who had visited Eliza Ludlow and her children in Paris of 1821, a further indication that the Ludlow and Stevenson family had been well acquainted with one another.

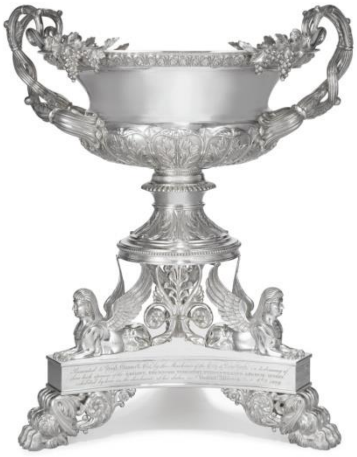
A reprint of a legal case between John B. Stevenson, Appellant vs. Hugh Maxwell, Respondent, of 1848 became a valuable resource in the confirmation of the identities of Thomas and Ann's children and grandchildren. The suit, commencing in 1836 and finally concluding in 1848, had been filed by John B. against the heirs, devisees and legal representatives of his father Thomas. It was filed as a friendly suit, "embracing a great diversity of matters." The suit was complex and lengthy and was most likely filed to bring about a judicial settlement despite the lack of conflict between the parties. The proceedings of the case included the details of family relationships which proved invaluable in tracking down Louis's family background.

Thomas's standing in the community and his wealth allowed him to provide his five children advantages in their choices of educational opportunities, travel and marriages.

It is known that Thomas and Ann's son Thomas Jr., born in 1796, was a druggist and had one son, William, but it is unknown whom he married. Military records show that Thomas, blue eyed, 5' 9", with brown hair and a fair complexion enlisted in the army on February 4, 1828 to fight in the Indian Wars at the age of 32. One year later, on March 31, 1829, Thomas Jrs brother John, wrote the army, looking for Thomas as the family did not know where he was posted and were anxious to hear from him. It was requested that a reply to their query be posted care of Mr. Robert Ludlow of 44 William Street, the brother of Louisa Ludlow. A few days later, the letter was answered indicating that Thomas was ill and disabled at Camp Jackson in Virginia. No further information has come to light concerning Thomas and if he recovered from his illness and was able to return to his family circle in New York.

The first of the two daughters of Thomas and Ann was Agnes, born about 1797, and who on April 16th, 1812, made a very advantageous marriage to Mr. Hugh Maxwell. Agnes was sixteen and Hugh twenty-five years of age. Hugh and his family had emigrated from the Borders in Scotland in 1790 when he was only three years of age. In a passage from the Saint Andrew's Historical Society Register, the Maxwells were described as "a powerful border family in the south of Scotland and at one time claimed to be Earls of Nithsdale, having obtained the title for adherence to the cause of the Stewarts in 1716." Hugh graduated from Columbia College in 1808 and began practicing law in that same year after being admitted to the bar. In 1810 Hugh was in partnership with Henry B. Hagerman at #2 John Street. Hugh entered the United States Army sometime after the beginning of the War of 1812 and was Assistant Junior Advocate General in 1814. In 1817 he was appointed Attorney of the State for the Southern District and in 1823 was appointed District Attorney for the City and County of New York, a position he held until 1829. L.B. Proctor, The Bench and Bar of New York, 1870, describes Hugh as "deeply and thoroughly learned in the English and American criminal law, with rare elocutionary powers, a pleasing, genial manner, he was formidable before a jury. But his natural hatred of crime gave him the determination in the trial of criminals which sometimes rendered him obnoxious to the charge of being vindictive in his efforts to convict the persons indicted." A rather more unflattering description described him as "a great tall gangling

fellow, with sly countenance, slippery tongue and slip slop gate: his face is fair, long and brazen." Whatever the opinion of Hugh, he was an indomitable in his position as District Attorney. Following the Crash of 1825-26, Hugh had obtained indictments for conspiracy against some of the directors for their financial practices. A group of grateful merchants took up a collection for a testimonial for Hugh's efforts and in 1829 he was presented "The Maxwell Vase", value of $1000. The vase was inscribed: "Presented to HUGH MAXWELL, Esq. by the Merchants of the CITY of NEW YORK in testimony of their high opinion of the ABILITY, FIRMNESS, INDUSTRY, PERSEVERANCE & PUBLIC SPIRIT exhibited by him in the discharge of his duties as DISTRICT ATTORNEY, A.D. 1829." Hugh bequeathed the vase to the New York Law Institute. In July of 1873, the vase was on display at Tiffany's and was valued then at $6,000. The ornate vase was sold at auction by Sotheby's in 2010, fetching the princely sum of $494,500.



Hugh Maxwell Vase c.1829

Hugh once again took up a very highly regarded and lucrative private practice after his term as District Attorney had ended. His continued immersion in the affairs of the Whig party brought about his appointment by President Taylor as Collector of the Port of New York from 1849 to 1852. Politics in Hugh Maxwell's time, just as today, was not for the faint of heart. An elephantine skin was a necessary requirement. Although Hugh was noted for being a tenacious and honest lawyer and prosecutor, he was not without his detractors. Various letters to newspapers over the years had anonymous writers taking shots at his

demeanour and political positions. One such writer who had attended the annual meeting of the Colonization Society at which Hugh was giving an address said, "Mr. Maxwell is equally renowned for the soundness of his matter and the dullness of his manner. Having experienced him before, I made a precipitate retreat as soon as his tones began to fall upon my ears, so that I am unable to give you an account of any subsequent proceedings though I feel quite secure in assuring your readers, they were of no importance to either the white or black race beyond the sound of the speakers' voices." Another column from the September 6th, 1853 Brooklyn Daily Eagle also took aim at Hugh. Although the column hints at political favours being dished out due to Hugh's position as Collector of the Port of New York, it also tells a story of his arrival as a little boy in New York. The column in full:

> *"The Sunday Atlas, in its usual dish of Custom House matters, gives Grant Thorburn a dig in very characteristic style. We copy as follows:*
>
> *In the Bonded Warehouse Broadway we notice that the confounded old Scotch bore and twadler, Grant Thorburn, alias "Laurie Todd," is still employed in a sinecure situation. Old Thorburn was appointed to this place, because he came over from Scotland in the same ship that brought Hugh Maxwell to this country. Maxwell was then a little boy, and Thorburn took some notice of him – dandled him on his dwarfish knee, and bought him a stick of molasses candy at the old Fly Market, the morning after he landed on the shores of America. This favor was held in grateful remembrance by Maxwell, and as soon as he was made Collector of the port, he hunted up his fellow passenger and gave him an office to which there is attached good pay and nothing to do. Old Thorburn often talks about having 'cast his bread upon the waters,"" and continually blesses the day upon which he generously expended a 'red cent' for the gratification of the sweet tooth of the ugly looking Scotch bairn, who afterwards became Collector of New York, and gave him the office he now holds. The superannuated old cove has just married a young wife, and he expects the government to support her."*

Not long after this term ended, Hugh retired from his practice. He loved classical literature and his library was said to be one of the finest private collections in New York City at that time. Hugh was also a member of the New York Historical Society, manager (as had been Thomas Stevenson) and President of the Saint Andrew's Society, being the oldest member at his death in 1873 at the age of 86. One other notable accomplishment of Hugh's was his 1835 junk shop discovery of the marble slab that had belonged to the monument erected to Alexander Hamilton by the Saint Andrew's Society. The slab was eventually purchased by the New York Historical Society where it was on display in 1922.

Four children were born to Agnes and Hugh, two daughters and two sons. Ann Eliza was born in 1816. John Stevenson, who was born in 1818, was in partnership

with his father in April of 1847 at 11 Wall Street. John also served as Secretary of the U.S. Legation in St Petersburg, Russia in 1842, penning and publishing the book, "The Tsar, His Court & His People, Including a Tour in Norway and Sweden" in 1848. The third child, Hugh, was born in 1823 and lastly Agnes in 1834. The Maxwells lived at different addresses during their marriage. A June 1828 Evening Post advertisement announces a Classical English Academy to open "at that large and airy residence No. 22 Howard Street, lately occupied by Hugh Maxwell, Esq." In 1847, Agnes and Hugh were residing inClarkstown, Rockland, New York. In May of that year it was reported that one Isaac Simmons, alias James Jones, was arrested and charged with entering the home of the Maxwell's and stealing silver cutlery and other items valued at $120. It was also reported that Mr. Maxwell had "ferreted out the thieves and recovered his property." Such a dry account of the event – it would have been interesting to know the entire story of the detective work done by Hugh and how he accomplished the retrieval of his stolen items. The Maxwells lived in Clarkstown until at least 1860. Agnes died on April 27, 1866 in New York City and Hugh's residence was listed as No. 14 St. Marks Place, New York City where he died on March 31st, 1873. Both Agnes and Hugh are buried in the Oak Hill Cemetery, Nyack, Rockland New York.

Although much is known about Hugh, his wife Agnes, Louis' paternal aunt, remains a shadow in the background. Much of her time, apart from the day to day work of supervising a household and raising four children, would have involved the entertaining of Hugh's clients and political allies. There must have been some fiery conversations around the dinner table when politics were discussed, requiring great tact and graciousness from the hostess. One small item from the Long Island Star in June of 1827 relates a touching honour given to Agnes and her husband. Andrew Parmentier of New York City had established a Horticultural and Botanical garden in Brooklyn on twenty-four acres at the intersection of the Flatbush and Jamaica Roads. The garden featured flowering shrubs, fruit trees, flowers and numerous other plantings. From the Long Island Star:

> *"Mr. Andrew Parmentier, of the Horticultural Garden, Brooklyn, L.I. at the corner of the Jamaica and Flatbush roads, has presented us with a superb bunch of roses, left at our office which he has raised from seed. There is, among others, a very beautiful one, which he has named the Lady Hugh Maxwell, as a mark of respect and gratitude to her husband, and to whom he considers himself under great obligation ever since his arrival in America."*

The portrait of Agnes Stevenson Maxwell, painted in 1867 by Solomon Nunes Carvalho and now in the collection of the New York Historical Society, is believed to be a copy of an earlier painting as Agnes had died in the prior year. The 1922 "History of the St Andrew's Society of the State of New York," stated that the portrait ofHugh was in the possession of his daughter-in-law Mrs. Hugh Maxwell.

Hugh Maxwell

Agnes Stevenson Maxwell

Both portraits part of the Collection of the New York Historical Society

The second daughter of Thomas and Ann, Ann Maria, was more familiarly known as Maria probably to differentiate her name from that of her mother. Records indicate she was born in approximately 1801 and was unmarried when she died at the age of 28 on September 8th, 1829. Maria's will does provide a small glimpse into her personal life. She composed her last will and testament on July 28th, 1829 and as she died only a very short time later, it can be supposed she may have had an illness that was deemed to be incurable. Her specific bequest to her brother John backs up this supposition. "Second, I give and bequeath unto my brother Doctor John B. Stevenson for his kindness and attention to me, the sum of two hundred dollars, to be expended by him in the purchase of some memento of me." Maria was a property owner. "Third, I give, devise and bequeath my house and lot of ground No 99 Bowery in this city with their appurtenances to my sister Agnes Maxwell." The remainder of her estate was to go to her mother Ann and upon Ann's death, that her estate be equally divided and given to her nieces and

nephews – with one exception. Her two nephews, John Thomas and James Seaman, sons of her brother Hay and his first wife, would inherit, but any children born to Hay and his second wife Eliza were excluded. The silver plate which Maria was to inherit equally with her sister Agnes upon the death of her mother was specifically mentioned in Maria's will. The plate must have had some family significance as Thomas specially bequeathed it in his will and now his daughter Maria's will ensured that upon her death, these precious items would go to Agnes who in turn was requested to bequeath them to her daughters.

Thomas and Anne's son, John B, born sometime in 1795, was to play an intriguing role in the young adult life of his nephew Louis. His middle name is believed to have been "Bethune." This name may have had some connection to the sister of his Aunt Jessie (Hay) Stevenson whose sister Joanna had married a Mr. Divine Bethune, a leading merchant of New York City at that time.

John attended Columbia from where he graduated in 1811. John was obviously a man of strong opinions and character who did not back down from standing up for his right to free speech and the following incident in which he was involved would most likely have made for a compelling family story for a young Louis.

It was at Columbia in 1811 that John and his soon to be brother-in-law Hugh Maxwell, were the main characters in what has been described as "the first riot" of that institution. The Biographical Register of the Saint Andrew's Society and the August 11th New York Post accounts of that incident paint a vivid and detailed description of the event. Depending on the account, John was either an upstanding and principled young man or one who "should have submitted with quiet deference to the better judgement of his masters, and not to have dared to array his private opinions, in opposition to those of superior age and intelligence."

August 6th of 1811 saw Trinity Church filled to the doors with family and friends to celebrate the commencement of the Columbia seniors for that year. John was one of the graduands to speak that day. Dixon Fox wrote in "The Decline of Aristocracy in the Politics of New York," that John "had been assigned to be a respondent in a brief discussion as to the right of representatives to disregard instructions and, being a Republican in politics, it had been suspected that his zeal might outrun decorum." John had written a line in his address that opined, "Representatives ought to act according to the sentiments of their constituents."

A faculty member, using a 1796 college resolution in which student speakers for public events were obligated to submit their writings to a designee of the faculty for approval, decreed this inappropriate and John was requested to either remove or alter the sentence. John apparently made no promises to the faculty and on graduation day read his speech with the offending sentence in its original form. After the speeches were concluded and the diplomas were being handed out, John's name was called and as he came forward to receive his degree, the President of Columbia refused to hand it to him. John was immediately joined by some of his friends, most notably Hugh Maxwell his soon to be brother-in-law, and prominent lawyer and Columbia graduate of 1801Gulian C. Verplanck. The firm support of his friends stiffened John's resolve and he loudly demanded he had a right to his diploma. By now, the crowd of attendees must have all been on their toes in anticipation of further drama, thus prompting an attempt by a professor to calm the escalating situation. The professor, referencing the offending sentence in John's speech, suggested to John that "you probably forgot it." John replied, "No, I did not forget, but I would not utter what I did not believe." When the President of Columbia again refused to present John his diploma, John turned to the audience and proclaimed, "Ladies and gentlemen, I am refused my degree, not from any literary deficiency, but because I refused to speak the sentiments of others as my own."

John's refusal to back down prompted Hugh Maxwell to then ascend the stage to condemn the actions of the faculty. Mr. Verplanck was not to be denied his say and joining Hugh on stage, asked Dr. Mason, the Provost, "Why he was refused a degree which had been earned by years of faithful study." The Provost rejoined with, "Because Mr. Stevenson had not complied with the order of Dr. Wilson to alterhis manuscript." This did not satisfy Verplanck. "The reason is not satisfactory, Sir. Mr. Maxwell must be sustained; I move that a vote of thanks be tendered to Mr. Maxwell for his defence of Mr. Stevenson and of the right of free speech." At this point, the atmosphere inside of Trinity Church was electric and the crowd was becoming raucous. Dr. Mason, unable to bring a semblance of order to the proceedings, left the platform. Someone had notified the police who were then able to bring some calm to the situation. The result was that the commencement exercises "were abruptly concluded amid much confusion." The "riot" was an exciting day for those in attendance with the crowd purportedly booing, clapping and stomping their feet when the faculty had refused John his diploma. The college faculty, much offended and humiliated by the course of

events and the language of the protest, quickly published a justification of their actions. Members of the graduating class and citizens refuted the faculty protestations. The result was that Columbia College brought forward a complaint that resulted in John, Hugh and Gulian, along with five others, being brought up on charges of causing a riot. Provost Mason testified that he was greeted with a hiss "that in manner and quality would not disgrace a congregation of snakes on Snake Hill in New Jersey." Although the accused had excellent legal representation, it was said that Judge De Witt Clinton was deeply prejudiced, refused to listen to the arguments of the defence and finally, "instructed the jury to bring in a verdict of guilty, which they supinely did." Although Judge Clinton dearly wanted prison terms for the offenders, he was warned that "the people would not stand for it." Instead, Maxwell and Verplanck were fined $200 and to "find sureties for their good behaviour." John was fined as well but his wallet was not as hard hit – his fine was a mere $10 probably owing to a professor's testimony that "he was the best-behaved man in the College – he must have been prompted by others."

John was an enlisted man during the War of 1812, serving as a Lieutenant under General Steddiford of the 1st Regiment -1st Brigade of Infantry, State of New York and eventually rising to the rank of Captain.

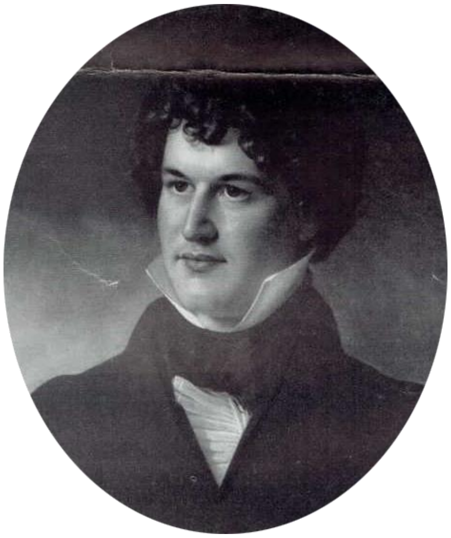
The "riot" and military duties did not put a halt to John's further education and aspirations. He continued with his training as a medical student, graduating with an M.A. from Columbia in 1816 "before going on to a respectable career in medicine."

In 1825, John chose to travel to Paris to continue with his medical studies. It was there that John met Victor Jacquemont, the noted French botanist and geologist, at the famed Jardin des Plantes, France's main botanical garden on the left bank of the Seine. A strong friendship developed; it was said that Jacquemont came to consider the young American doctor as one of his four best friends. Jacquemont, a relative of Lafayette, became famous for his explorations, collecting plant and animal specimens from many countries. His career culminated in the taking up of an invitation in 1828 from the Museum d'Histoire Naturelle to scientifically survey India. Tragically, his life ended far too early at the age of 31, in 1832, dying of disease in Bombay. The ending of an unhappy love affair with the actress Adelaide Schiasetti, in 1826, had prompted the young botanist to cross the ocean to New York to visit his friend John. During his American visit, Jacquemont took a trip up the Hudson River as far as Niagara to

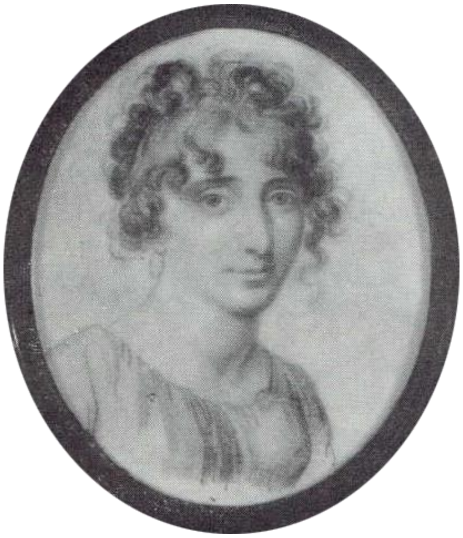
collect geological and plant specimens. It is believed that John, who also had a keen interest in geology, accompanied the young explorer on this journey.

Victor Jacquemont, French Botanist & Geologist

It was in Paris that there was a most interesting interlude in John Stevenson's life. Although John remained a bachelor during his lifetime, it seems that romance was not unknown to him. John was introduced into the upper echelons of Paris society and it was there that he met Madame Anne-Julie d'Anet Le-Breton, daughter of French chemist Pierre-Jean Darcet. A friendship is said to have developed between the young thirty-year old American and thefifty-two year old Parisian beauty. As can be seen from the self portrait of Mme Le Breton, and the miniature she painted of John, there is no doubt that she was a talented artist and portraitist. John was said to have requested that Mme Le-Breton paint him prior to his leaving Paris for his return home to New York in 1825. A note that accompanied the miniature of John hints at romance, at least on the side of Anne-Julie. It reads, "Last souvenir of a tender affection, given to John B. Stevenson, 29 May 1825, on the occasion of parting from him, perhaps forever, by his friend Anne-Julie d'Anet Le Breton, born in May 19, 1773." It appears that Anne-Julie and John B. did not meet again, although they did maintain a correspondence for a time after John's return to New York.



Portrait of John B. Stevenson by Julie D'Anet LeBreton c.1825



Self Portrait Julie D'Anet LeBreton

John continued with his medical practice upon his return to American soil, at one point serving as a consulting surgeon to the Seaman's Retreat on Staten Island and authoring a paper on sore eyes and blindness.

John may have returned to Paris in 1858. The "Report of the Dinner Given by the Americans in Paris, August 17, 1858" lists a John B. Stevenson as one of the attendees at the dinner. This dinner was held at the Trois Freres Provencaux, to honor Professor Samuel Finley Breese Morse, for "His Invention of the Telegraph, and on the Occasion of its Completion Under the Atlantic Ocean."

In addition to his medical skills, John also proved his abilities as a successful businessman as had his father before him. "The Wealth and Pedigree of the Wealthy Citizens of New York City" listed him as, "Stevenson, John B...An Old Physician, $100,000." He also accumulated numerous properties in Brooklyn during his lifetime.

John lived in New York City residing at No. 15 Harrison Street until his death on August 25, 1863 at the age of 68. It is interesting to note that John did not leave a will, dying intestate and leaving his sister Agnes Maxwell to administer his estate. A complete inventory of his personal possessions was assembled and included small mundane items such as pocket-knives and chair bottoms to the more valuable including paintings and numerous items of fine jewelry. Other items of interest were two bronze medals which may have been related to the

War of 1812 and two pocket pistols. John also left a very extensive library of 846 volumes of medical texts and miscellaneous books. A sizeable sum of cash was listed which included interest from real estate holdings that amounted to just under $40,000. The real estate was eventually ordered to be sold in 1867 by legal order and the resulting proceeds to be settled upon numerous family members. The value of his entire estate was estimated to what would be today approximately one and a half million dollars. John is buried at the Oak Hill Cemetery in Nyack next to his sister Agnes and brother-in-law and friend Hugh Maxwell.

The exact birth date of Hay Stevenson, father of Louisand brother to Thomas Jr, Ann Maria, Agnes and John B, is not known. One historical reference states that Hay "was of Scotch birth, and immigrated to America when a young man", but his father's will and other documents do not bear this statement out. This may have simply been a misstatement and would more likely have been referring to his father's (Thomas) immigration to New York City.

Hay was to marry twice. His first wife is believed to have been Maria Stoutenburgh, daughter of Thomas Stoutenburgh, whom he had married in April of 1821. Two children were born to them prior to 1825; John Thomas and James Seaman Stevenson. Maria died on December 21, 1825 at their residence #20 Walker Street. Hay was at some point an army officer who retired in 1832 or 1833. The 1830 New York State Register lists a Mr. Hay Stevenson as Inspector of the Forty-fifth Brigade of New York. There is also a reference to a Mr. Hay Stevenson, who owned a bookstore at 71 Pine Street in 1827, taking orders for Mr. Andrew Parmentier of the Horticultural Garden of Brooklyn. Hay then married Eliza Elder Ludlow, the older sister of Louisa Sophia Ludlow, sometime between 1825 and 1830. According to Robert Ludlow's (Eliza's brother) will, a son, Robert Ludlow Stevenson had been born to Hay and Eliza soon after their marriage. It is assumed that Robert Ludlow died very young as there is no further mention of him. Eliza and Hay's second son of their union was William Elder, born on October 23, 1831. At the time William was born, the family were living in Hackensack, New Jersey. The lifestyle that Hay and Eliza had enjoyed was about to take a completely different turn. Hay and Eliza made the decision to leave the city they had grown up in to take up farming in Dexter Township, Washtenaw County, in Michigan. The opening of the Erie Canal in 1825 connecting the Great Lakes with the Hudson River and thus New York City saw the beginning of the "Michigan Fever." The sale of public lands saw a huge migration into the territory (statehood was not achieved until 1837) that peaked between 1830 and 1840. It may have been the combination of Hay's retirement from military duty, a sense of adventure and the opportunity to purchase inexpensive government land that prompted Hay and Eliza to opt for a new life. The 1923 "Pioneer History of Ingham County" compiled by Mrs. F. L. Adams gives an amazing account of the arduous journey to the Stevenson's new home.

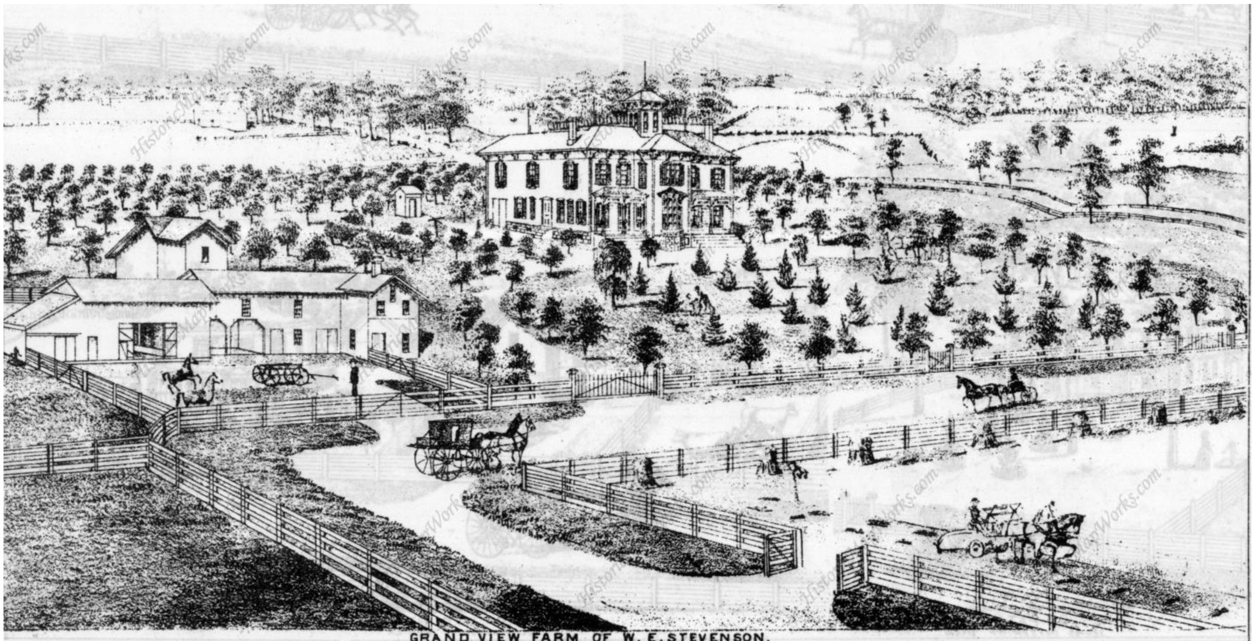
Hay, Eliza and their children did not make the move alone. Hay was friends with Mr. George Travers, a proprietor of a grocery goods store on Maiden Lane in New York City. The two friends chose to face this daunting adventure together. George Travers told one of his city neighbours, "Now, Absalom, you were born and brought up in the city and know nothing about choosing good land, but if you go to Michigan you will have to buy new land; so let me advise you that if you want a good farm to choose land on which is good thrifty timber and plenty of running water." In November of 1831, almost immediately after the birth of Hay's son William in October, the two men made their first journey to Michigan while navigation up the Hudson was still possible. The pair travelled by boat to Albany and from there they walked the 288 miles to Buffalo, crossed into Canada and continued their walk to Windsor. From there they were able to take a ferry to Detroit and then again went by foot for the last leg of their journey, some forty-three miles to Ann Arbor, Michigan. Ann Arbor in 1831 was made up of two small villages one-half mile from each other. Mr. Travers purchased land just across the Huron River from the villages and Hay Stevenson purchased 320 acres on the shore of North Lake just to the north of the village of Dexter. Hay and George spent the winter building homes for their families and in the spring of 1832, when the waterways were free of ice, moved their families to the new homesteads. The women and children travelled by water up the Hudson River and via the Erie Canal to Buffalo, thence by steamboat to Detroit and finally by stagecoach for the last leg of their journey to Ann Arbor. The Travers family included six young children and Eliza had three children to tend to on the journey, William the youngest being less than a year old. It would have been an exhausting journey for the women and a wrenching move. Both Eliza and Hay had been born into wealthy families, had opportunities for the best of education and moved in the elite social circles of the city with the stability of wealth and the comfort of extended family to enfold them. The shift from the whirl, perpetual motion and noise of New York City to the silent, treed remoteness of Washtenaw would have required great fortitude and resolve from both Hay and Eliza.

Between the years of 1830 and 1844, Hay purchased various parcels of land in Washtenaw and Ingham Counties. The land was described as "rolling and in the northern and north western portions, quite broken, interspersed plentifully with lakes, marshes and tamarack swamps." Hay did not restrict himself to farming – he was appointed Postmaster for Louiseville in January of 1834 and then for North Lake in April of 1836. During this period, six more children were born to Hay and Eliza; Frances Ludlow and Robert Lewis sometime between 1833 to 1836, Louis W. on September 8th, 1834, Henry Warner on May 22nd, 1839, Emily Eliza on May 21, 1842, and Louisa Ludlow Stevenson, namesake of her Aunt Louisa Ludlow. The date of Louisa's birth has not been found but the December 5th, 1849 edition of the New York Evening Post lists her death as "the previous day in Brooklyn, New York City." The death notice of Louisa Stevenson refers to her as "daughter of the late Hay Stevenson, Michigan." Forest Hill Cemetery records in Ann Arbor indicate that Hay died in 1842 at the age of 45. The same cemetery records also show that Eliza re-married sometime after Hay's death to a Mr. Smith. Eliza died in 1858 at the age of 51 and is buried in the Stevenson family plot in Forest Hill.

Following is the information that has been garnered regarding Louis's brothers and sisters. Voting registration records indicate that Louis's half-brother, John Thomas, moved to Centerville Alameda County, California somewhere around the year 1866 at the age of 38. Census records indicate that he was still living in 1890 and 1892 but died sometime before 1899. The known three children of John, Carrie Emmerson, Eugene and John Jr., remained in California after his death. The other half brother of Louis, James Seaman Stevenson, followed in John's footsteps, making the move to California sometime after his brother. Alameda County records show that he was living there in 1888 and 1890. His death date was possibly 1902.

Louis's oldest full brother William, born in 1831, was educated in the district school of North Lake and in April of 1862 he married Margaret E. Southern who died childless in 1871. He then married a Miss Anna C. Webb on April 8, 1873. Three children were born to them; Emma L. born in 1874 and who died at the young age of 19 in 1893, Anna C. and William E. William remained in Michigan to tend the land where his father and mother had settled. William was described as an "honourable man in his dealings, and a successful farmer." He died on July 7th, 1907. A drawing dated 1874 depicts the "Grand View Farm of W.E. Stevenson." It lays out a beautiful farm scene showing a substantial and rather

grand house surrounded by an orchard and landscape trees, a well ordered and neat farmyard with barn and paddocks and workers with a horse and plough working in a nearby field. This is the original homestead where Hay and Eliza began their farming life. Although there would have been changes after Louis left as a teenager and the drawing is stylized, nevertheless the scene gives an evocative rendering of the prosperous surroundings in which Louis had grown up.



GRAND VIEW FARM OF W. E. STEVENSON,
SEC 19 DEXTER TP MICH.

Brother Frances, at the age of twenty-five, married a Miss Sarah Ann Twambly of Lyndon, Michigan, aged 21 on December 24th, 1857. At one point in time, Frances was the owner of 81.75 acres of farmland, located near to his father's land holdings. One daughter, Ellen L was born to Frances and Sarah in 1859. Frances passed away in 1864 at the young age of 32 and it appears that his young son Harry, aged one and a half, died about the same time. The 1870 census for Ann Arbor Ward 1, Washtenaw, shows his wife Sarah and her daughter residing with her brother-in-law-Henry and sister-in-law, Emma. Sarah's real estate holdings and personal possessions were valued at $6,000 and Ellen's personal at $6,000. Sarah remarried in November of 1870 to James Judson Parshall of Ann Arbor.

Robert Lewis, the fourth child of Hay and Eliza's union remains a name only.

Louis W. was to follow Robert, entering the world on September 8th, 1834. After Louis, two more siblings were to follow, bringing the known number of children born to Hay and Eliza to ten.

Younger brother Henry was born on the 22nd day of May in 1839. Henry attended the University of Michigan from 1859 to 1862. Unfortunately, Henry's health was precarious, inducing him to depart the United States to travel abroad in Europe for several years. He returned to the University of Michigan after his travels and graduated from the Law Department in 1869. A classmate wrote this effusive description of Henry. "He was of excellent lineage, connected with the Livingston and Tappan families of New York. His father was a retired English army officer. He was tall and finely formed, very attractive in his personal bearing, and a universal favourite wherever he went. Evidences of a tendency to pulmonary disease showed themselves early in his college course and compelled a suspension of his systematic work. Although he made a vigorous fight for health, he finally succumbed while in Texas in its vain pursuit. His was a true and noble character, full of high inspiration and enthusiasm; though handicapped for so many years by relentless disease, he kept up is cheerfulness and efforts to work to the last." Henry's passport indicates he was a tall man, 6' 2 ½ inches with a high forehead, large nose, brown haired and blue-eyed. Henry died on October 16, 1872 at Galveston while practicing law.

Henry Stevenson

Louis's sister and youngest sibling, Emma, was born May 21, 1842. Her story is for the next chapter as Emma had her own unique part to play in the history of Oldstone.

Henry appointed Emma and Louis as administrators of his will and it is obvious that Henry had a great affection for his family, ensuring that all were to benefit in his last will and testament. To William, the "keeper" of the family homestead, went the one hundred and sixty acres he owned in Michigan, half of his interest in the aforesaid homestead and his rifle. Sister Emma received his house and lot in Ann Arbour, his interest in forty acres of land adjoining the homestead, his prized books that had belonged to their mother, his seal pencil and knife as well as two thirds of the remaining estate after any other bequests. His sister-in-law Sarah was to receive the other half of the family homestead interest, a third of the remaining estate after bequests and to her daughter Ellen Louisa went the sum of $1,000 for her education along with his history and textbooks. Louis received the sum of $1,000 and Henry's gold watch.

*****

As the beginning of the chapter hints at, Louis W. Stevenson was simply a name in the annals of history, his life forgotten and relegated to dusty vaults and basements. But his life entailed so much more – a man with firm ideals and principles who was undaunted in their pursuit.

When Louis was born on September 8th, 1834 in Dexter Township, Washtenaw County, Michigan he entered the world born to parents from wealthy and notable New York families who had decided that their life would entail homesteading far from their known and comfortable world. Although Louis was surrounded by the warmth of parents and siblings and the stability that family wealth could bring, it was a long way from the life his parents had been used to. Although far from New York City and the wide choice of schools from which he would have been able to chose, his parents instilled the importance of education. Hay and Eliza were both well educated and ensured their children were provided with opportunities within and outside of their small rural community. Either the year of his birth or shortly thereafter, a log schoolhouse was erected at North Lake Corners, very close to his home. One summer, a Miss Elizabeth Phelps held school

lessons there – it was said that the Hay Stevenson family "was about the only family there." That quote can be taken more than one way, but regardless, the Stevenson family were going to school! It can be surmised that his mother Eliza, retained a close connection to her sisters, especially Louisa Ludlow as according to an 1850 census, Louis was sent to live with his Aunts Louisa and Cornelia Ludlow Graham in Yonkers. The sixteen-year old Louis had made the journey from Michigan to New York in order to further his education, most likely in the most advantageous of schools. It was while in the house of his mother's sisters, that a warm affection grew between him and his spinster Aunt Louisa. The move to New York also would have given Louis the opportunity to become better acquainted with his paternal side of the family, visiting with his Aunt Agnes and her husband Hugh Maxwell and their children and his Uncle John B. Stevenson.

There has been little information found to put together a picture of Louis's life between 1850 and 1861. It can be supposed that he continued with his studies in New York, made the occasional trip home to Michigan to visit with his siblings and as a young adult would eventually ensconce himself in a career fitting to his social station and abilities. And, indeed he did – establishing a flour and grain milling business (believed to have been in New York City) that according to a later report was described as "flourishing."

The year 1861 is where his name is first found in civil war records. With rebel forces threatening to enter Washington, D.C. in the early months of 1861, President Lincoln began to organize a military defence of the city. Louis had joined the 7th New York Militia in 1861 as a private in the eighth company under Captain Henry Shumway. The 7th Regiment was also known as the "Silk Stocking" regiment or the "Blue Bloods" owing to the large numbers of men who were members of the social elite of New York City. On April 19th, Louis, along with the other 1049 men of the regiment, marched off to the defence of Washington. Outfitted in grey uniforms and blue overcoats, the men carried knapsacks, blankets and rations along with rifle muskets and ammunition. Their departure from Lafayette Place in New York City drew large throngs of citizens to see them off and patriotic feelings were high as the men marched down Broadway and Cortlandt on their way to be ferried across to Jersey City. The 1866 Third Annual Report of the Bureau of Statistics of the State of New York described the scene of that afternoon. "The line of march was a perfect ovation. Thousands upon thousands lined the sidewalks. It will be remembered as long as any of those who witnessed it live to talk of it, and beyond that it will pass into the recorded history

of this fearful struggle. The regiment marched not as on festival days – not as on the reception of the Prince of Wales – but nobly and sternly, as men who were going to the war. Hurried was their step – not as regular as on less important occasions. We saw women – we saw men shed tears as they passed. Amidst the deafening cheers that rose, we heard cries of "God bless them!'

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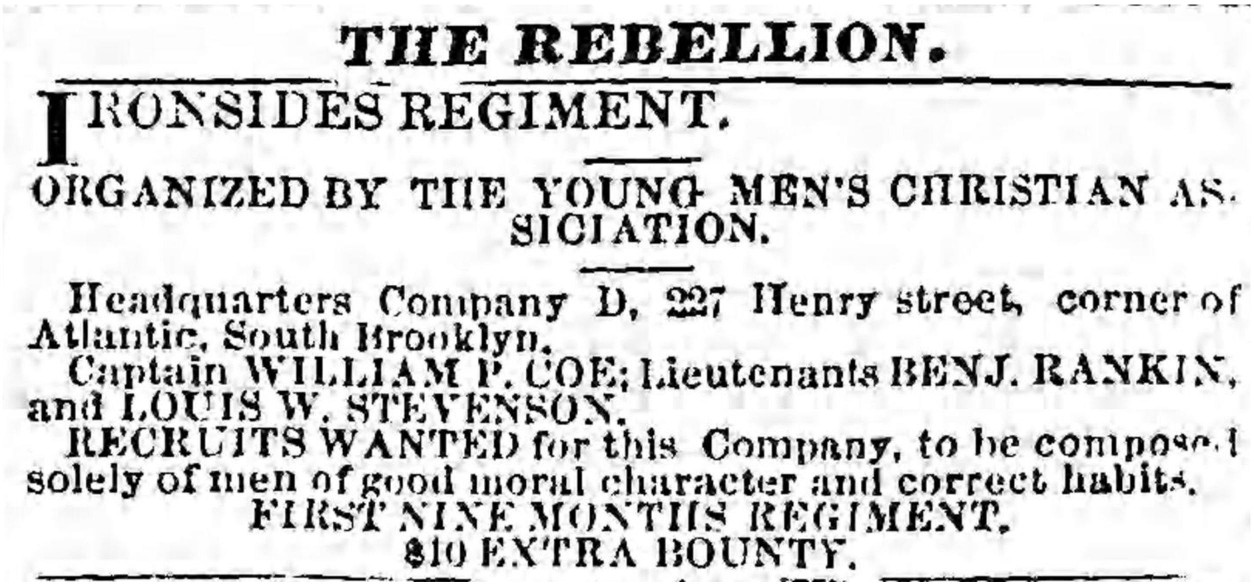
The New York 7th in Washington, D.C. 1861

Upon his return to New York with the militia three months later, Louis obviously felt a strong desire to continue in service to the Union. By September 1st, 1862, Louis had made the decision to fold up his business and begin actively recruiting for the Union war effort. An October 7th, 1862, a Brooklyn Daily Eagle advertisement informed the public that Captain William Coe along with Lieutenants Benjamin Rankin and Louis W. Stevenson would be recruiting for the "Ironsides" Regiment. Wanted were "Young men, of good moral character, who enlist from a sense of duty, and not for bounty only, will find in this company congenial companionship and superior advantages." The Ironsides or more formally the 176th Regiment, New York Infantry was organized November 20, 1862. Recruiting for the 176th had commenced as early as October 7th and ran through to January 10th of 1863 under the auspices of the Young Men's Christian Association. The organization of the regiment began under Colonel Mark Hoyt who was forced to resign his command due to medical reasons shortly before its departure from the city. The regiment's organization was completed under

Colonel Charles C. Nott, Lieutenant Colonel A. Duganne and Major Morgan. Rev. Dr. Vinton of Trinity had been offered the Colonelcy of the regiment but declined. Dr. Vinton expressed his regret that "it will not be practicable for me to join you", and went on to say to the regiment, "The Banner of the Cross and the Flag of the Union we will hold erect together; though your vocation is to silence the cannon's mouth, and mine to shut the mouths of the gainsayers. Meanwhile, give the assurances to the young men of my high appreciation of their confidence in my military, patriotic and Christian agreement with them, as well as in my ability to lead them. God grant you success and victory over the misguided rebels who would madly destroy their country and commit suicide on their own prosperity and happiness.



THE REBELLION.

IRONSIDES REGIMENT.

ORGANIZED BY THE YOUNG MEN'S CHRISTIAN ASSICIATION.

Headquarters Company D, 227 Henry street, corner of Atlantic, South Brooklyn.

Captain WILLIAM P. COE; Lieutenants BENJ. RANKIN, and LOUIS W. STEVENSON.

RECRUITS WANTED for this Company, to be composed solely of men of good moral character and correct habits.

FIRST NINE MONTHS REGIMENT.

$10 EXTRA BOUNTY.

Recruiting advertisement for the Ironsides Regiment from page 1 of the October 7th, 1862 edition of the Brooklyn Daily Eagle.

Louis was formally commissioned as a 2nd Lieutenant into the 176th, Company B, in Brooklyn on December 18th, 1862. A passport application from the previous February describes Louis's physical appearance as: "age 27 years, 5' 10 ½" tall, high forehead, hazel eyes, straight nose, medium mouth, long chin and face with brown hair and a light complexion." A column in the 1862 Christmas Eve edition of the New York Times follows in its entirety. It describes the lofty sentiments that were expressed and the pomp and ceremony that preceded the regiment's departure for New Orleans. It is not unlikely that Louis's sister Emma, Aunt Louisa and other family members were in attendance to show their support and pride

all the while holding back, as best as they were able, their grief at his departure and their fear of what the future might bring.

"A Gala Day in the 'Ironsides' Regiment"

The "Ironsides" Regiment (One Hundred and Seventy-Sixth New-York State (Volunteers,) now quartered on the Long Island Railroad, about half-a-mile from the village of Jamaica, numbers upwards of eight hundred men. The regiment is prepared to move to the seat of war at any moment. Yesterday was quite a gala day among them, it being the occasion of the presentation of a stand of colors to the "Ironsides" on behalf of the ladies of New-York. The regimental banners are seven in number, the largest being of blue silk bearing the coat-of-arms of the State, beautifully embroidered, and costing in all $350. Accompanying this was a national flag, regimental size, of blue, white and red silk, the stars in the blue ground being tinsel-work. A large deputation of New York ladies were on the platform during the presentation ceremonies while number of the "sterner sex," friends of the "Ironsides," took occasion to exchange congratulations with the regiment on this interesting occasion. At 2 ½ P.M., Rev. Dr. Storrs, who had been selected to make the presentation of behalf of the lady donors, ascended the platform temporarily erected for the occasion, the regiment having been, in the meantime, formed in hollow square around it, and after thanking the ladies for the honor conferred by selecting him, spoke substantially as follows.

He called upon the regiment to remember they were about to fight for liberty and the future, as well as for the memories and traditions of the past. In alluding to the present condition of the country, he wished them to bear in mind that the deepest darkness always precedes the coming day, and the anticipated that soon this "Winter of our discontent" would be turned to "glorious Summer by these sons of York." {Applause.} They should remember the maiden who in the middle ages barred the door of the castle with her delicate arm, and emulating her example, bare their breasts and arms to the foe in the coming conflict. He was proud to present these tokens of regard to the "Ironsides" on behalf of the ladies of New York. One represented the power and dignity of the Empire State, and he knew they would defend it to the last. The other was our own National banner – the glorious Stars and Stripes. It was this same banner that was unfurled from the Heights of Dorchester by WASHINGTON himself. May it never be stricken down by domestic or foreign foe, but float in triumph till the consummation of time. He knew they would do their part of the work in aid of its preservation nobly, and when they returned from the field, when the rude blast of war shall have given place to the sweet sounds of peace, the welcome they should receive from the lady donors, as well as all loyal citizens, would rival the triumphal welcomes of Roman or Grecian heroes. He closed by hoping that this day of welcome was not far distant.

The banners were received on behalf of the regiment by Lieut-Col. A.J.H. DUGANNE, who returned the thanks of the regiment to the fair donors in a very neat speech, and said that the "Ironsides" of this Republic sought to emulate the heroic deeds of their predecessors in that stern republic of which CROMWELL was the architect and founder. If ever these banners were left on the gory field of battle, all might rest assured they would be covered with a glorious tomb – the tomb of the "Ironsides" of New York.

The color-guard were then ordered forward and received the flags, after which the customary military salute in open ranks was paid them, the soldiers cheering most lustily as the guard with the colors marched by them.

After an exhibition parade and drill in which the regiment showed great efficiency, ranks were broken and the assemblage dispersed.

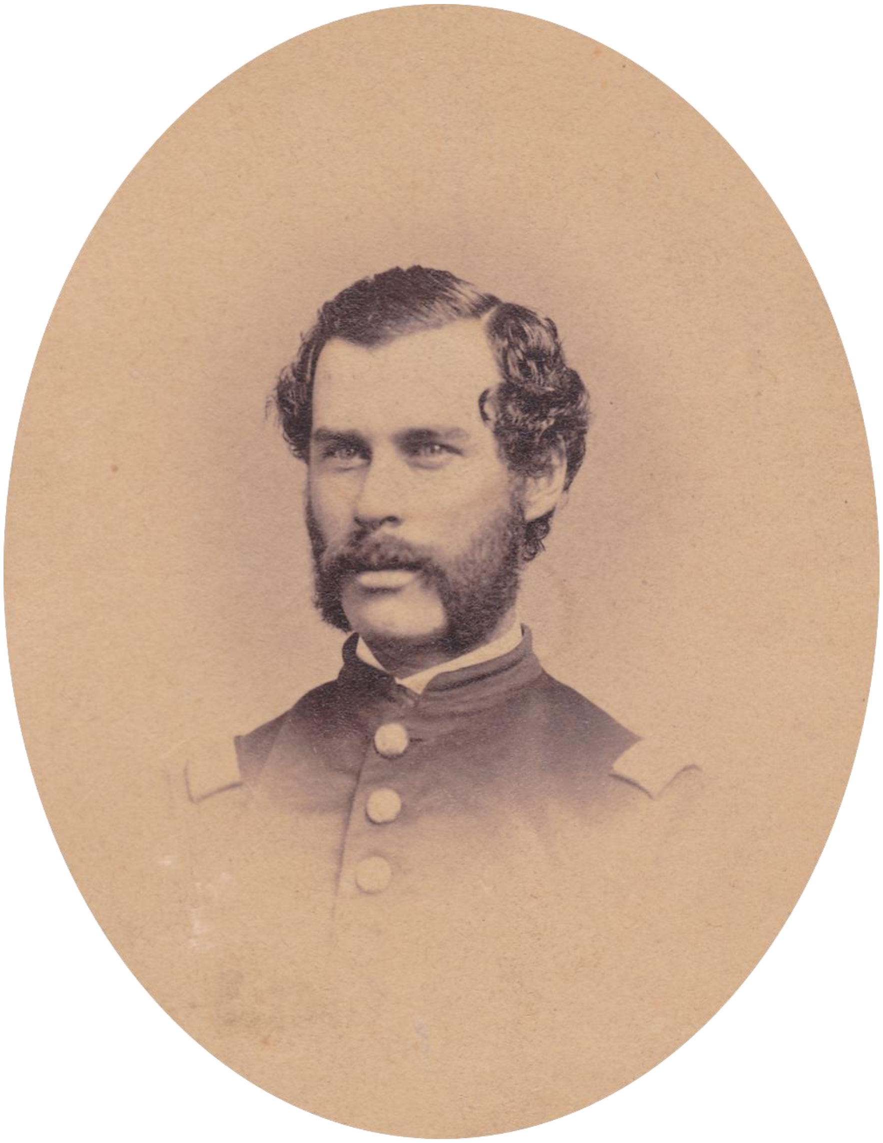
The officers of the Ironsides are as follows:

FIELD AND STAFF

Colonel Mark Hoyt; Lieutenant-Colonel, A.J.H. Duganne; Major, Morgan Morgans; Adjutant, J.H. Edsall;
Quartermaster, F.B.Ballard; Surgeon, A.J. Willetts; Chaplain, Rev. M.C. Kempsey.

CAPTAINS

Co.A, A.C. Messinger; Co.B, W.P. Coe; Co. C, John S. Cutter; Co. D, George P. Howe; Co. E, David P.Terry; Co. F, A.S. Norton; Co. G, H.L. Bidwell; Co. H, Samuel T. Thomason; Co. I, Thos. S. Johnson; Co. K, Henry Baden.



2nd Liuetenant Louis W. Stevenson of the 176th NY State Volumteers (Ironsides Regiment)

This picture believed to have been taken in 1862 before his capture and imprisonment.

Louis left New York City with his regiment on January 11th of 1863, destined for Brashear City in New Orleans, arriving at their destination later that same month. The journey by sea was uncomfortable at best. It is most fortunate that two of

Louis's commanding officers wrote in detail of their experiences in the 176th at Brashear City and beyond. Colonel Charles C. Nott was a practicing attorney and author who had enlisted at the beginning of the war. His book "Sketches in Prison Camps: A Continuation of Sketches of the War" written in 1865, gives a vivid account of his time with the 176th. Lieutenant Colonel A.J.H. Duganne was an author, journalist and poet who penned "Camps and Prisons, Twenty Months in the Department of the Gulf," said to be "the best account of prison life in Texas during the civil war." This book also tells of the fate of the 176th. Lt. Louis W. Stevenson was referred to by both men in numerous passages, giving a corroborating account of his harrowing battle experiences and subsequent wounding. Louis's role at Brashear City was only a small part in the entirety of the events that occurred there but it is on him that will be the focus of the following events.

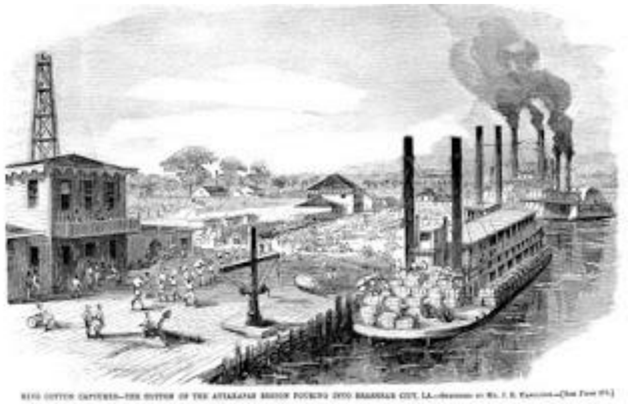


Image courtesy harpersweekly.com

Brashear City June 23, 1863

The men of the 176th began to perform their duties guarding lines of the New Orleans and Opelousas Railroad at Brashear City, LaFourche Crossing, Bonnet Carte and various other points. Soldier's letters home spoke of the intense heat and one young man portrayed the mosquitoes being "as big as pigeons." The Ironsides were encamped at Brashear City, the headquarters being at the Terrebonne Railway crossing. Harry Gordon, acting orderly of Company D, wrote that "the regiment had been at Brashear City for the past month, skirmishing daily with the enemy across the bay and up the Teche Crossing, four of the regiment were killed and eleven wounded. On June 20th, ten men of Company D were captured and three days later, on June 23rd, the smaller skirmishes gave way to major action. The regiment had received a dispatch indicating that a large

cavalry force was now in the rear of their position and on the march. Many of the troops of the 176th were ill, including Colonel Nott. Duganne described the actions of Louis on June 22nd, one day prior to the main battle that would take place on the following day. "Noontime arrives, and with it a locomotive, in charge of Lieut. Stevenson, of my regiment, dispatched for a 'reconnaissance' upon the railroad. It carries a twelve-pound howitzer, mounted on a freight-car, fenced by planks and timber buttresses; with sharp-shooters behind, to pick off rebel pickets, should they show themselves.......the reconnoitring train comes back, with all its armament and sharp-shooters intact and bloodless." Sometime during the day of the 22nd "the telegraph suddenly ceased its ticking – the railroad was cut and the enemy was between us and our forces at La Fourche." At four a.m. on the 23rd, the "Wild Texans" attacked Brashear. Orderly Gordon wrote, "The groans of their wounded were terrible..... We killed two Captains and four Lieutenants outright. Our company had seventeen men in the fight, including the Second Lieutenant (Louis), and we had six wounded."

In another account of the battle of June 23rd, W.H Rogers, Sergt., Co. G. of the 176th N.Y.S.V. wrote,

> ***"June 23rd, the rebel batteries from across the Bay of Berwick opened upon our camp with six cannon. These after a while we managed to silence for a short time, when all of a sudden about 3,000 rebels dashed in upon our rear yelling like wild Indians. Our men were quickly drawn up in line and gave them volley for volley, but the main body of our regiment being at La Fourche where they expected an attack; the rebels outnumbered us ten to one; therefore, after a hard though short fight, during which the ground on both sides was covered with the dead, the white flag was hoisted and we were bagged. Poor Robert Ely was killed during the fight. Jeremiah and about a dozen others were posted at a large cannon down the road during the fight, under the charge of Lieut. Stevenson, and bravely did they hold it too. Out of that little band of twelve, seven were wounded and the Lieutenant shot in the foot."***

Duganne gave a further description of the battle of the 23rd and the wounding of Lt. Stevenson. "While these events were transpiring, a stand had been made by Lieut. Stevenson, 'of ours,' commanding the provost-guard of Brashear City. This brave officer had charge of a twenty-four pounder, which, after doing good service against Green's batteries, over the bay, was wheeled into position for operating against the 'surprise party' at our rear. With Lieut. Stevenson, at this post, remained Sergeant Deming, of his company, a young private named Newlan, and two other members of my regiment. These resolute fellows stood by one of our two cannons till completely environed by foes, they became a

target for bullets. Four out of the five, including the lieutenant, were shot down, before their piece was captured.”

Perhaps the most poignant account of the battle and its aftermath is an entry in “Diary of a New York Soldier,” written by the son of a well-known New York City man, “name unknown.” As follows:

“Our wounded have not been badly treated by our captors; they give them what they have, but that is often very little. The weather has been hot for the past few days, and the poor fellows have suffered much and we have lost several. To-day little Newlan died; he was a German boy, not more than seventeen years old, but a good soldier and a brave fellow. He with three others and a lieutenant stood by one of our two cannons till the last moment. Three of the five were struck down, and his comrades, scattered by the fire, fled to the depot and called upon him to follow, but he would not leave his lieutenant. In another moment they fell together; Lieutenant S_____with a bullet through his foot, and poor little Newlan with his arm fractured, a ball through his body and a charge of buckshot in the head. He stood his wound bravely, but this hot weather proved too much for him, and he died in great pain, babbling about his home in the ‘vaterland.’ There are many other pitiful cases in our hospital, and it makes one’s heart sick to witness so much misery. But I suppose it is good discipline for a man.”

The above account vividly illustrates the trust and loyalty that “little Newlan” had in Lieutenant Stevenson.

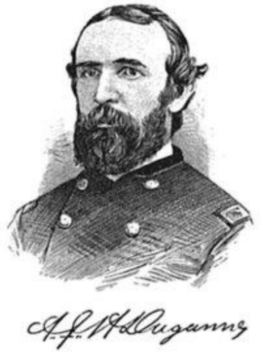
The “Ironsides” regiment suffered greatly at the hands of the rebels on that day of June 23rd. Captain Cutter and nine men were killed or mortally injured, 2 were wounded, and 19 officers and 406 men captured. Colonel Nott and Lieutenant Colonel Duganne along with Captains Coe and Thompson and eight Lieutenants, including Louis, were taken prisoner. It was said that the regiment’s baggage, knapsacks, haversacks and canteens were lost entirely. Only 156 men of the regiment remained free to fight another day.

Louis had sustained horrific injuries to his foot. Colonel Charles Nott, himself recovering from illness, arrived at the hospital where Louis had been taken. “The wounded of both sides were brought in, and our surgeons, with scrupulous impartiality, treated all alike. From beside their operating table I was moved to an upper room with Lieutenant Stevenson of the 176th. A minnie ball had torn through the entire length of his foot, leaving a frightful wound that threatened lockjaw and amputation.” Colonel Nott then describes how, as he and Louis lay on their cots alongside a Texas Confederate soldier by the name of Lewis, the Colonel’s regimental colors were brought into the sick room. “Our conversation

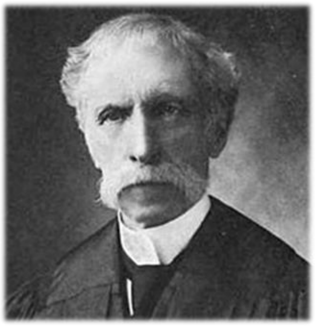
stopped – the sick and the wounded raised themselves from their cots, and all eyes were fastened upon the inanimate flag as though it were a being of intelligence and life. The Texan soldier first broke the silence. 'That,' he said, in a dreamy way – half to himself and half to us – 'that has been the proudest flag that ever floated.' '*And is still, sir,'* said my wounded lieutenant, proudly."

Lt. Col. Duganne wrote of Louis, "Arriving at the hospital, sick and sad, I meet Col. Nott, our two surgeons, and Lieuts. Stevenson and Sherman. Lieut. Stevenson is wounded in the foot, a bullet having passed through heel and ankle. He is the gallant officer who made that last stand at Brashear, defending a field piece."

Both Nott and Duganne went on to describe, in their respective books, the next few days of life in the hospital. Although the wounded prisoners were treated with kindness and respect by their captors, the surgeons tending to their needs in a professional and non-partisan manner, many of the 176th died from their wounds.



Duganne



Col. Nott

July 3rd brought about the news that the Colonel Nott, Lt. Col. Duganne and Louis were to embark the next day for the hospital at Franklin where it was said that they would be more comfortable. The boat was delayed for two days and the prisoners did not leave until the 5th with "Lieutenant Stevenson comfortably bestowed upon a saloon settee." They steamed away from Brashear up the Atchafalaya and upon their arrival at Franklin Louis was then assigned to a lower ward of the hospital while his commanding officers were housed in a separate

wing of the building. The hospital at Franklin was a marked improvement upon the facility at Brashear and although very tightly guarded, was quiet and comfortable. Louis, who was the sole Yankee prisoner in his section, was studiously avoided by the ladies of Franklin who came bearing gifts for "their own." The women finally broke down, taking a lesson from the soldiers who had made the capture of the wounded prisoner. Colonel Nott wrote in reference to the local lady visitors that, "The Wild Texans who had captured us shared not in these patriotic manifestations. They, on the contrary, divided with Lieutenant Stevenson whatever they received, looked after him as though he was a brother soldier, and, once or twice, asked their fair visitors rather angrily, why they didn't give this or that to the gentleman on the fourth cot."

Sunday, July 19th, brought about a sudden and unpleasant change of affairs. Col. Nott was abruptly informed that they were to immediately depart Franklin and he had to prepare himself to break the news to Louis. "It was my unpleasant task, therefore, to go down and announce to the wounded officer that he must go. In addition to his painful wound, he was suffering from an attack of fever. His exhausted appearance frightened me, though I talked quite boldly of the good effects of change of air, and the advantages of continuing with us." Col. Nott had very good reason to be concerned.

A large, rough plantation wagon drawn by six mules did double duty, carrying the baggage and rations and serving as an ambulance for Lieutenant Stevenson. And so began what was to ultimately be a journey of some three hundred and forty miles over rough terrain for the 176th, the captured and wounded battling heat, insect swarms, exhaustion and illness, to reach the Camp Ford Prison at Tyler, Texas.

Colonel Nott wrote that the prisoners had not travelled more than a mile from Franklin, before the effect of the heat was felt by him and seen in the others. "Faces grew flushed, coats were stripped off, and the perspiration poured in streams. Yet it was a matter of honor not to give up. For my own part, I was smarting with mortification at the disgrace of Brashear, and resolved, and re-resolved, to walk till I fell dead, before one of these Southern soldiers should say that a Yankee Colonel had given out." With the healthy prisoners struggling mightily from effects of the heat, the suffering that Louis felt would have been unbearable. During a halt, an improvised awning was constructed of sticks and

blankets in order to provide a makeshift shade from the sun for the wounded Lieutenant. The prisoners struck camp for the night in a field of a plantation and although there was an open shed that could be had for shelter, the prisoners soon found that the dew-soaked grass was preferable to the fleas inhabiting the crude building.

The dawn of the next day brought no relief – the exhaustion, heat and pain became more severe. Duganne wrote, "When daylight dawned we rose so stiff and sore that we could hardly move, and with renewed apprehensions made ready for another day. Lieutenant Stevenson showed such increased exhaustion that the Confederate officer took me aside and said, that he would not be guilty of carrying him beyond New Iberia." It was at the outskirts of New Iberia that a decision of a French doctor was the reason for Louis's survival.

The prison guard, halting the prisoners on the bank of the Bayou Teche, brought a surgeon to examine Louis. He was immediately directed to the hospital which was housed in a church. It was agreed that this Yankee soldier would face certain death if he continued and so it was agreed that he remain at the hospital in hopes of recovery. Colonel Nott was permitted to walk to the hospital to see Louis before he continued onto Camp Ford. "It was in a church, and at its extreme end we found Lieutenant Stevenson. He looked wretched, and my hopes sank as I saw him. The church was crowded with Confederate sick, and he was the only [Union] prisoner there. Yet there was no alternative. We knew that if he were carried along, a sadder parting would soon ensue. Faintly hoping that we should again see him, and inwardly praying that he might find the friends he sorely needed, we bade him farewell."

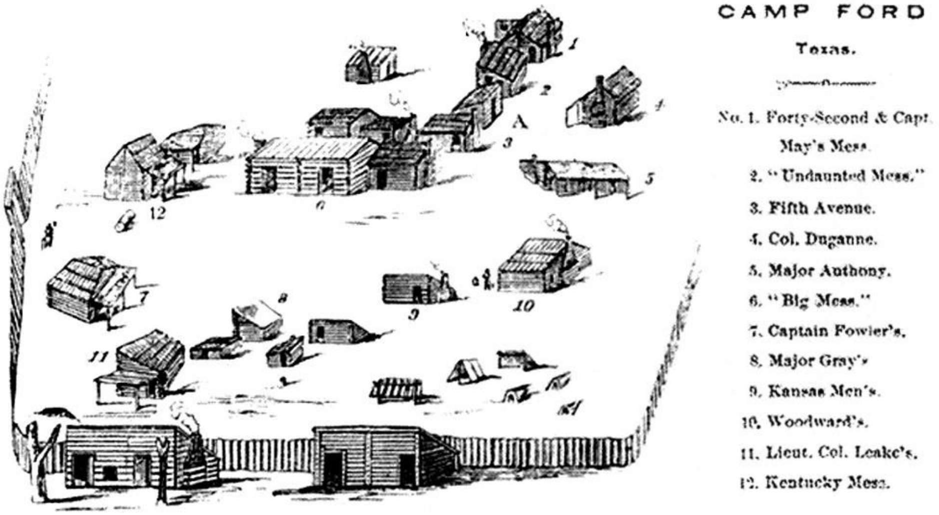
Word of the fate of the "Ironsides" reached the New York papers on July 26th, 1863. Mention was made of some of those who had been captured and it was revealed that Louis had been wounded in the foot and was among those captured by the enemy.

And so Nott and Duganne, along with the other raggle-taggle band of prisoners, resumed their long and arduous march to Camp Ford without their wounded Second Lieutenant Stevenson. There is no doubt that Louis would not long have survived the jolting of the mule carts and exposure to the heat, insect bites and the occasional soaking from a storm. As bad as hospital conditions were, Louis

was one of the fortunate who survived his injuries. He endured five months in Rebel hospitals before arriving in Camp Ford in the early part of 1864 to re-unite with what remained of his compatriots of the 176th who had survived the march to Texas.

Life in the camp was to be another prolonged period of misery and near starvation. Louis was also made to depend on his crutches for the greater part of his imprisonment. Camp Ford, when first put into use in the middle of 1863, consisted of approximately seven acres with a sulphurous spring for drinking water and a very few crude wooden huts for its inhabitants. It was said that conditions were "tolerable" at its inception and into the early part of 1864 when the number of soldiers was at 100 to 250 per acre. But by April of 1864, the numbers of men had grown to more than 400 per acre resulting in horrendous living conditions. There was not enough water, food or huts in which to shelter. Dana W. King of the 27th Mass. Reg. painted a stark and brutal picture of life in the camp. He wrote that "by far the larger number {of soldiers} had holes in the ground or no shelter at all. The men dropped themselves into the holes, feet first, and during the winter, obtained partial protection from the bleak winds; but when a northeast rain storm set in, the waters soon drove the men from the holes and there was no escape from standing in the cold wind and rain." Clothing was often nothing more than rags, not uncommonly consisting of little more than a loin cloth. Death by starvation was common. "The sun by day and the dews and chills of night induced typhus and typhoid fever; chronic diarrhea was alarmingly prevalent; the lack of vegetables induced scurvy, while the poisoned air gave death a mortgage upon all, and in many cases it was speedily foreclosed........Thus, the soldier of the Union endured and suffered; and alas! how many died, until the glad hour of peace brought back hope and home, and a grand realization of all for which they had fought and waited."

There is one reference to Louis at Camp Ford in Duganne's book. Starvation, disease and the elements were horrific spectres looming over one's shoulder, but there were also unending hours of boredom and tedium to be endured. "Chess-playing amused, labor occupied, but social converse was, after all, our chief enjoyment. There were many strong intellects among my comrades, with whom it became interesting to discuss both men and books. One of the men was Lieut. Louis W. Stevenson, of the 'Ironsides,' who was wounded at Brashear City, and whom I had left at the hospital in New Iberia."


CAMP FORD
Texas.
No. 1. Forty-Second & Capt. May's Mess.
2. "Undaunted Mess."
3. Fifth Avenue.
4. Col. Duganne.
5. Major Anthony.
6. "Big Mess."
7. Captain Fowler's.
8. Major Gray's
9. Kansas Men's.
10. Woodward's.
11. Lieut. Col. Leake's.
12. Kentucky Mess.
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Drawing by Col. A.J. H. Duganne of the 176th depticting the original stockade at Camp Ford.

A long year and a half later, the horrors of the war and imprisonment were finally to end for Louis and many of his fellow inmates. On July 26th of 1864, Louis along with Colonel Nott and Lieutenant Colonel Duganne, were released in an exchange of prisoners. Louis was subsequently mustered out and discharged from service on August 8th. The August 4th edition of the New York Daily Herald gave an account of the return of some of the Union prisoners to that city on July 31st. "On Sunday morning last eighty-seven Union officers and eight hundred privates arrived here on the Nebraska, who had been held as prisoners of war in Texas, some of them having been in the custody of the rebels since January 1, 1863, a period of eighteen months." Louis, along with ten other officers of the 176th would be mentioned by name in the column.

And so it was to his Aunt Louisa, Oldstone and the Hudson River that Louis returned to stay. He resided at the mansion for over a year as he recovered from his wounds and illness. As with thousands of families across the country, the relatives of Louis would have spent months in agonized waiting, fearing the worst yet praying for the miracle of his return. It must have been heart breaking to see his pitiable state when he arrived back in New York and there is no doubt that his close-knit family gave him all the care and attention that was in their power to give. His Aunt Louisa was not the only one to nurse him back to health; it is

believed that his sister Emma was living at Oldstone when he returned from the war.

The reassuring solid quiet of the house, the gentle soughing of the trees and the mesmerizing flow of the river would surely have helped Louis put to rest some of his companion ghosts. Although Louis was only a young thirty years of age, he, along with so many of his fellow soldiers, had experienced more than one lifetime of horror and sorrow.

It is unthinkable that Louis desired to return to the fray, but so steadfast were his convictions that only a few short months later, December of 1864, saw him actively engaged in attempts to procure another commission. A leter dated December 20th, 1864 from Captain Finley Anderson, noted that Louis was requesting his assistance with the War Dept. for another appointment. Louis had regretted that he could not rejoin the infantry due to his wounded food but would be pleased to accept a position of Lieutenant of the Artillery or Cavalry.

The requested commissions for infantry and cavalry were not to materialize; he was assigned to the Veteran Reserve Corp on May 2nd, 1865 as a 2nd Lieut. in the 10th Regiment. There were two classes for those serving in the V.R.C.; those who were partially disabled but whose period of service had not yet expired and those who, for reasons of wounds, illness, etc., had been discharged but who would be able to and desired to perform light military duty. Louis belonged to the latter class of veteran which gave him the opportunity to continue in service to his country.

The following letter dated November 8th, 1865 is perhaps the most important piece of documentation that exists with regards to Louis. This letter fills in some of the gaps of Louis's adult life before his enlistment. It also speaks to his convictions, his strength of character, the personal sacrifices he was willing to make and to where he found himself serving in July of 1865. The letter reads as below:

Greenwich. Washington Co. N.Y.

November 8, 1865

Honored & Dear Sir:

Sometime in July last, happening to be in Washington, I availed myself of the occasion to call at your house, wishing in a personal interview to express to you the profound sympathy and regard which, in common with your friends throughout the land, many of whom were personally unknown to you, I entertained for him whose long and faithful service to the State and whose recent suffering and peril for the State, had won the Nation's gratitude and love.

Presuming then, as now, for recognition upon a former slight acquaintance, and for consideration upon my participation in the acts of various conventions, both State and National, particularly the last National Union Convention at Baltimore. I also wished to interest you in the welfare of Lieut. Louis W. Stevenson of the Veteran Reserve Corps. To my surprise I found him on duty at your house as Officer of the Guard.

Unfortunately you had just returned, quite late in the evening, from an excursion, and was too much fatigued to favor me with an interview. As I left Washington the next morning, I had not time to call again.

If you will kindly read the following brief narrative, I feel assured you will admire the devoted and self-sacrificing patriotism of Lieut. Stevenson, and will expect your influence to retain him in the service of the Government.

In the spring of 1861 when Washington was threatened with invasion by the Rebel Army, young Stevenson was at the head of a flourishing Flour & Grain House in New York. Instantly he offered his services and joined the famous Seventh Regiment. This involved the dissolution of the Firm and the ruin of his business prospects. His friends endeavoured to dissuade him, but he was firm saying, "his first duty was to his country." A wealthy bachelor uncle sent for him and insisted that he should remain and allow a substitute, whom he would provide to go in his stead. Stevenson replied, "I am young, active & healthy; I owe the country a service which no other can perform for me. If I go, others my join me. If I stay, they may follow my bad example. Uncle! I must go." His Uncle then promised to make him his heir if he would stay, but Stevenson spurned the tempting offer and, know that in doing so he relinquished a large fortune, marched with his Regiment to the relief of Washington.

*Subsequently, after the return of the Regiment to New York, he joined the Ironsides Regiment of Brooklyn as a 2nd Lieut, marched with it to the field, was ordered to the southwest and in an engagement with the enemy was wounded and captured. Form many long months he endured the hardships and horror of captivity in Texas. Finally he was exchanged and was one of that band of prisoners who marched into New Orleans clothed in rags and filth, the wreck of his former self. Thus he returned to his friends. Meanwhile his uncle had died leaving the bulk of his large fortune (quite a quarter of a million dollars**, as I have been informed) to others, and but a small legacy to his noble nephew.*

I will not add one word to this simple narrative, except to state that Lieut. Stevenson (whom I am proud to call my friend) knows nothing of this application on his behalf. He is a gentleman of culture and refinement, familiar with the French and Spanish languages, the latter of which he speaks, I believe, quite fluently.

He is, or was at the time mentioned, a 2nd Lieut. in the Veteran Reserve Corps. He ought to have the opportunity to serve his country in the Regular Army. I am, dear Sir, with sincere regard,

Your friend and obeat. servt.

John T. Masters

Hon. Wm. H. Seward
Secretary of State
Washington, D.C.

(Approx $6.5 million today)**

William Seward, Secretary of State, who had survived an attempted assassination the same night as President Lincoln, now had Louis W. Stevenson as commander of his guard. Louis held that post for the month of June and a portion of July. At the very least, Louis would have had a passing association with Mr. Seward. How he had managed to obtain this position is not known but it was a duty that he would have felt greatly honoured to have fulfilled.

The "wealthy bachelor Uncle" mentioned in the letter, could have only referred to John B. Stevenson. The one Ludlow uncle of Louis's, Robert, had died many years previously – the only bachelor uncle was John B. The legacy which Louis turned down would have made him a wealthy man. How easy it would have been to agree to the offer and to remain far away from the horrors of the battlefield. The inheritance that was proffered also speaks to the uncle's affection for Louis – the inducement to stay safe and remain with his family was obviously a heartfelt attempt to ensure his safety.

It is obvious that Louis had a very deep commitment to ending the stain of the American slave trade. His own family history, with his great-grandfather Elder's participation in this vile practice, may have been a part of that commitment – a chance to make some amends for the past. Louis also may have looked up to a cousin's husband as an example of bravery and service to country. The timing of his enlistment lends some credence to this supposition.

Agnes Maxwell, the daughter of Hugh Maxwell and Agnes Stevenson, Louis's paternal aunt and uncle, had been married to Brigadier General Philip Kearny.

Agnes and Philip had been the subjects of scandalous gossip in New York City and Paris in the mid 1850s before their marriage. The wealthy and accomplished Kearny was in what was reported to be a loveless union. His wife, Diana Bullit Kearny, had removed herself and their five children back to her childhood home in Kentucky. Although the marriage was unsuccessful and unhappy, Diana was not about to bring shame on her children by granting a divorce. In 1854, Philip met the young (25 years his junior), beautiful, willful and single Agnes. From all accounts, Philip became absolutely enamored of this young woman. "An exquisite creature ... so lovely that my eyes misted at her beauty." A romantic "attachment" developed with the result that the couple absconded to Paris. A brother of Agnes went after them and upon his arriving in Paris discovered that a child had been born to Philip and Agnes. Agnes and child were brought back to New York City. Kearny's wife ultimately granted a divorce, "her husband settling a handsome sum of money upon her" and Kearny and Agnes were finally able to marry in 1858.

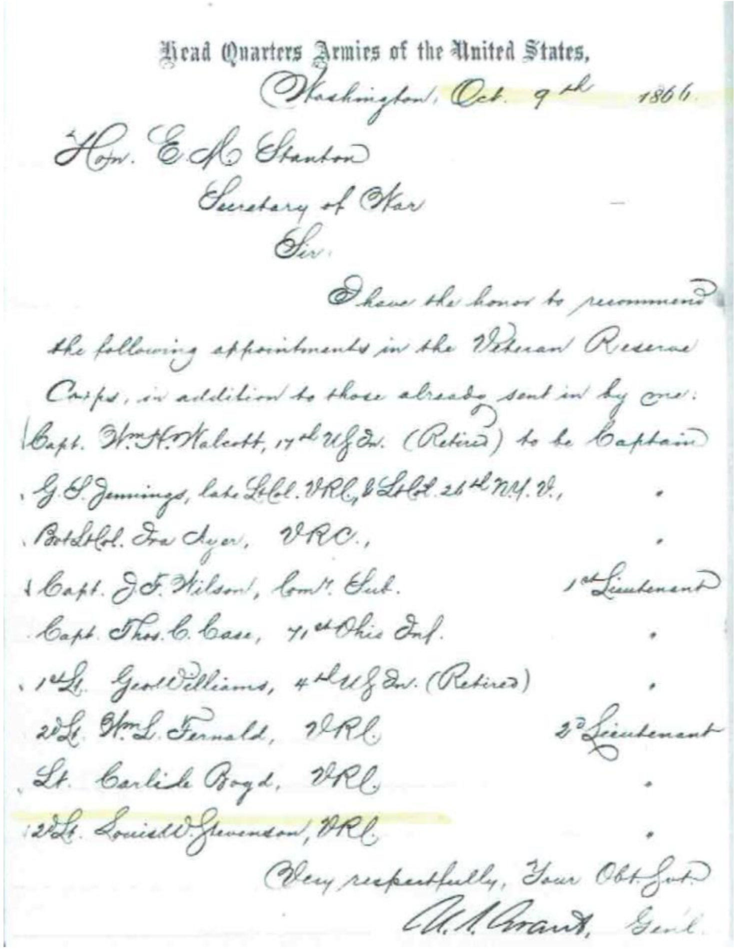
Brigadier General Philip Kearny

Agnes Maxwell

The Brigadier, a veteran of the Mexican-American war, whom General Winfield Scott had called "the perfect soldier" and "the bravest man I ever knew," had died at the Battle of Chantilly against Stonewall Jackson and his confederate

troops on September 1st, 1862. The date of Kearny's death and the date of enlistment of Louis in the 176th coincide.

A letter of November 15, 1865 to Edwin M. Stanton, Secretary of War, again recommended Louis for a commission in the regular army. What other duties Louis may have had in the V.R.C. is unknown from November 1865 until October of 1866when there was another push from Louis to try and obtain an appointment in the Army. Louis had gathered recommendations from his former commanding officers; Col. (now judge) Nott, Cpt. Morgan and Major General Howard. He had then written to Edwin Stanton and William Seward, outlining his service and directing him to the letters of reference and application that were being retained by General Rawlins. Louis was not above the use of flattery – the final sentence in his letter to William Seward reads, "I can only ask that if it is convenient, you will say a good word in the right places and thus confer a favor on one who has and I trust ever will honor him who guides the Ship of State as every true American should." A list of eight recommendations for appointments sent on October 9th, 1866 by Ulysses S. Grant to Secretary of War Stanton, included Louis's name. October 22nd finds William Seward favouring Louis with his request, sending a letter of recommendation to Stanton and a further letter from Seward to Stanton on November 15th includes a copy of "a letter from John McMasters relative to the patriotism of Lieutenant Louis W Stevenson." All during this time Louis was residing at Oldstone.



Head Quarters Armies of the United States,
Washington, Oct. 9th 1866.

Hon. E. M. Stanton
Secretary of War
Sir:

I have the honor to recommend the following appointments in the Veteran Reserve Corps, in addition to those already sent in by me:

Capt. Wm H. Walcott, 17th U.S. Inf. (Retired) to be Captain
G. S. Jennings, late Lt.Col. V.R.C. & Lt.Col. 26th N.Y.V., "
Bvt.Lt.Col. Ira Ayer, V.R.C., "
Capt. J. F. Wilson, Comy. Sub. 1st Lieutenant
Capt. Thos. C. Case, 71st Ohio Inf. "
1st Lt. Geo. Williams, 4th U.S. Inf. (Retired) "
2d Lt. Wm L. Fernald, V.R.C. 2d Lieutenant
Lt. Carlisle Boyd, V.R.C. "
2d Lt. Louis W. Stevenson, V.R.C. "

Very respectfully, Your Obt. Svt.
U. S. Grant, Genl.

Letter from Ulysses Grant to Secretary of State Stanton recommending Louis W. Stevenson's appointment to the Veterans Reserve Corp.

January of 1867 saw a different type of role for Louis in the V.R.C. He was appointed as an Assistant Superintendent (1st Division, 7th District) of The Bureau of Refugees, Freedmen, and Abandoned Lands in Lynchburg VA. "The Freedman's Bureau" had been established in March 1865 under the umbrella of the War Department of the United States Army to provide relief to the thousands of refugees of both races who were now homeless at the end of the war. The department was also to supervise the affairs and to deal with civil rights violations of the freed slaves and to administer abandoned and confiscated lands. The reality was that the majority of the work done by the Bureau, revolved around the education of the freedmen and providing them with schools. Army

officers were preferred to fill the positions – discipline and experience being required qualities.

It was a tense time - the residents of Lynchburg were unhappy with the numbers of freedman migrating to their city. They complained that they were "cutting down the prices [labour] and doing nothing." Louis had reported that "the col'd.people crowd to this city from adjoining counties, and once here it is almost an impossibility to induce them to leave."

February of 1867 saw Louis, his siblings William, Henry and Emma as well as other family members in court, vs uncle Hugh Maxwell, regarding the distribution of his Uncle John B. Stevenson's estate. According to legal notices, John, at the time of his death, had been in possession of approximately 58 plots of land in various locations. As John had died intestate in 1863, the courts became the final say in how the property was to be divided. The Referee in the action, John B. Haskin, finally made the determination in April that all the lands were to be put up for public auction. Louis, William, Henry and Emma pooled their resources ($15,450) in order to purchase the lots in the Village of Mott Haven, Westchester County.

Louis still had not given up the hope for a commission. He once more wrote to Secretary of War, Stanton on May 20, 1867 requesting that his application for a commission in the V.R.C. be changed to an application for an appointment in the Regular Cavalry.

December 10th of 1867 brought about Louis's discharge from the V.R.C. "By direction of the Secretary of War, the following named officers of the Veterans Reserve Corp. are hereby mustered out and honourably discharged the Volunteer service of the United States, on account of their services being no longer required, as of the dates set opposite their respective names."

The time Louis spent in Lynchburg with the Freedman's Bureau was just under a year. He was then assigned on February 1st, 1868 to the Freedman's Bureau as Assistant Superintendent, 3rd School District in Columbus Texas, arrivingthere on the 28th of the same month. On record is a letter Louis penned the next day to Lieut. J. Richardson confirming his arrival in Columbus and indicating his readiness to take up his duties. Louis was surrounded by volatile conditions in his new post. In his role as a Sub-assistant Commissioner, or simply put, a "field

agent," Louis was responsible to ensure the "freed blacks" were being treated fairly. Monitoring of legal proceedings and labour contracts, safety of black citizens and the organization of schools and supervision of their education were all under Louis's purview. All of this was to be accomplished against a background of hostility from the majority of the white Texan citizens. Louis was probably viewed with suspicion by many of the local Texans – outright hostility by some. Army officers were the preferred men to fill the positions but Union officers in particular were met with distrust and contempt and Louis would have been hard pressed to overcome these prejudices.

There are numerous preserved letters and reports from Louis to his superiors during his time in Columbus. It appears that Louis's biggest frustration and complaint was with the number of incompetent men who held local positions. In April, Louis complained of "evil" overcharging by doctors and lawyers for services rendered to the "blacks." He kept asking for accountability; one letter complained about the "so-called mayor" and town Marshall who he charged were neglectful of their duties. He was not shy in naming those civil authorities who he felt were not doing their jobs, requesting in July that Harcourt, District Attorney for the First Judicial District of Texas, be removed. He described the District Clerk as a drunk, dishonest and incompetent, even when sober. "The Sheriff decries his office. The County Judge is dead and things are in a bad fix generally." His continued complaints did bear some fruit; some of the "incompetents" were removed and replaced.

In September of that year, an incident occurred that inflamed the already tense situation between the blacks and the whites. A scheduled execution had Louis afraid that violence would erupt, resulting in a request for troops to keep the peace. Louis had no fears of violence from "the colored people," but rather a fear of the whites. The troops did not appear, but thankfully Louis was able to calm the situation and bloodshed was avoided.

It was the arena of education where the Bureau was most successful and on which Louis concentrated a great deal of his time. It was also where the bulk of problems and frustrations lay. He spent the better part of his days endeavouring to raise funds to build a school house and expressed his frustration at the lack of interest from black families. He did acknowledge that this was due in part to the necessity of raising crops to keep families fed and provide some income. Also, teachers were difficult to hire and retain. Louis wrote on more than one occasion that most teachers were incompetent and inefficient. "A better class of teachers is wanted to raise the standards of the profession thus to ally the prejudice which the whites have to 'n......." teachers. His efforts paid off; he reported on December 31st of 1868 that land had been offered for the building of a school.

Louis remained in Columbus until sometime in January of 1869. He was nothing, if not persistent. He had again in October of 1868, made a request and obtained recommendations for a commission in the Cavalry but it had been to no avail. In a letter written by Louis on January 15th, 1869 from Columbus and addressed to Major General Lorenzo Thomas, he expressed his frustrations at not being able to obtain what he so desired. Louis's feelings about his inability to obtain a post most notably spilled over in two sentences. In the first sentence, he complains that his Sergeant was "appointed a Captain over my head by consequence of my long imprisonment and I never obtained a grade, even by Brevet!" Further on in the letter Louis went on to say, "That my record is meagre is not altogether my fault; all I claim is that I have done my duty in the various positions in which I have been placed, to the best of my ability and I am an honest spirit."

September 30th of 1869 found Louis appointed in the United States Army under General Officers in the Adjutant General's Department as Assistant Superintendent of Education in Galveston, earning a wage of $1800 per annum. From March to July of 1870 Louis was named as the acting superintendent of schools for the state of Texas. He contributed to the final report on schools for the freedman, re-stating the problems that had besieged the attempt to establish schools. The difficulty in hiring and retaining quality teaching staff, the prejudices of white Texans and the uphill battle to convince the blacks that education was a roadmap to a better life were problems to still be overcome, but on the whole he was hopeful. He concluded the Freedman's Bureau had paved a positive way forward. "The Bureau allayed prejudice, confronted and combated all difficulties, and paved the way for the quiet and peaceful establishment of a free school system by the State."

It is interesting to note that although all Freedman's Bureau was,by and large, dismantled by December of 1870, Louis did not serve as Superintendent to the end of that year. Instead, he was replaced by a Mr. Bartholomew to act in that position until the Bureau was dismantled. So why was Louis replaced when it would have been more efficient to leave him as the Superintendent until the end? One word says it all – politics.

Louis had requested promotion to the rank of Major in 1870. The request was, apparently, not viewed as routine by some in state government circles.

July 13th, from the Senate Journal of the Twelfth Legislature, State of Texas, First Session of 1870:

> *Special message from the Governor:*
> *EXECUTIVE DEPARTMENT,*
> *Austin, Texas July 18th, 1870*
>
> *To the Honorable Senate of the State of Texas:*
> *"Gentlemen: I respectfully ask your advice and consent to the following appointment:*
> *Louis W. Stevenson for Major General of Militia.*
>
> *Respectfully,*
> *EDMUND J. DAVIS*
> *Governor*

Three days later, the Senate refused his confirmation for Major General of the Militia. There was an obvious change of heart sometime after that as Louis was finally given the rank of Major and so was able to qualify for the position of "Financial Agent of the State Penitentiary." Louis took an oath of office for his new position on September 3rd of 1870 and was bonded on the 5th. It was a position he would not hold for long. The Galveston Daily News of January 14th, 1871 gave another hint that events were not going well for Louis. One short sentence said, "Stevenson, nominated during the last session of the Legislature for Financial Agent of the Penitentiary, has little chance of confirmation by the Senate." This prediction would turn out to be correct, but it is unfortunate that the column did not further elaborate on the reasons for the rejection. On January 19th, 1871, Edmund Davis, Governor had requested consent for some appointments, of which one was Louis as Financial Agent. Instead, J.U. Talbot was confirmed to the office on February 4th. So, why had Louis originally been denied a move up in rank and then been denied the confirmation to the State Penitentiary? It appears that there were those who took issue with Louis.

Louis had become immersed in state politics as an ardent member of the Republican Party prior to 1870, perhaps as early as 1867 when the party was founded, and an organizer for the Union League "in the black belt counties." [Republican Reconstruction by Carl H. Moneyhon]. The Union League, founded in 1863 in the North to promote and uphold President Lincoln's policies, had been established in Texas in 1867 in order to organize black voters. In addition to

organizing for the Union League, Louis's work with the Freedman's Bureau had afforded him a good working relationship with the black community. Since Bureau agents were tasked, at times, with registering voters, politics was part and parcel of the job. Bearing this in mind, Louis made the decision to run for Congress in the Third District in 1871. Louis would have been working hard to establish a base of supporters prior to that date in order to make a serious attempt at being elected.

According to a newspaper report from the Galveston Daily News of July 25th of 1871, Louis "had been compelled to resign" as "the efficient chief of the Freedman's Bureau in Texas" in July of 1870. Newcomb, the new grand president of the Union League elected that same year, had "made use of its power to crush one class of Republicans and build up another." Newcomb, who appears to have viewed Louis as a political enemy, had threatened to "go against" General Oliver Otis Howard, Commissioner of the Freedman's Bureau, unless Louis was ousted from his position as Superintendent.Howard refused to bow to Newcomb's threats, but Louis, listening to his own internal ethics and integrity, voluntarily resigned.

One of the most influential politicians at the time was Senator George T. Ruby, born in New York in 1841 as a free black man. After receiving his education, he left for Haiti as a journalist, remaining there until after the end of the Civil War. He then returned to Texas and eventually became an agent, as was Louis, with the Freedman's Bureau. Ruby was a dedicated Republican and was elected to the Texas Senate in 1869, serving in the 12th and 13th legislatures. Not all ran smoothly for Ruby; in 1868 he was head of the Union League but had his detractors both white and black. There were deeply divided factions within the Republican Party and Louis decided to take advantage of the situation, working to unseat Ruby from his position in the state league. He also announced that he intended to run for Congress against the sitting Senator for the Third District William Clark, who was endorsed by Ruby. Louis further exacerbated the situation between himself and Ruby by his successful election as president of the local Galveston branch of the Union League. Retaliation by Ruby followed; with assistant from supporters, Ruby reorganized the Union League by revoking old and creating new charters, thus allowing him to form a new Galveston chapter. Protests by Louis proved to be in vain, but this did not hinder his efforts to continue his congressional run.

The Republican convention for the Third District convened in the summer of 1871. August saw local newspaper accounts describe the at times, vitriolic proceedings and events. The Stevenson meetings were described as "stormy" and one column placed in the August 23rd edition of the Galveston Daily News from a Democrat, accused Louis and his opponent Clark of being "carpet-baggers." From the column:

> *"A carpet-bagger is an adventurer who came South after the end of the war, as a buzzard flies in the rear of the army to feed on the offal of battle."*
> *"They only include under the opprobrious title such dishonest adventurers as come South for purely political purposes. Let us take for instance the contest between Clark and Stevenson. They are as much alike as twin brothers, neither of them care a penny for Texas or Texans."*

The convention did not go well for Louis and his supporters; he was defeated. This in no way deterred Louis - he pressed on as an "independent Republican." Party officials were not pleased.

Angry and unflattering comments and articles appeared in the local papers – "The Stevenson wing of the Republican Party; the 'little church around the corner.'" "The discordant party is the bolter, the self appointed, the demagogue, the independent candidate Stevenson. On his shoulders rests the infamous responsibility of casting seeds of dissension among the ranks of the Republicans. But too late, he will find the great bulwark of Liberty, the Republican party, will stand firm and unshaken from his puny assaults and he will be assigned to utter oblivion by the popular verdict of an incensed people."

The September 2nd, 1871 edition of "The Representative" best describes how much of the party viewed Louis. "A cardinal doctrine of Republicanism is that no independent candidate, nor bolter, shall be recognised. All candidates must be the choice of the majority of the convention. Mr. Stevenson was not that choice, as he and his supporters well know, but in carrying out their plans to put him in the field ANYHOW, as avowed by them before the convention, he tramples underfoot this cardinal principle, and in defiance of rules and usages proclaims himself a candidate." The Representative also went on to say that his supporters were the Democrats – "the flattering tempters that pat his political back and urge him onward to his own destruction." There were other similar passages in the periodical that echoed the same sentiments – flattering they were not!

Louis's sister Emma and his Aunt Louisa must have been the recipients of many letters, detailing the political machinations which swirled about him during those summer months in Texas. Louisa and Emma's pride in his decision to run for public office would have been offset by the fear of the personal attacks that were sure to be made and the physical toll that would be exacted. Fortunately, Louis had the support of his brother Henry, who likely had been residing with Louis in Galveston during that period.

Louis, regardless of the political attacks, was determined to continue. If his repeated requests for commissions in the Cavalry were any indication, he would carry out his "mission" to the bitter end. Unfortunately, he was trounced soundly in the early October election and the defeat put an end to further political ambitions. The Galveston Daily News of October 4th contained a letter to the editor that said, "Stevenson has finally withdrawn. Everything is working right for us."

But back to the question posed as to who may have influenced Louis's forced resignation from the Freedman's Bureau and his subsequent denial of confirmation for the job at the State Penitentiary. On the day that he was nominated by Governor Davis in 1870, the matter was referred to the Committee on Nominations. The motion to go into executive session to discuss the matter was made by none other than Senator Ruby, the man whom Louis had chosen to challenge politically. Had there been some previous disagreements between the two during their tenure at the Freedman's Bureau? Had Louis determined to take "revenge" on Ruby for the slight? The political divisions had run wide and deep. Whatever the reasons, Louis now put it behind him and moved on to face the future.

What occupation Louis went on to hold after his failed congressional run is unknown until 1875. It is believed that Louis travelled on occasion back to New York State and to Oldstone to visit family members and to deal with the occasional legal matter. In June of 1872, Louis's older brother William, sold his interest in the Mott Haven lots of land to Louis for $4,000. In October of that same year, Louis's brother, Henry, whose health had always been precarious, died while practicing law in Galveston. Henry's death would have been a grievous blow to Louis – the Stevenson family appeared to be close knit and with

Henry's passing, Louis had lost a beloved brother and friend. Regardless, it appears that Louis was happy and secure in his life in Texas for the time being.

Louis had, at some point, requested a disability pension in consequence of his wounding in Louisiana. He was granted that pension in 1872 amounting to $7.50 per month as well as arrears, after providing the documentation of his imprisonment and further service in the Veterans Reserve Corp.

Between 1875 and 1881 Louis was working under the auspices of the Treasury Department as a deputy collector and special agent for the Customs House in Galveston earning $1600 per year. According to mentions in newspapers of Galveston for that time period, Louis made frequent trips to Washington as a requirement of his job with the government. Louis would have made the bitter-sweet journey home to Roa Hook in April of 1876 upon the death of his beloved Aunt Louisa. Along with the difficult job of arranging the funeral, Louis was now the owner of Oldstone and as such would have had legal matters to attend to. Although Louis was comfortably ensconced in Texas, he ensured that Oldstone would be well looked after- his sister Emma had made the mansion her permanent home upon their Aunt Louisa's death and she was more than contented to stay on as caretaker.

In March of 1881, Louis paid a visit to Peekskill for a particularly satisfying land purchase. From the September 13th, 1879 edition of the Highland Democrat, "Notice of redemption of land sold for arrears of taxes in the Town of Cortlandt, "Dunn William S.,.....East by land late of Louisa Ludlow, deceased." It appears that Mr. Dunn, who had purchased ten acres of the estate in 1872, was remiss in not paying property taxes and may have been struggling to make payments on the mortgage held by the Mutual Life Insurance Company. Louis had been informed of the tax sale as March 15th, 1881 saw Louis purchase the 9 and 94/100 acres back for the sum of $3333.33. Louis and Emma must have been pleased to see Oldstone returned to its original 1854 acreage. Louis was now forty-seven years of age; perhaps he was anticipating a future retirement where he would return to Peekskill and spend his later years enjoying the house and the river within the close circle of family and friends.

Louis was to leave the Treasury Department in Galveston sometime in 1882. In June of that year, a reunion of the veterans of the 176th Regiment New York

Volunteers, was held at the Schilling's Hall inNew York City with approximately twenty-four veterans in attendance, among them Liet. Col. Duganne. It is not known if Louis was able to attend the reunion. 1883 saw Louis working for the Mexican National railway at Laredo, Texas. The railway had been incorporated in Colorado in 1880 and was an important pre-nationalization line of Mexico. His position at the railway was described as "Superintendent of the Mexican National Railway" and also as "General Freight and Passenger Agent." The Hotel Arrivals columns of several newspapers saw him traveling between Houston, Galveston and Laredo in the course of his duties for the MNR.

Louis died suddenly and unexpectedly on August 27th of 1887. From the Fort Worth Daily Gazette of the same day:

General Passenger Agent Dead

Special to the Gazette:

LAREDO, TEX., Aug 27 – About 4:30 o'clock this afternoon, Mr. L.W. Stevenson, general freight and passenger agent of the Mexican National and Texas Mexican Roads, dropped dead in his room. He is from New York State, where his sister resides in Peekskill. His body will be shipped there. Physicians say that his death was caused by rheumatism of the heart. He leaves no family. He had been in the employ of the railway in capacity of general passenger agent for over four years past, and was generally respected by the community."

Louis was a young fifty-three years of age. Although the given cause of death was heart disease, it is likely that the typhoid fever he had contracted while imprisoned in Texas, along with starvation and exposure, had contributed to his early death.

The Aztec Club of Laredo, of which Louis was a member, paid tribute to Louis in glowing terms with this placement of a column in the September 4th edition of the Galveston Daily News.

THE LATE MR. STEVENSON

Resolutions Adopted by the Aztec Club in Honor of His Memory

LAREDO, TEX., September 3 – At a meeting of the Aztec club held recently the following resolutions were adopted, ordered, spread upon the records of the club, and a resolution was adopted requesting their publication in THE GALVESTON NEWS:

LAREDO,TEX., August 30 – To the President of the Aztec Club: Your committee appointed to prepare resolutions expressive of their feelings on the occasion of the death of L.W. Stevenson, an honored member of this Club, beg to report the following for your Consideration:

Resolved, that the announcement of the sudden death of L.W. Stevenson, a man in the prime of life and usefulness, forcibly reminds us that we too must soon pass away, and calls for our profoundest sympathy for the family of one who by strict integrity and honourable deportment in public and private has endeared himself to the people of Texas and Mexico.

Resolved, that by his death, this club, organized for social enjoyment, has lost one of the most genial members – a man who was every ready by word, act and his liberality to contribute to the happiness of its members; and that this community has lost a citizen who as an official and as an individual possessed in the highest and noblest sense honesty and efficiency.

Resolved, that the club tender as a body their heartfelt sympathies to the remaining members of the family of deceased in their great bereavement; and that the secretary of this club be requested to mail to the sister of the deceased a certified copy of those resolutions, and that he furnish a copy for publication.

Thos. W. Dodd
Daniel Milmo
G.A. Handy

Correspondence dated November 24, 1887, from the Court of Claims Chambers in Washington, D.C. and a December 3rd personal letter indicates that Emma began looking for confirmation of the details of Louis's service during the civil war with regards to any pension benefits that may have accrued. The November 3rd letter is a recitation of Louis's capture and imprisonment from his former commanding officer, Charles C. Nott, late Colonel of the 176th. The letter dated December 3rd was from former Captain William Coe of the 176th in reply to an inquiry from Emma and although mainly another recitation of facts, it also brings a powerful description of the struggle for survival that Louis had faced while in captivity. The letter also gives more detail on where Louis was hospitalized before reaching Camp Ford.

Silver Islet, Ontario, Canada
December 3, 1887
Miss Emma E. Stevenson,

In reply to your letter from Chicago (without date) I have to state that is almost impossible for me from this distant point and from all memoranda to give exact days and dates as you say are required from you from the pension office but I make this general statement and ask you to forward it to the pension office through Col. Chas. C. Nott (the Col. of our Regiment) who is now Judge of the Court ofClaims at Washington, D.C. who will either verify or correct any statements.

Lieut. Louis W. Stevenson was captured at Brashear City, LA on June 23rd, 1863 after having been badly wounded, his foot having been shattered by a minnie ball. He was taken to the Rebel hospital at Franklyn, LA where he was held for a short time when the fall of Port Hudson caused the confeds. to leave that point in haste. He was then sent to Shreveport where he remained in hospital until about the time of Gen'l Banks advance up the Red River when he was hurried to the stockade at Camp Ford near Tyler, Texas and joined the rest of us who were then prisoners – His wound was in bad condition and he required two crutches to move at all. His condition was even then pitiable but shortly after arriving at Camp Ford he was taken with Typhoid fever and a harder struggle never man had and lived – I don't know what is meant by "what duty did he do while a prisoner" neither "what was the date of Parole" – For the first our opportunities were limited and for the last I respectfully decline.

The Pension Office and the War Dept records will show that he was Second Lieut. of Co. B. 176thReg't.

Yours very truly,
Wm. P. Coe
(late) Capt. Co. B. 176th Regt
N.Y.S.V.

Louis's will, dated July 10, 1876, two short months after his Aunt Louisa's death, named "my dear sister Emma," as his Executrix and sole heir. Questions must have been raised as to the validity of the will perhaps in light of Emma being the only named beneficiary. According to written testimony, there were three signatories to the document which was drawn up at the Customs House in

Galveston in 1876. The two surviving signatories to the will now living in Florida and Utah, were requested to give written, sworn statements that they were indeed the signatories and that they were aware that Emma had been named as executrix and heir. The will was finally proven and admitted to probate on September 25th, 1888. There is an interesting line at the beginning of Louis's will. He had written, "... at present temporarily remaining in Galveston." It seems that he did indeed have plans to return to the stone house on Roa Hook.

Louis did briefly return "home" to the Hudson River. His remains arrived in Peekskill on Monday, the 5th day of September. Emma held a brief funeral service for her brother at Oldstone on the following day, and from there Louis made his final journey back to the Forest Hill Cemetery in Ann Arbor, Michgian to be buried next to his brother Henry and other family members.

And so Oldstone now passed to a new owner, although that owner was not new to the house. Emma had lived in the mansion for eleven years since 1876. Her life, although now mixed with grief at the loss of her beloved brother, would continue its daily routine much as before.

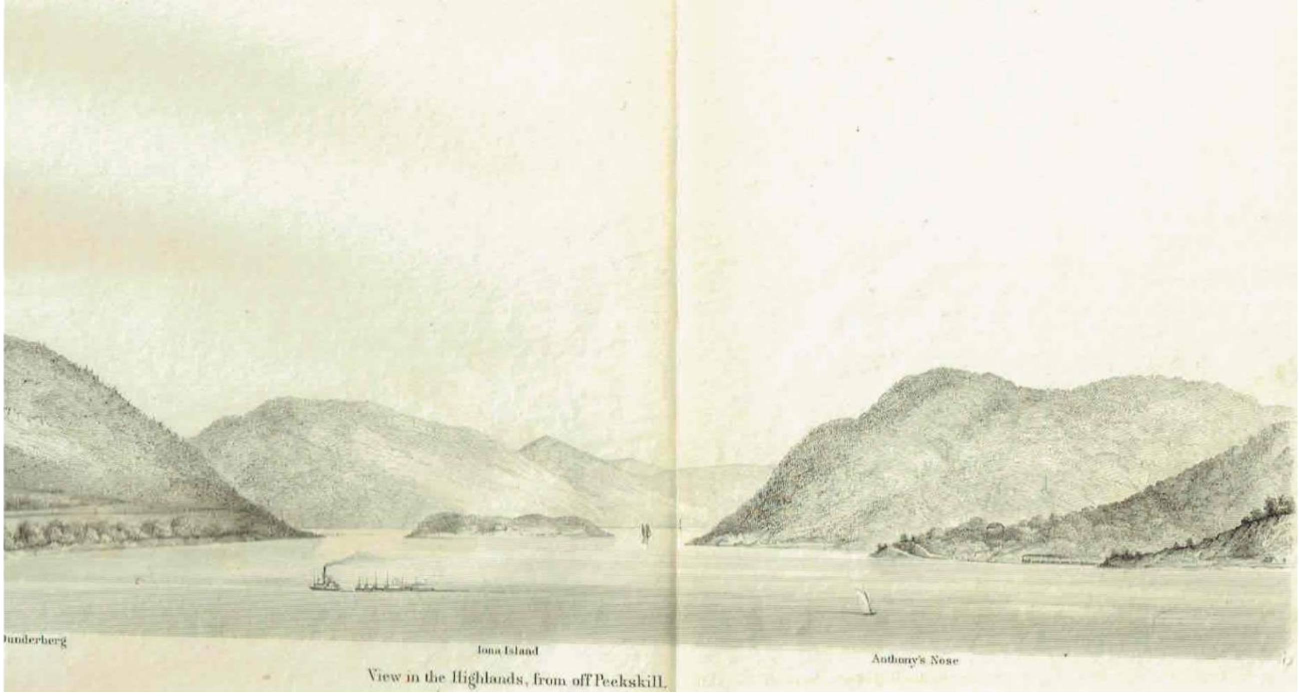

Dunderberg
Iona Island
Anthony's Nose
View in the Highlands, from off Peekskill.

Image from an 1878 United States Coast Survey – Charles B. Patterson.
Far right shows Roa Hook and Oldstone overlooking the Hudson River

EMMA E. STEVENSON
1887-1899

Emily Eliza Stevenson, or known as Emma L. Stevenson, was born on May 21, 1842 in Washtenaw County, Michigan to Hay and Eliza (Ludlow) Stevenson. She was most likely the youngest of the Stevenson siblings and one of two daughters born to her parents. It was mentioned in her brother Louis's will that she sometimes used "L" but her passport application and will stated her name as Emma "E".

With the passing of her brother Louis, she was now the sole owner of the stone mansion on Roa Hook.

According to records, she had lived at the mansion sinceat least 1876, upon the death of her Aunt Louisa Ludlow. There is no doubt that Emma had been a frequent visitor to the mansion prior to 1876 and had spent a great deal of time with her Aunt Louisa before the Civil War. There is very little known about Emma's childhood and it is not until 1860 that her name first appears in any written records.

As a young girl, Emma would have attended the small school at North Lake near the family farm and would have received instruction from her well-educated parents. Emma's brothers, Louis and Henry, had both left the farm to obtain post secondary education in New York and Ann Arbor respectively. Emma was also to leave the family home to attain further schooling that would have been considered appropriate for a young lady of her social standing.

In 1860 at the age of eighteen, Emma was living in Litchfield, Connecticut. According to census records, she was residing there with another student from New York, Caroline Townsend, and a nineteen-year old servant girl from Ireland by the name of Catharine Mangin. Also living in the home were Harriet J. Stites, age 26, a seminary teacher from Valparaiso, Indiana and thirty-six year old music teacher, Rebecca Bailey from Delaware. Private seminary schools for females had become especially popular in the United States in the nineteenth century. From the National Women's History Museum, "With the increasing number of female academies the term 'seminary' also became popular and referred to female schools which were more serious than a finishing school." The intent of these seminaries was to ensure that young women would receive an education

comparable to that of the men. It is also important to note that many of the seminaries were operated by Evangelical Christians. Whether Emma was merely boarding in Litchfield with other women or if she was being taught in the home by the two teachers she resided with, is unclear. The census also indicated that Emma had real estate and personal estate valued at $2000 respectively. It is not known for how long Emma remained at school in Litchfield. The coming of the Civil War in 1861 may have seen her returning to Michigan and family for the duration.

There is a gap of ten years until the 1870 census. Here we find her living with her brother Henry, sister-in-law Sarah (wife of her deceased brother Frances) and niece Ellen L. Stevenson. Also listed on the census was a young man by the name of Moffat Addison, aged 21, who was attending college. Here we find that Sarah was "keeping house" while her daughter Ellen attended school and Emma was "at home." Emma's personal worth was now listed as $3,000 in real estate and $10,000 of personal estate.

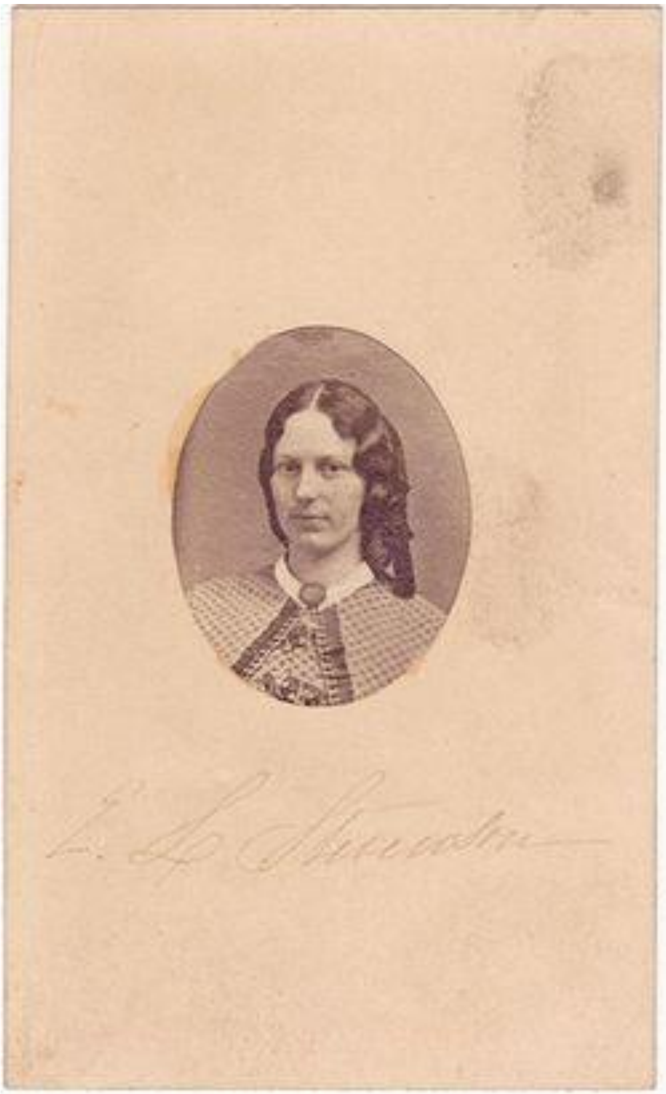
Emma was to follow in her brother Louis's and Henry's footsteps and remain single for her lifetime.

In 1870, Emma's brother Henry was only recently returned from Europe where he had been travelling for an extended period in hopes to improve his health. Whether or not Emma and Sarah had resided with each other in the years prior to Henry's return is not known. Sister-in-law Sarah was not to remain within this tight family circle much longer – she was to marry again later in the year to J. Parshall. Although Sarah and her daughter Ellen left the Stevenson home, they were to remain living in Ann Arbor allowing the sisters-in-law to retain the close relationship that had developed between them.

In 1871 Emma must have made the decision to travel abroad; her passport was issued on July 31st of that year. The document gives a list of her physical features at 29 years of age.

Stature: 5 ft 2/12 " tall
Forehead: medium height
Eyes: dark brown
Nose: straight, med size
Mouth: medium
Chin: rather small
Hair: dark brown
Complexion: Light
Face: oval & rather thin

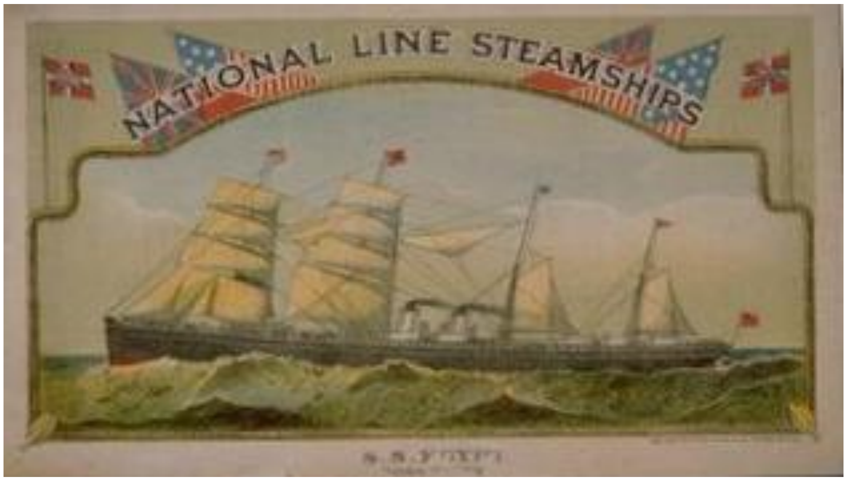
Emma E. Stevenson



Emily Eliza (Emma) Stevenson

1871 also saw Henry, Emma's brother, now a practicing lawyer, moving to Galveston, Texas, leaving Emma alone in Ann Arbor. In all probability, Henry had made the move to Texas for his health. He had two advantages in his choice to practice law there – the warm climate and the reuniting with his brother Louis. Henry died just one year later in Galveston, no doubt a painful event in young Emma's life. According to the terms of Henry's will, Emma was to benefit considerably. Emma received Henry's house in Ann Arbor where she resided, forty acres of land adjoining the farm where she had grown up, some personal items – most notably her mother's books which Henry had valued so highly- and after other bequests, two thirds of his remaining estate. Henry's estate value in 1870 had been valued at $17,000, somewhere in the range of $245,000 in today's dollars.

Immigration records indicate that Emma may have traveled overseas in 1873 sailing on the "Egypt" and again in 1877 on the "Abyssinia." With the obtaining of her passport in 1871, she had obviously anticipated travel abroad. It may be that she waited until 1873 due to Henry's removal to Galveston and his subsequent death. With her not unsubstantial inheritance from Henry, Emma would have had the financial means to make the ocean voyage in some comfort.



S.S. Egypt – was the second largest steamship in the world when it launched in February of 1871.

Upon the death of her Aunt Louisa in 1876, Emma came to live at Oldstone, making it her permanent home her home for the remainder of her life. She had now become the caretaker of the stone mansion for her brother Louis.

A few pieces of information have been unearthed that provide a small window into Emma's life from 1876 until 1899. Emma appeared to have a wide acquaintance with people scattered across multiple states. Newspaper personal columns over the years indicated that she had travelled, probably quite frequently, back and forth to Ann Arbor to visit with her sister-in-law Sarah and niece Ellen and then on to Chicago where she had an intimate circle of friends. Rail travel had improved considerably and although still tiring, this mode of transport enabled her to keep in direct contact with those she loved. Emma also had two particularly close friends residing in Peekskill; Mrs. Col Wright who, along with her husband operated the New York Military Academy at Worrall Hall and Mrs. Flint, sister to Mrs. Wright. Mr. Clark Brooks, a lawyer from New York City was also mentioned as a close acquaintance.

October of 1886 brought about a happy event that Emma attended at "home" in Michigan. Her niece, Ellen Louisa, appears to have been living with Emma at Peekskill forsome time. They travelled back to Michigan for the marriage of Ellen to William Washburn of Chicago. Emma signed as a witness to the marriage along with what is believed to be a friend of Williams.

Emma was to grieve the loss of most of her family. Her parents were both gone and she had mourned the loss of her siblings Francis, Robert, Henry and Louisa. Her two step-brothers were living a country away in California. Brother Louis was in Galveston and William in Michigan on the family homestead. Emma and Louis had a close relationship and his death in Galveston in August of 1887 would have been especially hard as she had probably anticipated a time when he would return to Peekskill to live at Oldstone with her. The inheritance of the mansion must have been extremely bittersweet.

Emma suffered another grievous blow when her niece Ellen, died just days short of her fifth wedding anniversary in 1891 leaving behind a widowed husband and son, Ludlow Washburn.

As during Louisa's tenure at Oldstone, Emma would have had at least one servant to assist with the household and kitchen duties and it is known that she had a "workman" as well, to look after the outside chores. Two amusing incidents from 1892 and 1893 were recorded in the Highland Democrat as "neighbourly news"

although not necessarily amusing for the hired hand. On an April morning in 1892 the workman, returning with the horse and buggy from Peekskill, dismounted from the carriage to open a gate. The horse decided that its work was done for the day, barrelled up the hill and into the apple orchard located by the barn. Its headlong trip through the trees managed to make kindling out of the wagon before it became hung up and stopped the horse. Although the horse managed to come through it's mad dash to the barn unscathed, the hired hand must have had thoughts that

November of 1893 saw Emma's horse pull the same trick on her hired hand. The horse and buggy departed for home from Annsville without the driver, leaving him to lug a large bundle on his back for the entire walk back to Roa Hook. This time the wagon remained in one piece. Bets are that it was the same horse, but one wonders if it was the same workman. If so, the first lesson wasn't taken to heart; either way, the horse came out the winner.

Emma had had a warm and loving relationship with her sister-in-law Sarah for many years. Although Sarah had remarried, there were visits and correspondence that were frequently exchanged. Sarah died in December of 1897 from breast cancer in what would have been a keenly felt loss for Emma in more than one way. It is quite likely that Emma would have spent a great deal at Sarah's bedside during that slow and painful journey into darkness. Watching her beloved sister's suffering was agonizing but the horror at what she herself was to face was every bit as terrifying, for Emma also was feeling the effects of the very same disease. Emma had known of her own illness for some time and by early 1898, the cancer was now very advanced, leaving Emma with only a few months to live. Doubly tragic was that Emma was bankrupt. Her money was down to a few dollars and she was about to lose her beloved Oldstone as well.

The house was mortgaged to its rafters. Loans taken out over the second half of 1892 amounted to over $12,000. By 1897, Emma was no longer able to make the payments. The mortgage from The Mutual Life Insurance Company was assigned to Henry Morton Jr., a Ludlow relative. It appears that Henry had also loaned Emma funds in order to keep the house over her head. Henry made the decision to protect his financial interests, as in August of 1898 he proceeded with legal action. The suit named Henry Morton versus Emma and William her brother,

along with seven others, one a cousin and the other six who may have been friends who had an interest in or a lien against the property.

Emma was at this point living in Chelsea, Michigan close to her brother William and had been there for some months previous. The January 21st, 1899 edition of the Highland Democrat made notification that the legal proceedings had not gone well for Emma. The court made a judgement of foreclosure and the house and land were announced to be sold at public auction in Peekskill the following month on February 27th.

Sometime between August of 1898 and the beginning of January 1899, Emma returned to the grey stone house above the river. By this time, she would have been extremely ill. She was able to execute her last will and testament on the 11th of January. Three weeks before her death, Oldstone was sold to her cousin Henry Morton, who had held the mortgage for the past two years. The purchase price of $9,627.63 covered the mortgage and taxes owing. Henry had been the sole bidder for the property.

Although Oldstone was no longer Emma's, Henry had kindly allowed her to remain in her home of 23 years until her death on March 14th. From the March 18th edition of the Highland Democrat:

> ***PEEKSKILL***
> ***Miss Emma E. Stevenson, a well known resident of this town, died at her home in the stone house, Roa Hook, on Tuesday evening, after an illness extending over a number of years.***
> ***Deceased was born 57 years ago in the paternal homestead, about six miles from Chelsea, Michigan, and was the daughter of William E. Stevenson [an error – William was her brother] and Eliza Ludlow of that place.***
> ***Upon the death of her Aunt Louisa Ludlow, 23 years ago, deceased came to Peekskill and has made it her home ever since.***
> ***The funeral services will be held today (Saturday) at St. Peter's Church of which she was a communicant. Rev. W. Fisher Lewis officiating. Internment at Van Cortlandtville.***

Emma had laid out the following instructions in her will:

1. My debts and funeral expenses be paid from the proceeds of the sale of real estate.
2. That monuments be erected on the graves of my brothers Louis and Henry.
3. To Mrs. James Scully – my sewing machine.
4. My nephew, Louis W. Stevenson (son of brother William) be given the seal ring belonging to his Uncle Louis.
5. A memento from my personal effects to: Mrs. Col Wright & Mrs. Flint of Peekskill. To Mrs. James Angus, Mrs& Miss Ostrom, Mrs. Miller, Mrs. Washburn and Mrs. Anderson of Chicago & Mr. Edward Hausly of Cleveland.
6. All the rest of my personal property to my brother William E.
7. All my real estate to Reverend James Alexander Dowie of Chicago.
8. The executors of my will to be: William E. my brother, Clark Brooks, NYC and James Alexander Dowie.

A letter dated May 2nd, 1899 from Mr. Turnbull, lawyer, in Peekskill to the Surrogate of Westchester lays out the pitiable state of Emma's financial affairs and reveals how truly poverty-stricken Emma had become.

> ***"I see by a copy of the will of Emma E. Stevenson on file in your office, that it provides the debts, administration and funeral expenses are to be paid out of the real estate.***
>
> ***Now, there is no real estate; it is all gone, taken under foreclosure of mortgage, and nothing remains but some personal property in and about the house including her clothing and ornaments and about $50 in the bank. The value of the whole probably would not exceed $150 to $200.***
>
> ***Her funeral expenses have not been paid, amounting to something like a $100. If Mr. Wm. E. Stevenson should qualify as an executor would this personal property be liable to be sold to pay expenses of administration and funeral, not withstanding the will requires they shall be paid out of the real estate."***

Emma had died penniless. Perhaps the most lamentable outcome of her penury was the inability to mark her beloved brother's gravesites.

How did Emma come to the end of her life with all her money gone and properties either sold or mortgaged for more than their full value? She had been relatively well off as a young woman and over the years inherited properties from her brother Henry and what was sure to have been some money from Louis. It may be an indication in 1887 that she was already in some difficulty, as it appears in a letter to the government that she was intent on taking advantage of any pension benefits from Louis that might accrue to her.

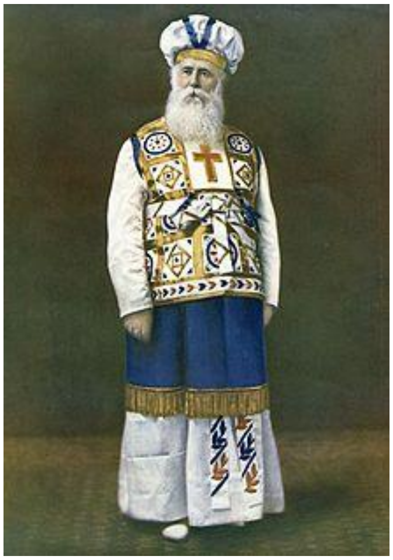
Whether Emma was entirely cognizant of how dire her financial situation had become is open to question. Why would she have included her real estate in the will, knowing that it was to be foreclosed and would no longer be legally hers to do with as she wished? Her will was dated January 11th and the public foreclosure and sale notice had been published January 22nd. Her will seemed to indicate that she believed she had at least the necessary funds to cover her funeral expenses and monuments for her brother.

There is one item in Emma's will that appears out of character. The seventh item of eight leaves all her real estate to someone outside her family. Emma had benefited from her two deceased brothers' generosity to her and she had a close relationship with her brother William and her grand-nephew Ludlow Washburn. Rather than leave Oldstone to family, she instead bequeathed the property to the Reverend James Alexander Dowie of Chicago. Who was this man and what were the reasons for this bequest?

The story of James Alexander Dowie begins with John Dowie, a Scottish born son of a tailor and preacher who had moved with his family to Australia where he was ordained a pastor of a Congregational church at the age of 25. Seven years later he left the church to become an "independent" evangelist and began to promote himself as a faith healer. He left Australia for San Francisco in 1888, leaving behind suspicions that he had been involved in arson after his church had burned down in questionable circumstances thus enabling him to pay off his considerable debts. He gained a large following in his new home by conducting faith healings across the state under the auspices of his ministry called the International Divine Healing Association. A person was only able to receive Dowie's "healing powers" by becoming a member of the association and submitting tithes on a regular basis which in turn funded the lifestyle of Dowie and family. With the tithe money in pocket, Dowie took to buying up the securities of bankrupt companies and in turn, selling them to members of his association – at a profit of course. This practice finally caught up with him, resulting in being successfully sued by two members he had defrauded, thus prompting his move to Chicago in 1890. He scratched out a meagre living in Chicago until 1893 when he rented property adjacent to the World's Fair and began performing theatrical "divine healings" often by the laying on of hands using planted audience participants. Dowie also believed he could create a "perfect society of the first-century Christian church" leading him to found Zion City on Michigan Street later moving it to outside of

the city. He had as many detractors as adherents, especially among the medical community. He preached that illness and disease was the result of sinfulness and that God had given him powers as a believer to heal those infirmities. By 1899 he was claiming to be God's Messenger and in 1901 he was the return of the prophet Elijah. Between 1899 and his death in 1907 he was requiring his followers to turn over their wealth and property to him and was selling worthless stock in Zion City. The whole enterprise eventually collapsed with him being accused by investigators of misappropriating between two and three million dollars.

After John Dowie's death in 1907, a man claiming to be his brother James Alexander Dowie appeared on the scene to take up where his older sibling had left off, surpassing his pre-decessors claims to divinity. Whether or not James was John's brother cannot be confirmed but there was certainly a connection. Had Emma been caught up in the web of Dowie's deceit? Numerous indicators show that this is not out of the realm of possibility. Emma certainly would not have been alone in desperate search for a cure that would save her from the suffering she was about to face; Dowie undoubtedly had tremendous powers of persuasion and convincingly used sleight of hand.



J.A.Dowie robed as "Elijah the Restorer"

The supposition that Emma may have been a victim of a fraudulent charlatan is born up by the following facts:

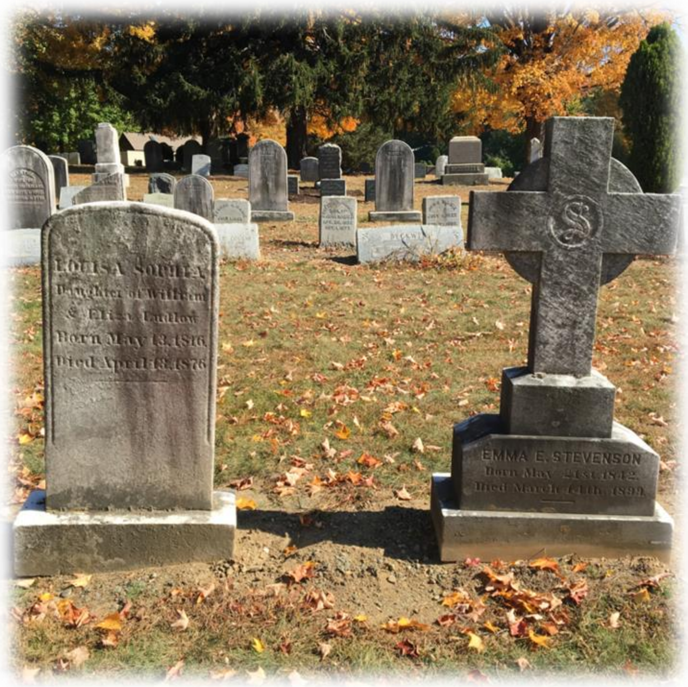
1) **Extensive research has not turned up another Reverend James Alexander Dowie of Chicago.**
2) **The name "John" was used interchangeably with "James" in various newspaper accounts.**
3) **A letter to the editor in the June 1st, 1899 edition of the L.A. Times from an Australian who had knowledge of the Reverend, indicates that John Dowie also used the name "James" while he was preaching on that continent prior to his arrival in the United States.**
4) **Emma had many friends in Chicago that she visited on a regular basis during the height of Dowie's "divine" career. It is not at all improbable that she may have taken to heart the belief that she could be miraculously healed by this man.**
5) **Harriet Stites. Remember that in 1860 Emma had been living with Miss Stites, a seminary teacher from Valparaiso, Indiana. Strangely enough, Valparaiso, with only a small population of 6000 people in 1899, had at least twenty families who were followers of Dowie.**
6) **In 1899 three prominent women, adherents of Dowie's belief that the standard medical advice was to be shunned, were charged with allowing the death of a young child by relying on Dowie's prescription of the laying on of hands. One of the women charged had formerly been a resident of Chicago.**
7) **Dowie had accumulated his wealth by convincing his congregants to turn over their homes and savings to him for the use of his church.**

Whatever sad events had overtaken Emma were now in the past. Grief and suffering over, Emma made her final journey to the Hillside Cemetery in Peekskill on March 18th of 1899 where she was laid to rest next to her beloved Aunt Ludlow.

In many ways, Emma's life was to uncannily mirror that of her Aunt Louisa. Both aunt and niece had come to live at Oldstone in their 30s, they remained unmarried for their lifetimes, lived in the house for 22 and 23 years respectively and were close to the same age when they died, Louisa being 60 and Emma 57. It would be wonderful to know if there was also a family resemblance between

the two – hopefully an image of Louisa Ludlow will one day be found. One wonders if Emma pondered their parallel lives and pictured Louisa moving about the quiet rooms of the mansion as did herself when evening began to draw in and the rivers luminescent light slowly faded.

Although the "beautiful stone mansion" would remain in the ownership of a descendant of the Ludlows for the next two years, Emma would be the last known member of that family to live within its stately stone walls. But perhaps on hushed moonlit nights, Louisa and Emma, together, pass quietly and unseen down the stone steps and across the lawn to gaze out upon the water and the mountains enfolding "Highland Wild."


LOUISA SOPHIA
Daughter of William
& Eliza Ludlow
Born May 13, 1816
Died April 13, 1876
EMMA E. STEVENSON
Born May 21st 1842
Died March 14th 1899

Louisa Sophia Ludlow (L) and Emma E. Stevenson (R) - Hillside Cemetery, Peekskill

HENRY JACKSON MORTON JR.

1899-1901

Henry Jackson Morton Jr., son of Louisa Ludlow's first cousin the Reverend Henry Jackson Morton, now had ownership of Oldstone. He was to own the house and property from February of 1899 until September of 1901. He had held the mortgage on the property since 1897 and purchased the house at public auction in order to protect his financial investment.

The Morton's were the branch of the family that Louisa Ludlow and her sister Cornelia Graham had spent time with just prior to Cornelia giving birth to her son. The close relationship with the Morton's may have been a factor in Henry's decision to apparently assist Emma financially during the final years of her illness.

The Ludlow family has been well documented – Henry Jr. was a great grandson of the famous Carey Ludlow. The Morton family can lay claim to an impressive pedigree as well. Henry's grandfather on the paternal side was General Jacob Morton, who had married Carey's daughter Catherine. Jacob and Catherine had come to live at the stately #9 State Street in New York City after the death of Carey's wife Hester.

The first of the Mortons in America, John Morton, immigrated to the United States in 1750 from Dawson's Bridge in County Antrim, Ireland as a British army officer. He resigned the position upon his marriage to Maria Sofia Kemper who had come from Germany, to take up commerce in New York City. John's business in trading flax and linens between Ireland and America was thriving when the Revolutionary War began. He owned a brick house, a wharf and warehouses on Water Street which he converted to cash and deposited to the Loan Office for the benefit of the colonials. This action earned him the name of "the Rebel Banker" by the British. His commercial career being destroyed, he moved his family to Basking Ridge, New Jersey to ride out the remainder of the war. General Washington's winter quarters were within a short distance of the Morton home and became a favourite spot for the officers to visit.

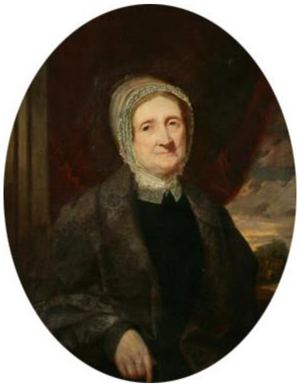
John and Maria were the parents to eight children born between 1761 and 1775. Son, Jacob, grandfather to Henry Jr., was born in 1761 with seven other siblings to follow; John in 1765, Andrew 1766, Mary 1770, Margaret 1772, Eliza Susan 1774, Washington 1775 and George in 1776. Of his three sisters, Eliza Susan married Josiah Quincy of Boston and his sister Margaret married a Mr. Bogart, making her home until her death on the Hudson River. Jacob's youngest brother, George Washington Morton, the first boy named for Washington, set tongues wagging by eloping with Cornelia Schuyler (daughter of General Philip Schuyler and the sister of Mrs. Alexander Hamilton) who was said to be a great beauty of the period.

John died in Basking Ridge in 1781 at the age of 52, his wife to outlive him in years equal to his lifetime, passing away 51 years later at the age of 94 in Cambridge, Massachusetts.

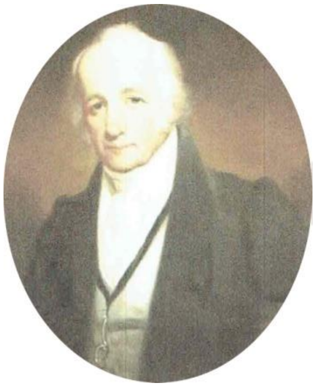
Jacob went on to study law at Princeton, where he graduated in 1778. He married the beautiful Catherine Ludlow in 1791 with whom he had eight children, seven sons and one daughter. Morton had a distinguished military career, holding a commission for fifty years, leading the New York Militia during the War of 1812. He was the marshal for the first inauguration of George Washington in 1789 and was active in Freemasonry, serving as the Grand Master of the Grand Lodge of New York from 1801-1804. It was at this first inauguration of Washington that Jacob, along with others, became aware that no Bible had been brought for the swearing in. In his position as Master of St. John's Lodge, which was in near proximity, Jacob swiftly procured the Lodge's Bible for the ceremony. This historical and precious artifact is still in the possession of St. John' Lodge and has been used in several inaugurations since 1789. The Masons honoured Jacob by establishing an award in his name – the Jacob Morton Award. This award, still in existence today, is given to Masons or Masonic Organizations that have demonstrated exceptional voluntary service to their community. General Morton held numerous civic offices as well; clerk for the New York City Council, alderman, district attorney and New York City Comptroller.

Jacob and Catherine raised the nine children of their marriage in the beautiful house on State Street. The eldest was John Ludlow born in 1791, the renowned artist. Sisters Harriet, Mary, Hester and Caroline followed. The four youngest

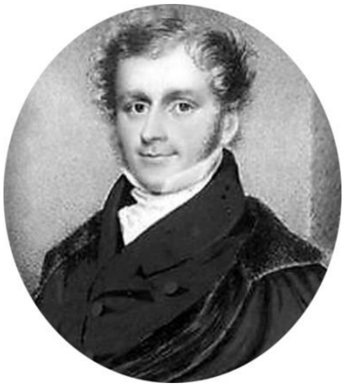
sons in succession were Edmund (a painter of miniatures), Washington Quincy, Alexander Hamilton and the youngest, Henry Jackson.



Catherine Ludlow Morton



General Jacob Morton



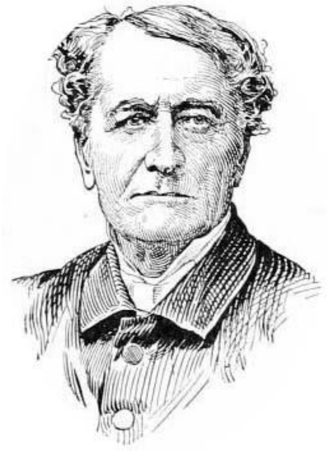
John Ludlow Morton

All above pictures are held in the Collection of the New-York Historical Society

Henry Jackson Morton, father of Henry Jackson Morton, Jr. was born on May 2, 1807, the youngest of Jacob and Catherine's children. Growing up, Henry was to share studio space in the family with artist brothers, John Ludlow and Edmund, to become an accomplished amateur draftsman. He had a keen eye for detail and as a child and young man often sketched the visitors to the mansion and scenes from outings with friends and family. Henry went on to further his education at Columbia, first intending to follow in his father's footsteps as a lawyer, graduating from that institution in 1827. But he discovered that his true calling was in theology, being ordained as an Anglican minister after completing his education in 1830 from the General Theological Seminary. Henry's detailed sketches were to become a signature of his life at Columbia. He found great satisfaction in putting pencil to paper, making rapid sketches of his surroundings much to the amusement of his fellow students and to the despair of his instructors. Henry in later life would tell his children that Professor Renwick, would confiscate the drawings and toss them behind his desk while letting Henry know how little he thought of the artistic renderings. But the disparaging Professor was to surprise Henry with a gift upon his graduation. Henry related, "What was my surprise, therefore, when calling upon Professor Renwick after my graduation, and being asked by him if I was not fond of drawing, and answering in the affirmative, to have him hand me a scrap-book, in which I saw my captured drawings carefully pasted in and protected."

Henry's exceptional talents were to be displayed at the National Academy of Design in 1827 and he was made an associate member of the academy two years later. He was to become the only non-professional to ever be admitted to the membership of the New York Sketch Club. Henry was to continue drawing and painting watercolours for his lifetime for his own enjoyment and those of his family and friends. It was said that Henry "had made an utter mistake in that he did not follow art."

During Henry's attendance at Columbia, he met and became great friends with Charles McFarlan. As with many well to do families, the McFarlans owned a home in New York City on Vesey Street and a country home in Bloomingdale. It was on a visit to the summer home of the McFarlan's that Henry met the one of Charles's five sisters, Helen, whom he would marry in 1831. Henry penned a romantic poem to his intended bride that began, "Fair, lovely, flower, I twine thee now. For one as fair as thee." The "fair, lovely, flower" referenced those that grew lakeside near the McFarlan's home, the spot he chose to make his proposal of marriage to Helen. Portraits of Helen were done by Henry Inman and A.D. Turner.



Henry Jackson Morton Sr.

Henry and bride were not to remain in New York City. Shortly after being ordained, a move to Philadelphia was made where Henry became the assistant to Bishop White in St. James Church. In 1836, taking the advice of his doctors

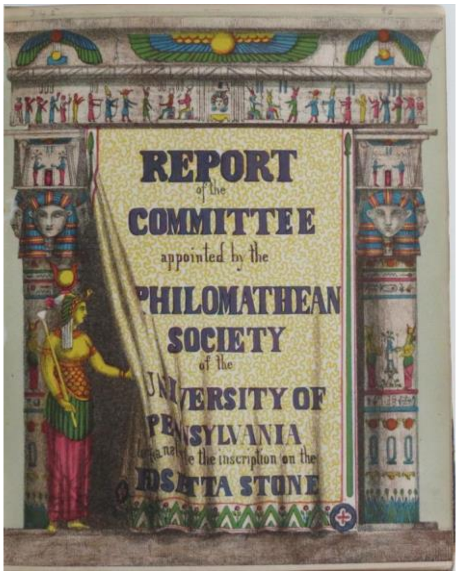
who feared he was facing a breakdown, Henry would go abroad to Europe for a period of thirteen months, leaving Helen behind. December of 1836 was a month of contrast for Henry – his father died on December 8th and his eldest childHenry Jackson Jr. was born four short days later, on December 11th. Henry's passion for drawing would be a solace for the homesickness he endured while on his tour of the continent. Daughter Alice was born to the Morton's in 1838 and 1840 brought about the birth of his son William and his election to the position of Rector of St. James Church, a position he was to hold until his retirement in 1887.

The Morton's chose to leave the cold winter of Philadelphia behind in 1843, the family accompanying Henry's brother, Quincy who was in ill health, to the balmy island of Danish Saint Croix. It was there that Henry, described as "an artist with a keen eye and a joyous spirit," captured the beauty of the colonial island in his 1844 manuscript poem "Ode to Saint Croix" companioned with twenty-four of his meticulous drawings. The family returned home to the United States on the 28th day of May in 1844 aboard the ship "Emily." The Morton's welcomed another daughter Harriet, to the family circle in 1845. 1849 was to be a year of profound grief for the Reverend. His mother, Catherine Ludlow Morton, passed away in May at the age of 82, and Helen, his wife of eighteen years, left his side only a short three months later, dying in August at the age of 39.

Henry continued with his parochial work during which time also served as a trustee of the University of Pennsylvania where he received his "Doctor of Divinity" and authored numerous papers on religious and church subjects. Due to failing eyesight Henry would tender his resignation in January of 1887. The committee of the vestry of St. James' Episcopal Church accepted but ensured that Henry would retire with full pay for his remaining years. Although Reverend Morton had given up the burden of caring for the parish as rector, he remained engaged and stayed on as an emeritus rector until his death three years later in 1890 at the age of 83. Henry had outlived his siblings with the one exception being his brother Alexander Hamilton who died in 1896. The Trustees of the University of Pennsylvania paid him tribute in The Times of Philadelphia saying, "In all this time he brought to the service of the University the influences of the pure life, the noble character, the wisdom, dignity and gentleness which in other spheres secured for him the love and reverence of the church and the community."

*****

Henry's oldest son, Henry Jackson Jr. would surpass his father in pre-eminence with his chosen career path. The list of his accomplishments and interests would prove to be breathtaking in scope. Born in New York in 1836 and schooled in his early years at the Episcopal Academy of Philadelphia, he graduated in 1857 from the University of Pennsylvania having entered that institution at the age of seventeen. Henry was to showcase his academic genius in 1856 by undertaking an extraordinary undergraduate project in conjunction with other members of the Philomathean Society of the university to which he belonged. A plaster cast of the famed Rosetta Stone had been given to the philosophical society in 1856. Although much studied, no translation of the entirety of the stone's texts had been completed. Henry's proposal to the society to undertake a conclusive translation was accepted and Morton, Charles Hale and S. Jones were appointed to complete the project. Although Henry had no previous experience with this type of work, he, along with the other two young men, laboured to successfully complete the translation before the close of their senior year. Henry, not entirely satisfied with a "mere" translation, took on the enormous task of illuminating the manuscript with exceptional designs. The manuscript was so admired that there was a call to publish. In order to afford the cost of lithographing the entire document, Henry further undertook to draw all of the designs on stone, completing the herculean task in six months. The finished manuscript contained 172 pages with one hundred original illustrations and drawings. The four hundred copies of the "Report of the Committee appointed by the Philomathean Society of the University of Philadelphia" that were produced sold out within two weeks.



REPORT
of the
COMMITTEE
appointed by the
PHILOMATHEAN
SOCIETY
of the
UNIVERSITY OF
PENNSYLVANIA
to translate the inscription on the
ROSETTA STONE

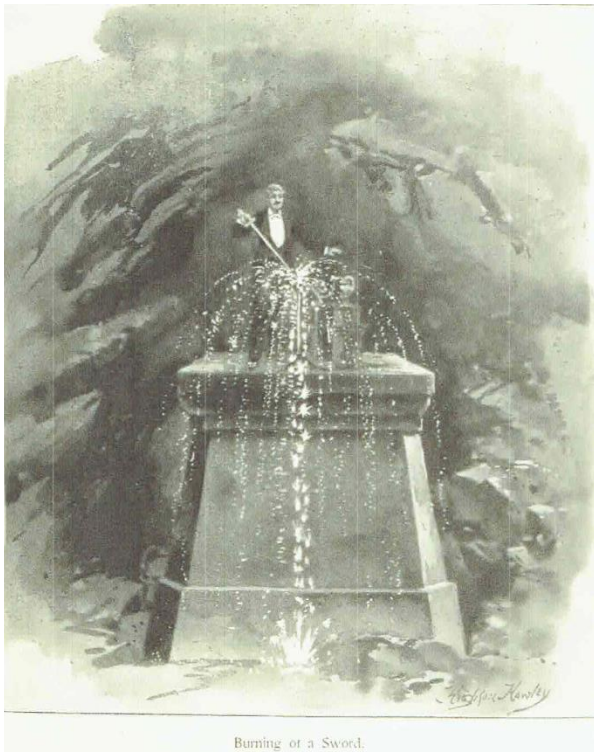
The impressive feat of the translation of the Rosetta Stone was to be the precursor to Henry's future career successes. The project had intrigued Henry with the study of science, whereupon he completed an advanced course in chemistry. He then took a side road, studying the law for two years beginning in 1859, but finding that this was not where his heart lay, he forsook the study of law, once again turning to his interest in the sciences. The trustees of the Episcopal Academy, one of whom was his father, were not able, due to lack of funds, to establish a new department of natural science as part of its curriculum. Henry took it upon himself to volunteer his time to present to the Academy lectures on physics and chemistry, launching his career as a scientist whose reputation was to become world-wide. The lectures were so successfully presented that a larger lecture room was added to the school in order to accommodate the interested attendees.

These Academy lectures proved to be the springboard to launch Henry's career. Henry accepted the professorship of chemistry of the Philadelphia Dental College in 1863 and then took the position of secretary of the Franklin Institute. Henry was also the editor of the institute'sjournal in 1867.

During the period of 1864-1870, the Franklin Institute, striving to renew its neglected state, planned public lectures to be given by Henry. Unsure of how many might be willing to attend such an event, a bold move was made by booking the large 3500 seat Academy of Music Hall in Philadelphia. The lecture was

immediately sold out to standing room only prompting the necessity of booking a subsequent date which sold out as well.

Henry's mastery of public speaking and the introduction into the lectures of spectacular experiments proved to be a phenomenal success. His presentation style was understandable and genial. A flair for a little showmanship was enhanced with backdrops depicting storm clouds and mountains and palace scenes that heightened the anticipation of the audience. With titles such as "Phantasmagoria", "Legion of Angels" and "Artificial Eclipse," the experiments made use of lights, trucks, lanterns and other objects that held the audiences in thrall.



Burning of a Sword.

Henry Jackson Morton Jr. giving a scientific demonstration.

In 1868 Henry became a professor of chemistry at the University of Pennsylvania and in 1870 accepted the first presidency of the Stevens Institute of Technology at the age of thirty-four, the office which he would hold until his death in 1902. The Stevens Institute of Technology located in Hoboken, New Jersey and a leader in mechanical engineering studies, was founded in 1870 with a legacy provided by inventor Edwin A. Stevens in 1868. Stevens and his three sons are referred to

as "America's First Family of Inventors," and they blazed a path with significant engineering contributions in the nineteenth century, particularly in the areas of steam and railway travel.

Two events of note were Henry's organization two private expeditions, the first in 1878 to Rawlins, Wyoming and the second in 1869 to Iowa, to observe total eclipses of the sun. These expeditions determined the beginnings of understanding the light spectrum that radiated from a total eclipse and in determining that the bright line adjacent to the outlines of the moon were a "purely photographic phenomenon" rather than a scientific observation.

Henry did not let the grass grow under his feet for his entire working life. He earned aPh.D as a doctor of philosophy in 1869 from Dickinson College, and Princeton in 1871, a D.Sc. in 1897 from the University of Pennsylvania, and a LL.D. from Princeton. He earned a sterling reputation giving expert testimony in lawsuits that dealt with chemistry and physics including patent disputes, he served on the U.S. Lighthouse Board from 1878 to 1885, was vice-president of the American Chemical Society from 1876-1881, authored numerous papers in American and foreign journals and was the scientific adviser of the New York Board of Fire Underwriters for many years. In addition to his scientific contributions, he was a generous philanthropist to the Stevens Institute, donating upwards of $145,000 for various projects and endowments, the amount equal to the salary he had received during his tenure as President.

Henry Jackson Morton Jr.

But, even eminent scientific experts such as Henry Morton, make cringe worthy mistakes. Henry was in attendance to watch the first demonstration of Edison's electric light. His remarks in 1880 were utterly dismissive of what had occurred. He was quoted as saying, "Everyone acquainted with the subject will recognize it

as a conspicuous failure" and further that "what is nothing less than a fraud on the public." Experts are not always right.

Amidst his myriad roles as professor, lawyer, scientist, lecturer, engineer and publisher, Henry somehow found the time for artistic and philosophical pursuits. Although his own man, he was also a product of his upbringing. He took up the study of "Biblical science". One of Henry's biographies describes his studies in this area. "This was one of the subjects to which he turned for change and rest. His studies and investigations were again applied to the benefit of others in clearing away the mists of prejudice and bigotry; his occasional writings here serving to strengthen the faith of those who were not able to believe in the verbal inspiration of the Bible, but were not, on the other hand, willing to reject its message." One of his articles regarding religion, "The Cosmogony of Genesis and its Reconcilers," was published in the April and July 1897 quarterly editions of the magazine "Bibliotheca Sacra." His earlier work with the Rosetta Stone and his studies of the Old Testament led to his lifelong interest in archaeology and Oriental languages.

Artistic pursuit in the form of poetry was another of Henry's passions. As valedictorian for his 1857 university graduation, he had given his address entirely in verse and would wax lyrical in his descriptions of the celestial during his lectures. Thomas A Janvier, one of Henry's closest friends, said of his poetry, "With him poetry was a natural form of expression. As was to be expected from one of his kindly temperament and lively humor, he was peculiarly happy in his verses of occasion." Especially enjoyed, by Henry and friends alike, were the intimate and informal gatherings of family and friends where there was a great deal of conversation, lively discussion and readings of his latest poetry compositions.

In 1865, Henry married Clara Whiting Dodge, daughter of Stuart M. Dodge of New York City. Their three children, Henry Samuel, Quincy and Caroline Margaret were all born and raised in Hoboken where the family resided. During Henry's time with the Stevens Institute, Clara enjoyed the social life that her husband's position brought, being patroness to society and charitable events. Guest lists for teas and parties which the Mortons attended, included familiar early New York names as Stuyvesant, Van Rensselaer, Morris, Van Cortlandt, Ludlow and Schuyler. In 1896, the couple purchased property in the Catskills just outside of

the hamlet of Pine Hills in Ulster County for a "small" summer home of 8000 square feet which they christened with the quaint name of "Upenuff."
Their country estate was setting for family summer holidays and the entertaining of intimate friends and noted personages from overseas.

An example of the distinguished guests who visited the Morton retreat was the arrival in the summer of 1897 of the Baron and Baroness Kelvin from Glasgow. Baron Kelvin was William Thomson, the first scientist admitted to the peerage and for whom the Kelvin scale of temperature was named, was one the top scientists of his age. He was a professor for 53 years, working on scientific and engineering research in electricity and publishing hundreds of scientific papers.

Clara died at the couples Catskills estate on September 20th, 1901. One account hints that she had been an invalid for some time. Henry, during this difficult period, was also suffering from illness and had put aside a needed operation in order to attend to Clara's needs. Henry's delayed operation took place late in April of 1902 but sadly, he died three weeks lateron May 9th, 1902, while still in the hospital. Newspaper notices indicated that Henry was survived by his two sons. Clara's death notice had made mention that she was survived by all of her three children but the absence of any information on her daughter Caroline Margaret, leaves it unclear if she died before her parents.

Henry was memorialized in numerous biographical writings, praising his life's work in science and his remarkable artistic talents. The Stevens Institute honored his contributions to science with the "Henry Morton Distinguished Professor Teaching Award." "The finest building in Pine Hill", the Morton Memorial Library, was erected in 1903 in memory of Henry's achievements. Henry and Clara's eldest son, Henry Samuel, who graduated from the New York Law School in 1899, seeded the library project with an endowment in 1902 while his younger brother Quincy superintended the project until its completion. The beautiful structure was added to the National Register of historic places in February of 1997.

Morton Memorial Library, Pine Hill

Whether or not Henry or his family ever spent time at Oldstone is not known although it is more than likely that they may have made the stop on their way up to Pine Hill, to see Emma while she was in her last years at the mansion. Whether due to the Morton couples struggle with illness or merely that Henry wished to divest himself of the property to recoup his money, the house was sold on September 17th of 1901, three days before Clara's death, to Ernest and Jeanie Slocum.

The nearly one hundred and fifty year ownership of Oldstone, by the early New York founding families of Van Cortlandt and Ludlow was over, a portent of a rapidly changing United States of America and the world as a whole.

Large estates were being broken up or sold and many of the original homes along the Hudson were being demolished and replaced with modern homes and conveniences that had been unimaginable at the turn of previous century. Oldstone had, perhaps, become a bit of an anachronism, still beautiful, but faded and worn. The mansion was facing an uncertain future, very different from the past.

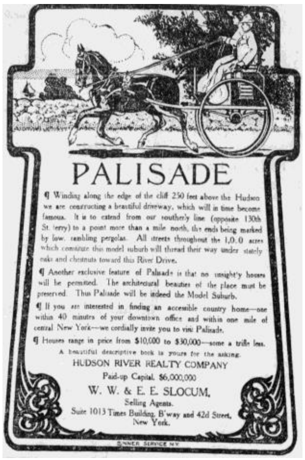
Ernest E. Slocum

September 1901 to July 1903

Deed #328-235 dated September 17th, 1901 records the sale of Oldstone from Henry Morton Jr. to a Mr. Ernest E. Slocum, of Glen Ridge, Essex, New Jersey.

Mr.Slocum, born in 1867 in California and educated in Poughkeepsie and Syracuse, N.Y. married nurse Jeanie Graham originally from Susquehanna, Pennsylvania. They were married in Manhattan on April 11, 1891 and records indicate that they took up residence in Glen Ridge shortly thereafter and continued to live in that community until 1930.

Mr. Slocum, along with his brother Wallace, was a real estate agent for the Hudson River Realty Company in Manhattan. In 1910 Mr. Slocum said, "My business is real estate. I have been engaged in that business ten or twelve years and my office is located at 141 Broadway. That was my office also in 1907, and seven or eight years prior to that time. I have operated as an agent and broker in the Borough of Manhattan in this city during that time......" He referred to himself as a "Country Property Specialist." Along with his real estate business, he was also an incorporator of the Palisade Lumber and Supply Company. A Brooklyn Daily Eagle advertisement from May of 1905 gives an example of the type of real estate that Mr. Slocum offered for sale. This ad extolled the virtues of "Palisade", a "model suburb" perched above the Hudson River in New Jersey.



PALISADE

¶ Winding along the edge of the cliff 250 feet above the Hudson we are constructing a beautiful driveway, which will in time become famous. It is to extend from our southerly line (opposite 130th St. ferry) to a point more than a mile north, the ends being marked by low, rambling pergolas. All streets throughout the 1,0.0 acres which constitute this model suburb will thread their way under stately oaks and chestnuts toward this River Drive.

¶ Another exclusive feature of Palisade is that no unsightly houses will be permitted. The architectural beauties of the place must be preserved. Thus Palisade will be indeed the Model Suburb.

¶ If you are interested in finding an accessible country home—one within 40 minutes of your downtown office and within one mile of central New York—we cordially invite you to visit Palisade.

¶ Houses range in price from $10,000 to $30,000—some a trifle less.

A beautiful descriptive book is yours for the asking.

HUDSON RIVER REALTY COMPANY
Paid-up Capital, $6,000,000
W. W. & E. E. SLOCUM,
Selling Agents.
Suite 1013 Times Building, B'way and 42d Street,
New York.

Advertisement for Ernest Slocum's Palisade suburb appearing in the Brooklyn Daily Eagle on May 7th, 1905.

It appears that Mr. Slocum purchased Oldstone as investment, rather than as a residence. Whether or not he contemplated developing the acreage into parcels suitable for multiple houses is unknown. The only known information during Mr. Slocum's ownership is that "improvements" were made to the mansion so that it could be put back on the market for a discerning buyer.

Less than two years after the Slocums purchased the house in 1901, Oldstone was to change hands once again. The New York Times, of May 10th, 1903, ran an advertisement purchased by Barger and Powell Real Estate of Peekskill listing a property that is believed to be Oldstone.

> ***"A stone house, 14 rooms, 25 acres adjoining Hudson River;***
> ***hotel or residence; fine fruit; beautiful shade; improvements;***
> ***price reasonable.***
>
> ***Barger & Powell, Peekskill."***

It is almost certain that Mr. Slocum and his wife did not take up permanent residence during their short, two-year ownership. July 1903 came and with it, Oldstone's new owners.

The Slocums remained living in Glen Ridge until they died on April 11th of 1930.

With so many of the original homes along the river being pulled down and replaced, it is fortunate that Oldstone remained standing. Mr. Slocum must have been tempted to simply demolish the mansion and divide the property into multiple building lots. Perhaps he felt the weight of history or simply admired the simple grace of the house. Thankfully, he chose to leave the house as it had been for over a hundred years, a stone sentinel watching silently over the entrance to the Hudson Highlands.

GREENHALGE

JULY 1903 – MAY 1905

On July 7, 1903, Mr. Slocum and his wife, Jeannie, finalized the sale of Oldstone to a Mr. Oscar Greenhalge and his wife Catherine M. of the Borough of Manhattan.

The Census of 1905 lists four residents at Oldstone that year; Oscar aged 45, wife Catherine aged 34, servant May Cannon aged 33 and labourer Charles Evers aged 25.

The above is the extent of the available information about their two years spent living in the house. It would seem that there were no children, and their whereabouts after they left the Peekskill area in May of 1905 remains unknown. There is a possibility that the couple moved to Harrison, N.J., living there from 1907 to 1917 at 202 Beech Avenue, when it was noted that Mr. Greenhalge had removed to California. That trail then ends. A Catherine M. Greenhalge was found living in New York City in 1910, widowed and residing at a boarding house, but no further information has turned up to indicate that she may have been the Catherine of Cortlandt Manor in 1905.

Now, for a little fun........

The 1905 census begs a question. Mr.Greenhalge's occupation is listed as "labourer." How likely was it that a labourer would have been able to afford the property? Although the house was now of a certain age and was likely in need of some renovation, it was a very desirable property and would have been beyond the means of the average worker. There is also a rather odd discrepancy between two notices in the Highland Democrat concerning the sale of Oldstone and its 27 acres.

A July 1903 snippet in that newspaper simply states that the property changed hands on June 10th, *"Slocum, Ernest E., to Oscar Greenhalge tract adj Hudson River and Pierre Van Cortlandt, abt 27a....."* This notice was taken directly from the Westchester

County records of deeds and mortgages for that time period. A month later, a rather more interesting notice appears in the August 22nd edition of that publication. ***"B.F. Garland of New York has purchased the Stevenson place at Roa Hook and will take possession next week. He expects to make many improvements about the property which is an ideal residence spot."***

Oldstone had been referred to as the "Stevenson" property for many years, as Emma Stevenson had been a well-known resident of the mansion and its surrounding community. All records indicate that there was only one "Stevenson" residence on Roa Hook – Oldstone. So, why had the July Mr. Greenhalge now morphed into the B.F. Garland of August? It could simply have been an error on the part of the newspaper but strangely enough the name "B.F. Garland" ***was*** **connected to a Mr. Oscar Greenhalge of that time period. The co-incidence is intriguing.**

"Case #8000-98-A of the Investigative Reports of the Bureau of Investigation 1908-1922"

This contains a detailed account of one Mr. Oscar Greenhalge, a.k.a. B.F. Garland. This Mr. Greenhalge began his career as an investigator when he was hired by the Chicago Civic Federation to investigate reports of election fraud in 1894. Lyman Gage, who was president of the Civic Federation during Greenhalge's investigation, was appointed to President McKinley's cabinet in 1897 as Secretary of the Treasury. Soon after his appointment, Gage brought in Mr. Greenhalge to continue investigative work within various departments under Gage's supervision. Mr. Greenhalge also worked for the Bureau of Immigration, most specifically within the Chinese division and worked under various other congressional committees. He was highly thought of by his superiors but his investigations of certain government departments, including Treasury, had not endeared him to many of those who came under his scrutiny. Greenhalge also appears to have had a presence in Chicago late in 1905 after he left Oldstone, working out of the Penobscot Bldg. in that city.

Samuel Gompers, founder of the American Federation of Labour, revealed in his autobiography published in 1925, that this Mr. Greenhalge was responsible for uncovering a plot to assassinate President Wilson in 1915 by German operatives. Newspapers in March of that year were quick to pick up the story in front page headlines. In a further twist, it was said that Oscar was the nephew of the former

Governor of Massachusetts, Frederick Greenhalge who had served in that capacity from 1894 to 1896. The Governor's family were to deny the connection. Stranger still, is the disappearance of Oscar.

For some time Greenhalge had been investigating his belief that German infiltrators were responsible for strikes and explosions in American munitions factories, his investigations ultimately leading to the thwarting of the 1915 presidential assassination attempt. Ralph M. Easley, chairman of the National Civic Federation was quoted as saying, "In his [Greenhalge's] work in the Treasury Department, in which he posed as a smuggler, Greenhalge made many connections. Among them was a prominent German whose name I will not give. Through him he worked into the German service, eventually winning his way to [Count] von Bernstorff and Fric von Swedenick of Bernstorff's staff. That was a matter of months."

Count Von Bernstorff

Count Johann Heinrich von Bernstorff, son of Count Albrecht von Bernstorff had grown up in England from 1862 to 1873 while his father served as Ambassador at the Court of St. James for the Prussian government. Although the senior von Bernstorff had been appointed as Ambassador, he had disagreed with Bismark during the Prussian constitutional crisis of 1859-1866, thus hindering the political aspirations of his son, Johann for a number of years. Eventually the younger von

Bernstorff was able to repair the divide, serving on diplomatic missions in Constantinople, Belgrade, Cairo and St. Petersburg. Johann would make a very advantageous move in 1887 when he married a New York City native, German-American Jeanne Luckemeyer, daughter of a wealthy silk merchant. In 1908 he was appointed as the German Ambassador to the United States. Undercover operations revealed that at the onset of World War I, Von Bernstorff had begun working for German intelligence.

Count von Bernstorff was responsible for plots and sabotage missions to prevent the U.S. shipping armaments to German enemies across the Atlantic. His attempt to destroy the Welland Canal at Niagara Falls and the destruction of the Canadian railways failed. Other operations that were aided with Bernstorff's financial aid were more successful. In January of 1915, a wire plant in New Jersey was destroyed. The most destructive incursion occurred on July 30th, 1916 at Black Tom. Black Tom, a large munitions depot providing ammunition for overseas, sat on a twenty-five acre artificial island in the New York City Harbour, and was linked to the mainland by a Lehigh Rail causeway. On the night of July 30th, there was an explosion of massive force, causing extensive damage. The shock of the detonation, said to be the equivalent of a 5.0 earthquake, cannoned shrapnel as far as a mile away, lodging in the Statue of Liberty and the clock tower of the Jersey Journal. Windows were shattered, some as far as twenty-five miles distant and the resulting shock felt by residents in Philadelphia and Maryland. Only four deaths were confirmed as a result of the munitions detonation, a miracle considering the force of the blast. The destruction of Black Tom Island was eventually traced to a Slovak immigrant by the name of Michael Kristoff and further to Count von Bernstorff and other German operatives.

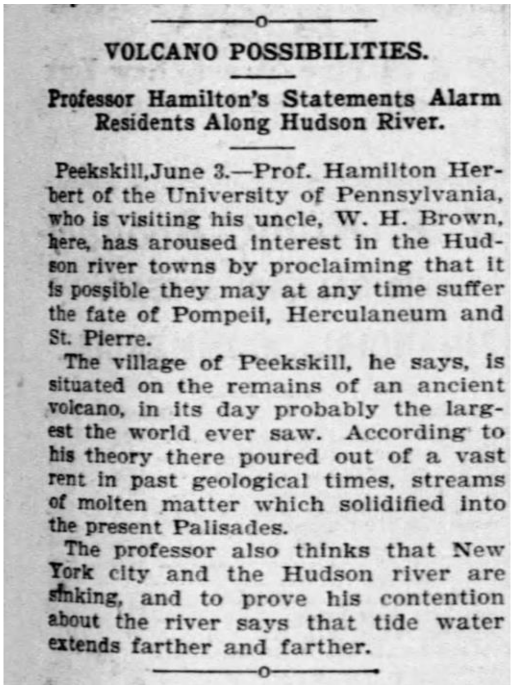
In February of 1917, Woodrow Wilson sent Count von Bernstorff packingafter diplomatic ties with Germany had been severed. The ambassador returned home and at the same time, Oscar Greenhalge or B.F. Garland, disappeared.

National Civic Chairman Easley was quoted, "Greenhalge was all this time being importuned to give up other things and work for the Germans whose confidence he had gained. Thereafter, to deceive them, he went to Mexico for von Bernstorff. When von Bernstorff was sent home, he joined the party in Halifax. I had a letter from him there, saying he was going to Germany with the Ambassador's party. We never heard from him again."

Mr. Greenhalge was indeed not heard from again and it would seem that Mr. Easley and others assumed that he had been eliminated by the Germans. Although this speculation is reminiscent of a "Ripley's Believe It or Not!," it is not outside the realm of possibility that Mr. Greenhalge of Oldstone and Mr. B.F. Garland were one and the same. After all, Oldstone had all the requirements for someone who needed to remain inconspicuous for a time.

Or maybe there is another explanation for the Greenhalge's acquisition of the mansion. Perhaps Oscar had caught a case of "treasure fever." The discovery of a small chest containing silver coins by railway workers at Anthony's Nose in April of 1902 had re-ignited the search for Captain Kidd's buried treasure. According to accounts, the fact that the coins discovered were minted after the date of the pirate's death did not faze those who were convinced that there was a hoard waiting to be unearthed. The Peekskill hardware merchants were only too happy to supply the huge demand for picks and shovels.

Whatever the reason for the Greenhalge purchase of Oldstone, why did the couple choose to sell less than two years later? Was there no longer a need for a quiet, out of the way location to lay low? Perhaps the couple was uncomfortable with the thought that a possible cataclysm of biblical proportions was lurking beneath their feet. From the Star Gazette of June 3rd, 1902:



VOLCANO POSSIBILITIES.

Professor Hamilton's Statements Alarm Residents Along Hudson River.

Peekskill,June 3.—Prof. Hamilton Herbert of the University of Pennsylvania, who is visiting his uncle, W. H. Brown, here, has aroused interest in the Hudson river towns by proclaiming that it is possible they may at any time suffer the fate of Pompeii, Herculaneum and St. Pierre.

The village of Peekskill, he says, is situated on the remains of an ancient volcano, in its day probably the largest the world ever saw. According to his theory there poured out of a vast rent in past geological times, streams of molten matter which solidified into the present Palisades.

The professor also thinks that New York city and the Hudson river are sinking, and to prove his contention about the river says that tide water extends farther and farther.

Perhaps it was not the thought of a natural catastrophe that was frightening but rather the reality of a man-made disaster that prompted the couple to leave Oldstone. An event that occurred November 5th of 1903 just a few short months after Oscar and Catherine had purchased the mansion would have left an indelible impression on the couple and nearby neighbours. Iona Island was now the new home to a munitions store for the U.S. Navy. While workers were removing charges from old shells in one of the store houses, one of the charges detonated, killing six workers and destroying the building. Fragments from the initial explosion resulted in the detonation and loss of two more large ammunition buildings. The explosion and resultant conflagration was an event long to be remembered. Windows as far as Peekskill were shattered and it is likely that many of Oldstone's windows met the same fate. The mansion, in such close proximity to Iona, would have been buffeted by the concussive force of the blast that was flung down the river. It would have been a horrifying sight to see the massive blaze and to hear the thumping of the charges as they detonated.

Twenty-three months after the Greenhalge move to Oldstone, the house was sold once more, these buyers who were not quite as elusive as the Greenhalges.

MAUD & WILLIAM BOAG

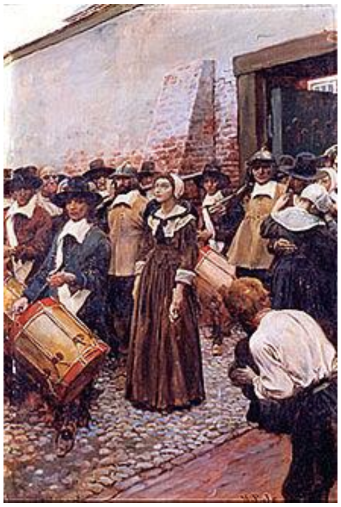
1905-1914

The Hudson River valley was now becoming a desired setting for the wealthy acting set of Broadway. The serenity and beauty of the Highlands was attracting the attention of the theatre crowd who began to look at the homes along the river as summer residences and a place for rest and relaxation from the rigors of the stage.

In June of 1905, two short years after his purchase of Oldstone, Oscar Greenhalge sold the mansion to Maud B. and William Boag. Maud and her husband William, actress and actor, would make their home here for the next nine years. Although neither Maud nor William were descendants of the elite founding families of early New York, the lineage of their families stretches to the early years of America and Maud's paternal great-great-great grandfather played an important role during the Revolutionary War and beyond.

Maud de La Force Beckwith Boag was the daughter of Julius Dyer Beckwith and Mary Belle Ray. Maud's father, Julius, had been born in Vermont in 1841, to clergyman John Beckwith and his wife Sarah Ann Dyer. Although the Beckwith family claim that their lineage can be traced back to Robert the Bruce of Scotland (he ruled as King of the Scots from 1306 until his death in 1329), very little is known about John Beckwith's immediate family. Sarah Dyer's lineage is an interesting one which speaks to more than one era of early American history.

The Dyer family came to Boston in 1635 with the arrival of William Dyer, milliner, and Marie Barrett, his wife, from London in 1633. William and Mary(as she is more commonly referred to) were Maud's 7th great-grandparents. They were two of the estimated 80,000 Puritans who had fled England between 1630 and 1640 to settle mainly in New England. Mary Barretts well documented story is of particular interest, as her defiance of Puritan laws banning Quakers from the Massachusetts Bay Colony and the ignoring of her two time banishment, led to her hanging on June 1st, 1660. She was one of the four executed Quakers who are referred to as the "Boston martyrs." An impressive memorial sculpture was erected in honour of Mary at the Massachusetts State House in 1959.



Mary Dyer as she is led to the gallows in 1660.

Five generations removed from William and Mary, Maud's great grandparents, Susannah Olin and Daniel Dyer, were married. Susannah was the daughter of Gideon Olin and Patience Dwinell and it is through these ancestors that Maud acquired her initiation into the Daughters of the American Revolution. Gideon Olin was born in 1743 to John and Susannah Pierce Olin of East Greenwich Rhode Island. The original Olin to arrive in America was John Olin in 1678. John's emigration to these shores was an unplanned one – at the age of 14 he had been arrested on the coast of Wales and marched on to a British Man-O-War which made its perilous voyage to Boston. Even at his young age, John had the fortitude to slip away from his captors and make his way to Rhode Island to begin a new life far from what he had envisioned for himself. He married Susannah Spencer in 1708, whose mother had also originated from Wales.

A century later in 1768 at the age of 25, Gideon, involved in agricultural pursuits, married Patience Dwinell and in 1776 the couple left Rhode Island for Shaftesbury, Vermont, to become one of the founding families of that State. The Revolutionary War saw Gideon's appointment as a Major with the famed Green Mountain Boys originally formed as a militia in the late 1760s by Ethan Allen. Gideon served at the frontier in the Second Regiment under Colonels Samuel Herrick and Ebenezer Walbridge.

Although Gideon had only the most rudimentary of education, he went on to serve with distinction in the political arena for many years. He was a delegate to

the 1777 Windsor Convention that passed the constitution for the formation of the Vermont Republic and served in the Vermont House of Representatives in 1778, 1780 to 1793 and in 1799. He held simultaneous positions during the years up to 1798, as assistant judge of Bennington County Court, member of the Governor's council and delegate to the state constitutional convention. Gideon was elected to the Eighth and Ninth Congresses, holding office from March of 1803 to March 1807, serving as chief justice of the Bennington county court from 1807 to 1811, and was also instrumental in the founding of the University of Vermont. Mr. C.C. Olin in his history of the Olin family described Gideon as "one of the firmest supporters of the State, and in the hour of political darkness not a star of lesser magnitude. He possessed great natural talents and intuitive knowledge of mankind, was nobly free in his opinions and decided in his conduct." The Olin family's contributions to the country continued with Gideon's son Abram and nephew Henry serving as United States Representatives and Abram's appointment as Judge of the Supreme Court in Washington City under President Lincoln until 1879. Gideon retired from his political duties after 1811, to continue farming until his death in 1823.

Mary Belle Ray, Maud's mother, was born in 1843 at LeRay in Jefferson County New York to Hiram Ray and Rhoda Force Ballard. The village of Evans Mills, which is within the town limits of LeRay, appears to be where the couple lived out their lives until their deaths.

Maud's father, Julius Beckwith, born and raised in Middletown, Rutlandt, Vermont, was the son of a minister. Although of a distinguished family, this man of the cloth was as not as financially well off as he would have liked.In 1861, Julius's father, John, had written a letter to President Abraham Lincoln requesting an appointment for his son as a cadet to the National Military Academy at West Point. According to the letter, Julius was serving as a second lieutenant "in a military company recently formed in this place [Bristol, Vt.] and is the most soldier like officer in it." The letter was accompanied with a letter of introduction from Judge Luke Poland, of the Superior Court of Vermont. Reverend Beckwith was forthright in his request to Lincoln, stating that as Julius's father, he was "too poor to give him a collegiate education..." Julius's name is listed on the 1863 West Point applicants list, but it does not appear that he ever attended the academy. In June of 1863, the Civil War Draft Registration records have him living in the 16th Congressional District of New York while attending law school.

Julius met Miss Mary Belle Ray from Evans Mills and the two were married on November 22, 1867 by Julius's father, the Reverend John, at the home of Mary's parents. Records of the Daughters of the American Revolution state that Maud was born a year later in the town of Leroy, New York. Shortly after Maud's birth, Julius and Mary Belle moved to Chateaugay in 1869. Both the 1870 and 1880 census list the couple and their daughter living in what was then a thriving town of approximately 2800 citizens, with Julius working as a lawyer. Here Maud grew up and attended school, close to grandparents and extended family. When Maud was sixteen years of age, her father chose to expand his horizons by purchasing the Chateaugay newspaper "The Record." For eight years, Julius was the printer and publisher of the paper in addition to his work as attorney and counsellor at law as well as serving as secretary for the Board of Trustees of the Chateaugay Union School in 1884, 1887 and 1889. Julius had been politically active for many years in Franklin County, making an unsuccessful run for Assemblyman of that county in 1885. Upon selling his newspaper in 1892 to Messrs Ferrell and Neher, Julius moved his family to Fort Plain, New York where he purchased the local paper "The Mohawk Valley Register." Fort Plain was simply another stepping-stone, with Julius selling the Register in 1898 and moving further south to Kearny, New Jersey to become publisher of the Observer. Julius remained in Kearny until at least 1902, working in his newspaper business and practicing law in partnership with a Mr. Speare.

Maud was not content with living a quiet and reserved small town girl existence. Maud travelled to Washington, D.C. on occasion to visit with relatives and beginning in 1887 until at least 1890, she had spent winters in that city attending the Martyn College of Elocution and Oratory. The college had originally been founded in 1884 by Francis G. Martyn as a business school but by 1887 it had changed its name to the Martyn College of Elocution and Oratory, adding "Acting" to its name in 1889. The addition of elocution, oratory, acting and related classes had been introduced by Martyn's brother-in-law, Webster Edgerly, who was later revealed to be Edmond Shaftesbury [a pseudonym].

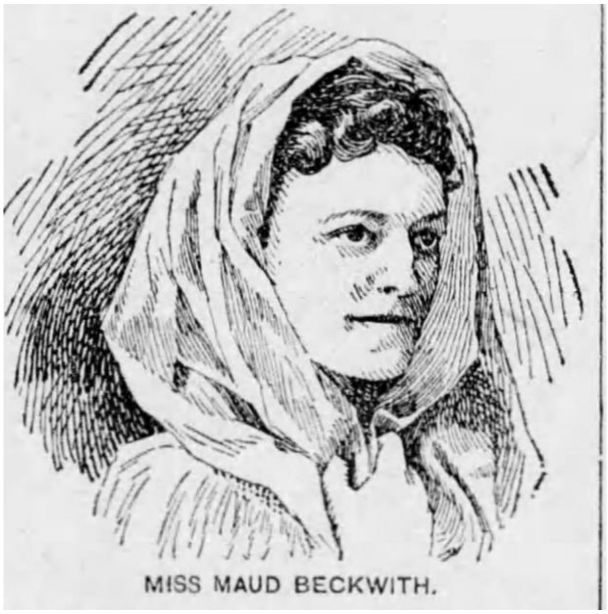
Shaftesbury was a grandiose self-help guru who taught the "Shaftesbury Method" of acting. He had started his working life as a lawyer but saw that there was a great deal more money to be made by authoring numerous self-help and pseudo religious books. The following few examples of his works give an idea of

his thinking; Advanced Magnetism, GREAT PSYCHIC: The Master Power of the Universe; Thought Transference; Mental Magnetism and many more in that same vein. Edgerly used more than one pseudonym, his best-known being Dr. Ralston, under which guise he espoused his version of healthy eating known as Ralstonism, from which the brand "Ralston-Purina" eventually gained its name. His method of acting and the accompanying written instructions did not long remain in vogue. The method was over the top and melodramatic to put it kindly, but his monstrous self-regard blindly led him to advertise that his methods, if followed exactly, would turn anyone into "the PERFECT ACTOR." Certain critics of the day were none too kind towards his theatrical offerings. He took it upon himself to write and produce a play in which he played the leading role only to have a New York Times critic write, "the originator, concoctor, and financial backer of this forlorn enterprise is a misguided person, who evidently labours under the triple hallucinations that he is a poet, a dramatist, and an actor."

Maud threw herself whole-heartedly into the acting courses at the college, graduating with a degree in 1889 and with the additional honour of taking first prize that year for acting. By December of 1889, Maud, residing in Washington, was offering lessons in ***"Elocution and Dramatic Art. Also Grace, Deportment and Expression. The Shaftesbury Method. Lessons in class or private. Circular containing terms and full information free. MISS MAUD D. BECKWITH, B.E.A."***

The Times of Philadelphia published a column in March of 1891 entitled "Washington's Gay Side" noting that "Among the charming young ladies who are visiting Washington this spring is Miss Maude Beckwith, of New York......" Accompanying the column was a pen and ink drawing of the young, aspiring actress. The column went on to give a glowing description of Maud's acting abilities and physical features. "Miss Beckwith possesses natural dramatic talent and fine elocutionary ability. Personally she is possessed of rare attractions. She has large, brown eyes, soft, light brown hair and a clear, fair complexion. She is of medium height and exceedingly attractive manners. Last year Miss Beckwith played the part of Beatrix in "Columbus," at the Martyn College commencement. She will appear as Lenore in the "Raven," Webster Edgerly's beautiful new comedy, which will be presented in Baltimore in April." Apparently, the Philadelphia paper was not as critical of Edgerly's stage creations, perhaps, in part, due to Maud's pleasing physical appearance.

Numerous newspaper accounts between 1890 and 1895 indicate that Maud was acting in small roles and directing various forms of entertainment in such locations such as Atlanta and Baltimore. But it appears to have been Washington where she spent most of her time and it was there that she most likely first met her future husband, Mr. William Boag.


MISS MAUD BECKWITH.

*This drawing of Maud Beckwith appeared in "The Times" of Philadelphia
Sunday, March 29th, 1891.*

William Boag was born the same year as Maud, in 1868 in Newberry Township, South Carolina, to Sarah Francis Sallie Miller Boag. His father's first name is unknown, and it is believed that he died shortly after William's birth, perhaps in 1870. Sarah Boag had been born to Mathias Miller and Ruth Francis Whitmire in Newberry in 1846. Her parent's families had both originated from Germany and England, some of them as early as the mid 1600s. Sarah's grandfather, William Whitmire, had grown up in Whitmire, South Carolina which had been founded by his father, who had emigrated from Germany around 1680. Sarah's ancestors were of sturdy stock many of them living well into their eighth and ninth decades. Her great-grandmother, Easter Ester Cline had died in 1880 at the incredible age of 102.

Sallie and William lived in Newberry until 1880. Mother and son then moved to Buncombe Street Greenville, S.C. It was in Greenville that William caught the acting bug. His cousin, B.T. Whitmire, was also involved in the same line of work, known to have managed that city's Grand Opera House in 1919. The two cousins developed a mutual interest in the theatre during their formative years in that city. When William and his mother made their move to Washington, D.C. is not known but William's name began to appear in newspapers of that city in 1891. At the age of 23, William was gaining a foothold as a character actor and also taking on the role of stage manager at numerous times.

1891 found William in Indianapolis taking on the role of Julius Caesar. In 1893, he was with Julia Marlowe's company as actor and stage manager at Kernan's Lyceum Theater, Washington, D.C. in Pygmalion and Galatea. Julie Marlowe was an English born actor who had come to America as a young girl and who was to become a renowned Shakespearean actress of the day, starring in over 70 productions on Broadway and working until 1924 when she retired due to poor health. William was most likely with Miss Marlowe until 1895 when she left Washington for the bright lights of New York City. August of 1895 saw William take a holiday break for two weeks in Newport whereupon he joined the William H. Crane Company. William Crane was another successful actor and producer during the last decade of the 19th century, having a career that spanned 54 years and who made an adaptation to films in the early part of the next decade.

William was quickly earning a reputation as a solid supporting and character actor. His performances took him across the country as he acted before audiences in Pennsylvania, New York, Indiana, Iowa, and Louisiana. He had become an especial favourite of the Washington D.C. audiences, receiving positive reviews by the critics. "Mr.Boag was warmly greeted every time he appeared." "Mr. Boag presented an excellent Romeo. In places he quite disarmed criticism." He was described as having talents, versatility and capacity which kept him working in the theatre on a continuous basis.

Although on the road for months at a time, he made his permanent residence in Washington. It appears he was living with his mother as newspaper columns from 1896 references her accompanying her son to New York and returning to Washington after the excursion. William was also known as an athlete, displaying his talents in the sport of tennis and competing in tournaments during his

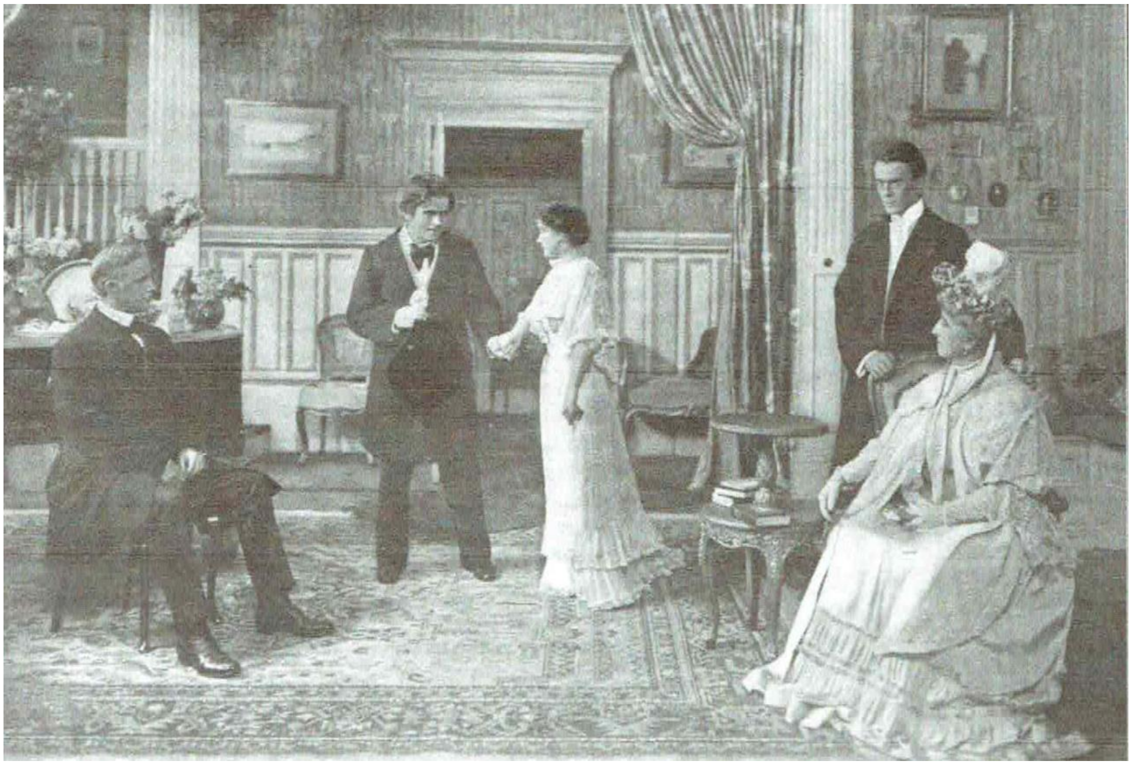
twenties. Maud and William most likely came to know each other through their mutual interest and employment on the stage, and on May 18th, 1897 they were married in the Church of the Holy Cross in Fort Plain, New York followed by a reception at 23 West Street, the home of her parents. Apparently, Maud's natural dramatic abilities and rare attractions had caught the eye of the young William Boag.

The couple's marriage announcement was carried in numerous newspapers, the nuptials of the popular couple being of great interest to followers of the theatre. "The ceremony took place at noon, and the church was beautifully adorned with flowers and palms. The bride was daintily gowned in white silk. She is a charming young lady..." "Mr. Boag will be a member of the stock company at Columbia Theatre (Washington) this summer. Everybody in Washington knows "our Billy" Boag either as friend or across the footlights as one of the best young character actors in the profession." Following the reception, the couple left for a short honeymoon, then returning to Washington, D.C. to take up residence at No.1749 Madison Street.

"Billy" Boag was now off the marriage market much to the disappointment of his female fans. He had played numerous summers in the Columbia Stock Company and was a great favourite of the audience and especially the young ladies. The July 4th, 1897 edition of The Washington Times carried an amusing column describing a "novel contest" that could be offered wherein "the sweetest member of the stock company, as indicated by the number of 'mash' notes received" would be decided. "There are lots of gay summer girls in Washington; most of them presumably very young, and having no bothersome Latin or mathematics to harass them at this season they devote their gentle and impressionable minds to the task of deciding which is the most adorable member of the male contingent." The column ended with, "As an example of the man whom matrimony has barred completely from the race may be cited 'Billy' Boag. Of course, Billy is bald-headed, which is a severe drawback; but he hides this defect successfully under a wig. But all Washington knows that he was married just before he joined the company, and no girl, not even a matinee girl of the most rabid type, would ever think of sending 'mash' notes to a man in his honeymoon. But, later on, who knows? Billy is promised some very fascinating characters, and he may make up his lost ground." This news article thankfully gives an account of William's physical appearance. As only one image of the actor

has of yet been found, knowing that he was bald and wore a wig to hide it from the public, points to William as having a healthy consideration of his looks.

Maud and William both continued to work, William remaining with Crane's company until 1900 and Maud playing small roles and continuing to give acting and elocution lessons. The year of 1901 saw both Maud and William working at the Lyceum Theatre on what is now Park Avenue South in Manhattan. The Lyceum was operated as a "stock company" with a permanent troupe of actors performing different plays over the course of a year at the Lyceum and also to audiences in numerous other States of the Union. In 1902, the acting pair resided with Maud's parents in Kearny, New Jersey. Maud was listed in the Kearny directory of 1902 as "actress", her office at the same address as her father's law practice at 202 Beech Street.



William Boag (far left) next to David Warfield in Act II of "The Music Master" 1904

The stage continued to provide husband and wife with a steady career and a handsome income, and they returned once more to Washington, D.C. The March 13th, 1904 edition of the Washington Times informed, "Mr. William Boag has done every kind of character acting known to the stage. He proved his ability to do so while a member of half a dozen local stock companies. At present both Mr. and

Mrs. Boag are with David Warfield in 'The Auctioneer.' These two make their home here whenever not compelled to be traveling. Mr. Boag is an enthusiastic tennis player."

William and Maud would reside in Washington for one more year, buying Oldstone in the summer of 1905. The mansion was to be their home for the next nine years, the most permanent of their residences since they had been married. The quiet and serene surroundings of the stone house, its size and the easy traveling distance from New York City, would have been the perfect retreat from their hectic lives. Relaxing and entertaining during the summer months would have been a delight – the bustle and heat of the City exchanged for the cool evening breezes that wafted down from the highlands of the river. The fact that Maud and William were only children may have been a factor in their decision to bring their parents to live at Oldstone in 1910. The census from that year lists the couple, William's mother Sarah, and Maud's parents Julius and Mary Bell residing with them on Roa Hook Road. The decision for the family to live together was a wise one as William was able to spend precious time with his mother before she passed away a year later, on May 22nd of 1911 at the age of 67.

The acting profession and stage management continued to be William's passion for the remainder of his life. A critic had said of William in 1897 that "he would not be surprised to find him in the course of a few years a successful star." He was never to achieve "top billing" but his reputation as an exceptional character actor and competent stage manager secured employment for his entire working career. Perhaps most importantly, he was in close orbit with both David Warfield and David Belasco for many years. David Belasco, described by theatre historian Lise-Lone Marker as "one of the first significant directorial figures in the history of the American theatre," was to work on Broadway from 1882 to 1930 as producer, writer and director. His theatrical style was the opposite of the "Shaftesbury" melodramatic method; he insisted on a "natural" style of acting in his productions. In addition, Belasco introduced new and unique modern lighting for his sets. His productions were desired projects to work on by performers and he was responsible for elevating many of these performers to stardom including David Warfield.

David Warfield, who had first entered the world of the theatre working as an usher, commenced his acting career in 1888 in San Francisco and met David

Belasco in New York City in 1901. Belasco's forte was the career promotion of aspiring actors. He propelled Warfield to stardom – Warfield to become most famous for his comedic roles. David Warfield was to stay under Belasco's management throughout his lifetime on the stage. The partnership between the two paid off in a big way when "Music Master," which opened in New York City in 1904, doubled the record for the longest running Broadway show in the United States. "Music Master" was performed over 600 times in New York City over two seasons before going on tour across America.

It is believed that William Boag first became stage manager for Mr. Warfield in 1907, keeping that position for at least twelve years. David Warfield was an exacting performer and demanded absolute quiet from backstage while he was acting. It was said that "the most insignificant noise will distract him, make him self-conscious, and in his own eyes, at least, injure his acting." During a performance of the Music Master in Shreveport, Louisiana, while the actor was in the midst of what was described as "the tenderest scene" of the play, an inexperienced hand on a ladder fell with a thunderous crash. Everyone backstage anticipated a display of Warfield's wrath and William duly attended to the dressing room of the star at the play's end, to receive his punishment. In the meantime, the stage crew were thinking of the unemployment line, and when William returned to them a few moments later, were wholly surprised to see him smiling. The property man carefully inquired as to what Warfield had said. William replied, "Nothing much. He thought it was a thunderstorm."

The Boag's chose to end their ownership of Oldstone in 1914, selling the property to Mr. Collin Kemper, of the famous Wagenhals and Kemper theatrical team. It can be presumed that the Boags and Collin Kemper were known to each other and it could be through this connection that brought about the sale of Oldstone. The mansion would continue to be connected to the theatrical world for the next twenty-eight years.

Upon quitting Oldstone, the Boags then moved to Staten Island where they would remain until their deaths.

William would perform in over ten Broadway productions from 1901 to 1932, most notably roles in "The Return of Peter Grimm", "The Auctioneer", and "The

Music Master." In 1915, the Pittsburgh Post Gazette noted that the "long-time Warfield triumvirate" of Marie Bates, Tony Bevan and William Boag continued to appear alongside the star. William's acting career continued until late 1931 with appearances in "The Social Register" alongside star Lenore Ulric.

Maud also continued acting until as late as 1920, when she then made an appearance with Mr. Warfield in "The Auctioneer."

Maud died in April of 1931 and William passed away in 1939 at the age of 72. By 1933 he had become bedridden, not long after his last stage performances in 1931. Upon their deaths, both Maud and William came "home," choosing the Hillside Cemetery, Cortlandt Manor, for their final resting place, close to the Hudson River and Oldstone.

COLLIN KEMPER & HOPE LATHAM

1914-1942

Oldstone was once more to enfold new owners within its thick stone walls. The founding family elite of the previous century had given way to the theatre elite of the new. On April 17th of 1914, Mr. Collin Kemper, partner in the famous theatrical production company of Waghenhals and Kemper, purchased the mansion and its 26 acres from the Boags. Within two weeks of the sale, the Boags had vacated the premises for New York City leaving Mr. Kemper in possession of the mansion.Collin Kemper was born James D. Hadlock on February 17th, 1870 in Cincinnati, Ohio to Dr. James W. Hadlock and his wife Mary Stirr. Dr. James and Mary were both from Indiana where they had married. Shortly after their marriage, the Hadlock's moved to Cincinnati where the doctor practiced medicine for many years, some of those years spent at the south east corner of 6th and Elm.

James was a budding theatrical entrepreneur at a young age. He related, that as a young boy, he and a friend put had together a small vaudeville act in an amenable neighbour's stable performed on a improvised stage constructed out of packing boxes. Upon the completion of successful rehearsals, the pair then performed their act in a small theatre in Covington. Their vaudeville offering apparently impressed as the duo were offered $12 a week to perform in Louisville. With the sound of applause in their ears, as well as stars and dollar signs in their eyes, the pair took themselves off to the train station to fulfill their commitment, only to have their hopes dashed when their parents caught up with them. Wanting to teach the two boys a lesson, the parents pointed the young vaudevillians out to a policeman and said to him, "There they are, do your duty." Thoughts of the $6 apiece and applause were quickly replaced by "a good tanning."

James lost his mother in 1880 at the age of ten but this loss and the train station policeman's intervention did not deter the young man from pursuing his dreams of applause and, hopefully, commensurate financial rewards. By the age of fourteen, James began work in a law office where he would remain for two years and although he had wealthy relatives who were able to provide him lucrative business opportunities, the stage was his siren call. Shortly after he turned sixteen, he joined the acting company of Marie Prescott, a leading actress of the day. One of the earliest mentions of his name in newspaper entertainment

columns appears in the March 15th, 1885 Cincinnati Enquirer – "Many of the friends of Mr. James Hadlock and Mr. James Rudolph would be pleased to see them soon again. The 'Cassius' of Mr. Hadlock is quite clever."

As with all beginning actors, James's first roles were "utility" but his acting abilities so impressed Miss Prescott, that in short order he was given leading roles in many of Shakespeare's plays including "Romeo and Juliet" and "The Winter's Tale."

As early as 1891, James had forsaken his given name for stage purposes, taking the name of "Collin Kemper." He continued working with Marie Prescott up until 1893, playing varied leading roles in numerous cities such as Washington, DC, Indiana, Phoenix, Scranton, New Orleans, Louisville, KY and Nashville to name just a few. Miss Prescott's opinion of Collin's talent encouraged her to recommend him to Mr. Augustin Daly who was said to be the most influential theatre manager and playwright of the day. Mr. Daly was known for his exacting standards in acting and stage management, earning him the title of "the autocrat of the stage." It was with the Daly Company in 1893 that the young Collin began his tutelage in stage management. Along with his acting work, he broadened his stage management experience, working not only in New York City, but also in London, England. Under Daly's instruction, Collin would begin the transformation of his career as an actor to one of theatrical producer.

The life of an actor who travelled from city to city demanded physical and mental fortitude. Thousands of miles were travelled, crisscrossing the country by rail as the acting troupes performed in dozens of towns and cities along the way. The exhaustion of travel by rail, living out of suitcases in dreary temporary dwellings, consuming indifferent meals and, at times, becoming disheartened with criticism and unappreciative audiences, took its toll. The ultimate insult was to end up broke and out of work after all the effort. It was sometime in 1892 while touring with the Daly company that fate, chance and coincidence would come together to change Collin's fortunes.

Collin had just returned from his London appearances and was en-route with Daly from San Francisco back to the East Coast. While delayed at a railroad junction, he took the opportunity to walk about the train platform and struck up conversation with another young actor, Lincoln Abraham Wagenhals, who was with a theatre company in that town. The outcome of that intense and lengthy conversation between them was an agreement that they both wanted to "get

into the game on his own hook." As Collin prepared to depart, they agreed that they would meet up in New York in the near future, to continue exploring the idea of travelling their own road. In the meantime, Collin continued with the Daly Company, soaking up Mr. Daly's instruction in stagecraft.

Wagenhals and Kemper were finally able to meet again early in 1893 in New York and over a meal at a lunch counter realized that they had much more in common than they had previously known. Further conversation revealed that in addition to their mutual careers and birthplaces, their fathers had been college friends who had roomed together at Johns Hopkins. Their desire to determine their own fate, a quickly developing friendship and common backgrounds, cemented what was to be an incredibly successful partnership.

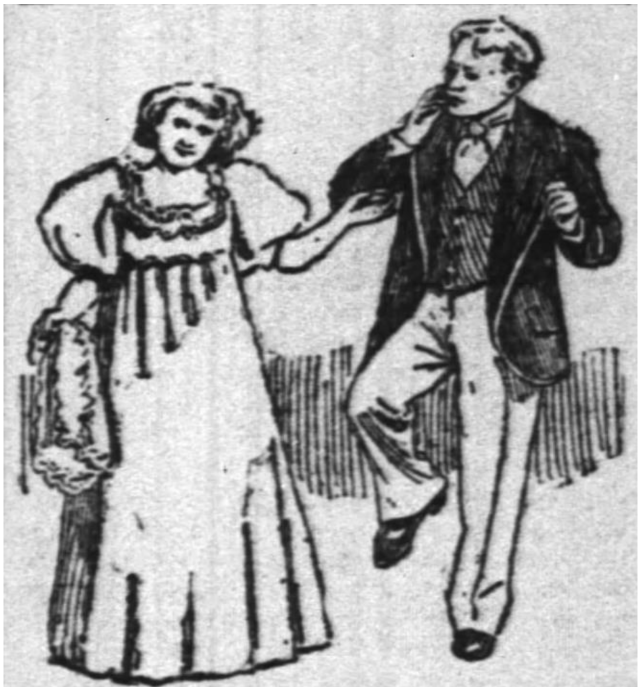
Lincoln Abraham Wagenhals was born on April 11, 1865, the ninth of the twelve children of Dr. Philip and Susan Shaeffer Wagenhals of Lancaster, Ohio. It was said that Lincoln's father had wanted to name their son "Abraham Lincoln Wagenhals," but his mother did not like the name Abraham as a first name, so a compromise was reached. Lincoln's father was a prominent member of the medical community in Lancaster and it was there that Lincoln grew up and attended school.

The two young men made the decision to put together a travelling "summer stock" company, pioneering what was to become a regular summer event. Shows that the two partners were currently travelling with were going broke, a not uncommon occurrence in their line of work. The pair were very aware that their decision to put together a travelling "summer stock" company would be a gamble but "nothing ventured – nothing gained." Each using a diamond ring as capital, they organized a company which travelled throughout the mid-west, performing "Lady Windermere's Fan." Their focus was to give their very best at every performance which resulted in commendation for their plays from both the public and newspaper critics. But good reviews do not necessarily translate into money. The financial results were, at best, meagre and the company was in danger of failure. Lincoln and Collin hit upon the idea to retrace their previous route of theatres in order to capitalize upon the good reviews. It was a brilliant concept. The result was that the theatres could not accommodate the numbers of patrons who turned out to see their performances. With profits in hand, the partners decided to forge ahead and began rehearsals for three weeks of performances at the Stone Opera House in Binghampton, New York.

The Binghampton experience was not to start out well. Both partners were pushed to the limit with their double duties as actors and managers. Business was less than stellar and as the Stone Opera House was booked for a festival, they were forced to move and had to book a theatre in Gloversville for a week. A rather disastrous week in Gloversville over, the partnership somehow managed to make good their commitment to paying the company. Wagenhals and Kemper, with company in tow, boarded a train back to Binghampton to give it one more try. Stopping at a junction, the company went off to dine at a restaurant not realizing the reason why their bosses were not joining them at the dining establishment. Lincoln and Collin were broke. They had exactly thirty cents between them - just enough to buy sandwiches, milk and two five cent cigars for dessert. Taking their lunch fare with them, they wandered off a short way into the countryside, finally finding a comfortable haystack to lean against where they proceeded to discuss their less than optimalsituation. They did not hold out much hope that their upcoming production in Binghampton of "The Young Mrs. Winthrop" would be well attended as a circus had come into town to vie for pleasure seekers dollars. Taking the attitude that they would find a way to continue, they were pleasantly surprised to find that the gods had deigned to turn their smiles upon them. It was raining in Binghampton – coming down in buckets and as luck would have it, the rain continued for the next week. The public decided dry indoor seats were preferable to becoming miserably soaked outside. Ticket sales were brisk, resulting in the play running for thirteen weeks, netting $4000. At the end of the run, the pair took $2000 and staged an outdoor production of "As You Like It" in Ross Park where the audience was seated on a hillside divided from the stage by a road. One farmer apparently did not fully appreciate Shakespeare as he decided to take horse and wagon at a slow pace in front of the stage during the performance. Everything came to a stop until they managed to hurry farmer and cart out of the way.

After their summer success, the two men went back to acting for other theatre companies for the regular theatrical season. The two young actors had agreed that whoever was in work during the regular season would provide the other with $15 a week to ensure that living expenses could be paid. "The Young Mrs. Winthrop," in conjunction with the Daly Company, went on the road in the fall, playing in various locations such as Scranton, Ohio and Louisville, Kentucky with Collin receiving high praise for his performances. The Mount Carmel, Pennsylvania newspaper of October 3rd, 1894 wrote that "Mr. Daly has repeatedly predicted a most brilliant future for Mr. Kemper and according to

present indications he is well on the highway to success already, for his work in Young Mrs. Winthrop is said to be magnificent."



COLLIN KEMPER AND UNA ABELL, IN "YOUNG MRS. WINTHROP"—MACAULEY'S.

This picture appeared in "The Courier-Journal" (Louisville, Kentucky) December 23, 1894

It was while working as road managers for "The Young Mrs. Winthrop" in Mansfield, Ohio, that a nearly fatal incident involving Lincoln Wagenhals resulted in financial salvation for the young men. Lincoln, who had the nightly receipts safely deposited in his pocket, was accosted by several men as he exited the stage door into a dark alley at the end of the night. Despite being hit on the head with a blackjack, he managed to put up a brave fight. Help did arrive in time to save the money from disappearing, but the assailants literally fired a parting shot as they fled, the bullet travelling to lodge itself beneath one of Wagenhals ribs. Under the expert care of his father, who wisely made the decision to leave the bullet where it was situated, Lincoln, after a hospital stay of several weeks, left the hospital to return to his work. His prescient decision to buy accident insurance paid off. The $5,000 lump sum payment he collected kept the Wagenhals and Kemper enterprise solvent.

After the fall and winter season of 1894, Collin and Lincoln once again organized a summer stock company and took “Young Mrs. Winthrop” to Kansas City. The play again captured the attention of public and critics alike. “Colin Kemper is an actor of considerable ability,” and “Young Mrs. Winthrop....owes its excellence and thorough training to the indefatigable efforts of Mr. Collin Kemper...Every detail of the performance is supervised by Mr. Kemper. Any attempt at carelessness or indifference is promptly frowned down. The members of the company have been taught that nothing but a first-class performance will be tolerated.”

With some money now sitting in their once empty pockets, Wagenhals and Kemper decided that some changes should be made. The moderate success of their summer season induced the pair to expand their horizons by becoming producers during the fall and winter season. In addition, Lincoln Wagenhals was now to quit acting in order to concentrate his time and energies on the front of the house. Collin would still play roles in order to keep expenses as low as possible, but his major focus would be on the management of the stage and the overall production. Lincoln was to say more than once that Collin would have been a dreadful business manager. The recognition by the two in where each of their abilities was best employed, was to play no small part in their future successes. One paper described their respective roles as thus, “Wagenhals reigns supreme in the front of the house and Kemper’s sway is absolute upon the stage, and neither of them ever interfere with the other.”

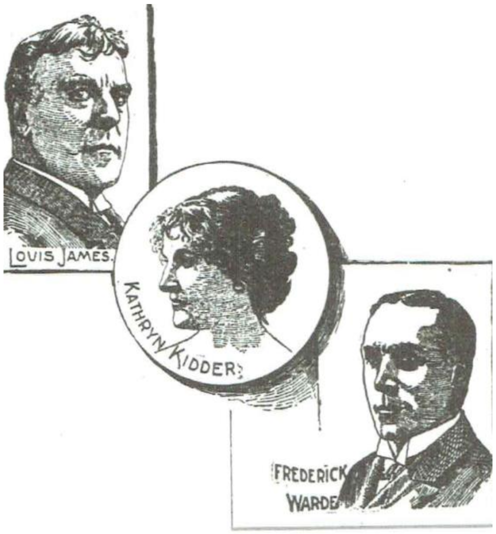
Having made the decision to produce during the regular season, they once more put together a company to play “The Young Mrs. Winthrop,” bringing it to numerous different locations for “one-night” stands. Although they managed to keep their heads above water, they realized that they required a star for drawing power to ensure financial success and stability. They were able to convince Louis James, a highly regarded and crowd-pleasing Shakespearian actor, to come under their management for five years commencing in September of 1895.

With Louis as their ace card, they shifted gears and began to tour the “one-nighters” as a Shakespearian company. The “young but aggressive firm of managers” were said to have made a decent profit of $15,000 in 1896 and the summer of 1897 saw them pin their hopes on a new comedy called “Twin Saints,” billed as a “whirlwind of laughter” with “ridiculously funny situations from the rise to the fall of the curtain.” The show began performances in Philadelphia at the beginning of September, moving on to other locations for the following three weeks until it ended up in New York City for “an extended run.” The anticipated success did not appear. Despite a great script and cast and favourable reviews from the critics, it did not catch the imagination of the public. Crowds were thin and by the end of October the entertainment section of certain newspapers said of “Twin Saints” and other productions that were currently playing, “Some of these have not even been heard of; others are dragging out an existence.” By the end of November, the run of “Twin Saints” was all but over.

To add insult to injury, Collin had endured an embarrassing incident at the hands of the law earlier that same year. In April of 1897, the Wagenhals and Kemper troupe were playing in Peekskill. At the end of their performances, Collin took the train back to New York to deposit the $4000 dollars in profit which he carried in the form of four, one-thousand dollar bills. In a bizarre coincidence, the Peekskill Bank had been robbed of four, one thousand dollar notes the day before the acting company had departed. Arriving in New York City, Collin strode into the Garfield Bank deposit the hard-earned funds and to be on his way. Instead of the usual small pleasantries with the bank teller as he handed over the cash, what he encountered was a strange stare as the teller called over the head cashier. He watched in consternation as the two Garfield Bank employees held an intense and hushed conversation. Within five minutes, he was in the vice grip of one of New York City’s finest. It took over an hour of explanation and confirmation before it was determined that Collin was not the criminal who had absconded with the cash from the bank in Peekskill. It is a wonder that the incident did not hit the newspapers right away. Collin had related the episode only to the general representative of Wagenhals and Kemper, James Shesgreen, swearing him to secrecy and the Garfield Bank would have been only too happy to avoid the embarrassing case of mistaken identity by their employees. Mr.Shesgreen finally let the story slip – it was too funny to be kept a secret for long. By November, the story had made the rounds and the newspapers treated it as an amusing story saying that, “That bank clerk was pretty sick when he found that he didn’t have the real robber, and Kemper has avoided that bank ever since.”Back out on the road to attempt the previous success of the company’s Shakespearian run, the beginning of 1898 saw Collin rapidly losing heart as the funds needed to continue were in serious decline. After one immensely disappointing performance in Hot Springs, Arkansas, he made the choice to spend

a week there mulling over how to get back on their feet. He would remain behind while the company went on to Texas, then to meet up with the troupe in New Orleans. At the first of the Texas towns, Lincoln found that there had been almost nothing in the way of advance ticket sales and that their financial circumstances had now become dire. As he was returning from the theatre to the hotel, he happened to notice a billboard advertisement promoting the eminent Shakespearian actors Mlle. Rhea and Frederick Warde who were performing in Texas at that time. Inspiration quickly followed – he quickly decided that three stars rather than one would be the draw that the company needed. He immediately wired Mlle. Rhea and Mr. Warde, enquiring if they would consider joining the Wagenhals and Kemper Company and if so, what would be their terms. Collin, in the interim, had made his way to New Orleans to await the arrival of the rest of the company. It was there that he received two telegrams from Rhea and Warde who had expressed interest in the offer if their terms could be met. Collin frantically telegraphed Lincoln to inquire as to what was going on – Lincoln had not told him of his spur of the moment act and Collin was completely blindsided by the events. After a hurried explanation and followed by agreement between the two partners, Wagenhals wired his acceptance of the actor's terms.

This last-minute inspiration of Lincoln's was the push that put the team on firm footing. Sadly, Mlle Rhea was unable to fulfill her contract for the fall season of 1898.The actress had returned home to Paris in May for a holiday and while there became seriously ill. Her realization that she would most likely never act again would prove correct – she passed away in May of 1899. Upon hearing the news of Rhea's illness, Wagenhals moved swiftly to bring Kathryn Kidder into the fold to complete the "triumvirate." The trio of James, Warde and Kidder immediately became a sensation with the three being billed "as the great triple-star combination."


LOUIS JAMES.
KATHRYN KIDDER.
FREDERICK WARDE

From the Atlanta Constitution Oct 23, 1898

Kathryn Kidder had found fame early at the age of sixteen in her role of Wanda in "Norbeck" in 1885, becoming the youngest leading lady in American theatres of the day. Within five years she was ranked in the top tier of American actresses, eventually organizing her own company with her name as the top billing. By 1897, exhaustion and the critical failure of her new comedy "Loves at War," brought about a nervous breakdown. Six months later, her new vehicle to regaining her stardom would be with Wagenhals and Kemper.

Frederick Warde was born in England in 1851 and had established himself as a successful leading man of the British theatre. He was induced to try his luck across the Atlantic and began performing in the United States in 1874, quickly becoming a crowd favourite as a top Shakespearian performer. Frederick was also able to make the transition to film, first starring in a 1912 version of Richard III that some say is the earliest American feature film.

Louis James, the third member of Wagenhals and Kemper's threesome, was also a highly regarded classical actor. Born in 1842 in Tremont, Illinois, he had begun his career in 1864 with McAuleys Stock Company and worked with Augustin Daly in 1871. As Louis had previously worked with Frederick Marche as a co-headliner from 1892 to 1895, cohesion between the three actors was quickly attained.

Bringing together three stars of the acting world would prove to be a cunning move. The critics and the crowds were won over and the company's previous small profits of a few thousand dollars ballooned to just under $90,000 for the season with staged productions of many of the bard's plays such as Othello,

Macbeth, Cymbeline and the Merchant of Venice. The stars were definitely the main draw but, in addition, the stellar supporting cast and sets were receiving praise and commendation as well. An October 23rd, 1898 column in the Tennessean of Nashville was only one of many that praised the young producers.

> ***"Not since the days of the Edwin Boot & Lawrence Barrett combination, has the American stage seen such an aggregation of theatrical notables as that with Louis James, Frederick Warde and Kathryn Kidder at the head. Managers Wagenhals and Kemper, decided nearly a year ago to enter upon an elaborate enterprise this season, and they made a thorough canvas of the field in order to secure the strongest possible combination of actors and actresses for the presentation of the classic and standard plays. They have not only absorbed the leading exponents of the legitimate drama on the American stage in engaging their stars, but they have brought together a supporting company of greater strength than has ever before been engaged for a star attraction. The company numbers thirty-two people, and even the smallest parts are played by actors of experience, reputation and artistic attainment.***

Wagenhals and Kemper had made their mark - "they are held in the highest respect by theatrical people everywhere." The two partners were now able to put the previous dreadful theatre season behind them. Their exacting standards and their continual drive to give their audiences the best performances possible had paid huge dividends. Their climb up to the stratosphere of the theatrical world was just beginning.

The trio of stars that had brought acclaim to the company would lose Frederick Marche in the spring of 1899. He had made the decision to pursue other opportunities away from the umbrella of Wagenhals and Kemper. Although Lincoln and Collin were disappointed, they quickly replaced Mr. Marche with Charles B. Hanford, another star who was an accomplished actor in Shakespearianroles. The theatre season of 1898/1899 had reportedly netted the producers the sum of $60,000.

With the newest member now on contract, the producing pair announced the upcoming production and tour of "The Winter's Tale" for the fall of 1899. It was billed as the "most elaborate and massive event ever attempted by the management, and will afford many startling scenic effects, made from the most authentic models and builded and painted by a corps of capable artists." They had pulled out all the stops – the costumes and furniture were being procured

from the best in the business and it would take two rail cars to transport the all the stage scenery and accoutrements. The play proved to be another hit. After playing in such cities as Baltimore and Washington, October saw the Wagenhals and Kemper cast take the stage at the Grand Opera House in New York City. The accolades from the previous performances had large numbers of theatre goers waiting in anticipation for opening night. That first night saw the attendance of many eminent patrons, among them Governor Roosevelt, Mayor Van Wyck and Senators Depew and Platt. The New York Times stated that, "Messrs. Wagenhals and Kemper have done themselves proud, and it is safe to say that no more elaborate and costly settings have ever before been shown on the local stage. The scenery, costumes and accessories are in perfect taste, and the acting of the 'triple alliance" is all that could be desired."

Collin continued to play roles up until at least 1900 in Wagenhals and Kemper's productions such as Sir Benjamin Backbite in "The School for Scandal," Blount in "Marmion" and the lead role in "Julius Caesar." The year 1900 saw Lincoln and Collin expand their horizons to the other side of the "pond." Collin sailed for Europe in May of that year, on the hunt for new productions as well as musical and costuming inspiration. But Wagenhals and Kemper were still to stick to their Shakespearian script. For the past seven years they had concentrated their efforts on the bard's plays, ignoring the sceptics who said, "Shakespeare spells bankruptcy." Collin's ability in presenting beautiful and artistic scenery, lighting and costuming, as well as ensuring the best cast available from whom he insisted polished and professional performances, enraptured the public and critics alike. Lincoln, as well, had an unerring ability to chose actors and actresses best suited to a play's roles and his business acumen relating to finances enabled Collin to achieve his artistic visions while ensuring that profits were the result!

Since 1896, there had been a large thorn impaled in the side of the theatrical industry that was known simply as "The Syndicate." The success of the American theatre was in no small part due to "touring" theatre companies who travelled the railways of the country playing in small towns between the larger cities. These companies relied on their individual management to organize the tours and book the theatres where they would be performing. Competition between the touring companies was fierce, often resulting in heavy debt and the inevitable folding of a floundering company. Six influential and powerful men, all of whom were theatre managers or booking agents, came to the decision to "bring order out of chaos, legitimate profit out of ruinous rivalry." Although noble sounding, in short

order the result was a monopoly, with the six men having control of a chain of theatres that stretched from east to west. With a monopoly on ownership of theatres in major centers and the connections between those centers, The Syndicate was now also able to control the booking of those venues. Companies were now “encouraged” to book with those theatres under the control of the Syndicate. Those who did not comply were refused venues and if a company were not profitable one season, it was unlikely that the Syndicate would include them on their list of tours for the next year. Actors and actresses who defied the monopoly were reduced to second rate theatre for their performances. The Syndicate was eventually to collapse by 1910, but in the interim its presence was a constant source of irritation.

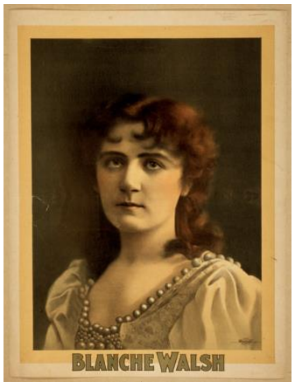
Although a goodly number of producers, performers and managers alike resisted, many were forced to relent. But there were those who adamantly refused. Wagehnals and Kemper chose to oppose The Syndicate and remained fiercely independent, succeeding where many others had (or could) not. Among the noted performers who refused to comply with The Syndicate’s terms was Madame Modjeska. The Polish actress, born in 1840, had become a famous star in her own country before making her way to American in 1869 in hopes of rest and retirement. Naive dreams that ranching would prove to be a perfect lifestyle evaporated, thus pushing her back onto the stage in order to earn a living. She worked diligently to learn the English language and in 1877 made her American debut in California. The audiences were charmed – the end of her first performance saw her called back to the stage for accolades eleven times, an occurrence previously unheard of. Her name would become synonymous with Shakespearean and tragic roles for the next thirty years. By the year 1900, although still popular, Modjeska’s career was beginning to wane – she was now 60 years of age and was out of favour with The Syndicate. Wagenhals and Kemper chose to represent the actress for the next two years, until 1902. She began what was said to be her farewell American tour in Montreal, Canada in Wagenhals and Kempers production of King John, playing the role of Constance. One newspaper cynically commented that Modjeska was on her final tour, for the sixth time. Modjeska’s performances with Wagenhals and Kemper proved to be another winning combination. The Chicago Inter Ocean newspaper of November 4th, 1900 commented on Wagenhals and Kemper ambitious plans to produce "King John," "Pygmalion and Galatea," "A Midsummer Night's Dream," and "Richard Savage" – "These seem to be very considerable undertakings for a small firm, and the success of the Liebler people and Wagenhals and Kemper would seem to show that independent theatrical management in America is not so dead as was supposed." Following 1902, the actress returned to her native Poland, touring there for a time and thenreturning to America to tour once again until 1905. The actress passed away in 1909 from Bright's disease.

In 1902, Lincoln and Collin chose "The Tempest" for production along with other Shakespearean stage staples. "The Tempest" was, to that date, one of Shakespeare's least produced plays in America. Once again engaging Frederick Warde and Louis James as headliners, the producers chose to go "all out" with the production, again using magnificent stage scenery and costuming to great effect. Salt Lake City, Utah citizens were more than willing to part with their money in order to attend performances. The Salt Lake Herald of October 21st, 1902 was effusive in their praise. "From 10 o'clock in the morning until the curtain went up on 'The Tempest,' there was an unbroken line of humanity in the lobby, pushing, crowding, crushing in their eagerness to secure seats for the engagement." The columnist went on to say, "The production is all that was promised.

Modjeska

It is without doubt the most stupendous thing Wagenhals and Kemper have put out and it may be truthfully said that a more magnificent display has never occupied the same stage." Similar praise came from cities all over the United States and buoyed by their success, the company travelled to Honolulu, Hawaii for a month of "uncommon success, drawing crowded houses at every performance."

The year 1903, saw Wagenhals and Kemper embark on a new project in conjunction with Oscar Hammerstein; the production of "The Resurrection," an



adaptation of Leo Tolstoy's last novel of the same name. The play had had a very successful European run prompting Oscar Hammerstein to obtain the American rights for the work. Early in 1903, Collin made a rush trip to London and then on to Paris expressly to see Michael Morton, the English dramatist who had translated the novel. Collin wanted to hear Morton read the play and to make suggestions on how to duplicate an equally impressive production in America.

"Rush" trip was an understatement – Collin planned to stay in Paris for only one day before returning to the United States. The tight timeline did not deter Collin from enjoying some of the pleasures of "Gay Paree". A combination of the thirty-two year old's high spirits, and his delight in the sights and sounds of Paris resulted in another amusing brush with the law. Mr. Morton related the incident in a New York Times, December 21st, 1913 column. According to Mr. Morton, it was Collin's first trip to Paris and since he did not want to pass up at least a taste of the city's delights, the two men went out to sample some enjoyment before getting down to work reading the play. The evening spent at cafe's proved to be more than a "taste" as the pair did not return to Morton's flat on the Rue Gedot de Maurois until 4 a.m. Fine Parisian wines obviously played a part in ensuring an enjoyable evening as Mr. Morton described Collin's mood as "jovial" and his own as "mellow" as they began to rehearse "the big scene together at the top of our lungs." Upon hearing the commotion, a neighbour woman roused the Concierge, insisting he call the police as she was sure that a murder was taking place. When the policeman arrived at Mr. Morton's apartment to investigate, he was greeted by Collin who proceeded to tease him. After some back and forth, "Kemper hauled off and hit him full on the nose," resulting in a visit to the police cells. Mr. Morton was reduced to begging his friend, Pierre de Courcelles, a fellow French writer and playwright, to use his influence to get Collin released from custody so that he could make his 10 a.m. departure to the Port of Havre and his return ship home. Mr. Morton told the New York Times columnist that, "I had earned the undying hatred of M. de Courcelles, who has never forgiven me for hauling him out of bed in the cold dawn of a Paris morning."

The incident behind him, Collin and partner engaged the actress Blanche Walsh for the leading role of Maslova on Hammerstein's recommendation. In January of 1903, Blanche was on tour in Canada, playing the role of Salammbo in the Wagenhals and Kemper production of "The Daughter of Hamilcar." Her performances in the major Canadian cities earned her “remarkable popularity” and Wagenhals and Kemper were said to have given her a chance of a life-time to prove herself as a leading dramatic star. The engagement of Ms. Walsh to star in the production of “Resurrection” paid off. A well known and skilled actress, who began her career at the age of 15 in 1888, the role of Maslova would prove to be the biggest hit of her career. Resurrection played for 88 Broadway performances between February 17th and April 30th of 1903, then visiting other cities after the summer break, playing to good reviews. In early 1904, Collin had the opportunity to meet with the great Mr. Tolstoy himself, where he was a first hand party to the announcement that Mr. Tolstoy was donating all royalties received from his book, “The Kreutzer Sonata,” to the Canadian Dukhobors, who had fled persecution in Russia.

Collin and Lincoln travelled to Europe in the spring of 1904, combining a holiday with theatrical business. Collin spent two months in London and Paris, and while in Paris, renewed his acquaintance with his “liberator” Pierre de Courcelles. There were obviously no hard feelings on Mr. de Courcelles part as Collin came away with the rights to produce an American version of the French play-wrights work “La Baillonnee” which was performing to sold-out crowds at the Theatre L’Ambign. Some weeks were also spent in Sicily at the residence of author Clyde Fitch.

The theatre season of 1904/1905 once again had the producing team juggling numerous productions and tours. Blanche Walsh was playing the lead role in the “Kreutzer Sonata.” This was to be the first production in English, translated from the Yiddish version of Jacob Gordin’s dramatic play of 1902. Gordin had adapted the play from Tolstoy’s 1889 “scandalous” book of the same name, which had promptly been censored by the Russian government upon its publication. The novella dealt with sexuality and murder - Gordin went further, including several other controversial subjects. The Yiddish version of the play had been a great success, with over 300 performances in New York City. Blanche began her performances of the Wagenhals and Kemper production in a number of smaller venues in advance of the plays’ introduction to Chicago in December of 1904.

The 1904/1905 season also saw an announcement that Collin and Lincoln had engaged Frederick Warde and Kathryn Kidder as leading stars in their production of “Salammbo,” adapted by Stanislaus Strange from Flaubert’s novel of the same name. Late August of 1904 was a “back to the future” moment for the producers, as the first performance of Salammbo was given at the theatre in Binghampton where they had made their start. The pair had chartered a train to transport managers and members of the press to the opening. That first night in Binghampton was described as "spectacular" with a "fashionable audience" who received the production with much acclaim. The play was another "feather in the cap," receiving praise from critics and audiences alike. Theatres were packed with audiences eager to see the "dramatic triumph." The Arizona Republic of January 17th, 1905 was flattering in their assessment of the play and praised the Wagenhals and Kemper team. "Wagenhals and Kemper, who present the joint stars, have won public esteem for the consistent way in which they have equipped every production directed from their office. Cost has never been an element of consideration. Money has been lavished with splendid generosity in order to achieve distinction as producers. Highest artistic ideas have prompted their efforts in past seasons and the culmination of ambitious undertakings is represented in this production of Salammbo."

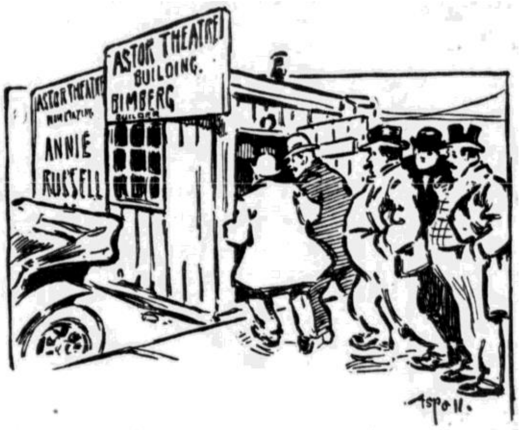
In addition to their other productions, Wagenhals and Kemper brought "The Woman in the Case" to Broadway at the end of January in 1905. The play, written by Clyde Fitch as a vehicle for Blanche Walsh, would prove to be a crowd pleaser. Mr. Fitch, who was a popular write for Broadway, had created a sensational third act. Almost ten minutes of conversation was conducted in voices barely above a whisper, ensuring that the audience was on the edge of their seats and entirely focused on the stage in order to hear every word. The first performance began on January 30th at the Herald Square Theatre in New York and was to make a record run for the theatre of four months. The play would go on to other cities across the country later in the year, playing for sold out audiences.

One incident occurred in February that was to cost Wagenhals and Kemper a large sum of money. The company maintained a warehouse in Orange, New Jersey, that housed scenery and equipment. On February 20th, the building was broken into and the scenery and equipment of four productions was stolen. It appears that the expensive items were never found. In addition to the financial loss, it would have taken precious time to rebuild the sets.

The young producers were now being referred to as "not rising," but already "risen." In October of 1905, their successes had propelled them to very near the top and the decision was made to throw the dice and make their biggest gamble in the theatrical game. In late August of 1905, it was revealed that Wagenhals and Kemper had negotiated a seventeen year lease with first refusal to lease for a further ten years, of a new theatre that was to be built on Long Acre Square –

the corner of 45th street and Broadway, next to the Astor Hotel. In keeping with the theatre's location, the new theatre was to be called "The Astor." Blanche Walsh, the accomplished actress who was continuing under their management, was to join them as a silent partner in the new venture. Mr. Meyer R. Bimburg, the owner of the building, reportedly spent nearly one million dollars on the construction of the theatre. The architect chosen was George Keister. The lease between Wagenhals and Kemper and Mr. Bimberg stipulated that the theatre was to be turned over to Wagenhals and Kemper on March 1st of 1906; the producing managers had already paid in advance the $40,000 for the first years rent.

Mr. Bimburg, more familiarly known as "Bim, the Button Man," had made his fortune in a most interesting way – the sale of campaign buttons. Working on a tip he started the venture in 1896 by selling 100,000 McKinley campaign buttons (the first ever made) in St. Louis at a national political convention and over the intervening years, had amassed a large fortune from those small items. At one convention alone, he had reportedly sold sixteen million buttons. By 1902 the large red-haired man who was now in his early forties, turned his attention to the building of theatres. The Astor was the fourth of the five he was to build – in succession they were the West End in 1902, the Yorkville in 1904, The Colonial in 1906, the Astor in 1906 and the Stuyvesant-Belasco in 1907.



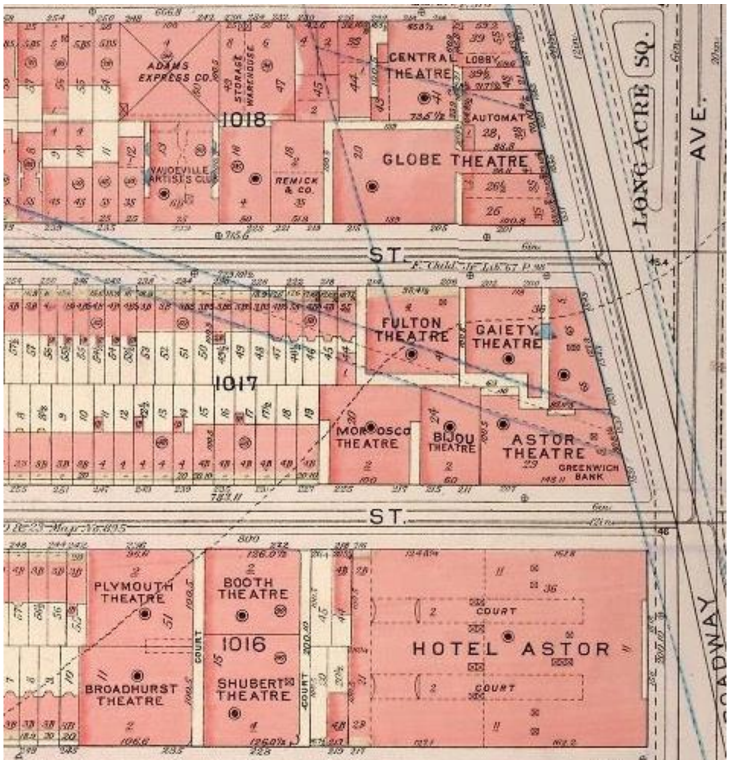
THE ASTOR SHANTY WITH BIM ON THE INSIDE.

From the "The Sun" New York, New York October 7th, 1906

The Astor theatre was to be the epitome of refined elegance. Bimberg, whom the New York Sun described as "never allowing extreme modesty to stand in his way of getting on in his life," had boasted that he had spent four months studying interior designs for the new theatre. "You want subdued colors in your theatre so as to make the proper frame for the ladies dresses and for the stage pictures, and you want something to rest your eyes on." Bimberg had stated that he detested the usual red and gold color palate. With input from Bimberg and his architect, Wagenhals and Kemper, decorated the 1600 seat theatre mainly in gold, ivory and red in a "simple yet elegant Greek Revival Style." Its general design was to be complementary with the Astor Hotel across the street. The theatre was unique in that it consisted of five stories with shops and offices housed about the venue and featured a domed bronze tower. It also included the additional features of dressing, property and wardrobe rooms housed in a separate, fireproof structure separated from the stage by an iron door. The auditorium was described as shallow and broad and the Greek style of design was "carried out consistently even in details." The twelve box seating areas were constructed of stone and French tapestries had been hung in specially constructed panels. The Detroit Free Press described the theatre in a column the day after the opening.

"The Astor Theatre follows, largely, the lines of the Dionysiac theatre in Athens, therefore it is purely Greek in style. The proscenium is supported by two massive columns, and in front of it are hung three Greek lamps, seven feet in height. The walls are decorated with tapestry made in France, relieved by buff stone, of which the boxes, balcony and proscenium are built. The curtain is dark red velvet with an edge of tapestry eight feet deep and showing a reproduction of the frieze of Dionysius." Another slightly different, but more detailed description of the theatre's interior said, "The interior of the new Astor Theatre is exceedingly tasteful and simple. While it does not follow any particular architectural style, the Greek designs employed in the decorations give a certain stamp of restful quietness to the whole. The enormous coach lanterns suspended from the roof in front of the proscenium arch do not mean anything in the general scheme, but still are effective in their way. The dado on the front curtain is a unique design of convoluting lines around weird figures that attract the attention without disturbing the repose of a waiting audience, and afford entertainment between the acts." Upon its completion, newspapers reported that, "It takes rank among the most magnificent theatres in New York."

Block Map Showing the Location of the Astor Theatre in NYC.


ADAMS EXPRESS CO.
STORAGE WAREHOUSE
CENTRAL THEATRE
LOBBY
AUTOMAT
1018
GLOBE THEATRE
VAUDEVILLE ARTISTS CLUB
REMICK & CO.
LONG ACRE SQ.
AVE.
ST.
FULTON THEATRE
GAIETY THEATRE
1017
MOROSCO THEATRE
BIJOU THEATRE
ASTOR THEATRE
GREENWICH BANK
ST.
PLYMOUTH THEATRE
BOOTH THEATRE
1016
COURT
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SHUBERT THEATRE
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HOTEL ASTOR
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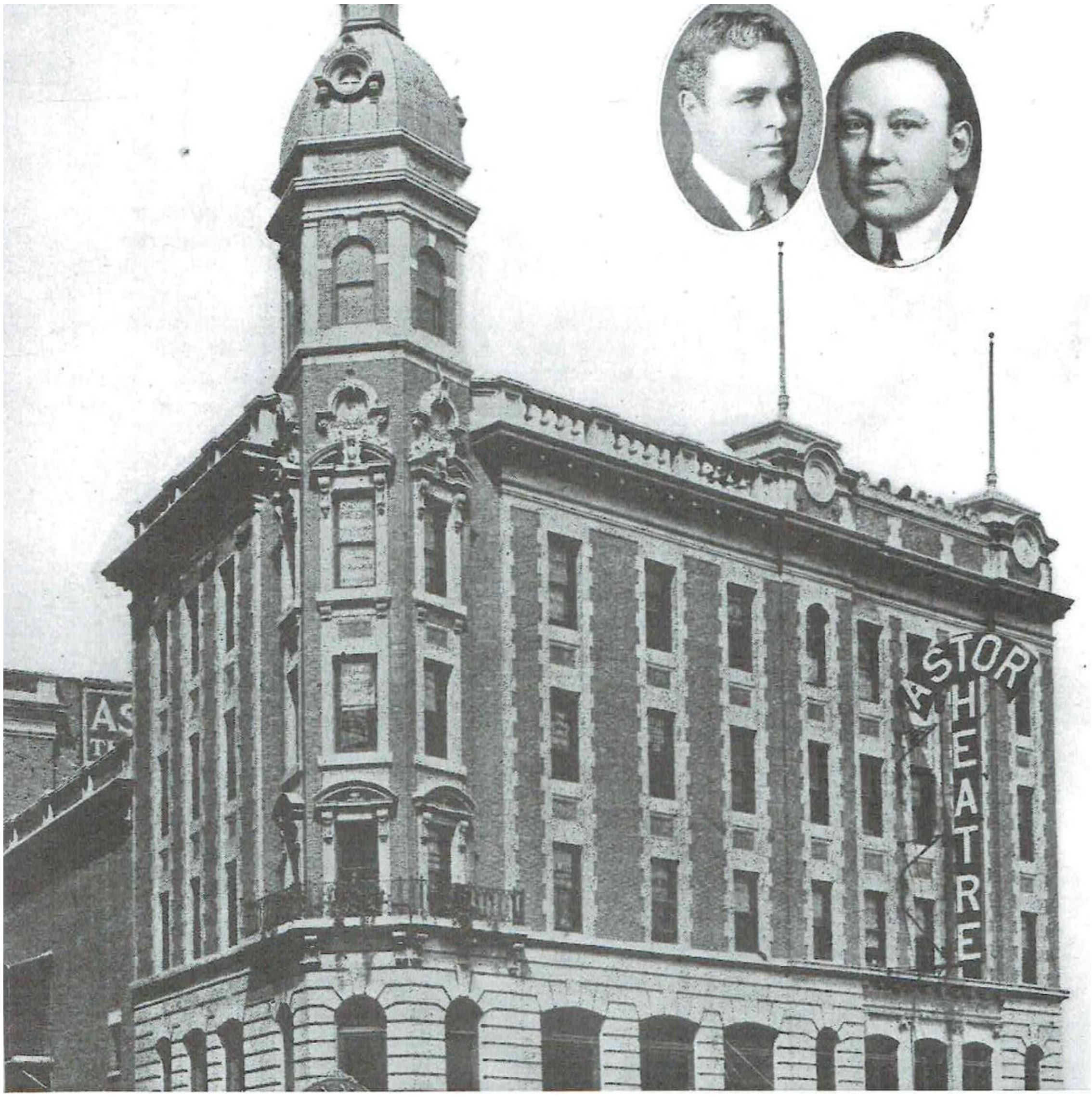
BROADWAY



Astor Theatre with Lincoln Wagenhals (L) and Collin Kemper (R)

Although the theatre had been scheduled to open in March of 1906, it was announced late in 1905 that the opening date would have to be pushed back to late summer or early fall 1906. Bim the Button Man took the delay in his stride, obviously being pleased with the progress as on December 24th of 1905, he generously gave each of the 87 men working on the construction site, a Christmas turkey. Although Lincoln and Collin would not have been pleased with the delay, they continued working towards the opening, sailing to Europe late in 1905 to

search for new theatrical ideas and to determine if any of them would be a fit for The Astor. Returning to New York City in January of 1906, the two men brought back plans for a novel theatrical innovation, the installation of a moving stage, the first of its kind to be used in America. This new type of stage was to greatly shorten long waits between acts.

Interior views of the Astor Theatre

February of 1906 brought about two incidents relating to the construction of the new theatre – one that could have been catastrophic, the other more of an amusing nature. It was reported on 8th of that month that there had been a failed attempt to dynamite the partially completed building. The Charles A. Cowen Company that was responsible for the construction, had employed the use of non-union workers, and this fact was considered as the most plausible reason for the crime. The watchman, who was employed to guard the site during the overnight period, was either absent or failed to notice any skulduggery taking place. When the work crew arrived on Wednesday morning, it was found that the lock on the door of the wooden fence surrounding the construction site had been broken. They also discovered a portion of unburned fuse and traces of "giant" (blasting) powder that had been placed on the construction derrick. It seems that this may have been a warning rather than a serious attempt at major damage as the fuse had run to the powder without the required cap needed for an explosion. Six days later, a runaway horse hitched to a milk cart, managed to inflict far more damage than the first incident. The headlong flight ended with horse and cart threading its way through a small space between a pile of bricks and one of the derricks on the construction site. Managing to make it past the first derrick, the wagon smashed the cog wheel of the second derrick, rendering it unusable. Thankfully, the collision with the derrick brought the frightened horse to a stop, halting any further damage.

Added to Wagenhals and Kempers focus on the construction of the Astor, the producers were also involved in litigation regarding the rights to the play, "The Kreutzer Sonata." There had been an ongoing dispute as to ownership of the American rights to "The Kreutzer Sonata." Although the dispute was finally settled in favour of Wagenhals and Kemper, it was one more headache that had to be dealt with.

While waiting for the completion of the theatre, Lincoln and Collin were pleased with their current theatrical offerings. Blanche Walsh, star in that year's production of "Woman in the Case," had taken the play on the road after its New York City run, playing to sold out houses across the country. Receipts had averaged $1600 (approx $40,000 in 2016 dollars) per night. The money kept rolling in.

Bimberg had made an astute move in purchasing the land The Astor was being constructed on. By August of 1906, the property itself was valued at $465,000, or roughly 12 million in today's currency, a very handsome sum for the times.

Completion of the theatre was coming to a close with the date of the opening now set for August 28th of 1906. Wagenhals and Kemper had announced the opening performance would be "A Midsummer Night's Dream," with Annie Russell performing the role of Puck. The first performance in the theatre was highly anticipated (tickets sold out within an hour) but patrons were to be disappointed when August 28th dawned; the building was not ready for the theatre-going public and the opening date would have to be moved to September 12th. September 12th came and with it a further delay. Although delays of theatre openings were not unheard of, Waghenhals and Kemper had become increasingly frustrated with seemingly never-ending problems. Opposing views were coming from Bimberg and Wagenhals and Kemper. Bimberg insisted that all would be ready – "All it needs is a good sweeping." The producers were publicly saying that a suit for damages could be in the offing as the electrical equipment installed in the theatre could not be approved as it was inadequate for their needs.

It was then announced that the opening would be delayed until the following Monday, September 17th. September 17th came – and went, again – along with 1500 disappointed advance ticket holders. It was to be an incredibly frustrating night for everyone involved but especially for Collin and Lincoln. By eight o'clock the seats were filled, performers were waiting in the wings, the orchestra had struck the opening notes but when a stage hand moved to push the signal button that all was clear and the performance could begin, he was stopped by a policeman who informed him that the curtain would not go up. The conversation between the two brought Miss Russell out of her dressing room to see what the commotion was about, but she quickly made the right decision to retreat. Wagenhals and Kemper, Mr. Bimberg and various stage managers and hands began to remonstrate with the officer but to no avail. The policeman stood his ground – the fire inspection certificate could not be finalized as the water pump installed was not sufficiently large enough and thus the theatre would remain closed. The producers must have been apoplectic by this time but the pleading for some leeway proved fruitless. In the end, a hapless underling was sent out at 9 o'clock to announce the bad news to the audience. The theatre goers had at least witnessed a performance, although it was not the one expected.

The finger pointing made its way into the next day newspapers. Bimberg was insistent that he had installed all that was required and that the water pump was more than adequate. He also blamed city red tape, stating that the inspector, who was to come back for a re-inspection on the afternoon of the opening, had

failed to appear and could not be found. The fire department pushed back and insisted it was Mr. Bimberg who had been the failure. Not that it mattered to Wagenhals and Kemper – they were caught in the middle of the fiasco and were reduced to begging leniency from the public. They issued an apology clearly stating that the mess was none of their doing and that they were hopeful that the licence to operate would be issued within the next day or two. And it was. Tuesday dawned and by the end of the day, the two managers of the new Astor were assured that the curtain could go up Friday night. Not that the licence was issued without some drama. Both Bimberg and city officials had continued to warily circle like two prize fighters, occasionally taking turns to throw verbal jabs at each other before finally coming to an agreement. At this point, Wagenhals and Kemper did not care to know the details of the matter, the licence was in hand and their energies were now focused on Friday night, or so they thought.

One last karmic event came close to bringing the whole show to a stop. The new fire code had required that the entire theatre be fitted with an automatic sprinkler system which was designed to engage when the temperature in any given room reached 90 degrees. Property man, Tim Cook, had checked the property room on Wednesday and deciding that it was too damp within, set two charcoal stoves on the floor to dry it out. Once the stoves were lit, he went off to attend to other duties. Unfortunately, with a hundred other pressing matters, he forgot about the stoves. When stage-hands informed the manager that the basement was flooding, there was a rush to turn off the water main. The stoves had overheated the property room, setting off the sprinkler system and damaging some of the costumes and props. Newspaper accounts of the incident differed greatly. One paper reported that only a few inches of water settled in the basement and that a mere $5 worth of property had been damaged. Another account stated that there was four feet of water in the basement and $1500 of property had been ruined. What Wagenhals and Kemper had to say about it isn't reported but Mr. Bimberg, gleefully taking one last shot at the City bureaucracy, was only too pleased to say, "Didn't I tell you the fire apparatus was all right?"

SERIES
ANNIE RUSSELL
IN "A MIDSUMMER NIGHT'S DREAM."

Disaster averted the Astor was now truly ready for its gala opening. The production of A Midsummer Night's Dream and the theatre itself, reflected to the audience the vision, dreams and aspirations of Collin and Lincoln. No detail had been overlooked, "the attendants who were in full evening dress down to white kid gloves." Every seat including the box seats was sold as well as any standing room available. Annie Russell would prove to be an exceptional pick for the role of "Puck."

Russell, Irish born and raised in Canada, had been charming audiences since 1876, both abroad and in America. Her earliest performance was at the age of eight and by age seventeen, she was performing the lead role in "Esmerelda" which ran for nine months in New York. Although her career was often marred by long absences due to illness, she had become a favourite with audiences and critics alike. "Puck" proved to be a memorable role for the actress. Although there was one or two critics who felt that Annie had made a mistake in agreeing to play Puck (George Henry Payne was especially critical, "Miss Russell is one of the cleverest and in some instances one of the most charming of American actresses, but not only does her appearance as Puck not add to her reputation, but it certainly places her on record as being susceptible to very bad judgment."), the reviews of the opening night were overwhelmingly positive. The New York Times wrote, "Astor Theatre Opens With Lovely Spectacle." From the Vancouver Daily World, "Miss Russell had a tumultuous reception, and during the performance received many curtain calls. It was her first appearance as Puck. She looked the role to perfection and furnished an impersonation much more than satisfactory. In fact, she scored a sure-enough success." Wagenhals and Kempers scenic effects of a Midsummer Night's Dream were magnificent. Employing a company of 172 people, the play included a ballet of fairies who could take flight, flowers that began to glow when touched by Puck, owls with blinking lighted eyes, walls, trees and countryside. The Charlotte News admired, "...the perfection of stage effects has been reached in this production." The "notable" audience left The Astor after the performance, completely enchanted and delighted.

The role of "Puck" for Miss Russell had been a departure from her previous parts and was physically demanding as she was required to "fly" across the stage. "If I were not an expert horsewoman, I never could make that flight. Sounds strange, doesn't it? In the first place I want my friends to understand that I like flying through the air. It is a most exhilarating feeling to stand one instant on the ground and the next to be switched off into space." In order to have Annie "fly", she wore an ingenious steel corset attached to an engineering marvel constructed of wires weighted with bags of sand which were in turn attached to gears and springs. The device was a tightly kept secret – when the performance was over, it was removed from the theatre each night for safe-guarding.

Annie did not simply take an aerial flight from one side of the stage to the other as did many of the "faerie" performers. She also had to make additional stops in various parts of the scenery, and most difficult, alight on a tree placed near the center of the stage.

The stagehands did their best to place the tree in the same position each night, but to ensure the safety of Miss Russell, an hour prior to each performance, a bag of meal equaling the actress' weight was tested and adjusted until it was determined that Annie could make her flight without injury. It was a difficult feat for the star to give the impression of weightlessness. Annie commented, "When I land in the tree, I must steady myself in an instant, otherwise I would look like the bag of meal instead of like a bird...... Even when I do land, you must understand that I am girdled in a steel corset to which the wire is fitted. I land breathless, with this corset gripping me like the iron clad maiden of old. And if you think it is a simple matter to be gay and sprightly with this grip of steel about my heart and no breath – if you think it is easy, well just try it."

Despite the discomfort and the possibility of injury, the actress was thrilled with her new role. "But for all the difficulties – or possibly because of all these difficulties – I like it. It is such a relief not to be the duffering heroine that I have been most of my stage life."

The opening performance of A Midsummer Night's Dream had also included the role a small sprite called Peaseblossom, performed by a child. This part was grounded after the first performance - the Gerry Society (the world's first child protective organization) had objected to the dangers faced by the youngster. The possibility of injury while being suspended above the stage on a wire was deemed

too dangerous, and Wagenhals and Kemper readily removed the role from the play.

The enthusiastic reception of opening night parlayed the play into another success for Wagenhals and Kemper. Although critic Channing Pollock pointed out, "It is rather difficult to tell what is a success and is not on first nights in New York. The theatre is always packed with friends of the management, and, if the play isn't so bad that they go to sleep, these people applaud violently whenever opportunity offers......It is not until the second night that the auditor is allowed to make up his mind.....", the Wagenhals and Kemper production of A Midsummer Night's Dream was a resounding success far beyond the first night. Playing in theatres across the country, the reviews were congratulatory. The theatre season thus far had been a particularly hard one as the financial world had been rocked by the San Francisco earthquake in April. The Detroit Free Press had pointed out that, "With three or four exceptions the season in New York thus far has been a pecuniary failure, and it is a fact that most of the road companies are playing to heart-breaking receipts- or the lack of receipts." Wagenhals and Kemper must have given a sigh of relief and a prayer of thanks that their production was one of the few successes.

September also saw the producers collaborate for the first time with Avery Hopwood. The young twenty-six year old had written his first play, "Clothes," which Wagenhals and Kemper debuted at the Astor. The aspiring playwright's career was to become more closely entwined with that of Lincoln and Collin in the future.

Wagenhals and Kemper were obviously not afraid to tread where others might be more reluctant. A decision the pair made in October of 1906 was much commented on and made the news across the United States and Canada. Hats were an essential part of the well-dressed woman's wardrobe and the large, frothy confections paired with pompadour hairstyles, although beautiful, made viewing theatre stages difficult for those patrons seated behind the stylishly clothed. Requests to remove the offending items were often ignored, as it was not always an easy task to remove and replace the hats that had so carefully been pinned in place. In order to mollify annoyed patrons, Lincoln and Collin came up with a solution that was backed up by New York courts who had recently ruled that a theatre ticket was deemed to be a contract between the purchaser and management. Tickets were printed with the reverse side stating, "This ticket is sold with the understanding and agreement that if a lady uses the same, she will

remove her hat upon request of any employee of the management." It was a solution of sorts but the Winnipeg Tribune of Manitoba, Canada humorously pointed out that the forced removal rather than a voluntary one, raised difficulties. "The woman also asks with sweetness but deep feeling whether the management has imposed a contract on the male holders of seat coupons preventing them from forcing women to arise between every two acts and crowding them that they may assuage their alcoholic thirst. She suggests that the bibulous ones be compelled to purchase end seats at a slight increased price or refrain from imposing discomfort upon those about them....Plainly, what is sauce for the goose is sauce for the gander."

October also brought about the "final" finishing touch to the theatre. Wagenhals and Kemper had been told that the theatre stood on a significant historical spot – the meeting of the roads where Generals George Washington and Israel Putnam had met on September 15th of 1776 during the "Landing at Kip's Bay" by the British. Being patriotic Americans, the pair commissioned the casting of a commemorative bronze tablet. The decision created a small storm of disagreement amongst historians- those who believed that this was indeed a historical site and those who insisted that the producers were in error. Over one hundred letters were received by Lincoln and Collin from individuals and historical societies who were not in favour of the tablet. One hundred and forty letters were received from other citizens and historians who were in agreement and who expressed appreciation for the gesture. Desiring to lay the matter to rest, Wagenhals and Kemper had the matter thoroughly investigated. An 1807 commissioner's map illustrating that the Astor stood at the crossroads of the historical meeting, sealed the matter and the tablet was completed. It read,

"On This Spot
General George Washington
Conferred With
General Israel Putnam
September 15, 1776
And Effected the Passage of
The American Army
From the City."

The Astor continued to bring in the crowds. The Courier-News, New Jersey of December 6th, 1906 said, "All roads seem to lead directly to the Astor theatre these days.....The man in the box office of this beautiful new play house has a long tale of woe to tell, because he has to turn away so many people. He says that if the house were twice as large, it would not be wearing so on his temper." Along with the success of the theatre, Annie Russell as Puck was continuing to do a tremendous business on the road across the country. It was reported that the production travelled with eleven electricians alone.

Having conquered their most ambitious challenge to date, the producers could now take a little time to concentrate on their personal lives. On December 5th, Lincoln Wagenhals was married to Caroline Louise Francis, "one of the belles of the Oranges," of East Orange, New Jersey." Best-friend Collin was called on to perform the duty of best man at the small family wedding held at the home of Caroline's brother. "An elaborate breakfast was served and early in the afternoon bride and groom left for a brief tour in the South. On their return, Mr. and Mrs. Wagenhals will reside at the Francis homestead in East Orange." Marriage was not on the horizon for Collin as yet – at the age of thirty-six he remained a very eligible bachelor.

February of 1907 revealed more information regarding the relationship between Wagenhals and Kemper and Mr. Bimberg. Early that month, Bimberg had filed papers asking that the court appoint a receiver for the producer's theatrical company. He alleged that when the parties had signed the lease for the Astor theatre, an agreement was made wherein he had become a partner in the management of the venue with a one third share. Wagenhalsand Kemper refuted the argument. They declared that the agreement was violated when Bimberg had failed to deposit the agreed upon $20,000 in gold bonds. They alleged that Bimberg had instead used the bonds for other uses and therefore the partnership was terminated. The judge denied Bimberg's motion on February 25th. The brief "partnership" was ended, and Lincoln and Collin were able to put the matter aside.

In addition to their Shakespearean offerings, Lincoln and Collin were to introduce three new plays to the Astor in 1907. The first, "The Straight Road," was another original play written by Clyde Fitch and starring Blanche Walsh. It began its 40 weekperformance run in New York on January 7th. The play was another home run for Wagenhals and Kemper. It told the story of young Moll O'Hara from the

slums of New York City and her relationship with a wealthy woman who strove to lift up Moll's station in life. Blanche once again proved that she was a leading dramatic actress in the role of Moll and the play was described as "a sensation," "powerful, effective, convincing, and "one of the most remarkable plays New York has seen in years." Blanche then took the play on the road, performing in cities across America and in Canada until the end of the year. The play had come very close to never reaching the stage. Some months prior to its opening curtain, the manuscript had been delivered to Miss Walsh while touring in the south. It was returned very quickly to Wagenhals and Kemper with an accompanying note from the actress. A few short days after receiving the manuscript, the train on which Blanche was travelling met with an accident. She escaped her car with manuscript in hand only to discover that one of the acts was missing. There had been some fire damage to the car, so it was with some trepidation that Miss Walsh eventually re-entered the coach to search for the missing pages. As luck would have it, the papers were mostly undamaged. Realizing that she had the only copy of the play, she immediately sent it back to the producers who then instituted a new rule – only *copies* of plays would be sent out of the safekeeping of Wagenhals and Kemper.

Their next play, "The Ambitious Mrs. Alcott," did not achieve the hoped for success. Debuting on April 1st -perhaps not the most auspicious of dates- the production closed after only 24 performances. New York audiences and critics gave it the proverbial "thumbs down." Reviewers from other cities were not impressed either. The Inter Ocean of Chicago said, ".....it is far from being a good drama.....its stay at the Astor is sure to be limited."

"Before and After," a new farce written by Leo Ditrichstein, began its run on April 25th at the Astor and much to the relief of Lincoln and Collin, was well received. Mr. Ditrichstein was also the star of his play and his acting ability brought forth praise from the critics. After its 300 performances in New York, it toured in numerous American cities well into the final months of the year. Canadian theatre goers were also flocking to performances in Toronto where it was reported that large numbers of people were turned away nightly. The female patrons were particularly eager to see "the most beautifully frocked production seen in near a decade. The gowns are gorgeous and for this season's tour, Messrs. Wagenhals and Kemper have imported several creations of the Parisian modiste's art which will be a revelation in the matter of stage gowns."

One of the reasons that theatre partonsoutside of New York were so eager to attend Wagenhals and Kemper plays, was that they were assured an identical performance to the one seen on Broadway. It was important to the producers that the public were offered the best possible productions no matter where they were staged. The audiences were appreciative of the consideration they were given and continued to show up at theatre ticket offices across the country in record numbers.

Annie Russell was still working hard in her role as the Shakespearean "Puck." In May of 1907, at the final dress rehearsal of the play once again to be performed at the Astor, the actress looking out onto the stage from the wings, noticed that the grass always placed on the stage floor for performances, was missing. Her annoyed query to the stage manager, along with the arrival of Wagenhals and Kemper, had the poor man wishing he could disappear. The fire department had once more flexed its muscle and had determined that the grass mats were too combustible and that they would have to be fireproofed before they would be allowed back on stage. The stage manager had quickly applied the required toxic chemical stew of arsenic and prussic acidand had laid the mats out on the sidewalk of Forty-Fifth Street to dry. Two curious mules, with suspect eye-sight and sense of smell, had decided that fake grass would make a great meal and devoured the mats. Whether the mules or the stage manager survived the incident is unknown.

The Astor Theatre had become known to many New Yorkers as the theatre that "Shakespeare built."One particular wag had said of the playhouse, in response to someone who had asked if it was a joke, said, "Not a bit of it. I am serious. That theatre is owned by Wagenhals and Kemper, the theatrical managers. Almost every cent of the money that went into the building of that house was made by their Shakespearean productions. So, I always explain when I am talking about it, that it is the one playhouse in the world that Shakespeare built."

Lincoln and Collin were now firmly ensconced in the top tier of America's theatrical producers and were known for succeeding where others had failed. The decision by the pair, to take a chance on an unknown playwright and his creation, would introduce a "theatrical sensation," setting new records for attendance and box office receipts in America. Wagenhals and Kemper announced in late September of 1907, a new play called "Paid in Full," which was to enter theatres for the upcoming fall and winter season. The story of how the play was very nearly tossed into the garbage bin of rejected manuscripts, made cause for much amazement.

The author, Eugene Walter, had left his Cleveland, Ohio home at the age of 12 to see the wide world. Rough jobs working in watering holes allowed only the barest means of existence and he finally found himself in San Francisco where he signed on as a cabin boy aboard a steamer leaving for Australia. The captain, sensing possibilities, kindly took him under his wing, allowing Eugene to read and study the books in his cabin and upon return to San Francisco, assisted the young man in obtaining a job as a cub reporter. Working at different papers for a number of years, he was able to absorb critical writing skills and while at The Post in Cincinnati, he wrote his first play. Although produced, it was a flop. Worse yet, his job at the Post had come to an end. He penned another play, only to have it meet with rejection. Giving it one last try, he wrote "Paid in Full" and with manuscript in hand, proceeded to pound the pavements of New York City, desperately looking for a buyer for his latest creation. Big theatrical names such as Belasco and Frohman rejected the play as being unworthy, a decision they were to regret. Eugene was destitute; he had to rely on bread lines for meals and

substitute a bench in Bryant Park for a bed. Finally, with hope at its lowest ebb, he was introduced by a mutual acquaintance, actress Catherine Grey, to Collin Kemper, who agreed to read the play at the author's residence. Eugene, embarrassed by his pitiful circumstances, stammered that he lived in Bryant Park, but it would be much easier if he were to bring the manuscript to the Astor Theatre offices. Walter's life was, thankfully, never to be the same. Collin made the decision to produce the play, before he had read all of the four acts. It was not until sometime later that Collin was to know the full truth of Eugene's desperation – he had assumed that the playwright's Bryant Park address had been in one of the surrounding apartments, not a park bench!

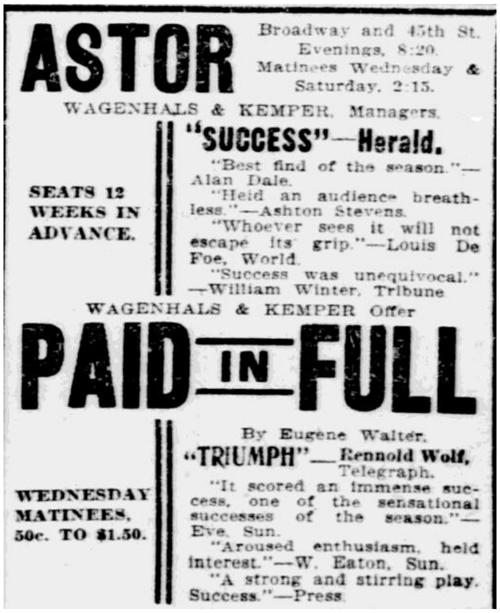
The serious consideration of the struggling playwright's script was not a "one off" for Wagenhals and Kemper. In a 1912 interview, Collin described how they chose a play for production. "Common sense, mostly. First and foremost, we look for human interest, because that is the greatest factor in the success of any play. We receive many hundred manuscripts every year, and no matter how obscure the author may be, his work gets consideration. We believe in plays dealing with American themes. Most playwrights go too far from home for their material."

Collin, and Lincoln, had not forgotten their humble beginnings and the years of struggle and hard work that had preceded their success. Collin was intrigued with the idea of presenting an unknown play by an unknown author and fresh new faces to fill the cast of six. Lincoln Wagenhals was convinced as to the merits of the play as well. "'Paid in Full' impressed Mr. Kemper and me because it seemed to touch the main moral issue in American life today from the standpoint of the average man. Its theme is the sixth commandment – 'Thou shalt not steal' – and the subject is treated realistically and with almost brutal strength. Mr. Walter does not mince words and does not strain after literary elegance. He simply tells a plain, everyday story in the vernacular of the period, and his argument hits home with the weight of a sledge-hammer. It did not make any difference to us that the play had been refused by Charles Frohman and David Belasco, or by Corse Payton and Mrs. Spooner, and all the managers in between. We thought we saw its strength and within twenty-four hours after Mr. Walter read it to us, he had his contract and, what was more important to him, a tidy sum in advance royalty, which enabled him to move from his bench in Bryant Park to a comfortable hotel."

The plays first introduction to the public did not take place in New York. Instead, the first curtain to rise on the production was in Montreal, Canada on December 23rd of 1907. From there it travelled to Ottawa and then onto Washington, D.C. before finally reaching the Astor Theatre on February 25th of 1908. The build up to its New York debut aroused much interest, "'Paid in Full' is in four acts, each said to be teeming with originality." "Best find of the season." "Held an audience breathless." "Whoever sees it will not escape its grip." The play would turn out to be a smash hit, with 167 performances at the Astor between February and July. From the Astor the play then moved to the stage at Weber's Theatre where by November, New York had seen 345 performances. The Astor Theatre and New York City was just the beginning. So great was the demand for the production that the producers chose to send out an unprecedented five companies of actors (the previous record had been three) to criss-cross the United States and Canada, oftentimes performing again at a previously played theatre as they retraced their steps.

The one stumbling block that Collin and Lincoln were faced with was the cost of having an entire cast of understudies for each company. Most often, there would

only be two or three understudies who had responsibility for multiple roles. The dissimilarity of the roles in “Paid in Full” did not allow for the smaller number of actors and the cost of paying so many extras was exceedingly expensive. Collin came up with a unique solution – there would be only one cast of understudies, based in New York City, who could then be called upon from any of the travelling companies should the need require. So, in September of 1907, Collin became a one-man audience, who saw the performance of the understudy cast every Tuesday morning at 10 a.m. It had not been an easy matter to find actors who were willing to idle away their time, giving only one performance a week to one man in the seats, while at the same time hoping that they might be called upon to finally face an audience. But the prominence of the Wagenhals and Kemper firm and more than adequate pay cheques were enough to finally fill the roles to Collin’s satisfaction. Each actor had to be within hearing of a telephone ring and was required to have a fully packed bag in the event that they would be required to fill a role anywhere in the country where a company was performing.



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“SUCCESS”—Herald.

“Best find of the season.”—Alan Dale.

“Held an audience breathless.”—Ashton Stevens.

“Whoever sees it will not escape its grip.”—Louis De Foe, World.

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WAGENHALS & KEMPER Offer

PAID IN FULL

By Eugene Walter.

WEDNESDAY MATINEES, 50c. TO $1.50.

“TRIUMPH”—Rennold Wolf, Telegraph.

“It scored an immense success, one of the sensational successes of the season.”—Eve. Sun.

“Aroused enthusiasm, held interest.”—W. Eaton, Sun.

“A strong and stirring play. Success.”—Press.

Advertisement for “Paid in Full,” New York Tribune March 8th 1908.

So popular was the play, it ran right through the summer in both New York City and Chicago, the first play to ever do so. It was hailed as "the best American play in 15 years," and critics were telling the public that "Paid in Full should be seen by every playgoer in this country." Acton Davies, dramatic critic wrote, "Paid in Full is the dramatic hit of the age. Not to be missed by anybody." It was billed as "the biggest hit Broadway has ever known," and the producing team were commended from coast to coast for "the masterpiece that drives across the footlights and grips with power that is not once relaxed. It contains every factor that lifts a play to the highest place in public favor."

Collin was also praised for his stagecraft. "Kemper, the producing manager is an artist. He knows his business and doesn't pose." Critics were comparing his productions to that of his mentor and teacher Augustin Daly and to David Belasco, the biggest names of the time. In fact, in 1909, the great Belasco, had nothing but admiration for Collin saying, "He is the greatest master of stage craft in this country." It was high praise, indeed.

Scene from "Paid in Full" as printed in the February 29th, 1909 edition of "The Washington Post"

By the end of 1908, "Paid in Full" was proving to be as popular as ever; play goers across the country were continuing to flock to overflowing theatres. The Democrat and Chronicle printed on November 15th, "'Paid in Full,' will terminate the most extraordinary dramatic run ever recorded in Broadway's theatrical annals. On Saturday night, November 21st, the 345th and closing Metropolitan performance will be given." By August of 1909, the statistics were astounding. Paid in Full had played in the greater New York area for 43 consecutive weeks and when the tour weeks were included, the total number of consecutive weeks jumped to 71. One company had played 17 weeks in Chicago, then going on tour for a full year. Of the three other companies, one toured for 43 weeks in the west, the second for 40 weeks through the mid west and the "Atlantic" company for 38 weeks. There had been a total 2012 performances, with approximately two and a half million attendees, and the total of miles travelled by all companies was said to "girdle the globe six times." The first season profits alone were a cool $250,000 or roughly 6 million in today's dollars. Just as satisfying was the money from royalties that accrued to the previously starving Eugene Walters; it was estimated to be $80,000, an amount ensuring the park bench was no longer in his future.

The celebrated Blanche Walsh, who had been under the management of Wagenhals and Kemper for many years, announced in June of 1908, that she would not renew her contract with the firm, instead to branch off with a new play under her own direction. Wagenhals and Kemper produced two more Broadway plays in 1908; "Bluffs," and "The Stronger Sex," with Annie Russell. This was another production that received much acclaim, especially for Annie's notable leading role.

Wagenhals and Kemper were on a high. The unparalleled success of "Paid in Full" would be followed by another highly successful production, "Seven Days," which was to begin its run at the Astor in November of 1909. "Seven Days" would change the life of Collin Kemper in more ways than one. The authors who penned the play, Mary Roberts Rinehart and Avery Hopwood, and the beautiful young actress, Hope Latham playing the role of Bella in the production, would, each in

their own way, bring profound, wonderful and permanent changes to Collin's life that would not be fully understood until a number of years had passed.

Dreams of fame and fortune are not confined to age or occupation. Those who have risen to the top in their fields are often inundated with requests and proposals from those hoping to be given a chance to make their mark. It was no different for Wagenhals and Kemper. Letters were received on a continuous basis, all asking for special consideration, whether it was to read a script or to ask for a chance to enter the acting profession. The producing pair had encountered almost anything imaginable, but one request was an eye opener and totally unexpected. "An elderly priest, who, after twenty years in the pulpit, felt that he wanted a 'larger field of expression,' and yearned to play Shakespeare." Maybe they missed an opportunity.

Mary Roberts Rinehart, often referred to as America's Agatha Christie, had written the novella Seven Days in 1908. The following year, Mary along with Avery Hopwood, a young and upcoming playwright, collaborated to write a play based on the novella. Wagenhals and Kemper with their unerring instinct for a good script, brought the production of Seven Days to the Astor on November 10, 1909. The farce was described as a "razzle dazzle of fun, with not one dull moment from the first to the final curtain."

Simply put, the comedy was a smash hit. It was "a play of New York fashionable folk who assemble for a dinner party in array befitting the occasion," and who are then forced to endure a quarantine. With unexpected circumstances and characters, it was "one long laugh from start to finish." Theatre goers were obviously in a mood to forego gripping dramas, choosing instead to be entertained with a fast-paced comedy. The costumes were also a draw. One critic wrote, "Women like handsome gowns and men like to see women wear them. The gorgeous up-to-date gowns in 'Seven Days' added to the interest of the celebrated comedy..." Despite the decolette gowns, the production was praised for its good, clean fun. "It is a comedy any young girl can take her mother to see."

"Gales of laughter swept over the Astor last night at the first performance....and when the audience left the theatre, their faces were shining with smiles and their hearts were big with gratitude to Mary Roberts Rinehart and Avery Hopwood

who wrote the sparkling comedy. See 'Seven Days' and laugh." The debut of "Seven Days" on Broadway was the beginning of another record run for Wagenhals and Kemper. By the end of December, it was reported that the producers were well on their way to making another fortune; $50,000 in advance seating had been sold, tickets being sold months in advance. Crowds of people were turned away from every performance and it was standing room only, even during matinee performances. "The only limit in profits is the capacity of the theatre." With interest in the play continuing to build, another company of actors was cast and sent to Chicago. "Every critic says that it is the phenomenal comedy hit of the past twenty years." Tickets for June of 1910 were being sold six months in advance. The treasurer employed by Wagenhals and Kemper, Mr. Prell, said, "You can't stop 'em coming, but my, they keep me very, very busy taking money."

A year later, the play was still performing in New York City. On October 22nd, 1910, the play reached a phenomenal record - its 400th performance at the Astor. It was a gala evening – the brilliantly lit theatre with another sold out crowd in attendance set the background for celebration. Wagenhals and Kemper presented each member of the company with gifts. Avery Hopwood was in attendance and Mary Roberts Rinehart cabled congratulations from London England. The play had set a record for continuous performances as well as becoming the first comedy to ever play right through the summer season. It had also set a record in Chicago – six months on the stage in that city. Rinehart and Hopwood were reaping their reward in royalties; by June of 1910 it was being said that they had received $66,000 to date. Companies were sent out on the road to play in cities across the country – demand was so strong that it was not until January of 1912 that the play finally ceased performances. Wagenhals and Kemper had reached the apex in terms of money and influence but more important to them was the hard-won respect and esteem in which they were held.

The years from 1911 to 1912 saw more successful Broadway productions from Lincoln and Collin, such as "The Greyhound," "The Whirlpool," although none were to reach the popularity of "Paid in Full" and "Seven Days." Both Wagenhals and Kemper had spent nearly thirty years working as a team. The mutual respect for the other one's abilities had cemented a life-long friendship which was every bit as important to them as was the public recognition and financial rewards. It was noted that the men's differing business styles had been one complementary facet that had contributed to their success. Not only were they opposites in

business approaches, but they were physically the opposite of each other as well. Lincoln was described as a "large, dark, nervous man who is incessantly smoking a briar pipe or a long black cigar; Mr. Kemper is lighter in complexion and self-contained in manner."

Both men were approaching their mid-forties and the decision was made to retire from the business of operating a theatre and to scale back the enormous work-load under which they had been labouring. On May 12th, of 1912, the New York Times reported that the pair had leased the Astor Theatre to Cohan & Harris for a period of ten years. It was said that the lease had cost Cohan & Harris $250,000 and that the sum was substantially more than what Wagenhals and Kemper had paid, supposedly netting the pair $20,000 yearly. Net profits from the Astor theatre productions under Wagenhals and Kemper management were said to be $500,000, equal to $11.7 million in 2018 – an extraordinary sum of money. Both Collin and Lincoln were ready to take a much, very deserved break – a trip around the world strictly for rest and relaxation was in the planning stages. They would not retire completely; three companies performing in "The Greyhound" were to be sent out on the road for the 1912/1913 season. Wagenhals and Kemper's formal statement read:

> ***"In temporarily retiring from Broadway management the firm does so with regret; but it will be but a short time before another New York theatre is under their control. The policy of the firm has always been to make friends and to conduct business with integrity, fairness, and dignity. They have studiously avoided the petty quarrels and differences that from time to time have arisen in business affairs, and if they have had one motto for their guidance more than another it has been to mind their own business and to leave antagonisms and disputes to others alone."***

From Volume 76 of The American Magazine, "There may be fifty producing managers of standing in America. If there are, I'll wager forty of them are practically broke and doing business on borrowed capital. A few have made money and kept it. Some by being wise and getting out."

Collin and Lincoln now had the luxury of turning their concentration to their own personal lives. Each had acquired a substantial fortune, speculated to be at least $1 million each ($23.5 million in 2018), allowing them the ease of choosing to do whatever they wished. The producers would keep one foot in the producing world, maintaining their offices above the Astor Theatre. The long years of

struggle and success had not diminished in any way the strong friendship that had developed between the two men. During the summer months, the pair would often holiday together, camping in the White Mountains, spending time at Lincoln Wagenhals summer home at Monmouth Beach, or simply relaxing at Collin's country home in Oswego.

Although Wagenhals and Kemper no longer had the lease of a theatre, they did produce the play "After Five" in conjunction with William and Cecil B. DeMille in October of 1913. The play had made the rounds of smaller cities and towns prior to making its debut on Broadway at the Fulton Theatre. No one was surprised by the producers returning to "the old game again." The theatre was in their blood.

The years 1914 and 1915 would bring to Collin the fulfillment on a personal level that he had long yearned for. It was most likely through association with the Boags, that Collin became aware of the existence of Oldstone. There is no doubt that he would have personally known William and Maude and it would come as no surprise that he may have visited the couple while they were living at the mansion. Oldstone would have been the perfect choice for a residence – history, beautiful views of the river and ease of travel to New York City. Collin had a keen interest in the story of early New York and the house would have provided ample scope for historical research.

By the beginning of May of 1914, Collin set about the work of restoring the mansion. It is believed that the entrance on the north side of the house was built at this time. Unfortunately, records of the work have not been uncovered but it is known that there were at least twenty men working on the house for an extended period. Sometime during the Kemper residency, a swimming pool was installed (now filled in) and a foot bridge was erected for ease of walking down to the river's edge. Collin Kemper deserves appreciation and praise for his efforts – many of the old houses were disappearing. It was much easier and less expensive to pull down a house rather than retrofitting the structure for the installation of modern conveniences. Collin made the move from Oswego, where he had resided for many years, to the banks of the Hudson River, and announced the name of his new estate as "Oldstone," the first such reference to the property that has now persisted for over 100 years. Lincoln Waghenhals made the purchase of an estate at Montrose on Hudson about the same time. His estate, "Wilderness" was a short fifteen-minute drive from Oldstone.

Collin had fame and fortune, a beautiful estate on the Hudson River and no partner to share it with – at the age of 44 he still remained a very eligible bachelor and it appeared to the casual observer that his single state was not about to change anytime soon. It was a shock and surprise when it was discovered in February of 1915, that he had married the actress Hope Latham, on January 5th of that year.

Hope Latham had been born Frances Louise Brega on October 19th, 1877 in Michigan. Her parents, Frank Brooke Brega and Charlotte Emily Birdsall, had moved from Ontario, Canada to Detroit, four years before her birth. Hope's great-grandfather, Solomon Brega, had been one of many Spanish political exiles who had eventually made his way to America. His son, Solomon Jr., born in 1794 in Baltimore, had become a publisher and editor, printing the "Freeman's Guide to the Federal Constitution" in 1812. In 1834, Solomon moved to Hamilton, in Peel County, Ontario, Canada, bringing with him a young daughter from his first marriage, named Thomasina Catherine. Solomon then married Anna Frances Moore in 1835, the couple having two sons, George Washington born in 1834 and Frank Brooke, Hope's father, in 1836.

Hope's grandfather, Solomon Jr., was something of a political activist. He became a prominent member of his adopted community as editor of the aggressively anti-Tory newspaper, the Journal & Express, and had also obtained the position of the first Registrar of the County of Peel. Solomon, who has been described as "easy going," apparently could get fired-up when political discussion and alcohol were combined. While covering the grand opening of the Desjardins Canal in Dundas, his heated political rhetoric marred, or perhaps amused, the evening's celebrations. The Hamilton Gazette of August 17th, 1837 related, "We believe that Dundas never before presented so gay a scene, the streets, hotels, etc, being completely crowded. We understand that everything went off most pleasantly during the day, but we regret to say, not so pleasantly during the evening – as Solomon knows to his cost! The reporter is referring to Solomon Brega, a newspaper publisher, who, as a result of the political heat of the times, plus an overdose of wine, became so foul-mouthed that he was hurled bodily through the front door of the hotel."

Frank Brooke married Charlotte Emily Birdsall in 1859, taking the position of Deputy Registrar of Peel in 1861. The couple lived withinclose proximity to Solomon and Anna and two years after the death of Solomon in 1871, Frank and

Charlotte moved the family to Detroit, Michigan. There were at least five children born to the couple when they moved; Frank, Richard, Charles, William Penn and Charlotte who was born in 1868. The couple had been in Detroit for just over three years when the youngest, Frances Louise (Hope Latham) was born. According to her brother Richard, the family then moved to Fairbury, Illinois around the time of Hope's birth, finally settling for a time in Custer County, Nebraska around 1890.

Frank made his mark in Custer County, becoming an influential landowner, businessman and followed in his father's footsteps by becoming heavily involved in county and state politics. "He was a speaker of rare ability and power and often made speeches and addresses in other states." In 1883, Frank removed himself to New Mexico for health reasons, and it was there in 1894, while giving a political speech at a banquet in Albuquerque, that he suddenly passed away. There is no doubt that Hope learned a great deal from her father about the power of words and their delivery before an audience, a talent necessary to succeed on the stage.

An article written by Hope entitled "The Road I Followed," that appeared in the April 1911 edition of the theatrical "Green Book Magazine," gives a glimpse into the childhood years of the actress. "My family owned several ranches in the west, and my early life was lived on them. Then I was sent to school and spent seven years at the Sacred Heart convents in various parts of the world, ranging from San Francisco to Paris. That is, I lived in different cities, but I was always in a Convent of the Sacred Heart. After that, my mother and I travelled all over the world. My mother was an invalid, and we went from one place to another, as the spirit moved her, over a period of five years. This was a splendid education for me, particularly as I had to act as business manager, for my mother depended on me for everything. We lived all over Europe, in Egypt, India, China, Japan and many other countries. We would stay in one place till we tired of it, or rather till my mother did, and then we would move on to some other town or country."

Hope then revealed why she then chose to become an actress. "The only reason that I became an actress was that I wanted something to occupy my mind. At the end of our five years abroad, my mother died and I needed something to fill my life. For three years I studied medicine in San Francisco, but the shock of the dissecting room was too much for me and about one minute before I was to give

my first demonstration of my practical ability as an anatomist, I decided to give up the idea of being a 'hen medic.' Then I thought of the stage. None of my family even had anything to do with the theatre, and some of them were much incensed to think that I should want to become an actress, but I decided I could do the work, and so started out after it. The extended experience I had had in meeting all kinds of people all over the world, it seemed to me, was a broad education I could apply on the stage as well as anywhere else."

Hope did not become a star overnight - her journey was one of hard work and persistence. Her first engagement as an actress was with a stock company in Springfield where she was engaged for a sixteen-week run. From there, she travelled with different companies across the United States and Canada, playing in numerous cities, often for one-night appearances. Newspaper accounts of her stage appearances can first be found in November of 1903, acting in "The Woman in the Case" under the management of Wagenhals and Kemper. It is quite likely that Hope and Collin may have already been acquainted but it is the first documented meeting of the two on a professional basis. The Clyde Fitch play was described as a "compact, powerful, tense, four-act comedy" that received positive reviews. Hope continued to play the role of "Foster" as late as December of 1905. By this time, Hope was becoming noticed as competent actress, able to play any number of nuanced roles. The Daily News-Democrat of Indiana, lauded Hope's acting abilities, "Hope Latham as Foster, the proscribed woman, has one of the most difficult parts for a woman and her work is rarely equalled as an artist." The Daily Times of Davenport, Iowa, praised her in the role as well, although noting her perceived flaws in the characterization of Foster. "Miss Latham's depiction of a woman of the streets was probably the cleanest characterization possible on a stage, yet at times it overstepped that line which should never be crossed by stage characters. It was not so much the lines that Miss Latham used, but rather her general attitude, the little motions and gestures, the hard lines in her face, the swift sizing up of any one whom she met, the brazen assurance and careless indifference that made her part what it was. Still it was fine acting, histrionic art of high skill, carefully carried out withal." The paper went on to lay the blame for the overacting, not on Miss Latham, but on Clyde Fitch. "And as Mr Fitch always coaches his characters, it is safe to say that he is responsible for the rendition of the part in every detail.........It was a difficult part, and had to be handled carefully, and it is to be presumed that Mr. Fitch satisfied himself that the treatment was correct, so that Miss Latham cannot be

criticized." Repeated curtain calls were a common occurrence for herself and Margaret Bennet; the audiences enthusiastically embraced the young actress.

At five feet, six inches, the young woman, was admired for her beautiful complexion and quiet beauty, those qualities enhancing her solid acting abilities. By 1906, Hope had signed with Charles Frohman, working alongside John Drew and Margaret Illington in "His House in Order," as Mademoiselle Thome.

The play continued well into the year of 1907 and although Hope's part was a small one, Hope received praise for her interpretation of the role. From the "Atlanta Constituition." "Miss Latham as the French maid, added a dash of genuine pleasure and made much of an incidental part." The Times Democrat of New Orleans said, "Hope Latham as Mlle Thome, the governess, was pretty and winsome, besides being strikingly original and realistic in impersonation of the sprightly young French woman."

Hope's name and face were becoming instantly recognizable by the public, her visage appearing on different "collector" cards of popular and famous actresses. Her public persona allowed her to supplement her income by associating her name with some of the popular domestic equipment being offered for sale. One examplewas Hope's endorsement of a Union Gas and Electric Company, gas stove. The advertisement gives an interesting insight into how new improvements in appliances for the home were marketed to the ladies of the day.

Everybody interested in Domestic Science has either visited our Salesrooms at Fourth and Race Streets (Cincinnati, Ohio) or expects to do so.

Domestic Science is not on the same plane as Mathematical Science, Astronomical Science or newer 'ologies with names that smack of great learning, but Domestic Science MEANS more for the health and happiness of mankind than all the other sciences put together.

Among the various strange visitors, Miss Hope Latham, the charming French Governess of "His House in Order" Company, called last week.

The close observers in stageland say Miss Latham's star is fast approaching the constellation of greater magnitude, but we are not stage critics. We do know that Miss Latham is very much interested in Domestic Science, and an expert on Cookery. She has advanced views on Cooking and the dignity and scope of the work. She expressed the belief that every woman should have a gas stove, that good work is impossible without one.

We asked her if she would not give us a letter to this effect, to which she was agreeable, provided we would publish it.

The letter follows:

"To the Ladies of Cincinnati:

Ability to cook and cook well is an accomplishment every woman should be proud of and willing to strive for.

I am particularly proud of my ability to cook. It is not the dirty drudgery many women believe it is, provided you have a model kitchen and a good gas stove.

Poor tools and appliances would discourage proficiency in any line of work. A good cook must have proper facilities and without these the novice is liable to lose interest and become discouraged before ever becoming a good cook.

A gas stove is a necessity. Other stoves are incapable of control, while the gas stove can be regulated to the exact degree of heat required.

If you have an old-fashioned stove with a small oven and broiler, which requires you to stoop down, sell it and buy a new type with a large, elevated broiler and oven. I think the one in the picture is ideal.

I know of no greater benefit that could be done for womankind than to abolish all stoves but gas stoves.

Buy one on my say so, no matter what else you must forego.

If you are disappointed, I will take the blame. Sincerely,

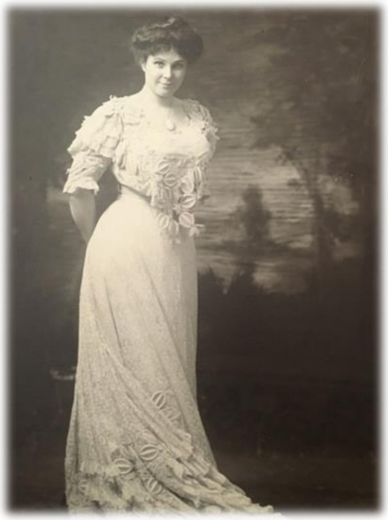
HOPE LATHAM

Ask any woman, who has used a Gas Stove, and she will tell you the same.

The Union Gas and Electric Company

Hope Latham, in addition as an accomplished actress, was fluent in the French language, this skill greatly enhancing her periodic trips to Europe. In August of 1907, Hope was in the French capital of Paris and was reported to be returning to the United States on August 10th for rehearsals in the comedy "My Wife," playing the role of Baroness Grancloo. The Canton Stark County Democrat reported that "the many poems written by Miss Latham {for the play} are attracting the attention of the literateurs." "My Wife," which opened on August 31st, brought Hope together with the young and upcoming actress Billie Burke. Billie, who became most famously known for her acting role as Glinda, Good Witch of the North, in the Wizard of Oz, was to first become a well-known actress on Broadway and in silent films. In her autobiographical book, "With a Feather on My Nose," Billie expressed her thanks to those fellow compatriots of the stage who had particularly helped her with her career. "....I want to make my bow now to the players who worked so skillfully in it and were so kind to me ....Hope Latham." In June of 1908, the cast were playing to audiences in Vancouver, Canada and would make appearances in other Canadian cities in the summer of 1909.

Costumes, in which the actresses of the cast were clothed, often proved to be a most important part of the play for the female members of the theatre audience. The gowns were often the latest "sensations" from Paris and London and the ladies in the seats were keen to see what was being worn



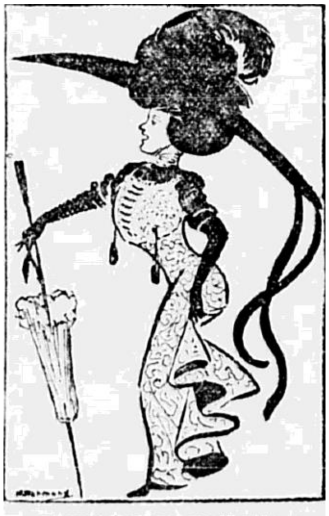
Hope Latham in John Drew's

"My Wife" 1907

"across the pond." Those unable to attend, would eagerly scan the entertainment section of the newspapers in order to learn what type of style they would need to adopt in order to be seen wearing the chic and up to date couture. The Sept 29th, 1907 edition of the New Orleans Times-Democrat, gave a detailed and highly descriptive account of the gowns that Billie and Hope wore in "My Wife." "Pretty Billie Burke made her first bow to a New York audience in a darling little frock of white voile, with a chic and stunning coat of white

satin. Her second dress – a simple affair in which she goes mountaineering – is one of the new Raye idea that are the vogue of the moment in Paris. Simplicity and chic were embodied in Miss Burke's third-act dress, which was a cool and shimmery affair of the palest liberty crepe. There wasn't much to this exquisite little satiny frock at times except lines, but the artist who cut it could have carved a Venus de Milo, I am sure." Of Hope Latham's costume, the paper said, "Miss Hope Latham only wears one gown in the new piece, but her single frock is a radiant inspiration in white cloth, bordered in the newest Paisley effect. If I ever reach the rosy heights of heaven I only hope that my halo will be half as becoming as the stunning chapeau which crowns Miss Latham's costume."

Hope's talents were ensuring that the actress was steadily employed. She must have felt a great deal of satisfaction that her hard won success was beginning to pay real dividends. In July of 1908, she joined Philadelphia's summer stock company, playing the leading role in the comedy "A Friend of the Family." "Miss Latham has a splendid record of achievements as an actress..." and "she has well sustained her reputation as an actress of ability..." That summer she was also commended for her performance in the drama "Sapho," which recorded record breaking audiences during the hottest weeks of July and August. The New York Dramatic Mirror reported that "At the end of the second act Miss Hope Latham, the leading lady, was repeatedly called before the curtains, nor did the applause cease until she appeared and made a speech."



Hope Latham as Myrtle.

It was her next role in the Broadway production "Salvation Nell," to hit the stage in the latter half of 1908, which cemented Hope's position into a layer of the top tier of the acting profession for the time. Minnie Maddern Fiske (1864-1932) was a prominent and influential American actress, playwright and producer, who had entered the acting profession at the young age of three. She was credited for being a pioneer for bringing realism and naturalness to acting and, along with Wagenhals and Kemper, had fought to end the monopoly of the Theatrical Syndicate. "Mrs. Fiske," as she was familiarly known, was highly respected and her engagement of Hope as "Myrtle Odell," would have been seen as a huge opportunity for the young actress. The play told the story of Nell (Minnie Fiske), a poor scrubwoman working in the lowest and seediest of drinking establishments in order to support her "charming but indolent and abusive" lover, Jim. His alcoholism finally brings him to kill another fellow drinker who has been bothering Nell, resulting in his imprisonment and Nell losing her job. Myrtle Odell, a prostitute, attempts to convince Nell to join her profession, but Nell, after encountering the Salvation Army, instead turns her back on temptation, becomes a leader in the "Army," eventually turning away from the proffered love from a Salvation Army Major in order to reform Jim, who has been released from prison. Theatre Magazine said of the play, "The intent is not to entertain us with the disagreeable or to make us acquainted with vice for our amusement. It is all incidental to the pity and empathy it should evoke."

Hope was praised and complimented for her successful portrayal of Myrtle Odell; Frank Griffith's 1912 biography of Mrs. Fiske specifically mentioned Hope, stating that "Hope Latham also made a great success with a dangerously "near" character. The entertainment critic of Goodwin's Weekly of Salt Lake City was especially taken with Hope's rendition of the part. "In all of the wonderful cast – the most perfect by far in individual characterization that has ever been seen locally – Hope Latham as Myrtle Odell, who hasn't many troubles money won't cure, is the most distinctive. Generally stage 'sports' unduly coarsen the role, over paint and over act. Hope Latham's artistry is undeniable."

Hope enjoyed the challenge of the role but was not in love with the character in any way. Her talk with the "Sun" of Chanute, Kansas in May of 1909, revealed her true feelings about "Myrtle." "Of course it, it's flattering to be told that I play the part well....But such a part. How can they like the beast?....."Myrtle is so horrible. ..I seem to be the only happy one in the piece. I flounce about with an empty, silly wicked laugh while everybody else is either crying or making somebody else cry – and I go off the stage as absolutely degraded as I came on." Hope had suggested that perhaps the role of Myrtle could be re-written wherein by the end of her performance, Myrtle would "see the light." The suggestion was turned down as it was felt that it was not a realistic change. But Hope was able to convince Mrs. Fiske to agree to the actress's interpretation of Myrtle's character. "Myrtle" was now a much more unique and memorable woman, bringing widely held acclaim to Hope. Hope went on to describe how her interpretation of the part, made for a change to the personality of Myrtle. "At first they wanted to make Myrtle cynical and sour. That would never do. The part must be played with a laugh all through or it would create nothing but disgust for a high-minded audience. The laughs rather cover up the vileness of it. But don't think I'm knocking. Poor Myrtle will have the kindest treatment from me as long as I'm responsible for her. But after that I want another character part – I wouldn't have anything else – but she must be respectable." Critics wrote, "the bad woman is played with a very convincing show of reality by Hope Latham," and "the gay Myrtle, who had too good a 'figger" to be saved was acted with the comic effect of a vaudeville turn by Miss Hope Latham."

Hope concluded the interview and then made an announcement of her future plans, which included a prediction for the future. "I'm going back to Paris to study pantomime. If you'll let me prophesy a little, I'll predict that pantomime is going to attain within the next few years something of the popularity on the American stage that it has always had in Europe." Hope's forecast for the future proved to be wrong – pantomime, as seen in Europe, never attained the same degree of popularity in America and was to quickly fade in popularity as an entertainment form.

Hope, for all her success, had not buried her down to earth qualities and the ability tonot take herself too seriously. In 1909 while at the Chestnut Theatre in Philadelphia in "Salvation Nell," she encountered the usual small crowd of youngsters who were in the habit of hanging around the stage door after

matinees in hopes of getting a glimpse of the stars. One particularly bold little boy approached Hope. The actress related, “He was a little snub-nosed, red-headed, freckled-faced kiddie.” Hope had smiled and said, “Hello.”

“What’s your name?”

“Hope,” responded the actress.

“How old are you?” This staggered Miss Latham, but she replied sweetly, “Oh, I guess I’m older than you can count.”

“Huh,” replied the lad, “I can count up to one hundred!”

Hope’s great success as “Myrtle” brought her once more into the direct sphere of Collin Kemper. Collin was impressed with her acting abilities and, as it turned out, was beginning to look upon her in a more romantic light. It was announced in October of 1909 that she had been engaged by Wagenhals and Kemper for their new production “Seven Days.” Hope was cast as Bella Knowles, the divorced wife, and the part and the actress proved to be a perfect match. Both critics and theatregoerswere enthusiastic in their praise for the actress. “Hope Latham...was all that could be desired in the role of Bella Knowles.” “The women are particularly strong. Hope Latham sustains a well-earned reputation for earnest and efficient work in her part of Bella Knowles.” Another paper described her acting as “....very coy and alluring,” while another said, “Great credit is due to Hope Latham.”

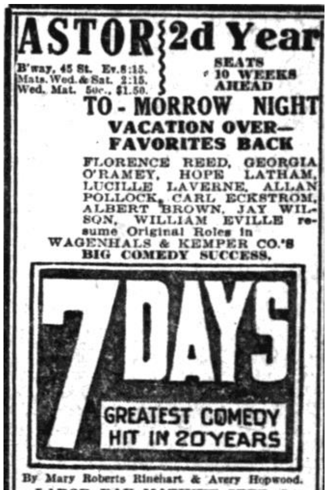
HOPE LATHAM, WHO IS BELLA KNOWLES IN THE COMEDY SUCCESS "SEVEN DAYS," WITH THE ORIGINAL COMPANY, STILL PLAYING AT THE ASTOR THEATER, NEW YORK

From a photograph by White, New York

There is one amusing anecdote regarding Hope's part in "Seven Days" that was told by Herbert Corthell, the actor who created the role of "Bella's" divorced husband. "This joke," declared Corthell, "I had nourished in my brain for years. I had longed for an opportunity to throw Broadway into a fit with it. I waited my chance to ring it into some part I might have to get. I got my chance in "Seven Days." The authors and the producers very kindly told me to go to it, and I went. It was the makeshift breakfast scene of the first act. I and my quarantined guests were talking about food as we prepared it. Hope Latham was to come into the kitchen on a cue about salad, clad in a dress of unrelieved scarlet. I was to turn, see her, and yell, "Who ordered that tomato?" The audience was to shout and roll in laughter. It all happened except the audience's part. The red dress, bought expressly to make possible my jest, was discarded after the first night, and I paid for it. Cost - $75, including shoes."

As previously noted, the play was an instant hit and in great demand. Hope and the rest of the cast took a summer break in 1910, returning to the Astor on August 28th. The advertisement for the return of the play to New York City said, "Vacation over – favourites back." December saw Hope take a needed Christmas break, travelling to New Hampshire to visit friends and celebrate an "old-fashioned New England Christmas." Then it was back to work until the summer of 1911. Hope had expressed her intent to take a walking holiday through Devonshire England that summer with female friends. She was reported to be walking twenty miles a day in preparation for the physically demanding but mentally relaxing break away from the gruelling theatre schedule of Seven Days. In addition to the hike through Devonshire, Hope's "designs on Europe" included other sightseeing trips and the opportunity to visit the dress salons for the latest in fashionable gowns.

With Hope reaching the fulfillment of her ambitions as a respected actress and leading light in the theatre, the public were intensely interested in knowing about her background and hearing any personal anecdotes that she might wish to share. With her hard-won successes of "Salvation Nell" and "Seven Days" thrusting her into the limelight, reporters were eager to introduce a more personal side of Hope to the public and she was happy to accommodate them. She told of a childhood "kidnapping" she had engineered at the age of seven. As the



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SEATS
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VACATION OVER—
FAVORITES BACK

FLORENCE REED, GEORGIA O'RAMEY, HOPE LATHAM, LUCILLE LAVERNE, ALLAN POLLOCK, CARL ECKSTROM, ALBERT BROWN, JAY WILSON, WILLIAM EVILLE resume Original Roles in
WAGENHALS & KEMPER CO.'S
BIG COMEDY SUCCESS.

7 DAYS

GREATEST COMEDY
HIT IN 20 YEARS

By Mary Roberts Rinehart & Avery Hopwood.
LABOR DAY MATINEE SEPT. 5.

youngest of the family and living in relative seclusion on a ranch during her young years, she was not familiar with babies. It was during a visit to Denver with her mother, that a young toddler, left briefly unattended by a nursemaid in a backyard adjacent to her host's residence, captured her attention. Believing it to be a large doll, she absconded with the child to the loft in the carriage house. A frantic nursemaid and parents, along with friends, neighbours and police commenced a search that lasted for two hours before the truth was revealed. No one had been unduly worried about Hope's absence from the house, as she had been heard by the coachman, happily talking to "herself" in the loft. As the baby had remained silent, the searchers had not connected the two. While the search went on, Hope had become increasingly frustrated as the baby had not acted in any way like a doll. The baby finally let out a wail which brought everyone running. The parents were so relieved to recover their precious infant, that Hope escaped punishment.

Hope, who was a very competent horsewoman, had a fascinating story regarding a mustang once owned by one Sontag, an infamous bandit and stage and train robber in California. After the capture of the outlaw and his subsequent hanging, the horse was sold to Hope's cousin in San Francisco for the price of $9 dollars. The horse, described as coal black and swift as the wind, was presented as a gift to Hope by her generous cousin, as she was attending medical school in the city at the time, and was able to enjoy riding Sontagon a daily basis. She named the horse "Sontag" after his nefarious owner and declared that, "...never in all the world was there so intelligent a horse or another so well trained as Sontag. It was as gentle as a Newfoundland dog, although tremendously high-spirited. It could be guided by the voice almost as well as by bridle and spur. Indeed, spur or leash was never needed." The sight of the lovely young woman and her "famous" horse resulted in numerous high-dollar offers for the steed – all of which were turned down. Hope was deeply sorry to leave Sontag behind when she left California, but he was lovingly cared for by her cousin well into old age. The poor horse met a tragic end as had his notorious first owner - he was killed in the San Francisco earthquake of 1906.

Sarony
5TH AV. N.Y.

This photograph of Hope Latham is in the Billie Rose Theatre Collection, NYPL

The most interesting interview Hope gave ran in the Des Moines Register on May 7th of 1911. She described the wearisome life of an actress attempting to reach stardom and how persistence was as important as talent. She spoke of the one-night stand performances, "That is one of the most disagreeable features in the life of an actress. Catching trains at all hours of the day and night, taking whatever accommodation there may happen to be in towns where good hotels do not exist, and going without the comfort and relaxation that is sure to be had at home, make this feature of the life most unpleasant." She went on to say, "I do not know anything worse for a girl who is making her way, unless it is the business of getting an engagement. The monotonous and disappointing rounds of the managers' offices, and the booking agencies that have to be made, only to hear the same reply, 'Nothing today,' would make almost any girl hesitate a long while before starting out on a stage career, if she really understood the discouragements that she must meet."

Hope described how she visited Mrs. Fiske's offices *twenty-six* times, before she was successfully engaged in "Salvation Nell" and how she considered the ability

to play varying types of roles a necessary skill. But it was perhaps this quote that best gave a glimpse – and a clue - into what Hope most yearned for. “I would never advise a girl to go on the stage. The life is too hard, and though the salaries are high for those who get to the top, there are few, comparatively, who really succeed. And when a girl goes on the stage she must put aside much that is happiest in the domestic side of a woman’s life.”

After the fabulous run of “Seven Days” at the Astor Theatre, Hope obtained the role of Jane Palmer in the Henry Miller production “The Rainbow” for the winter/spring season of 1912 on Broadway. She was again praised for her wide-ranging acting abilities. The April 7th, 1912 edition of the New York Times, commended the actress for her demanding role in the play. “In the second act Mr. Miller has a scene with Miss Hope Latham in which she has to convey very mixed emotions – that is to say, the part demands tones of aggrievement, banter, soft sentiment, and something of emotion almost in the same breath. It is a difficult scene to play, and Miss Latham does it admirably.” The Brooklyn Daily Eagle was equally complimentary, saying that “The two Brooklyn authors (of The Rainbow) are fortunate in securing so prominent an actress to play a leading role in their first production.”

Following that spring, the actress once again chose to holiday min Europe for the summer, spending a good deal of her time touring Norway before returning to America.

Winter of 1912, saw Hope obtain the leading female role in John Cort’s production of the drama “Ransomed.” The play began a preliminary tour of cities such as Philadelphia, Pittsburgh, and Providence, R.I. before moving on to New York Hope was now in the enviable position of being able to pick roles that were ofinterest to her. Her star was at its zenith and opportunities, once only dreamed of, were beginning to open up before her.It was then announced in early January of 1913, that Miss Latham had been engaged to play the lead in another Cort play, “The Red Button.” Her role in the play never occurred - early in February of 1913, Hope Latham simply diasappeared.

It was as if the actress had walked into a void. There was much conjecture, some of it ridiculous, but eventually news of the vanishing act faded away as time passed. It was not until a year and a half later, on October 25th of 1914, that the answer to the mystery was revealed. Hope Latham once more was making news across the country and beyond; it was an incredibly intriguing story. The New York Sun of October 23rd gave the first clue – a death notice that day read simply, "COYKENDALL – At Kingston, N.Y. October 22, 1914. Harry Sheppard Coykendall, beloved husband of Louise Brega." Two days later, afterthe newspapers tracked down information, the entire tale of the "disappearing actress" was made public. Hope had given an interview to the press in her home only a few short hours after her husband's funeral service. It was a wise move, as it quelled any misinformation that would have been the outcome if she had not. There were many newspapers that printed information from that interview.

Hope Latham in Ransomed, 1912

From the Richmond Times Dispatch:

With Miss Hope Latham ,ready to rise to stardom above the dramatic horizon, vanished from Broadway view there were different conjectures by New Yorkers. This was two years ago.

"She has tired of the stage and gone into a convent. You know she was deeply religious," said one who claimed to be her friend.

"You know she studied medicine before she went on the stage. Maybe she has gone West to practice," said another.

"She was brought up on a ranch in Canada. Maybe she has heard the call of her country."

"She made one trip around the world. She may be taking another."

"Or she may have tired of America and gone back to Europe. She had lived there for five years."

"Her uncle was Supreme Judge of Manitoba. She may be practicing law."

Every guess was a wrong one. A backward light was cast upon what had been the darkness of her disappearance by an unexpected piece of news from Kingston, N.Y. last month.

"Harry Sheppard Coykendall died last night, leaving a widow, Mrs. Coykendall, before her marriage, was Hope Latham."

The mystery of the sudden and complete disappearance of Hope Latham was explained. And behind this brief announcement lies the story of a very unusual and sadly pathetic romance.

Hope Latham had left the stage for love. She had married a man who hated the stage and detested everything and every person pertaining to it save her. There had been a long war between love and ambition, and love had won.

In her black robe of widowhood she sat, her sombre eyes fixed upon the Hudson sweeping in stately blue length almost at the foot of her garden and told the story of her mysterious disappearance and the tragedy which had brought her name and personality once more to the surface.

" I met Harry Coykendall at a little social gathering in New York. He seemed to me a very clear, fine, lovable character. But I did not fall in love with him. I had only one love – my work. I had never been in love with a man. I did not ever expect to be."

"Three months after we had met, I asked him if he had seen the play, 'Seven Days.'"

"Why should I see it?" he answered. "I understand it is a noisy, common affair. Why do you wish me to see it?"

"Because," I answered, "I am playing in it.

"He was shocked. His face was pale, his voice unsteady. 'I never dreamed you were an actress,' he said. 'You are so totally unlike those people. You look so different. You behave so differently. And your name – you were introduced to me as Miss Louise Brega.' "And so I am," I answered. Hope Latham is my stage name.

"He had fallen in love with me by that time, and the thought that I was an actress was torture to him. He tried to forget me. But he couldn't. And slowly I came to realize that I cared a great deal for him. At first I couldn't see why I couldn't serve two loving masters, my husband and the public. I did not realize that he could not be happy to travel about the country with me. I thought that would be delightful. He didn't. We talked it over, and after each discussion we were more and more unhappy.

"There were three years of this uncertain state of mind and unhappy state of heart on my part. Then I secured what every actress wants – a play of her own and the dignity of being a star. But the voice of love called and called. Ambition called, too, but not so loudly. I should have been happy. Instead I was miserable. I could see my name blazing above a Broadway theatre.

"But I could also see the figure of the man I loved going out of my view forever. Frictions helped me to my decision. The two authors of the play quarrelled. The air was full of expletives and reeked with hatred. Up the river, only three hours away – but it seemed worlds away – an honest, loving man awaited for me. I fled the stage for Kingston.

"And never, not for one moment, have I regretted the change. 'Are you sure honey, you don't long for the theatre?' he often asked. 'No, dear, no,' I answered him honestly.

"And I told the truth. In summer I filled those hours when I did not have my husband with me with my garden and my birds. I know the rotation of the flowers. I know the habits of the birds. I had ten little wren houses built out there, as you see, on the lawn, and they were always filled. Every morning I went out to the edge of the garden and coaxed the birds to be fed. And every day I sat on one of the little rustic benches on the grounds and coaxed the flowers to grow. In the Spring and Fall we went to a camp in the Catskills. My dear husband was one of the solitaries of the world. While he was a bachelor he used to spend many months every year in the woods. After we were married he enjoyed taking me there, and it made him happy that I liked the woods too. We would stand on the peak of a mountain and he would point down the valley to where the smoke spirals curled up from the city, and he would say:

"'How beautiful this is, and how hideous that. Here all is peace. Down there they struggle, struggle, struggle. And for what?'

> *"In the Winter we would wander through the South, taking our time dawdling through the sleepiest parts of the Gulf towns.*
>
> *"But my husband seemed to think that all seasons the evening was the test. When half-past seven came he would say anxiously, 'Dearest, are you sure you don't feel the call of the theatre? Don't you long to put your war paint on?'*
>
> *"I would answer, 'No, indeed, I don't dear.' He would sing and I would accompany him. Or we would read together.*
>
> *"And I had him. Remember that when you ask me if I did not miss the stage. I had him. Well, I had had twenty months of a perfect love – nearly two years of an absolutely happy life. Who has had more? I am a fatalist. I believe that what is to be willbe. When our time comes to go no one can lengthen our time by a second. I have stored away a heartful of beautiful* memories. *A friend said to me, 'God gives us happiness that there may be sunshine in December.'*
>
> *"I think I shall have to go back to the stage. My life is empty without him. The stage work is the work I know."*

The Standard Magazine from Ogden, Utah filled in more information from Hope's talk. They described her appearance while she was being interviewed. "She wore the simplest sort of close-fitting black silk gown. There was not a fold or a frill. Her black hair was drawn back smoothly on each side. Her dark eyes were moist." Hope had revealed that the couple had been secretly engaged for three years and that the strain of separation had reached a climax, forcing Hope to make a decision. She had described their married life as a "heavenly time" and that Harry had "the finest, most lovable heart in the world. His mind was as clean as a young girl. We came here to live and were always together."

Harry was born on June 25th, 1862 in Kingston New York to parents Mary Augustus Cornell and Samuel Decker Coykendall. His father, a civil war veteran and financier, had died less than a month before his son's marriage to Hope. After Samuel's service to the nation, he began his rise to prominence when he built a "short line spur on the bed of the old Delaware and Hudson canal, connecting the anthracite coal fields of Pennsylvania with Kingston, a distance of eight miles." From there he would go on to become the president of numerous successful ventures which included the Ulster & Delaware Railroad, Kingston City Railway, Cornell Steamboat Company and First National Bank of Rondout. There were other forays into dry goods in Minneapolis and Nashville and railways in Connecticut. There had been wild speculation up and down the Hudson that Coykendall's estate was worth $40 million, but thefinal gross value was determined to be almost $4 million, estimated at $89 million today. Harry's mother, Mary, was also a rich woman independent of her husband's largesse. Her father had built a fortune himself in railways and shipping.

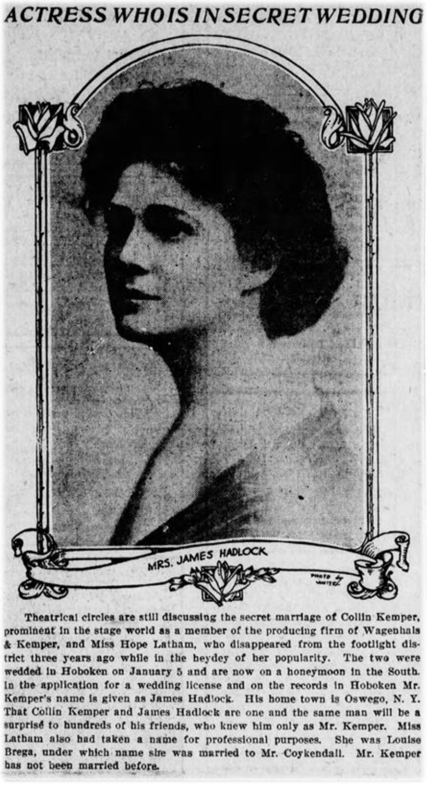
Harry had grown up in Kingston, attended Columbia College, and, as a well educated young man from a wealthy family, had been a member of the Rondout tennis club, participated in clubs and organizations at college and was well known in local circles for his strong singing voice which he displayed frequently.
He eventually went on to work in his father's businesses, being appointed as treasurer of the Ulster and Delaware Railway in 1895 and serving on the board of the First National Bank of Rondout. But, as Hope had said, he was at heart an outdoorsman. He hunted and fished on a regular basis, spending time whenever possible in solitary woodlands and hunting wild fowl on the Hudson River. In 1895, he was brought home with a self-inflicted, though accidental, gunshot wound to his right leg. The wound, although serious, was not life threatening and in time healed, allowing him to continue his forays into the countryside that he loved.

It is unknown if the Coykendall family were aware of Hope's background as an actress. Louise BregaCoykendall as she was now known, having forsaken her stage name, lived with her husband only two doors away from the red stone mansion of her mother-in-law and all indications are that no one in the community of Kingston recognized her as the Broadway actress. She settled into life as the wife of a prominent and wealthy man, joining the local garden club, acting as patron for various fundraisers and living a life totally unlike one of a Broadway star. Hope's interview of 1911 had hinted that, at some level, she longed for a quiet and secure life, not much different than the one of her childhood. Having finally made the difficult decision to turn her back on stardom, it must have been devastating to now face the loss of her husband so soon after their marriage. Hope lamented, "And now he is dead and only 46 years old. I shall go back to the stage. There is now nothing for me here. I have this home, this old-fashioned house and I have a small income – that is all."

The actress was right – there was only a small income. Under the terms of her late father-in-law's will, there was to be no inheritance from her husband. The will was entailed in such a way that Harry's death and his childless state would not allow for his widow to inherit any of the Coykendall and Cornell fortunes. Hope was not destitute – she did have a small income from Harry and it had been previously reported that there had been a small legacy inherited from her the estate of her deceased father. It was back to the theatre and familiar surroundings that she was determined to go.

Hope did begin an attempt to return to Broadway, but the end result would not see her name emblazoned in lights. Instead, she was to mysteriously vanish for a second time, although for only a few weeks. Her re-appearance, with another husband, was to set theatrical tongues wagging once again.

On February 16th of 1915, less than three months after the death of Harry Coykendall, news of Hope Latham's sudden re-marriage hit the papers. Headlines blared, "HOPE LATHAM WEDS MANAGER IN SECRET," and "HOPE LATHAM, ACTRESS IS IN SECRET WEDDING." The revelation of the new husband's name caused a sensation. Hope had married none other than Collin Kemper. It was an amazing contrast in marriage partners – a husband who had absolutely hated the theatre; the other whose life had been consumed by it. The pair had married secretly on January 5th in Hoboken, in a very private ceremony with only Mr. and Mrs. Wagenhals and one other couple present. Although the Kempers had not planned to announce the marriage until June, someone leaked the story to the press only five weeks after the wedding had taken place.


ACTRESS WHO IS IN SECRET WEDDING

MRS. JAMES HADLOCK

Photo by White

Theatrical circles are still discussing the secret marriage of Collin Kemper, prominent in the stage world as a member of the producing firm of Wagenhals & Kemper, and Miss Hope Latham, who disappeared from the footlight district three years ago while in the heydey of her popularity. The two were wedded in Hoboken on January 5 and are now on a honeymoon in the South. In the application for a wedding license and on the records in Hoboken Mr. Kemper's name is given as James Hadlock. His home town is Oswego, N. Y. That Collin Kemper and James Hadlock are one and the same man will be a surprise to hundreds of his friends, who knew him only as Mr. Kemper. Miss Latham also had taken a name for professional purposes. She was Louise Brega, under which name she was married to Mr. Coykendall. Mr. Kemper has not been married before.

Harrisburg Daily Independent (PA) February 18th, 1915

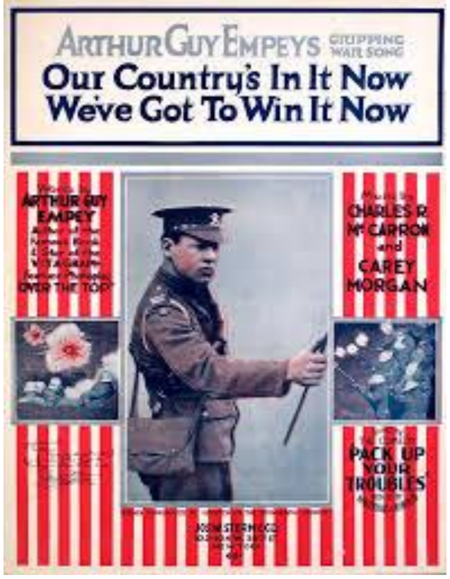
The news of the marriage appears to have first come from Palm Beach, Florida where the couple were honeymooning. They most likely had been recognized in the resort area and the revelation quickly spread. The story of Hope's marriage to the wealthy recluse Harry Coykendall and the unfortunate will once more made the rounds. It also came as a surprise to many that Collin Kemper's given name was James Hadlock and that Hope Latham was, in fact, Louise Brega.

Hope and Collin's whirlwind romance was the stuff of fairy tales – at least according to one newspaper report. It was said that Collin, who had become well-acquainted with Hope during "Seven Days," had carried a torch for her since that time. Talk was that the producer had "vowed he would never wed, unless it were her." Hope had chosen to visit the offices of Wagenhals and Kemper, in anticipation that her acquaintance with Collin would help to open doors back onto the stage. Rather than an offer of a part in a production, Collin offered his heart. Seizing his chance, he declared his love for her which had only grown during her absence from the theatre. "A triangle of love, familiar enough since the world began, a beautiful woman at the height of her theatrical career, two blissful marriages in three short years, and the stage is the only sufferer!"

And so, Hope's career as an actress came to an end for good. The theatre world was indeed sorry to see such a hard working and accomplished artist leave the stage. Although Hope may have had some regrets, it appears that she was content to once more leave behind the bright lights and to live within sight and sound of the Hudson. Oldstone, now restored, received a new mistress who found peace and contentment within its sheltering walls and its beautiful gardens and grounds.

With dreams fulfilled, Collin and Hope began a new life that allowed time for leisure and enjoyment. Both enjoyed tending to the gardens, the companionship of dogs and the entertaining of guests. The actress had made no secret of her love of the more domestic side of life. The happy couple enjoyed the company of the Wagenhals, often visiting each other at their respective Hudson River estates. The theatre was not the task master that it had once been. Hope would continue to be a part of the theatre, as a partner with her husband in a more local role. Collin and Lincoln would not be able to resist the siren call of Broadway for long and four years after their announced retirement, they chose to make a return to the world they had dominated for so long.

In May of 1918 it was announced in the New York Times, that Wagenhals and Kemper were to produce a new play by the name of "Pack Up Your Troubles." The United States had entered World War I a year previously and the play was intended to "breed patriotism, discourage pessimism and scatter sunshine." The lead role of a young, patrioticAmerican-Irish man eagerly looking to serve his country was filled by Sergeant Arthur Guy Empey, who had written the best-selling book "Over the Top." Empey, who had been frustrated by the unwillingness of the American government to enter the war, had enlisted with the British Army after the sinking of the Lusitania in May of 1915. Empey's book, centered on his life in the trenches of France, had by 1918 sold over a quarter of a million copies. Empey had become a popular figure with the public, starring in a film by the same name and going onto work in the film production industry. Wagenhals and Kemper had worked hard to engage Empey, having negotiated with him for over a month before his engagement.



The play was not intended as a money-making venture for the producers. It was hoped that the production would be enough of a financial success so that the bulk of the profits could be sent overseas to aid in the reconstruction of France after the war. In order to stir patriotism, the comedy avoided any references to the horrors of the conflict, instead focusing on amusing incidents in the lives of young American soldiers in France. The play opened in Washington, D.C. on Monday, June 17th with a distinguished audience in attendance including President Woodrow Wilson, Secretary Daniels and other noted military and naval figures. The play met with generally good reviews but one incident that occurred that night was speculated to have marred the military career of Empey. During that evening, Empey, capitalizing on his popularity with the public, chose to give a speech to the audience wherein he praised American volunteers while being critical of the draftees. He intimated that those drafted were lacking in the necessary patriotism by waiting "until they were fetched." President Wilson was said to have been unhappy with the content of the speech. In July, Empey was

commissioned with the rank of "Captain." Three days later, the move up in rank was withdrawn, causing speculation that his speech of June 17th was the reason.

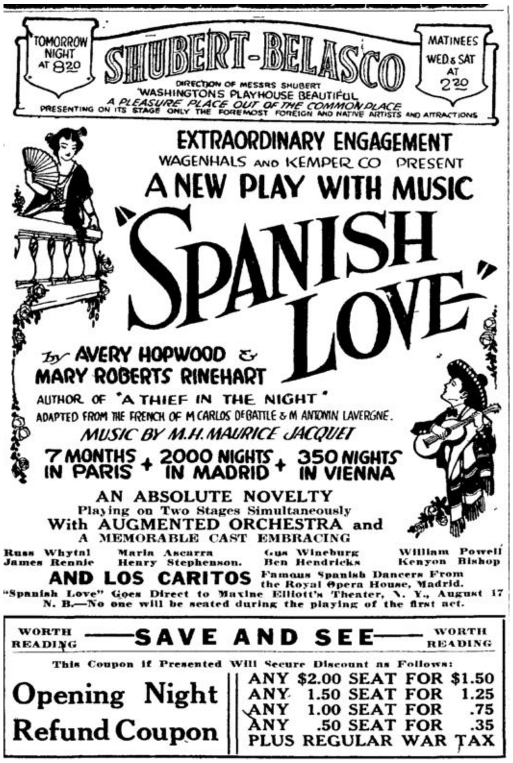
Wagenhals and Kempers absence from the theatre world had not diminished their reputation. Critics were pleased to see that the pair was testing the water for a possible return to producing. "The theatrical world should welcome the return of Wagenhals and Kemper to the producing field. They are clean men who stage good plays." "Pack Up Your Troubles" was a teaser as Lincoln and Collin spent the remainder of 1918 and all of 1919 in planning new productions for 1920. "Seven Days" and "Paid in Full" were still well remembered. In fact, "Paid in Full" had been "picturized" by Paramount in 1919. The producers, with their unerring instinct for a good play, were being judicious in their re-entering the game. Change was in the air. Motion pictures were making headway all across the country with most small towns now having converted their stages into motion picture theatres. The days of "one-night stands" were all but over and road productions had declined precipitously. There were complaints by theatre producers who told of the difficulty of obtaining actors and actresses suitable for roles on the stage – motion picture roles were the goal of many rather than the stage. This must have been in the forefront of Lincoln and Collin's minds as they huddled over scripts in their Astor offices.

Spring of 1920 brought the news of Wagenhals and Kemper definite return. The El Paso Herald wrote in May of 1920, "Now that Wagenhals and Kemper are preparing to re-enter the producing field, their old staff is gradually being reassembled. Things are beginning to hum at the W & K offices at the Astor Theatre building." The Cinncinati Enquirer of June informed the general public, "The fact that Wagenhals and Kemper are again active is encouraging. They have stood for the production of the better class of plays and have been credited with making money." The producers were universally praised for their decision to come out of retirement and the entertainment sections of newspapers across the country recounted their journey from their small beginnings to their smash hits. Their first offering of 1920 was "Seeing Things," which had played in a few major cities outside of Broadway before showing at the Playhouse Theatre in June. The farce was described as "hilarious fun." Critics and the public were delighted with Wagenhals and Kempers first foray back onto Broadway. The Brooklyn Life of June 1920 said of the play, "The walls of the playhouse rocked with laughter last Thursday night for two and a half hours. Wagenhals and Kemper stage the play

up to the standard of merit which has always characterized their former productions." It was high praise – the pair had not lost their Midas touch. One hundred and three performances of the play were presented between June 17th and September 20th. Slightly overlapping "Seeing Things" were two other new productions by the pair – "Spanish Love" which opened on August 17th at Maxine Elliott's and "The Bat" on August 23rd at the Belasco.

Wagenhals and Kemper had once more teamed up with Mary Roberts Rinehart and Avery Hopwood of "Seven Days" fame. The two authors penned "Spanish Love" which was an adaptation of the French play, "Aux Jardins de Murcie." Wagenhals and Kemper had taken great care with the production of this play, once more bringing together an exceptional cast. William Powell, who would later go onto fame in the "Thin Man" movies with Myrna Loy, played the leading role. Lincoln and Collin had travelled to France and then onto Spain to attend performances of the play before acquiring the American rights. The play was immensely popular in Europe, playing over 2000 times in Spain and having extensive runs in other European cities. Wanting to present an authentic Spanish experience to theatre patrons, the pair spared no expense with regards to costuming and scenery. The gorgeous gowns were designed and cut out in Seville and all the accessories such as shoes, hats, dishes and decor had been purchased in Murcia, where the story of "Spanish Love" was situated.

Huge awnings were hung on the stage and over the upper boxes along with iron and wood trellis work. The orchestra pit was turned into a "forestage," seen for the first time in America, and Wagenhals and Kemper also introduced a troupe of dancers brought over from Spain. The critics and audience were wowed, not just by the scenery and costumes, but by another innovation the producers had brought to the theatre.



TOMORROW NIGHT AT 8²⁰

SHUBERT-BELASCO

MATINEES WED & SAT AT 2²⁰

DIRECTION OF MESSRS SHUBERT
WASHINGTONS PLAYHOUSE BEAUTIFUL
A PLEASURE PLACE OUT OF THE COMMONPLACE
PRESENTING ON ITS STAGE ONLY THE FOREMOST FOREIGN AND NATIVE ARTISTS AND ATTRACTIONS

EXTRAORDINARY ENGAGEMENT
WAGENHALS AND KEMPER CO PRESENT
A NEW PLAY WITH MUSIC
"SPANISH LOVE"
by AVERY HOPWOOD &
MARY ROBERTS RINEHART
AUTHOR OF "A THIEF IN THE NIGHT"
ADAPTED FROM THE FRENCH OF M CARLOS DEBATTLE & M ANTONIN LAVERGNE.
MUSIC BY M.H. MAURICE JACQUET
7 MONTHS IN PARIS + 2000 NIGHTS IN MADRID + 350 NIGHTS IN VIENNA

AN ABSOLUTE NOVELTY
Playing on Two Stages Simultaneously
With AUGMENTED ORCHESTRA and
A MEMORABLE CAST EMBRACING
Russ Whytal · Maria Ascarra · Gus Wineburg · William Powell
James Rennie · Henry Stephenson. · Ben Hendricks · Kenyon Bishop
AND LOS CARITOS Famous Spanish Dancers From the Royal Opera House, Madrid.
"Spanish Love" Goes Direct to Maxine Elliott's Theater, N. Y., August 17
N. B.—No one will be seated during the playing of the first act.

WORTH READING ——SAVE AND SEE—— WORTH READING
This Coupon if Presented Will Secure Discount as Follows:
Opening Night Refund Coupon
ANY $2.00 SEAT FOR $1.50
ANY 1.50 SEAT FOR 1.25
ANY 1.00 SEAT FOR .75
ANY .50 SEAT FOR .35
PLUS REGULAR WAR TAX

“Something new in the American theatre may be seen in this play where the authors have so devised the story as to permit the actors to use the aisles, the boxes and the rear of the theatre for their entrances and exits. This innovation has the delightful effect of making the audience an actual part of the drama so that they really feel themselves to be a part of the story that is being unfolded before them.”

It was another clever ploy to fill the seats and fill them, they did. The play was performed three hundred and eight times on Broadway between August 17th of 1920 and May of 1921.

In a January 1921 interview by the New York Tribune, Collin mourned that “Romance Is Passing Out of Modern Theater.” He opined that “while it is true that we must strive for reflection of life on the stage, I believe that the theatre is losing a very precious thing when the highly imaginative comedies and drama are ignored in favour of the merely photographic play.” He felt that “complete naturalness” and only “reality” could be lacking in imagination. To underscore his point, he said that although the poetry of Shelley or certain Homeric passages from Shakespeare’s plays were not necessarily “real” in everyday life, “they are nonetheless worthwhile because they serve to give us a glimpse of majestic emotions beyond the powers of our own limited imaginations.” With the staging of “Spanish Love,” the producers had aimed to bring back some of the grandeur and romanticism of previous years. And they had succeeded. The Morning News of Delaware summed up the play and the return of Wagenhals and Kemper as theatrical producers. “......Wagenhals and Kemper, to whom the credit goes, have made a tremendous ascent in the ladder of fame since their first production this season.”

The producers must have been thrilled with the immediate success of “Spanish Love,” but it was “The Bat,” which began performances at the Morosco on Broadway on August 23rd, just six days after the debut of “Spanish Love,” that was to blow the saying “you ain’t seen nothing yet,” right out of the water.

Mary Roberts Rinehart

Avery Hopwood

Like countless other productions, "The Bat," made its debut prior to Broadway in a smaller market as a "tryout" and began life under another name. The announcement of a new mystery play was made in the May 30th, 1920 edition of the Washington Times.

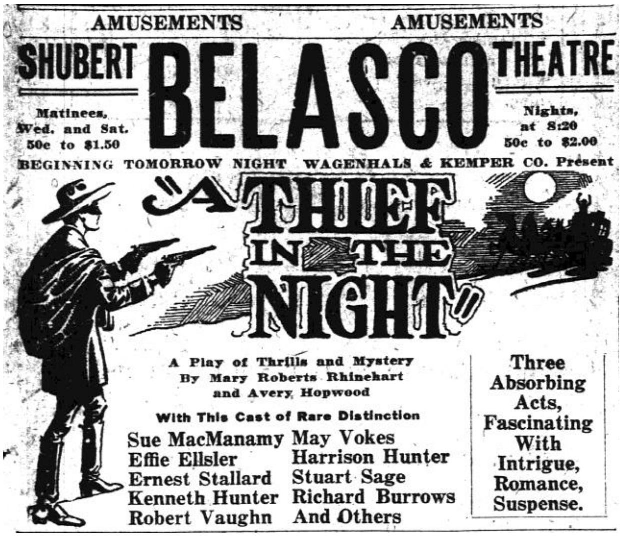
> ***"At the Shubert-Belasco Theatre, the week of June 14th, local theatre goers will be given an opportunity of seeing the new mystery play 'A Thief in the Night,' written by Mary Roberts Rinehart and Avery Hopwood which Wagenhals and Kemper present as one of their first new plays, following the announcement that they have determined to resume active play production. 'A Thief in the Night,' will be presented by a cast of rare excellence, and, following a brief tryout on the road, will be taken directly to New York, where it will be offered at a prominent Broadway theatre."***

The play was adapted for the stage from the 1908 novel "The Circular Staircase," penned by none other than Mary Roberts Rinehart. Although Mrs. Rinehart had begun work on the play in 1917, it was not until April 20th, 1920, in collaboration with Avery Hopwood, that the script was finished. Wagenhals and Kemper, who had seen an early draft of the play, immediately agreed to its production

and to have Collin direct as well. The play had first been conceived when Collin Kemper, during his attendance at the wedding of Mary's son, had said to the author, "Why don't you two (Rinehart & Hopwood) write another play and we'll produce it." Mary's dramatic and tense prose and Avery's interjections of comedic relief, along with the producing genius of Wagenhals and Kemper, was to become what was described in 1923 as, "The most sensational success in the history of the English-speaking stage."

The play revolves around single, sixty-year old Cornelia Van Gorder, who rents for the summer, a secluded home owned by the estate of Courtleigh Fleming, a former bank president who had died some months earlier. After moving in, mysterious events occur leading to the revelation that a large sum of money is missing from the deceased man's bank account and to speculation that the banker is still alive and making attempts to retrieve the money hidden in the house. Miss Van Gorder, determined to remain, hires a detective to unravel the mystery. Among the characters in the play are a doctor, household staff, Cornelia's niece, others looking to retrieve the money and "The Bat," an infamous thief long sought after by the police.

"A Thief in the Night" met with positive reviews in Washington, whereupon it moved to Atlantic City, New Jersey for the week of June 21st. Lincoln and Collin were obviously well satisfied with the previews; the play opened at the Morosco Theatre on Broadway on August 23rd and was now re-named "The Bat," which was the title Mary Roberts Rinehart had originally given it. The play had been written with a "surprise ending" which had been held as a closely kept secret prior to its first performance in Washington. In fact, at the dress rehearsal held on June 20th in Washington, the stage curtain had been rung down just before the end. Wagenhals and Kemper had been informed prior to the rehearsal that friends of the cast were in the audience and wanted to ensure that the ending would remain a secret. The denouement, which had generated a great



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Matinees,
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50c to $1.50

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at 8:20
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BEGINNING TOMORROW NIGHT WAGENHALS & KEMPER CO. Présent

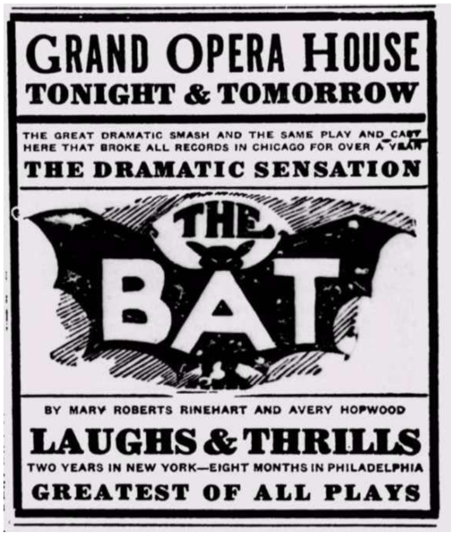
"A THIEF IN THE NIGHT"

A Play of Thrills and Mystery
By Mary Roberts Rhinehart
and Avery Hopwood

With This Cast of Rare Distinction

Sue MacManamy
Effie Ellsler
Ernest Stallard
Kenneth Hunter
Robert Vaughn
May Vokes
Harrison Hunter
Stuart Sage
Richard Burrows
And Others

Three Absorbing Acts, Fascinating With Intrigue, Romance, Suspense.



GRAND OPERA HOUSE
TONIGHT & TOMORROW
THE GREAT DRAMATIC SMASH AND THE SAME PLAY AND CAST HERE THAT BROKE ALL RECORDS IN CHICAGO FOR OVER A YEAR
THE DRAMATIC SENSATION
THE BAT
BY MARY ROBERTS RINEHART AND AVERY HOPWOOD
LAUGHS & THRILLS
TWO YEARS IN NEW YORK—EIGHT MONTHS IN PHILADELPHIA
GREATEST OF ALL PLAYS

deal of interest and speculation before June 21st, would turn out to be a large part of the plays draw for audiences.

On October 24th of 1920, the New York Tribune devoted an entire page to the play. "Can You Pick The Bat? If You Succeed You Can Qualify as a Sherlock Holmes, as Almost Nobody Solves the Mystery Before the Final Curtain of This Nerve Tingling Detective Play..." Wagenhals and Kemper understood only too well, that everyone loves a mystery and made a public request that the unveiling of the mysterious Bat was not to be revealed by anyone who saw the play. Amazingly,that is exactly what happened. It became an "unwritten law" - critics were sworn to secrecy and theatre goers who had seen the play, did not divulge the ending. The result was, of course, that interest in the play only gained momentum.

The crowds could not stay away from the Morosco. Seats were selling eight weeks in advance, Morosco box office records were being broken and it was "standing room only." Such was the buzz surrounding the production that one paper quipped, "A Harlem wit writes to ask if Wagenhals and Kemper's new success, 'The Bat,' was written by Babe Ruth." It would not have been a new revelation that another Roberts/Avery and Wagenhals/Kemper partnership could result in successful Broadway run, but even the writers and producers of the play could not have imagined during the opening days, the enormity of what was to come their way.

The play had both the audience and critics sitting on the edge of their seats for the entire performance.

Collin Kemper had remarked, "Half of the acting of 'The Bat,' is done by the audience. What I mean is that the co-operation of the audience is necessary for the success of the performance." He went on to give an example of how engrossed audience members could become in the unfolding of the play. "During one performance in New York, a woman, prominent in social circles, so forgot herself during one moment of the play that she jumped to her feet and shouted at the top of her lungs: 'Look out, he's got a gun, he's got a gun.'" This was far from the only incident – it occurred on a regular basis.

Robert Benchley, a noted American humorist, theatre critic and columnist, described his experience of the play in a Life Magazine review. "Watching from 8:30 to11 you are leaping about in your seat in a state bordering on epilepsy, pressing moist palms on the sleeves of the people on either side of you, reassuring yourself with little nervous laughs that this is only the theatre, and then collapsing into the aisle at the end of each act. Fortunately, you are not at all conspicuous, as the aisle is full of similar casualties."

By December of 1920, so great was the demand for the play, that Wagenhals and Kemper had already engaged a company to begin performances in Chicago, where it would remain for a year, breaking that cities box office records up to that time. Money was rolling in and it was reported at the end of 1920, that "Spanish Love" and "The Bat" had already enriched federal coffers with nearly $50,000 in war tax. The play had now been on Broadway for five months playing to overflowing audiences and the clamouring of the public to see the play continued to increase. By November of 1921, there were six companies, all personally rehearsed by Collin Kemper, touring the country to sold-out audiences everywhere. Lincoln Wagenhals, Collin Kemper, Mary Roberts Rinehart and Avery Hopwood were being touted as "The BIG 4 of the Theatrical World." The quartet were described as having the "Midas touch" and "Literally, they have never failed to score an astounding success whenever they have collaborated on a play." The Altoona Tribune of Pennsylvania perhaps best summed up the celebrated team of four, "As Sam the Safe-Cracker might say, 'It is a great life if you can only find the right combination.'"

It was indeed an amazing feat. The producers had come back from retirement and defying all odds, had produced one of the biggest Broadway hits ever to be seen. The play was still on a role. It was announced in December of 1921, that Collin had arranged to sail for London that same month to organize a stage production of "The Bat" in that city at the St.James Theatre. The English rights to the play had been purchased by Gilbert Miller. He had outbid seven other producers by paying the highest amount to that date for the English rights to an American play. The play opened in the west end of London on January 22nd. A next evening cablegram from Wagenhals and Kemper to the Rineharts gave news that the "second night receipts of 'The Bat' in London were the biggest he (Gilbert Miller) has ever had there since he has been the owner of the St. James Theatre." The play ran for a year in London, setting records for an American play in England, with 327 performances.

Mary Roberts Rinehart and Avery Hopwood were being richly rewarded by the success of "The Bat."In February of 1922, Mary was said to be the wealthiest and highest paid writer of fiction worldwide.Avery Hopwood was firmly established as one of the most famous playwrights of the day, at one point having four Broadway hits playing at the same time. It was said that by the end of 1923, the pair of authors had amassed over $500,000, (equal to $6.6 million in 2018) in profits from the "The Bat." A friendship between Wagenhals and Kemper and Roberts and Hopwood had grown over the years of their working together. Some light-hearted correspondence between Mary Roberts Rinehart and Lincoln Wagenhals in April of 1923 gives a glimpse of the affection that had developed during their association. Lincoln Wagenhals in a letter to Mary early in 1922 had said, "There is no better producer than Kemper, but he is worthless on the business end. Our business is truly wonderful." Mary, in turn, had written to Lincoln, tongue in cheek, that "confidentially, and of course not for Jim (Collin) to know, that we enjoyed his visit very much...." She also teasingly added, "I'll tell you this also in confidence. Jim may be a good producer, but he's a poor Kameroon player." Additional correspondence between Mary and Wagenhals and Kemper gives further insights into their working relationship, talking about the successes as well as the struggles and difficulties that went along with writing and producing for the stage.

"The Bat" was still in the news at the end of 1922, with audiences still keeping to their promise to not give up the ending of the play. "The Bat" ended its Morosco Broadway run in September of 1922, having been performed 867 times in that theatre over a period of two years. It was to be the second longest running play on Broadway up to that point in time. In February of 1923 it was being reported that exclusive of the London production, "The Bat had played to approximately two million people and had earned $5million to the present." A year later, in October of 1923, the production was still showing to audiences across the United States. It was estimated that all told, the play had brought in over nine million dollars and an audience of close to the same number and had fattened the bank accounts of Wagenhals and Kemper with a cool million($13.3 million in 2018) dollars apiece.

The success of "The Bat" was to reverberate for decades. It was to make its way to Broadway for two more times in 1937 and 1953. Eventually three films

were to capitalize on the success of "The Bat." Roland West produced two versions; a silent film in 1926 and a reworked the film in 1930 under the title of "The Bat Whispers." The most well-known version of the film was the third by Crane Wilbur.Released in 1959 by Allied Artists, "The Bat" starred Agnes Moorehead and Vincent Price, and remains a popular cult classic to this day.

Hope Latham was not entirely immersed in domesticity during this time. She had travelled overseas on more than one occasion on business for Wagenhals and Kemper; her expertise would be an asset to the producers. She had also been a part-owner of "The Bat" herself, no doubt leaving her financially independent on her own.

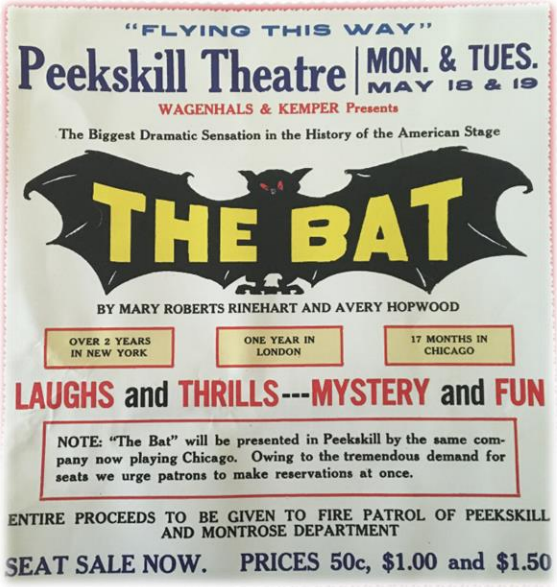
Wagenhals and Kemper brought "The Bat" to Peekskill in May of 1925. Money for the producers was not the object. It was to be a charitable event with the proceeds going to the Fire Patrol of the Peekskill department and Cortlandt Engine Co. in Montrose. It was cleverly reported in local newspapers that "The Bat will fly at the Peekskill Theatre for two nights." Local residents were informed on May 9th that the play would be performing on May 18th and 19th. The Highland Democrat of May 9th, 1925 was effusive in its praise for the play and the producers and the announcement would have caused much excitement for the local population.

From the Highland Democrat:

"All told, 'The Bat' has made four sensational tours of the United States and Canada, has played for an entire year in London and toured Great Britain with glowing results and has scored repeated successes in fully half the civilized countries of the world. Its triumphs have made theatrical history everywhere and now, with its international fame secure for all times, there is a sentimental interest attached to its presentation in the home village of the men who have been directly responsible for its career.

And Peekskill may well be proud of the fact that its citizens are to have this opportunity of seeing 'The Bat' in one of their own theatres. No other Hudson river city in the vicinity has ever welcomed the play nor is it likely they ever will have the opportunity.

It is a patriotic thing that the Messrs. Wagenhals and Kemper have elected to do and the numbers who will turn out to make 'The Bat' welcome to Peekskill, will only be limited by the capacity of the theatre."



"FLYING THIS WAY"

Peekskill Theatre | MON. & TUES. MAY 18 & 19

WAGENHALS & KEMPER Presents

The Biggest Dramatic Sensation in the History of the American Stage

THE BAT

BY MARY ROBERTS RINEHART AND AVERY HOPWOOD

OVER 2 YEARS IN NEW YORK

ONE YEAR IN LONDON

17 MONTHS IN CHICAGO

LAUGHS and THRILLS---MYSTERY and FUN

NOTE: "The Bat" will be presented in Peekskill by the same company now playing Chicago. Owing to the tremendous demand for seats we urge patrons to make reservations at once.

ENTIRE PROCEEDS TO BE GIVEN TO FIRE PATROL OF PEEKSKILL AND MONTROSE DEPARTMENT

SEAT SALE NOW. PRICES 50c, $1.00 and $1.50

May 9th, 1925

The two nights in Peekskill brought in $27,000 in today's currency, a substantial boost to both the Peekskill and Montrose fire departments.

During the time period of "The Bat" Lincoln and Collin apparently felt that they weren't busy enough! Between September of 1922 and October 1923, the pair produced two more Broadway plays. The first, "Why Men Leave Home," written by Avery Hopwood, was staged at the Morosco where it ran for a creditable 135 performances between September 1922 and January 1923. The second was "The Breaking Point," written by Mary Roberts Rinehart, and playing to audiences between August and October of 1923 for 68 performances. A break of two years was to follow, a much-deserved respite from the previous highly successful but arduous years. Wagenhals and Kemper returned to the Belmont with "Lovely Lady" for a twenty-one day run between October and November of 1925.

The next production, "The Joker," which was performed for sixteen nights at Maxine Elliot's Theatre in November of 1925 was to be the swan song for the partnership between Lincoln and Collin. Once more, they "retired." Although there were no productions on the horizon, the producers would still maintain their offices at the Astor Theatre. Behind was an incredible journey from humble beginnings to the top of the theatrical world; ahead was to be extensive travel in Europe and the Orient, relaxation in the company of good friends, and time for long delayed full enjoyment of the simpler things in life.

Hope and Collin both enjoyed the beauty and serenity of Oldstone and its environs. Although Collin still spent time in the Astor Theatre offices, both he and Lincoln preferred to spend most of their waking hours at home. In 1922, Collin was spending only one day a week at his office, picking up scripts and attending to pressing business, then returning home to Roa Hook. A column in the January 31st edition of the Indianapolis Star of 1923, confirmed that the lure of the Hudson River and family was uppermost in both Wagenhals and Kemper's minds.

NO DRUDGERY HERE

"Lincoln A. Wagenhals and Collin Kemper are strange contradictions of the generally accepted rule that people are never happy out of the surroundings they have spent a lifetime in. It is told of a night watchman who got his first night off in twenty years that he went to his place of business to see his substitute work. These men, who comprise the firm of Wagenhals and Kemper, producers of 'The Bat,' which will be at the Murat all next week, are said to never spend more than the actual time required for their duties in their offices and seldom go to the theatres in which they spent their entire life as players and managers. As quickly as they complete their tasks in New York they hasten to their country homes at Peekskill-on-the-Hudson. They are probably in their offices less than any other producers in the business."

In a letter Collin had written to Mary Rinehart Roberts in April of 1923, he remarked that, "I am staying up in the woods just now – trying to get the peas, potatoes, beans and onions in the ground, so the fodder for the family will be a-plenty when needed.

Hope took to her "public" life in the surrounding community of Oldstone with enthusiasm and aplomb. In between travelling with Collin, she was active in local Peekskill theatrics, volunteering her time and expertise, coaching young aspiring actors and directing benefit plays for the Peekskill Hospital. She was also an avid gardener, revelling in thebeauty of the flowers she propagated.

Hope Latham - (Louise Brega Kemper)
1924 Passport Photograph

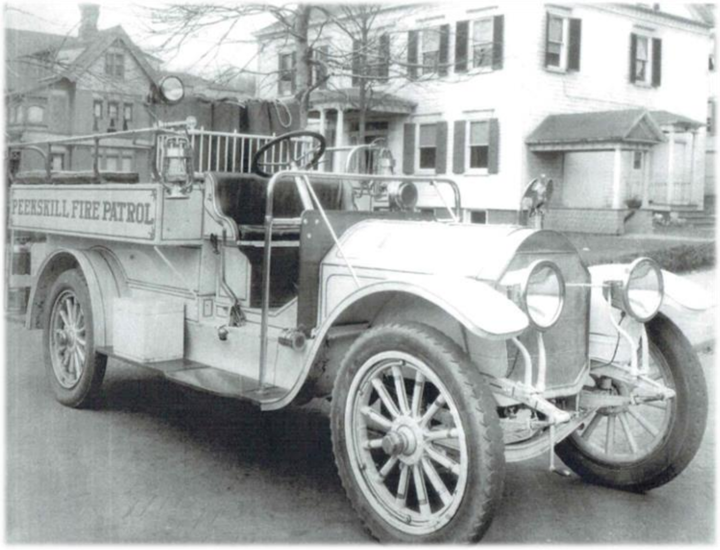
The Depew Park inPeekskill was a grateful recipient of numerous varieties of iris that Hope had nurtured and then donated in September of 1922. The Highland Democrat highlighted the donation saying, "Depew Park with all its plants and flowers has never possessed any of this variety of plant life and the commissioners were delighted."

Hope and Collin had also opened their home to Hope's nephew Charles W. Brega. In 1921, Charles, who was 22 years of age, was residing at Oldstone while furthering his education.

Charles W Brego

1921 Passport Photograph

In May of 1923, Hope and Collin generously donated their Pierce Arrow car to the Roa Hook fire department to be remodelled for the carrying of rope and extra hose. The transformation from passenger to patrol car was completed in July of 1924. The car was painted white with P.F.D. in large letters on the hood and Peekskill Fire Department in gold lettering adorning both sides. The “unveiling” was held at Oldstone and in appreciation for the vehicle, Chief Heleker and Mr. George Jetter presented the couple with gifts. Hope Latham was given a cut glass sherbert set with accompanying silver holders and spoons engraved with the letter “K.” Collin was made an honorary member of the Fire Patrol and was presented with a gold shield engraved with his name in letters of enamel. Following the ceremony, Hope and Collin took the firemen, guests and friends on a tour of the property followed by luncheon. The manager of the Peekskill Theatre filmed the afternoon for posterity.



Kemper Pierce Arrow

Friends were welcomed at Oldstone with open arms. The mansion would have reverberated with the laughter and conversation of many names well known to the public. Small snippets of Hope and Collin's life made the news from time to time in both local and larger newspapers. An amusing anecdote in 1921 related Hope's repair of a friend's car that had broken down on a hill leading to Oldstone. Hope was said to have made the needed repairs with nothing more than a knitting needle, a shoehorn, whisk broom and a package of gum.

In February of 1921, while "The Bat" was proving to be a roaring success, the New York Evening World had said that Collin had gone home from Broadway, "full of verve and the like......Hundreds had been turned away from his shows and he smiled." Unfortunately, he had not been able to return to the city the next day due to a snow-storm. "Tomorrow came and with it so much snow the Kemper estate sagged in the middle. It was impossible for Collin Kemper to leave the house. And is yet. Phone him – he's a sorry prisoner. Reverse the call."

In January of 1923, the Kempers, along with John Dorr and the Wagenhals, were guests on the "palatial houseboat" of Mr. E.R. Thomas of horse racing fame while it was in Key West. They visited J.W. Trowbridge, a well known fiction writer of the day, at his home "Little by Little" in Whipstick, Connecticut in August of 1925 and, along with the Wagenhals, were among the wealthy passengers aboard the White Star Liner, "Adriatic," on a winter cruise to the Mediterranean in January

of 1926. As the Kemper's did not have children, the couple were close to Hope's nieces and nephews. Charles Brega, son of Hope's brother William Penn Brega, appears to have been a favourite of theirs.

The Kemper's circle of friends was an eclectic one. Lt.Royal V. Thomas,apparently knew the Kemper's well, according to the Brooklyn Daily News of May 3rd, 1928. Thomas, a lawyer and tax accountant prior to World War I, had flown for the Canadians (British) prior to America entering the fray. He then joined with the Americans as a member of the Reserve Flying Corp of the Army. When the war ended, he chose to continue his career as a ground-breaking aviator, teaming up with wing walkers to thrill crowds and offering his aviations services commercially. He was also a daredevil adventurer with nerves of steel, becoming the first pilot ever to land his plane at the bottom of the Grand Canyon and fly it out again in August of 1922. When the Brooklyn Daily News of May 3rd, 1928 hit the newsstands, Thomas was attempting to break the time record for a sustained solo flight that was then held by Charles Lindberg. The newspaper described the bare bones equipment and supplies that was used to keep the Bellanca monoplane, "Reliance" aloft. "In addition to his radio set, which he hoped might help keep him awake, Lt. Thomas took along some drugs which he said he would use if necessary to ward off sleep. He had worked out a system so that his controls would remain fixed and the ship fly itself while he dozed. He carried two roast chickens and several flasks of soup, coffee and water for sustenance." In addition, Thomas had fixed a noose around his neck, so that if he began to fall forward as he dozed off, the contact with the rough rope would wake him up!

The final paragraph of the news column quotes Lt. Thomas as saying, half-way into his flight via radio, "Everything going fine. Had a good night. It is a great life. With the time nearly half over I am quite sure I can make it. Please phone Mrs. Collin Kemper. Bryant 2100 or Peekskill 8106 and tell her things are coming fine." And break the record he did; after lifting off from the Mitchell Field, New York, he remained in the air for 35:24:59, surpassing Lindberg by almost two hours. The elation with which the Kemper's would have received the news of Thomas's record-breaking flight was, sadly, to be replaced with grief. Just a short six days later, Lt. Thomas and a Wright Aeronautical mechanic, V. Weatherby, were killed when the Bellanca monoplane on a test flight, crashed on a golf course shortly after taking off from the Teterboro, N.J. airport.

In 1930, both Collin and Lincoln were still travelling to New York City on a regular basis to their office that was still maintained at the Astor Theatre. The pair

remained as an integral part of Broadway and the theatre in general. George M. Cohan, "the first man in American theatre," said this of the producers in August of that year; "Lincoln A. Wagenhals is my idea of a gentleman. And that goes for his partner Collin (James) Kemper. Although this firm retired four years ago – Linc and Jim made honest fortunes in show business – it is still looked on as a going machine......Wagenhals and Kemper properties are still eagerly sought by the talkies and stock companies. Don't be surprised if these partners return to the fold sometime soon. I hope they do. Broadway needs them more today than ever."

The hopes that these two men would once again produce on Broadway were to be dashed just a year later. Lincoln A. Wagenhals died on September 11th, 1931 at the age of 66. Sometime after the Wagenhals return from abroad in April of that year, Lincoln became ill, succumbing finally to pneumonia which he had contracted early in September. The bulk of his estate, $662,000 of $748,000, went to his wife Caroline, and upon her death, the remainder was to be divided between surviving nephews of the couple. One of the greatest theatrical partnerships ever to be seen in America was ended and Collin was to say goodbye to his best friend and confidant of more than thirty years. The story of the great Wagenhals and Kemper team was once more told in newspapers around the world and the Astor Theatre, now a motion picture venue, rolled out the story on its screen in memoriam. The Star Gazette of Elmira, New York reminisced by remembering Bim the Button Man's advice for Wagenhals and Kemper after "Paid in Full." "'Now quit, you boys, while the quitting's good. You'll lose your shirts if you try to repeat.'

But they put on 'The Brat,' by Avery Hopwood and Mary Rinehart, and cleaned up again. Later, after several flops, they retired."

After the death of LincolnWagenhals, the Kempers were to remain living at Oldstone for another eleven years. He was to re-enter the producing field one more time with the production of "Mrs. Tarquin" in 1934 but the play was not to reach the lights of New York. Collin continued to indulge in his interests; he dabbled in painting and music and was reported to have become "an authority on the collection of bronzes, marbles and antiques." On December 31st, 1942, the mansion said its silent goodbyes to the Kempers as they made their way to their

new home at the beautiful Alger Court apartments in Bronxville. There were to be new owners once again.

It was the end of another era in the history of the stone house overlooking the river. Although the mansion would remain in private hands, its existence primarily as a home was over.

Alger Court, Bronxville c. 1920

Collin was now 72 and Hope was 65 – it was time to make the wrenching move from the beloved home on the Hudson to a smaller residence. The move also brought the couple in closer proximity to two of Hope's nieces who were residing in Bronxville.

It was at Alger Court on April 10th of 1951 that Louise Brega Kemper passed away at the age of 73. Hope Latham had lived a remarkable life, working her way up from the obscurity of backwater theatres to the front and center of Broadway stages. She had achieved the goals she had aimed for – fame, fortune and most precious of all – love.

After the death of his beloved wife, Collin lived at Alger Court until 1954 when illness necessitated his move to the Rodman Nursing Home in White Plains. He passed away one year later, on November 27th, 1955 at the age of 85. The couple are interred in the historic Sleepy Hollow Cemetery in Sleepy Hollow, New York.

Although now largely forgotten, Wagenhals and Kemper occupy a rarefied place in the history of the American stage. As the wealthiest theatrical business of their time and one of the most successful partnerships in the theatre world, their influence is not to be understated. Passionate Shakespeareans, artists, shrewd businessmen and canny promoters are just a few of the descriptions that come to mind. They were held in the highest regard by their colleagues in the theatre and by the public. All those who worked with them were impressed with their integrity and honesty; never had they reneged on a financial commitment. Most important was the esteem that they held, each for the other. So great was their friendship and trust that their partnership was never formalized by an agreement – a handshake was their bond.

A paragraph from the Daily Report of Greenfield, Indiana in October of 1923, said it well.

* * *

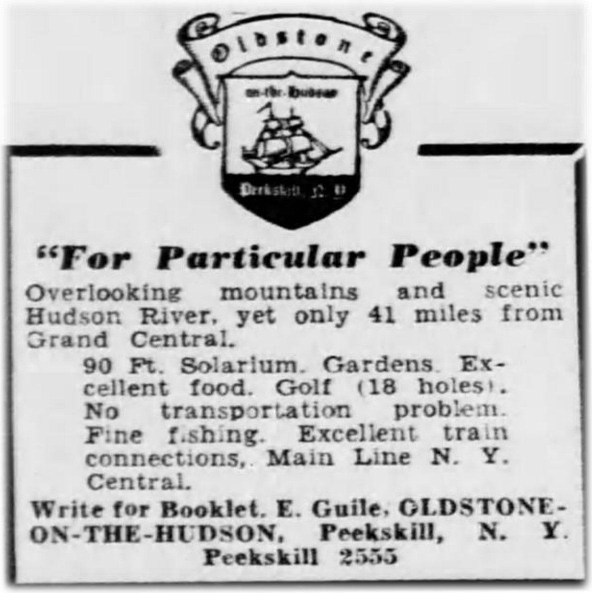
"Both Lincoln A. Wagenhals and Collin Kemper were in love with their work and the theatre from boyhood. They looked upon the theatre as something big and important. They made their productions with dignity and care and a feeling of responsibility. Not once has their namebeen associated with salaciousness."

* * *

THE GUILES

DECEMBER 31, 1942 – OCTOBER 14, 1952

Collin Kemper and Hope Latham had chosen to abide by the spirit of the New Year. To make a new start in Bronxville, they relinquished Oldstone to new owners on the last day of December of 1942. The sale to Harold Hopkins Guile and his wife Gladys Sullivan Guile was also the beginning of a new chapter in the life of the mansion. The era of the house strictly as a private estate was over – it would be re-invented as an inn "For Particular People."



Oldstone

on-the-Hudson

Peekskill, N.Y.

"For Particular People"

Overlooking mountains and scenic Hudson River, yet only 41 miles from Grand Central.

90 Ft. Solarium. Gardens. Excellent food. Golf (18 holes). No transportation problem. Fine fishing. Excellent train connections, Main Line N. Y. Central.

Write for Booklet. E. Guile, OLDSTONE-ON-THE-HUDSON, Peekskill, N. Y.
Peekskill 2555

From the Brooklyn Daily Eagle June 20th, 1943

Harold Guile was born on December 25th, 1906 at S.Egremont, Mass., to parents Marshall and Mary Hopkins Guile. The family moved to Binghampton, N.Y., sometime after that date, Harold attending elementary school at Thomas Jefferson in that town. Harold enlisted in the army in 1924, serving in the Quartermaster Corp. His daughter, Marsha, believes that one of his duties was as chauffeur to a general. As a Private US Army COB 16th Infantry, Harold was stationed at Governor's Island in 1925 when he met with a serious accident. During a Sunday evening on July 12th, 1925 a fire started by the igniting of clothes

drying over a cook stove, swept through four of the barracks and laundry. Young Harold was one of ten soldiers injured, sustaining burns and cuts to his face and wrists, necessitating a stay in the hospital. He was discharged in 1926 and moved to Brooklyn, where he attended the Pratt Institute.

Gladys Sullivan Guile was born on April 25th, 1908 in Brooklyn N.Y. to John J. Sullivan and Helen Ferris Sullivan. Her father had originally come from Panton, Vermont and her mother from Philadelphia. Gladys attended school in Brooklyn and later graduated from Adelphi College during its time as a women's only institution. From there, Gladys went on to obtain a masters at Columbia.

The Guiles were married On June 8th, 1941 in St. Anne's Episcopal Church in Annapolis, Md. The couple had known each other since at least 1934 according to a Binghampton "society" column. It may be that the couple met through Harold's brother, Marshall. Marshall had married a Miss Mary Dorion in 1936 who was a cousin of Gladys. Prior to the Guile's marriage, there are newspaper announcements of them travelling together with Glady's mother to Digby, Nova Scotia and of Gladys and her mother spending time with Harold at his parent's home in Binghampton. Census data indicates that Harold was living with the Sullivans at their home in 1940 at 44 Clinton Street in New York City.

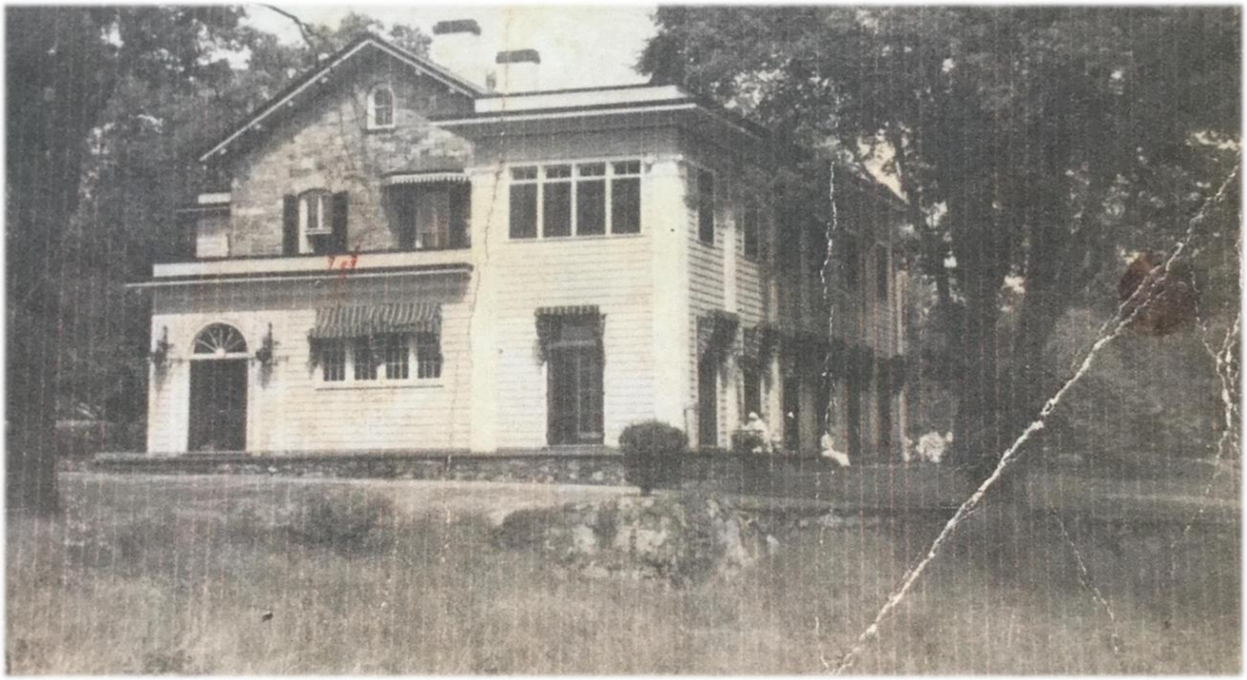
At the time of her marriage, Gladys had been employed as the manager of the Brooklyn Eagle Resort and Travel Bureau, located in the main lobby of the Eagle Building in Brooklyn. The bureau had been established in 1894 and was touted as "one of the largest and best-known free resort and travel information bureaus." By 1942, Gladys had taken the position of "Travel and Education" editor at the Brooklyn Eagle. Her enthusiasm for the tourism industry was likely a great incentive in the couple's decision to purchase Oldstone and operate it as a desired holiday destination.

Gladys, with her experience and background, wrote ad copy for the couples' new venture and quickly made the necessary changes at the mansion that were required to accommodate paying guests. Advertisements appeared in the Brooklyn Daily Eagle on a regular basis, informing readers of the beauty of the location, the fine food and "diversified activities" that were available. The ads extolled the view of the Hudson Highlands, the gardens, the 90 ft. solarium,

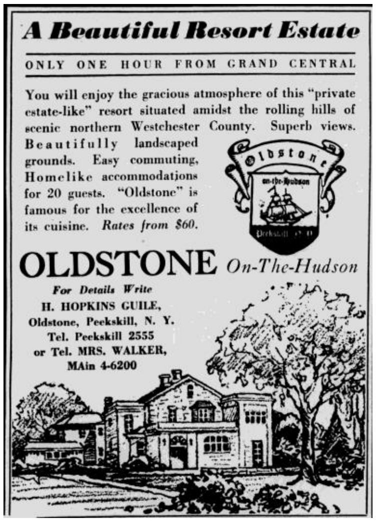
gracious living and the superb fishing. "Oldstone, which is proving a haven for anglers, having 14 streams and ponds within a short radius."

The short distance from New York City, the peace and quiet and the excellent cuisine were also enticing for those wishing to escape the hubbub of city life. An advertisement from June of 1944 summed up the advantages of a holiday stay at Oldstone.

- ✓ ***IF you are looking for a spot of beauty with "always the view of the river" – one hour Grand Central yet possessing all the "awayness" of a more distant resort –***
- ✓ ***IF a garden with a swinging gate, 31 acres to roam, 90 ft solarium appeal to you –***
- ✓ ***IF the finest food means anything to you –***
- ✓ ***IF you are looking for a place where the number of guests is few and the wishes of those few paramount –***
- ✓ ***IF you are willing to pay $8 a day and up for a vacation where you, the individual, are considered, you'll enjoy –***
  OLDSTONE-ON-THE-HUDSON



"Oldstone On-The-Hudson" shortly after the Guile purchase Dec 31, 1942


Oldstone
on-the-Hudson
Peekskill

A Beautiful Resort Estate

ONLY ONE HOUR FROM GRAND CENTRAL

You will enjoy the gracious atmosphere of this "private estate-like" resort situated amidst the rolling hills of scenic northern Westchester County. Superb views. Beautifully landscaped grounds. Easy commuting, Homelike accommodations for 20 guests. "Oldstone" is famous for the excellence of its cuisine. *Rates from $60.*

OLDSTONE *On-The-Hudson*

For Details Write
H. HOPKINS GUILE,
Oldstone, Peekskill, N. Y.
Tel. Peekskill 2555
or Tel. MRS. WALKER,
MAin 4-6200

From the Brooklyn Daily Eagle
June 1946

Gladys continued with her job at the Brooklyn Daily Eagle as travel editor until the paper folded in January of 1955. She wrote regular columns on vacation destinations, travel information and was especially enthusiastic with regards to the advent of air travel which was rapidly becoming more mainstream. She also imparted her knowledge to the general public by giving broadcasts over manylocal radio stations. The broadcasts included talks on vacation destinations such as "New Brunswick, Canada," and "A Holiday in the Berkshire Hills."

Guests were also interviewed on such topics as "Long Beach Activities This Summer."

By the middle of 1944, Glady's mother, Helen, was acting as manager for Oldstone. A Mrs. Walker was installed as manager in 1945 and 1946 and a Miss Ingram in 1948. Rates advertised in 1944 were $8 dollars daily and up and $42 and up on a weekly basis. By 1945 the weekly price had increased to $55 and $60 in 1946.

With World War II now in the rear-view mirror, and the economy growing, people were set to travel as never before. The Hudson River Highlands and its environs were becoming increasingly popular for vacationers. The quiet and beauty of Oldstone's surroundings were especially appealing. The Inn was advertised as staying "open through November" so that visitors could soak in the beauty of the autumnal countryside. Potential visitors were informed of the rich history surrounding the mansion and of the many attractions within an easy drive of the inn – Bear Mountain, the Vanderbilt Estate, West Point and hiking, fishing, horseback riding and golfing for those looking for more active pursuits.

Oldstone-on-the-Hudson attracted those from all walks of life. A favourite spot for honeymooners, the quiet beauty of the mansion lured many eminent guests as well. The inn was visited by Robert St. John the noted American author, journalist and broadcaster. Mr. St. John's expose of Al Capone had resulted in a severe beating meted out by four of Capone's men and he had been the first broadcaster to announce the end of the Second World War in 1945. Stage playwright Josephine Bentham had been a guest and the inn was honoured to have Dr. Wellington Koo, Chinese diplomat to France, Great Britain and the United States, who chose Oldstone as a vacation destination. Perhaps the most impressive guests to visit the mansion were those who attended the Oldstone Conference in the spring of 1949.

The Oldstone Conference, held between April 11th and 14th of 1949, was the third of three conferences organized by J. Robert Oppenheimer for the National Academy of Sciences to explore the topic of quantum physics. The main focus of the Oldstone conference, which followed the Shelter Island Conference of 1947 and Pocono Island of 1948, was Richard Feynman's "approach to quantum electrodynamics (QED)." Silvan S. Schweber in his book, "QED And the Men Who Made It" said, "The history of the Shelter Island, Pocono and Oldstone conferences encapsulates the development of QED from 1947 to 1950 and thus includes the story of how Schwinger, Feynman and Dyson worked out their respective formulations." He went on to say that, "The Shelter Island, Pocono and Oldstone conferences were small, closed and elitist in spirit.....Coming after World War II, these conferences reasserted the values of pure research and helped to purify and revitalize the theoretical physics community. They also asserted the new social reality implied by the newly acquired power of the theoreticians and helped integrate the most outstanding of the younger theoreticians – Richard Feynman, Julian Schwinger, Robert Marshack, and Abraham Pais at Shelter Island, and Freeman Dyson at Oldstone – into the elite."

The conferences were purposely held in quiet, out-of-the-way locations with a small, select number of attendees. In a January 4th, 1949 letter to the National Academy of Sciences, Oppenheimer added as a last note, "I believe that these conferences, quite without publicity, with a minimum of organization, and undertaken only for an exchange of views and for furthering our understanding of the foundations of physical theory, are singularly appropriate for Academy support." The Shelter Island Conference hosted twenty-four participants, Pocono twenty-eight and Oldstone with twenty-four. Oldstone was to have four new participants which included a young Freeman Dyson who said that his job was "to translate Feynman into language other people could understand." Participants attending the conference series had included such eminent names

such as J.R. Oppenheimer, Hans Bethe, Richard Feynman, Julian Schwinger and Linus Pauling.

English born Freeman Dyson, best known for his advancements in the field of quantum electrodynamics, was described by Hans Bethe in 1949 as "the best English theorist since Dirac." Dyson accepted a position of professor of physics at the Institute for Advanced Study in Princeton in 1953, a position which he was to hold for forty-one years. Upon his retirement in 1994, he was named professor emeritus of theoretical physics at the Institute and still maintains an office there today. He has received numerous prestigious awards including the Lorentz and Max Planck medals and is also an acclaimed author of numerous books.

The Perrott's were honored to meet with Mr. Dyson at his office in Princeton during the spring of 2016 where they spent an enjoyable two hours covering a wide-ranging number of subjects. Mr. Dyson said of the Oldstone Conference, "Unfortunately, it was sort of an anti-climax, this meeting. The two previous meetings were in different places which I didn't go to. Exciting things – dthose two meetings where brilliant ideas presented and problems solved. The third meeting which I was invited to at Oldstone – we had a pleasant weekend about things, but all agreed that was it. The subject had reached the point where it no longer particularly pointed to more meetings. And so that was the last meeting and we all parted friends and nothing much was achieved. The really famous meeting was Shelter Island which was the year before...And they had a reunion to which I was invited twenty years later on Shelter Island. Shelter Island II it was called I think. That was sort of a memorable occasion. And so in contrast with that (Oldstone)....I don't remember much more about it and disappointingly don't find much about it in my letters. I remember, we...I think we drove up in somebody's car from Princeton."

Oldstone was "Feynman's show – and also Dyson's. By then the great power of Feynman's calculational schemes had become patently clear." The Table of Contents of the Oldstone Notes gives an outline of the topics discussed amongst the group.

I. **Nucleon-nucleon scattering at Berkeley**
II. **Berkeley experiments on mesons.**
III. **High energy interactions in the cosmic radiation.**
IV. **Nucleonics and magic numbers.**
V. **Electrodynamics and mesodynamics**
VI. **Regulators.**
VII. **Beta decay.**
VIII. **Nuclear Force models.**

Freeman Dyson

During the conference Dyson gave a talk on the notion of renormalisability and put forth the notion of renormalisability as a criterion for selecting theories. In an interview many years later, he said of the Oldstone Conference, "It was fun and there were a lot of interesting people there but there was little actual progress to report. Everything had already been done by that time, except for one thing, "....What I remember from Oldstone, it was a disappointment to most of the people there, that there was really nothing new and that's why they decided they wouldn't have another conference....So, it was in fact, the end of the game rather than the beginning of something new. So, it was fun to be there, but it wasn't as exciting as the earlier conferences were."

In a letter to his parents shortly after the Oldstone Conference had concluded, Freeman Dyson wrote, "We had lovely weather for the conference and could sit outside whenever we were not conferring. However, since the conference was run by Oppenheimer, that was not often." Oppenheimer was apparently quite the taskmaster, but the participants managed to curtail the onerous hours somewhat.

"One of the things which amazes me about Oppenheimer is his mental and physical indefatigability; this must have a lot to do with his performance during the war. There was no fixed program for the conference, and so we just talked as much or as little as we liked; nevertheless Oppenheimer had us in there every day from ten a.m. to seven p.m. with only short breaks, and on the first day also after supper from eight til ten, this night session being only dropped the second day after a general rebellion. And all through these sessions Oppenheimer was wide awake, listening to everything that was said and obviously absorbing it." There was time for some relaxation. Physicist Abraham Pais related, "My last recollection of Oldstone concerns my participation in an evening poker game. Others who joined were Neuman, who played anxiously, Oppenheimer very cautiously, and Teller, flamboyantly."

The conference at Oldstone had cost the National Academy of Sciences the princely sum of one thousand, one hundred and fifteen dollars. Although Oldstone was to be the final conference sponsored by the NAS on particle physics, it and its two predecessors would be "the precursors of the Rochester conferences on high energy physics." Schweber concluded that "The Shelter Island Conference and the following conferences in Pocono and Oldstone were therewith the most significant conferences for the development of physics after the Second World War."

Recounting some other small reminisces about Oldstone, Harold's daughter Marsha remembered that her father had spoken of a Spanish houseboy who had worked at the inn and who had taught Harold a few words of that language. Harold also had talked of the sunken rose garden that he had planted there in 1944.

Former Rose Garden at Oldstone

The most informative newspaper article written about "Oldstone-On-Hudson" was printed in the Westchester Motorist of August 15th, 1945. The author described Harold as a "tall, authoritative-looking man with a broad smile" and Gladys as a "pretty young lady with grey slacks and yellow print blouse." The author went on to say that he "took a sweeping glance of what the writer believes to be one of the most picturesque and inspiring resorts he has ever had privilege to gaze upon." The rose garden was highlighted along with the iris, roses, magnolia trees and peonies that filled the 30x50' space. The delights of the noon time meal being announced evokes a time past. "It was around 1 o'clock and a young house boy, immaculately dressed with dark trousers and pure white jacket, roamed the grounds tapping a box chime from which emanated soft easy tones. The guests rose and leisurely strolled to the dining room in the main house. It was time for luncheon."

Sometime during the Guile's ownership, the couple separated and divorced, necessitating the sale of the mansion. It appears that the mansion and grounds may have been for sale as early as 1947. A February advertisement from that year advertises an "Old Stone House – Built in 1770. 9 room and bath, hot water heat. Very good location. Good small barn, stream, old shade, 32 acres. Asking $25,000. Make offer." It cannot be confirmed that this is indeed the house, but the details of the advertisement fit the house in every detail. The estate was now well established as a desired destination with "superb views and gracious living." On October 14th of 1952, the mansion changed hands once again.

Harold went on to pursue a career as a welder, working for General Motors in Syracuse and Massena until his retirement in 1974. In 1954 he married Agnes Pogorzelski with whom he had two daughters, Marsha and Marilyn. He died in 1995 at the age of 88. Gladys worked at the Brooklyn Daily Eagle until the paper ceased publication in 1955. It is believed that she died in 1969.

Marsha Guile was able to visit the mansion in 2001 and while there an early childhood memory surfaced. While she was touring the grounds, she turned at the bottom of the stone staircase on the grand lawn to look back at the house and suddenly realized that she had done the same thing when she was only two or three years of age – Harold must have made a return visit with his young daughter to once again walk the grounds of Oldstone.

THE MATZNERS

1952-1966

A deed of sale, recorded on October 9th, 1952, shows Oldstone passing from the hands from John S. O'Neil et al., to those of the Bear Mountain Development Corp. The price paid for the property was a very modest $25,500.

The Bear Mountain Development Corporation had been registered in White Plains by Frank and Martha Matzner of New York City. Frank and Martha were to bring a change to Oldstone. They would continue to operate the mansion as an inn, but the restaurant would now offer a taste of their native homeland to the southern Hudson Highlands and Peekskill.

The couple's daughter, Monica, has graciously given an account of her parent's time at Oldstone.

The couple had both been born in Austria; Frank in Vienna in 1898 and Martha in 1906. Frank came from a well-to-do family, his grandfather having built a very successful business in that city prior to WWII. Frank had served his country in WWI and after his capture in Italy was finally released to return back home to Vienna.

The Matzner family owned popular clothing stores in Vienna, specializing in knit wear such as sweaters, lingerie, stockings and bathing suits. Frank's father had created a particularly desirable article of clothing – a form fitting bathing suit for women that was much more popular than the previous sack-like garments. But the family's comfortable life was to come to an end. Hitler was on the march and the Jewish Matzners soon realized the gravity and danger of their situation. Frank, now married to Martha, and Frank's four siblings were all able to escape ahead of the jackboots and horrors of the concentration camps. The grandparents were not so fortunate and perished in the beautiful city they called home.

FILIALE THALIASTRASSE
STRÜMPFE
ALBERT MATZNER
TRIKOTAGEN
FILIALE THALIASTRASSE

Albert Matzner Clothing Store in Vienna Prior to WWII

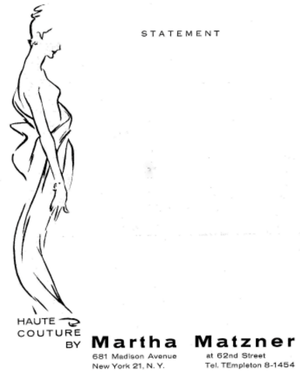
Frank and Martha had fled to England hoping for safety, at least in comparison to the rest of Europe. There, Frank was able to set up a glove factory to support himself and his wife but the possibility that the Nazis could invade England was too much for Martha to bear. Sometime before the end of the hostilities, Frank and Martha chose to make the dangerous ocean crossing to the United States. This would not have been an easy decision. The very real fear that their ship could be sunk by the enemy would have haunted them for their entire journey across the Atlantic. Thankfully, the couple was able to find a safe and sheltering harbour in New York City.

Both Frank and Martha immediately embraced New York, ultimately choosing to remain rather than returning to the war-ravaged country of their birth following the end of the war. Ambitious and hard-working, they began to carve out a new life for themselves and in August of 1945, the couple welcomed their daughter Monica into the world. In January of 1946, the couple's naturalization petitions to become American citizens were filed in the U.S. District Court in New York City. As had their brother, Frank's four siblings emigrated from Europe at the end of WWII to settle in England, South Africa, California and Austria. Frank's nephews from England would immigrate to Canada to form Tower Construction, which was instrumental in building the Distant Early Warning (DEW) Line, a defence chain

capable of detecting Russian aircraft which consisted of radar and communication installations across Canada's far north and Alaska.

Martha's discerning eye for style and fabrics as well as her considerable skills as a couturier were the impetus to take the plunge as an entrepreneur. Martha opened a bespoke dress salon at 681 Madison Avenue in Manhattan, catering to women of discriminating tastes. Daughter Monica remembers the salon as being sophisticated and elegantly designed with a particularly beautiful chandelier that was visible from the street. One day the chandelier caught the eye of a passing Texan, who then entered the establishment to inquire of Martha if he could possibly purchase the fixture. Martha declined, but so insistent was the gentleman that he left Martha holding a signed blank cheque in the hope that she would change her mind – she never did.

Frank had been looking for a venue to further showcase his skills and abilities and so in October of 1952, he and Martha purchased Oldstone. Monica believes that they may have visited the property as early as 1946 as one photograph of the couple is believed to have been taken at the lookout on Bear Mountain Bridge Road prior to their purchase of the mansion. Frank realized that many of the Europeans who had fled the war and found their way to New York were looking for a "little bit of home." Their custom of holidaying in mountainous areas away from the cities in Austria made Oldstone the perfect spot for their vacations. Martha gave up her salon to focus her energies on the inn and restaurant. Her stylistic talents were put to good use as she began the process of furnishing and decorating the inn. She became well known to furniture dealers and local auction houses; in particular the Neptune Auction House in New Rochelle. Monica says, "She knew her stuff." In addition to the hotel and restaurant side of the business, Martha's eye for quality prompted her to offer for sale small, beautifully crafted ornamental pieces from Europe.



STATEMENT

HAUTE
COUTURE
BY **Martha Matzner**
681 Madison Avenue at 62nd Street
New York 21, N. Y. Tel. TEmpleton 8-1454

Monica recalls her father as "an outgoing and social creature and attractive, with dark hair and startling blue eyes." Customer service was in his blood. Martha, on the other hand, although charming, was not as comfortable with the vagaries of the hotel and restaurant business. Her daughter related that Martha could easily spend hours on her hands and knees, measuring, draping and pinning fabric but the demands of some of the Oldstone clientele were just too much. One woman's complaint about the bedding was the final straw for Martha. The woman could not sleep in her room on the second floor - she was "allergic" to the color red and insisted that her bedding be replaced with that of another color. Martha realized that the hotel business was not her forte and she made the decision to re-open the salon in Manhattan. Here she would spend her weekdays and along with her daughter, would travel to Oldstone on weekends to help out with the inn and restaurant.

In order to present the most up-to-date fashions to her customers, Martha would travel to Europe twice a year to visit the fashion houses of the famous couturieres. When she grew older, Monica was able to travel with her mother on a number of those trips. Martha refused to travel by air and so chose to cross the Atlantic by ship. As fashion was her business, she insisted that her daughter be most"suitably" garbed at all times while onboard. Monica related an anecdote from one Martha's trips to Paris with her daughter. The return trip from the fashion salons of Paris to New York was not placid sailing – the seas were very rough. Monica's complaint about the foul weather was not that she suffered from sea sickness, rather, it was her mother's insistence that high heels should be worn at all times. No practical canvas running shoes for negotiating the slippery decks - looks mattered and high heels it was! Monica also remembers attending events in New York City such as the theatre where her mother would point out, "Oh look, there is Mrs.____, she is wearing the suit I made for her five years ago." It was obviously very rewarding to see that her creations had stood the test of time. Martha was well-known in Manhattan and Monica related a story about her mother that portrays the "force of nature" that she was. One afternoon she was pulled over by the police for speeding across the Triboro Bridge to see Frank who had been hospitalized. The officer was reluctant to issue a ticket, but rules are rules and so Martha left the scene with ticket in hand. So upset was the officer at having to issue Martha Matzner a ticket, that he sent a two-pound box of chocolates to her the next day as an apology.

Frank worked non-stop to make Oldstone a popular destination. He was a fantastic cook and although a chef was employed, the menus were most definitely Franks. It was a learning curve to adjust to American tastes as they were not necessarily those of Europeans. Monica particularly remembers salted butter – it appears that it was something that only the American palate craved and so Frank made adjustments to accommodate - so different from what he was accustomed to. The chefs that were employed also had their own ideas and there were clashes at times over the menu. It was also difficult then, as today, to find reliable dishwashers for the kitchen. The dishwashing crew for the mansion was often obtained from Graymoor, a treatment centre for male alcoholics. After "drying out" they often would be employed at Oldstone, but after their first paycheque they would not return, and the cycle would repeat. Frank was not only busy managing and supervising the activities of the restaurant and inn, but also worked outside as groundskeeper and handyman. It was a seven day a week job, with little time for rest and relaxation. One quirk of the mansion that stands out for Monica was that all the electric light switches in the house at that time were push button. Unfortunately, every time one was pushed, you ran the risk of getting a shock, a legacy of the relatively old wiring that fortunately has been updated. One of the biggest challenges for the Matzners was to obtain the approval needed from various government bureaucracies for the installation of a swimming pool. Although red-tape entangled the process for a very lengthy period, Frank's persistence and persuasive powers finally paid off and a large pool was built on the lower lawn for the guests to enjoy on hot summer days.

Martha and Monica with Rosie and Ferdinand on the grounds of Oldstone.

Although Martha was away from Oldstone during the week, her mark upon the inn was there for guests to see in the beautiful decor and old-world furniture. She also planted hundreds of daffodil bulbs on the great lawn and to this day they are a cheerful reminder of the Matzner's period of ownership. A dishevelled and over-grown orchard still remained behind the mansion and a large seckle pear tree shaded the outdoor wine cellar. Unfortunately, the Guile's lovely rose garden was abandoned – it was simply too time consuming and costly to maintain. Martha had purchased a beautiful but heavy cast iron swing for the enjoyment of the guests that she placed on the "bump out" at the edge of the

Oldstone lawn overlooking the river. Unfortunately, others must have loved the swing as well; persons unknown loaded it up into a truck one night and disappeared with it into the dark. During Frank and Martha's tenure, the veranda dining room was not yet built and the stone patio in the front of the mansion extended the full length of the house. The stone terrace which had been built prior to the Matzner purchase was a favourite gathering point for guests. At one point, Frank decided to try and parcel out some of the grounds-work to goats – after all, they eat just about anything, including the weeds. Although "adorable" they didn't last long!

Monica loved coming to Oldstone on weekends – the grounds and surrounding woods made for a wonderful playground for the young girl. On hot summer days, she loved to wend her way along the path, now thoroughly overgrown, through the woods and down to the old stone pump house that long-ago supplied water to the house. It was her secret swimming pool and the water was always delightfully clear and cold. Her favourite memory is of the beautiful maple tree that now shades the stone terrace. It was there that she would crawl up into its large, sheltering branches to while away her time, reading books and dreaming. From her vantage point she could watch the traffic on the river and in the far distance past Caldwell's Landing, she could get a glimpse of the WWII "mothball fleet" that by 1965 consisted of 189 ships. Her father also taught her to cook at the age of eight. He was an exacting tutor and chose dishes that he felt she could successfully prepare. Wiener schnitzel, Birds Eye peas and carrots and mashed potatoes were his chosen menu items. Frank gave her precise and detailed instructions so that all the dishes would come to the table hot and at the same time. He instructed Monica to have the butcher pound the schnitzel and when she returned home, to pound them again until they were paper thin. They were then to be fried individually to ensure they would be cooked to perfection. Monica said about Frank's aptitude for cooking, "He loved it – my mother could not cook her way out of a paper bag."

Frank Matzner with Ferdinand in the grand dining room (L) and tending bar (R)

Frank was a fantastic salesman. He never missed a trick. Worried that customers who came to the mansion and found an empty parking lot would believe that Oldstone was not a desirable destination he came up with a unique solution. He purchased some "clunkers" and parked them strategically in the parking area in order to make the establishment look busy. Frank also related to the public that he had been a "hotel man" in his native Vienna before WWII, working at the famed Metropole. Monica is not sure if that was just a "tall tale," and as the Metropole was nothing but rubble by the end of the war, who was to know for sure?

One of Oldstone's main attractions was Ferdinand the Bassett hound who was much beloved by Martha. Not particularly fond of cats, although Oldstone had its resident felines to keep rodents at bay, Martha loved dogs. Ferdinand was an adoptee, given up by a couple who were in the process of a divorce. Ferdinand's registered AKC name was actually "Ferdinand of Oldstone" under which name he won blue ribbons. Rosy, a partner for Ferdinand, was purchased in Pennsylvania with the thought of breeding the pair of hounds.

Unfortunately, Rosy was not able to nurture her first and only litter and there ended that venture. Monica describes Ferdinand as a "known quantity." He had an oversized personality and guests were known to visit the inn just to meet the dog and watch him play with the cats. The dog became the official "greeter" at

the inn - he would sit at the front door and bay when guests arrived. He would then go out to meet the visitors and escort them back to thehall to wait with them until someone from the staff arrived. Ferdinand was not necessarily loved by those working in the kitchen – stealing eggs was one of his best tricks. Not only was he well known by the inn staff and visitors but also by the surrounding neighbourhood. The wandering pooch and his canine lady sidekick loved to make excursions to various places surrounding Oldstone. There were frequent calls from Camp Smith asking, "Would someone please come by to pick up Ferdinand!" The dogs brought the traffic on the Bear Mountain Bridge to a stop one day. Plodding slowly but determinedly across the bridge, Ferdinand, with Rosy following faithfully at his shoulder, brought traffic to a halt until the pair finally crossed the bridge and were safely out of the way.

For the Matzners, the highlight of their proprietorship of Oldstone occurred on June 6th, 1955. Oldstone had been chosen to host the 50th anniversary dinner of the 1915 Westpoint graduation class and President Eisenhower, a graduate of that class, would be in attendance along with the First Lady. Monica remembers that her father was "buzzing" and that his greatest fear was that the weather would not co-operate. Where on earth would be put one hundred and fifty people if it rained? In a New York Herald Tribune article from September 17th of 1955, Frank was quoted as saying, "We were so worried that it might rain and hide the river view and we needed the garden for serving cocktails." Thankfully the day dawned clear and warm. "Everything was just perfect," Frank said, "except this hound dog here," referring of course to the vocal and excitable Ferdinand. "He nearly upset the President here with his welcome." Unfortunately, in all the excitement, the Matzners forgot to have the President sign their guest book.

Monica, who was ten at the time, remembers the President's visit very clearly. Mrs Eisenhower had greeted her and had remarked to her mother that she was a well-behaved child. She recalls that President Eisenhower was much taller than she had expected and was "a very good-looking man in terms of being totally

tanned with electric blue eyes." Monica also learned a life lesson during Service somewhat shame-faced!

In preparation for the President's fifteen- minute journey from Westpoint to Oldstone on the Bear Mountain Bridge Road, the Secret Service had closed the road from the bridge to the Annsville traffic circle just below Camp Smith. Two hours before the event, the Matzners were informed that the official presidential anthem, "Hail to the Chief," would have to be played upon the President's arrival at Oldstone. Panic set in and Martha with Monica in tow, made the decision to drive into Peekskill to see if a recording of the piece could be obtained at the music store. Driving their robin egg blue Cadillac, Martha and Monica were requested to exit the car at as they were departing the inn, whereupon the car was thoroughly searched. That ordeal over, they flew into Peekskill and to their surprise were able to purchase a recording of the anthem, such an item presumably not being so common in an average record store. On the return trip to Oldstone, they were once more stopped by the Secret Service and again their car and persons were thoroughly searched before they were given permission to re-enter the grounds. Very shortly before Eisenhower's arrival, a couple with their young daughter in tow, suddenly appeared at the doors of the mansion and asked for a table for three. Frank could not believe his ears. Who were they and how had they managed to get past the secret service agents who had made such a thorough search of Martha and Monica not long before? They were an attractive couple, very well dressed and driving a brand-new black Cadillac. Apparently, their outward appearance was such that the Secret Service waved them through without subjecting them to any questioning. Realizing their lapse in judgement and procedure, the agents quickly escorted them out and away behind the roadblocks. It was an eye-opener for the young Monica – "If you look like you belong and carry yourself with the right attitude, you can get away with almost anything."

Frank was absolutely overwhelmed with emotion as he greeted President Eisenhower. It was a momentous day – of the few Austrian Jews who had escaped

the horrors of the concentration camps, he, Frank Matzner, was now greeting the *President* of the United States of America. What an incredible honor it was for him; he and Martha were to serve and entertain the General who, with implementation of the D-Day Normandy landings, had begun the liberation of their ancestral home and kindred. Monica laughingly remembers that her father, while shaking hands with Eisenhower, kept bowing over and over and could only manage to say, "My name is Matzner, my name is Matzner...." The event had indeed gone perfectly but for one small glitch. The story goes that Ferdinand's nose had led him to the famous cheese strudel whereupon he chose to sample the fare before it could be served to the guests.

Ah, that famous strudel. Although Frank was an excellent cook, he was not the baker in the family. His eldest sister was the expert pastry chef and had taught Monica the art of baking. It was assumed that Frank was the one who prepared the much sought after strudel. but it turns out that this was not the case. According to Monica, the strudel came from a "terrific Viennese bakery under the El on Third Avenue." When Martha and Monica were on their way to Oldstone for the weekend, they would always make a stop to pick up a box or two of "Frank's" famous strudel.

Clementine Paddleford from the New York Herald Tribune had written the article about Eisenhower's visit in the September 17th, 1955 edition of that paper. In addition to a short description of the event and of the mansion's charms, she also gave a detailed account of the meal that she shared with Frank, Martha and Monica that day. There was head cheese and sliced onion rings to start, a black bean soup laced with sherry followed and wiener schnitzel in the Viennese tradition for the main course. For dessert, "Apple strudel here is a delectable dessert, home-made."

Sadly, Frank's health was deteriorating. He had been battling cancer for some time and finally made the decision to lease out the restaurant to Gordon Cummings in 1960. Frank passed away in February of 1962. Martha was still hard at work in her salon and although the fashion industry was turning more and more to "off the rack," she continued with her work up until her retirement.

The running of the salon in Manhattan left scant time for Oldstone and the decision was made to sell. In September of 1966, Gordon Cummings turned his lease into ownership of the inn and restaurant. Martha passed away in 1994 at age 89.

Frank and Martha's daughter, Monica, who found an outlet for her creative talents, became a skilled and talented internationally collected potter. Monica was thrilled to visit Oldstone in October of 2017 at the invitation of its current owners and was delighted to discover that "her tree" stands as beautiful as ever, overlooking the Hudson.

Monica Matzner saying hello to "her tree" at Oldstone October of 2017

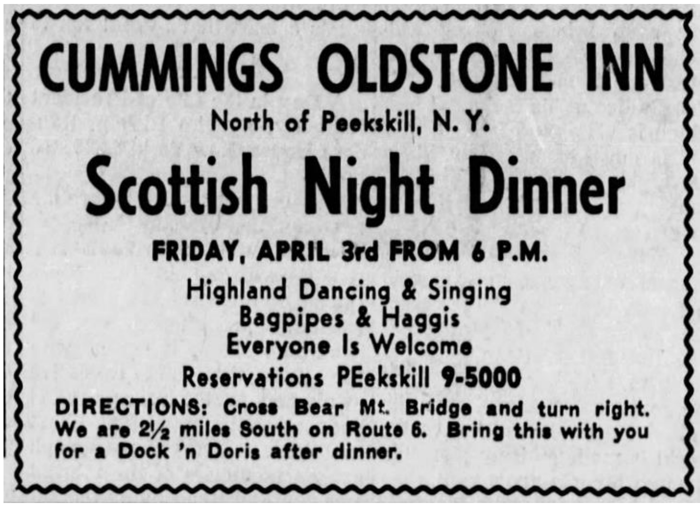
1966-1975

Gordon Cummings lease of Oldstone since 1960 was now to turn into a purchase. On September 29th, 1966, Marsha Matzner finalized the sale of the mansion to Mr. Cummings. Mr. Cummings and his family had been successfully operating the restaurant for the previous six years.The second floor of the mansion would become the Cummings home, as had been the case with the Matzners before them.

Before immigrating to New York from Scotland, Mr. Cummings had apprenticed at Maxims in Paris. Upon his arrival in the United States, he then served a brief apprenticeship at the Plaza in New York City.

The Cummings had been well prepared to put in the longs hours of work required to run the restaurant and manage the large property. In addition to the restaurant at Oldstone, they operated the Livingston Inn in Congers as well. *"Visit Livingston Inn, Congers,"* was added to the bottom of the Oldstone newspaper advertisements. In September of 1960, to entice diners to Oldstone, any guests bringing a copy of the advertisement would have their Bear Mountain Bridge tolls paid by the restaurant.

The "Cummings' Oldstone on Hudson" restaurant menu would reflect Mr. Cumming's Scots heritage. Friday nights in particular were special, featuring Scottish Night Dinners that boasted highland dancing and singing, bagpipes and haggis as well as the waitresses complementing the Highland theme by wearing a tartan sash. Bob Tracey, a Scottish entertainer born in Glasgow, emceed the Scottish nights for twelve years at Oldstone, entertaining the restaurant patrons with his twelve-string guitar. The guests loved to sing along to "You Canny Shove Your Granny Off a Bus," and daughter, Tammi Cummings, remembers quietly sitting with her sister while the song was being sung,



CUMMINGS OLDSTONE INN

North of Peekskill, N. Y.

Scottish Night Dinner

FRIDAY, APRIL 3rd FROM 6 P.M.

Highland Dancing & Singing
Bagpipes & Haggis
Everyone Is Welcome
Reservations PEekskill 9-5000

DIRECTIONS: Cross Bear Mt. Bridge and turn right. We are 2½ miles South on Route 6. Bring this with you for a Dock 'n Doris after dinner.

beeping a horn twice after the main lyrics. The siblings felt they “were part of the show,” and enjoyed the conversation and laughter of the guests, many of them proudly sporting their clan tartan. A “Dock ‘n Doris (Deoch-an-doris or parting drink) was offered to the guests after dinner.

Bob Tracey, entertainer.

A highlight was “Scottish Day Sundays,” featuring pipe bands that performed on the grand lawn on warm September afternoons.

Cornelia Ludlow Graham would have been pleased to see that “Highland Wild” had indeed been an appropriate name, in more ways than one, for the stone mansion and the surrounding hills and river.

The restaurant was a popular destination and hosted weddings, ladies’ clubs and alumni dinners on a regular basis. The bride and groom were offered the use of the Cumming daughter’s bedrooms to dress, and Tammi remembers the wonder that she and her sister felt as they waited to get a glimpse of the bride descending the staircase to the lower floor of the mansion. The sisters would then hurry out to the grand lawn to find a spot where they could watch the wedding ceremony unobserved. There were New Year’s Eve “Old English” buffet and dance parties and Easter dinners with egg hunts on the lawn with opportunities for the little ones to pet the baby lamb, donkey and pony that called Oldstone home.

The land surrounding the mansion allowed for the Cummings family to raise and keep numerous pets that included several dogs, sheep, donkeys and ponies. It was a wonderful time for the Cummings children who loved their childhood on the banks of the Hudson. Their dogs enjoyed the freedom to roam at will and the wonderful smells emanating from the steak terrace were a big temptation. One warm evening, the Irish setter, Heather, could not resist the lure of the appetizers that were being presented in the bar. She managed to snatch a block of Swiss cheese and made her break out the doors of the dining room onto the lawn. A number of customers attempted to divest Heather of her prize, but the crafty dog made good her escape much to the amusement and laughter of the guests.

One orphan lamb became an especial favourite of the Cummings children. With no mother ewe to raise her, "Valentine" was outfitted with a diaper and sweater so that she could live upstairs in her own space within the master suite. In between waiting tables, Jacqueline Cummings would rush upstairs to feed the little lamb with a bottle.

Cummings Family pictured with their sheep, donkey and horse.

The employees were treated as family and shared a meal together, along with the Cummings children, prior to beginning their work shifts. The children especially looked forward to Sundays. After a "great brunch and the Sunday paper," one of the waitresses would read to the children during the slow periods, "Little Women" being a favourite of the girls.

Gordon Cummings (top L) and bagpiper with dinner guests.

The restaurant attracted its share of notable guests and celebrities. In Tammi Cummings own words: "Due to its location, the FBI and Camp Smith's higher-ranking professionals would frequent the restaurant, and it was a grand event.

It was also a favourite spot of artists, actors from Manhattan, and various politicians. It was always a pleasure to have these guests and it wasn't like modern times. People would get dressed up to the nines to dine and it was an extravagant experience for us and for the customers."

The Cummings would call Oldstone home until 1975 when the difficult decision was made to sell the restaurant and move on to other opportunities. The Cummings family have many fond memories of the old stone mansion on the Hudson.

GIANNINA PRADELLA & MILAN OLICH

1975-2005

On May 19th of 1975, Oldstone on the Hudson passed to new owners, Tarrytown resident Giannina Pradella, and brothers Milan and Sime Olich of Ossining. Although other prospective buyers had felt the place was just too big, Giannina, Milan and Sime saw the potential of the property. The partners knew that fine food and service need the perfect accompaniment and the picture-perfect views of the Hudson River from the mansion were just that.

Giannina, born in Bibano, Italy in 1927, had immigrated to New York in 1954 where she would obtain a Masters degree in Education, from Columbia University. Eventually, Giannina became a partner in the popular Maison Lafitte Restaurant in Briarcliff. Milan was also a new immigrant to the United States – he had come from his native Croatia, following his brother to New York. It was Giannina's Italian heritage that was the inspiration for the new name "Monteverde (Green Mountain) Restaurant at Oldstone." The name also paid homage to the beautiful highland mountain of Manitou that rises behind the mansion.

As with the Cummings, Milan and his brother, along with Giannina, were to call Monteverde home as the second floor of the mansion remained private living quarters for the partners. Milan quipped that although there was a small kitchen upstairs, it rarely got used; there was always no shortage of work in the restaurant kitchen downstairs.

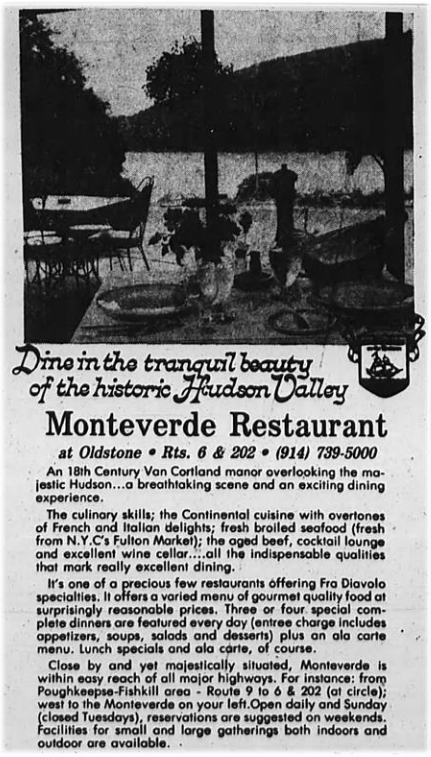
Milan relates that the first five years of ownership were especially difficult – "so many times we want to quit." The economy was still mired in a recession which meant that the partners had to do more with less. Milan became a man who possessed myriad talents. While nattily attired as maitre d' in the evenings, the days saw Milan dressed as a man of all work as he attended to a never-ending stream of odd jobs that needed to be done about the house and grounds.

For twenty years, Milan was the sole landscaper and gardener; lawns were mowed and manicured; trees weretrimmed and flowers planted for the enjoyment of the guests. He maintained a huge vegetable garden that provided fresh seasonal produce for the restaurant, planting upwards of a hundred and fifty tomato plants every spring. Then there was the inside work to be done. Milan became a plumber, carpenter, painter and electrician as he attended to all the repairs and maintenance that he was able to tackle on his own. But it was the roof that was perhaps the biggest irritant. During his time there, there were only two down spouts to take away the water from the large roof and as the cold weather settled in, the constant cycle of freeze and thaw guaranteed numerous leaks in every season of the year. “The design was terrible on that roof. I was thinking to just make a pitched roof and this way it can’t leak.” The long working days began early, with Milan rising at 4 a.m. one day a week in order to make an early appearance at the Fulton Market in New York City for fresh seafood. When asked if the partners had ever encountered a ghostly apparition or noticed strange happenings as others have related, Milan laughingly said, “No, I was too tired to notice.”

The change of menu from the Cummings ownership was proving to be popular. The culinary offerings were now “Continental cuisine with overtones of French and Italian delights.” A restaurant review in the Poughkeepsie Journal from November 30th, 1979 praised the menu, service and setting. La Claire T. Wood described Monteverde as a “continental cuisine gem.” Not impressed with the stark white marble of the entrance, the critic was delighted with the dining room and terrace. Praise was heaped on the service and the chef. “The dining room’s background music is soft. Our two waiters were in white jackets. They, along with the alternative maitre d’, make sure you do not want for anything. It’s a place of elegance and charm and we haven’t even mentioned the food yet. We really can’t begin to describe the menu....we will just say: trust Marco, the chef. Born in Coneglianno Italy, he has trained in Gambinus, Sao Polo, Italy and here at the Culinary Institute of America. His dishes reflect his fine hand.” Ms. Wood summed up the experience with, “The meal was perfection.”

How prices have changed! Drinks in 1979 were $2.00, an appetizer of oysters on the half shell $2.75, and entrees ranged from $9.75 to $15.00. The total bill for the critic and partner came to a whopping $42.00 which had included the wine as well.

Advertising in the Poughkeepsie Journal in 1980 offered restaurant patrons “An 18th Century Van Cortlandt manor overlooking the majestic Hudson....a breathtaking scene and an exciting dining experience.” Described was the “varied menu of gourmet quality food at surprisingly reasonable prices” and the “three or four special complete dinners” that were featured daily. Of special note



Dine in the tranquil beauty of the historic Hudson Valley

Monteverde Restaurant

at Oldstone • Rts. 6 & 202 • (914) 739-5000

An 18th Century Van Cortland manor overlooking the majestic Hudson...a breathtaking scene and an exciting dining experience.

The culinary skills; the Continental cuisine with overtones of French and Italian delights; fresh broiled seafood (fresh from N.Y.C's Fulton Market); the aged beef, cocktail lounge and excellent wine cellar....all the indispensable qualities that mark really excellent dining.

It's one of a precious few restaurants offering Fra Diavolo specialties. It offers a varied menu of gourmet quality food at surprisingly reasonable prices. Three or four special complete dinners are featured every day (entree charge includes appetizers, soups, salads and desserts) plus an ala carte menu. Lunch specials and ala carte, of course.

Close by and yet majestically situated, Monteverde is within easy reach of all major highways. For instance: from Poughkeepse-Fishkill area - Route 9 to 6 & 202 (at circle); west to the Monteverde on your left.Open daily and Sunday (closed Tuesdays), reservations are suggested on weekends. Facilities for small and large gatherings both indoors and outdoor are available.

was that Monteverde was one of very few establishments that offered “Fra Diavolo” specialties. Fra Diavolo, or “Devil Monk,” is the name given to a spicy tomato-based sauce. With Milan’s carefully raised home-grown tomatoes as the base, there was every reason to extol the virtues of the sauce. A menu from August of 1980 demonstrates the attention given to Fra Diavolo items. The five entrees listed were: Boneless Chicken Escappaiello, Seafood Fra-Diavolo, Vial Parmigiana, King Crab-broiled or fra-diavolo and Sliced Tenderloin bordelaise.

In 1985, Sime Olich sold his share of Monteverde to Giannina and Milan. By this time the economy was beginning to show some improvement and the heart and soul that the partners had invested into the restaurant began to pay dividends. The restaurant was open for lunch as well as dinner and the relatively inexpensive menu items drew in the crowds. Weekends were especially busy, the kitchen often having to accommodate three seatings in one evening. With a steady clientele, the restaurant was able to raise prices and “things were a bit easier.” The resulting positive cash flow allowed Giannina and Milan to make some improvements. The kitchen was expanded and updated and in the early 90s, the “verandah” was added to the mansion for additional dining spaces and to offer customers varied views of the grounds and the Hudson River.

Giannina and Milan understood that making their guests feel at home was an important aspect of ensuring Monteverde’s success. Milan strove to greet every customer that walked through the doors. The personal service also ensured that Milan was able to let customers know that weddings, events and parties could be easily accommodated at Monteverde. Milan and Giannina’s gracious hosting abilities had customers returning again and again to enjoy the food, service and beautiful views that the restaurant offered. That the restaurant was a favourite for many was undoubted as most of the diners drove more than half an hour – in fact many came from much longer distances – to enjoy the ambience of Monteverde.

With the addition of the verandah now complete, Monteverde was now able to accommodate larger parties, small weddings in the mansion and other events while still retaining space for the loyal customers who had been enjoying the restaurant for many years. The grounds looking over the Hudson were especially popular for summer nuptials, the happy couples extremely pleased with their choice of venue. Giannina worked hard to make sure that every wedding was a resounding success. One grateful bride praised Giannina in particular, writing, "First of all you are the consummate professional. No detail went without your perfect touch.....You increased my happiness quotient by 1000%..."

Celebrities and prominent citizens also enjoyed the popular restaurant. Governor Pataki was a particular fan of Monteverde and would often come for dinner more than once a week. While working hard as a lawyer, he would bring his wife and daughter, who was then a baby, with him. Since it was not as busy during the week, Giannina would kindly offer to look after the little one so the couple could take time to enjoy their dinner.

L to R. Libby Pataki, Giannina, Milan, George Pataki

There was one international visitor who left quite an impression on Milan. Sri Lankan President Ranasinge Premadasa, who served his country from 1978 to 1993, travelled to Monteverde from New York City on several occasions during his visits to the United Nations. The President, who was accompanied by a heavily armed security guard wearing a trench coat, told Milan that he felt secure

in his safety while dining at the restaurant. Unfortunately, his armed guards could not prevent his assassination by a suicide bomber while in his native country in May of 1993.

Giannina and Milan never regretted their decision to live on the second floor of the mansion, only a few steps away from the long hours of work that they faced every day. They fell in love with the peace and beauty of the lawns, trees and river of their Hudson Highland property. What is now the hotel was then used as accommodations for some of their kitchen help. The salaries of dishwashers and busboys didn't allow for the cost of travel- many lived out of state - and so the rooms were offered to the staff for their use.

The couple continued making improvements to the mansion, replacing and restoring the hardwood floors, enlarging and renovating the washrooms for the convenience of their customers, installing new carpeting and re-configuring the restaurant to accommodate for the varied needs of their clients. Giannina and Milan were always conscious to ensure their improvements and renovations did not spoil the charm and character of the mansion. One necessary improvement was the installation of a door between the restaurant and the staircase to the upstairs private quarter. The opportunity to explore the old mansion was just too much of a temptation to many visitors and they would often wander upstairs to look. One bone of contention could not be renovated or changed and is still a hazard today; the thick stone walls of the cellar sport a very low doorway at the entrance. On one occasion, Milan hit his head on the top of the doorway hard enough to propel him back onto the steps, the bang ultimately requiring several stitches to repair.

Milan especially loved the grounds. One fall he planted over 1500 daffodil bulbs for spectacular spring color. The garden displayed beans, horseradish, pepper, lettuce, herbs and of course tomatoes. Figs were planted and Milan would often send home some of them with the customers, who prized the gift. Some of the large sugar maple trees were tapped in the spring for syrup. One of Milan's ideas that did not quite work out as planned was the stocking of the old pump house down by the river with fish. These were for these to be carefully raised and then supplied to the restaurant. Alas, Milan became so fond of them that they never did find their way to the plates of anticipatory diners.

The ammunition dump continued to be used as a wine cellar. It was the perfect storage space, remaining cool in the heat of the summer and alleviating higher electrical costs to keep the wine stored correctly. At times, there were over 5000 bottles stored in its cool depths.

Giannina and Milan's dedication to Monteverde was well rewarded. So popular had the restaurant become that on warm fall evenings in September, customers were lined up outside, patiently waiting their turn to be seated.

The wait was not without its perks – the walk on the lawns to admire the turning leaves on Dunderberg across the Hudson while awaiting their table allowed the time to pass quickly.

By the early part of the new millennium, Milan and Giannina made the difficult decision to begin a new chapter of their lives. Although the business was thriving, it was time to step back and put aside the long hours of work to spend time pursuing some of their own personal desires that had so long been denied. In 2004, the two partners quietly engaged a real estate broker to put Monteverde on the market. Giannina was now seventy-seven years of age and was looking forward to spending time with family and friends. Sadly, Giannina passed away in April of 2015 at the age of eighty-seven. Milan, at sixty, was looking also looking forward to pursuing other interests that had been put aside. In February of 2005, Monteverde once again acquired a new owner who had ambitious plans of his own for the mansion and property.

Milan in the Grand Dining Room

FEBRUARY 2005-FEBRUARY 2011

In February of 2005, the sale of Monteverde at Oldstone was finalized, the new owner, Richard Friedberg purchasing the mansion and its 27 acres for the sum of $6.95 million dollars. Mr. Friedberg had a vision that encompassed much more than existing restaurant.

According to one newspaper article, Mr. Friedberg's first encounter with Monteverde at Oldstone was an accidental one. A semi-truck had jack-knifed and was blocking the road, so Friedberg was forced to turn around in the drive of the mansion. Taken by the mansion and the beauty of the surroundings, Mr. Friedberg was able to acquire ownership of the property.

Mr. Friedberg would continue to operate the restaurant, capitalizing on Giannina and Milan's hard work that had made the venue so successful and popular. But no longer would the upstairs of the house be the private residence of its owners – rather it would now be converted into luxurious suites and a spa for those looking for the ultimate retreat. In addition, Oldstone would also be promoted as a premier wedding destination, expanding on the efforts of the previous owners.

According to newspaper reports, immediately after his acquisition, Mr. Friedberg began an intensive sixty-day renovation. It was reported that $3.1 million dollars was the amount that was spent to transform the mansion, garden house and grounds. In the mansion, the second story would now boast two premier suites – Van Cortlandt and Ludlow, as well as rooms for the spa including a marble bathroom with steam shower. The restaurant was also updated, and the garden house was renovated to provide an additional seven rooms for guests. In order to accommodate larger weddings, a tented pavilion space was constructed, providing space for 350 guests for dinner and dancing.

In April of 2005, the property re-opened to the public, now to be known as "Monteverde at Oldstone Manor." Michael Sheel had been engaged as the new chef for the restaurant. Interning at the five-star French restaurant Le Bec Fin in Philadelphia, he had also worked in the Virgin Islands and at other top Philadelphia establishments before becoming a partner and Executive Chef at the restaurant Blue on the Jersey Shore. Michael and Richard met in South Carolina, introduced through mutual friends, and Michael was enticed to make his mark at

the newly opened Oldstone. Dinner and lunch were served seven days a week and brunch on Saturday and Sunday. An October 2015 New York Times review praised Chef Sheel for his culinary creations, "But nothing on the menu was off key," and the reviewer was delighted with the multiple dining areas and the views of the Hudson. "Wherever you sit, the service is superb, and you're likely to enjoy the calming effects of the view. Freight trains chug along pleasantly on the west side of the river. Dragonflies dance above the lawn. On a recent evening, I watched a full moon rise over the trees. Worries can safely be left with Mr. Sheel." Although the reviewer was pleased with the food and service, she was not as enthusiastic about the restaurant decor. "A few touches fell flat....The renovations, too, had over-elaborate elements; matching table cloths and draperies and the high shine on brass lighting fixtures."

The spa offered a wide range of services for guests seeking a reprieve from the hectic pace of their lives. Massage, body wraps, facials and reiki were just some the amenities offered. Private and group yoga sessions were available as well as personal and group astrology readings. "It's All Yours," and "Why Leave?" were the concepts that encompassed what Mr. Friedberg and staff wanted to bring to their clients and visitors.

Two years later, Chef Sheel was featured in the March 22nd, 2007 edition of the Westchester Guardian, "at home with.....The Great Chefs of Westchester." It was revealed in this article that Mr. Friedberg was not finished with the renovations and additions to Oldstone Manor and that a grand plan was in the works that would drastically change the face of the property. "Future plans for the property include an inn with 39 suites and 20 spa rooms and villas with fractional time-shares." The article painted a picture of a promising future for Oldstone.

Chef Sheel would leave Monteverde at Oldstone Manor later in 2007, with Niall Ferguson now bringing his talents to the restaurant. Reviewer Alice Gabriel of the New York Times would write in the November 22nd edition of the newspaper, "In July 2007, Niall Ferguson, having been abruptly dismissed as chef de cuisine at Gordon Ramsay's New York City franchise, saw an opening up the Hudson, adjusted his toque, and headed against the current to claim new ground. As executive chef at Monteverde at Oldstone Manor, a handsomely renovated restaurant, inn and spa on a river estate near Bear Mountain, Mr. Ferguson has brought fresh talent to fill Monteverde's luffing sails." This November review again praised the excellence of the food and wine list, the impeccable service and the beauty of the restored mansion and its manicured lawns.

There was, as yet, no hint that Mr. Friedberg's vision was becoming somewhat cloudy. Under the new ownership, the venue appeared to be successful and ready to move forward into the next phase. But underneath the picture- perfect surface, eddies of turmoil were developing.

Richard Friedberg, self described as a real estate developer, had opened the restaurant Allen & Delancey on the Lower East Side on October 8th, 2007. Chef Niall Ferguson would showcase his culinary talents at this new restaurant of Friedberg's, ***"...with a sophisticated menu that bears a likeness to the one Ferguson has implemented at Monteverde at Oldstone Manor..."*** **From the outside, it appeared that Richard was an up and coming restaurateur who, with an apparent hit in the Hudson Highlands, was attempting to bring that success to New York City. The appearance of prosperity was deceiving; Oldstone and Allan & Delancey were tied together in debt. On August 5th, 2009 Allan & Delancey & Monteverde Manor at Oldstone filed for Chapter 11 Bankruptcy Protection. Newspaper accounts in New York City indicated that Allan & Delancey as well as Monteverde would continue operating while the debt was re-structured.**

Monteverde had by this time, become a popular wedding venue and the news took engaged couples and their families by surprise. Frantic brides were contacting Mr. Friedberg who assured them that all was well and they were not to worry – their dream weddings would happen as planned. One young bride-to-be who had paid a deposit only a few short days before the bankruptcy announcement, attempted to have Mr. Friedberg return her deposit to no avail. So convincing were Mr. Friedberg's assurances that couples made further instalment payments in December of 2009 for their 2010 weddings. The bottom fell out in May of 2010. There would be no weddings and there was no hope that any monies paid could be recouped.

In September 2010 Hilco Real Estate announced that they had been retained by the Connecticut Chapter 7 Trustee to sell Monteverde at Oldstone Manor by sealed bid, the deadline for such bids to be received by November 10th. It was not the news that had been hoped for. Stories emerged that after the Chapter 11 filing the previous August, Monteverde, although still operating, had been experiencing chaos. A “skeleton” staff made an attempt to keep the restaurant open, but unpaid wages and outstanding amounts to suppliers would bring everything to an eventual halt.

Friedberg’s vaunting of his exclusive use of local contractors during the renovation of Oldstone would prove to be hollow bragging. Many of those local contractors and suppliers were owed substantial amounts that would never be recovered. The previous owners, Giannina and Milan, were also greatly affected by the bankruptcy. Their terms of agreement regarding the sale of the house to Friedberg in 2005 had ensnared them as well, leaving them with a substantial financial loss. One hundred years and ten years later history had repeated itself, the house and grounds to be sold at bankruptcy auction for a second time.

It is no exaggeration to say that the period between the abandonment of the mansion and its eventual purchase was a time of peril for the stone house. It had weathered two hundred and fifty years and there was no guarantee that new owners would ensure the house live on. The property on which Oldstone stands had seen an incredible increase in value and the acquisition of twenty seven acres of Hudson river-front would be a rare opportunity for a developer, who in most situations would prefer to eliminate all the current buildings and replace them with condominiums or town homes to maximize the value of the property. Although extensively renovated, the task of ensuring the viability of such an old structure is daunting – and expensive. Facing an uncertain future, the fate of Oldstone would not be known until February of 2011.

ARLENE & BRENT PERROTT

2011 TO PRESENT

On September 8th of 2010, Hilco Real Estate, in partnership with NAI Friedland Realty, announced the bankruptcy sale of Oldstone, the sealed bid deadline set for November 10th. It had now been twenty-two months since the bankruptcy announcement.

Arlene Perrott, while looking for smaller properties to renovate and re-sell, was informed that Monteverde at Oldstone was shortly coming up for auctionand was asked if she be interested in the property. Having grown up in Mahopac, Arlene was familiar with the mansion and together with her husband Brent, the couple attended the auction more out of curiosity, rather than with any intent to become owners. Short version – the Perrott's were the successful bidders and by February of 2011, the somewhat derelict mansion and twenty-seven beautiful acres of Hudson River waterfront were theirs.

The first thought was that Monteverde could possibly become the Perrott home, but it was quickly decided that the house and grounds were far too large for the family. Instead, Oldstone would continue to operate as an event venue. Whether or not the restaurant would re-open would be a decision for a future date.

During the time the house stood empty, the elements had taken their toll on the house and grounds. When the property was vacated by Friedberg, things were simply left as they were. Food remained in freezers and refrigerators, dirty dishes in the sink and garbage left to rot. As you can imagine, this attracted the attention of the wildlife that frequents the forests surrounding Oldstone. The human element also played a part. Vagrants took advantage of the mansion, lighting fires for warmth and removing anything of value including copper piping and whatever else might bring a few dollars when sold. It was a miracle that the mansion had not burned to the ground during this time as some of the fireplaces were found to be clogged with crumbling fire boxes. The condition of the roof was an immediate concern that needed to be addressed. That roof that had haunted Milan Olich during his ownership had not been entirely renovated and repaired during the Friedberg occupation, and as such would be one of the first of a long list of repairs to be done.

Arlene was in no way discouraged at the condition that the mansion was in – rather, she could see the potential that the grand old stone house possessed and so commenced on fulfilling her vision for the house with enthusiasm. Working with her trusted and talented contractor, Fernando Veslasquez of FV Contracting in White Plains, the restoration of Oldstone began. The first order of business was to clean up the mess that existed within the mansions walls and to repair the roof, this time in its entirety. Walls and ceilings were re-done, water piping re-installed, floors re-finished and a thousand other repairs undertaken.

During the initial stages of the mansion repairs, the grounds surrounding the house were also a top priority. The entire mansion renovation would take several years but the outdoor tented pavilion space and the grounds surrounding the stone house would provide a beautiful setting for summer weddings. By the end of April, the outdoor venue space was available for use.

Meanwhile, inside work continued and although it often felt that it was "two feet forward and one foot back", Fernando and his team kept moving ahead. As work on the infrastructure neared completion, Arlene turned her efforts to the final vision for the house, ensuring that the colors used throughout and molding installed in the upstairs suites evoked the colonial roots of the mansion.

By 2012, the mansion was fully open for events on the ground floor with three dining spaces and a bar and lounge available for guests. The second floor now boasted two beautifully renovated and appointed suites. The two suites, the Van Cortlandt and Ludlow, each feature a luxurious ensuite with unparalleled and expansive views of the Hudson River. A separate guest bedroom, lounge area, salon space and bathroom were also renovated and added to ensure ample space for the bride and groom to prepare for their big day.

Over the next six years, work on the grounds and outbuildings continued. The Garden House was updated and renovated to provide an additional six European styled bedrooms each with anadjoining en-suite; office, conference and storage space was added. Improvements were continually being made in the mansion and in 2016 the kitchen area was updated and improved in anticipation of the restaurant re-opening slated for October of 2016. It was an exciting evening when the restaurant opened its doors to the public. Previous regular guests to the mansion were thrilled that they could once again partake of a magnificent dining experience in one of the most beautiful spots on the Hudson River.

One of the most noticeable changes to the grounds has been the carefully planned removal of trees in order to showcase the already beautiful expanse of the river. Over a century and a half ago, the view up and down the Hudson from the mansion was very different from today. The lands surrounding the stone house were not nearly as heavily forested and one would have been able to see all the way to Iona Island in the north to Peekskill in the south; the view from the mansion and lawns is now truly breathtaking and reflects the early history of the mansion.

Perhaps the most beautiful addition to the interior (and the one that Mr. Velasquez is most proud of) has been the construction and installation of the fireplace mantles and surrounds in the lounge area and the Van Cortlandt suite on the second floor. The fireplaces as well as the magnificent bookcases expertly crafted by Mr. Velasquez in the lounge, perfectly reflect the image Arlene had long held for the rooms.

While renovations were ongoing, it was hoped that some small relic of the past would be found. Other than a few small pottery shards and bottles from the early 20th century, disappointingly, nothing of value or historical interest surfaced until early 2016. It was a very unexpected and yet thrilling surpise. One of the last small details that remained on the "to do" list was the removal of a shallow, white cabinetlocated on the wall between the hostess station and the main door to the grand dining room. As the cabinet served no useful purpose and was of no historical value, the decision to dismantle it was not a difficult one. It came as a complete shock to discover that the cabinet had been hiding a significant artifact all along. Behind the cabinet was a large eagle panel painted in gold gilt. Further investigation revealed that the panel was sitting directly above what had once been a two-sided fireplace, the reverse side still in use in the lounge. Conversations with past residents of the mansion did not conclusively determine when the eagle had been walled over although it has been out of sight since at least the early 1950s. Arlene and Fernando designed the elegant cabinet that now safely encases, and showcases, this truly beautiful historical piece.

Arlene is truly grateful for the Monteverde staff that has been "all in" during the past seven years. Housekeeping, landscaping, maintenance, event planning and administration staff have all dedicated their time to provide the best that they can offer, and their commitment shows. Monteverde at Oldstone is now considered one of the premium venues and dining sites on the Hudson River.

The restoration of the stone mansion has ensured that this important piece of New York history will continue to guard the southern gate of the Hudson Highlands.

MYTHS, LEGENDS AND GHOSTS

The Dutch Myths

The area that enfolds Oldstone is rich in myth and legend and the inhabitants of the mansion would have known well the tales that grew out of the mystique of the river and those who navigated its waters. The following accounts are of interest as they occurred (or were said to have occurred) within eyesight and earshot of Oldstone's walls.

Oldstone is located at what is known as the south entrance or southern gate to the Hudson Highlands which stretch from Haverstraw Bay in the south to Newburgh Bay in the north. The mountains on this stretch of the river bear intriguing names such as Crow's Nest, Bear Mountain, Storm King, Dunderberg, Beacon Hill, Sugar Loaf, and Mount Taurus. The Dutch who settled the area were a superstitious lot in many ways, in part due to the vagaries of the weather and tides of the Hudson. The waters of the Hudson flowing through the Highlands were known to be especially treacherous to early sailors. Oldstone sits directly across the river from Dunderberg or "Thunder Mountain." The stretch of the Hudson from Dunderberg to Pollepel Island to the north with its strong currents and winds that whistle through, made for tricky sailing for the early wooden ships and was said to be the most dangerous stretch of the river. The names, "Devil's Horse Race" and "Worlds End" given by the Dutch are indicative of how those river men viewed the water flowing at the feet of Oldstone. Their stories give an insight into how the early inhabitants and sailors viewed the river and its surrounding wild mountains.

Dunderberg, across the river to the west of the mansion, and the treacherous water between the two banks, gave rise to the myth of the "Heer of Dunderberg" or translated, the King of Thunder Mountain. The "Heer" or Goblin King was said to be a small leprechaun or imp like creature wearing a sugar loaf hat and brandishing a speaking-horn with which to bark forth his commands; lightning to blaze, thunder to crack and winds to whip up the river waters. It was also said that a spectral ship manned by the Goblin King's crew would appear on stormy nights and if seen, your ship was likely to be in great peril. Indeed, many ships and sailors were lost in these waters. If the sailors managed to steer their ship past Pollopel Island, they considered themselves safe from the Heer. In order to placate this spectral creature, mariners would nail horseshoes to the masts of

their ship for good luck or lower their top sails to pay homage to the King in hopes for safe passage. There are numerous versions of this Dutch legend, some slightly humorous and others rather more fantastical. Regardless, the early Dutch sailors feared this stretch of river for good reason. One wonders if any of the inhabitants of Oldstone saw the ghostly Goblin King ship abroad on a night when the winds were high and thunder and lightning were in the air. Visitors to Oldstone may want to tip their hat to the Goblin King just to be on the safe side.

View of Dunderberg from the grounds of the mansion.

Captain Kidd

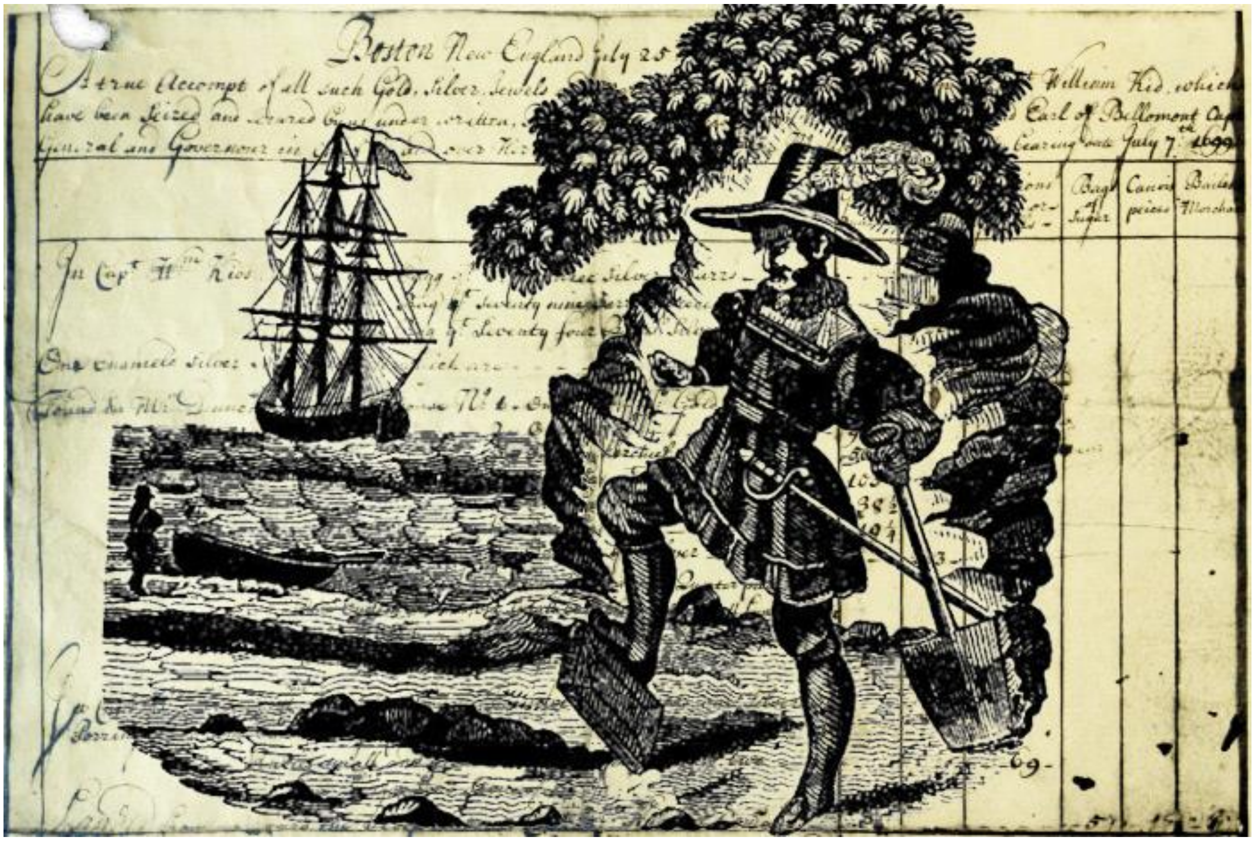
There is also the tale of Captain Kidd and his Hudson River treasure. Aside from being an interesting historical story, it has a connection to Dunderberg and as such was would have been the object of much gossip and amusement for Oldstone's inhabitants and surrounding neighbours.

Captain Kidd was a man of contradictions. Of Scottish birth, Kidd immigrated to New York City and in 1691 married the twice widowed Sarah Oort, one of the wealthiest women in the colony at that time. A respectable family man and sailor, he owned a large house in New York City on Pearl Street and was actively engaged in the construction of Trinity Church. It was said that the first carpet to grace a room in New York during this time was in his house. Having proven himself to the Crown as an able seaman, in 1690 he was given two commissions– one that of an English privateer ordered to seize French ships and cargo and the other that gave him the authority to destroy any pirate ships he encountered in American waters. These were interesting commissions in that Kidd would not be employed by the Crown but rather by private interests who would evenly split the captured booty with one tenth of the haul being kept aside for the King.

With his crew of 150 aboard the "Adventure he sailed out of the New York Harbour into waters that were decidedly not American. He sailed to the Cape of Good Hope where, after the better part of a year, he proved himself a failure in the fulfillment of his commission. Thus, having nothing of value for his employers, he made the decision to become a ruthless and successful pirate himself. He eventually returned to the shores of North America and was kept busy evading the authorities.

As with all old tales, there are many versions of the Dunderberg treasure. It was said that Kidd was pursued by a man-o-war up the Hudson River and as he and his crew were unable to make a getaway, they sunk their ship and buried the gold and silver at the foot of the Dunderberg. It was also said it was members of Kidd's crew who were from the Highlands that sailed the ship up the river after Kidd's death. Another portrayal of the story is that Kidd hauled his treasure up into the mountains of the Highlands, slit his dogs throat and buried it on top of the treasure as a ghostly guardian. An 1880 newspaper article recounts that the dog was seen below Indian Brook Falls. A column in the pages of the Brooklyn Daily

Eagle, Dec 11, 1895 relates that “Kidd’s Plug,” a rock jutting from the vertical face of Crow’s Nest, is said to be the cork fitting over the mouth of a cave in which the pervasive Kidd had pent sundry of his millions.”


Boston New England July 25
A true Accompt of all such Gold, Silver, Jewells
have been seized and secured by me under written
General and Governour
William Kidd, which
Earl of Bellomont Cap
bearing date July 7th 1699

There were many fortune hunters who chewed up miles of river bank looking for Kidd’s buried treasure over the years. A Brooklyn Daily Eagle column of June 1845 stated that “the work of exhuming Capt. Kidd’s treasures, near Caldwell’s Landing (across the river from Oldstone) is to be renewed in the course of this month.” Unfortunately, the dreams of buried pirate chests bursting with glowing rubies, shimmering diamonds and Spanish gold remain just that – dreams. To date there has been no Hudson Highland treasure discovery.

One account from 1870 concerningthe hunt for Kidd’s treasure on Dunderberg, is especially amusing and Oldstone’s occupant, Louisa Ludlow, may have heard and observed some of what occurred. Along with the idealistic but passionate believers in Kidd’s buried treasure, there were also schemers and con men just waiting to pluck their own treasure from the naive and gullible. The events that

occured, although laughable when looked at in the cold light of day, highlights how "treasure fever" can overtake common sense. The story unfolds in the December 1, 1870 edition of the New York Times.

Spiritualism was at the height of popularity at this time and many people had an intense curiosity in the otherworld. There were at least a million or more adherents of the movement in America by this time, which included many celebrity believers. It was so concerning to religious leaders that it led to a discussion in Congress of the dangers the movement posed to the country's citizens. It was ironic that the rise of spiritualism was based on a lie. Two sisters by the name of Fox, who had played a prank that got out of hand, had inadvertently contributed in great part to the popularity of the movement. They finally admitted in 1888 that it had all been a hoax. But the admission was eighteen years too late for some adherents of the movement.

It began with three New York City men, admitted spiritualists, who had been approached by a Mr. David Briggs while at a séance. Mr.Briggs related to the gullible trio, who were obviously extremely keen to believe, that he had had a recurring dream that "did not vary" and that the spirits with whom he had seen and talked to, had told him that there was a sunken treasure chest in an old wreck below Dunderberg. Mr. Briggs embellished his story with "pots and boxes of diamonds, jewelry, spoons, bullion and lots of precious things" hidden in the rocks somewhere on the mountainside. Having convinced the three spiritualists that the treasure did exist, Briggs took the trio to visit an "old wench" near the Brooklyn Navy Yard. The room in where the woman was residing was described as dark and filthy, furnished with a table on which lay a skull and crossbones. During the visit, the woman "burned some drugs and had a mumbling to herself, and then told us where to go and dig."

A boat was chartered and sailed to the shore under Dunderberg where a good part of the summer was spent digging - to no avail. The men were confronted twice by river police who thought them river thieves. Mr. Briggs would go off on occasion back to the city to take money to the "old wench" to get further directions and to pay for the drugs that were burned in a lamp to make the "charm." Two of the three men gave Briggs $900 each and the third turned over $600 of his hard-earned money. It appears that Briggs spent far more time in the city than digging, leaving the three fools to do the hard work. The three were so

afraid that others would discover their true intent, that they made the decision to only work at night, occasionally going across to Peekskill or up to Newburgh for supplies. Finally, Mr. Briggs, upon his return from what was to be his last trip to the site, informed the discouraged diggers that a large piece of ledge rock above the water had come down and covered the wreck. A decision was made to blast the rock and after three unsuccessful small attempts, “we put in a big one, in the centre, with twelve pounds of coarse powder, Sunday night, at 12.....it all split apart.” So much for keeping their efforts a secret – the explosion would surely have woken and alarmed the residents of the area.

After the blast, Briggs entered the water and claimed that the wreck had been found. “Found” amongst the wreckage was an iron chest from which Briggs produced some shiny gold coins. Reports say that the treasure hunters then heard someone approaching and so decided to grab whatever bags of plunder they could and sink the chest. It is not related in this account as towhether or not the person or persons approaching, were in cahoots with Mr. Briggs to provide a distraction or if it were alarmed local residents who had come to investigate the blast. The result was that Briggs disappeared and the hapless three discovered upon their return to New York City, that the muddy coins were nothing more than American and English pennies.

Two policemen returned with the three hapless men to the site of the “wreck” and determined that it was part of an old sloop from Newburg that had been towed to the location. The iron chest proved to be a condemned express company iron chest and the “charm” nothing more than sasparilla, bark and nitric acid.

Briggs had asked for more money just before he fled but the men had refused. Although charged with “obtaining money by trick, device and fraud”, Mr. Briggs was never located, and it was determined that he had made his way back to his native England. In an amusing understatement, one of the hapless men declared “I believe he lived by humbugging people in this way or some other.” The final statement of the three, and now penniless men was, “That if we catch Briggs, we will promptly send him off to the hold of the spirits.” Whether they ever did find and dispatch him is not known or if the three men remained adherents and believers in the otherworld.

Despite this disastrous ending to this hunt for Kidd's ship and treasure, hope still survived. Later a canon was found in the river off Dunderberg and though it was speculated to be from Kidd's ship it was more likely that it was from the Revolutionary War.

Captain Kidd came to an unfortunate end as well. He was eventually captured in Boston, sent to England for trial, and was hung in May of 1701. There has been no Kidd treasure found in the Highlands. But you never know, one night you may get a glimpse of Kidd's poor spectral dog moving wraithlike through the trees on the mountainside above Oldstone.

Anthony's Nose

Other Hudson Highland mountains have storied backgrounds as well. Just upriver from Oldstone is one of the most recognized of the Hudson Highland landmarks, Anthony's Nose, which was at one time owned by the Van Cortlandt family along with Oldstone. The name was used as early as 1697. There are differing accounts of how this promontory got its name. Washington Irving in his satirical 1809 "History of New York" gives the following amusing story as to how the promontory came by its name. Supposedly Peter Stuyvesant, the last Dutch governor of early colonial New York, was accompanied on a voyage up the Hudson River by his trumpeter Antony Van Corlear. "It must be known then that the nose of Anthony the trumpeter was of very lusty size strutting boldy from his countenance like a mountain of Goldconda; being sumptuously decked with rubies and other precious stones...Now thus it happened, that bright and early in the morning, the good Anthony, having washed his burley visage, was leaning over the quarter railing of the galley, contemplating it in the glassy wave below. –Just at this moment the illustrious sun, breaking in all his splendour from behind from behind a high bluff in the highlands, did dart one of his most potent beams full upon the refulgent nose of the sounder of brass—the reflection of which shot straight way down, hissing hot into the water, and killed a mighty sturgeon that was sporting beside the vessel! This huge monster being with infinite labour hoisted onboard, furnished a luxurious repast to all the crew, being account of excellent flavour, excepting about the wound, where is smacked a little of brimstone, and this, on my veracity, was the first time that ever sturgeon was eaten in these parts by Christian people. When this astonishing miracle came to be known to Peter Stuyvesant, and that he tasted of the unknown fish, he, as well

may be supposed, marvelled exceedingly; and as a monument thereof, he gave the name of Anthony's Nose to a stout in the neighbourhood—and it has continued to be called St. Anthony's Nose ever since that time."

The name has also been attributed to that of St. Anthony but perhaps the most believable account is that of Pierre Van Cortlandt Sr., whose family had owned the property since the 1697 date and was intimately connected with the peak. His version says that a sea captain by the name of Anthony Hogan was possessed of a very large proboscis. While sailing past the mountain, one of his crew, in jest, had compared it to his nose; the name stuck.

There are eerie accounts of unmanned ghostly schooners that ply the river on dark nights and tales of presences both seen and unseen that haunt some of the ancient houses along the Hudson. Oldstone is no different. The inhabitants of Oldstone who have passed on did not leave written word of any ghostly encounters, but current employees and past guests of the mansion have no doubts that the grey stone house is home to its own spectral presences.

The Otherworldy Residents of Oldstone

It is not unexpected that Oldstone would have its own ghostly stories and events; after all, the mansion has stood for nearly 260 years, its thick walls soaking up every essence of the people who lived there, mutely observing life, death, grief, longing and happiness.

The most frequent sighting has been the figure of an older woman, gowned in a long dress, standing in the window of what is now the Hope Latham suite. This figure has also been seen in the hall outside that room with both employees and guests having observed this ghostly presence. A worker, alone in the mansion while repairing a light, felt that he was being observed, turned around and saw the spectre very clearly. One wonders if it could be Louisa Ludlow or Emma Stevenson. The Hope Latham suite was most likely the bedroom of both Louisa Ludlow and her niece Emma Stevenson, and both women departed this earthly realm in the mansion. Figures of women, men and children have been observed in some of the second-floor windows and employees have heard footsteps tapping across the wooden floors of the downstairs. The unseen residents of

Oldstone do not tolerate negative emotions and are not shy about their distaste for discord. It is not an uncommon occurrence for some of the books on the shelves in the lounge, to end up on the floor in front of the fireplace when there has been a disagreement or emotions are running high. More than once, employees have unlocked the mansion early in the morning, surprised to find that all the lights are on, knowing for certain that they had double-checked to ensure all were turned off the previous evening prior to locking the doors and leaving for the night.

When the mansion is empty, except for a lone employee, the voice of a young girl and footsteps clattering on stairs have been heard. It has also been reported that a dog's footprints have appeared, and objects firmly ensconced on shelves in the cellar have fallen to the floor with no earthly assistance.

View of the Salisbury Island (Iona) salt marshes upriver from Oldstone.

Whoever the ghosts may be, they are quiet and unthreatening, appearing just often enough as a reminder that they are part of the history of the old stone mansion on the Hudson River.