

FALL 2011

FOR MEMBERS OF THE GREEN-WOOD HISTORIC FUND



The Arch

GREEN-WOOD

EST. 1838: A NATIONAL HISTORIC LANDMARK



Aaron Brashear

ABOUT GREEN-WOOD

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

The mission of **The Green-Wood Historic Fund** is to maintain Green-Wood's monuments and buildings of historical, cultural and architectural significance; to advance

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

THE GREEN-WOOD HISTORIC FUND BOARD OF DIRECTORS

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[Front cover photo] The final clay version of The Greeter by sculptor John Coleman, to be placed near American painter George Catlin's final resting place in tribute. George Catlin is interred in Lot 717/720, Section 60.

TO OUR MEMBERS

Our dedicated staff works tirelessly to ensure that Green-Wood retains its stature as a unique and important center of history, culture and education. Never has this been more evident than this past summer when we drew record crowds at our tours, book readings, Memorial Day concert, the Civil War Sesquicentennial commemoration and other events.

In mid-June, we started a new tradition when more than 2,000 theatergoers were transported back to the 1860s for Green-Wood's stunning run of *The Spoon River Project*. The play, presented by moonlight, was hailed in countless press reports, including a spectacular front-page *New York Times* Arts & Leisure section story.

Buoyed by this success, Green-Wood will host another exciting production called *Brooklyn Underground* presented by The Artful Conspirators, a Brooklyn-based theater company. The play will take place in the Historic Chapel on two consecutive weekends (9/23-25 and 9/30-10/2) and will feature stories of our permanent residents, from prominent 19th-century figures to modern-day neighborhood locals.

We're also thrilled that best-selling author **Paul Auster** will join us on November 19th for a talk about his latest novel, *Sunset Park*. Auster revealed in a *Travel + Leisure* interview that his first visit to Green-Wood might have inspired the novel. He said, "I had no idea [Green-Wood was] . . . one of the most remarkable places in all of New York City."

Also on the literary front, world-renowned journalist, novelist and educator **Pete Hamill** will be here on Thursday, September 15th at our annual benefit to accept Green-Wood's prestigious **DeWitt Clinton Award for Excellence**. A Brooklyn native, Hamill, too, has written fondly about Green-Wood, calling it "one of the great urban glades."

As many of you know, Green-Wood is the final resting place for hundreds of famous artists, perhaps none more revered than 19th-century painter of Native American Indians, **George Catlin**. In an unprecedented act of generosity, respected American sculptor **John Coleman** is donating a stunning 6'6" bronze sculpture based on Catlin's depiction of Black Moccasin, the Chief of the Hidatsa Indians who welcomed Lewis and Clark in 1804 as they explored the upper Missouri River. Coleman's sculpture shows Black Moccasin, who lived to be 100, as a man in his 70s in full native dress. The monument, to be unveiled later this fall, will have a place of honor near the entrance to the Catlin family plot.

Finally, visitors to Green-Wood are familiar with the **Weir-McGovern** florist located at 25th Street and Fifth Avenue—but you may not know that Green-Wood is in contract to buy the property. Built in 1895 and declared a City landmark some years ago, the structure is the only 19th-century Victorian commercial greenhouse in existence in New York City today. Once the purchase is complete, we will embark on a fund-raising effort to restore the structure to its beautiful original glory. It will one day serve as the gateway to Green-Wood, a visitor and research center, and home to our extensive Historic Fund archival records and collections.

It is only with your continued generosity and support of The Green-Wood Historic Fund that our tours, book-readings, special events and preservation efforts—including the restoration-in-progress of the **Pierrepont Monument**—are possible. Thank you for all you do to make Green-Wood a very special place.

Richard J. Moylan

Richard J. Moylan
President

[Left] Sculptor John Coleman adds final touches to his clay version of The Greeter, which he is generously donating to Green-Wood.





A NEW GREETER AT GREEN-WOOD

Celebrated 19th-century American painter **George Catlin** (1796-1872), who specialized in portraits of Native American Indians in the Old West, will finally have a fitting memorial in Green-Wood, the painter's final resting place.

In trips to Native American territory surrounding the Mississippi River taken between 1830 and 1836, Catlin documented more than 50 tribes including the Pawnee, Cheyenne and Crow. Catlin's original Indian Gallery of more than 600 paintings and a substantial collection of artifacts is now part of the Smithsonian American Art Museum's collection.

As famous as Catlin was in his day (he took his Indian Gallery on tour to major cities in America and Europe) and revered as he is today, however, Catlin's final resting place was in an unmarked grave in Green-Wood Cemetery until 1961, when a society and the family put up a simple headstone.

Catlin's lack of a suitable memorial will now be rectified with the installation of a new sculpture inspired by Catlin's work by American sculptor **John Coleman**.

Coleman is one of the leading sculptors today portraying western subjects. His *Explorer Artists, Bodmer/Catlin Series* uses portraits by Catlin and Karl Bodmer of individuals from tribes that Lewis and Clark encountered during their 1804-1806 expedition. Green-Wood President Richard Moylan expressed an interest in having one work of Coleman's series to use as a memorial to Catlin. Coleman instead decided to create a new series and generously give one of the sculptures to Green-Wood.

The Greeter, Coleman's six-and-a-half foot bronze sculpture depicts Black Moccasin, chief of the Hidatsa Indians, welcoming Lewis and Clark in 1804 as they explored the upper Missouri River. Coleman's sculpture is based on Catlin's description of Black Moccasin, who lived to be 100, as a man in his 70s, holding his ceremonial pipe and making a welcoming gesture with his eagle fan. 

[Above] Sculptor John Coleman with his final clay version sculpture of *The Greeter*, created in tribute to American painter George Catlin. The final bronze sculpture, to be unveiled later this fall, will have a place of honor near the entrance to the Catlin family plot.

BRUCE CRANE: AMERICAN TONALIST (AND SCANDALOUS) PAINTER

American tonalist painter **Bruce Crane** (1857-1937) is known for his paintings of atmospheric East Coast landscapes. He is also known for his scandalous marriage to his stepdaughter, painter **Ann Brainerd Crane** (1881-1948).

Born in New York City, Crane studied painting here and in Europe. Influenced by the French Barbizon school of painting, Crane became a landscape painter of the tonalist school, devoted to rendering nature’s quiet, poetic mood in subtle gradations of warm golden tones. Crane was particularly noted for his late-autumn scenes, when most leaves had fallen and colors were muted. The titles of some of his paintings, in the collections of many of America’s leading museums, indicate his interest in the fall season: *Autumn Uplands*, *November Hills* and *Autumn Meadowlands*.

His interests, though, went beyond painting atmospheric landscapes.

In 1902, Crane’s wife, Jeanne, sued him for divorce, claiming that he had committed adultery with her daughter by an earlier marriage. But Jeanne, at the time of the filing,



Frank Morelli



was in an insane asylum. The judge ruled that Crane could divorce his wife, and he did so. Two years later, he married Jeanne’s daughter, Ann Brainerd Crane. At the time, Bruce was 47 years old and Ann was 23.

Ann Crane studied painting with John Henry Twachtman, also an American tonalist painter. After her marriage to her former stepfather, Ann painted at their farm near Utica, New York, while Bruce painted in New York City. Bruce became a popular figure at the artists’ colony in Old Lyme, Connecticut; Ann, according to her and Bruce’s daughter, was unhappy there, unable to establish her own identity as an artist.

The Green-Wood Historic Fund has three Bruce Crane paintings in its collection, including *November Morning*, shown above. Green-Wood also has Crane himself (as well as Ann), whose family gravestone has recently been repaired and restored through The Green-Wood Historic Fund’s “Saved in Time” program and funded by a Historic Fund patron who wishes to remain anonymous. [📄](#)

Bruce and Ann Crane are interred in Lot 12405, Section 1.

[Above] *November Morning*, 1877. Oil on canvas; 14 x 20 in. The Green-Wood Historic Fund.

[Left] *The Crane Monument at Green-Wood, before and after cleaning and repointing. The gravestone does not bear Bruce Crane’s name.*

CIVIL WAR VETERANS HONORED ON MEMORIAL DAY WEEKEND AT GREEN-WOOD

Headquarters for the Civil War sesquicentennial and the final home for 4,600 and counting Civil War veterans, Green-Wood was an extraordinary place on Memorial Day weekend. The Green-Wood Historic Fund hosted three days of events including Union and Confederate encampments; an evening Grand Procession of re-enactors, calvary and 1,000 participants; a March of Honor walked by descendants of Civil War veterans; an exhibit in the Historic Chapel featuring soldiers' memorabilia from the Civil War (see next page); and, to end the weekend, its annual free Memorial Day concert, this year featuring a Civil War theme. 



More than 100 Civil War re-enactors of all ages and allegiances gathered at Green-Wood on Memorial Day weekend for demonstrations of Civil War soldiers' lives and tributes to the soldiers who fought the deadliest war in American history.



Green-Wood's commemoration of the 150th anniversary of the beginning of the Civil War included performances of period music, a Grand Procession with soldiers at attention, American flags and luminaries placed at each veteran's grave, Union and Confederate encampments, and artillery fire.





HONORING THEIR SACRIFICE

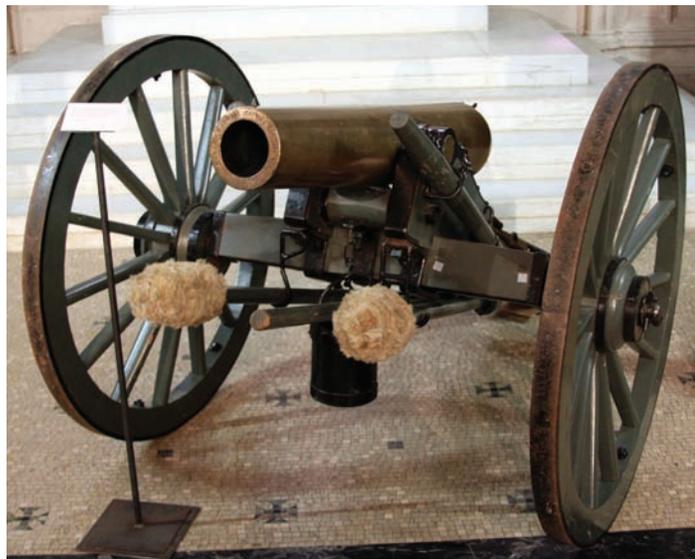
America's Civil War, bloodily fought over the four long years from 1861 to 1865, was a pivotal event in our nation's history. Both New York City, the Union's largest population center, and the City of Brooklyn, at that time the third largest city in America, played key roles in the war, supplying hundreds of thousands of men to fight in Union armies, producing vast supplies of industrial materials for the North, and building ships and manning crews for its Navy.

Now, 150 years after the start of the Civil War, our memories of the men who fought in it are shaped by many things: soldier letters, battle flags, sketches and memorabilia from the front, books, contemporary newspapers accounts, and photographs of those who served. *Honoring Their Sacrifice*, an exhibit in Green-Wood's Historic Chapel on view from Memorial Day weekend through July and curated by Green-Wood Cemetery historian Jeff Richman, featured unique



pieces gathered from Green-Wood Historic Fund and private collections.

The exhibit offered an opportunity to read the words of the men of the Civil War, to look into their eyes, to learn about them, to see what they did, and to appreciate the sacrifices they made for country and cause. All of the men featured in the exhibition are permanent residents of Green-Wood Cemetery. 



AN ANGEL GAINS HER WINGS

Restoration interns Anthony Earl and Raheem Amsterdam, students at Williamsburg High School for Architecture and Design, reunited an angel with her wings this past summer. Years ago, a falling tree limb had broken the white marble wings of the angel, who stands guard outside the De Nicola family vault. Frank Morelli, Green-Wood's manager of Preservation and Restoration, was prepared to recast the wings with his interns, but to his surprise learned that now-deceased Green-Wood Superintendent Nick Vislocky, who left us far too early in 2005, had the foresight to store the broken parts of the angel's wings inside the vault until a restoration team was able to repair the statue.



SUCCESS FOR GREEN-WOOD AND *THE SPOON RIVER PROJECT* THIS SUMMER

Writer Edgar Lee Masters began to pen a series of short poems in 1914 about the people he grew up with in a small town in western Illinois. Masters wrote the poems as monologues delivered by the dead residents of Spoon River in the town's graveyard, revealing scandalous and tragic details of their lives. Serialized in a St. Louis publication, the poems caused a bit of a stir. Although Masters called his work fiction, arguing that there was no town named "Spoon River," many of the town's residents recognized themselves all too literally. Nevertheless, the poems were published in a collection in 1915 as *The Spoon River Anthology*. The book was an instant best-seller and became one of the most popular and widely known works in American literature.

Playwright and Brooklyn College drama instructor **Tom Andolora** created a stage adaptation of *The Spoon River Anthology* in 2009 and premiered it in his hometown of Jamestown, NY. While Andolora's adaptation was not the first—*Spoon River* has been taught in acting classes for years—it was unique in its setting: a cemetery. The town embraced Andolora's *The Spoon River Project* and it played to sold-out audiences. Hoping to bring the play to a larger venue, Andolora approached Green-Wood president Richard J. Moylan last year and expressed his desire to stage his play—at night, of course—in "the most famous cemetery in America."



Jason Simon

Andolora and his team, including Robert Levenstein of 21Q Productions, selected a cast of 10 from a casting call that drew 750 applicants to play the 30 characters that appear in the production. Award-winning choreographer Jeffrey Denman blocked the play's musical numbers.

Green-Wood's historic trolley transported audience members to a "stage" deep within the cemetery, framed by century-old trees. One by one, Spoon River's residents, carrying lanterns, emerged from the darkness and revealed their innermost secrets, hopes and fears. Songs from the Civil War era were interspersed, including "Shall We Gather at the River," "In the Gloaming" and a moving rendition of "Just Before the Battle, Mother."

Over 2,000 people attended the 11 performances of *Spoon River*. Most popular were two midnight performances on Saturday, which included a tour of Green-Wood's Catacombs. As one fan said, "This is the most unusual and wonderful performance I've attended in my 30 years in New York City."

The production received great media coverage, including the front page of the *New York Times* Arts & Leisure section and its Nocturnal column, the *Daily News*, the *New York Post*, the *New Yorker*, *Time Out New York*, WNYC, NY1, Channel 12 and 1010 WINS. 

[Left] Edgar Lee Masters's granddaughter Ann McDonald (center), who attended one of the performances of *The Spoon River Project*, with its cast.



Tom Andolora

N-YHS AND GREEN-WOOD FIND TRUTH IN SCHOOL- GIRL'S SAMPLER

In April of 1820, a 15-year-old schoolgirl at the New York African Free School named **Rosena Disery** (1805-1877) completed a needlepoint sampler with a verse from the poem “Self-Love and Truth Incompatible,” written by 17th-century French mystic Madame Guyon. With Quaker-style motifs, including baskets of fruit, flower urns and vines, the sampler is one of only two known to have been made at the Free School, founded by the New York Manumission Society in 1787 to educate free black children to take their place as equals to white American citizens.

This year, The New-York Historical Society acquired Disery’s sampler. As cooperative institutions, the N-YHS and Green-Wood frequently share archives and historical records. In this spirit, N-YHS’s Linda Ferber, vice president and senior art historian and Margaret K. Hofer, curator of decorative arts, contacted Green-Wood historian Jeff Richman to find out if Green-Wood had any information on the schoolgirl who stitched the sampler.

Disery is indeed interred at Green-Wood. Green-Wood’s records are detailed, listing place of birth, marital status, age at and cause of death, last residence and even undertaker. What they don’t list, however, is an individual’s race.

Green-Wood has never recorded race in its records. In its early years, Green-Wood established “Colored Orphan”

and “Colored Adult” lots. But they quickly fell into disuse, and African-Americans were buried across the cemetery grounds, wherever they purchased a lot. So it was an incredible find to discover that Disery was African-American.

Records found by the N-YHS itself show that Disery married **Peter Van Dyke** (1796-1869), a prosperous cook and caterer who owned a house on Wooster Street in New York City. A prominent figure in New York City’s African-American community, Van Dyke merited special mention in Booker T. Washington’s *The Negro in Business* (1907).

As its library holds the records of the New York African Free School, the N-YHS is a fitting repository for Disery’s sampler, which will be added to the N-YHS’s online collection

“Examination Days: The New York African Free School Collection,” as well as used in educational programs about slavery in New York. As the work of a teenage African-American, the sampler will have great resonance with the school children that the Historical Society endeavors to reach through its programs.

Rosena Disery and her husband Peter Van Dyke are interred in Lot 5819, Section 21, on a hill overlooking the cemetery’s largest pond, Sylvan Water. 



Thanks to Linda Ferber and Margi Hofer for generously sharing their research and this story with Green-Wood. Roseana Disery’s sampler was purchased by the New-York Historical Society through the generosity of the Monsky family, The Coby Foundation, Ltd., Barbara Knowles Debs and Richard A. Debs, Patricia D. Klingenstein, Nancy Newcomb, Charles Phillips, Pam B. Schafner, Sue Ann Weinberg, and the Goins Family Fund.

[Above] Rosena Disery’s sampler. A schoolgirl’s sampler was akin to her diploma and would later be proudly displayed in her home.

AN UNCONTROVERSIAL MACMONNIES SCULPTURE DISCOVERED AT GREEN-WOOD

Frederick MacMonnies (1863-1937), one of America's great Beaux-Arts sculptors, is best remembered today for his bronze statue of Nathan Hale that stands in Manhattan's City Hall Park. He is also equally remembered for his controversial *Civic Virtue*, an allegorical depiction of Virtue (a sword-wielding male figure) standing in triumph over Vice and Corruption (two female figures), also designed for City Hall Park. Unveiled in 1922, the sculpture was controversial from its installation, criticized as sexist and misogynistic.

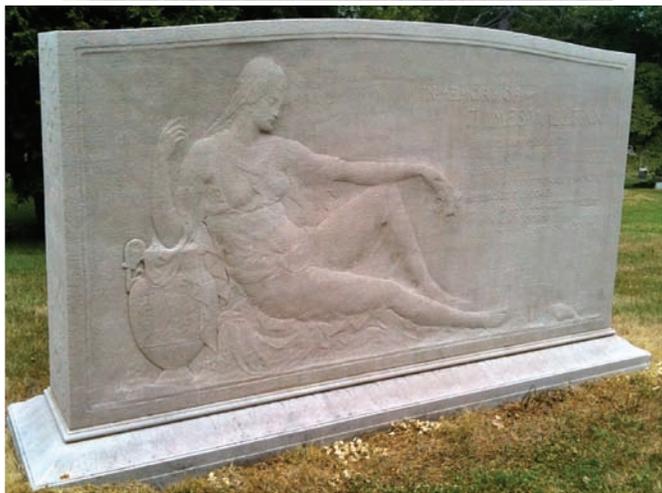
In 1941, Mayor Fiorello LaGuardia, apparently tired of seeing Virtue's derriere every time he left his office, bestowed it on the Borough of Queens in honor of the opening of its new Borough Hall. Periodic efforts have been made to raise money to restore the deteriorating marble, to no avail. In February of this year, Queens Congressman Anthony Weiner and City Councilwoman Julissa Ferreras called for the city to sell the "offensive" *Civic Virtue*.

When Green-Wood's president, Richard J. Moylan, heard about this controversy, he offered a solution: Green-Wood (a sculpture garden for more than a century and a half) would accept *Civic Virtue*, restore it, and give it a home amongst the work of MacMonnies's contemporaries, including sculptors Daniel Chester French and John Quincy Adams Ward. As Moylan told the *Daily News*, "We

could not stand by idle and see a major work by one of America's greatest sculptors turn to dust." Coincidentally, much of the MacMonnies family is interred at Green-Wood. (Frederick was to have been interred there also, but plans changed after his death and he was interred in an unmarked grave in Ferncliff Cemetery in Hartsdale, NY.)

So far, New York City has been unwilling to part with the sculpture but still does nothing to preserve it. Green-Wood's hope of acquiring its first MacMonnies was left on hold.

Until this summer.



Green-Wood has discovered that it already has a MacMonnies work on its grounds—the cemetery just didn't know it.

In July, Moylan attended a lecture on *Civic Virtue* by friend of Green-Wood, author and SUNY Professor of Art History Michele Bogart, who has written extensively on public sculpture in New York City, particularly *Civic Virtue*. There he met E. Adina Gordon, who is the author of the *catalogue raisonné* of MacMonnies's sculpture. Gordon informed Moylan that Green-Wood did indeed have a MacMonnies: a 1916 pink Tennessee granite monument to **James Wall Finn** (1866-1913), a muralist for Tiffany Studios. (As fate would have it, Louis Comfort Tiffany is also a permanent resident of Green-Wood.)

An article on Finn's murals at Vernon Court in Newport, Rhode Island, appears in the Spring 2008 issue of *The Arch*.

Finn designed murals for the Manhattan residences of John Jacob Astor IV, Thomas Fortune Ryan and Payne Whitney; the New Amsterdam and Lyceum theaters; and the New York Public Library. Finn also worked with MacMonnies on decorations for John Jacob Astor's Knickerbocker Hotel

in Times Square (where the martini was allegedly invented by the house bartender in 1912).

This summer, Green-Wood’s Preservation and Restoration team, under the supervision of manager Frank Morelli, cleaned MacMonnies’s monument for Finn, revealing a beautiful relief sculpture of a reclining female figure and an ornate inscription for Finn (“through works of beauty and through generous deeds he shaped his life”). Green-Wood has its first MacMonnies, now as lustrous as it was a century ago. 

James Wall Finn is interred in Lot 8947, Section 13.



[Opposite page] The monument to James Wall Finn by fellow artist Frederick MacMonnies before and after cleaning.

[Above] Details of Finn’s monument: inscription on face of monument; side of monument.



BERKELEY CARROLL STUDENTS CONNECT WITH HISTORY AT GREEN-WOOD

At Green-Wood, students experience history as vital, exciting and applicable to their own modern lives.

This past June, 20 middle-school students from the Berkeley Carroll School in Park Slope, Brooklyn, explored New York history at Green-Wood through “Project Brooklyn,” a three-day program of outdoor touring, guided instruction and discussion.

“Bright students don’t just want to hear stories,” says Steven Estroff, Green-Wood’s manager of education, “they also want to make connections.” One example he cites is a discussion the students had about actor Frank Morgan, who played the wizard in the movie *The Wizard of Oz*. Morgan’s simple headstone at Green-Wood shows the name “Wupperman.” A dialog that started with reasons actors might change their names led to a powerful forum about racial discrimination.

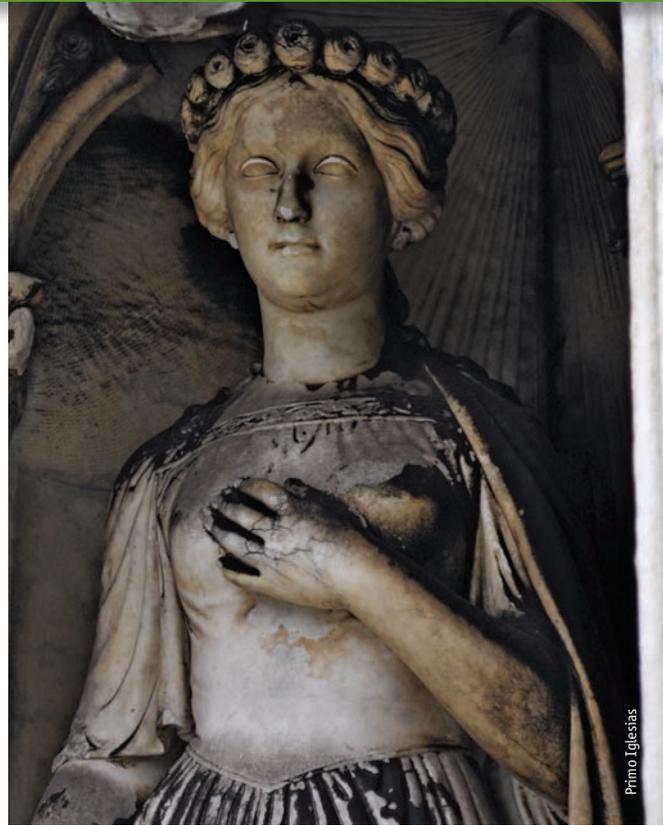
Students analyzed Green-Wood-connected topics: John Brown’s Civil-War-sparking raid on Harpers Ferry in 1859, Charles Feltman’s invention of the hot dog at Coney Island in 1869, the decisive American Revolution battle fought on grounds now part of Green-Wood in 1776.

“Bringing my students to Green-Wood really sparked their curiosity and imagination,” says Kristine Hartley-Maneri, class advisor and librarian from Berkeley Carroll. “The trees, lakes and 19th-century architecture are inspiring. My students learned so much. It was like walking through history.”

[Above] Berkeley Carroll students and Steven Estroff at the elaborate monument to “Soda Fountain King” John Matthews.



Braxton Spleum III



Primo Iglesias

PHOTOGRAPHER'S JOURNAL



Viridian



Frederick Piccarello



John Thomas Grant

These featured photos are from members of The Green-Wood Historic Fund and our flickr photo group. Contribute your best photos of Green-Wood at www.flickr.com/groups/greenwoodcemetery





RESTORATION IN PROGRESS

PIERREPONT FAMILY MEMORIAL GETS A GOTHIC REVIVAL

Father of Green-Wood Cemetery **Henry Evelyn Pierrepont** (1808-1888), a member of one of the most prominent and influential families of 19th-century Brooklyn, will again rest in a handsome Gothic Revival pavilion, restored to its original magnificence through a joint effort by Nathalie P. Comfort and The Green-Wood Historic Fund’s “Saved in Time” program, which will match Comfort’s significant donation.

The Pierreponts, especially Henry Evelyn and his father, Hezekiah Beers (1768-1838), played a key role in the planning of Brooklyn as a city, including the development of the Brooklyn waterfront and the then-suburb Brooklyn Heights. Pierrepont Street in the Heights commemorates the family to this day.

Following the incorporation of the City of Brooklyn in 1834, Henry was made chairman of the commission to

lay out the streets of the city, becoming one of the first “city planners” in the United States. Together with civil engineer **David Bates Douglass** (1790-1848), who would become Green-Wood’s designer, Pierrepont picked the best location for a “rural cemetery,” a new design that soon replaced churchyard burial grounds. His plan set aside the hilly terminal glacial moraines above Gowanus Creek as the location for what would become Green-Wood.

For inspiration, Pierrepont toured America’s first rural cemetery, Mount Auburn in Cambridge, Massachusetts (est. 1831), as well as cemeteries in Europe. Green-Wood was established in 1838 and Pierrepont himself purchased the first Green-Wood lots, 1 through 8, in 1842.

Designed by **Richard Upjohn**, the Pierrepont Family Memorial is one of Green-Wood’s most important and stunning monuments. The brownstone pavilion and sarcophagus stand atop one of the few man-made hillocks at Green-Wood, specifically created for Pierrepont. Upjohn, preeminent church architect and the designer of Trinity Church in downtown Manhattan, also designed Green-Wood’s Receiving Tomb and Gothic Arch.



Upjohn’s construction material of choice, brownstone, has unfortunately resulted in problems for the survival of the monument. Brownstone, a soft, crumbly building material, deteriorates over time. Some of the work completed to stem that deterioration includes gentle surface cleaning using mild detergent and low pressure rinsing, and the cleaning of joints in preparation for repointing masonry. Continuing and future work includes replication and re-installation of missing stone ornaments, and landscaping to restore the proper architectural function of the platform surrounding the pavilion as well as beautification of the entire hillock.

Heading the restoration team is Kate Ottavino, a leading expert in conservation and preservation. Ottavino is using original Upjohn drawings requested by Green-Wood from the Library of Congress. 

Henry Evelyn Pierrepont, his parents Hezekiah Beers Pierrepont and Anna Maria Constable Pierrepont (1783-1859), and others of the Pierrepont family are interred in Lots 530/540, Section 68.

[Opposite page] Richard Upjohn drawings of the Pierrepont Family Memorial. [Above and right] Washing and rinsing the brownstone; the pavilion and sarcophagus midway through its restoration.

Photos by Aaron Brashear

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GREEN-WOOD GOINGS-ON: HIGHLIGHTS OF TOURS & EVENTS

A TREE-MENDOUS SUCCESS!



Photos by Mike Streehan



We distributed 100 trees at this spring's TU-MULCH-OUOUS event as part of NYC's Million Tree program. In addition, free mulch was available (available year-round) and gardening tips were provided by Green-Wood horticulturist Cliff Rose and staff.



Aaron Brashear

MARTY AT THE BAT

This past Memorial Day, Brooklyn Borough President Marty Markowitz joined the ISO Symphonic Band and entertained fellow Brooklynites with his reading of Ernest Thayer's "Casey at the Bat." There was joy in Green-Wood that day.

CNN'S SOUTHERN HOSPITALITY



Aaron Brashear

During Memorial Day weekend, as part of the commemoration of the 150th anniversary of the start of the Civil War, Confederate soldier re-enactors camped along Green-Wood's Sylvan Water and were interviewed by CNN correspondent Adriana Hauser.

RECOVERING FROM IRENE

TROPICAL STORM IRENE'S DAMAGE AT GREEN-WOOD

August's rain and wind from Tropical Storm Irene that affected the metropolitan area—said to be the worst in 50 years—damaged countless neighborhoods in and around New York City with water and wind damage. Brooklyn's Green-Wood Cemetery was not spared. Our heavily forested 478 acres sustained significant damage: 50 to 60 trees of all maturities were uprooted or snapped in half and hundreds suffered severe damage; shrubs were ripped out of the ground; monuments were toppled and broken.

We have already begun the long, arduous and costly cleanup of our historic grounds, restoration of damaged monuments and statuary, and replacement of plantings and trees, some of them over a century old. We estimate that these efforts will cost several hundreds of thousands of dollars, expenses that will significantly strain our already limited resources.

In our dense urban environment, trees and open green spaces are a precious commodity. Please help us keep Green-Wood in its essential role of a green jewel in our city setting.

I'm writing to ask you to consider a donation of \$20 or more which will help us restore Green-Wood Cemetery, a National Historic Landmark, to its pre-Irene beauty. Of course, a contribution of any size is very much appreciated. You might also opt to adopt an existing tree or help plant a new one.

You can make an online donation today on our website or by calling 718.210.3080.

We sincerely appreciate your help.

Richard J. Moylan

Richard J. Moylan
President



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THE GREEN-WOOD
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Join today and enjoy the special benefits and discounts our members enjoy. Help support our National Historic Landmark and a treasure of New York City. Go to green-wood.com/membership or call 718.210.3080.

VISIT OUR ONLINE BOOK STORE

Browse our selection of over 30 books relating to Green-Wood and its residents at green-wood.com/store.

WHERE THERE'S A WILL . . .

Estate planning involves important decisions that reflect your passions and beliefs. When preparing your will, please consider including The Green-Wood Historic Fund as a beneficiary. For more information, please contact Lisa Alpert. lisa_alpert@green-wood.com, 718.210.3011.



The Henry Aaron Burr family monument in fall.

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