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From the Editors

We received numerous notes and inquiries after dedicating our Autumn 2020 issue to the memory of our colleague David Schuyler. Some of these expressions of unexpected loss have grown into the remembrances that appear in this issue, all of which attest to the fact that David was an extraordinary teacher, writer, and mentor to so many. On these pages, a handful of his friends and peers memorialize the many significant contributions that David made to Hudson River Valley scholarship and celebrate his joy in sharing the history and beauty of this magnificent region with others.

This issue also includes two articles focused on different aspects of the Delaware & Hudson Canal. Bill Merchant presents many untold stories shedding light on immigrants, people of color, women, and children who built the canal and worked on it throughout its history. Until now, their contributions have remained obscure, largely neglected in the records as well as by researchers. Paul C. King focuses on the innovations of John Roebling, a German immigrant who designed aqueducts for the canal before going on to create his masterpiece, the Brooklyn Bridge. Finally, Bart Harloe introduces us to his ancestor William Harloe, also an immigrant (in his case from Ireland) who built a business and political career in Poughkeepsie at the dawn of the Gilded Age.

On the Cover: On the Towpath, (oil on canvas), Edward Lamson Henry (1841–1919), Private Collection, Photo courtesy of © Christie's Images/Bridgeman Images

THE HUDSON RIVER VALLEY REVIEW

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Celebrating the Life and Work of David Schuyler

Articles

Book Reviews

David Schuyler: Helping to Build a Better World

J. Winthrop Aldrich

A few months after Professor David P. Schuyler's widely-mourned death last year, *Pennsylvania History*, the journal of that state's eminent historical association, published an admiring tribute to him by Michael Birkner, professor of History at Gettysburg College and a former president of the association. After recounting Schuyler's career as a popular faculty member for decades at Franklin & Marshall College and his distinguished published works, he ended by writing: "David was, in nineteenth century parlance, a 'compleat man,' eager to teach, eager to promote good practices, eager to help build a better world."

Effective teaching is not limited to the classroom and the lecture hall, of course, and inspiring as he surely was to his budding undergraduate historians, for us in the Hudson Valley it is the three exceptional books that he conceived, researched, and brought into being that have made him a teacher for the ages. *Apostle of Taste*, *Sanctified Landscape*, and *Embattled River* comprise a triad of scholarly shout-outs to the valley and its cultural and environmental history and influence over the past two centuries or more. In them Schuyler has truly codified for the present and future generations the essential significance of our river for the nation and beyond.

Promoting good practices was for Schuyler a matter of facilitating the public's grasp on what must be protected—"hold fast to that which is good," in the words of St. Paul. He did this in his engagement with the Hudson River Valley Institute and *The Hudson River Valley Review*, and with his devotion to Olana over the decades, serving on The Olana Partnership's Advisory Committee and writing for publication a gripping account of the saving of the site on the fiftieth anniversary of that achievement. But if historic preservation is counted as one of the good practices he preached, environmental protection must be one to a magnified degree. And so it is, as set forth in *Embattled River*.

As a teacher, Schuyler was renowned not only for inspiring his students and helping train their minds, but for mentoring and befriending them as well. Before long I realized that I too became something of a superannuated student of his—inspired, enlightened, mentored, befriended. The author paid me the compliment of inviting my comments and suggestions as he drafted one chapter of this masterful book after another. Summarizing the myriad but distinct twentieth-century environmental conflicts and hard-won successes

in the valley, *Embattled River* marvelously inspires the reader with a sense of cumulative drive toward the goal of a renewed and renewable region, wholesome for the citizenry and protective of our distinctive sense of place.

It is profoundly useful to be reminded of such great past accomplishments because it seems to be human nature to forget them along with the rigors and patience that such success required; whereas we tend never to forget our defeats—fortunately fewer in number. (At present I grieve for the threatened Hudson River State Hospital (Withers and Olmsted & Vaux) in Poughkeepsie and A.J. Davis's matchless Dutch Reformed Church in Newburgh.) When we are reminded of what we as a society have achieved against the odds, we stand a little straighter and with a buoyant spring in our step as we advance into the next arena.

One episode that Schuyler felt would be one too many, and so is not in the book, is the heroic stand of John Doyle, then executive director of the Heritage Task Force for the Hudson River Valley, in testifying on behalf of public acquisition of the Kowawese peninsula near Cornwall and becoming the object of a civil suit for monetary damages brought by an aggrieved developer. Doyle's vindication in court effectively ended the pernicious and proliferating phenomenon of SLAPP (a strategic lawsuit against public participation).

The convergence of culture and nature while championing, celebrating, and protecting the whole integrated environment was a motivating interest of Schuyler's as it is of mine. One of the developments in the past thirty years that delighted us both was the creation by the State of New York of the Hudson River Valley Greenway and the Congressional establishment of the valley's National Heritage Area. These enterprises work to meld the public's perception of culture and nature and to energize actions toward their well-being.

And so David Schuyler found his special way in which to help build a better world. The arc of this good man's life, starting with his birth and youth in his cherished Newburgh and swinging back intellectually and avocationally to a focus on the region, seems absolutely right. His books and his engagement in the issues that matter beckon us on.

J. Winthrop Aldrich is the former Deputy Commissioner for Historic Preservation at the NYS Office of Parks, Recreation and Historic Preservation.

David Schuyler and the Hudson River Valley

Francis R. Kowsky

David Schuyler acquired an enduring affection for the Hudson River Valley growing up in Newburgh. Though his academic career took him away from the city, throughout his life he remained devoted to its memory and to his large family that lived there. He often returned to visit. In 2018, he wrote with special fondness of his oldest brother Barry and his wife Jodi who had put him up in their home while he was working on his last book, *Embattled River*. "Their house overlooks the Hudson just north of Newburgh," David wrote, "the same vista, looking east toward Mount Beacon and south toward Storm King and Breakneck Ridge, that I came to love as a child." The remarkable scenery he saw from the windows and porches of their home forcefully reminded him "of why I still, after so many years away, consider the Hudson Valley home."

David's serious interest in the Hudson River Valley and its best-known scion, Andrew Jackson Downing, coalesced in his graduate school days. It was architectural historian George B. Tatum who inspired him to study Downing's career. In 1950, George had written his Ph.D. dissertation at Princeton, "Andrew Jackson Downing, Arbiter of American Taste, 1815–1852." For many years, this work served the few of us interested in the period as the canonical source of information about the man who through his writings had educated antebellum America in the subjects of gardening, natural scenery, and domestic architecture. In the late 1960s, David enrolled in the Winterthur Program in American Culture because George was teaching there. Until his death in 2008, George Tatum was David's academic mentor and close friend.

David and I met in the early 1970s in connection with my interest in Calvert Vaux and Frederick Clarke Withers, architects associated with Downing. At that time, Charles McLaughlin and Charles Beveridge had invited David to join them in publishing the papers of Frederick Law Olmsted housed in the Library of Congress. David served as co-editor of three of the twelve-volume *The Papers of Frederick Law Olmsted*. Over the years, we enjoyed many fine times together in David's hometown, sometimes with other kindred spirits, among them the late preservation advocate Tom Kyle, discussing the Downing legacy there. Sadly, the city had fallen on hard times and was no longer the prosperous Hudson Valley river port and commercial center that Downing had lived in. David took special interest in thirty-five-acre Downing Park that Olmsted and Vaux had designed in 1889 to honor Downing's memory. David had known it as a child, and as an adult he strove to have this lovely hill-and-dale landscape featuring a panoramic view of majestic Newburgh Bay restored to its former beauty.

David's conference papers and writings contributed significantly to the revival of interest in Downing's multi-faceted career. David reminded us that Downing was America's first nationally renowned landscape architect, an early advocate for public parks, an accomplished horticulturist, and an overall social reformer. In 1989, David participated in the "Prophet with Honor" symposium presented at the Athenaeum of Philadelphia and the Dumbarton Oaks Research Library in Washington, D.C. The intention of the conference, said George Tatum, its principal planner, was "to remedy the neglect of Downing's work . . . and bring him recognition as one of America's outstanding artists of the nineteenth century." Seven years later, David published *Apostle of Taste: Andrew Jackson Downing, 1815–1852*, the first scholarly volume devoted to Downing's career and to the wider social implications of his writings. As a testament to the book's enduring value, the Library of American Landscape History reissued it in 2015 to coincide with 200th anniversary of Downing's birth. That same year, David shepherded the symposium, "The World of Andrew Jackson Downing: A Bicentennial Celebration," held at Marist College on October 15. The papers read at that fondly-remembered event appeared in the Spring and Autumn 2017 issues of *The Hudson River Valley Review*.

After Downing, David turned his attention to the region's role in the history of American arts and letters. His book *Sanctified Landscape: Writers, Artists, and the Hudson River Valley, 1820–1909* (2012) widened and deepened our knowledge of the significant role that the Hudson River Valley played in American nineteenth-century culture. As with all of his writings, the book's substantial cargo of learning was conveyed in straightforward, jargon-free prose that welcomed the general reader. For many, the most enlightening chapter in the book examined the career of the painter Jervis McEntee, one of the unsung masters of the Hudson River School. McEntee's poignant, introspective landscapes especially appealed to David. He eventually acquired the artist's 1874 oil, "Gray Day in Hill Country," and subsequently contributed to the exhibition *Jervis McEntee: Painter-Poet of the Hudson River School* presented in 2015 at the Samuel Dorsky Museum of Art at SUNY New Paltz. David also lent his knowledge to The Olana Partnership's ongoing effort to restore the grounds around artist Frederic Church's extraordinary home, the physical embodiment of American Romanticism.

Regarding the Hudson through the lens of nineteenth-century Romanticism and bearing in mind his personal attachment to Newburgh, David eventually went on to consider what had become of his beloved river in our own time. As we know, the news was troubling. His fondness for the valley's legacy of art, literature, and architecture and his indignation at the rampant degradation of its ecology led him to write *Embattled River: The Hudson and Modern American Environmentalism*. The intention of the book, which came out in 2018, was, he said, to chronicle the story, beginning in the 1960s, of how "the Hudson River Valley has been a key battleground in the development of modern environmentalism in the United States." The establishment of the Environmental

Protection Agency as well as the Clean Water Act were legacies of the struggle begun by a few heroic individuals to reclaim the health of this great waterway. *Embattled River* demonstrated how America's first classroom of aesthetic education now acquired another importance as the catalyst for the renewal of the country's natural environment.

Beneath the placid surface of all David's erudition was a deep current of passionate devotion to the Hudson River Valley, what it was and what it might be again. His scholarship explained and defended that distinctive place so many of us have also come to love. What David Schuyler said of Downing could easily apply to himself: "he contributed to the recognition that the Hudson was America's river."

Francis R. Kowsky, SUNY Distinguished Professor Emeritus, formerly taught art history at Buffalo State College.

Kindred Spirits: Reflections on the Hudson River School in Memory of David Schuyler

Nancy Siegel

As the canvas of nineteenth-century landscape studies broadens to accommodate reevaluations of founding figures, existing terminologies, and correcting historical oversight, scholarship by historians such as David Schuyler has moved the narrative forward in important and meaningful measures. I have known David for many, many years. He was the Arthur and Katherine Shadek Professor of the Humanities and Professor of American Studies at Franklin & Marshall College. In fact, when I was an undergraduate at F&M, I knew of Professor Schuyler's reputation quite well. And yet, I never took a course with him, my distinct loss, indeed. Years later however, I introduced myself to him at a symposium on Thomas Cole and we quickly shared our mutual love of American landscape imagery. Lunches often turned into dinners, daylight became nightfall as we spoke and ruminated for hours about our favorite landscape painters. We shared a passion for collecting nineteenth-century engravings after Hudson River School paintings and we would compare who had what framed and hanging on which walls of our respective homes. To invoke John Keats via Asher Durand, he was a kindred spirit, and I miss him dearly.

David is the author of many well-loved texts, including *The New Urban Landscape: The Redefinition of City Form in Nineteenth-Century America* (1986), *Apostle of Taste: Andrew Jackson Downing 1815–1852* (1996), and *A City Transformed: Redevelopment, Race, and Suburbanization in Lancaster, Pennsylvania, 1940–1980* (2002), among others. He was the co-editor of the multiple-volume *Frederick Law Olmsted Papers* and an editor of the *Creating the North American Landscape* series for The Johns Hopkins University Press. Of these, *Apostle of Taste* remains my favorite. David demonstrated in elegant prose and detailed research the means by which Downing designed not just homes, but gardens, to establish a new middle-class taste in the midst of growing urbanization. David explored not simply Downing's horticultural influence but the holistic importance of surrounding oneself with the beauty of nature and home through thoughtfully planned gardens and Gothic-inspired rural residences. A respite from work in the city, home became a refined, romanticized, and sacred space. This sentimentality attached to landscape architecture and Gothic Revival architecture alluded to the restorative properties of nature and moral reform. To be at home in the country awoke a sense of spirituality likened to the religious associations connecting the deity to the landscapes of the Hudson River School.

David's devotion to the scenery, artistry, and conflicts of the historical and modern industrial ages as found along the Hudson River are bookended by two of his most successful publications: *The Sanctified Landscape: Writers, Artists, and the Hudson River Valley, 1820–1909* (2012) and his final major project, *Embattled River: The Hudson and Modern American Environmentalism* (2018), which was largely written in 2015 while David proudly served as the inaugural scholar-in-residence at the Hudson River Valley Institute at Marist College. In *Sanctified Landscape*, David revisited his ideas about landscape architecture through the innovative practices of Andrew Jackson Downing (truly unpacked in *Apostle of Taste*) and deftly analyzed the works of artists and writers such as Thomas Cole, James Fenimore Cooper, and Jervis McEntee. Like Cole, David was enamored with the "historical and legendary associations" (quoting Cole himself) of the Hudson River Valley. In image and in text, David was committed to finding interdisciplinary connections between the past and the present, equally. And while he found comfort in topics of urbanization and environmentalism, David embraced his inner art historian. His approach to visual analyses found a home in the art of Jervis McEntee.

Often overlooked for monographic attention, David was enchanted both by McEntee's visual acuity and his extensive diaries—capturing the spirit of New York's art world with critical detail and tantalizing social tidbits. I recall alerting David to this wellspring of a resource and he read these volumes with meticulous care. In "Jervis McEntee: Trials of a Landscape Painter," the essay he wrote for *The Cultured Canvas: New Perspectives on American Landscape Painting* (2011), a collection of essays which I had the pleasure to co-author and serve as its editor, David examined the art and personage of Jervis McEntee as both an artist and biographer of sound importance within the Hudson River School. McEntee was a prolific painter of smaller landscape scenes; he maintained deep friendships with Frederic Church, John Kensett, and Sanford Gifford; he, like Cole, mourned the loss of wilderness to industrial progress; and he wrote prodigiously on cultural and artistic topics in a series of lengthy diaries composed over a period of decades. Those tomes not only provide us with insight into the working process of the artist Jervis McEntee, but they also divulge copious details into the artistic and social milieu of New York City during the second half of the nineteenth century. David mined the depth and breadth of these diaries with great attention, finding intimate details and significant notes of interest. There is a curious sense of voyeurism associated with reading private diaries and letters and, as David explored McEntee's eloquent admissions of his psychological struggles, he found that McEntee revealed his anxieties and his desperation at times to prove himself to his esteemed colleagues and friends. So taken by his immersion into the artistry of Jervis McEntee, David purchased a beautiful painting by the artist. And when he was ready to make this purchase, we jovially sparred over which painting to buy, where to hang it, and how best to light it. David was drawn to purchase *Grey Day in Hill Country* (1874) as its mood and overall composition place it squarely within the Hudson River

School style of the latter nineteenth century. Subdued palette, autumnal light with an open foreground, and receding space drawing the eye back into the hills with a framing tree to focus the viewer's gaze characterize McEntee's mature style. David's fascination with the artist and his desire to bring awareness to the importance of McEntee culminated in an essay for the catalogue *Jervis McEntee: Painter-Poet of the Hudson River School* as part of a retrospective exhibition curated by Lee A. Vedder for the Samuel Dorsky Museum at SUNY New Paltz (2015).

Jervis McEntee, *Grey Day in Hill Country*, 1874, oil on canvas, 12 x 16 in. Estate of David Schuyler. Photograph Questroyal Fine Art

Lastly, David was enormously proud of *Embattled River* as his historical acumen converged with contemporary issues related to the river he loved so dearly, the Hudson. He was invested, emotionally and politically, in the health of the river. An ardent advocate for preserving the landscape and scenery of the Hudson River Valley, David highlighted the importance of the Hudson as a strategic waterway in America from the American Revolution forward. Richly researched with data, historical fact, and contemporary environmental ideology, this book, David's last, was enormously personal as this is the landscape in which David was raised. He returned to it for family visits, professional development, and when in need of solace or a reminder of his spiritual home.

Beyond his work as a prolific scholar, David Schuyler loved to teach. He was a gifted educator and his students brought him enormous joy. He always made time for mentoring and considered his students junior colleagues—supporting them and encouraging them to push beyond their perceived capabilities and to embrace the creative process of research and writing. His passion for teaching was deeply embedded in his work as a scholar and he remained ever-curious and always on the quest for elusive archival material or thinking about his next great project. It was a distinct pleasure to work with Dr. David Schuyler. He will always remain a dear colleague and friend.

Nancy Siegel is Professor of Art History at Towson University.

David Schuyler: Chronicler of the Hudson River Valley's "*Sanctified Landscape*," and its Role in America's Nineteenth-Century National Identity

Frances F. Dunwell

Everyone who has read the work of David Schuyler understands the love he brings to his subject, particularly his writing about Andrew Jackson Downing, the tastemaker of nineteenth-century landscape and architecture. As a practitioner of the art of "landscape gardening," Downing defined a new way of building homes and gardens in a setting that expressed close human relationships with the natural world. In this, he great drew inspiration from the beauty of the Hudson River Valley. Downing urged Americans to declare their patriotism in making these domestic choices, and people across the country listened. He was a mentor for park designer Frederick Law Olmsted and a business partner of Calvert Vaux. Downing, who was born on the Hudson in Newburgh, New York, left a deep imprint on his native city in homes that are visible today in the city's historic districts. The naturalistic landscaping concepts he proposed were adopted up and down the Hudson Valley and across the United States. The distinct character of the Hudson Valley still bears his imprint, and his memory is celebrated in Newburgh's Downing Park, designed after his death by Vaux and Olmsted. Downing's short, bright life ended in a tragic steamboat accident. However, his book *A Treatise on the Theory and Practice of Landscape Gardening* was still being reprinted decades after his death. Downing was the quintessential nineteenth-century influencer.

It was this legacy that David Schuyler discovered a century later. Schuyler, also a Newburgh native, devoted his career to keeping Downing's ideas alive, showing people how principles of design with nature are relevant today, and exploring the role of design in the development of cities. In *Sanctified Landscape*, the author expanded his view to a broader and related topic: the role of writers, artists, and thought-leaders in celebrating the Hudson River's natural and cultural landscape from 1820 to 1909. Schuyler discussed the role of Hudson River School painter Thomas Cole, Knickerbocker folklorist Washington Irving, as well as Downing and others, in shaping public opinion at a time when America was seeking an identity. Schuyler articulated how the historical events of the American Revolution in the Hudson River Valley combined with the beauty of the region to form

a sense of place that was memorialized in works of literature, art, landscaping, and architecture. He traced the rise of international tourism, the invention of the steamboat, and the emergence of American art and literature to the evolution of the Hudson in the minds of Americans and Europeans alike as an idealized cultural landscape. The Hudson came to represent the best of the New World and defined what it was to be an American. Schuyler demonstrated how the historical significance of the Hudson in the American Revolution would find representation in the imagery of Hudson River School landscape paintings by Thomas Cole and others, as well as in historical fiction such as the works of James Fenimore Cooper and Washington Irving. The region's wild natural beauty and pastoral landscapes found similar expression in art and literature as uniquely American and Divinely blessed, with the result that the Hudson River Valley became, in Schuyler's words, "sanctified" in the period he described from 1820 to 1909.

The narrative of *Sanctified Landscape* also traced the thought processes of artists and writers as the expansion of canals and railroads changed the role of the Hudson River Valley in the national marketplace at the same time that the region was being celebrated for its history and beauty. Cities which had begun as agricultural ports, where wheat was milled and shipped to markets in Manhattan, reinvented themselves in response to the transportation revolution, which connected the Hudson River and New York Harbor to the Midwest. Farm production in the hinterland of the river cities shifted from wheat to more specialized dairy and fruit production. Meanwhile, steam technology led to the growth of industrial facilities in river cities that benefited from the new transportation connections. In the process, the face of the river valley changed: Pollution now spewed into the river and its tributaries, while smoke filled the air.

Schuyler observed these trends and explored how nature-loving writers and artists responded to the changes that so dramatically altered the river valley in the nineteenth century, showing how they dealt with conflict but also kept the region alive in the national consciousness as a place of natural beauty and historical reverence. Writers like nature essayist John Burroughs introduced legions of Americans to a new way of looking at the world around them, providing an intimate view of birds and flowers that could be experienced by all. His writings prompted deep friendships with President Theodore Roosevelt and industrialist Henry Ford. Roosevelt's conversations with Burroughs influenced his decisions to create national parks and wildlife preserves. All this and more was chronicled in *Sanctified Landscape*.

All good things come to an end, and Schuyler chronicled both the rise of the Hudson in American thought and the period of its decline. An elegy to Kingston painter Jervis McEntee, whose masterful and poetic Hudson River School landscapes dropped suddenly in value, and a chapter offering a sad commentary on the squandered potential of the 1909 Hudson-Fulton Celebration leave the reader wondering what happened. How could a river so beautiful and so steeped in history seemingly lose its sacred value? The answer

lies in the emergence later of an environmental movement that restored this history to American consciousness—a movement based on the legacy of Andrew Jackson Downing, Thomas Cole, and Washington Irving, and a desire to preserve what remained of the river's natural beauty and historical significance.

In *Sanctified Landscape*, Schuyler added his own imprint to themes that are well established in the literature of the Hudson Valley. He was not the first to draw the connection of the art, literature, and economy of the valley to the emergence of an American identity. These connections were made by Carl Carmer in his 1939 work *The Hudson*. They have been further developed by Raymond O'Brien in *American Sublime*, Hans Huth in *Nature and the American,* and Roderick Nash in *Wilderness and the American Mind,* as well as in the very public records of the Storm King hearings about a power plant proposed for Cornwall-on-Hudson (which Schuyler quoted) and in more recent books about the river. Instead, Schuyler used *Sanctified Landscape* to build on these themes and make the case for a renewed appreciation of the Hudson River Valley and its role in setting the course of the nation.

Schuyler excelled in showcasing the importance of his native city. Better than most, he described the drama of George Washington's speech, penned at the Hasbrouck house in Newburgh and delivered to near-mutinous troops at nearby Temple Hill as they waited for terms of settlement with the British. In this historic speech, Washington reaffirmed the role of the military in support of Congress and refused the idea of establishing a monarchy on American soil, setting our country firmly on the path of self-governance by confronting a moment of doubt. One wonders why every school child is not taught this story as the author told it. Class trips to Boston's Freedom Trail and the Liberty Bell in Philadelphia should equally include a visit to Washington's Headquarters in Newburgh.

Schuyler also brought a refreshing, new perspective to the growth and change of river cities, exploring how they celebrated their historical connections to the Revolutionary War, and describing the demographic changes that brought immigrant Irish and Germans into new neighborhoods separate from the old Dutch and English ones. His intimate personal knowledge of the City of Newburgh and its history provided insight into the changes that affected all river cities. In discussions of Kingston and Poughkeepsie, he also showed how each city was unique. Schuyler's interest in cities, demographics, and design shines through in *Sanctified Landscape,* bridging his interest in the river and its nineteenth-century luminaries with a contemporary interest in the urban environment.

Though *Sanctified Landscape* left off in 1909, before the renewed interest in the history and beauty of the valley began, *Embattled River*, Schuyler's last book, brought the story into modern times. This last work covered, for example, the 1980s when New York State adopted several laws giving new protection to the river, such as the Hudson River Estuary Program, and the events of the 1990s when the Hudson River Valley received designation as a Greenway and a National Heritage Area.

Always looking to the past to inform the future, Schuyler concluded *Sanctified Landscape* with words we would all do well to heed. The people of the nineteenth century, he said: "defined the responsibility their generation shared for protecting the landscape that was so significant in forging … a national identity." This is a responsibility all of us share today, and David Schuyler's collected work reminds us that we should never forget.

Frances F. Dunwell is the author of The Hudson: America's River *(2008) and* The Hudson River Highlands *(1991). She has been active in conservation of the Hudson River since 1975.*

David Schuyler and Downing Studies

Kerry Dean Carso

The year 2015 was an important one for scholars who study Andrew Jackson Downing (1815–1852). It marked the bicentennial of his birth. A native of Newburgh, New York, Downing was an author, tastemaker, horticulturist, and landscape gardener who had a major impact through his journal *The Horticulturist* and through his books, which reached a national audience. To recognize this important anniversary, the Hudson River Valley Institute at Marist College held a symposium, "The Worlds of Andrew Jackson Downing: A Bicentennial Celebration," organized by David Schuyler and Thomas Wermuth, on October 15, 2015; papers from the symposium were subsequently published in *The Hudson River Valley Review* in the spring and autumn of 2017. Also in 2015, the Library of American Landscape History (LALH) published a new edition of Schuyler's landmark biography of Downing, *Apostle of Taste: Andrew Jackson Downing 1815–1852*, first published in 1996. Such a celebration of Downing's life and works in 2015 was possible in large part due to Schuyler's scholarship.

Schuyler's expertise on Downing had deep roots. Like Downing, Schuyler grew up in Newburgh; he played in Downing Park as a child. Schuyler's expertise in American history generally, and his specific interest in the history of urban planning and designed landscapes, resulted in the original publication of *Apostle of Taste*. For the title of his biography, Schuyler borrowed the phrase "Apostle of Taste," a nineteenth-century epithet Downing gave his readers who were keen on improving architectural taste. In the book, Schuyler argued that Downing contributed to the "democratization of culture" by suggesting that "taste was something that could be learned," in order to create "a vision of a society in which gentility was universal." In a review in 1997, Brian Black of Gettysburg College wrote that Schuyler's biography filled "a long-standing void" and was "a must for scholars of architectural and landscape history." Robert Twombly of the City College of New York wrote that Schuyler's book "should remain the biographical basis of Downing scholarship for some time to come." Indeed, Downing continues to be a central figure in nineteenth-century American architectural and landscape history, and scholars today rely on Schuyler's book as the definitive biography of Downing.

Just as Downing was a champion of tasteful landscape and architectural design, Schuyler championed both Downing and the Hudson River Valley more generally (as evidenced by his many contributions described in this volume). Schuyler maintained family ties to the Hudson Valley and often lectured at events in the region. He returned to Downing in his scholarship over the years, continually contributing to the growing scholarship on the landscape gardener. On a personal note, he was an incredibly generous scholar and teacher, always supportive of the younger scholars he mentored over the years. Schuyler's

generosity of spirit is evident in the preface he authored for the 2015 edition of *Apostle of Taste,* in which he honors George Bishop Tatum, the first twentieth-century scholar to study Downing seriously, beginning with Tatum's Princeton dissertation "Andrew Jackson Downing: Arbiter of American Taste, 1815–1852" (1950). Schuyler studied with Tatum at Winterthur and continued the important work that Tatum had begun. In the preface, Schuyler writes that Tatum "was a devoted teacher, mentor, and friend to generations of students as well as to professional colleagues….. Unfailingly generous with his time, his knowledge, and his friendship, Tatum was a tireless spokesman for landscape and architectural history." The very same can be said of David Schuyler, who has influenced and mentored a whole generation of students and scholars who are all the better for his kind guidance.

In April 2021, a commemorative plaque was dedicated and a tree planted in Downing Park in Newburgh to honor Schuyler, a fitting tribute to the scholar who has shaped our understanding of Downing, and public parks more generally. In 1887, Downing's widow Caroline Downing Monell had advocated that the city of Newburgh name a new city park after her late husband. In agreement, park designers Frederick Law Olmsted and Calvert Vaux waived their fee. The two men had met at Downing's house in Newburgh. Downing had brought Vaux to Newburgh from England to be his architectural collaborator in 1850, and Downing had published Olmsted's first essay on parks in *The Horticulturist.* After Downing's tragic death at age thirty-six in the *Henry Clay* steamboat disaster in 1852, Vaux partnered with Olmsted to submit the winning design for Central Park in New York City. Downing had advocated for such a park in his lifetime, and Olmsted and Vaux had wanted to honor Downing with a bust in Central Park (a wish that was never fulfilled). Downing Park presented an opportunity for Olmsted and Vaux to collaborate one last time to create a public park in Downing's memory. Like Central Park, Downing Park features sweeping greenery in the Pastoral style, a lake, roads, footpaths, and careful plantings; the park is a respite in nature from the dense city around it. Just as Downing Park is the perfect place to honor Downing, so it is the perfect place to honor David Schuyler, another Newburgh native. Like Downing, he made enormous contributions both regionally and nationally. May they both be remembered for generations to come.

Kerry Dean Carso is Professor of Art History at the State University at New Paltz and author of Follies in America: A History of Garden and Park Architecture.

The Hudson River Valley's Historian

Ned Sullivan and Reed Sparling

David Schuyler has never been one to follow the historians' pack. A prime case in point is *Embattled River.* Aware that many books have been written about Scenic Hudson's foundational campaign to prevent construction of a massive hydroelectric plant on Storm King Mountain and the role it played in igniting the modern grassroots environmental movement, he chose to take a different tack.

David begins the book with an inspiring but concise account of the Storm King campaign. Then he devotes many following chapters to Scenic Hudson's work since — engaging the public to halt many other irresponsible industrial and residential projects, while branching out to protect family farms, create or enhance nearly four dozen free public parks, and turn former industrial sites into riverfront destinations. He shows that Scenic Hudson's victory at Storm King not only had a profound impact on the nation, leading to passage of the National Environmental Policy Act and many state laws giving people a voice in making decisions about lands and waters they cherish, but provided the springboard for upping our own game.

David also provides ample evidence that every success in protecting and connecting people to a healthy Hudson River and other natural treasures across the valley depends on strong partnerships — with the region's cities and towns, farmers, national and state agencies, and above all fellow organizations like Riverkeeper and Clearwater. As a result, *Embattled River* is not only one of the most thorough books written about the Hudson Valley's environmental movement, but one of the most compelling.

The book's thoroughness derives from David's indefatigable research. He not only pored through the archives of the Storm King campaign donated by Scenic Hudson to the Marist College Archives, but spent a week's worth of long days going through the sizeable files in our Poughkeepsie office, on the lookout for those tidbits that make history—and books written about it—especially interesting. David's search incited interest among our own staff to do a better job of cataloguing our past. Thanks to this effort, we located artifacts that had pride of place in the New-York Historical Society's hugely popular 2019 exhibit *Hudson Rising*, for which David also served as a consultant.

So for us at Scenic Hudson, David's work not only provided enlightenment beyond the scope of his pages, but compelled us to *act*. We can't imagine a greater legacy for a historian.

David was justly honored for his service in preserving the house and landscape at Olana, whose magnificent views Scenic Hudson has worked so hard to conserve, and for reaffirming for a new generation the vital connection between the early days of American art and the Hudson Valley. During his research in our office, he uncovered an equally important connection between Scenic Hudson and art that had been virtually forgotten.

While struggling to keep our organization financially afloat during its seventeen-year struggle to protect Storm King Mountain from a massive hydroelectric project, Board Chair Frances Reese conceived the idea of publishing a book about the Hudson River School painters. She secured the talents of John Howat, chair of the Metropolitan Museum's American Wing, and the result was the coffee table-sized *The Hudson River and Its Painters*, published in 1972.

The book played an important role in reviving interest in the Hudson River School after nearly a century of neglect. It has remained a classic ever since, but Scenic Hudson's role in producing it had long been overlooked until David brought it back into light. Thanks to his sleuthing, the book's rightful place in our legacy has been secured.

We will cherish David for the wide range of his knowledge and clear prose. On a more personal level, we will miss his ever-fascinating conversation and his passion—evident in both his written and spoken words—for preserving the region's natural and cultural treasures. He was truly the Hudson River Valley's historian.

Ned Sullivan is president of Scenic Hudson, the environmental organization based in Poughkeepsie. Reed Sparling is the organization's writer and Scenic Hudson historian, as well as co-editor of The Hudson River Valley Review.

David Schuyler and the Aesthetic Landscape

Harvey K. Flad

The Dumbarton Oaks Colloquium on the History of Landscape Architecture in May 1987 is where I first met David Schuyler. The symposium brought together scholars in environmental, landscape, and art history to examine the life and legacy of Andrew Jackson Downing, America's first landscape designer. George B. Tatum, professor of art history at Williams College, had written his Ph.D. thesis on Downing in 1950, but historians of landscape architecture remained more interested in the later work of Frederick Law Olmsted than in Downing's earlier designs. The intent of the symposium was to redress that historical omission; the essays were published two years later in *Prophet with Honor: The Career of Andrew Jackson Downing 1815–1852*.

As a professor of Geography and American Studies at Vassar College, I had been invited to participate with a presentation on Downing's last known work at "Springside," the former summer estate of Matthew Vassar in Poughkeepsie, New York, which I had helped to preserve and interpret. David, a professor of History and American Studies at Franklin and Marshall College, was invited to discuss Downing's "legacy to public design" at the Capitol in Washington, D.C. Downing's death in 1852, while in the midst of both commissions, offered a starting point for all the participants at the symposium to delve more deeply into nineteenth-century landscape and art history.

David and I would continue our close personal and scholarly companionship for the next three decades. In October 2015, the Hudson River Valley Institute hosted a bicentennial celebration on the birth of Andrew Jackson Downing. David was the key organizer of the symposium, with seven of our adapted presentations published in volumes 33.2 and 34.1 of *The Hudson River Valley Review*.

During the 1990s, David followed up his editorial work on the Olmsted papers with further biographical and critical analysis of Downing. Published in 1996, *Apostle of Taste: Andrew Jackson Downing, 1815–1852* is the definitive biography. Its opening chapter "Downing's Newburgh and the Spirit of Place" locates David's over-riding and continued scholarly interest in the art and landscape history of the Hudson River Valley. David framed Downing's romantic landscape designs within the picturesque style of the Hudson River School of artists of the same era. As he argued in *Sanctified Landscape: Writers, Artists, and the Hudson River Valley, 1820–1909* (2012), he saw in their paintings and writings, and in the works of numerous other Hudson Valley artists, writers, and poets, that their aesthetic was foundational to the development of an American national identity.

David's later work examined stories of how the river and the valley were saved from development, destruction, or decline. In the Spring 2016 issue of *The Hudson River Valley Review*, David published "Saving Olana," a history of the events, politics, and stakeholders

that resulted in saving the home and studio of Hudson River School of Art painter Frederic Edwin Church a half century earlier. In the late 1960s the "magnificent Persian-inspired dwelling" was about to be sold, and perhaps demolished, with the landscaped grounds lost in the process. Church's biographer, professor of art history David C. Huntington, raised the alarm and over a period of several years aroused enough interest in Olana as an irreplaceable historical and aesthetic resource that New York State purchased it in 1966 as state historic site.

In "Saving Olana" David uncovered the many actors and stakeholders involved, including politicians, government officials, art and architecture historians, and "prominent families in the mid-Hudson Valley," as well as their efforts to promote the project in the regional and national media, such as *The New York Times*. David's thorough research offers an intimate view into the intricacies of preserving this national treasure.

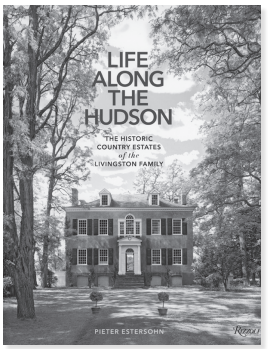
The preservation of Olana and its landscape would not end after its development as a state historic site. The views from Olana were threatened in the late 1970s by a proposal for a nuclear power plant in Greene County. Opponents of the power plant included both private non-profit organizations and local governments: Friends of Olana, Hudson River Conservation Society, Columbia County Historical Society, Greene County, the Towns and Villages of Catskill, the Towns and Villages of Athens, and the Hudson River Sloop Clearwater. They argued that the massive bulk and height of the proposed plant's cooling towers would impact the very views that Church had painted from his house studio, such as the view southwest of the proposal's preferred site at Cementon in the painting "The Hudson Valley in Winter from Olana," 1866–72 and the view west of the village of Athens.

The argument, which included my testimony on the "analysis of aesthetic impacts," supplemented with original statements by Hudson Valley artist Alan Gussow and art historian David Huntington and coordinated by legal counsel Robert C. Stover, was persuasive; in 1979 the permit was denied. In response to this decision, the Department of Environmental Conservation included visual impact assessment in all future SEQRA reviews. David's final book *Embattled River: The Hudson and Modern American Environmentalism* (2018) included this environmental victory on aesthetic grounds as one of a selected group of chapters in environmental conservation and historical preservation history over the latter part of the twentieth century in the Hudson River Valley.

In the summer of 2019, the New-York Historical Society presented a major exhibit on the cultural and environmental history of the Hudson River titled *Hudson Rising*. David and I had both been senior consultants throughout the three years during which the curators developed the themes and collected historical information. After the opening on the first day of March, David and I and my wife Mary had dinner together in the museum's restaurant. It was a joyous occasion of old friends and colleagues, who, for more than three decades, had pursued the aesthetic history of the Hudson River Valley and its authored cultural landscape. David's work remains central to this continuing history.

Harvey K. Flad is Emeritus Professor of Geography at Vassar College in Poughkeepsie, New York.

Book Reviews



Life Along the Hudson:
The Historic Country Estates of the Livingston Family,
Written and Photographed by Pieter Estersohn
(New York, NY: Rizzoli, 2018) 336 pp.

Life Along the Hudson: The Historic Country Estates of the Livingston Family is a recent addition to the library of books about the great Hudson River estates. Where other books highlight public and private homes following the north-south course of the river between New York and Albany, or focus on the region's incredible collections of historic museum properties, or gaze back at its ruins, *Life Along the Hudson* offers a rare look inside the "twenty-five-mile neighborhood" of Livingston family homes in Columbia and Dutchess counties. The 336-page hardcover book examines in detail, photographically and contextually, thirty-five houses and gatehouses, all still standing and many not accessible to the public. A two-page "Remembrance of Lost Houses" offers visual footnotes of twenty homes that were lost to fire or the bulldozer.

The order of the presentation runs chronologically following dates of construction, spanning the years 1730 to 1946. The oldest house, Clermont, the home of Robert Livingston, Jr., encapsulates the Livingston family history and their legacy of grand house building. Livingstons occupied the Clermont house until 1942; in 1962, they passed the estate (including "the family's personal effects and travel memorabilia encompassing the entire time period") to New York State. When Margaret Beekman Livingston (daughter-in-law of Robert Jr. and inheritor of the Livingston property) died in 1800, the families of her ten children were "living nearby in vast and luxurious homes." (A reader might want to take notes, but keeping up with the Livingstons is a monumental task. For those who wish to follow the branches of the family tree, a 300-page Livingston genealogy was published in 1982).

For lovers of Hudson River architecture, the book is a long-sought look inside houses (never referred to as mansions) whose names may be familiar but whose estates remain tantalizingly off-limits to the public. Only four homes (Clermont, Wilderstein, Staatsburgh, and, until recently, Montgomery Place) are or were museum properties. A fifth house, The Point, has belonged to the State of New York since 1963 but has been sealed up and is currently closed to the public, while restoration work occurs in small steps.

Author and photographer Pieter Estersohn draws upon a career of photographing interiors for *Architectural Digest*, *Elle Décor*, and other A-list magazines, as well as contributing the photography for over sixty books on architecture, design, and travel, to reveal the "history of American design" through the domain of one of the nation's founding

families, at the same time illuminating the Livingston family's "political, social, and artistic legacies." Though not himself a Livingston descendant, Estersohn resides in an old house in Livingston country; he has the inside-but-not-quite-insider standing essential to find and reveal the stories within these houses.

The houses of *Life Along the Hudson* vary in style. A brick gambrel-roofed Dutch farmhouse is a somewhat surprising entry among Federal-style villas, mansard-roofed piles, Queen Anne turrets, and Beaux-Arts columned splendor. Estersohn's exterior photography depicts the homes in the settings of the various seasons, not favoring one time of year over the others. The Hudson River, that vital, continuous link among the properties, appears here and there, sometimes seen beyond rolling estate lawns, sometimes carefully framed in a bedroom window or between the posts of a broad piazza.

Many of the privately-owned homes appear as if ready, any minute, to host a tour of museum-goers. Undoubtedly, the neo-Pompeian ceiling and stair hall, library, and gallery rooms at Steen Valetje would be some of the Hudson Valley's most "Instagrammable" spaces, should it ever be a regular stop on the Great Estates tours. Estersohn has captured the interiors beautifully in well-lit images that show detail even in dark wood paneling. Throughout the book a careful balance of lighting is maintained between the interior spaces and outside views.

Some photographs reflect more of the everyday lived-in look of an ordinary home than a do-not-touch type of historic house property. Tables in the "piano room" of Joan Davidson's Midwood are covered by what appear to be regularly-browsed books published with assistance from Furthermore, a grants-in-publishing program that she founded. A second-floor bulletin board is covered with family photographs and artwork and, most charmingly, t-shirts from "Camp Midwood" (attended by Davidson's grandchildren) are tacked to the wall of an upstairs room.

Estersohn's photographs, entirely in color, bring the reader inside all but two of these thirty-five houses—only Foxhollow Farm, "in a compromised state," and Ridgely, home of the Carmelite Sisters, are not represented by interior images. In addition to The Point and Foxhollow Farm, several of the houses appear in transitional states. The interiors of Marienruh are undergoing renovation to "preserve the elegant austerity of the house while making the commodious space welcoming." Grasmere is planned for refurbishment to become an inn. Oak Lawn, the childhood home of Eleanor Roosevelt, also is shown undergoing renovations.

Typical entries in the book feature one to three pages of text and about five to seven photographs, many of them three-quarter to full-page size. Clermont, Montgomery Place, Edgewater, Wilderstein, and Staatsburgh, recognizable to casual students of the Hudson Valley, are seen anew through superb photography across twelve to fourteen pages each, as are lesser-known homes such as Teviotdale, Forth House, and Midwood. Rokeby, with its "halo of unparalleled character surrounding the history, design, and activities associated with this private home," registers at twenty pages. Rokeby remains in the hands of its

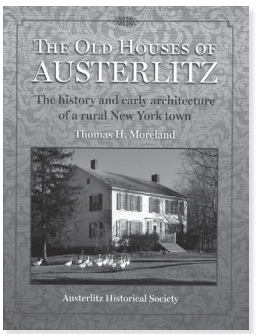
original owners' descendants (including John Winthrop Aldrich, who wrote the book's foreword), and truly may be the most "Hudson River" of all Hudson River homes.

The author allows the houses and their occupants, historical and present-day, to tell their own stories. Family and ownership lineages are related across property transactions, and the original architects are mentioned along with those of the present era who are restoring or renovating the houses. Renovation and modernization is a theme that runs through the histories of the Livingston homes, a few of which replaced earlier buildings that were torn down or burned.

There are no footnotes, but one page of endnotes is offered at the back of the book. Otherwise, "all quotations are from personal interviews and correspondence with the author." In relating the complexity of assembling this book, Estersohn states that he has exchanged over 8,000 emails that concern the project. As many of the homes are private residences, no map is provided, but enough information is given to determine approximate locations.

The author does share several humorous anecdotes that serious photographers will relate to, such as asking the museum manager of Staatsburgh, who had locked up the house following Estersohn's scheduled shoot, to reopen it so the photographer could run up to the roof to capture an unexpectedly dramatic sunset. (An image of it appears in the book as a stunning two-page spread.) One house owner greeted Estersohn with, "Will you be needing more than ten minutes to photograph the house?" Frankly, one could easily spend at least ten minutes with any one of the book's 276 contemporary photographs, admiring the details of these treasured homes.

Robert Yasinsac is co-author of Hudson Valley Ruins: Forgotten Landmarks of an American Landscape



***The Old Houses of Austerlitz: The History and Early Architecture of a Rural New York Town*,**
By Thomas H. Moreland
(Austerlitz Historical Society, 2018) 396 pp.

The Old Houses of Austerlitz is the product of several years of collaborative work by dedicated members of the Austerlitz Historical Society. The lovely, large-format book includes historical text, maps, and both new and historical photographs. The book conveys the author's pride and affinity for Austerlitz in a way that seems unique to small-town America. One can almost feel at home here after closely reading these accounts. The book is useful to the reader of history, who may read it from start to finish, and to the house

enthusiast who may study the photographs in random order, as inspiration for restoration work or architectural design in the vernacular of the region.

After the "Forward," "Introduction," and "Acknowledgements," Thomas Moreland writes about the history of Austerlitz in five parts. It begins with the Indian Deed of 1756 and the settlement years, in which the town is legally established in 1818. The Mohican tribe made the agreement to sell the land to the original seventy-five grantees. Among them, thirteen were members of the Spencer family. As such, the area became known as Spencertown. Moreland discusses the early challenges, including disputes between New York and Massachusetts for sovereignty and title, the Great Rebellion of 1766, and the role of townspeople in the American Revolution. The Era of Prosperity followed, between 1790 and the 1840s, when families, commerce, farms, sheep, professions, and religion grew. A decline followed between 1850 and 1900 due to changes in transportation and farming and the opening of the West; the downturn culminated in the Panic of 1873. The history section ends with "Part 4 Modern Times: 1900–Present." During this period, farming and mills fade, the automobile arrives, and telephone and electric lines are installed. All this, plus the thriving social life described, makes the poverty seem bearable. In Part 5, Moreland discusses "Austerlitz Today" and its appeal to weekenders and retirees. The architecture of old houses is among the treasures that draws these enthusiasts to the area.

An informative and engaging history of that vernacular architecture, written by Michael Rebic and titled "The Architectural Landscape of Austerlitz," follows in the second section. Referring to photographs of local houses, he describes the defining features of the early "hall and parlor" plan, as well as the succeeding Georgian, Federal, Greek Revival, Gothic Revival, Italianate Revival, Second Empire, and Stick and Queen Anne styles. Through local examples, he points out the architectural massing and details unique to each period and gives the reader the tools to differentiate and date the houses that follow in the survey section. In this rich synopsis of vernacular architecture, we can understand and appreciate the array of styles that still exist in the area.

With this appreciation, we can better examine the majority of the book, a catalogue of the town's old houses, each numbered to correspond with its position on an accompanying map. The catalogue is comprised of four sections: Green River to Austerlitz to Spencertown, Spencertown, Northern Austerlitz, and Southern Austerlitz. A current photograph, along with historical photos where possible, accompanies the text for each house. The text varies from entry to entry, mostly focusing on the provenance of each house, describing the families that lived there, their sources of income and occasional stories that are remembered in town lore. Reading from one to the next, we begin to see family names repeat and can cross-reference the entries to understand some of the relationships that exist or existed among neighbor and kin. Taken as a whole, the compilation becomes a history of Austerlitz families. There are those who stayed in the area and had children who grew up and lived in different houses, also featured in the book. The houses and bits of information about people who lived in proximity to one another begin to tell a greater

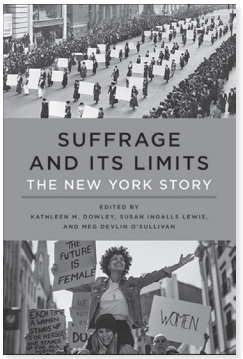
story. Similar to reading the poems of Edgar Lee Masters in the *Spoon River Anthology,* we make associations between the houses catalogued, just as Masters' fictional epitaphs remind us of the interplay of lives in the imagined town of Spoon River.

Architectural details or styles are also sometimes noted in this section. Comparisons are made between the structures, encouraging the reader to meander back and forth through the book, returning to previous photographs to see a similarity or an evolution in style.

Such meandering is further encouraged by "sidebars" interspersed throughout the book that offer unrelated but informative material. They report on prominent residents or share anecdotes that may be of interest but do not belong within the history of the town or the house survey section. The sidebars are formatted to stand out from the rest of the pages, using colored backgrounds and integrating photographs and excerpts in a collage-like manner into the text. The break in format and interruption to the flow of the rest of the book make them attractive and engaging, particularly for the reader that browses intermittently and out of order. The author shares a fascination for the characters of Austerlitz, both famous and unknown. Edna St. Vincent Millay and Ellsworth Kelly are each captured in a sidebar. The sidebar on Millay recounts her brief and futile service as co-chair of the Austerlitz Democratic party in 1929, after which she "returned to her poetry, enjoying greater success." (71, 301) The sidebar also notes the poet's complaint about the "dozens of people who come in motor cars and camp on our land and steal our [huckle]berries." (108) Another sidebar is devoted to the Great Chicken Fire of 1950, which destroyed a barn containing 12,000 baby chicks. According to the *Chatham Courier*, the barn was located in "the heavily populated" Kinneville section of Austerlitz. "Well, it had been heavily populated with chickens." (85) This sense of humor about the people and events surrounding Austerlitz keeps the book lively.

For the past it recreates and the moment it captured at the time of publication, *The Old Houses of Austerlitz* is an important work that conveys the author's deep knowledge and love for the area. Moreover, with the region changing rapidly in the wake of the COVID-19 pandemic, this book will be a reference to revisit in the years ahead. It is an engaging and informative volume; one could pass many hours investigating all the stories within it. While I would highly recommend that those interested in the history and the architecture of the Hudson Valley secure a copy of *The Old Houses of Austerlitz* for their library, it is sold out. However, it is available in CD-rom form from the Austerlitz Historical Society; find them at *www.oldausterlitz.org* or 518-392-0062.

Kathryn Whitman, A.I.A., LEED AP



Suffrage and Its Limits: The New York Story,
Edited by Kathleen M. Dowley, Susan Ingalls Lewis, and Meg Devlin O'Sullivan
(Albany, NY: SUNY Press, 2020) 194 pp.

Suffrage and Its Limits sets out to provide a comprehensive, interdisciplinary analysis of the equal franchise campaign and its implications for New York women. The book was a product of a conference in remembrance of the centennial of the passage of women's suffrage legislation in New York State and of the Nineteenth Amendment's ratification to follow. Collectively, scholars' contributions to this edited volume advance the argument that while the passage of the Nineteenth Amendment was an important milestone for women's rights and deserves to be commemorated, it also was not the be-all or end-all in terms of promoting gender equality inside or outside the state. After 1920, women continued to face discrimination in various realms in New York and across the country, particularly in the political, legal, and economic arenas, where institutionalized sexism and racism kept them subordinate to men. Women of color especially have faced and still confront the most discrimination and inequitable opportunities in all areas. By highlighting these points, the book helps to set an agenda for future activists hoping to work toward creating change in New York and beyond.

Suffrage and Its Limits is organized into three sections focused on the past, present, and future. In "Investigating the Past," scholars consider the history and trajectory of the women's suffrage movement in New York. The first two chapters cover the period before the passage of the Nineteenth Amendment, and the last looks at the post-1920 era and the path of the women's movement in later years. The opening reminds us that the goal of the women's movement from its beginnings at Seneca Falls has always been "the simple belief that men and women should have equal rights." (xi) For early activists, suffrage was important, but it was not the ultimate goal, which was full equality. Although activism for the vote slowed during the Civil War, after the war, in recognition of their service, women hoped to see change and compensation. In the words of African American campaigner Sojourner Truth during Reconstruction: "I am glad to see that men are getting their rights, but I want women to get theirs..." (9) In the mid-1800s, women's rights activists in New York, like elsewhere, were inspired by the civil rights cause, and the two movements were interconnected until impatience with women's continued inferiority and unwillingness to wait for change as African American men won greater rights caused the two campaigns to split.

The New York State Woman Suffrage Association was formed in Saratoga Springs in the summer of 1869. Campaigners argued that denying women the ballot was at odds with U.S. values, particularly the "genius of our institutions and the Declaration of Independence." (13) According to the text, many of the leaders of the New York move-

ment came from urban areas, but the cause had much rural support. During the Empire State Campaign from 1913-1915, suffragists broadened their audience to reach more diverse women by creating new public displays and protests and producing literature in multiple languages. (20) By 1917, readers learn that through their diligent efforts, New York women were successful in winning state legislation in favor of extending the vote, a major victory given the state's size and legislative representation in the U.S. Congress.

The second section, "Interrogating the Present," focuses on examining the history of women in politics and government, particularly in New York after 1920. Despite the granting of women's suffrage, scholars argue that the story, while slightly better in New York, was largely bleak nationally. There continued to be a great disparity between men and women in politics. For example, by 2019, women politicians made up only twenty-five percent of the U.S. Senate, 23.4 percent of the U.S. House, 27.6 percent of statewide elective executive positions, and 28.8 percent of state legislatures. (69) Only nine of the nation's fifty governors were women. (69) At the local level, only 20.9 percent of mayors of cities with over 30,000 people were women. (69) However, in New York, women made up 32.4 percent of all state legislators, which the book suggests is on the higher end compared to other states. (69) Since the ratio of men to women in New York and nationwide is relatively equal regarding population size, scholars argue that these trends should and could be changed in the future.

"Imagining the Future," the last section, examines the limitations of the women's movement because of the persistent institutionalized sexism and racism that suffragists were not able to overcome in New York or nationwide. The chapters discuss the historic and continued struggles of minority women for equal rights, including African Americans, Latinos, and Native Americans. Various campaigns are covered, including recent and current movements against minority voting repression, activism to uphold *Roe v. Wade* at the local level, movements to desegregate public schools, and organizing to improve the judicial system related to sentencing and incarceration. Scholars argue that even in unlikely areas such as banks and financial institutions, minority citizens often are not treated equally or provided with the same consideration and services, especially when they try to take out a loan. Minority women face greater obstacles as they confront "a double burden of sex and race disadvantage." (118) Scholars argue that in these areas and more, women's rights campaigners have much work to do as discrimination against minority women holds the entire women's movement back and remains the greatest future work for activists to tackle.

The book's greatest strength is not in assessing the history of the women's suffrage movement in New York so much as it is in considering its legacy and limits. The chapters on the history of the state suffrage movement are brief, overlapping, and somewhat repetitive. Readers do not learn in-depth about the main players, arguments, tactics, or milestones in the state movement, or even that much about the diversity among the activists, outside white and African American campaigners. Information about the history of

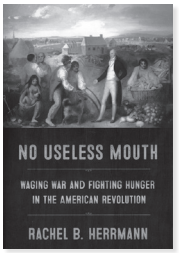
New York suffrage is fleeting in favor of the post-1920 scene. However, the book should be commended for offering valuable statistical information and analysis of what was not accomplished with the winning of women's suffrage, especially regarding women's place in politics and government beyond the vote. The facts and data on the period after 1920 are fascinating and useful for fueling larger conversations about women's current status.

The book fits among recent works that have paid tribute to the passage of women's suffrage legislation but have not romanticized it, presenting it instead as a complex moment in women's history. The reader does walk away with a more negative than positive perspective on the suffrage victory. A more balanced book might have included a chapter or two that centered on what was achieved, which was a lot despite limits, to provide another viewpoint. Although women did not vote as a bloc or in large numbers as expected after 1920, the ratification of national women's suffrage legislation still opened the door for them in the political realm in many ways. Winning women's suffrage transformed different aspects of government culture and changed trends in the broader society in areas such as education. Looking critically at the movement is important, but scholars should not lose sight of some of the very real successes. New political styles, tactics, and arguments were innovated by suffragists. New stages and audiences were carved out for women's activism, which set later trends not only for the women's organizing but for social and political campaigns more broadly. New York was a hub of innovation during the movement. Even if the political change was not at the level expected post-1920, the passage of the Nineteenth Amendment still helped to push forward significant cultural change in traditions, opportunities, and attitudes toward women nationwide.

Overall, the book's contributors should be lauded for their work to provide a comprehensive perspective on the passage of women's suffrage legislation. The text includes chapters from various disciplines, such as history, political sciences, sociology, women's studies, and also community activists working at local institutions. The interdisciplinary nature of the book and its connections to modern grassroots and national political issues would make it appropriate for many different audiences inside and outside of academia. The topics discussed would be relevant for community reading groups and graduate students alike, as they provide an interesting jumping-off point for conversation and debate.

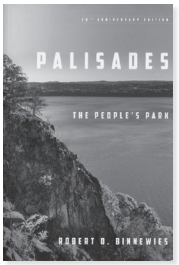
Kelly Marino is an Assistant Lecturer of History at Sacred Heart University in Connecticut.

New & Noteworthy Books



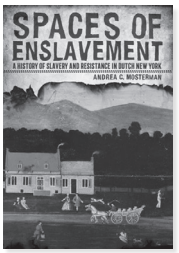
No Useless Mouth: Waging War and Fighting Hunger in the American Revolution
By Rachel B. Herrmann
(Ithaca, NY: Cornell University Press, 2019) 308 pp. $27.95 (softcover)
www.cornellpress.cornell.edu

In the American Revolutionary Era, the ability to control food supplies played a significant role in determining what populations had power in the British Atlantic. *No Useless Mouth* explores the ways in which hunger impacted Native Americans, people of African descent, and non-natives before, during, and after the Revolution. Focusing on the three key behaviors of food diplomacy, victual warfare, and victual imperialism, Herrmann analyzes the ways that hunger was addressed and often manipulated by allies and adversaries to assert control.



Palisades: The People's Park
By Robert O. Binnewies
(New York, NY: Fordham University Press, 2021) 424 pp. $39.95 (softcover)
www.fordhampress.com

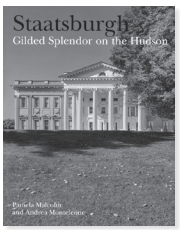
The story of the Palisades Park System in New York and New Jersey is one of conservation, preservation, and determination. Since the 1890s, the threat of development has competed with the value of natural beauty in the Palisades, and it has only been through great effort and philanthropy that land protection initiatives have found sustained success. In this twentieth-anniversary edition of his book, Binnewies profiles the many individuals responsible for the gradual growth of this network that today includes nineteen state parks, nine historic sites, and more than 100,000 acres of protected land along the Hudson River.



Spaces of Enslavement: A History of Slavery and Resistance in Dutch New York
By Andrea C. Mosterman
(Ithaca, NY: Cornell University Press, 2021) 246 pp. $39.95 (hardcover)
www.cornellpress.cornell.edu

Beginning in the 1620s, many Dutch landowners in New Netherland, and later New York, relied on slavery as a means of supplying labor for their homes and farms. Using spatial analysis to evaluate the relationship between enslaved people and their enslavers, Mosterman challenges the persistent sentiment that slaves in New York Dutch communities had a sense of "shared" space with free

people living in them. The author focuses on spaces such as the home, the workplace, and public areas, and provides a clear narrative showing how the Dutch relied on control and surveillance to increase spatial dominance, while the enslaved engaged in resistance.



Staatsburgh: Gilded Splendor on the Hudson
By Pamela Malcolm and Andrea Monteleone
(Staatsburg, NY: Friends of Mills at Staatsburgh, 2021) 96 pp. $28.95 (softcover) www.blackdomepress.com

Dutchess County's Staatsburgh estate has a long and storied history that begins with the Livingston family in the eighteenth century, spans the prosperous Gilded Age of the late nineteenth and early twentieth centuries, and continues to evolve in the twenty-first century. Ogden and Ruth Mills' 1895 expansion of Staatsburgh resulted in one of the largest and most visually stunning mansions along the Hudson River, captured here in a mix of archival images and new color photographs by Pieter Estersohn. Interwoven with descriptions of the house and substantial grounds are accounts of the people who have resided at, cared for, visited, and lovingly restored the estate. In *Gilded Age Splendor* on the Hudson, Monteleone and Malcolm highlight the vibrance, past and present, that makes visiting Staatsburgh a must-see experience.

Andrew Villani, Marist College

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