

# THE HUDSON RIVER VALLEY REVIEW

*A Journal of Regional Studies*

## MARIST



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This issue of *The Hudson River Valley Review* is dedicated to the late

**Lieutenant Colonel Gilbert A. Krom, U.S. Army, Retired,**

who with his sister Shirley Handel and her husband Bernard  
generously co-founded the Handel-Krom Lecture in Hudson River Valley History.

This autumn series has become a signature program of the Hudson River Valley  
Institute, and its popularity has spread throughout the region.

Colonel Krom was on active duty from 1952-1973, serving in both the Korean and  
Vietnam wars, before joining The Handel Group in Poughkeepsie, New York.



## From the Editors

The diverse articles in this issue literally span the ages—ranging from a discussion of wetlands in seventeenth-century New Netherland to Native American-themed tourism in Greene County in the twentieth. However, the essays have one thing in common: They shine light on interesting aspects of Hudson River Valley history that have been given scant attention or completely ignored. Together, they also illustrate the various ingenious ways historians can go about decoding and/or preserving the past, examining a single object, poring through voluminous archives, building upon one's firsthand knowledge.

Who would have suspected that the Wild West Show might lead to a redefinition and reemergence of Native American culture? Or that any carriage, no matter how noble, would survive the centuries while also being immortalized in prose, paint, and film? And while we cannot doubt the innumerable unknown local heroes and individuals of significance that never make it into “big” history books, we can still be delighted to learn about a Newburgh artist, author, and businessman largely unknown today who was highly regarded in his lifetime. It is the curiosity and persistence of our authors, as well as the occasional coincidence, that combine to make this a most insightful and informative issue.



## The Hudson River Valley Institute

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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Thomas Benjamin Pope, Untitled  
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Oil on canvas 16 x 26 in.

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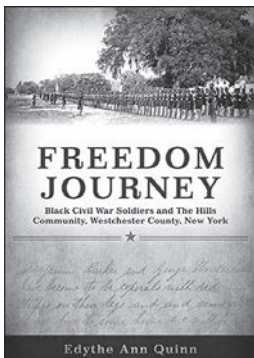
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# Book Reviews



*Freedom Journey: Black Civil War Soldiers and The Hills Community, Westchester County, New York*, Edythe Ann Quinn. (Albany: SUNY Press, Excelsior Editions, 2015) 221 pp.

If, as the esteemed historian Charles Pierce Roland once argued, the Civil War was America's Iliad, then the emancipation process that became central to the war's outcome was its Odyssey. President Abraham Lincoln's January 1, 1863, Emancipation Proclamation was an act of military neces-

sity, declaring free all enslaved persons residing in portions of states then in rebellion. Lincoln's order also authorized the mobilization of African American soldiers into the Union Army.

While African Americans and their white abolitionist friends enthusiastically welcomed Lincoln's edict, proslavery Northerners, including conservative Democrats and many military officers, vehemently opposed integrating the U.S. Army. They based their antipathy toward the military service of black men both on racist grounds and because they considered military service a citizen's right and, according to the U.S. Supreme Court's decision in *Dred Scott v. Sandford* (1857), persons of color, even Northern free blacks, lacked full citizenship status. In many ways then, Lincoln's emancipation project was a revolutionary act, one conceivably fashioned only in the crucible of internecine war.

Eleven months following Lincoln's issuance of the proclamation, in his December 1863 annual message to Congress, the President summarized the remarkable progress of his black military mobilization policy. "Of those who were slaves at the beginning of the rebellion," Lincoln explained, "full one hundred thousand are now in the United States military service, about one-half of which number actually bear arms in the ranks; thus giving the double advantage of taking so much labor from the insurgent cause, and supplying the places which otherwise must be filled with so many white men." The president went on to state that "So far as tested, it is difficult to say they are not as good soldiers as any. No servile insurrection, or tendency to violence or cruelty, has marked the measures of emancipation and arming the blacks. These measures have been much discussed in foreign countries, and contemporary with such discussion the tone of public sentiment there is much improved." While "At home the same measures have been fully discussed, supported, criticised [sic], and denounced," Lincoln was pleased to report "the annual elections following are highly encouraging to those whose official duty it is to bear the country through this great trial." According to the President, "Thus we have the new reckoning. The crisis which threatened to divide

the friends of the Union is past.”

The “new reckoning” that Lincoln noted played out across the Northern states in 1863 and 1864 as thousands of free men of color rushed to don the Union blue. Recruiting agents determined to fill newly-authorized regiments flooded Northern and Midwestern states. New York was no exception. As historian William Serrano has documented in his important *New York’s Black Regiments during the Civil War* (2001), the Empire State organized and sent three regiments of African Americans—the 20th, 26th, and 31st—into federal service in what became officially known as the U.S. Colored Troops (USCT). Remarkably, during its first two months, 2,300 black recruits mustered into the 20th USCT. By war’s end, 4,125 African Americans served in New York’s three black regiments. This number constituted about two percent of the total number of black enlistees in U.S. forces (approximately 180,000 blacks served in the army and 20,000 in the navy).

For decades, historian Edythe Ann Quinn of Hartwick College has painstakingly researched and broadly interpreted the social and community history of The Hills, the largest African American community in Westchester County. First settled in the 1790s, this free black community crossing the borders of Harrison, North Castle, and White Plains consisted of 191 residents by 1860. In her handsome *Freedom Journey: Black Civil War Soldiers and The Hills Community, Westchester County, New York*, Quinn presents the fascinating story of thirty-six free black men who had entered the Union Army by January 1864. She also chronicles the service of their military units, sketches the social history of family members and friends, and comments on The Hills’ later history.

Quinn expertly charts the men’s varied wartime experiences. Fourteen joined the 11th U.S. Colored Artillery (Heavy), originally organized as the 14th Rhode Island Heavy Artillery [Colored]; sixteen served in the 29th Connecticut Infantry Regiment (Colored Volunteers); five mustered into the 20th USCT; and one volunteered for the integrated U.S. Navy and served as a landsman aboard the USS *Niagara*. Drawing upon extensive sources, including census and cemetery records, government pension and service records, newspapers, diaries, holograph letters, and reminiscences, the author ably constructs The Hills’ “community history even as it was being made” (ix).

Thanks to her dedicated sleuthing and the small overall number of service men she researched, Quinn overcame many of the methodological obstacles that usually confound historians engaged in micro African American history research. For example, she documents that of the thirty-six black recruits from The Hills, one was killed, three were wounded, and one was injured in combat, while five others died of illness. Six of Quinn’s subjects served as noncommissioned officers, including two who rose to the rank of sergeant (the highest rank, with only a handful of exceptions, to which black troops could aspire), and four who attained the rank of corporal. Quinn concludes that the men from The Hills joined Lincoln’s armed forces determined “to destroy slavery; to demonstrate their manhood; and to secure their civil rights, especially the vote. They also fought to restore and preserve the Union, both as an act of patriotism

and practicality, as without that victory, the other goals could not be achieved and sustained” (38). Quinn also asserts that these goals reflected not only the men’s own opinions, but also the values and goals of the community that sent them off to war. In her opinion, the men “grounded their military experiences in their kinship and community ties to The Hills, buffering the brutal indifference of boredom and battle, the ravages of illness and wounds, the deprivations of unequal pay, and the hostility of some commissioned officers and white troops” (9).

Quinn provides useful details for the units in which recruits from The Hills served. This information matters because these regiments lack modern histories. For example, the men of the 11th U.S. Colored Artillery (Heavy) trained at Dutch Island, Rhode Island, and then were posted at Plaquemine and Donaldsonville, Louisiana, in Mississippi River parishes above New Orleans. Like many African American units, it mostly performed garrison, picket, and outpost duty. In contrast, the soldiers of the 29th Connecticut were battle-tested, participating in the fierce fighting with the Army of the James in the Petersburg and Richmond campaigns, and serving in the vanguard when federal troops entered the Confederate capital on April 3, 1865. Following Appomattox, they assumed the difficult task of occupation duty around Brownsville, Texas. The men of the 20th USCT, like the 11th U.S. Colored Artillery (Heavy), experienced no combat but did face extensive fatigue labor in the swamps and Mississippi River forts outside New Orleans. Quinn relegates the service of the USS *Niagara* to one of the eighteen sidebars that add detail, color, and explanatory commentary to her narrative (see 34-35).

Quinn concludes her book by charting the post-Civil War history of The Hills, “a period of slow but steady decline and outmigration” that began in the 1870s. She explains that “By the early years of the twentieth century, this once-vital community of stable families and their church and school was a scattering of dwellings, a mere settlement clinging stubbornly to the rocky terrain” (111). The author also includes in her book four appendices, among them a detailed roster of all the men from The Hills who served in the war, transcriptions of five heretofore unpublished letters written by Sergeant Simeon Anderson Tierce of the 11th U.S. Colored Artillery (Heavy), and summaries of the service of Jacob Williams, 54th Massachusetts Volunteer Infantry, and Allen Banks of the 29th Connecticut.

For all of *Freedom Journey*’s value in resurrecting the history of The Hills and its men who went to war, Quinn’s publisher served her poorly in producing the book. It suffers from unfortunate repetition, poor copyediting, and inadequate proofreading. In places, Quinn also exhibits unfamiliarity with the organizational structure of USCT units, especially their relationship to state volunteer regiments.

These weaknesses notwithstanding, Quinn’s book adds to the growing historical literature on the USCT, notably by underscoring the black soldiers’ communal ties and their commitment to overthrowing slavery—what Lincoln termed the nation’s “new reckoning” of the war’s meaning. As Sergeant Tierce stated boldly in an undated letter written between March 27 and July 8, 1864, “with my epaulets on my shoulder and

my sable [saber] by my side and the sash across my shoulder...boldly [I] march into the field a rebel for to catch..." (146). He died from typhoid fever in Battalion Hospital, Plaquemine, Louisiana, on July 8, 1864.

*John David Smith is the Charles H. Stone Distinguished Professor of American History at the University of North Carolina at Charlotte.*



***In|Filtration: An Anthology of Innovative Poetry from the Hudson River Valley***, edited by Sam Truitt and Anne Gorrick. (Barrytown, NY: Station Hill, 2016) 400 pp.

Anthologies of “innovative poetry” are a constant on Amazon. In 2006 the University of Alabama Press published *Every Goodbye Ain’t Gone: An Anthology of Innovative Poetry by African Americans*. A year later, the University of Iowa put out *Innovative Women Poets: An Anthology of Contemporary Poetry and Interviews*, and in 2008 Counterpath Press published *Lyric Postmodernisms: An Anthology of Contemporary Innovative Poetries*. From the fringe, progressive experimental writing organizations like &Now assemble anthologies every two years. For the more mainstream, there are even some BAX (best American experimental writing) series coming out from Omnidawn and Wesleyan University Press. And with even more surging and emerging insurgencies in acrobatic aesthetics out there vying to prescribe a new American poetry canon, the question naturally arises as to what *In|Filtration* can add to the avant-garde-antho conversation.

A look through the table of contents reveals a roster of rock star names in contemporary poetics—John Ashbery, Ann Lauterbach, Bernadette Mayer, Steve Hirsch, Ed Sanders, and more. Being drawn to the latter, I was glad to see the psycho-socio-political data-spangled form of “investigative verse” employed via “Homage to the Luddites: 1811-1812.” I also was pleased by Ashbery’s cryptic candor (“...She, a maid,/ unknown to terror, rising out of the ridge... The ancestors have never been influenced by/any kind of logic, not even a shriek’s”). Because that’s the thing about “innovative poetry”: you’re not supposed to always get it. If you do, it may not be “innovative.” But as Gorrick and Truitt note in their preface, the prerequisite for making this anthology is mostly defined by works that are “directly or indirectly in conversation with the national and international poetic movements directed toward atypical and exploratory uses of the medium—work that goes into its uncharted territories, where maps tatter in the explorer’s pockets and another world begins.”

The uniqueness of Claire Hero’s “I Am Made of Many Doors” typifies this characteristic:

Falling through water  
—white arrows  
on painted lichen . . . .  
I knit a sheep house, I knit  
a sheep house for my body  
beautiful body  
entered, entering

This ephemeral voyage into unknown terrain is both transportive and accessible. Such imagistic simplicity and visceral envisionings are borne from a mosaic of complexities that the Hudson poets seem to serve up effortlessly. Celia Bland's "Notes to Self" contributes to this thematic odyssey with moments like

The box of my lungs is  
a membrane of leave-behind echo  
as I slip/strip  
into the planes  
of escape . . . .  
*Wy-o-ming*  
*Wy-o-ming.*

But then we get hyphen-heretics like Andy Clausen, whose "Off Duty" describes "So-called fundamentalists two-story piled Gotham-Baghdad-by-the-Bay-Oklahoma City-Sky cross-blown health-destroying home-grown tip-dependent thespian's betting on a more in-your-face rhythm with a message. There's also R. Dinoysius Whiteur's "John Cougar's Mellon Camp," a hilarious visual poem which continues the PoMo quest to explode the status quo—as the ghosts of Pound and Olson poke at structure throughout. Even Dada/Surrealism leaves its mark, as in "Conventional Poem" by Cole Heinowitz: "The erection occurs in a space that has changed its nature/Dressed in a cloud of foam." Innovations on L=A=N=G=U=A=G=E poetics are also brandished by some new generational poets whose humor and politics are debuted alongside work from veterans of verse.

This means there's a vast biodiversity of subgenres here that's reminiscent of the actual ichthyological demographics that exist in the Hudson River itself. To make an ecosystem analogy for this anthology, we can look to William Least Heat-Moon's

memoir *River Horse* (Houghton Mifflin, 1999), in which he writes:

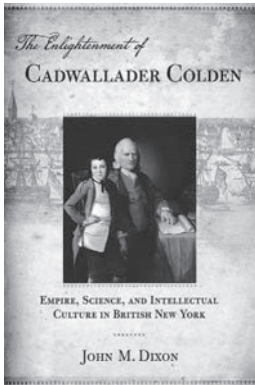
Beyond the numerous biological arguments (such as self-preservation) for clean water and abundant life in the river is the poetry in the names of Hudson fishes. How impoverished the river would be without stonerollers, horny-head chubs, comely shiners, margined madtoms, northeren hogsuckers, hogchokers, short-head redhorses, four-beard rocklings, mummichogs, naked gobies, striped searobins, slimy sculpins, and—more rarely—oyster toadfish, gags, lookdowns, four-eye butterfly fish, northern stargazers, freckled blennies, fat sleepers, and whole classes of bowfins, anchovies, needlefish, pipefish, silversides, jacks, wrasses, puffers, and flounders (left-eyed or right-eyed).

The Hudson River Valley, of course, is a sort of continental Mesopotamia. That is, from this early cradle of the country's literary civilization arises a sort of Babylonian library of towering poetic identities as diverse as the Hudson's enduring fisheries. Thus, a spectrum of voices and visions and histories is endemic to this mighty rolling river collection, which is not only "in conversation" with prior traditions (as noted above) but has the potential to shine a spotlight on a truly American bouillabaisse of cutting-edge poetics, with two major results. The first being a manifesto-like affirmation and declaration that a highly complex and sophisticated literary culture exists in what Gorrick and Truitt term "our poetic ecology." The second being the potential for this anthology to act as a model for other poetic fisheries. Because having researched both fisheries and poetic movements, I can confirm that the most successful fisheries are not just those that propagate and preserve species; they're the fisheries that teach other fisheries how to be effective in the field.

Fish aside, I also would look to what's commonly referred to as "Translation Theory" to answer the question of what *In|Filtration* adds to the avant-garde-antho conversation. In general, the study of literary translation values "bad" translations, since they focus attention on the original text and add to a dialogue in which the writer's "intention" is further examined. I'm not saying, however, that the poems in this anthology are bad; I'm saying the exact opposite—and that they add to the "echolocation" of place that the editors envision by providing a new cache of poetic innovations whose intentions are worthy of study.

What those intentions are, though, should be the subject of a deeper investigation. For now, I'm just happy that this book exists, because I can certainly see it serving as a college textbook for poetic innovations that showcases myriad, exceptional, imagination-evoking forms.

Mark Spitzer, *University of Central Arkansas*



***The Enlightenment of Cadwallader Colden: Empire, Science, and Intellectual Culture in British New York*, John M. Dixon. (Ithaca, NY: Cornell University Press, 2016) 264 pp.**

In the opening pages of the *The Enlightenment of Cadwallader Colden*, John M. Dixon provides a sober assessment of the end of Colden's life. In his waning years, the statesman and philosopher saw his intellectual authority decline in the colonies. Rioters burned his effigy and property during the Stamp Act Crisis of 1765, and his country erupted into what he deemed civil war. All of this represented, in Colden's estimation, the failure of Enlightenment ideals in colonial America, ideals to which he had committed his entire political and intellectual life.

The name Cadwallader Colden is familiar to many historians of colonial America, especially historians of colonial New York. Oftentimes, Colden is portrayed as a stern, embattled, and stubborn Crown loyalist. He is also seen as a man who dabbled, quite unsuccessfully, in philosophy and science. Among philosophers and historians of science—that is, among those who know of his name—Colden is a footnote at best. He is notorious for his most important philosophical contribution, a failed and convoluted theory of active matter, as well as his criticisms of Newtonian physics. In both his politics and his philosophy, therefore, Colden appears on the wrong side of history, at least as far as the stereotype is concerned.

In his book, Dixon paints a more sympathetic portrait of Cadwallader Colden. In it, Colden emerges as a fascinating and representative figure of the intellectual ferment of the Colonial Enlightenment. This excellent book presents a balanced assessment of Colden's political and philosophical legacy. Dixon portrays Colden as a pragmatic politician and philosopher committed to the advancement of humankind, even from his remote corner of the world. In certain respects, Colden was not afraid to adopt views that stand against the grain of popular ideas in his own time. This is not only true of his criticism of Newton, but also in his work on the history of Native American tribes and his criticism of the immaterialism of George Berkeley, which was gaining popularity among important religious figures in the colonies. In general, Dixon successfully uses Colden to shine a light on intellectual culture in colonial New York, its political and social nature, and the fertile transatlantic exchange of ideas that was far from one-directional, as it is oftentimes portrayed.

The book is divided into three parts. The first part discusses Colden's early life, the second his philosophical activities, and the third his political efforts. Dixon paints a vivid portrait of the young Colden, describing him as a young man who took considerable risks in seeking his fortune in the colonies, and as someone who knew how to maintain and grow relationships for political, philosophical, and business ends.

In the second part, Dixon focuses on Colden's retirement to Coldenham, his Orange County farm sixty miles north of New York City, and examines his general philosophical interests and contributions. Dixon documents Colden's wide variety of intellectual interests, ranging from metaphysics, natural history, the history of Native American nations, and animal physiology. This intellectual eclecticism was not unusual for thinkers of his time, and it is also found in prominent European philosophers like Berkeley and Leibniz. (In addition to work in metaphysics, Berkeley wrote a treatise on the medicinal benefits of tar water, and Leibniz of course developed calculus.)

In the final section, the politician Colden emerges as a staunch defender of non-partisanship and as someone who sought to reconcile Crown rule with the proliferation of Enlightenment ideas in the colonies. This section also examines the new generation of intellectuals who assumed cultural and political power in New York. Colden was concerned about the growing independence of this new generation of intellectuals for stability and social order.

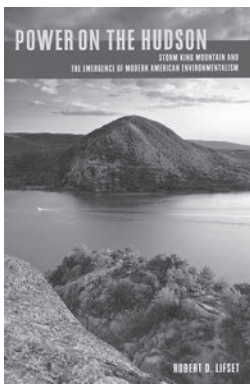
Two chapters are worth greater attention, especially to readers of this journal. In Chapter 5, Dixon brings to life Coldenham. In the following chapter, he digs deeper into Colden's philosophical contributions during his time there. The farm at Coldenham provided the growing Colden family with meat and produce, and the patriarch of the family with seclusion from the distractions of politics. But his rural life was far from a life of leisure, and this was an intellectually fertile period of Colden's life. The Enlightenment occurred in bustling urban environments, where philosophers and scientists had access to a wide range of contemporary and classical ideas. For this reason, Dixon's discussion of Colden's research at Coldenham is significant, and it raises interesting questions concerning the role of classical Epicurean and Stoic ideas, especially those concerning the attainment of tranquility, in a tumultuous world. The reality of advancing his philosophical and scientific goals still required strenuous contact with steady streams of both colonial and European researchers. Furthermore, Colden frequently corresponded with important intellectual figures, both in the colonies and Europe, about contemporary problems in philosophy and science. Dixon successfully situates Colden both in the rural Hudson Valley and the broader exchange of ideas in the eighteenth century.

This is an excellent book and a wonderful addition to Colden scholarship. It has a lot to offer to a wide range of historians, as well as historians of philosophy and science. It is refreshing to see Dixon take seriously Colden's ideas and aspirations, both philosophical and political. The author gives Colden's ideas a fair and charitable consideration, and deftly places his subject in broader intellectual discussions of the time.

Historians of philosophy are generally unfamiliar with philosophy in colonial America, as most of the focus is on the development of early modern science and Enlightenment thinkers in Europe. However, there are points in the book, sometimes quite lengthy, where Colden retreats entirely to the background, and larger historical, political, and philosophical themes take over. Also, there are some problems with

Dixon's understanding of the history of philosophy. For example, in his discussion of Colden's retreat to Coldenham, Dixon falls into broad generalizations of the influence of classical philosophy on early modern and colonial philosophers. Dixon stresses Stoic ideas over Epicurean. While Stoic ideas are perennial among philosophers, the influence of Epicurean philosophy on early modern and Enlightenment ideas is profound. Furthermore, Dixon presents George Berkeley, of whom Colden was a harsh critic, as an enemy of science. While Berkeley presents an alternative picture of the metaphysics of science, he was not an enemy of science. Berkeley held an instrumental view of science, according to which science explained the regularities and patterns of the world, but he was unwilling to take this any farther and recognize the existence of a material world with natural laws. However, these are relatively small criticisms of Dixon's important book, one that hopefully will increase attention to Colden's contributions to science, philosophy, and society.

James G. Snyder, Marist College



***Power on the Hudson: Storm King Mountain and the Emergence of Modern American Environmentalism*, Robert D. Lifset. (Pittsburgh, Pennsylvania: University of Pittsburgh Press, 2014) 309pp.**

"The Hudson River Valley is beautiful," Robert P. Lifset bluntly writes in *Power on the Hudson: Storm King Mountain and the Emergence of Modern American Environmentalism* (21). However in 1963 beauty was not enough to save Storm King Mountain from Consolidated Edison's proposed power plant. While scenic grandeur helped to protect many American landscapes in the late-nineteenth and early-twentieth centuries,

environmental protection in the 1960s and 1970s required quantifiable justification. Environmentalism needed to professionalize. Lifset's work follows the story of a grass-roots environmental movement that embraced science to protect the Hudson River Valley's iconic mountain in ecological, rather than romantic, terms. This shift, Lifset argues, sets apart modern environmentalism from previous iterations of the movement. Additionally, the author believes the struggle for Storm King Mountain ultimately provided the scientific and legal framework to protect many other landscapes across the nation from industrialization in the late twentieth century.

*Power on the Hudson* is organized in three parts. The first section outlines the fracture of local environmental organizations over the growing concern for reliable energy. Americans in the 1960s became painfully aware of the ever-increasing demand for reliable energy production. Prices continuously rose in response to increasing consumption. The need for energy had never been so high, with the nation's energy production increasing 673 percent between 1949 and 1980 to meet growing demand (195). Companies

like Consolidated Edison needed to expand operations in order to meet public need. Longstanding conservation-based organizations such as the Palisades Interstate Park Commission (PIPC) and Hudson River Conservation Society (HRCS) struggled to justify outright opposition to the construction of the proposed power plant at Storm King Mountain. Lifset argues that these organizations faltered for two reasons. First, their ties to New York State politicians hindered them from serious opposition to a project that would bring jobs and energy to a large population of the region. Second, the conservation organizations weighed the aesthetics of Storm King Mountain against the social need for the plant to supply power to New York City. After short debate, the longstanding environmental groups, PIPC and HRCS, picked energy.

Lifset's environmental movement spawns from energy production rather than the usual suspects, industrial waste and chemical hazards. In this moment, a new organization, Scenic Hudson, fought to preserve Storm King Mountain. Its argument for preservation met intense criticism—even more so after the 1965 blackout that left nearly 30 million people without power. The group quickly learned that basing its case on the aesthetic qualities of the mountain did not provide enough evidence to hinder construction of the power plant. To protect Storm King Mountain, the organization employed the language of ecology to obstruct construction. This shift from aesthetics-based to ecological-based arguments serves as a quintessential turn in the modern environmental movement. By claiming that Consolidated Edison's proposed plant would kill large populations of striped bass, Scenic Hudson harnessed firm ecological evidence to oppose the power plant.

The second section of the text explores how the rise of modern environmentalism transformed environmental policy and legislation. Relying on new science-based arguments, Consolidated Edison and environmental groups entered into uncharted legal territory. Lifset sees this as his largest historiographic intervention and frequently alludes to the debates at Storm King Mountain as a precursor to environmental law. The author uses compelling evidence to support his claim. Prior to the wave of 1970s environmental legislation, environmentalists pressed the government to take action to protect striped bass populations. Lacking legal basis, Scenic Hudson produced a series of damaging reports that argued for further studies about the proposed plant's effects on the river's spawning grounds and water quality. In response, Congress passed the Hudson River Basin Compact Act in 1969. The bill required the Department of the Interior to form a committee to review the ecological claims of both Consolidated Edison and environmental organizations. Lifset argues that this legislation acted in the same way as an early version of the National Environmental Policy Act, passed in 1972.

The activists ultimately bulwarked Storm King Mountain from Consolidated Edison's power plant through a flurry of environmental claims. The final portion of the text outlines how new federal laws, as well as establishment of the Environmental Protection Agency, provided the legal teeth to officially investigate and deter the construction of the Storm King power plant. Potential violations of the Clean Water Act

as well as the well-known threat to striped bass populations gave Scenic Hudson the upper hand to protect the iconic Hudson landscape. Scenic Hudson's efforts through the 1960s had "been able to delay the plant until the company faced a new welter of environmental laws, regulations, institutions, that finally scuttled the project" in the 1970s (184). The preservation of Storm King Mountain benefited from grass-roots fervor, legal resilience, and a national government increasingly interested in protecting American environments.

*Power on the Hudson* is a legal history of an environmental movement. The author's analysis is a reflection of the source material—court reports, legal documents, corporate records, and personal interviews of leading environmentalists. As a result, Lifset's environmentalists are determined and pragmatic. This perspective, while diligently researched and clearly written, overlooks the emotionality of many Hudson River Valley residents. When the author offers glimpses of the visceral reactions some individuals held towards Consolidated Edison's proposed plant, readers find a different type of environmental movement. At the group's early meetings, members of the Hudson River Fisherman's Association (HRFA) proposed using floating rafts of dynamite to destroy Consolidated Edison piers. As if pulled from Edward Abbey's *Monkey Wrench Gang*, these vignettes demonstrate the cultural importance area residents placed on Storm King Mountain and the Hudson River Valley landscape. A cultural perspective also may help to explain the final agreement, or Hudson River Peace Treaty, signed in 1980 between Consolidated Edison and several environmental organizations. The mutual agreement preserved Storm King Mountain while permitting Consolidated Edison to avoid strict enforcement of the Clean Water Act at its remaining power plants—an agreement the EPA begrudgingly accepted. For those hoping to protect Storm King Mountain, the resolution marked the end of a long legal battle. Lifset describes this compromise as a legal landmark and demonstrative of successful environmental mediation. The resolution protected the scenic mountain, but what can be said of the overall Hudson River watershed? Did the members of Scenic Hudson have a genuine concern for the ecology of the Hudson River? Or did the environmentalists use the striped bass to provide legal rhetoric to protect their beautiful Storm King Mountain? These are questions left unexplored in a monograph more focused on the legal implications of this movement than the cultural forces at play.

Lifset's work is an important contribution to the history of the modern environmental movement. As a result, *Power on the Hudson* will appeal to a wide range of specialists. Those interested in environmental history, legal history, and New York State history will find value in the text. And while the subject matter may seem too narrow to the casual reader, Lifset effectively weaves legal arguments and environmental issues into an approachable and broad narrative—an impressive accomplishment considering the number of environmental groups, legal briefs, and corporate records the author navigated throughout the project. Additionally, Lifset successfully demonstrates the importance energy production and consumption played in shaping the modern environmental

movement. Ultimately, *Power on the Hudson* will be a book future historians must consider when exploring the many shades of American environmentalism.

*Camden Burd, University of Rochester*

# New & Noteworthy Books

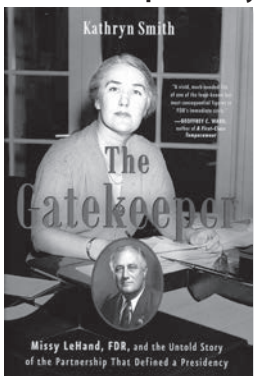


## **American Gothic Art and Architecture in the Age of Romantic Literature**

By Kerry Dean Carso (Cardiff: University of Wales Press, 2014)  
256 pp. \$160.00 (hardcover) <http://www.uwp.co.uk>

The tendency for literature to influence art and architecture has been observed throughout different periods of history. This study focuses specifically on how Gothic literature influenced American architecture from the late eighteenth to mid-nineteenth century. Using architectural examples primarily found in the Hudson River Valley from such key figures as Alexander Jackson Davis, Washington Irving, and Thomas Cole, Carso explores the impact that this primarily British genre of writing had on establishing the national identity of architecture in America. Extensively sourced, the text provides new and significant insight on the relationship between these concepts during the United States' infancy.

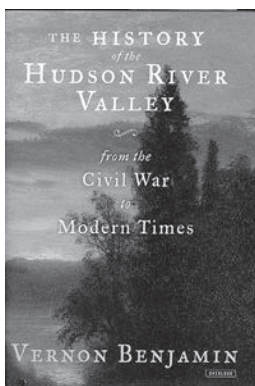
## **The Gatekeeper: Missy LeHand, FDR, and**



## **the Untold Story of the Partnership That Defined the Presidency**

By Kathryn Smith (New York, NY: Touchstone; an imprint of Simon and Schuster, 2016) 341 pp. \$28.00 (hardcover)  
[www.simonandschusterpublishing.com/touchstone](http://www.simonandschusterpublishing.com/touchstone)

As Franklin Roosevelt's private secretary for over two decades, Missy LeHand played a critical role in establishing his legacy. Through his political ascension from gubernatorial candidate to governor to President, LeHand served as FDR's confidante, advisor, and de facto chief of staff, enjoying a level of influence unprecedented at that time, and even today. Relying on an extensive array of books, interviews, and other archival materials, Kathryn Smith sheds new light on this oft-overlooked contributor to FDR's success and chronicles her importance during a key period in American history.



### **The History of the Hudson River Valley: From the Civil War to Modern Times**

By Vernon Benjamin (New York, NY: The Overlook Press, 2016) 624 pp. \$45.00 (hardcover) [www.overlookpress.com](http://www.overlookpress.com)

Picking up where Benjamin's previous release, *The History of the Hudson River Valley: from Wilderness to the Civil War*, left off, this volume covers the region's last 150 years. Utilizing a robust collection of primary and secondary sources, Benjamin adds great depth to the understanding of how the region was impacted by national trends and events, as well as how much national and international history took root locally. Over fifty color and black and white images as

well as an extensive index and list of sources give context to the challenge of condensing such rich history, a feat Benjamin achieves nobly.



### **Our Time at Foxhollow Farm: A Hudson Valley Family Remembered**

By David Byars (Albany, NY: SUNY Press, 2016) 298 pp. \$50.00 (hardcover) [www.sunypress.edu](http://www.sunypress.edu)

For families of certain means, the early twentieth century provided a unique opportunity for travel, recreation, and socialization. *Our Time at Foxhollow Farm* is the story of how one such family, the Dows of Rhinebeck, enjoyed these

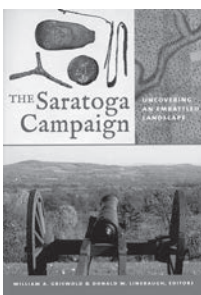
pursuits. This collection of hundreds of photographs depicts the Dows in a multitude of valley locations, as well as destinations across the globe. Progressing chronologically over a span of thirty years, Byars provides great insight into the family's lifestyle, while also capturing the character of each individual.



### **Robert Winthrop Chanler: Discovering the Fantastic**

Edited by Gina Wouters and Andrea Gollin (New York, NY: The Monacelli Press, 2016) 256 pp. \$50.00 (hardcover) [www.monacellipress.com](http://www.monacellipress.com)

Robert Winthrop Chanler's approach to art was as eclectic as his life. From his Astor family lineage to his status among the social elite, he achieved great success and acclaim during his lifetime. However, since his death in 1930 he has been all but forgotten. *Discovering the Fantastic* captures Chanler's artistry and bohemian lifestyle through an insightful narrative and an abundance of color photographs of his haunting works. Published in conjunction with Vizcaya Museum and Gardens, the book offers a new, much-needed appreciation of this captivating artist with Hudson River Valley origins.

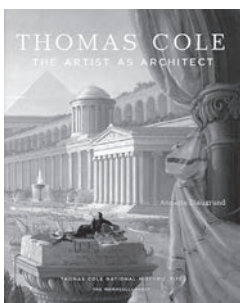


### **The Saratoga Campaign: Uncovering an Embattled Landscape**

Edited By William A. Griswold and Donald W. Linebaugh (Hanover, NH: University Press of New England, 2016)  
268 pp. \$27.95 (softcover) [www.upne.com](http://www.upne.com)

The Battles of Saratoga on September 19 and October 7, 1777, are often recognized as the “turning point of the American Revolution,” with British General John Burgoyne surrendering his troops to American General Horatio Gates. *The Saratoga*

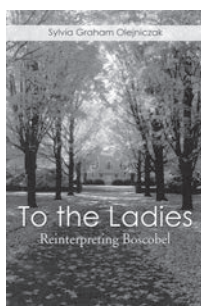
*Campaign* utilizes archaeological research and historical reconstruction to provide new insight on how the armies’ fortifications were designed and built, as well as what tactics allowed for an American victory. Relying on maps, photographs, and digital renderings, the diverse group of contributors interprets the physical attributes of the battles in a way that was previously impossible.



### **Thomas Cole: The Artist as Architect**

By Annette Blaugrund (New York, NY: The Monacelli Press, 2016) 120 pp. \$30.00 (hardcover) [www.monacellipress.com](http://www.monacellipress.com)

The crucial role that Thomas Cole played in the development and publicizing of the Hudson River School of painting has been well-documented. In *The Artist as Architect*, Cole’s self-identification as an architect during his most prolific painting period is evaluated for the first time, focusing an architectural lens on some of his best-known works. Its publication coinciding with the reconstruction of Cole’s “New Studio” on the grounds of his Cedar Grove estate in Catskill, this book uses color images of the artist’s paintings as well as his architectural designs and sketches to find a balance between his two pursuits.



### **To the Ladies: Reinterpreting Boscobel**

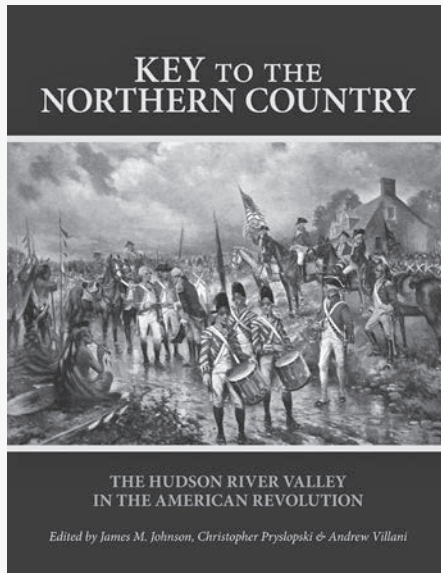
By Sylvia Graham Olejniczak (Bloomington, IN: Xlibris, LLC, 2014)  
140 pp. \$29.99 (hardcover) [www.xlibris.com](http://www.xlibris.com)

The history of the construction, deterioration, relocation, and interpretation of Boscobel, an early nineteenth-century Federal-style mansion today located in Garrison, is unique. *To the Ladies* contributes to that history by shedding new and much-deserved light on the home’s original owner and occupant, Elizabeth Dyckman, who oversaw and supervised Boscobel’s construction.

While most existing literature and interpretation focuses primarily on Elizabeth’s husband, States Dyckman, who died prior to Boscobel’s completion, Olejniczak brings Elizabeth to the forefront while simultaneously exploring the importance of place, architecture, and interior design.

*Andrew Villani, Marist College*

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