

SPRING/SUMMER 2012

FOR MEMBERS OF THE GREEN-WOOD HISTORIC FUND



The Arch

GREEN-WOOD

EST. 1838: A NATIONAL HISTORIC LANDMARK



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. Now a National Historic Landmark, Green-Wood, with 478 spectacular acres of hills, valleys, glacial ponds and paths, is home to one of the country's largest outdoor collections of 19th- and 20th-century statuary. Its natural beauty offers a peaceful oasis to visitors, as well as to its 560,000 permanent residents, including 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.

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[Front cover] Valley Water and surrounding cherry trees in spring.

TO OUR MEMBERS

This column has traditionally been my platform to feature the important initiatives spearheaded by our Historic Fund. But the work that goes on in the Cemetery itself is of equal significance, so I'd like to share some exciting news on that front.

As we approach summer, new construction will be evident throughout Green-Wood. In the shadow of the extraordinary Morse Family Monument, the new **Locust Grove** development will rise. This one-acre area, named after Samuel F. B. Morse's upstate summer villa, will be beautifully landscaped and feature three fine-granite structures with more than 400 aboveground and 900 inground burial spaces, as well as a new wildflower meadow.

At our crematory, an exquisite new **second Chapel**, offering a beautiful selection of glass niches, is being built to accommodate the increase in demand for services. This Chapel will complement the existing Chapel and will be a comfortable and comforting setting.

Green-Wood is proud to be the permanent home for some of the greatest 19th-century American artists. Increasingly, contemporary artists are now calling Green-Wood their final resting place. Among our newest residents are visual artist Nancy Spero and her husband Leon Golub, a figurative painter; book illustrator Susanne Suba joins her father Miklos, a precisionist movement painter; Hedda Sterne, who, along with Mark Rothko, Jackson Pollock and Willem de Kooning, famously sent a letter to the Metropolitan Museum of Art in 1950 accusing it of hostility to "advanced art"; and printmaker and aesthetic realist **Chaim Koppelman**, whose wife Dorothy has graciously donated one of his works to our ever-growing Historic Fund art collection.

The arrival of two greatly anticipated new sculptures will dominate Green-Wood's upcoming arts calendar. This year, we will unveil the new **Gottschalk Angel of Music** designed by renowned sculptors **Giancarlo Biagi** and **Jill Burkee**. The new sculpture was inspired by the original Gottschalk angel, which was destroyed by vandals in the 1950s.

And in late July, an impressive 6'6" bronze statue of **Black Moccasin**, the Chief of the Hidatsa Indians, will arrive. The work, sculpted and donated by respected American artist **John Coleman**, was inspired by George Catlin's portrait of the Chief. The monument will grace the entrance to the plot where Catlin lies.

Finally, plans are underway to transform the landmarked **Weir Greenhouse** into the "Gateway to Green-Wood." With the purchase complete, I am thrilled to announce that Page Ayres Cowley Architects, LLC, experts in restoration of historic greenhouses, has been hired to lead the rehabilitation effort on what will become our new visitor center.

Preserving Green-Wood's wonderful history comes with a price tag. Whether we are restoring a disintegrating monument, building a granite base for the Black Moccasin sculpture or commemorating the life of Louis Moreau Gottschalk, we need your continued help. If you're not a member of the Historic Fund, I urge you to join. Membership benefits are many. If you're already a member, please consider upgrading to a more generous level of support.

Only with your help will Green-Wood continue to grow as one of New York's most unique and interesting centers of history, the arts and education.

See you around the grounds!

Richard J. Moylan

Richard J. Moylan
President



[Left] A rendering of the design for the Locust Grove development.



Photos: Aaron Bashear & Jeff R...

LANDMARK TO BECOME "GATEWAY TO GREEN-WOOD"

Across the street from the stately gates of Green-Wood Cemetery’s main entrance at 25th Street and Fifth Avenue resides a grand dame of akin majesty—the landmarked 19th-century **Weir Greenhouse** (most recently McGovern-Weir Greenhouse), a once-stunning Victorian greenhouse that sold flowers and wreaths to those visiting Green-Wood.

In continuous use for over a century and after decades of neglect, this architectural gem has sadly fallen into disrepair. But it will now have a second life. This past February, after several years of negotiations, Green-Wood purchased the property and plans are already underway to transform the once-stunning greenhouse into the “Gateway to Green-Wood.”

The greenhouse will be restored to its original splendor and will house a visitor center and headquarters for Green-Wood’s expanding platform of educational, cultural and community programming, as well as the Green-Wood Historic Fund art collection. Green-Wood has also purchased the adjacent parcel at 751 Fifth Avenue from the florist, a non-landmarked, empty two-story building that will be razed and rebuilt as part of the redevelopment plan.

Page Ayres Crowley Architects, LLC, experts in restoration of historic greenhouses, has been hired to lead the rehabilitation effort.

“The Weir Greenhouse has graced the approach to Green-Wood Cemetery since 1880 and we are fully committed to restoring the Landmark



[Above] The Weir Greenhouse as it looks today; an early-20th-century postcard of greenhouse soon after it was built.

as part of our vision for the future,” says Green-Wood President Richard J. Moylan. “Beautifully restored, this piece of New York history will become an anchor in our community welcoming visitors to Green-Wood, a National Historic Landmark and one of New York’s most unique centers of history, culture and education.”

The Weir Greenhouse was built by **James Weir, Jr.** (1843-1906), a member of a Scottish immigrant family that had long been active in the local horticulture business. In 1880, Weir commissioned a wood and glass greenhouse to be built at the corner of 25th Street and 5th Avenue, directly across from Green-Wood’s main gates. A simple rectangular structure, the small greenhouse remained in use until 1895, when Weir hired architect **George Curtis Gillespie** (d. 1938) to alter the building—an alteration so extensive that very little, if any, of the original greenhouse survives. Gillespie created a remarkable open space of glass, wood and iron, with a huge central dome. That structure remains on site today. It was purchased in 1971 by the McGovern family, who continued to run it as a florist.



In April 1982, the Landmarks Preservation Commission declared the Weir Greenhouse a Landmark Site. In its designation report, the Commission wrote, “The Weir Greenhouse is among the rarest of nineteenth-century survivors; it is the only Victorian commercial greenhouse to be extant in New York City. Greenhouses are among the most fragile of building types and without constant maintenance they will quickly decay.” And that, unfortunately, was the case with the Weir Greenhouse.

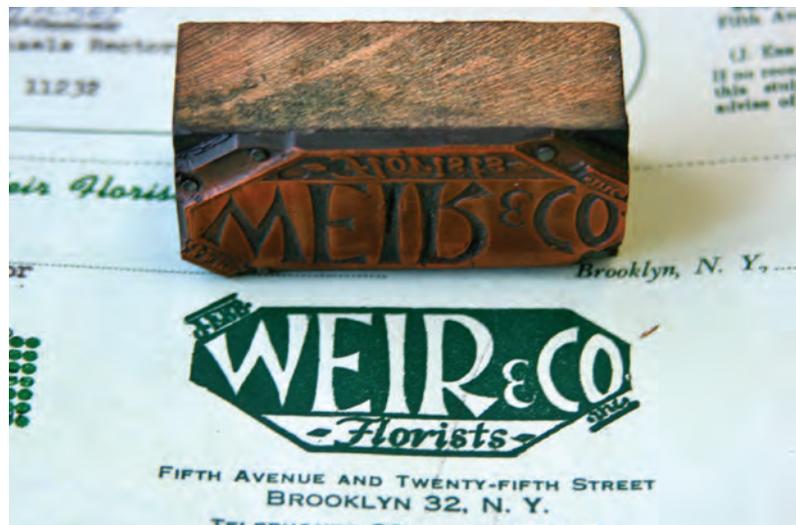


While the current condition of the Weir Greenhouse will make its restoration a daunting task, Green-Wood is committed to returning this landmark to its full glory.

Green-Wood is no stranger to the commitment, effort and the expense it takes to maintain a landmark. Its Gothic Arch, built between 1861-1863 and designed by Richard Upjohn and his son, Richard M. Upjohn, is a New York City Landmark that underwent a successful \$750,000 restoration in 2009. Other Green-Wood restoration projects have won awards from the New York Landmarks Conservancy and the Preservation League of New York State.

Established in 1838, Green-Wood Cemetery itself was designated a National Historic Landmark by the U.S. Department of the Interior in 2006. 

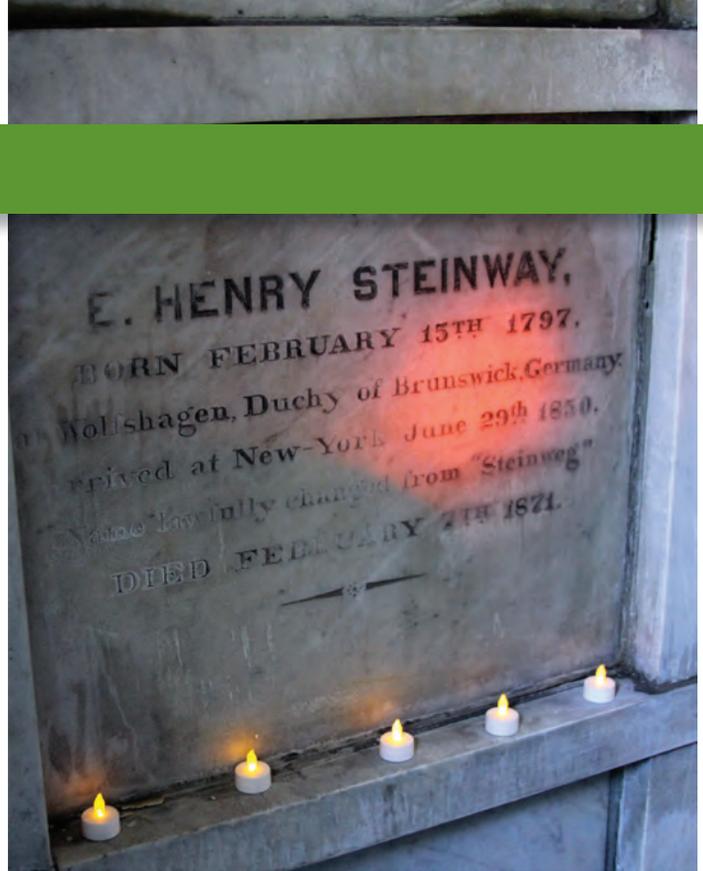
James Weir, Jr. is interred in Lot 12660, Section 90. George Curtis Gillespie is interred in Lot 12647/8, Section 51.



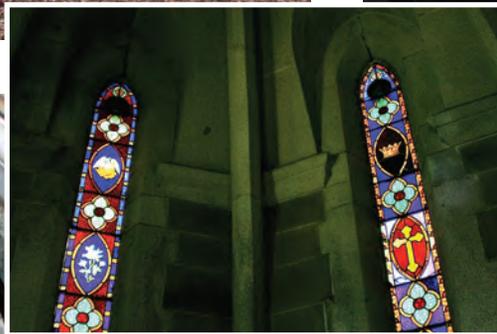
[Above] Broken glass and rotting wood illustrate the current condition of the greenhouse. [Right top] The greenhouse’s central octagonal dome, with iron beams and wooden slats. [Right bottom] Weir printing block and letterhead found in the greenhouse.

GREEN-WOOD OPENS ITS "HOUSES" FOR OHNY

Last fall, on October 15 and 16, Green-Wood tried something new for openhousenewyork, an annual free citywide cultural event that showcases hundreds of NYC's most architecturally and culturally significant places, many not usually open to the public. We opened up a few of our "houses"—tombs and mausoleums that have never been open to the public. Over 2,000 curious visitors turned out, and were rewarded by stained glass, marble sculpture and ironwork hidden inside.



Photos: Aaron Brashear & Jeff Richman





Photos by Bruce Katz

HISTORIC FUND HONORS WRITER PETE HAMILL

Two hundred people gathered at Green-Wood on September 15, 2011, for The Green-Wood Historic Fund's fourth annual benefit. A cocktail reception was followed by the presentation of The DeWitt Clinton Award for Excellence in the Arts, Literature, Preservation and Historic Research, which honors the legacy of 19th-century New York Governor DeWitt Clinton, a devoted supporter of the cultural growth of the city and the state of New York.

The 2011 honoree was author, journalist and Brooklyn legend Pete Hamill. Author of 21 books, Hamill has written fondly and frequently about Green-Wood and has described it as "one of the great urban glades, a spot with lush foliage, and sudden hills." Hamill has served as editor of the *New York Post* and editor in chief of the *New York Daily News*. Accepting the award, Hamill, who grew up nearby, spoke eloquently of his lifelong ties to Green-Wood.

The event also featured an exhibit in the Historic Chapel, *The Final Word*, of rubbings of Green-Wood monument inscriptions, and short performances by Brooklyn-based theater company The Artful Conspirators.

It was a great night in spite of an early fall rain. (And the rain was certainly better than last year's tornado!) Prior honorees were Elizabeth Barlow Rogers, Otis and Nancy Pearsall, and Debby Applegate.

[Opposite page] Whitney Tomb with interior stained glass; interior of Durant Tomb, with sculpture by John Moffitt; interior of Steinway Tomb, Green-Wood's largest; the Catacombs; Bourne Tomb, exterior and interior. [Above] Interior of Niblo's Tomb, with marble sculpture of a sleeping child, and exterior lion sculpture; interior of Anderson Tomb with John Moffitt marble sculpture of a boy in Civil War Zouave uniform, likely Willie Anderson, who died in 1862.

GREEN-WOOD HISTORIC FUND ART COLLECTION CONTINUES TO GROW

Over 325 artists have made Green-Wood their permanent home. Eight years ago, The Green-Wood Historic Fund began to collect works by these artists and give them a permanent home as well in the Historic Fund's art collection. Under the guidance of Green-Wood President Richard Moylan, more than 200 paintings and sculptures by over 100 different 19th- and 20th-century artists have been acquired.

Recently, the Historic Fund acquired two late-19th-century works by American painters: Letitia Bonnet Hart's *Flowers for the Dance* and Alfred Henry Maurer's *Portrait of a Woman*.

Letitia Bonnet Hart (1867–1953), a member of a family of painters, was a popular figure and portrait painter influenced by impressionism. *Flowers for the Dance* is representative of her American impressionist style.

Hart's father, James MacDougal Hart (1828–1901), was a noted American landscape painter of the Hudson River school, as was his brother, William MacDougal Hart (1823–94). As was their sister, Julia Hart Beers Kempson, known as Julia Beers (1835–1913). Letitia's mother (James's wife), Marie Theresa Gorsuch Hart (1829–1921), her sister, Mary Theresa Hart (1872–1942), and her brother, William Howard Hart (1863–1937) were painters as well.

Born in New York, Letitia studied art with her father and Edgar Ward at the National Academy of Design, as did Mary. The sisters later shared a studio in New York City. Letitia exhibited in 28 annual exhibitions of the National Academy from 1885 to 1914 and five annual exhibitions at the Art Institute of Chicago between 1895 and 1906.

Several paintings by James MacDougal Hart, William MacDougal Hart, Marie Theresa Gorsuch Hart and Letitia Hart are in the Historic Fund collection.

Alfred Henry Maurer (1868–1932), one of the earliest American artists to embrace avant-garde art, was the son of Currier & Ives lithographer Louis Maurer (1832–1932).

At age 16, Maurer quit school to work at his father's lithographic firm for one year before enrolling at the National Academy of Design, where he studied under Edgar Ward. *Portrait of a Woman*, 1895, dates from this early period of his career and shows the influence of impressionist painter William Merritt Chase.

In 1897, Maurer left New York to study painting in Paris, where he stayed the

next 17 years, joining a circle of American and French artists. While in Paris, Maurer's painting style changed radically. His critically acclaimed Chase-inspired, fin-de-siècle portraits were abandoned in favor of the vibrant color and rough expression of fauvism.

Maurer exhibited his fauve paintings in important international exhibitions including the 1907 Salon d'Automne in Paris. In 1913, four of his paintings were included in the legendary 1913 Armory Show (The International Exhibition



of Modern Art) in New York. (By contrast, curators of the Armory Show refused to exhibit any of decorative artist Louis Comfort Tiffany's work, believing his art was passé.)

With the advent of World War I, Maurer returned to the United States in 1914 and resettled in New York, where he sought to find support and recognition for his new modernist work. In the 1920s, Maurer's style expanded and he became an important American pioneer of Cubist painting.

Maurer took his own life in 1932, just weeks after the death of his father, who did not approve of his son's later modernist styles. 

James MacDougal Hart, Marie Theresa Gorsuch Hart, Letitia Bonnet Hart and Mary Theresa Hart are interred in Lot 3037, Sec. 90. William MacDougal Hart is interred in Lot 19066, Sec. 108. Alfred Maurer and Louis Maurer are interred in Lot 31064, Sec. 166/196.

Nathaniel Currier (1813-1888), James Merritt Ives (1824-1895), William Merritt Chase (1849-1916) and Louis Comfort Tiffany (1848-1933) are all Green-Wood permanent residents.



Robert Murphy

GIFT OF KOPPELMAN PRINT

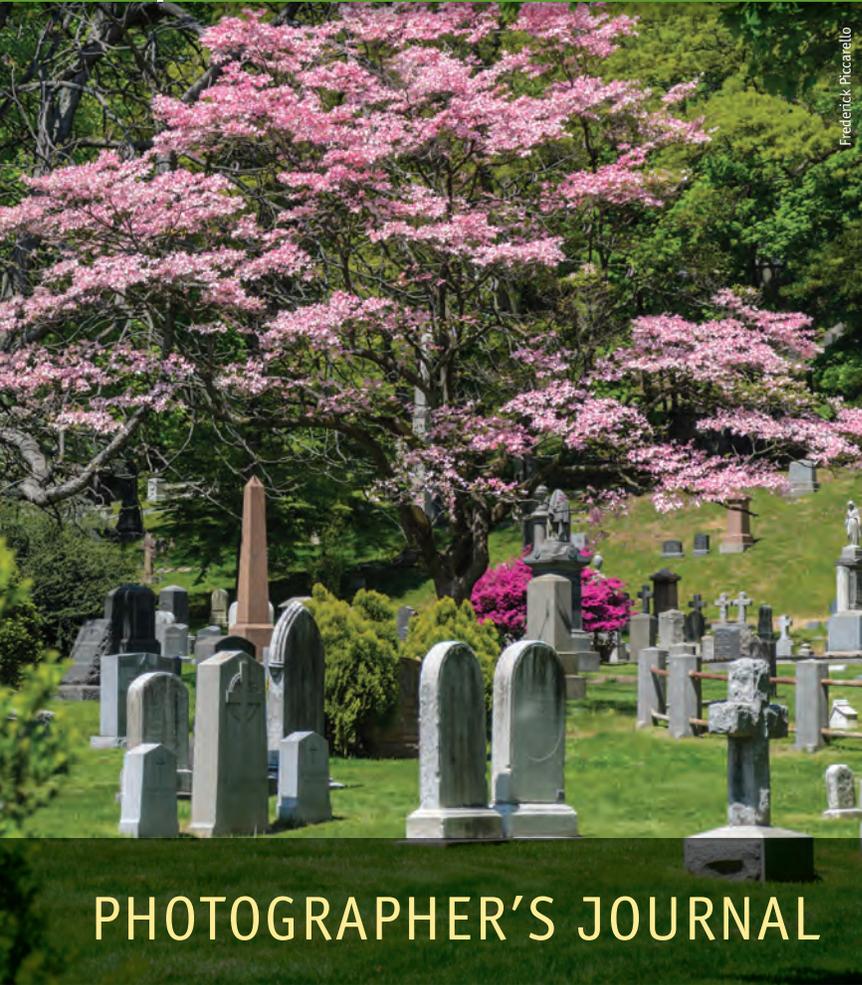
Dorothy Koppelman, widow of printmaker and painter Chaim Koppelman (1920-2009), has generously donated one of her husband's artist's proofs to the Green-Wood Historic Fund collection. In making arrangements for the interment of Chaim's cremated body at Green-Wood, Dorothy learned that Green-Wood has been collecting the art of its permanent residents and offered to donate one of Chaim's works.

Born in Brooklyn, Chaim studied art in WPA classes and married painter Dorothy Myers shortly before going overseas with the Army, who awarded him the Bronze Star for his part in the Normandy invasion. Returning home, he continued to study art under the GI Bill. In 1955, Dorothy and Chaim opened the Terrain Gallery—she was the director, he the print curator—using the tenets of Aesthetic Realism, the philosophy founded by poet and educator Eli Siegel (1902-1978 and Green-Wood permanent resident). Chaim founded the printmaking division at the School of Visual Arts in 1959 and taught there until 2007. He served as president of the Society of American Graphic Artists, which presented him with a Lifetime Achievement Award in 2004.

Koppelman's prints are in the collections of major museums in the United States, including the Museum of Modern Art, the Guggenheim, Whitney, Brooklyn and Metropolitan Museums in New York.

[Above] Dorothy Koppelman and Green-Wood President Richard Moylan, holding Chaim Koppelman's On Meeting Beauty II.





Frederick Piccagello

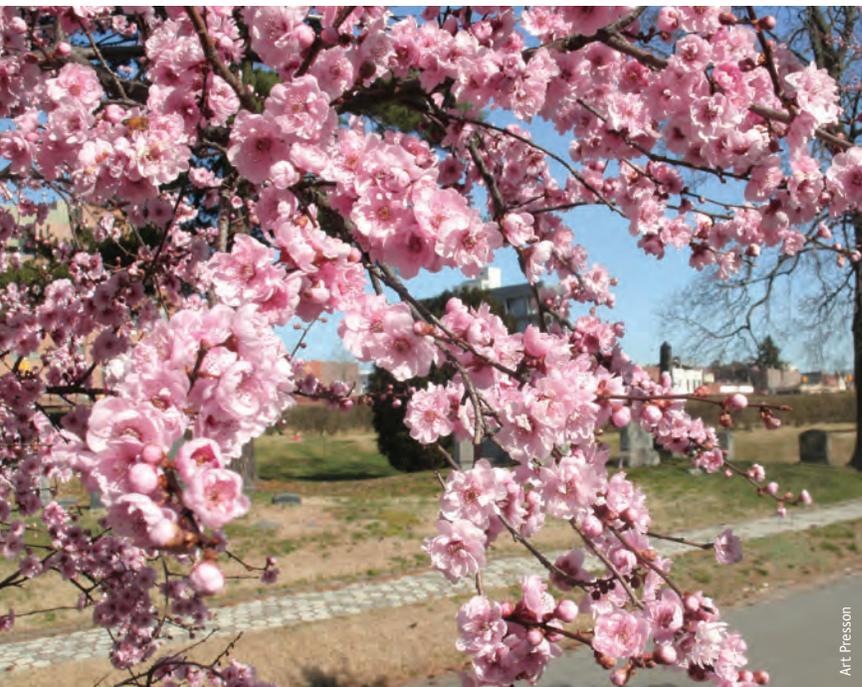


Joseph Maggio



Rebecca Wilson

PHOTOGRAPHER'S JOURNAL



Art Presson



Rebecca Cristian

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



Primo Iglesias



Gretchen Kinz



Alison Tirrell



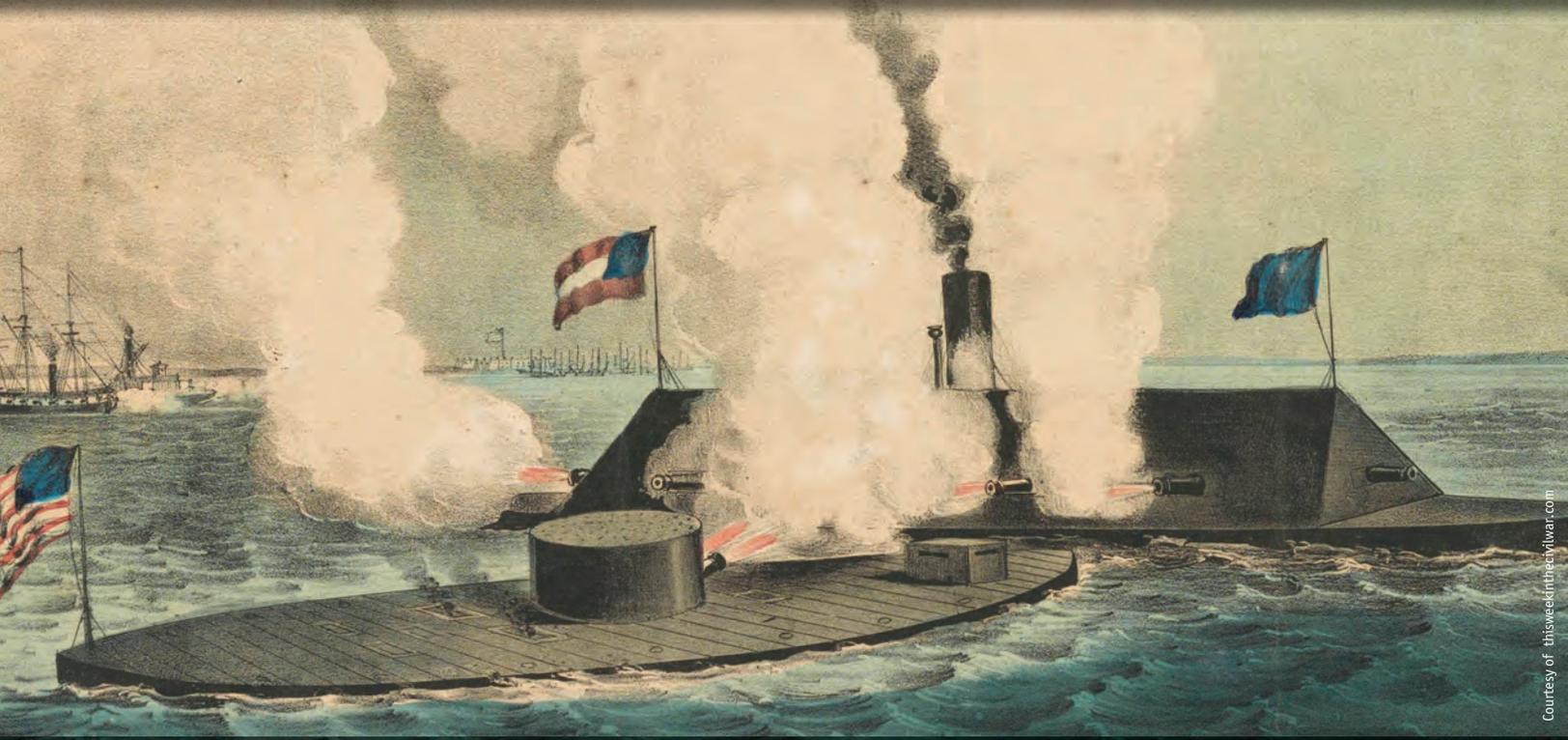
Trish Mayo



Wardian



Carmen Michaels



Courtesy of thiswasthecivilwar.com

150TH ANNIVERSARY OF THE LAUNCH OF THE MONITOR

On January 30, 1862, the *USS Monitor*, the Civil War iron ship that revolutionized naval warfare, was launched from the Continental Iron Works yard in Greenpoint, Brooklyn. The construction of the Union ironclad was a race against time, as the Confederates were at work on their own ironclad—converting a scuttled Union wooden-hulled frigate, the *USS Merrimack*, to an iron-sided vessel. Rechristened the *CSS Virginia*, the formidable Confederate ship was soon to face the smaller *Monitor* in the first fight between two steam-powered ironclad warships and one of the most famous naval battles of the Civil War, the Battle of Hampton Roads (often called the Battle of Monitor and Merrimack).

As the *Monitor* was launched into the East River on January 30, many were convinced that no iron ship would stay afloat and fully expected instantaneous disaster. But, with *Monitor*'s designer, Swedish engineer John Ericsson, on its deck to show confidence in his creation, it did indeed stay afloat.

In the following weeks, the ship was outfitted and armed, tested in the East River, then sent south to war on March 6 under the command of Lieutenant John L. Worden. After encountering a storm and almost sinking, it arrived at Hampton Roads, Virginia, in the nick of time. On March 8, the *Virginia* had attacked the largest wooden-hulled warships of the Union fleet, sinking two and grounding one.

When the little *Monitor* steamed onto the scene, few thought that it might make any difference as it moved beside the massive but grounded *USS Minnesota* to protect her. When the *Virginia* returned on the morning of March 9 to finish off the *Minnesota*, its crew was no doubt surprised to encounter a “cheese box on a raft.”

For the next two hours the two ironclads pounded away at each other, but neither ship seriously damaged the other. The first battle between ironclads was a tactical draw, but a new era of naval warfare had dawned. Massive wooden-hulled ships were obsolete; iron ships were ascendant.

[Above] The Battle of the Monitor and the Merrimack, March 8, 1862. Lithograph by Currier & Ives, 1862.

[Opposite page] Officers on the deck of the *USS Monitor*.



Courtesy of The Library of Congress

AUTHOR PAUL AUSTER AT GREEN-WOOD

Best-selling author Paul Auster came to Green-Wood's Historic Chapel last November, to read from his novel *Sunset Park*, which had just come out in paperback. Auster is a big Green-Wood fan, and, not surprisingly for a book with that title, several passages in his book describe Green-Wood. He has called Green-Wood "one of the most remarkable places in all of New York City."

Auster drew quite a crowd, a full house of well over 100 people. After the reading, the novelist signed books and answered questions from the audience, including choosing Brooklyn as a setting for his writing (because he lives in Brooklyn, and knows it well), his favorite place to write (a stark apartment near his home), and his use of a typewriter (an Olympia) rather than a computer.

To commemorate the 150th anniversary of the launching of the *Monitor*, the Greenpoint Monitor Museum (the yet-to-be-realized dream of George Weinman and Janice Lauletta-Weinman) and the Sons of Union Veterans of the Civil War, sponsored a *Monitor* tour on January 30, starting at the Monitor Memorial in Msgr. McGolrick Park in Greenpoint and ending at Green-Wood.

Stops included the launch spot of the *Monitor* (and, hopefully, the future location of the Monitor Museum) and BLDG 92, the new museum at the Brooklyn Navy Yard, which showcases the history of the Yard, the site where the *Monitor* was outfitted, armed and commissioned in the weeks following its launching.

The final stop was Green-Wood, where several men who served on the *Monitor* are interred: Captain's Clerk Daniel Toffey (1837-1893), nephew of the *Monitor* commander, Lt. John Worden; First Assistant Engineer Isaac Newton (1837-1884), who served as the superintendent of construction of ironclads in New York City; Acting Master Louis Napoleon Stodder (1837-1911); and First Class Fireman Edmund Brown (1813-1892). Two civilians who worked on the construction of the *Monitor* are also interred at Green-Wood, Brooklyn Navy Yard master machinist Edward Faron (d. 1889) and engineer/draftsman Edward L. Crabb (1825-1882), as is Confederate William Watkins Read (1844-1910), who, according to his obituary in the *New York Times*, was on the *Virginia* during its fateful slugfest with the *Monitor*. 



Andrea Vazgko

Paul Auster reads from his book *Sunset Park* at Green-Wood's Historic Chapel to a packed crowd.

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Photos: Marjole Damaele

DANCING THROUGH THE LIGHT OF GREEN-WOOD

On a beautiful fall weekend last October, over 400 people attended a unique outdoor performance, *Dancing Through the Light: An Autumn Celebration*. Leading audiences through Green-Wood's landscape of hills, trees and lakes, dance troupes from Japan, Italy, Korea, India, England, Hawaii and Argentina performed site-specific dance vignettes inspired by the many cultures and traditions represented in Green-Wood.



[Above] Dancers from Japan, China, Hawaii, India and Italy perform amid Green-Wood's beauty.

PARSONS STUDENTS MAP GREEN-WOOD

Since 2005, Parsons The New School for Design adjunct professor Aaron Brashear (whose studio designs for Green-Wood) assigns a print-based project centered on Green-Wood.

For the past three years, that project is one in which students create a themed walking tour book for their “client,” Green-Wood.

After being assigned a theme, such as “Famous New Yorkers,” “Artists of Green-Wood” or “Inventors of Green-Wood,” student groups head into the wilds of Green-Wood to research and map their assigned permanent residents.

In the process of walking possible routes for their tour (and not getting lost too often), the students explore the history and beauty of the cemetery.

Afterwards, each group creates several book design concepts based on their research and produces a final guidebook using traditional bookbinding methods.

For the past two years, the students have had the added bonus of presenting their finished tour books to the executive staff at Green-Wood, turning a college project into a project for a real-life client. 



Anthony Cucchiara

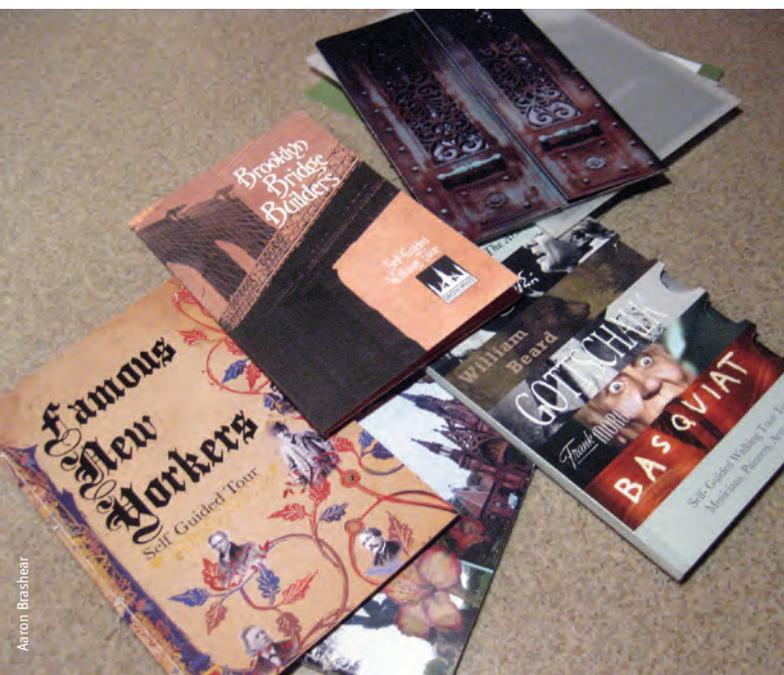
PRATT STUDENTS PRESERVE GREEN-WOOD ARCHIVES

Since last fall, 40 archival graduate students from Pratt Institutes’ School of Library and Information Science have spent 12 sessions and upwards of 700 hours applying organizational, descriptive and preservation skills to Green-Wood’s rich and extensive archival collections.

Under the leadership of Anthony Cucchiara, college archivist and library science professor at Brooklyn College, who also teaches a masters course in management of archives and special collections at Pratt, students received hands-on training in how to ensure the survival of Green-Wood’s extraordinary but fragile paper records.

Although most of Green-Wood’s records document the daily business activities of the cemetery, the files also contain 174 years of correspondence, family histories, genealogical charts, lot diagrams, monument design notes, sketches and photographic materials.

This spring, the Pratt students worked on over 500 files from the famed mortuary and monument design firm Presbrey-Leland. These records, which are now part of Green-Wood’s archives, contain detailed information about the monuments created for Green-Wood clients including renderings, sketches, photographs and correspondence. Students transferred files into acid-free folders and polyester film enclosures in order to preserve and protect the materials, and arranged and described the records according to the highest archival standards.



Aaron Brashear



Photos: Frank Morelli

RESTORATIONS IN PROGRESS

Plaques, doors, sculpture: the Green-Wood restoration team, led by Green-Wood’s Manager of Preservation and Restoration Frank Morelli, tackles 10 to 20 bronze projects a year of outdoor artwork that needs attention.

Morelli and his team, Bogdan R. Kubiszewski and Felipe Hernandez, strip, re-patina and hot wax finish each piece. Shown here are the “before” and “after” shots of a few of this past year’s bronze restorations.



Rex the Dog: [Left] Rex awaiting restoration at the workshop. [Top] Rex after his restoration. [Above] Rex back at the John Stow family lot (Lot 2925, Sec. 81).



Feltman doors: [Top] Doors prior to restoration and the restored doors of the Charles Feltman family tomb (Lot 32146, Sec. 49). [Above] "The Cameo" of Isabelle Georgia Howard after restoration (Lot 24939, Sec. 184/193).



Photos: David Miller



BROOKLYN UNDERGROUND

The history and humor of Green-Wood intersected in the fall of 2011 in five performances of *Brooklyn Underground: Theatrical Stories from Green-Wood Cemetery*. Presented by Brooklyn's quirky and delightful independent theater company **The Artful Conspirators**, *Brooklyn Underground* brought to life the stories of many of Green-Wood's permanent residents: actress Kate Claxton, "the Sarah Bernhardt of America"; theatrical pioneer Laura Keane, who performed at Ford's Theatre on the night Lincoln was assassinated; "The Mad Poet of Broadway"; Elias Howe and his beloved dog, Fannie; and many more.

David A. Miller, the show's director and the founder of **The Artful Conspirators**, conducted extensive research to write the show. Gleaning information from the *New York Times's* archives, the cemetery's "Rules and Regulations of 1853," and Green-Wood historian Jeff Richman's book, *Brooklyn's Green-Wood Cemetery: New York's Buried Treasure*, Miller created a work that put voices and faces to some of Green-Wood's most colorful residents. Audiences loved the show and appreciated the fresh take on Green-Wood. Brooklyn's *Home Reporter* called it "an energetic and humorous big-picture fabric . . . highlighting some of the most beautifully compelling stories within."

100TH ANNIVERSARY OF THE TITANIC DISASTER

One hundred years ago on April 15, 1912, the world experienced one of the most devastating maritime disasters of all time when the RMS *Titanic* sank on her maiden voyage.

On April 7, Dr. J. Joseph Edgette, professor emeritus and folklorist emeritus at Widener University, led a sold-out trolley tour of Green-Wood's *Titanic*-related sites. Dr. Edgette, a member of the Titanic Historical Society and the Titanic International Society, has carried out extensive research on the *Titanic*'s passengers and crew, and has lectured and written on the topic.

Green-Wood has both *Titanic* survivors and those who perished in the disaster, nine altogether.

Six-year-old (Robert) Douglas Spedden (1905-1951) managed to survive with his parents, family and nurse, clinging to his beloved bear, "Polar," a purchase from the toy store of all toy stores, F.A.O. Schwarz (who is himself interred at Green-Wood). Three years after surviving the disaster, nine-year-old Douglas ran into the street after a tennis ball near his family's Maine estate and was hit by a car—the first fatality from an automobile accident in the history of that state. Douglas's mother, Margaretta Corning Spedden, is interred with Douglas, high on Battle Hill.



Photos: Jeff Richman

Survivor **George Harder** (1886-1959) was one of 82 witnesses who gave testimony in the 1912 U.S. Senate Investigative Committee hearings on the *Titanic* disaster. Sidney Whelan, whose mother was the sister of Harder, generously opened up the Harder Mausoleum for all on the tour to visit. Whelan read from his uncle's testimony and spoke of the nightmares Harder had for the rest of his life as a result of what he had seen and done to survive.

First class passenger **Wyckoff Van Der Hoef** (1850-1912), resident of Brooklyn Heights and secretary of the Williamsburg City Fire Insurance Company, perished in the disaster; his body was found in the icy waters by the crew of the ship *Mackay-Bennett*. According to crew records, he was clothed in "evening dress" with "gold ring . . . gold watch and fob with gold medallion . . . [and] gold links." Despite the optimism of the president of Williamsburg City, who four days after the disaster, was "still holding out hope that Mr. Von Derhoef (sic) is alive; that he may have been picked up by another steamer and that he may eventually turn up" (*Brooklyn Daily Times*), Van Der Hoef's remains were interred at Green-Wood 18 days after he had perished.

William Augustus Spencer (1855-1912), a wealthy New Yorker, part of the Spencer family that intermarried with the fabulously wealthy Lorillards of tobacco fame and fortune, perished in the disaster and his body not recovered. The inscription on his cenotaph says that he "bravely



met death at sea,” followed by the phrase “Where Manhood Perished Not,” the title of a poem written by Harvey P. Thew about the *Titanic* disaster. 



[Opposite page] Douglas Spedden; Dr. Edgette tells the story of Spedden and his bear at the Corning Family Lot on Battle Hill. [Above] George and Dorothy Harder, aboard the rescue ship Carpathia, console Clara Jennings Hays, whose husband was lost; Sidney Whelan, George Harder’s nephew, reads from his uncle’s Senate testimony.



IN MEMORIAM: EDWARD WATTERS, GREETER OF GREEN-WOOD

There he was, sun or rain, winter or summer, at his post under Green-Wood’s Gothic Arch. He was Edward Watters, security guard and unofficial greeter at Green-Wood’s main entrance for almost a decade.

Edward always had a cheerful smile, a friendly wave or a good word for anyone who came through Green-Wood’s Arch. Five days a week, he could be spotted greeting visitors to Green-Wood, answering their questions, or giving them a map or a schedule.

A native of Belize, where he served as chief inspector of the Belize Police Department, Edward proudly became an American citizen during his eight-year tenure at Green-Wood. Edward always had a sharp salute for the American flag as he went through his end-of-day ritual of taking down the Stars and Stripes from the nearby flagpole.

On April 23, Edward passed away in his sleep, victim of a heart attack. He was 65 years old.

Edward will be missed by all who knew him, which seems to be just about everybody who has come to Green-Wood.

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NOT YET A MEMBER OF THE GREEN-WOOD HISTORIC FUND?

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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.



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