

THE HUDSON RIVER VALLEY REVIEW

A Journal of Regional Studies

MARIST



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From the Editors

The diverse articles in this issue perfectly illustrate the pervasive and lasting influence of the Hudson River Valley in shaping America's destiny. The cover article, on a pivotal era at the United States Military Academy at West Point, is adapted from our 2013 Cunneen-Hackett Lecture in Hudson River Valley History. We continue our commemoration of the Civil War sesquicentennial with "*Musket Balls Was Thicker Than any Hail....*," which traces the heroic actions at Gettysburg of Green County soldiers in the 120th New York Regiment. The Scholarly Forum includes three reviews of David Schuyler's *Sanctified Landscape: Writers, Artists, and the Hudson River Valley, 1820-1909*, as well as the author's response to them. Our inaugural Pictorial Essay explores the nation's changing attitudes toward the environment by examining the landscape surrounding Palmer Falls in upstate Corinth—a tourist destination that became an industrial powerhouse. Teaching the Hudson River Valley is another new feature that will occasionally highlight local programs, strategies, and individuals leading the way in the practice of regional studies and place-based education; appropriately, it begins with an overview of the Teaching the Hudson Valley program and its summer teachers' institute.

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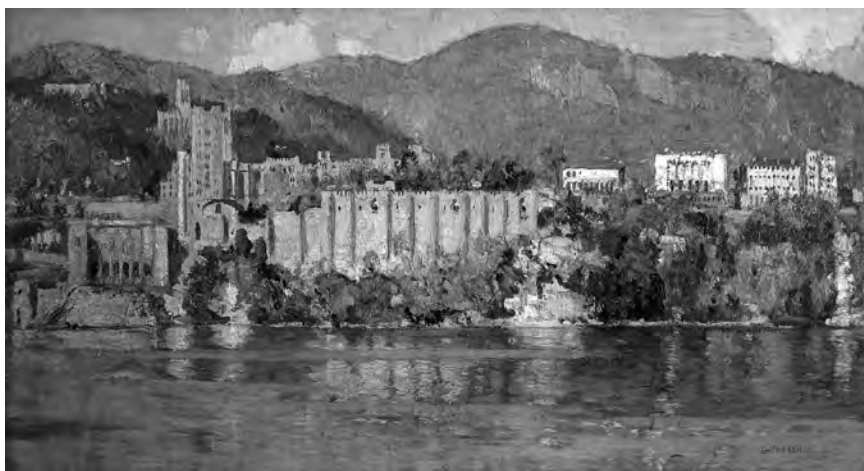


The mission of the Hudson River Valley National Heritage Area Program is to recognize, preserve, protect, and interpret the nationally significant cultural and natural resources of the Hudson River Valley for the benefit of the Nation.

For more information visit www.hudsonrivervalley.com

- Browse itineraries or build your own
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To contact the Hudson River Valley National Heritage Area:
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On the Cover: 'West Point' (detail), by Gifford Beal (1879-1956). 1910, oil on canvas. West Point Museum, United States Military Academy, West Point, New York.

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PHOTO BY BILL URRIN COURTESY OF THE NATIONAL PARK SERVICE

Participants interact during keynote address with Kim and Reggie Harris

Teaching the Hudson River Valley

Christina Ritter

They say, “Those who can’t do, teach.” “They” must have never been involved with Teaching the Hudson Valley. This organization is an incredible collaboration of “doers”—teachers and educators from all walks, sharing the common goal of promoting place-based education. The resources provided by Teaching the Hudson Valley encourage an appreciation of the region’s natural, historical, and cultural assets, granting educators the power to inspire students with a sense of place.

Teaching the Hudson Valley aims to carry out the mission of the Hudson River Valley National Heritage Area, “to recognize, preserve, protect, and interpret its nationally significant cultural, historic, and natural resources.” Their place-based educational philosophy brings classrooms into the community, and communities into the classroom. Students reach educational goals through active engagement with local historic, heritage, and environmental sites and organizations, making connections that extend learning outside of the classroom.

Teaching the Hudson Valley offers online materials for teachers, grants and awards, and an active blog and online community. Online lesson plans are divided by content



PHOTO BY BILL URRIN COURTESY OF THE NATIONAL PARK SERVICE

Attendees in a workshop

area, grade level, county, and site, allowing educators to seamlessly integrate place-based lessons into preexisting curricula. Grants provided by Teaching the Hudson Valley include “Explore Awards,” which fund field experiences related to core curriculum and allow educators to inspire their students with experiential learning in the face of an ever-shifting educational landscape. Teaching the Hudson Valley does not limit experiential learning to students, however. Each summer, hosts a three-day institute for teachers, geared toward a specific topic in education. The Summer Institute allows educators from across the Hudson River Valley to come together in an entertaining and supportive environment, and discuss concerns in their field.

The July 2012 institute, titled “In Conflict & Crises: Teaching the Hudson Valley from the Civil War to Civil Rights and Beyond,” took place at the Franklin D. Roosevelt Museum and Presidential Library. The Henry A. Wallace Visitor and Education Center hummed with activity. It was charged with the energy of a diverse group of educators eager to find new ways to communicate critical issues to students, and of lecturers ready to show them how. The hallway leading to the presentation rooms where workshops took place was lined with posters, booklets, flyers, and books about the Hudson River Valley, as well as information about local historic and environmental sites and opportunities with Teaching the Hudson Valley. This incredible amount of information represented only a small sample of the educational opportunities this region has to offer. Workshops focused on the role of conflict in the development of the Hudson River Valley, as well as how educators should approach teaching controversial subjects. The institute presented place-based education as more than a simple teaching strategy—it was shown to be a vital component of the educational process at all levels.

The keynote session offered by Kim and Reggie Harris, who have built their career

by inspiring audiences with stories and song, set the tone for the institute. Their keynote was a fully immersive experience, integrating historical interpretation and cultural advocacy with music and performance. The dynamic personalities of the presenters moved a room full of strangers to stand up and interact, singing songs of hope and conflict—bonded by the common purpose of motivating and energizing students to learn. The high-energy, informative, and incredibly engaging experience set the tone for the rest of the institute.

The programs offered were diverse and spanned areas from environmentalism to military history, women's rights and religion—all with the common theme of conflict and controversy. Workshops included "Evaluating Scientific Claims: A Method for Exploring Controversial Environmental Questions; Listening to History: Podcasting the Local Experience of National Events"; "Romance v. Reality: The Common Soldier's Civil War Experience"; and "Sue Lansing: Abolitionist, Religious Reformer, Maiden Aunt, or Women's Rights Pioneer?"

Many workshops incorporated hands-on activities, primary documents, and multimedia presentations. During "Romance v. Reality," video clips, book excerpts, and Civil War artifacts were used to stir conversation among the crowd related to how the Civil War is taught, and the depiction of the North and South in literary works. "Sing to Freedom: Teaching Music and the Underground Railroad" and another workshop on the Storm King Case and the environmental movement offered excellent presentations, lesson plans and resources, as well as engaging group activities. The variety provided by the institute opens the minds of educators to different ideas and interests, woven together by the common thread of educating and inspiring a sense of place.

Day two of the institute was dedicated to "field experiences." These hands-on adventures took place all over the Hudson Valley, including the Columbia County Museum, Mount Gulian Historic Site, and the Katherine W. Davis Riverwalk Center. These excursions exemplify the benefits of field trips and out-of-class experiences for students. With such a variety of locations and themes, the opportunities for experiential learning in the Hudson River Valley are boundless. One of the programs, titled "A New Deal for Youth," focused on Eleanor Roosevelt's contributions to human rights and improving the quality of life for youth during the Depression. Workshop participants toured Val-Kill and the surrounding property while being given a history of Val-Kill industries—providing them with an intimate glimpse into Eleanor Roosevelt's life. Group activities catered toward secondary-level education and activities illustrated that teachers need not omit controversial subjects from curriculum, but can utilize strategies like the ones offered to make the subject matter tangible and objectively factual.

After Val-Kill, the group returned to the Wallace Center to participate in a workshop demonstrating the use of visual arts in education. The presenter was spirited and able to make a group of adults feel comfortable enough to perform in front of one another—reading poetry, expressing ideas through movement, and working in groups to present an artistic interpretation of a conflicting idea. These are the types of activi-



PHOTO BY BILL UBRIN COURTESY OF THE NATIONAL PARK SERVICE

Keynote address with Kim and Reggie Harris

ties that must be brought into a classroom. A group of individuals from different backgrounds, of all ages and experience levels, stepped out of their own self-consciousness to cooperate and experience something new, proving that when prejudices are dropped, and challenges embraced, conflict can create community.

Day three included an intense panel on the evolution of civil rights in the valley. Emotions of the seemingly docile crowd stirred as questions and comments popped up around the room, answered by distinguished presenters, including Myra Armstead, professor of History and Education at Bard College; La Tasha Brown, professor of Black Studies at SUNY New Paltz; and Delia Mellis, associate director of Writing and Academic Resources and staff manager of the Bard Prison Initiative, with moderator Daniel Wolff, author and activist. The audience listened to stories of the little-known impact of the civil rights movement in the Hudson Valley. Attention then shifted to a presentation on the Bard Prison Initiative; a program that gives prisoners in facilities across the state the opportunity to earn a liberal arts degree. Graduates of the program go on to be productive members of society and have dramatically decreased chances of facing repeat incarceration. This presentation conveyed the impact of education, regardless of age, race, or circumstances.

A powerful opening presentation led into the day's first session. One workshop, "Irrepressible Conflict: The Empire State and the Civil War," was headed by Robert Weible, state historian and chief curator of the New York State Museum, and Professor Jason Schaaf of Marist College. The presentation brought to light the stories of indi-



PHOTO BY BILL UBRIN COURTESY OF THE NATIONAL PARK SERVICE

viduals from New York State, with emphasis on the Hudson River Valley during the Civil War. Mr. Weible posed a question to the group, asking what the New York State Museum could provide in terms of educational resources. The room full of educators was immediately energized, coming up with a host of ideas for field trips, projects, digital resources, and more, so that New York's role in the rebellion could be brought to life for students.

The second session included such workshops as "The Missing Chapter: Untold Stories of the African American Experience in the Hudson Valley," presented by Susan Stessin-Cohn, education director of Historic Huguenot Street, and "Exploring Environmental Risk: Using Conflict to Achieve Consensus," presented by Tom Shimalla, environmental educator for the state Department of Environmental Conservation, and Paul Adams, naturalist at the Stony Kill Farm Environmental Education Center. Both presentations incorporated multimedia tools and provided educators with lessons, materials, and a sense of how to approach critical topics, such as slavery and the environment, with students. The institute concluded with an opportunity for presenters and attendees to have a casual discussion surrounding the opportunities presented by Teaching the Hudson Valley.

To be a part of the experience, register for the 2013 Teaching the Hudson Valley Institute "Common Core & Place-Based Learning" which will take place July 30 through August 1. Visit www.teachingthehudsonvalley.org or call 845-229-9116, ext. 2035, for more information.

Christina Ritter is a history and education major at Marist College, and a 2013 winner of the Barnabas McHenry award from the Open Space Institute for her project "A Dutchess County Social Studies Toolkit for Educators." She will present her results at the Teaching the Hudson Valley Institute this summer.



PHOTO BY TIM BOOKHOUT, COURTESY OF TAD RICHARDS

Opus 40

Opus 40: An Artistic and Historic Destination

In May 1938, sculptor Harvey Fite purchased a twelve-acre bluestone quarry in Saugerties, near Woodstock, with the intent of creating an outdoor gallery to exhibit a series of his sculptures. The project ultimately evolved into the earthwork known today as Opus 40. Now, Fite is internationally acclaimed and Opus 40 has become a prominent cultural destination as well as a national and local historic landmark.



Harvey Fite
(1903-1976)

Harvey Fite

Harvey Fite (1903-1976) came to the Hudson River Valley as a student of St. Stephen's College. After abandoning his aspirations to study for the ministry, he left St. Stephen's to pursue acting at the Maverick Theater in Woodstock. Fite slept under the stage and worked on set building, plumbing, electricity, and carpentry in the theater. He left the Maverick to pursue acting and eventually discovered his gift for sculpting when he began whittling a seamstress's wooden spool backstage one night. Fite gained recognition as a wood and stone sculptor, showcasing his talents in New York, Paris, and Rome.

He returned to the Hudson River Valley in 1934 to accept a position at St. Stephen's (which had been renamed Bard College), where he taught drama and sculpture and orga-



Home and studio

nized the Fine Arts Department. Fite lived in on-campus housing and built a cabin in the Maverick artist's colony. He considered Hervey White, the founder of the Maverick, to be a close friend and mentor. Fite became a highly regarded member of the Woodstock Artists Association in the 1940s and developed close relationships with many artists in his community. He purchased the bluestone quarry in Saugerties'

High Woods community in 1938, eventually building his house and studio on the eastern side of the property.

Fite's restoration work on ancient Mayan culture in Copan, Honduras, in the summer of 1938 prompted his interest in applying Mayan building techniques to Ulster County bluestone. He began working on the quarry with the plan to build a gallery to display a series of large stone pieces representing "a world at peace." These sculptures included "Flame," a female figure with her arms raised toward the sky; "Tomorrow," a seated African male; "Prayer," a child on her knees with her hands clasped in front; and "The Quarry Family," four figures representing Fite, his wife, and their two sons.



Flame



Quarry Family

Building the Earthwork

Fite did all of his work by hand, relying solely on traditional quarryman tools like the hammer and chisel, winch and boom, and logs and chains to erect the sculptures. His laborious methods also included hand-laying stones that had been left behind by the previous quarrymen; he employed a technique called “dry keying,” in which no mortar was used to hold the stones together. Fite worked alone with the occasional expertise of his neighbor, Berthel Wrolsen. He built walkways and stairs leading to each of the sculptures and pools of water, expanding the structure and developing its integrity as an earthwork.

Eventually, Fite replaced the central figure, “Flame,” with a nine-ton bluestone monolith that was better proportioned to the growing structure. He planned to carve the new monolith, but then, after twenty years of work, he decided to abandon his original idea of representational sculpture and adapt a more abstract vision. He realized that the earthwork created to display his sculptures had become a work of art on its own. He removed the other sculptures to the grounds nearby and named the stonework Opus 40, alluding to the Latin word for work, and the forty years that Fite expected to need to complete the project. Fite dedicated the last thirty-seven years of his life to realizing his vision for the sculpture park. He was tragically killed in an accidental fall in the quarry in 1976.



PHOTOS BY TAYLOR MILLANEY

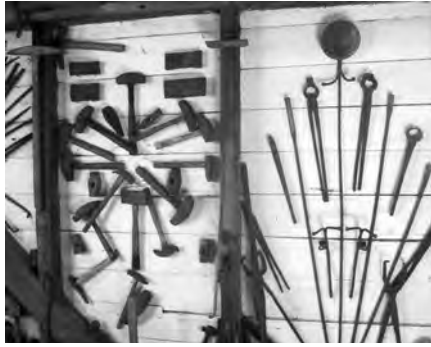
A dry-keyed stone wall



Monolith



Museum



Quarryman's tools

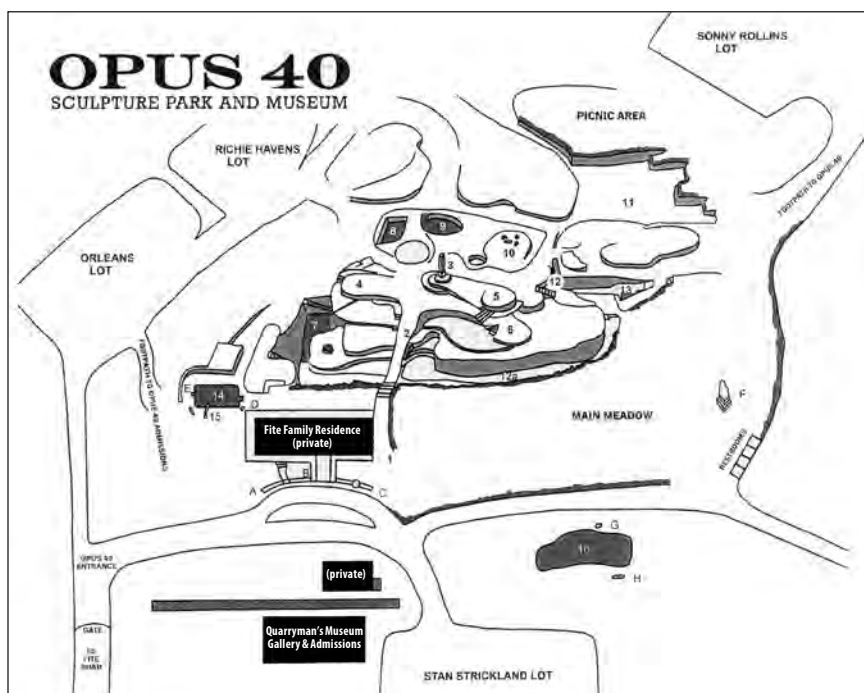
The Quarryman's Museum

Fite took the opportunity to commemorate the quarrymen of the area by constructing a museum to display his collection of quarryman's tools and artifacts. The museum holds a variety of hammers and chisels, drills, and crowbars, all arranged in patterns on the walls. Outside near one of the pools is a huge boom equipped with a hand-powered winch that had been used to move rocks. Fite also built his home on the edge of the quarry. A portion of the house was devoted to his studio, where he carved most of his early sculptures. By the mid-1950s, he had moved to a studio in the woods. Presently, Fite's stepson, Tad Richards, and his wife Pat live in the house.

Opus 40, Inc.

Following Fite's death, his wife Barbara opened the sculpture park to the public. In 1978, she created Opus 40, Inc., a 501(c)(3) not-for-profit organization dedicated to exhibiting Fite's remarkable work and developing Opus 40 as a cultural landmark. The organization is currently operated by Tad and Pat Richards.

In recent years, Opus 40, Inc., has been looking to relinquish ownership of the property. The Town of Saugerties had shown interest in purchasing it; however, the deal was not realized. Opus 40, Inc., continues to maintain the sculpture park while looking for a buyer to carry on the organization's commitment. Ultimately, Richards hopes to merge the property that his family owns with the Opus 40, Inc. not-for-profit. They also are in the process of developing archives that will be available to the public via their Website. Tad Richards currently is editing a series of memoirs written by Harvey Fite regarding his childhood; he expects to publish the records in the future. Richards' book *Opus 40: The First 20 Years*, as well as the *The Rocklins*, a children's book started by Fite in 1945 and recently completed by Richards, are both available for purchase in the gift shop at Opus 40 and on www.Lulu.com. They will soon be for sale via the Opus 40 Website.



The organization has hosted several public educational events, including the Saugerties Art Group Exhibition, an Outdoor Sculpture Exhibition, and a Stone Carving Workshop. The park also is the setting for numerous concerts, theatre and dance performances, lectures, and other community events throughout the season. Opus 40 celebrated the fiftieth anniversary of the raising of the monolith in May 2012, an event that was postponed from the prior fall due to Hurricane Irene.

The earthwork sustained damage from a storm on September 18, 2012, and Opus 40 is still in the process of repairing a partially collapsed wall. It hopes to rebuild the wall using techniques similar to Fite's. Although the timeframe for repairs is still unclear, the sculpture park remains open to the public and continues to be a remarkable artistic and historic destination.

Opus 40 is located at 50 Fite Road, in Saugerties. It is open May through October from 11 a.m.-5:30 p.m. Thursday-Sunday and on holiday Mondays. The cost is \$10 for adults, \$7 for students and seniors, and \$3 for children ages 7-12. Opus 40 encourages picnicking on the premises; it also is available for weddings and private events. www.opus40.org; (845) 246-3400. Questions regarding background information and history may be directed to tad@opus40.org.

Taylor Mullaney, Marist '14



300 Years of Dutchess County Democracy

This year marks the 300th anniversary of democracy in Dutchess County. Within the span of three centuries, this tract of New Netherland wilderness, speckled with trading posts for exchanging furs, grew from a small, colonial farming settlement governed by nearby Ulster County into a modern, autonomous county. Anniversaries as remarkable as this one emphasize the need for scholarship to fill in the gaps in the county's early history. Uncovering these facts and making them accessible to the public is the goal of the 300th Anniversary Dutchess Heritage Days Committee.

When Dutchess County was first established, its population was so small that it had to be governed by cross-river Ulster County. Once Dutchess began to govern itself independently, the milestones in its development and growth sometimes occurred years apart. Likewise, the commemoration of Dutchess's "300 Years of Democracy" will span a number of years. Over the next eight years, newly instated Dutchess County Historian William P. Tatum III will be organizing commemorative events to document these milestones.

“The vision for the 300th anniversary is really to make people aware of how much our structure of government influences daily life throughout the county,” says Tatum. “Here in 2013, we are actually commemorating the start of what was an eight-year-long process for the county between 1713 and 1721.”

However, there are few history books that accurately convey the timeline of early Dutchess events. Most volumes were “assembled from oral interviews conducted prior to the advent of professional history, when people didn’t really think to look at documents as sources,” says Tatum.¹

Making research all the more tedious were the early Dutchess locals who typically enacted their own initiatives before seeking approval from the proper authorities; the “official” dates written in county records did not always corroborate other sources’ versions of the same event. From the volumes of data and county records he has scoured during his tenure as historian, Tatum has pieced together a great deal of the county’s early governmental history.

The history of Dutchess County officially begins in 1683, when it was established as one of the original twelve counties of New York in accordance with the Duke of York’s orders. The British gained control of Dutch New Amsterdam, renamed it New York, and divided it into smaller counties.² In 1683, New York Governor Thomas Dongan relinquished the Wappingers Indians’ title to the Hudson River’s eastern shore, a fertile valley nestled against the backdrop of distinguished mountain ranges. Governor Dongan gave Francis Rombout, Guilian Verplanck, and later Stephanus Van Cortlandt an opportunity to purchase the property. These men received the title to the land, Rombout’s Patent, on October 17, 1685.³ The new boundaries spanned from Putnam County to the south and extended as far north as Clermont and Germantown.

1713

Named for the Duchess of York in 1683, Dutchess County was an extension of Ulster County’s government in its early years. Naturally, all legal and tax disputes had to be settled in Ulster courts. Because the Hudson River separated the two counties, the need for a local Dutchess government became clear. From his research, Tatum has deduced that on October 23, 1713, “Royal Governor Robert Hunter signed the bill into law from the colonial assembly allowing us to elect our first supervisor, treasurer, and tax officials.” After receiving this permission, Dutchess County held its own elections in September 1714. Developing its own government was essential to Dutchess’s recognition as a county distinct from Ulster.

1714

Newly elected Dutchess officials determined that the next logical step in creating a strong, democratic county would be to gather records of its citizens. In 1714, a census was conducted; it counted 416 free people and twenty-nine slaves among its population. A second census was not recorded until nine years later; by 1723, the county had

remarkably grown to 1,083.

1715

Just as the population continued to grow, Dutchess County's government saw several appointments, elections, and acts of legislation in its early years. In 1715, the first County Clerk was appointed to maintain the county's records. In July, the General Assembly approved the construction of a courthouse and prison for the county's use. The following year saw the appointment of the first County Treasurer; Judge Leonard Lewis was eventually elected to this position in 1718 and served until 1739.

1717

On January 17, 1717, the county's first taxes were recorded. Later that year, the colonial assembly passed a second act allowing for construction of the county courthouse and jail to begin. These government buildings were slated for completion within three years, but county records suggest that construction took as many as thirty years. Nonetheless, Captain Barendt Van Kleeck and Jacobus Van Der Bogart were selected as commissioners to oversee the construction.⁴ The deed to the land designated for the courthouse and prison was signed to Van Kleeck and Van Der Bogart in 1718. This "County House" was designed to hold the county Supervisors' annual meeting and other county-related functions.

1719

The First Book of Supervisors shows that since 1717, Dutchess government operated under a three-ward structure. On June 24, 1719, the patents for Rhinebeck, Poughkeepsie, and Beacon were sold and Dutchess was officially recognized as having three distinct wards. The southernmost ward extended as far as Westchester County and included present-day Putnam County, while the northern-most ward touched Albany County near Clermont. The sale was carried out by the three partners who secured the original patents for Dutchess: Rombout, Verplanck, and Van Cortlandt.⁵ In the same year, the colonial assembly authorized the county to elect three supervisors (one for each ward) instead of the one previously allowed.

1721

On July 6, 1720, Governor William Burnet authorized the establishment for Dutchess County's own Court of Common Pleas and General Sessions of the Peace. Prior to this authorization, Dutchess county residents were subjected to the terms and opinions of Ulster County justices. Governor Burnet mandated that the Court of Common Pleas:

... with the Advice and Consent of his Majesties Council for the Province of *New York*, and by virtue of the Power and Authority unto me given and granted under the Great Seal of *Great Britain*, and do hereby Erect, Establish and Ordain, that from hence-forward there shall be held and kept at *Poghkeepsen*, near the Center, of the said County, a General Sessions of the Peace, on the third *Tuesday* in *May*, and the thirds *Tuesday* in *October*, yearly and every year for ever, which General Sessions of the Peace, in every Sessions, possibly, in one Day, and that from henceforth there shall be held...

In its biannual meetings, the Court of Common Pleas typically heard cases that ranged from debtor lawsuits and master-apprentice relationships to liquor sales transacted without proper licensing.

Tatum reports that by 1721, “We finally had the full court structure in place. In particular, this is the Court of Common Sessions that allowed us to be fully self-sustaining.” In October 1721, J. van de Voert was appointed the first sheriff of Dutchess County; his duties consisted mostly of formalities in the court, like reading announcements. Having its own sheriff and Court of Common Sessions meant that Dutchess residents would no longer have to travel to Ulster County to settle disputes.⁷

Commemorations

In October 2012, Dutchess County Legislator Michael Kelsey introduced a resolution before the county Legislature to sponsor the Dutchess County Heritage Days Committee to celebrate 300 years of county leadership. With the county’s sponsorship, Kelsey’s legislation proposed to create a “shared heritage as a county” by commemorating the 300th anniversary of Democracy in Dutchess. “As an elected official myself,” says Kelsey, “we have a sacred position to represent the people and do it well and this year will recognize that.”



The Dutchess County Heritage Days Committee has since put forth plans to enact an essay-writing contest in the county’s school systems. Elementary, middle, and high school students will be challenged with the task of writing about historical events. “We’ve had movie stars, athletes, and a president from this area. We’ve also had many events of consequence that impact who we are,” says Kelsey,⁸ imploring students to learn more about their county’s history. Dutchess county students also have an opportunity to design a logo for the committee, allowing creative, young minds to contribute to the Dutchess County Heritage Days Committee.

In February 2013, Tatum, Kelsey, Dutchess County Executive Marc Molinaro, and several other county officials gathered to announce that from October 23 through November 1, 2013, a weeklong celebration will be held to commemorate the county’s first election in 1713. “Now is the time, 300 years after the establishment of our government, to celebrate all that got us here and to make history for ourselves,” declared Molinaro. “It’s really about the pride that so many residents, businesses, families, and farmers have for a community they call home.”

To help spread awareness of the 300th anniversary of democracy in Dutchess, Tatum enlisted the help of Dutchess County Tourism Executive Director Mary Kay Vrba. She projects that Tatum’s eight-year plan “will help us continue to focus on the rich heritage of Dutchess County and the Hudson Valley and provide reason for people to return visit after visit.” To learn more about Dutchess County history, tourists and students of the Hudson River Valley will be eager to return for the parades, books, and speaker series that will commemorate the 300th anniversary of democracy in Dutchess.

Vrba plans to implement “a full marketing effort using print, digital, and TV to support promoting these activities.” Civil War re-enactments, parades showcasing antique automobiles, and other commemorative celebrations will be held. “There is really no reason to go anywhere else on your vacation,” Vrba comments.

Dutchess’s towns have been encouraged to host their own events; for example, 2013 is also Beacon’s 100th anniversary. The city will be hosting its own speakers, concerts and other events.

“Our goal for the 300th anniversary cycle is to increase awareness of and appreciation for the ways in which our form of government has influenced the shape of daily life in the county,” says Tatum. “We additionally hope that this series of celebrations will lead to more detailed studies of county government, which has hitherto escaped most scholarly attention.” Tatum anticipates that local historians and historical societies also will come together in a collaborative effort to assist the Dutchess County Heritage Days Committee in commemorating the milestones of the 300th anniversary of democracy in Dutchess.

“2013 is an exciting year for Dutchess County as we celebrate the County’s 300th anniversary of democracy. Our Heritage Day celebrations will reflect back on our history and celebrate the county we are today,” said Dutchess County Executive Molinaro. “It is a wonderful opportunity for residents and visitors alike to visit our historical treasures, shop at our shops, dine in our restaurants, and truly enjoy all that Dutchess County has to offer.”

Samantha Dutchess Halliday, Marist '13

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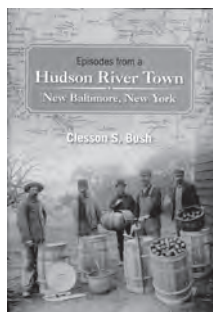
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River of Riches

The Hudson flows like a long, surreal limousine,
rides low in the deep passage of its emotion,
the vehicle's tarnished silver surface reflecting
a continuous transfer to and from, now and
then. But that's only the beginning.
Under the hood of its metaphor, the river
serves the rich. Elegant mansions pose
above its banks; old oaks recall footmen
and chauffeurs; containers move imports and
exports. For it is the flow of money to which
the river is harnessed, the increase
of industry, freight and pleasure boating
as the valley fills with new buildings.
The river has no patience with the poor.
Sometimes their dreams arrive by barge. But
more often, they wash up, and wait to be found
by some kid in the debris along the river bank.

Allen C. Fischer

Book Reviews



Episodes from a Hudson River Town: New Baltimore, New York, Clesson S. Bush. Albany, NY: SUNY Press, 2011. (268 pp.)

In 1999, the National Endowment for the Humanities and the White House Millennium Council set up the Millennium Project, known as My History Is America's History. It aimed to provide a place online for the collection of personal narratives that others could read and reflect upon. Although the project was abandoned within a few years, its intention was clear: to show the American public that local history matters.

New Baltimore's Town Historian, Clesson S. Bush, must think so too. His unambiguously local history book, *Episodes from a Hudson River Town: New Baltimore, New York*, succeeds in portraying the nature and character of townspeople in New York State. In his introduction, Bush admits that New Baltimore does not have a claim to fame, and that no famous people dwelled there. Yet, its history deserves to be preserved precisely to remember the daily lives of the common people, and to document the impact that state, national, and international events had on a small river community.

Bush's attention for the lives of common people can be explained by his academic background in public administration and urban studies, which shines through in this abundantly researched and well-written book about the people of New Baltimore throughout the centuries. Bush never loses himself in heavy scholarly details.

In ten chapters, he illustrates many episodes in the history of New Baltimore, from the time of the Paleo-Indians, the Mohicans, and the European settlers to the twentieth century, with its two World Wars and the opening of the New York State Thruway. A picture arises of what could be perceived as any small town on the Hudson. Yet, the distinctive character of New Baltimore is evident. From the Broncks and the Vanderzees to the Shermans and the Houghtalings, the lives of many local characters who made the town unique are highlighted in the book.

The birth of New Baltimore was a direct consequence of the state-enacted splitting up of the Town of Coxsackie in April 1811. That division came on the heels of changes in landownership after the American Revolution, when New Englanders discovered the tax advantages in New York State. Not only did they buy up land and establish themselves in the area around Albany, they also organized local governments, thus undoing the supremacy of the original landowners.

In the introduction, the author notes that the original board minutes are still not accessible. This may be the reason that the origin of New Baltimore's name remains unclear. However, there seems to have been "a marked visual similarity between the

terrain of early Baltimore, Maryland, and the little New York river hamlet.”

Chapter 6, “Life on the River,” stands out as it describes probably the most important era for New Baltimore. From the early nineteenth century through the 1860s, new industries were needed to replace the agriculture New Baltimore had been dependent on until then. Several plans for a canal failed, the shipbuilding industry came and went, and so did the ice industry. New Baltimore’s story of the ice houses is reminiscent of the chapter on Rockland Lake in *Lost Towns of the Hudson Valley* by Wesley and Barbara Gottlock (2009).

Of course, New Baltimore deserves more than one chapter in a book. Its history, as shown in *Episodes from a Hudson River Town*, is not that of a lost town. It is an account of how a small river town has survived to this day through several periods of economic adversity. The book shows how and why the town continues to exist. Today, New Baltimore is best known by travelers going north along the New York State Thruway as the last travel plaza before Albany.

The Hudson River Valley has seen profound changes between 1609 and today, and Clesson Bush’s *Episodes from a Hudson River Town: New Baltimore, New York* is a strong contribution to the growing collection of local histories. His book allows the reader to understand how the inhabitants of this small town worked hard and utilized the economic and social factors that were beyond the town’s control to build an enduring community.

Robert A. Naborn, *University of Pennsylvania*

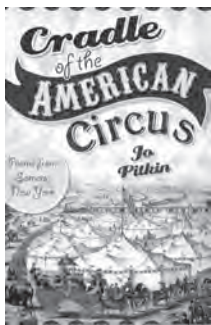
Laurence Carr. *Pancake Hollow Primer: A Hudson Valley Story*.

New Paltz, New York: Codhill Press, 2011. (170 pp.)

Jo Pitkin. *Cradle of the American Circus: Poems from Somers, New York*.

Charleston, North Carolina and London: The History Press, 2012. (143 pp.)

In their most recent books, local writers Laurence Carr and Jo Pitkin delve into Hudson River Valley history for creative purposes. Both books are generic hybrids, embedding prose narrative and poetry in historical facts and contexts. Carr offers readers an unusually structured novel, frequently interrupting the action of its plot to interpolate archival records (chiefly property titles and inventories), prose poems, and haiku. Pitkin offers a collection of poems, each printed alongside excerpts from the historical documents inspiring it—a medley of materials including letters, diaries, newspaper ads, bills of sale, tombstone epitaphs, lithographs, paintings, posters, and related memorabilia. Both authors take readers more than a century into the past, exploring economic and social forces that influenced the Mid-Hudson region during the nineteenth and early twentieth centuries. Both books also highlight rural landscapes and experiences: Carr’s story is situated on the western bank of the Hudson River, near Plattekill; Pitkin’s poems are set on the eastern side, in Somers and the surrounding countryside.



As its title indicates, Jo Pitkin's book celebrates the heritage of Somers as the "cradle of the American circus." Ably researched and scrupulously documented, the project successfully integrates artistic and historicist impulses. Pitkin begins by introducing readers to Hachaliah Bailey (1775-1845), who bought an elephant "for a song" early in the 1800s, intending to exploit its brute strength in working his stony farm: "she'll sure haul my weighted crop and more" (3). He shipped her "up the churning Hudson on [his] sloop" and soon discovered that exhibiting this exotic beast to an astonished public was more profitable than hiding her

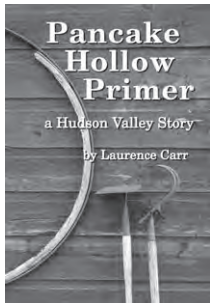
away in his fields (33). She proved to be "worth her weight in stares," yielding "rumor, gossip, cash" (33). Bailey's entrepreneurial spirit launched the menagerie business: He was "the first keeper of the rare and the wild" (34). Gradually, he added more animals to his show, and his success attracted others to "the fledgling yet lucrative traveling menagerie business" (52). In addition to elephants, exhibits featured tigers, monkeys, and bears, side by side with trained horses and dogs. Exhibitors competed to acquire ever more unusual beasts: a giraffe, a cheetah, a rhinoceros. In a poem called "Safari," Pitkin creates a memorable image of this ever-growing "pageant" of involuntary immigrants: "bearded gnus \ stream across a marbled continent \ like a river that constantly flows, \ like the lymphatic Hudson River" (62).

Electing to compose most of her poems in the form of dramatic monologues, Pitkin brings her characters vividly to life, lending immediacy to historical events. In this way, too, she is able to reveal the economic motivations that fueled the circus business (which left abundant relics in the form of "yellowed receipts," "bills of sale," and "ticket stubs") without imposing twentieth-century notions of global ecology on nineteenth-century sensibilities (100). Thus the "Flatfoots" (members of a "powerful syndicate of showmen") put forward their views, unmediated by explicit judgments on the part of the poet: "We import, sell, and lease beasts / from Asia, Africa, South America," they declare (81). "We manage control, and promote / menageries"; "we front cash to foot the bills"; "we buy in, sell out, loan, and deal, / capitalize on Darwin's infinite supply" (81). The long list of money-oriented verbs employed by these financiers to characterize their activities sufficiently indicates that profit motive, rather than zoological passion, explains their interest in exotic animals. Unabashedly pursuing "the main chance" they "split \ stock shares / in hyenas, zebras, polar bears" (79, 81).

Poems focusing on individual captive animals suggest how their living conditions were constrained by ignorance or indifference. Pitkin addresses the tiger "Nero," for example, noting how he bares his teeth in "ivory rage," pacing a cage constructed of "thick bars above and below / With a compulsive's repetitious steps" (37). "Elegy" mourns all the animals who were "packed like gold bars in a box," who would "never again smell Africa," who were forced to endure miserable and unhygienic conditions: "all alone / with their shit, scabies, acrid straw" (63). At the same time that the poems castigate

early zoo-masters for greed or callousness, however, they communicate the wonder these “never-before-seen” creatures excited in American spectators (79). In an era without photography or air travel, an ostrich or a jaguar truly was an amazing sight. Traveling circuses offered ordinary, small-town people a chance to observe living representatives of a distant and alien world. Pitkin’s poems help readers marvel again at an elephant munching potato peelings in a Somers barn or cattle drovers taking zebras and giraffes from town to town. Incongruously, the Hudson River Valley became home to a host of displaced animals, to the unlikely and “heavy ark” of the first American menageries (56).

Less obviously exotic in subject matter than Pitkin’s book, Laurence Carr’s *Pancake*



Hollow Primer introduces readers to Frank, who has inherited “a Hudson Valley house” (19). Frank’s back-story is sketched out only cryptically: He has served in the army and suffered “stress disorder,” endured therapy, and drifted (19). Inheriting his great-uncle’s house gives him a place to go and a reason to be there. More important than the house itself are its contents. As Frank discovers, the place is a reservoir of the accumulated possessions of generations of packrats. Every room, not excepting attic, cellar, and barn, is filled with the detritus of a hundred years or more.

The narrative is interrupted more than once by long lists of the things Frank finds and inventories, much of it outdated, useless, broken, or quixotic: “eighty-four rotting tires,” “one divination wand,” “one box, spent cartridges,” “two headboards without a bed,” “four plastic Mr. Peanut mugs,” “one postcard, dated August 9, 1951: ‘Am having a wonderful time. . .’” (14, 15, 16, 17, 53). The central problem the novel presents concerns the fate and significance of this colorful, variegated legacy: Frank must decide what to do with it and consider what, if anything, all this “ephemera so close to dust” might mean to him (4).

Initially he plans to empty the house; he announces a yard sale of gigantic proportions. When the first customer arrives, however, he finds himself in the grip of a “top-notch anxiety attack,” and inexplicably reluctant to sell anything (51). He cancels the sale, his anxiety recedes, and he begins thinking of the house’s contents as a “collection” rather than junk (49). His great-uncle, he recognizes, was not just an “accumulator” but a “curator” and “caretaker,” one who “knew what each piece was and how it fit together with another piece and what it was used for and what had come along, through progress, the Grim Reaper of Technology, to make it obsolete” (47, 49). Great-uncle Funtz “had seen the value in it all,” and now Frank, too, begins to redefine his legacy as “treasure” (53). He perceives himself, comfortingly, as “another object among objects and the newest that the house would perhaps accept for safekeeping” (53). Gradually he sheds his past, “his disposable life,” and begins to think of himself as part of the history of this place (35). For all its apparently random character, the conglomeration of things in the house represents a microcosmic historical record. Frank, in his turn, begins accumulating apparently useless objects, preserving them as a “time capsule”

for some future tenant of the house “to decode” (190).

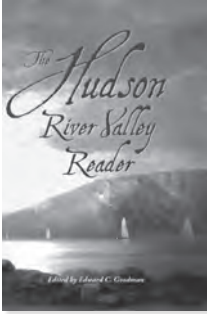
If the house and its contents connect Frank to human history and human community, the land around the house serves as a link to the natural environment. “Surrounded by trees, nearly seven acres’ worth,” he enjoys a view that extends from “the foot of the Catskills” to the Shawangunks (105, 106). He has become the proprietor of a forest of “green-jeweled crowns,” a never-ending abundance of uncultivated grasses, flowers, and shrubs. The non-human population (including foxes, skunks, and turkey vultures) provides other sources of interest. Watching “the resident skunk,” for instance, “a bizarre creature all white from head to tail,” Frank decides it looks like “the animated wig of George Washington, ambling across the yard” (124). Subtly, inexorably, the place lays a spell upon him. “The land surrounding Frank had acquired a richness layer by layer over the decades, dark and deep, with a hint of a Tintern Abbey ramble and bowered by faerie rings” (107). He responds with restoration efforts, reopening paths, repairing a dry stone hearth. He discovers that “there was a lot to be done,” and the work lends healthful purpose to his days (160).

Setting provides the stuff of the plot, and it fuels character development as well. It also appears to influence the book’s anomalous structure. The inventories, conveyances, deeds, and poems inserted at intervals cause the book to resemble the heterogeneous collection of things its protagonist inherits. The non-narrative elements lend texture to the whole but cannot be wholly absorbed into it; they function like raisins and nuts in a bowl of oatmeal, providing small, indissoluble nuggets of flavor. Carr’s poems often muse on topics relevant to his narrative, but they do not carry it forward. For instance, a haiku comments indirectly on the metamorphosis Frank is undergoing:

Braking ground like breaking bread.
Hands shape the brown dough.
A recipe as old as earth. (147)

Original in conception and design, the book has won a Next Generation Indie Book Award. Its subtitle, “A Hudson Valley Story,” indicates that evocation of place is central to its purposes. Readers familiar with the region are bound to derive extra pleasure from its local references and particulars.

Judith Saunders, Marist College



***The Hudson River Valley Reader*, Edward C. Goodman.
Kennebunkport, ME: Cider Mill Press, 2008. (415 pp.)**

The Hudson River Valley Reader, edited by Edward C. Goodman, is a Quadricentennial tribute to the history, literature, and lore of the Hudson Valley and the Catskills drawn from several classic works of regional scholarship. Its first section surveys iconic geographical features of the region (Spuytten Duyvil Creek, the Pallisades, Lake George, Kaaterskill Falls), followed by prominent historical themes: Robert Juet's log of Hudson's voyage, the patent system of land distribution, battles of the Revolution, Benedict Arnold's betrayal, and Major John Andre's execution. The historical summary ends with the age of tourism ushered in by the launch of Robert Fulton's steamboat, along with a guidebook to the most popular tourist destination on the river: West Point.

This first section is a series of excerpts from histories like Wallace Bruce's *The Hudson*. Goodman neither introduces nor documents these, and one feels a twinge of vertigo as narrative voices shift but are not identified. The purchase of Manhattan by the Dutch, the manners and mores of the early townspeople, and the governorship of Peter Stuyvesant are conveyed in chapters from Washington Irving's wildly satirical *History of New York*. Since these are not identified, either, reading them for the history of New Amsterdam can be like tuning in to *The Daily Show*, not knowing it is a fake news program.

This book, in other words, is not designed for the scholar. It aims to be "diverse" and "entertaining," and it largely succeeds. The excerpts are well edited for conciseness and readability, and they comprehensively represent the main threads of Hudson Valley history.

Legends—Native American, Dutch, Colonial, and Revolutionary War—compiled in the second section come from Charles Skinner's *Myths and Legends of our Own Land*. These would benefit from contextualization. Still, they are varied and diverting. Some of them also figure in work by the region's writers, as tales of the Dunderberg Imp and Murderer's Creek do, for example, in T.C. Boyle's *World's End*.

The poems and fiction in a final section chronicle an accomplishment for which the Hudson Valley is justly famous: the beginnings of a national literature. "A Culpit Fay," by Knickerbocker poet Joseph Rodman Drake, is recognized in the *Cambridge History of American Literature* for its early ("before Bryant") description of native plants, birds, and insects. In a second poem, "To a Friend," Drake exhorts his contemporaries to write about American scenery and subject matter. "The Legend of Sleepy Hollow" and a long excerpt from *The Last of the Mohicans* show Washington Irving and James Fenimore Cooper doing just that.

With the exception of four-line chapter epigraphs by Susan Warner and Minna Irving, women writers go unmentioned. Sarah Kemble Knight's *Journal* (1704), with

its seminal descriptions of Dutch culture and architecture in New York, and of the city's religious landscape, would have enriched the History section, as would Anne MacVicar Grant's *Memoirs of an American Lady*. MacVicar accompanied her father, a British military officer, to New York during the French and Indian War and lived for a decade with the distinguished Schuyler family in Albany. Recorded years after her return to Scotland, her memories of slavery in New York, sledding and sleigh-riding in Albany, and Dutch young people's fondness for committing extreme pranks find their way—sometimes almost verbatim—into Cooper's *Satanstoe*. A notable omission from the Literature section is Edith Wharton, whose *The House of Mirth* (1905) unfolds at Bellomont, a country estate in Rhinebeck with a classic Hudson Valley Romantic landscape.

Landscape design, of course, is but one of the sister arts that flourished alongside literature in the thirty or so fertile years ushered in by the 1819 publication of Irving's *Sketch Book*. Hudson River School images are among the many striking reproductions in Goodman's physically attractive volume, but *writing* about landscape painting, as about rural architecture, landscape design, and tourism, is mostly absent. It would afford the reader a more complete picture of the American cultural identity that was being crafted, collaboratively, in the region in the mid-nineteenth century to read Thomas Cole's defense of the wilderness landscape of the Catskills in "American Scenery," to read the principles of picturesque landscape design being promulgated by A.J. Downing, to read travel writing by such tourists on the Hudson and in the Catskills as James Kirke Paulding and Englishwomen Harriet Martineau and Frances Trollope.

For the literature of these companion arts, one can turn to Bonnie Marranca's 1992 *Hudson Valley Lives*, an anthology aimed, like Goodman's, at the general reader. This book has the further advantage of thoughtful introductions by the editor that make the selections accessible. Goodman's volume provides enough geology, history, literature, and folklore not represented in Marranca to make it a welcome supplement to her anthology, but not a replacement for it.

Beth Kolp, SUNY Dutchess



***Drifting: Two Weeks on the Hudson*, Mike Freeman.**
Albany, New York: State University of New York Press,
2011. (256 pp.)

The pen and the paddle frequently join forces in writing about river journeys, and the Hudson River offers a tempting palimpsest for authors inclined to wield both. Stroking through waters navigated by Susan Fox Rogers in *My Reach: A Hudson River Memoir* (reviewed in *The Hudson Valley Review*'s autumn 2012 issue) and Peter Lourie in *River of Mountains: A Canoe Journey Down the Hudson* comes Mike Freeman with this recent work.

While the title *Drifting* suggests floating on a river, one soon realizes that the verb applies less to the passage of Freeman's canoe down the Hudson than it does to the state of his life in middle age and, what's more, to the condition of his—our—country early in the twenty-first century. Especially on a river that flows both ways, drifting is an apt metaphor for Freeman's take on each of these topics, but his voyage is a far cry from the languorous trip the title suggests. Canoeing from Lake Henderson in the Adirondacks to Manhattan in two weeks requires real exertion, and Freeman tackles his ambitious range of subject matter with similar vigor.

His topics include a whitewater run of vexing contemporary issues: agriculture, race relations, gender roles, wars of choice, religion, environmentalism, and more. If one should wonder what gives an author license to take on such a huge swath of American social and political concerns during a mere canoe trip, remember that the Hudson is America's River—or so many writers would have us believe. Freeman himself doesn't quite buy it. Yet, calling the Hudson "an emblematic register of our past, present, and future," he goes on to describe the many ways in which it has played a major role in American history and culture, and concludes: "The river, then, is a place to sift the American experience, and to do it by canoe was more luck than I could ask."

Freeman needed a bit of luck. At forty, after ten years as a fisheries technician in the wilds of Alaska, he traveled to New England for a short visit in the land of his youth and met a woman with whom he "agreed to try and conceive." Both thought it would take time, but "Not so. A week after returning to Yakutat, Alaska, I received the news, and back I went, to a place I no longer considered home, a month before Lehman Brothers collapsed in 2008." In a time of deep recession, with credentials ill-suited to work in the urban Northeast, at least not in well-paying jobs that would allow the mother-to-be to leave work to care for their child, Freeman was "now at home with a baby girl while my partner earned our bread. We only pretend we don't care what people think. I was supposed to be working, and wasn't."

It's thus not surprising that, when he begins his trip on Henderson Lake and finds evidence of past logging, Freeman's thoughts turn to conceptions of manhood. Listing some of the "best parts—competition, restlessness, motion, physicality"—he explores to what extent the nineteenth century lumberjacks and river drivers fulfilled definitions of manliness. In the process Freeman colorfully illuminates the rugged history of Adirondacks logging and plumbs his own reactions to leaving behind the Alaskan bush and roaming of his youth to become a middle-aged, stay-at-home dad.

This is a formula that Freeman employs throughout *Drifting*. Landscapes, wildlife, monuments, environmental insults—even fresh farmstand fruit—cue accounts of local history, culture, economics, or ecology that morph into riffs on relevant social, moral, and political issues, which swell to encompass drama on the national scale, and finally swirl and dissipate in eddies of self-examination. Passing over the PCB hotspots near Fort Edward, he recounts the sordid story that led to designation of the Hudson as a Superfund site and duly aims a few arrows at General Electric. A few strokes later, he

points out how Americans' urge to consume, to possess comfort and a plethora of goods at the lowest price possible, is in part responsible for such degradation, and contemplates his own complicity in creating the mess.

To some, Freeman's forays into so many current controversies may seem to be over-reaching. Camping across from Germantown, noting the presence of Palatines in the region, he calls them as "one of the hundred thousand splinters making up the American timber" and abruptly leaps from that metaphor into an extensive discussion of race in America and the history of slavery in the Hudson Valley. Disembarking in the city of Hudson and going for a run past farmstands in Columbia County, he courses into a discussion of sustainable agriculture in the region. In the Highlands, looking up at the walls of West Point, he wonders what the cadets think about wars of choice, and tries to understand what he calls "warfare's spiritual pull." Also in the Highlands, Freeman discerns creation as the Hudson River School artists saw it and then delves into the place of religion in the nation.

While Freeman ranges more widely than most, this sort of discourse is standard fare from authors returned from solo odysseys. From various tributaries of awareness flow descriptions of natural history, soul-searching about personal beliefs and choices past, present, and future, and ruminations on the state of the world. What sets this book apart from others of the genre is the way Freeman joins these streams in a twisting torrent of ideas akin to the Hudson rushing through its gorge above North Creek. It's an often bumpy and challenging ride for the reader, one with quick changes of course and dousings of cold water to be endured, but also one that is lively and at times exhilarating. His chapter on GE and PCBs starts with lessons from the "aqueduct scene" in the Monty Python movie *Life of Brian* and segues to the Puritans' stamp on our national consciousness. In their wildly different forms, both have something valid to say about responsibilities of government and ourselves in creating environmental problems and solving them.

In comparison to long passages about the state of the nation, Freeman—intentionally or not—devotes relatively few pages to the relationship that brought him back to the Northeast; this book is not a memoir. Thoughts about the relationship's present and future bubble to the surface as he paddles, but his partner, Karen, does not come into focus; there are only scattered hints of her nature. His reflections on their life together are wary. "We never said it, but knew our greatest angst was mutual. Relationships are built on memories, experiences, not the need to have kids. Throughout her pregnancy, we both knew that if one of us died, the other would tremble at an uncertain future rather than mourn a shared, hard-earned past." One wishes for more balance—abundant in weighing issues elsewhere in the book—to know more about the currents that pull them together.

Freeman's freewheeling style sometimes takes him overboard, literally as well as figuratively. In a section about New York's canal system, he writes: "DeWitt Clinton. Here's your man. He did what George Washington couldn't. Any bozo can run an army,

but punching a waterway through the Appalachians, joining West to East...takes pluck.” Freeman quickly follows up with praise for Washington’s intelligence, and his foresight in seeing the need for a water route west, but the “bozo” comment seems gratuitous.

In the context of a conversation with Bill McKibben (“...mostly science, noseays of facts for every occasion, the type that drives me nuts”) and John Elder (“an English prof, a poetry man, and therefore my kind of guy”) Freeman allows that “Together, these two make up the best of human thought,” and that without facts, “imagination has no seed.” That said, he describes himself as “a humanities guy. I hate facts.” While Freeman probably didn’t intend this attitude to extend to his book, a reader well-versed in Hudson River human and natural history will find a fair number of errors in both copy-editing (Lake Tear of the Clouds is “forty feet up Mount Marcy”) and research (the *Clearwater* is a sloop, not a schooner), but these are in the end minor distractions.

At the book’s close, Freeman writes: “I can’t say what the trip meant, or what the Hudson might mean to America’s past, present, or future, only that like any waterway, its banks are littered with rune.” His translations of these runes in *Driftng* are unfettered, weaving from one line of thought to another, promising grist for memorable conversations over beers following a float trip down the Hudson, and—more formally—one more rewarding textual testament to this iconic river’s power to inspire and enlighten.

Steve Stanne is coauthor of The Hudson: An Illustrated Guide to the Living River, and extension associate with the New York State Water Resources Institute at Cornell University.

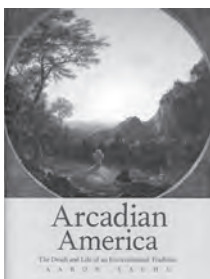
New & Noteworthy Books Received



A Beautiful and Fruitful Place: Selected Rensselaerwijck Papers Volume 2

Edited by Elisabeth Paling Funk and Martha Dickinson Shattuck
(Albany, NY: SUNY Press, 2011)
283 pp. \$34.95 (paperback) www.sunypress.edu

The second volume of papers to come from the annual Rensselaerwijck Seminar on New Netherland, *A Beautiful and Fruitful Place* combines the efforts of scholars from both Europe and the United States. Compiled from ten years of the seminar, topics include domestic life in New Netherland, the relationship between New Netherland and New England, and the continued influence of the Dutch in the New World after 1664. Many of the foremost scholars on New Netherland feature in this anthology that increases considerably the available scholarship on a key aspect of American history.



Arcadian America: The Death and Life of an Environmental Tradition

By Aaron Sachs (New Haven, CT: Yale University Press, 2013)
496 pp. \$35.00 (hardcover) <http://yalepress.yale.edu>

Created in the period before the Civil War, garden cemeteries demonstrate an approach to the land that recognizes the inter-relatedness of human action and ecological change. Sachs argues that the interpretation of nineteenth-century garden cemeteries can play an important role in facing twenty-first-century issues of the denial of environmental limits and death.



Celebrating the Revolutionary War: Municipal Symbols of a Free Country

Compiled by Marvin W. Bubie (Averill Park, NY: MNO Books, 2011)
240 pp. \$29.95 (paperback) www.mnobooks.com

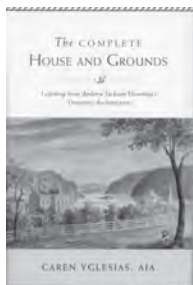
In this latest in a series of books by Bubie on historical seals, he captures the Revolutionary War history of municipalities from 1620 through 1783. Complete with written accounts of how the Revolution shaped the identity of each location, he profiles towns and villages along the East Coast. Paying special attention to New York, this Hudson River Valley author continues to utilize his unique and innovative historical approach as a way to enhance understanding of the tremendous impact the Revolution had on the formative years of American development.



Childhood Pleasures: Dutch Children in the Seventeenth Century

By Donna R. Barnes and Peter G. Rose
(Syracuse, NY: Syracuse University Press, 2012)
184 pp. \$29.95 (paperback) www.syracuseuniversitypress.syr.edu

The seventeenth century in the Netherlands was a period of great prosperity and imagination for adults and children alike. Using a variety of perspectives and images, the authors shed new light on the games, activities, celebrations, and foods that defined the lives of Dutch children. With more than fifty color illustrations, a collection of Dutch recipes, and a lengthy bibliography, *Childhood Pleasures* demonstrates the many similarities between children of past generations and those of today.



The Complete House and Grounds: Learning from Andrew Jackson Downing's Domestic Architecture

By Caren Yglesias (Chicago, IL: University of Chicago Press, 2011)
255 pp. \$40.00 (hardcover) www.press.uchicago.edu

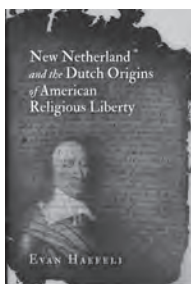
Newburgh native Andrew Jackson Downing was among the most significant architects in American history due to his adapting of European ideas to the American landscape. Downing's understanding of a house as a dwelling to be incorporated into the larger landscape revolutionized architecture in the United States and inspired later architects to follow his model. Yglesias utilizes many photographs and charts to enhance the text, and also includes a detailed glossary of terms to make the book easily understandable for both fans of architecture and anyone who enjoys the architectural beauty of the Hudson River Valley.



Cycling the Hudson Valley: A Guide to History, Art, and Nature on the East and West Sides of the Majestic Hudson River

Parks & Trails New York (Albany, NY: 2012)
142 pp. \$23.95 (spiral-bound) www.ptny.org

An extensive and detailed guide to cycling in the Hudson River Valley, complete with forty color maps covering both shores of the Hudson River from Manhattan to Albany, the guide provides insightful history and relevant visitor information for each region. Dozens of color photos enhance the travel information that includes things to see and do, important contacts, and travel notes for each mapped section. This guide is a must-have for riders of any level that are interested in the diverse landscape of the Hudson River Valley.

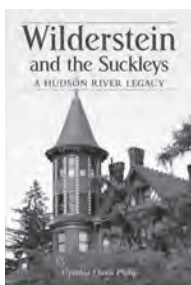


New Netherland and the Dutch Origins of American Religious Liberty

By Evan Haefeli (Philadelphia, PA: University of Pennsylvania Press, 2012)

384 pp. \$45.00 (hardcover) www.upenn.edu/pennpress

The expectation of religious tolerance in the colony of New Netherland was accepted in principle though more difficult to uphold in practice. The transition from Dutch to English rule created new challenges but benefited from an unusually tolerant period in English history. Through use of a variety of historic documents and laws, Haefeli examines the significance of religious tolerance that began under Dutch colonization and explores how Dutch principles led to the development of religious diversity in America.

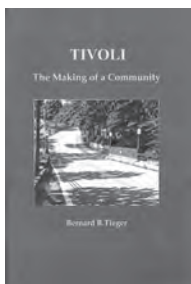


Wilderstein and the Suckleys: A Hudson River Legacy

By Cynthia Owen Philip (Delmar, NY: Black Dome Press, 2012)

152 pp. \$17.99 (paperback) [www://blackdomepress.com](http://blackdomepress.com)

The architectural and historic significance of the Wilderstein mansion make it among the most important historic homes in the Hudson River Valley. In this second edition of *Wilderstein and the Suckleys*, the author utilizes a wide array of primary source documents to tell the story of both the house and the family that lived there. With a new color photo section and afterword by Wilderstein Executive Director Greg Sokaris, this book documents the legacy of Wilderstein within the context of an important period in Hudson Valley history.



Tivoli: The Making of a Community

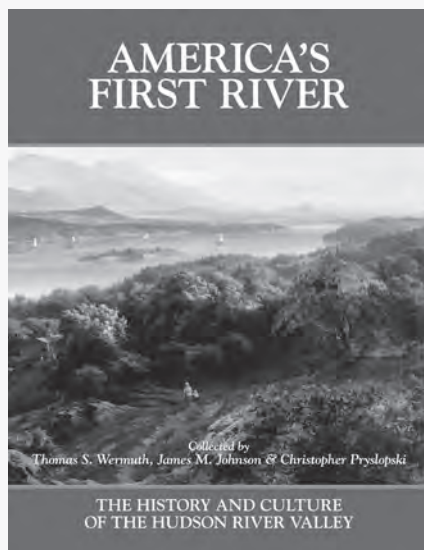
By Bernard B. Tieger (Tivoli, NY: Village Books Press, 2012)

194 pp. \$15.00 (paperback)

Written by a Bard professor emeritus of Sociology who moved to Tivoli in the late 1960s, this updated history recounts 300 years of village life. The author balances his dual roles of academic and dedicated resident to present a lively narrative made even more unique by his new research and personal perspective. Liberally illustrated, it also features appendices and an extensive bibliography.

Andrew Villani, The Hudson River Valley Institute

from the
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The History and Culture of the Hudson River Valley

Collected and with an introduction by Thomas S. Wermuth,
James M. Johnson, and Christopher Pryslopski

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The Hudson River Valley Institute at Marist College is the academic arm of the Hudson River Valley National Heritage Area. Its mission is to study and to promote the Hudson River Valley and to provide educational resources for heritage tourists, scholars, elementary school educators, environmental organizations, the business community, and the general public. Its many projects include publication of *The Hudson River Valley Review* and the management of a dynamic digital library and leading regional portal site.

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