

WINTER / SPRING 2013

GREEN-WOOD—EST. 1838: A NATIONAL HISTORIC LANDMARK

175
GREEN-WOOD
1838-2013



The Arch
MAGAZINE



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. 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 histori-

cal, 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] Photograph of visitors strolling near Green-Wood's main entrance on Decoration Day, 1899. (Courtesy of the Museum of the City of New York.)

DEAR FRIEND

Dear Friend of Green-Wood,

When Superstorm Sandy cut a path of destruction across New York City in late October, no one was spared. Our hearts were broken by the devastating losses suffered by thousands of New Yorkers. So we were very proud to partner with Park Slope's Congregation Beth Elohim, lending our trucks and staff to deliver supplies to the hard-hit Rockaways. But Green-Wood, too, felt Sandy's sting. Ninety-mile-per-hour winds uprooted more than 150 majestic trees. Over 200 monuments—many historic—suffered significant damage. The Cemetery sustained the worst damage I've seen in my 40 years here—at a total cost that could reach \$750,000.

Sandy reminded us that Green-Wood, a National Historic Landmark, is vulnerable. And that's why the work of our Historic Fund is so important. On a beautiful late summer evening in September, more than 200 supporters attended our fifth annual Green-Wood Historic Fund benefit and helped us raise much-needed money to fund our year-round preservation, cultural and education projects. We were thrilled that award-winning landscape architect Nicholas Quennell accepted our DeWitt Clinton Award for Excellence. As our good friend Marty Markowitz said of Mr. Quennell, "Behind every beautiful landscape there is an artist with an eye for detail and the ability to express through nature the space's character and history." I couldn't agree more.

The work of the Historic Fund was also front and center on October 13, when we unveiled a new sculpture—a bronze *Angel of Music*—at the gravesite of New Orleans-born Louis Moreau Gottschalk, the world-renowned 19th-century composer and pianist. The new sculpture, by Jill Burkee and Giancarlo Biagi, replaces the original Angel destroyed

by vandals in 1959. The unveiling, complete with a stunning outdoor performance of the composer's work played on a Steinway piano, was a fitting tribute to Gottschalk's genius.

Despite the damage we suffered with vandalism earlier in the year and the wrath of Superstorm Sandy, 2012 ended on a high note.

In late November, we learned that New York City has decided that Green-Wood would be the new home for *Civic Virtue*, a sculpture by the great American artist Frederick MacMonnies. *Civic Virtue* began its life in 1922 in front of City Hall in Lower Manhattan. But in 1941, the much-misunderstood statue was "banished" to a busy intersection on Queens Boulevard, where it was neglected and left to deteriorate.

In 2010, when controversy once again swirled around the statue and some called for its destruction, Green-Wood offered to give *Civic Virtue* a home. The controversy has at long last been settled and the sculpture was transported to Green-Wood on December 15, under the terms of a long-term lease with the city.

Civic Virtue will be in good company. Members of the MacMonnies family—including the sculptor's parents and brother—are interred at Green-Wood. The sculptor himself, Frederick, was scheduled for burial here—but the order was canceled on the day of the funeral. Interestingly, Angela Crane, who bequeathed \$52,000 to New York City so it could erect a fountain and monument (*Civic Virtue*) in her honor, is also a permanent resident. Our plan is to make this work a centerpiece of our educational programming. We will describe how, due to changing values in America, Green-Wood came to be the third location for *Civic Virtue*.

2013 will be a year of recovery but also a year of new beginnings as we introduce our plans for the Weir Greenhouse later in the year. We hope you join us on this exciting journey.

See you around the grounds!

Richard J. Moylan

Richard J. Moylan
President

The installation of Civic Virtue in its new home.





SANDY HAMMERS GREEN-WOOD

Well, it wasn't pretty.

With 8,000 trees, Green-Wood was quite an attractive target for Superstorm Sandy, which devastated the Northeast coast late October 2012. And Sandy, with her big winds, was not kind. In all, just under 300 of Green-Wood's trees were either seriously damaged or destroyed. Worse yet, 210 gravestones were damaged from the falling trees and two mausoleums sustained major damage as well.

In the November 26 edition of the *New York Times*, reporter David W. Dunlap updated the sad story of destruction with a story on the front page of the Metro section: "In a Historic Resting Place, a Different Sort of Loss: Hurricane Sandy Damaged Many Cemeteries, but Green-Wood Bore the Brunt." [Q](#)

[Above] This old beech knocked the granite obelisk off its base and then landed on that base.

[Right] This tree splintered and inexplicably displaced the obelisk from the base to the ground, where it is still in an upright position.





[Above] This tree, like many others, was uprooted. The Smart car gives you a sense of the size of this tree.

[Below] This marble monument, about 150 years old, stands just in front of the Beard Bear sculpture on the grave of painter William Holbrook Beard (1825–1900). The Lloyd Angel lost its head and left arm when it was hit by falling branches. We were able to recover the pieces; it will now be up to our restoration team to put this angel back together.



HELP ARRIVES FROM FRIENDS

Since Superstorm Sandy hit, Green-Wood’s grounds crew has been working overtime to fix the place up. First the roads were cleared, then it was time to cut up the destroyed trees and repair the broken monuments.

With all that remains to be done, Green-Wood is very thankful for the help we have received from students at our PENCIL partner school, the Williamsburg High School for Architecture and Design. PENCIL is a NYC-based nonprofit organization that works to improve student achievement with partnerships between businesses and public schools.

On December 12, 2012, more than a dozen Williamsburg High School students came out to Green-Wood to continue their education and to give back to the Brooklyn community. As Principal Gill Cornell noted, “This is an important opportunity for our students to hone their skills and to contribute to the ongoing recovery from Hurricane Sandy.” The students helped move fallen limbs and trunks and assisted with restoration work. Their volunteer work was greatly appreciated!



ANGEL OF MUSIC: ANOTHER JEWEL IN THE GREEN-WOOD CROWN

On October 13, 2012, the *Angel of Music*, a bronze angel sculpture created in tribute to music giant Louis Moreau Gottschalk (1829-1869), who is interred at Green-Wood, was unveiled at his grave.

Gottschalk was America's first matinee idol and its first international music superstar. His family had him interred at Green-Wood and placed a marble monument topped by an angel over his remains. But that angel was vandalized and shattered in 1959.

Richard Moylan, Green-Wood's president, spurred on by friend of Green-Wood and commander of the U.S. Merchant Marine Academy Band, Capt. Kenneth R. Force, began a campaign about 15 years ago to replace the missing Gottschalk angel. Concerts were held and contributions were made. And, finally, a large crowd gathered for the unveiling of the result of that campaign: the *Angel of Music*.



[Above] *The Angel of Music* sculpture. [Right] Pianist John Davis.



Part of the large crowd that gathered to witness the unveiling of the *Angel of Music*.

S. Frederick Starr, author of the definitive biography of Gottschalk, *Bamboula! The Life and Times of Louis Moreau Gottschalk*, discussed Gottschalk's role as a true giant in the musical field. Gwen Pier, executive director of the National Sculpture Society, talked about Green-Wood as a sculpture garden and about Green-Wood's successful work to find the right sculptors for this piece. Green-Wood extended its special thanks to Adrienne and Joseph Bresnan and to Capt. Force for their passionate and unwavering dedication to the project.

John Davis, a huge Gottschalk fan and a wonderful pianist and performer, explained what makes Gottschalk's music so extraordinary, then played examples of it on a Steinway grand piano.

Then, it was time to unveil the *Angel of Music*. The sculptors, Giancarlo Biagi and Jill Burkee, the winners of a juried design competition, joined by Richard Moylan, pulled off the dark drape that covered the sculpture, revealing the angel for all to see.

We believe that Louis Moreau Gottschalk would be very proud that, all these years after his death, he has been memorialized anew with this beautiful 21st-century *Angel of Music*. 





[Above] Sculptors Giancarlo Biagi and Jill Burkee, joined by Green-Wood President Richard Moylan.

[Below] Gottschalk historian and author Dr. S. Frederick Starr addresses the crowd on the life and times of one of Green-Wood's famous permanent residents.



PRESERVATIONIST EVERETT ORTNER DEAD AT 92

Everett Ortner, preservationist extraordinaire and friend of Green-Wood, died on May 22, 2012, at the age of 92 from complications from a fall.

Back in 1963, Everett and his wife Evelyn purchased an 1886 brownstone at 272 Berkeley Place in Park Slope for \$32,500. That purchase would change their lives.

Park Slope in the 1960s was not the neighborhood that it is today; many of its brownstones had been carved up as rooming houses and others were being torn down. The trend was clear: city dwellers were moving out to the suburbs, not buying brownstones to live in and fix up. But the Ortners successfully fought against “slum clearance” and redlining of Brooklyn neighborhoods.

Everett and Evelyn were great fans of Green-Wood. Everett organized volunteers to work at Green-Wood through the organization he and Evelyn founded, Preservation Volunteers.

Evelyn Ortner died in 2006, and her cremated body rests in Green-Wood's Tranquility Garden. Now, Everett joins her in their shared permanent rest.





SAD AND SENSELESS: VANDALS STRIKE GREEN-WOOD

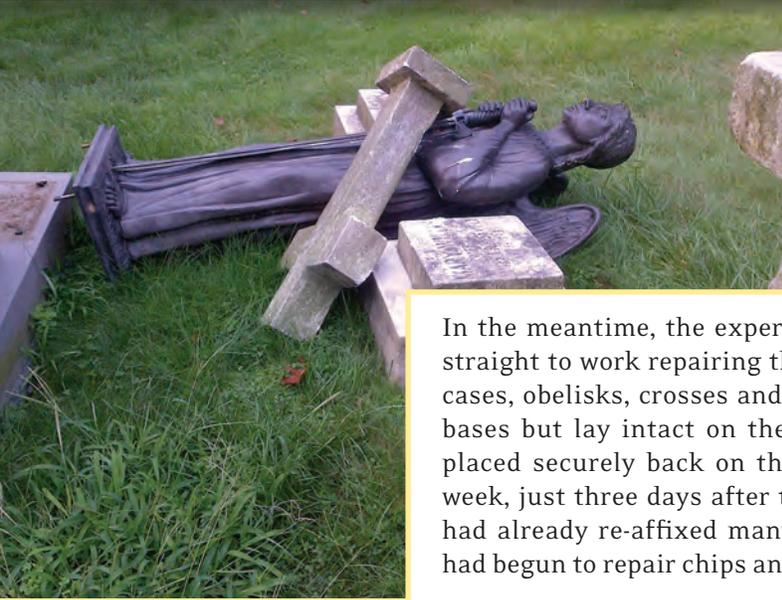
Last August, Green-Wood experienced a sad and unfamiliar event in its long history. In the early morning of August 21, 2012, one or several individuals jumped a fence and perpetrated one of the worst cases of vandalism that Green-Wood has ever encountered. Although there are many security measures in place, including 24-hour patrol cars, cameras and fences, they were not enough to stop this desecration.

In all, about 50 monuments and memorials were damaged. Large, heavy stones were toppled. Many smashed and

shattered as they hit the ground. Decorative arches were pushed over and crosses were snapped off their bases. Some visual memorials, like portraits on gravestones, were even scratched and broken. The damage was random and senseless.

Security cameras did capture video of someone likely responsible for this incredible act. Unfortunately, this small lead has not led to a resolution. The local police are still working on the open case and Green-Wood officials remain vigilant.



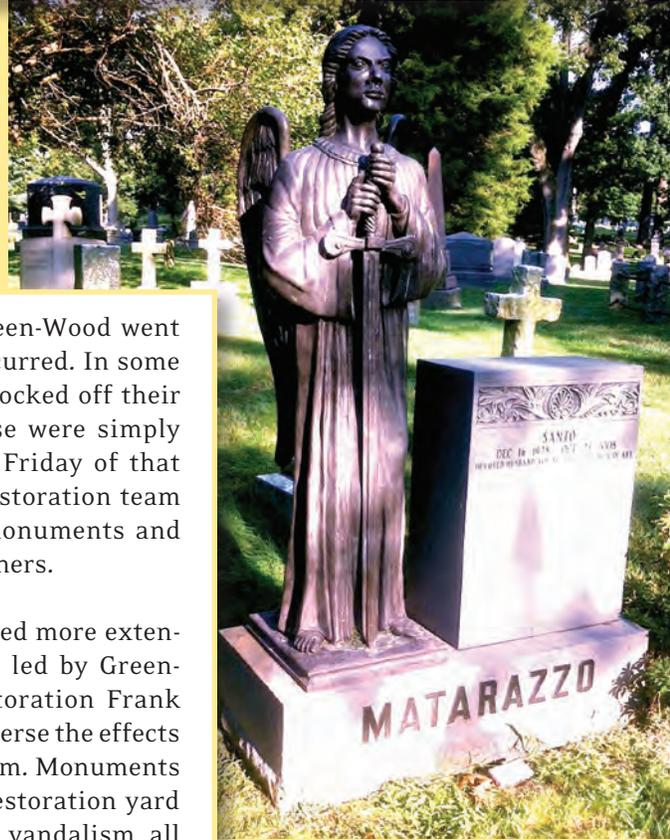


[Above] The Matarazzo family monument's damaged bronze angel.

In the meantime, the expert crews at Green-Wood went straight to work repairing the damage incurred. In some cases, obelisks, crosses and urns were knocked off their bases but lay intact on the ground—these were simply placed securely back on their bases. By Friday of that week, just three days after the act, our restoration team had already re-affixed many shattered monuments and had begun to repair chips and cracks on others.

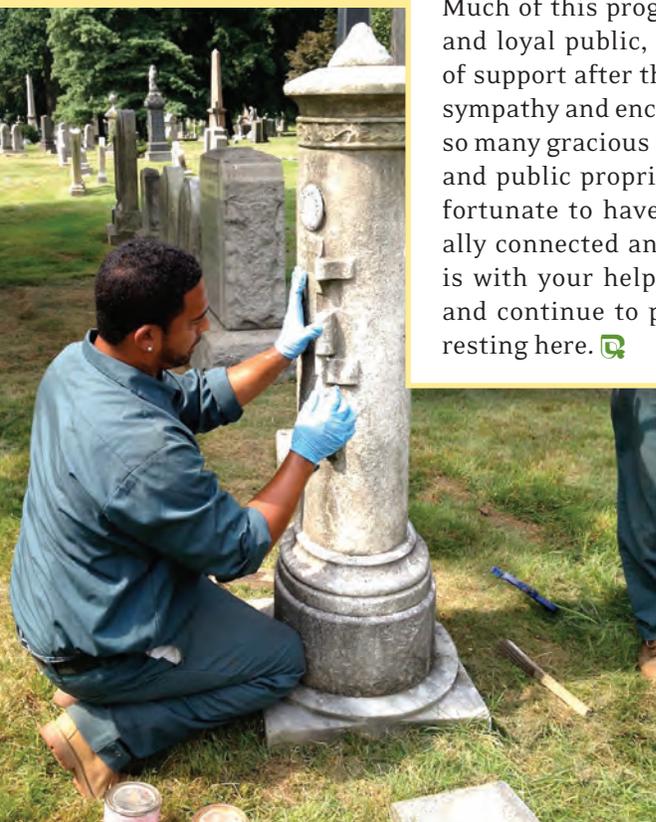
Of course, many larger monuments required more extensive work. Our state-of-the-art restorers, led by Green-Wood's Manager of Preservation & Restoration Frank Morelli, have been working diligently to reverse the effects of some of the worst instances of vandalism. Monuments requiring extra work were taken to the restoration yard for intensive care. Three months after the vandalism, all but three monuments had been completely restored and reinstalled—a real testament to the crews' quick and expert work. Those three remaining monuments are still being repaired and will be returned to their rightful location in Green-Wood.

Much of this progress was made possible by our devoted and loyal public, who came forward with an outpouring of support after the vandalism. We are so grateful for the sympathy and encouragement we continue to receive from so many gracious individuals. A great sense of community and public propriety surrounds Green-Wood, and we are fortunate to have devoted enthusiasts who feel personally connected and engaged in our continued success. It is with your help that we're able to repair this damage and continue to pay respect to the so many individuals resting here. 



[Above] The Matarazzo family monument after its restoration.

[Below] Green-Wood restoration team member Gustavo Padilla helps repair a 19th-century white marble monument.



[Below] Frank Morelli, manager of preservation and restoration, directs the work on a damaged brownstone headstone.



175 YEARS OF HISTORY IN YOUR HAND

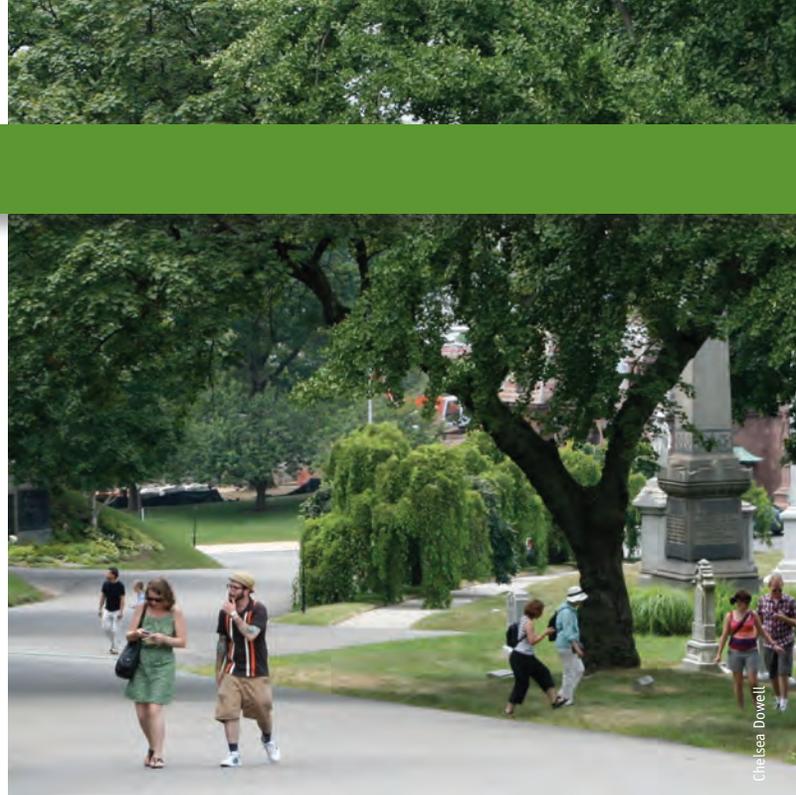
On July 14, 2012, Green-Wood boldly went—in all of its 175 years—where it had never gone before. After months of hard work, we released our app for mobile devices, called Green-Wood Discover. By offering video, audio, historic photos and much more, this app is one of the very first of its kind for a historic cemetery. We are delighted to offer it to visitors and Green-Wood fans across the country.

Green-Wood Discover provides a truly enhanced experience. The walking tour route takes users through many of Green-Wood’s most fascinating bits of history, and the app provides all sorts of extras—audio of songs, poems, dramatic readings, video of our famed monk parakeets, then-and-now photos and more. The digital map allows users to keep track of their progress, and several themed walking tours (Architecture, Landscape, Interesting Inscriptions or the Civil War) are also included.

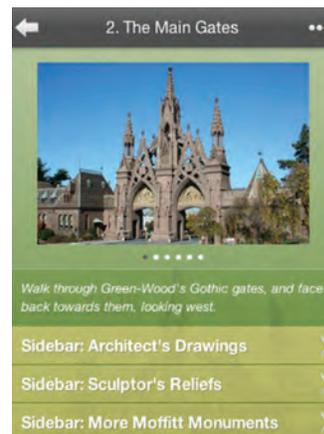
To launch the app’s availability, we invited the public to join us at Green-Wood and be among the first to test it out. After downloading the digital tool, visitors were let loose to explore. Following the prescribed route or going where ever their fancy led, app users were able to experience a stroll through Green-Wood in a whole new way. For the first time, visitors can hear a performance of Louis Moreau Gottschalk’s music while standing at Gottschalk’s grave, or hear a firsthand account of the Brooklyn Theatre Fire from one of the actresses on stage that fateful night.

Walking through Green-Wood has always been transporting, captivating and informative. But with the app, your experience can reach a whole new level. And one of the biggest benefits is that you don’t have to be in Green-Wood to experience it. In a time where everything happens digitally and we communicate with people across the globe, Green-Wood Discover offers a chance to remotely immerse yourself in Green-Wood. From your office or living room, no matter where you live, you can start up the app and take a virtual tour through Green-Wood’s rolling landscapes and fascinating history. 📱

The Green-Wood Discover app is available at:



[Above] Participants use the new Green-Wood Discover app on its launch date on a beautiful summer afternoon.



Screenshots from the Green-Wood Discover app.



Chelsea Dowell

THE JACKET HE WORE: CIVIL WAR VETERAN JOHN WHITSON SEAMAN

Born on Long Island into a Quaker family, John Whitson Seaman (1843-1922) was drafted into the Union army in 1863. On May 13, 1864, he wrote from Fredericksburg, Virginia to his sister Mary Elizabeth:

“We have had terrible fighting but I have come out all right with only a bullet in my right arm causing a slight wound. Am now at the hospital in Fredericksburg. It is doing well but hurts me to write. . . .”

The Regiment is almost annihilated. Poor Mad (John’s best friend) is dead, shot by my side by the same volley that wounded me. We both fell together. Our men were driven back & I was taken prisoner. But since, with some others, made our escape in our lines, the wounded not being guarded.”

After the War, John settled in Brooklyn. He lived a long life, died in 1922, and was interred at Green-Wood.

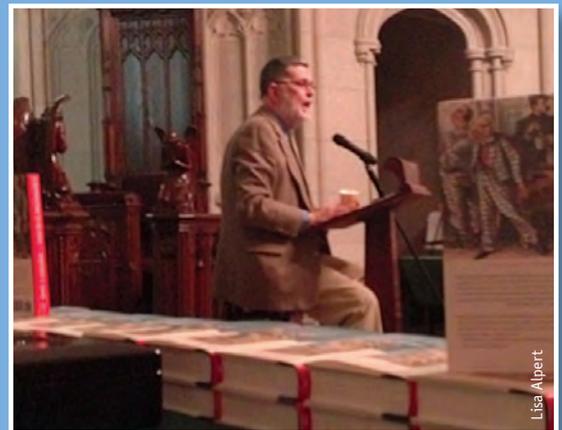
In 2006, a John Whitson Seaman descendant, S. Gregory Seaman, contacted Green-Wood, offering to loan his collection of Seaman family Civil War letters and the uniform jacket that John wore when he was shot—with its right sleeve having been cut off by the treating surgeon. In 2012, the Seaman family donated John’s Civil War jacket to our permanent Historic Fund Collection. We are honored to have it at Green-Wood. 



HE SWINDLED THOUSANDS, INCLUDING THE PRESIDENT OF THE UNITED STATES

While we like to think that the roster of Green-Wood’s permanent residents is comprised exclusively of honorable persons, we know that’s not exactly true. Case in point: Ferdinand Ward. The man was an incorrigible scoundrel—defrauding celebrities, rich businessmen, and even his own wife and the President of the United States.

Geoffrey C. Ward is an acclaimed historian and Emmy Award-winning writer for Ken Burns documentaries, including *Baseball*, *The Civil War* and *Prohibition*. Geoffrey also just happens to be Ferdinand’s great-grandson. On September 30, 2012, the present-day Ward presented his research, his book and many of the juicy details of Ferdinand’s machinations. Ward’s book title, *A Disposition to Be Rich: How a Small-Town Pastor’s Son Ruined an American President, Brought on a Wall Street Crash, and Made Himself the Best-Hated Man in the United States*, is perhaps the best summary we can offer. After the talk, Ward signed books for attendees. Veteran guide Ruth Edebohls led a trolley tour to the final resting place of Ferdinand Ward and other infamous Green-Wood residents.



[Above] Author and historian Geoffrey C. Ward.

[Left] John Whitson Seaman and his uniform—the right sleeve cut off by a surgeon.



HOUSE TOURS WITH A TWIST:
RESIDENTS, LONG DEAD, RETURN TO GREET VISITORS



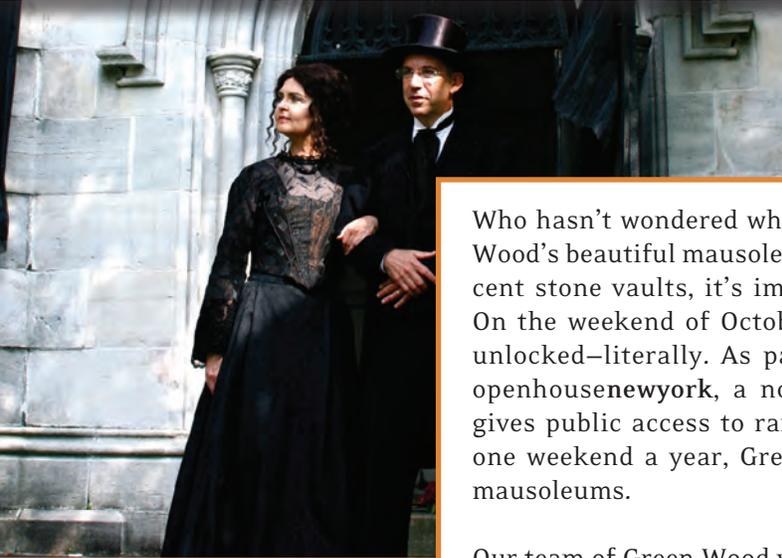
[Above] Actor Frank Morgan, best known for his portrayal of the wizard in *The Wizard of Oz*, was played with aplomb by Tom Russell.



[Above] The Gilseys (Marty Collins and Suzanne Damato) greeted guests at their tomb.



[Left] William Kingsley, the builder of the Brooklyn Bridge, portrayed by Jim Lambert, stood next to his gravestone, a granite block that was formerly a part of the bridge.



Who hasn't wondered what it's like inside one of Green-Wood's beautiful mausoleums? Walking by these magnificent stone vaults, it's impossible not to think about it. On the weekend of October 6-7, 2012, the mystery was unlocked—literally. As part of the 10th anniversary of openhousenewyork, a not-for-profit organization that gives public access to rarely seen New York landmarks one weekend a year, Green-Wood opened up 13 private mausoleums.

Our team of Green-Wood volunteer actors (pictured here), dressed in period costumes, was on hand to welcome visitors.

Other volunteer actors included Mark Carey as Dr. Valentine Mott; Marge Raymond as Maggie Mitchell; Ruth Edebohls as the Widow Howe, spouse of sewing machine inventor Elias Howe; and Sonia Valentin and Maryann Lamanna as members of the Chauncey clan. You can see videos of the day at green-wood.com/2012/open-houses-2012/ 

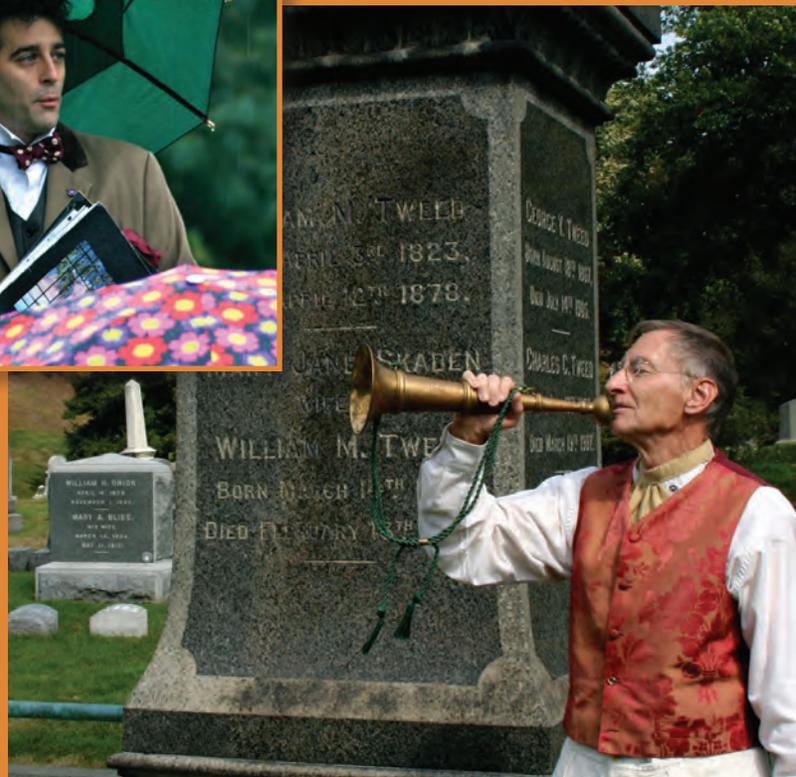
[Above] William Niblo, the most important theater owner of the mid-19th century, was portrayed by author Ben Feldman. He was accompanied by actress Alyson Pou.

[Above] Mrs. Van Ness, played by Lindsay Curcio, spoke with passersby.

[Center] Louis Comfort Tiffany was played by Luke Spencer.

[Below] Boss Tweed, portrayed by Bruce Chadwick, used his speaking trumpet (a prop from the 2002 Martin Scorsese film Gangs of New York) to get the word out.

[Below] John Anderson (Phil Lehpamer) and Mary Rogers (Sarah McDonald), the "Beautiful Cigar Girl" whom Anderson was suspected of having murdered. At right is actress Kate Claxton (Joan Teshima), who survived the Brooklyn Theatre Fire.



All photos by Jeff Richman.

CELEBRATED CHRONICLER OF NATIVE AMERICANS: PAINTER GEORGE CATLIN

To Green-Wood President Richard J. Moylan, it had just never seemed right. For over hundred years, the great American painter George Catlin, who has been called the “First Artist of the West,” lay buried at Green-Wood in an unmarked grave. Even in the 1970s, when relatives erected a gravestone for him, it was plain and unremarkable. Located within a few feet of elaborate monuments to his wealthy wife and her family, Catlin’s grave gave no clues to his extraordinary artistic achievements. Moylan, a former board member of the National Sculpture Society, knew that Catlin needed a more appropriate memorial.

In 2009, Moylan met the accomplished sculptor John Coleman, whose artistic focus is Native American themes, including many based on Catlin’s paintings. After relating the details of Catlin’s burial at Green-Wood, Coleman designed a sculpture befitting the celebrated painter of the American West and graciously donated it to Green-Wood to be placed at Catlin’s final resting place. Catlin is a treasured member of Green-Wood’s permanent residents, and we were honored to accept the sculpture and celebrate Catlin’s legacy.



This July the magnificent sculpture, *The Greeter*, depicting Hidatsa chief Black Moccasin, was unveiled in Green-Wood in a lovely public ceremony. Congregated at Catlin’s gravesite, experts spoke on the importance of Catlin’s art and the significance of Coleman’s statue joining the large body of sculpture already gracing Green-Wood’s grounds. Dr. Linda Ferber, vice president and senior art historian at The New-York Historical Society, spoke about Catlin’s eminence in the art world. Gwen Pier, executive director of the National Sculpture Society, lauded Green-Wood’s fantastic collection of sculpted art. Pier also introduced Coleman to unveil the sculpture itself.

The highlight of the ceremony was a presentation of Catlin’s importance to Native American culture and its people. Dr. Ferber noted that Catlin’s contribution to the depiction and understanding of the American West is unmatched in the history of American art. Donna Couteau of the Sac and Fox tribes and her husband Joe Cross of the Caddo and Potawatomi tribes spoke about Catlin’s reverence and affection for their native ancestors and their customs. After *The Greeter* was unveiled, Couteau and Cross led the attendees in a dedication and celebration of Catlin and the statue.

Following the ceremony at Catlin’s grave, Catlin and sculpture admirers came together in Green-Wood’s Historic Chapel for conversation and refreshments. The gathering even included a cake celebrating the birthdays of Catlin and Coleman—born in separate generations but merely one day apart. 

[Top] A close-up of *The Greeter*. [Left] Native Americans Joe Cross and Donna Couteau pose with sculptor John Coleman.



HONORING BASEBALL'S FIRST REAL SUPERSTAR: JAMES CREIGHTON

Brooklyn, New York, was truly the incubator of baseball when the National Pastime was in its infancy—the 1840s, '50s and '60s. And, fittingly, Green-Wood is home to almost 200 baseball pioneers, including the sport's very first legend: James Creighton (1841-1862). On October 18, 2012, 150 years to the day after Creighton's death, historians and fans gathered on a beautiful fall morning at his grave to pay homage to a man whose prowess changed baseball.

Baseball before Creighton was a game in which batters told the pitchers where they wanted the pitch ("at the batter's pleasure"), and the batter was not expected to swing until he got the pitch he wanted. Creighton would have none of that: he developed a controversial speedball and also the first change-up pitch, the "dew-drop." Traditionalists scoffed. But Creighton had taken the first step toward a fundamental change to the game.

Baseball historians, fans and aficionados who attended Green-Wood's event had a rare chance to experience the 19th-century magic of Jim Creighton. Baseball histo-

rian Eric Miklich demonstrated the finesse of Creighton's pitch, first showing what pitches were like before him (slow and easy) and then by hurling Creighton's legendary underhand speed pitch. Thomas W. Gilbert, an author and historian, gave the 21st-century interpretation of what truly killed Creighton (inguinal hernia is the conclusion). Later, attendees gathered at Green-Wood's Historic Chapel to see vintage bats and baseballs and to hear about John Thorn's research on Creighton (Thorn is Major League Baseball's historian).

Pilgrimages to famous sites in baseball are now commonplace: Monument Park at Yankee Stadium, or the site of Ebbets Field, for example. But in 1866, when team members of the Washington Nationals and the Brooklyn Excelsiors traveled to Creighton's grave to pay respects, the ritual of a baseball pilgrimage was born.



Note: Creighton's monument was originally topped by a 19th-century baseball (the "lemon-peel" style) carved in marble. But it long ago disappeared. The Green-Wood Historic Fund is working to raise funds to replace it. Fans wishing to help Green-Wood memorialize Creighton with a replacement sculpture may make a contribution on green-wood.com by selecting "Donate \$100," or any of the other dollar amounts offered, and typing "Creighton" in the order notes. 

[Above] Part of the group that gathered at James Creighton's grave (left to right): Eric Miklich, Ed Elmore, Mickey Tangel, Tom Gilbert and Bob John. You can view videos of this special event at green-wood.com. Enter "Creighton" and "blog" into the search bar on the site.

[Inset] An archival photo of Creighton in uniform.

FITTING MEMORIAL GIVEN TO VETERANS OF MEXICAN-AMERICAN WAR 164 YEARS (TO THE DAY) AFTER THEIR INTERMENTS

American history is filled with iconic tales of valor, but few homecoming stories include as much heroism and devotion as the little-known account of five courageous soldiers from the 1st Regiment, New York Volunteers, who made the ultimate sacrifice in the Mexican-American War—and a sixth who perished in an effort to bring their remains home.

Following the soldiers' tragic deaths in Mexico in 1847 and 1848—some in battle, some by disease—New York City's Common Council (predecessor to today's City Council) dispatched Lieutenant Alexander S. Forbes to Mexico to retrieve the bodies and to return them home for a hero's burial. In an odd twist of fate, Forbes himself died on his journey back to New York of what an officer's report described simply as "fever." A second officer, Lieutenant Robert M. Floyd, completed the assignment and brought the heroes home. They were given an elaborate yet somber homecoming when honored at City Hall by a grateful crowd of over 20,000 people.

For more than a century, these seven patriots—the five who died in Mexico and the two who brought them back—lay in Brooklyn's historic Green-Wood Cemetery in an unmarked plot with a simple gravestone carved with just one word: "Mexico." Later, three more soldiers who were also connected with the war were interred in the lot. Otherwise, their individual final resting places have been unmarked. Their gallantry was virtually overlooked until recently when Jeff Richman, Green-Wood's historian, learned of their story.

Richman also discovered that a suitable monument was to have been erected over their graves, but it had never been completed and their graves were still unmarked.

Since Richman's discovery, Green-Wood successfully petitioned the U.S. Veterans Administration to provide fitting



memorials for these soldiers. On Friday, July 13, 2012, 164 years after their burials, bronze plaques commemorating the service and sacrifice of each of these men were unveiled in a solemn ceremony at Green-Wood. [G](#)



[Top] Two soldiers and Green-Wood President Richard Moylan unveil the bronze plaques.

[Above, left to right] City Councilmembers David Greenfield and Vincent Gentile, both of whom serve on the Council's Committee on Veterans, and Bill Asley, whose great-great-grandfather served in the Mexican-American War with the men who are interred in this lot.

You can view more photos of this ceremony at green-wood.com. Enter "Mexican-American War" and "blog" into the search bar on the site.

2012 PRESENTATION OF THE DE WITT CLINTON AWARD



*Richard J. Moylan,
Brooklyn Borough President
Marty Markowitz and
Nicholas S. Pisano.*

*State Assemblymember
James F. Brennan and
C. Payson Coleman.*



*State Senator Martin J.
Golden and C. Payson
Coleman.*

*Kurt Andersen and
Anne Kreamer.*



*New York City Councilmember
Sara M. Gonzalez and
Richard J. Moylan.*

*Tables are set for dinner
under the big tent.*



On a beautiful late summer evening (September 13, 2012), Green-Wood’s friends and donors came together to support the Green-Wood Historic Fund. With an impressive list of sponsors, supporters and friends, this year’s 200 guests enjoyed cocktails, dinner and the presentation of our De Witt Clinton Award for Excellence. Board member and national editor of the *New York Times* Sam Sifton spoke eloquently about the vision for Green-Wood’s future as a cultural institution. NPR radio personality Kurt Andersen and his wife, Anne Kreamer, reprised a radio play about Green-Wood they’d written and presented at Andersen’s live “Kings County” show earlier that summer.



Kent Barwick, former president of the Municipal Art Society, introduced Nicholas Quennell, who accepted the De Witt Clinton Award for his magnificent contributions to landscape design. Quennell’s impressive accomplishments include some of New York City’s most beloved outdoor spaces, such as the Tisch Children’s Zoo in Central Park and restoration plans for Prospect Park, Fort Tryon Park and Lighthouse Park on Roosevelt Island. Quennell’s magnificent work honors Green-Wood’s origins in the historic rural cemetery movement and inspires its future. 



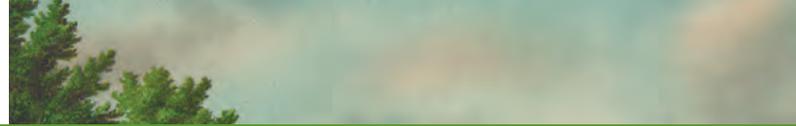
[Center] 2012 honoree Nicholas Quennell. [Above] Tranquility Garden at dusk.

REMEMBERING THE BLOODIEST DAY IN AMERICAN HISTORY

On September 17, 1862, Confederate General Robert E. Lee's Army of Northern Virginia collided with the Union Army of the Potomac, under the command of Major General George McClellan at the Battle of Antietam, near Sharpsburg, Maryland. By the end of the day, 23,000 American soldiers, North and South, were killed, wounded or missing. In 2012, 150 years later, the battle was commemorated. Jeff Richman, Green-Wood's historian, was named the coordinator of New York State Day at Antietam, which was held on Sunday, October 21, 2012.

New York State had more men in the battle than any other state: one-fourth of all the men who fought for the Union that bloody day. Six hundred eighty-nine New Yorkers were killed or mortally wounded, 2,797 were wounded, and 279 were captured or missing. Twenty-seven men who were killed or mortally wounded that day are interred at Green-Wood.

Led by Richman, a lively group of 50 people, some volunteers with Green-Wood's Civil War Project, others members of the North Shore Civil War Roundtable, journeyed by bus to Antietam National Battlefield for the weekend to take part in the ceremonies. 



[Above] The Battle of Antietam by Kurz & Allison, depicting the scene of action at Burnside's Bridge.



[Above] An honor guard from the 61st New York Infantry fired three salutes at the rededication of the New York State Monument.

[Right] The tour group on the steps of the New York State Monument at Antietam Battlefield.



“GREEN-EALOGY” PROGRAM EXPANDS ACCESS TO RECORDS

When Manhattan resident Elizabeth Bennett contacted Green-Wood to find out if her great-great-grandfather was buried in the cemetery, she was hoping to simply confirm the burial. And maybe get a copy of the interment order. But, through Green-Wood’s new “Green-ealogy” program, which offers substantially expanded access to its own records, Bennett was able to receive copies of documents she never dreamed of seeing. In fact, she never knew they existed.

“Seeing the burial records for my family was a great opportunity,” says Bennett. “We discovered new family members and resolved connections that were never clear—information I don’t think we would have found anywhere else. It brought to light a Civil War veteran my family didn’t know. We made very exciting discoveries that helped us reach further back in our family search.” 



Photos courtesy of the Green-Wood Historic Fund.

DISCOVER YOUR FAMILY’S HISTORY

As one of New York City’s oldest and largest cemeteries, Green-Wood is an extraordinary resource for genealogists. With more than 560,000 burials, the earliest dating to 1840, the cemetery estimates that it holds information on the family roots of over 20 million individuals alive today.

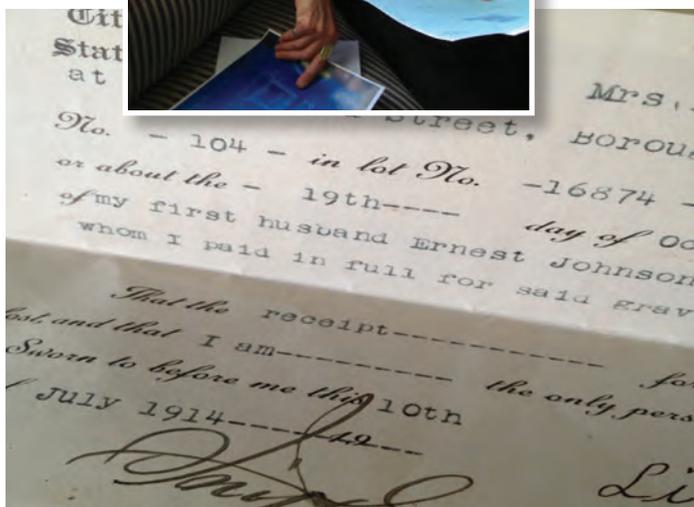
Green-Wood’s records have the potential to produce invaluable clues to one’s family history—genealogical charts, grave diagrams, family and business correspondence. Also available to researchers are copies of Green-Wood’s early photographs, drawings, documents, correspondence, maps, copies of vintage posters and artifacts that were created by, invented by or associated with persons buried at the cemetery.

While many people associate cemeteries with the dead, Green-Wood President Richard J. Moylan says, “Cemeteries are all about the living, and their appreciation and understanding of those who have gone before. Cemeteries also play a major role in genealogy. Green-Wood is proud to allow family members a chance to learn more about their relatives and possibly find a piece of information that will give them new insight into their own past.”

Those interested in finding out what Green-Wood has relating to their family should visit green-wood.com and answer a few simple questions. Green-Wood’s expert researchers will conduct a preliminary document search of its records and collections relevant to the inquiry, at no cost, and then provide the user with a time estimate to produce a full report. Research fees are \$28 per half hour; photocopies, digital scans and digital lot/monument images will be provided at an additional charge. A price list can be found online. Requests are generally completed within two weeks.

[Inset] Green-Wood volunteer Paula Grande, with a blueprint for a Green-Wood monument.

[Left] Receipt for purchase of a Green-Wood grave, dated July 1914.





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GREEN-WOOD PARTNERS WITH BROOKLYN HISTORICAL SOCIETY!



Just in time for Green-Wood's 175th anniversary and Brooklyn Historical Society's 150th, we're thrilled to announce this partnership. Look for exciting collaborations throughout 2013 including free admission to the Brooklyn Historical Society in 2013 for Green-Wood members, as well as member discounts on BHS events, books and merchandise.

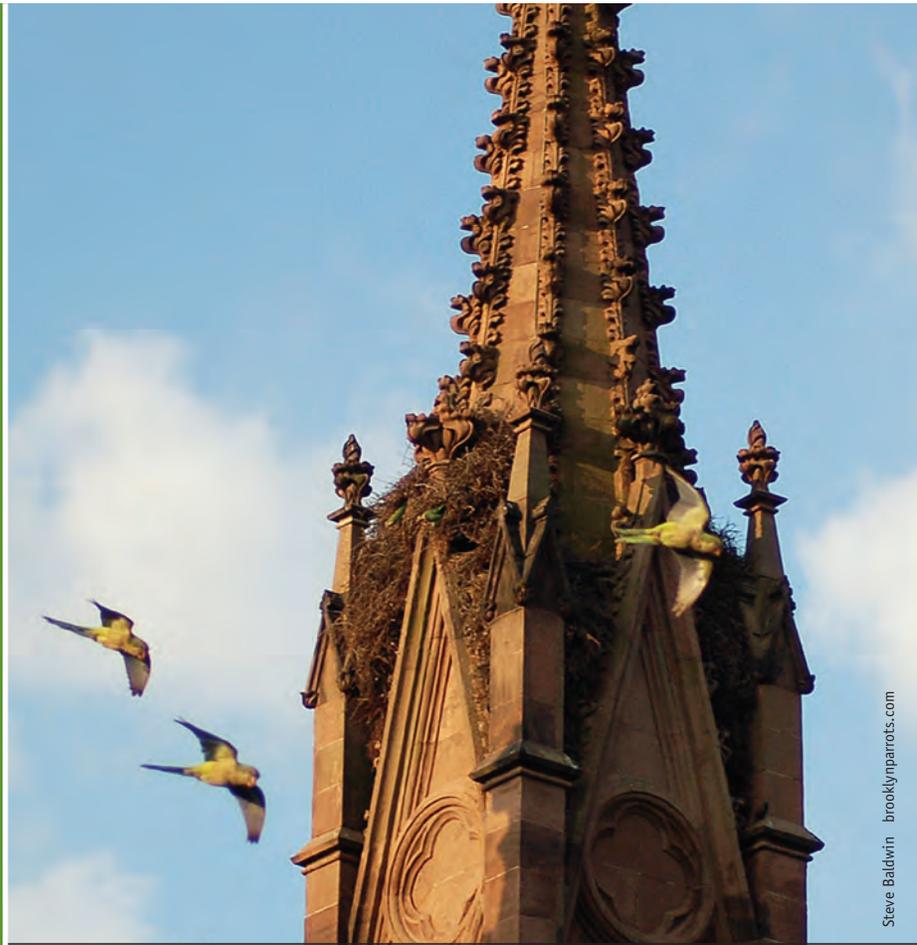


GREEN-WOOD TURNS 175!

On April 18, 2013, Green-Wood will celebrate the 175th anniversary of its founding.

In honor of this historic anniversary, we will be celebrating in many ways, including a gallery exhibition devoted to Green-Wood, *A Beautiful Way To Go*, opening at the Museum of the City of New York in May, as well as many special events and tours centered around Green-Wood's birthday.

Check green-wood.com for details throughout the year. Be sure to sign up for This Week @ Green-Wood for the latest news.



Steve Baldwin brooklynparrots.com

DID YOU KNOW?

Q: Where do our resident monk parakeets go during the winter?

A: Nowhere! Our beautiful birds nest in Green-Wood's Gothic Arch all winter. And we're here year-round, too! Stick around with us and consider a membership this season. Your generous support will ensure that we continue to preserve, restore and promote Green-Wood's 478 stunning acres. We're in it for the long haul, just like those parakeets.