

THE HUDSON RIVER VALLEY REVIEW

A Journal of Regional Studies

MARIST



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HUDSON RIVER VALLEY INSTITUTE

KEY TO THE
NORTHERN COUNTRY



THE HUDSON RIVER VALLEY
IN THE AMERICAN REVOLUTION

Edited by James M. Johnson, Christopher Pryslopski & Andrew Villani

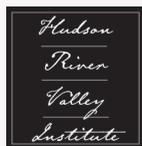
KEY TO THE NORTHERN COUNTRY
The Hudson River Valley in the American Revolution

Edited by James M. Johnson, Christopher Pryslopski, & Andrew Villani

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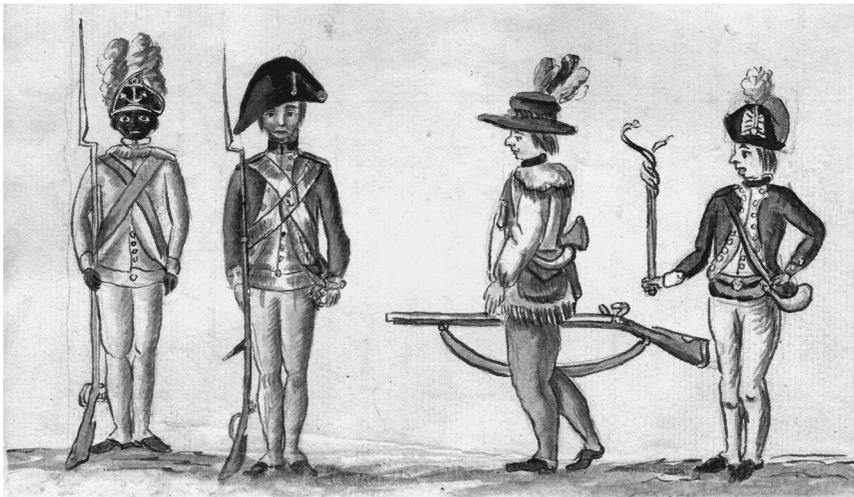
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From the Editors

With Pete Seeger's passing last year, the Hudson Valley—and the world—lost a musical and environmental icon, as well as a strong moral compass. A fascinating essay in this issue of *The Hudson River Valley Review* illustrates how Pete kept fighting, in this case for songwriters' royalties, to the very end of his life. Another article on a 1943 case involving anti-Semitism in Rockland County will acquaint readers with an equally dedicated but far less renowned civil libertarian, the lawyer Arthur Garfield Hays. Additional features cover Native and African Americans; the Dutch, Quakers, and Shakers; and two centuries of military history—making this an extremely full and historically kaleidoscopic issue.



On the cover:

Soldiers in Uniform by Jean Baptiste Antoine de Verger, 1781-1784.
Anne S.K. Brown Military Collection, Brown University Library

Jean-Baptiste Antoine de Verger (1762-1851) served in the American Revolutionary War as a member of the *Expédition Particulière*, commanded by General Jean-Baptiste Donatien de Vimeur, comte de Rochambeau. While in America, de Verger kept a journal of his wartime experiences; here he depicts a black soldier of the 1st Rhode Island Regiment, a New England militiaman, a frontier rifleman, and a French officer.

THE HUDSON RIVER VALLEY INSTITUTE PRESENTS:



James M. Smith
A. J. Downing

The Worlds of Andrew Jackson Downing: A Bicentennial Celebration

Saturday, October 24, 2015
Marist College, Poughkeepsie, NY

Speakers to include: Thomas Wermuth, Hudson River Valley Institute, Marist College; Aaron Sachs, Cornell University; William Krattinger, New York State Office of Parks, Recreation & Historic Preservation; Caren Yglesias, architect and author; David Schuyler, Franklin & Marshall College; Harvey Flad, Professor of Geography Emeritus, Vassar College; Francis R. Kowsky, SUNY Distinguished Professor Emeritus, Buffalo State College; Arleyn Levee, Independent Scholar; Kerry Dean Carso, SUNY New Paltz; J. Winthrop Aldrich, Former Deputy Commissioner for Historic Preservation

Sunday, October 25, 2015

Tours of landscapes and buildings designed by A. J. Downing and his partners Calvert Vaux and Frederick Clarke Withers

Call for Essays

The Hudson River Valley Review will consider essays on all aspects of the Hudson River Valley—its intellectual, political, economic, social, and cultural history, its prehistory, architecture, literature, art, and music—as well as essays on the ideas and ideologies of regionalism itself. All articles in *The Hudson River Valley Review* undergo peer analysis.

Submission of Essays and Other Materials

HRVR prefers that essays and other written materials be submitted as one double-spaced typescript, generally no more than thirty pages long with endnotes, along with a CD with a clear indication of the operating system, the name and version of the word-processing program, and the names of documents on the disk.

Illustrations or photographs that are germane to the writing should accompany the hard copy. Otherwise, the submission of visual materials should be cleared with the editors beforehand. Illustrations and photographs are the responsibility of the authors. Scanned photos or digital art must be 300 pixels per inch (or greater) at 8 in. x 10 in. (between 7 and 20 mb). No responsibility is assumed for the loss of materials. An e-mail address should be included whenever possible.

HRVR will accept materials submitted as an e-mail attachment (*hrvi@marist.edu*) once they have been announced and cleared beforehand.

Since HRVR is interdisciplinary in its approach to the region and to regionalism, it will honor the forms of citation appropriate to a particular discipline, provided these are applied consistently and supply full information. Endnotes rather than footnotes are preferred. In matters of style and form, HRVR follows *The Chicago Manual of Style*.



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.

THE HUDSON RIVER VALLEY REVIEW

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Regional History Forum

Each issue of *The Hudson River Valley Review* includes the *Regional History Forum*. This section highlights historic sites in the Valley, exploring their historical significance as well as information for visitors today. Although due attention is paid to sites of national visibility, HRVR also highlights sites of regional significance.

The Shaker Museum | Mount Lebanon

Ian Dorset, *Marist* '15

“We entered a grim room, where several grim hats were hanging on grim pegs.” So wrote Charles Dickens about the Shaker village at Mount Lebanon in *American Notes*. The year was 1842, and Dickens came from a society that valued the material over the spiritual. The village may have seemed grim to the famous author, but it suited the spiritual beliefs and practical philosophies of the Shakers. Today, Shakers are perceived largely the way Dickens saw them—which comes as no surprise considering our own consumer-driven society.

Even so, an interest in Shaker culture remains. Though the lifestyle may not be appealing to some, the Shakers’ crafts and practical innovations still draw attention. John S. Williams, an investment broker from New York City, was a collector of Shaker crafts and products. With the help of Shaker leadership at then still-operating villages in Sabbathday Lake (Maine), Canterbury (New Hampshire), and Hancock (Massachusetts)—he founded The Shaker Museum and Library at his farm in Old Chatham, Columbia County, in 1950. In 2001, the museum’s Board of Trustees began plans to relocate to New Lebanon. The goal was finally achieved in 2012, when the Shaker Museum | Mount Lebanon officially opened.

Under the leadership of Ann Lee, the Shakers emigrated from England around 1774. They were not accepted in their homeland because of their somewhat radical



“*Second Dwelling House*, view through door with railing, candle stand, and double clothes hanger (North Family, Mount Lebanon, New York).” Image courtesy of the New York State Museum

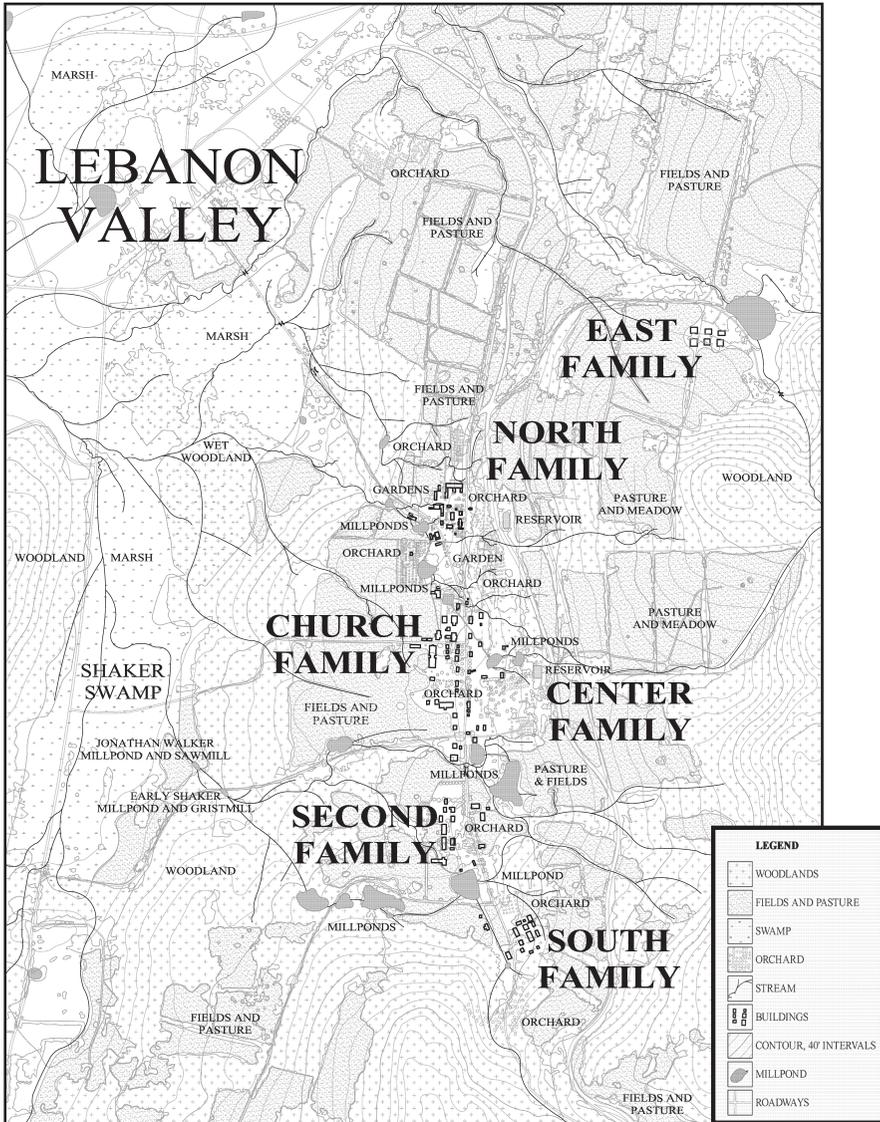
religious beliefs. Shaker opposition to churches and established ecclesiastical practices was seen as a disturbance; eventually they left England to escape persecution. Arriving in America, they settled outside of Albany in the isolated area of Niskayuna. It offered a perfect setting for Lee and the Shakers to practice their religious beliefs without interference—at least for a few years.

The Shakers began to enter the public eye, albeit not in a positive light, during the American Revolution. The Shakers were inherently pacifist, and their disinterest in the conflict made them suspect as British conspirators. Ann Lee was even arrested for her antiwar beliefs and imprisoned in Albany for five months. Distrust for Shakers also may have stemmed from their lack of support for democracy. Representative governments were seen as too volatile for Shaker communities and in direct opposition to their views on God. Explaining his distaste for the democratic system, Shaker Brother Isaac Youngs claimed, “God had given men wills of their own, but only to do His will, not theirs.”

Despite the events of the Revolutionary War, the Shakers began to thrive in the 1780s. A turning point came when Joseph Meacham, an elder of the New Light Baptists in New Lebanon, converted to the Shaker religion. Meacham quickly rose to a position of power within the Shaker community; in subsequent years, his leadership in New Lebanon helped define Shaker culture in America. In this way, the village at Mount Lebanon became perhaps the single most influential Shaker village in the country. For one thing, Meacham established regular daily meeting times, which became integral to the Shakers’ structured lifestyle. The organization of these meeting times was facilitated by the construction of the first meetinghouse, built in 1785 on land owned by George Darrow.

Shaker craft also became a subject of interest for non-Shakers with a less-is-more mentality that valued function over fashion. Shaker buildings featured linear living spaces, while their furniture was built in the Federal Style, which utilized boxy shapes and tapered rectangular legs. It is no surprise that both the architecture and craft of the Shakers were so uniformly defined by straight lines and exact geometric proportions, as most design was supervised by Shaker leaders who encouraged manufactured goods to be simple yet effective, simultaneously deemphasizing material wealth while maintaining a focus on spirituality.

The entire Shaker village at Mount Lebanon consisted of several different families—East, South, Center, Church, and Second, among others. The museum is contained within the property of what once was the North Family. These “families” were not built upon blood relation, due to the Shakers’ devotion to celibacy. Rather, they were spiritual families consisting of anywhere from fifty to 100 believers led by an Elder. The families were economically self-sufficient—each complete with dwellings, barns, and workshops—but all gathered for worship in a communal meetinghouse. The North Family is an ideal location because it contains many of the village’s most iconic buildings, perhaps the most important being the Great Stone Barn. This massive building, 200 feet long and fifty feet wide, stands as a monument to Shaker ingenuity.



Contextual Plan, Macro Scale, Mount Lebanon Shaker Village
 Cultural Landscape Ca. 1942. North Family, Mount Lebanon Shaker Village,
 202 Shaker Road, New Lebanon, Columbia County, N.Y.,
 Library of Congress Prints and Photographs Division Washington, D.C.

Unfortunately, it is only a shell of its former self due to a devastating fire in 1972. The fire was the result of arson, a crime that has damaged and destroyed many buildings in the village. The multimillion-dollar restoration of the Great Stone Barn is currently the Shaker Museum's biggest project; the work should be completed later this year. A



“Historic American Buildings Survey, William F. Winter, Jr., photographer, August 1931, SOUTH SIDES, Gift of New York State Department of Education. Shaker North Family Barn, State Route 22 & U.S. Route 20, New Lebanon, Columbia County, N.Y.”, Library of Congress Prints and Photographs Division Washington, D.C.

display in the nearby Poultry House offers details about the process.

Many other historic buildings also are open to the public. The Granary has been adapted for use as a visitors' center. The first floor contains a reception desk and Shaker souvenirs available for purchase. Walls on the second floor are lined with historic photographs of the village. The building once functioned as a place to store grain and flour. The overhang above the front entrance is actually a hollow tube that once contained a pulley system used to haul heavy materials to the upper floors. Due to the weight it had to support, the Granary is one of the sturdiest buildings in the North Family. Though today bright red, the building is thought to have once been a pastel pink. In fact, most of the museum's buildings were probably originally painted in pastel colors that have faded over time.

Tours originating at the Granary take visitors to the Wash House. The first room seen is a perfect representation of Shaker belief. Much of the walls consist of large windows that let in vast amounts of light, making the room glow. For the Shakers, the room's sparseness and powerful natural lighting were meant to reflect the infinite light and space of Heaven. The spaces between the windows contain the innovative Shaker pegs from which they hung furniture. On the far corner of the room, drying racks stick out from the wall. The racks have tiny wheels on the bottom that allow them to be retracted into the wall when not in use. They stand over the boiler room; steam rising from the drying clothes would travel through two giant pipes to the upstairs, where it was collected. The Wash House offers a prime example of the Shakers' efficient use of space, which they so highly valued. Even the gutters were used in innovative ways. Rather than draining water from the roof to the ground, they collected water, which Shakers used to create pigments for clothing. Rainwater was less mineralized than

groundwater, and therefore created purer colors.

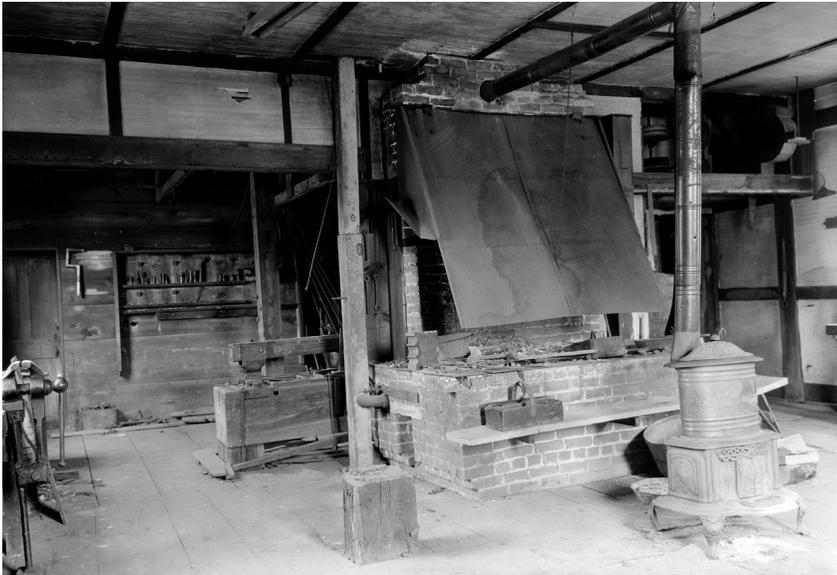
Perhaps the most interesting part of the Wash House is the second-floor schoolroom, where faded chalk is preserved on the chalkboards. Because Shakers were celibate, almost none of the village's children lived with their birth parents. Most had been adopted for various reasons. Often, mothers who could not care for their children would leave them in the Shakers' care. This was the only way to keep Shaker villages going without procreation. However, adopted children were given the option to leave the village between the ages of sixteen and eighteen; most left. Because children were given this choice, Shakers felt practical education was just as important, if not more so, than traditional subjects such as arithmetic or writing.

From the Wash House, we take a narrow stone path down to a dirt road. The path is a remainder of the sidewalk system that once connected buildings in the village. Some of the stone came from recycled headstones, objects Shakers saw no use for; they were seen as symbols of individualism, a concept the Shakers shunned.

The Brethren's Workshop, another tour highlight, features several hallmarks of Shaker craftsmanship. The practice of dovetailing—joining perpendicular pieces of wood with interlocking joints—is on display here within the drawers of the various



**“Historic American Buildings Survey, William F. Winter, Jr.,
Photographer 1920s, IRONING ROOM WITH DRYING RACKS,
Gift of New York State Department of Education. Shaker North Family
Washhouse (second), Shaker Road, New Lebanon, Columbia County, N.Y.”
Library of Congress Prints and Photographs Division Washington, D.C.**



**“Historic American Building Survey, William F. Winter, Jr., Photographer 1920s,
SMITHY FORGE, Gift of New York State Department of Education.
Shaker North Family Smithy, Shaker Road, New Lebanon, Columbia County, N.Y.”
Library of Congress Prints and Photographs Division Washington, D.C.**

woodworking benches. (Among these benches sits a curiously short one. This was the workbench of the famous but extremely short Shaker craftsmen Orren Haskins.) Not only are these drawers very durable and resistant to being pulled apart, but they are light for their size. It is also important to note that the drawers are built under each workbench. By saving space, they help to maintain the Shaker ideal of spacious living.

Buildings in the museum stand as monuments to the innovations and beliefs of the Shaker community, but they only remain because of historical restoration efforts. By the mid-twentieth century, the Shakers had diminished to just a few small villages, and their culture was in danger of being lost. Perhaps the most pressing issue was old age: As more and more young Shakers left the communities, the elderly began to make up the majority. Most of the new converts during this time were people seeking new lives. As sociologist William Sims Bainbridge put it, Mount Lebanon became “a refuge rather than a revolution.”

Considering its significance in Shaker culture, the decline of the village at New Lebanon was a powerful indicator of the decline of Shaker culture as a whole. It was here that Joseph Meacham wrote the Concise Statement, whose expression of Shaker ideology helped spread Shaker culture to a wider audience. Mount Lebanon also provided a leadership model. After the death of Lucy Wright, Meacham’s successor, leadership passed to groups of Elders, a system imitated by most other Shaker villages. In the second half of the 1800s, the North Family at Mount Lebanon was even labeled the

“progressive party,” as North family leaders led the charge in adapting Shaker customs to the changing times. They were the biggest representatives of the United Society (the Shakers’ official name), and their efforts at public relations eased tensions with American society by making Shakers less sectarian. All of this made it that much more of a crushing blow when Mount Lebanon was forced to shut down.

The end came in 1947, when then-leader Emma King pushed for the village’s closure to save money for the Shaker Central Trust Fund. In addition to aging populations, the Great Depression also took its toll on Shaker communities. Villages around the country started shutting down due to an inability to sustain themselves, starting with western villages like South Union in Kentucky and spreading to older villages in the Northeast. After Mount Lebanon officially closed, only three active villages remained—Sabbathday Lake, Canterbury, and Hancock.

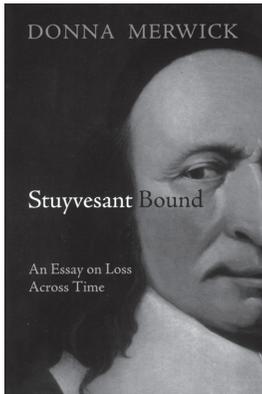
With the help of a Save America’s Treasures grant from the National Trust for Historic Preservation, the Shaker Museum was able to secure the North Family site. In 2004 and 2006, the World Monuments Fund ranked the village as one of the 100 most endangered historic sites in the world, making the museum’s relocation timely. Other sections of the village adjacent to the museum grounds are maintained for use by the Darrow School; buildings there have been adapted for modern uses such as dormitories and libraries. Restoration of the village continues. As the Great Stone Barn nears its completed renovation, the walls are being injected with semi-liquid cement grout to fill in gaps created both from the fire and exposure to the elements. The top portions of its walls must be completely reconstructed; the mortar there had almost entirely deteriorated. Steel bracing also is being installed on the west wall to provide structural support and prevent further movement. These improvements bring the Great Stone Barn closer to allowing public accessibility. In addition to the barn renovations, the museum also purchased sixty acres of land next to the North Family village in the spring of 2014; it now contains walking trails open to the public.

While Charles Dickens may not have appreciated the lifestyle of the Shakers, their place in shaping our country is unforgettable. They had the rare distinction of being “not defined by a regional or ethnic association, but by a voluntary group ethos” (Bishop). Their innovations still draw the attention of tourists and consumers alike. In this way The Shaker Museum | Mount Lebanon encapsulates a unique chapter in American history.

In 2015, the museum is open from June 19 through October 12, Fridays to Mondays from 10:00 a.m. to 4:00 p.m. Exhibitions are mounted during the season; scheduled tours are offered each day. Visitors also have the option of taking self-guided tours, but these are limited to only the grounds, as access to buildings is only available through the guided tours. Admission is by donation, which helps preserve the buildings and enables museum programming. The Shaker Museum | Mount Lebanon is located at 202 Shaker Road, New Lebanon, (518)794-9100 and online at shakerml.org.

Book Reviews

“No Country for Peter Stuyvesant”: Book Review Essay



Stuyvesant Bound: An Essay on Loss Across Time by Donna Merwick, (University of Pennsylvania Press, 2013) 219 pp.

The nation or country, what entity is of more importance to modern society? What about capitalistic economy, secularization, democracy, and progress as normative American values? All hold sway, for better or worse, on our perceptions of the world and our place within it. And it is from this vantage point in modernity that we look toward the actions of those who lived before us, reaching back through time to filter the past through the eyes of the present. This is history, and this is why the practice of history is an art and not a

science. It is imperfect, an extension of historians and the times in which they live.

But how then, asks Donna Merwick, can we better understand Peter Stuyvesant from our vantage point in the modern world, back to one that was premodern and existed between the post-Reformation and pre-Enlightenment periods? A world in which the United States of America cannot be predicted or imagined, though the history written about Colonial America often chooses a narrative that fits into a story of nationalistic genesis. A creation story that makes the founding of America seem both inevitable and secularly divine. The histories of nations are filled with their own deities, prophets, and sacred texts. In America, one has to look no farther than the Founding Fathers and the Constitution. All this a historian must weed through to find the North America of the seventeenth century in which the colony of New Netherlands existed, and where Peter Stuyvesant acted as Director-Governor for some seventeen years. It is to this place and time outside the confines of the nation state in which Merwick takes us in *Stuyvesant Bound: An Essay on Loss Across Time*.

Duty, Belief, and Loss

Merwick asks us as readers to consider Stuyvesant from three perspectives: duty, belief, and loss. The first topic of duty reflects his oath to the Dutch West India Company. An oath, as the one taken by Stuyvesant on July 28, 1646, before the assembly of the States General and “before God,” was a “sacred undertaking” and gave him the authority to act as the personification of the West India Company (WIC) itself. It bestowed on Stuyvesant the power to take action on the ground in the New Netherlands, while a “government-by-correspondence” was kept with the distant WIC in Holland. But

Stuyvesant did not rule with as much authority as one would think; the Netherlanders never liked to give one individual too much power (to the frustration of some in the House of Orange), as the rule of government was usually local and comprised of civic minded citizens. Merwick writes, “The States General’s grant of a municipal charter to New Amsterdam in 1653 created solid grounds for that changeover. Self-government modeled more closely on practices in Holland gradually improved the lives of the city’s tradespeople and merchants. Many scholars have carefully studied this transformation. My concern here is to evaluate the repercussions of the charter on Stuyvesant’s subsequent career in New Netherland and his afterlives in historians’ evaluation of him. The charter meant that Stuyvesant was effectively stripped of his authority as magistrate of the city of New Amsterdam.”

Even as someone who has studied Dutch New York, I found the level of autonomy given to New Amsterdam surprising, and that Stuyvesant’s role in what would become New York City was mostly “consultative.” The government comprised of “Burgomasters and Schepenen” would only last for a little over a decade, until the city was ceded to the English in 1664.

Another obstacle Stuyvesant faced in his duty as director was the sparse population of New Netherlands, especially in his ability to negotiate boundaries with the surrounding English colonies, which were more populous. Merwick cites a prominent Virginia Company colonist from 1659 concerning the “political logic” of the time, “saying that Virginia and New England were meant to touch.” If Stuyvesant had his hands full with boundary disputes with other colonies, his most pressing concerns were internal. As Merwick points out “Stuyvesant lived in an American Indian world.”

Multicultural from the Start

Citing statistics, Merwick explains why Stuyvesant governed New Netherlands with a strategy of peaceful deterrence: “In the mid-1660s, there were about 8,000 men, women, and children, widely scattered in four locations: Manhattan Island and Long Island; Beverwijck (Albany), Wiltwijck (Kingston); and two primitively fortified settlements on the Delaware.” This is in comparison to an estimated 14,000 American Indians who lived within the territory of New Netherlands. The cultural interactions between various American Indian nations and the peoples of New Netherland were “constant if not daily.”

In 1643, reflecting the larger Atlantic world that it was part of, Stuyvesant’s predecessor Willem Kieft noted eighteen languages spoken in New Amsterdam. Merwick writes that “like other leading historical figures, Stuyvesant has been chained to the vagaries of American historiography’s own history. As we shall see, he was tied to a paradigmatic conceptualization of American colonial history that severely limited the human diversity that marked the seventeenth century.” Addressing the myth of homogeny, the actual history points to a North America that was multicultural from the start, and has been continuously from our colonial past right through to the present.

Personal Spirituality

Merwick approaches Stuyvesant's religious beliefs by recognizing the pitfalls of modern faith that operate from the perspective of the post-Enlightenment. Merwick writes, "New Netherlanders made efforts to access God in their everyday life," as she considers "the construction of a nonsecular cultural formation," one that focuses "on everyday practice, that is, personal spirituality." Merwick continues by arguing against the historical stereotypes that depict Calvinists of Stuyvesant's time as an antithesis to humanism: "I think it is our Enlightenment triumphalism that plays out here. Our analytical orientation to New Netherland's troubles in the pre-1653 years is expressed in categories constructed in modern times—that is, as secular humanism/reason versus Calvinism/unreason. This is a false dichotomy. In the seventeenth century, a Calvinist was an individual who accepted Calvin's teachings...that did not mean he or she thereby opposed the new humanistic sciences and arts embedded in the broader culture in Holland."

What Merwick addresses here goes beyond history, to how we today interpret the art and literature of the past. Both are now analyzed through the lens of the time and place of composition, in combination with a biographical/chronological approach to an author's or artist's life, in an effort to gain a better understanding of their work. The key, though, is to try to understand what religion was to those in the past, not as it looks today to us from the vantage point of hindsight. This is of course an unattainable view, but recognizing this paradox gets us closer to a more accurate telling of past events and participants. Merwick is a masterful teacher as well as writer, and these attributes combine to give the reader a better grasp of this concept.

The Ghosts of Washington Irving and James Fenimore Cooper

The history of the Hudson Valley is haunted by many towering figures, but no specters loom larger on this landscape than Irving and Cooper. These two apparitions are for the most part benevolent, but in the context of history, Merwick points out how authors often appropriate historical figures to fit into the larger narratives running through their work. "Irving expected that by elaborating on the dichotomy between the modernizing nineteenth century Americas and the seventeenth century New Netherlanders, each would make the other more real. And from the early Dutch history, the Americans would come to realize the availability of alternative political structures to those in which they were choosing so perilously to live," writes Merwick. In short, Stuyvesant is cast as a historical actor in a fictional drama, one where "Irving was not writing to do justice to Stuyvesant, but to advance a more just American society."

Like the idyllic shepherds of a bucolic Greece, created by Virgil in *The Eclogues* to serve as a contrast to the urban Roman society of the poet's time, so too did Dutch New York serve as a metaphor to a more pastoral lifestyle. With Irving portraying in *Knickerbocker's History* a fictional arcadia, in stark contrast to the New Yorkers of his

own time. On this topic, Merwick draws one of the most insightful explanations I have come across concerning Irving's critique of the American society of his era, one that he watched evolve over his lifetime: "Irving's advice was that they should think carefully about modernization and how they were allowing disciplines to dictate the rhythms of their lives. Those disciplines were now apparent to him in four modes of behavior: acceptance of a frenetic economic, geographic, and psychological mobility; adoption of a work ethic that left little time for leisure and defined it as nonutilitarian in any case; an inclination for aggression in vicious factional politics; a popular distaste for negotiation in favor of warfare; and an uncontrolled thirst for territorial expansion, even to the point of finding it thinkable to exterminate rightful indigenous owners."

I would only like to add that fiction, in the form of the novel in the early modern period, can be at times considered historical. As there is history based on documentary evidence as put forth by Merwick, we can also ask ourselves if for the most part those concerned with documents in the past were not the most privileged in society, meaning those who were literate. As Stuyvesant was a privileged Dutch man, so he has a rich collection of historical documents to draw from, but the history that can be gleaned from older novels can reveal truths to the human condition. Is the work of Jane Austen or Daniel Defoe any less historical than document-based research? And as Merwick shows with Irving and Cooper, we can sometimes gain a better historical grasp of certain times not by how the authors wrote history themselves but how they appropriated history to their own ends. Merwick makes this point without addressing it, as her direction in the text is more concerned with the perception of Stuyvesant through time.

To Suffer Loss

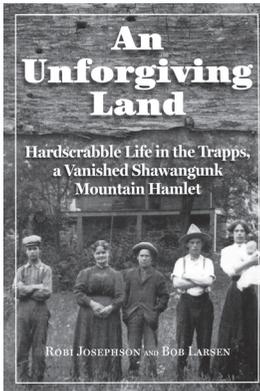
Merwick explores the surrender of New Amsterdam to the English in 1664, and how Stuyvesant's role in these events has been interpreted differently by various historians through time. But she also goes into detail on one of the most under-studied but interesting aspects of Stuyvesant's biography, the years 1665 to 1667, when he is put under investigation and must defend the loss of New Netherlands to the States General in Holland. As Merwick observes, Stuyvesant had a hand in writing his own history as he submitted seventeen years' worth of documents, some "70,000 words" toward his own defense.

It was an impolite and at times ugly investigation. The West India Company tried to lay all the blame of the loss onto Stuyvesant; to his former employer he became "a man who had failed to observe his oath." The WIC's argument to the investigating committee was that Stuyvesant "acted like a pawn of the burghers, that is like the city's 'militia captain and not a servant of the Company.' Their conclusion: he should have defended the fort even though the city would have been reduced. In their words, 'it ought to have been defended until the English had reduced it [the fort and the city] by their overwhelming force.'" As we have already seen, Stuyvesant had the

title of Director-Governor of New Netherlands but little power over New Amsterdam to influence the outcome of the English invasion. The city wanted to surrender, and Stuyvesant bore the burden of being the messenger who has no choice but to accept the weight of another's decision.

Stuyvesant Bound: An Essay on Loss Across Time is academic with a capital A. I do not mean that it is too complicated a read or written over most readers' heads. I mean academic in the word's root form: that what Merwick writes will bestow not only a better understanding of Peter Stuyvesant the historical figure, but also in how we view the world around us that is created by the history of the past. It is higher learning, what those in a less ironic age would call wisdom. It is by no means an "easy read" because you will find yourself at times stopping to reflect, to wonder about those that once called America home. To think back on how we ourselves have been misled by certain historians and the histories they created, and how that affected our perceptions of the world and our place within it. To have been misled is to be part of a nation, it is mandatory; the choice of whether to accept mistruth is optional, that is citizenship.

Jim Blackburn, Wesleyan University



An Unforgiving Land: Hardscrabble Life in the Trapps, a Vanished Shawangunk Mountain Hamlet,
Robi Josephson and Bob Larsen.
(Delmar, NY: Black Dome Press, 2013) 303 pp.

An Unforgiving Land: Hardscrabble Life in the Trapps, a Vanished Shawangunk Mountain Hamlet, by Robi Josephson and Bob Larsen, is a handsome and well-made volume, so much so that even the reader with no particular interest in or knowledge of the place that this book so admirably and thoroughly documents would be compelled to select it from a bookshelf for browsing. Do so and you will be hooked, like me, by this tale of passion and poetry in lives of material poverty and persistence, struggle and subsistence. The poetry begins with the well-chosen title containing those numinous words of place: *unforgiving land* and *hardscrabble life*, words that resonate with those always intriguing words *vanished* and *mountain hamlet*. Add that evocative place-word *Shawangunk* and even if readers do not already know that the Shawangunk Mountains of Ulster County, New York—the Gunks—are “one of Earth’s last great places,” they will be drawn into the compelling story of this place and its people. To paraphrase Walt Whitman—*who touches this book touches the land and the people of the land*.

One way to describe this volume is as a model of *close reading* and *writing* of local history. The well-organized chapters survey with documentary perspicacity three cen-

turies of life in a small and obscure mountain community—the Trapps Mountain Hamlet—beginning with the section entitled “Birth of a Hamlet, 1730-1830,” with its chapters “Entering the Wilderness,” “Colonial Land Grant,” and “A Pioneer Settlement.” The next section, “Growth, 1830-1900,” presents chapters entitled “Hearth and Home,” “Artists and Builders,” “School Days and Heydays,” and “Saints and Sinners.” Through these chapters, the reader enters the life of the community—the school and church ways and days, the news of weddings and elopements, auctions and baptisms, parties and dances: “All year people gathered in the evenings to play music, dance, sing hymns and songs, and tell stories. People played banjos, fiddles, accordions, and mouth harps. Some had pianos or even an organ . . . people took out the furniture and took up the rug for square dancing” (62).

But the hardscrabble life was anything but a perpetual song-and-dance party as the next section, “Survival, 1830-1900,” reminds us with its chapters on “Farming and Gathering,” “Wood and Stone Cutting,” “Hunting, Guiding, and Working for the Tourist Trade,” and “Living on the Edge.” Interwoven with the story of the Trapps is the story of the development of the tourist trade at Mohonk and Lake Minnewaska, the remarkable presence and stewardship of the Smiley family, and the sense that, without them, the hardscrabble life of the mountain hamlet would have vanished even sooner than it did. The final section, “Decline and Renewal, 1900-Present,” with chapters entitled “Moving On,” “Fading from Memory,” “Restoring the Past,” “Remembering the Past,” and “Reentering the Wilderness,” brings the story of the lost mountain hamlet into the twenty-first century, with a certain Faulknerian sense that the *past is never past*, or as Faulkner’s fellow great Southern writer and my literary mentor Robert Penn Warren often said: “Without the facts of the past we cannot dream the dream of the future.”

The documentation of this volume is impeccable, the twenty-four pages of notes and the twelve-page bibliography useful and valuable; and the more than 100 photographs, illustrations, and maps help to bring the bright particularity of place vividly alive. I applaud also the literary qualities of the book and its *style*; for example, the way that each chapter is introduced with a brief italicized vignette that highlights the themes of the chapter that follows—a very Hemingwayesque device (as readers of Hemingway’s *In Our Time* will recognize). Moreover, the exemplary refusal to present the story of the Trapps and its people as a mere sociological subject imbues the volume with a profound compassion and respect for the dignity of its subjects that reminds this reader of Faulkner’s love for his Yoknapatawpha County autochthons.

When I moved to the Hudson Valley in 1969 and first saw the Trapps I was struck by the resemblance to Kentucky and Tennessee mountain hamlets that I had written about in my 500-page dissertation at Vanderbilt University, on mountain life and literature in Southern Appalachia. Immediately upon accepting a professorship at SUNY New Paltz, where I was hired to teach Faulkner and Southern Literature, I was immersed in Hudson Valley regional studies. From the early 1970s onward, with the late Alfred Marks, I developed courses in Hudson-Catskills lore and literature; we

created and co-directed the now defunct Carl Carmer Center for Catskill Mountain and Hudson River Studies.

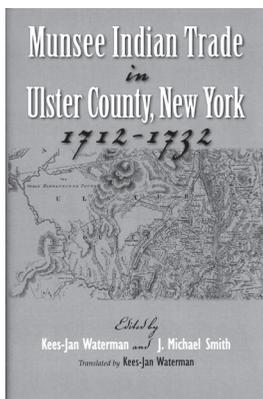
I wish this volume had existed then, to delineate and document what I felt about the Trapps. In fact, for three decades I taught a graduate seminar entitled *Literature & Lore of the Hudson Valley & Catskill Mountains* in which the scholarly mantra was my set of variations on the regional studies principles of my Vanderbilt Agrarian teachers and mentors—Allen Tate and Robert Penn Warren among others—and their sense-of-place apothegms, which firmly held that authentic regionalism and localism are limited in place but not in time, and a genuine love for and intense study of the local provides the surest path to the universal. (The opposite, I might add, of the view encapsulated in that currently faddish and unfortunate word *glocal*, with its overtones of what was considered the *faux-regional* at Vanderbilt, the worst kind of *picnic regionalism* and provincialism.) Teaching that seminar for three decades, I was always on the lookout for new books of regional lore and history that I could incorporate in the course. Had this book existed then, it would certainly have been a required textbook as an embodiment of what local history and regional studies should be. That is the highest compliment that I can offer in my scholarly and teacherly avatar. Speaking for a moment in my poet-singer-songwriter avatar, since I am at the moment engaged in preparing for publication a book of my old Hudson Valley songs and poems, I would add that if this book had been available forty years ago, it would surely have inspired me to write songs and poems with titles like “Ballad of the Unforgiving Land,” “Song of the Trapps,” and “Hardscrabble Blues.”

Another footnote from my poet’s notebook: one of the haunting motifs of *An Unforgiving Land*, for me, involves the recurrent images of water—springs and creeks and wells—and old stone foundations and cellar holes. This imagistic pattern echoes Robert Frost’s great poem, “Directive,” which urges the reader to seek out the vanished place, the ruined “belilaced cellar hole” and the forgotten spring to drink from it and “be whole again beyond confusion.” Josephson and Larsen here confirm that directive.

Over a period of three decades, many fine writers and students of place came out of my Hudson Valley seminar in regional studies, but the place-book that best embodies the vision of that course is *An Unforgiving Land* by Robi Josephson and Bob Larsen. Full disclosure: Josephson was a star student in my Hudson Valley regional studies course (as well as in my Faulkner-Hemingway seminar) and I’m glad that decades ago I urged her—even though I am sometimes called a *Faulkner specialist*—to abandon the notion of doing an MA Thesis on Faulkner and apply her talents and vision to local things, to Hudson Valley subjects. (It was the only time that I ever talked somebody out of writing on Faulkner.) I was unaware of the long process of research and writing that led to this book’s existence until the volume landed in my hands recently; thus I claim no credit for this book. I merely profess my delight that I was right (for once) in steering someone *away* from Faulkner and suggesting study of a non-Faulknerian *little postage stamp of native soil*. This book stands as an ideal example of what we call

Sense of Place; and, even more profoundly, what my old friend, the renowned British novelist and poet Lawrence Durrell, meant when he talked about the *Deus Loci*, the *Spirit of Place*, a matter more intense and local than what we mean when we speak of the sometimes all-too-general *Sense of Place*. This book has much to offer both rooted *autochthons* (i.e., those “sprung from the land itself”) and displaced *anachthons*, those seeking a vision of land-and-place. Any reader who wishes to cultivate both the Sense and the Spirit of Place should read this book—now! And reread it.

H. R. Stoneback, *Distinguished Professor of English,
State University of New York at New Paltz*



Munsee Indian Trade in Ulster County, New York, 1712-1732, edited by Kees-Jan Waterman and J. Michael Smith, translated by Kees-Jan Waterman. (Syracuse, NY University Press, 2013) 226 pp.

This fascinating book includes the translation and analysis of an account book documenting trade in Ulster County between European settlers and Munsee Indians during the period from 1712 to 1732. As the only account book discovered to date that records trade between the indigenous population and the colonial settlers, it is an invaluable resource that helps illuminate the commercial relationships that developed between the two cultures. The contents of

the account book are made more accessible by the editors' work in aggregating data from over 2,000 transactions into summary tables to facilitate its analysis and use for comparative purposes. Comparisons are made with the transactions recorded with Indians in the account book of Albany fur traders Evert and Harmanus Wendell during the overlapping period of 1695 to 1726, with which the translator had also worked.

In addition to the translated and annotated contents of the account book, this volume includes photographs illustrating pages from the account book and artifacts produced by the Munsee tribes. An appendix offers individual profiles of a number of the Indians whose names appear in the account book. Compiled from land deeds, treaty minutes, and other documents, these profiles provide a more detailed record of individual natives than has previously been available—another valuable contribution of this publication. For many readers, the book's introduction will be of primary interest. Here the editors summarize key insights gleaned from the account book, based on data presented in seventeen tables included in the text, as well as comparative information from the Albany fur traders' account book.

The identity of the Ulster County trader(s) who kept the account book is unknown. The book includes 243 accounts with American Indians. These customers were primarily Esopus and Wappinger Indians—both speakers of the Munsee language—part of

the Algonquin language group. About 100 Indians are listed by name in the account book, but nearly as many are identified only by their connection—often via a familial relationship—to a named individual. The account book also includes a second section that documents trade with European colonists in Ulster County between 1711 and 1729. The two sections of the account book were maintained in different hands, although the bookkeeper of the Indian section occasionally recorded transactions with the colonists.

Most of the entries documenting trade with the indigenous population occurred between 1717 and 1729. With few exceptions, Dutch guilders were the units of measure used in the account book, and the Dutch language was used to record all of the transactions in the Indian portion of the book—and most of those in the colonists' section as well.

Although the native population had begun migrating away from the mid-Hudson area following the Esopus Wars (waged intermittently between 1659 and 1664), the transactions in the account book suggest that they continued to journey back to Ulster County to trade, attend burials, and exercise their rights to hunt and fish on the land. Other tribal groups continued to live around their Ulster County homelands: the last known land sales they made in the region were recorded in 1767 and 1770, and native communities still existed at the start of the American Revolution.

The account book shows that Munsee women played a significant role in trade. Females were the primary holders of twenty-two percent of all the accounts, and appeared in transactions in fifty-one percent of all the accounts in the ledger. Similarly, the account book for Albany's Wendell brothers documented the active role that women played in trading furs.

The limited number of transactions recorded in the Ulster County ledger during the period from 1715 to 1723 reflects a slow start for the trader's business with the indigenous population. Trade increased annually from 1724 to 1726, and then tapered off for several years until the account book ended in 1732. An analysis of monthly transactions indicated that a single trading season did not exist. However, the months of April (a key fishing season), July, and November generally showed the most activity. In contrast, the fur traders at Albany had their busiest months from May through September, with activity peaking in June. The editors speculate that Indians who came to trade in Albany traveled from a greater distance, while those in Ulster County lived closer to the marketplace and thus came to trade more frequently.

Close to ninety percent of the transactions recorded in the Ulster County ledger fell into three categories: thirty-five percent involved textiles, twenty-nine percent were related to alcoholic beverages, and twenty-three percent were for ammunition or traps. The textiles were primarily in the form of cloth or blankets, although some clothing—particularly shirts and stockings—also was sold. Rum was the preferred beverage by far, with some cider and beer also sold, and gunpowder and lead accounted for the bulk of the ammunition sales. Knives, bread, molasses, kettles, and pipes were among the other goods sold, and repairs performed on guns and axes also were recorded.

The books of the Albany fur traders similarly showed that textiles, liquor, and ammunition were the goods most frequently purchased by the Indian clientele. The proportions were somewhat different in Albany, however, with nearly fifty-three percent of the transactions involving textiles—mostly manufactured clothing and woollens—while liquor and ammunition accounted for twenty percent and thirteen percent of the transactions, respectively. Also, money appeared as a trade item in almost four percent of the credit transactions in Albany, while foodstuffs rarely appeared. In Ulster County, foodstuffs accounted for nearly three percent of the recorded exchanges, while money was virtually absent as a trade good. In general, a narrower range of goods was traded in Ulster County than in Albany—likely reflecting the lower economic status of its residents.

The Native Americans made payment on their accounts by delivering peltry to the trader. Deerskins and elk hides were traded the most frequently, with bear hides, raccoon skins, and marten fur appearing as well. Meat and animals also were also traded. Whereas beaver was the most commonly traded fur in the Albany account book, it appeared in only ten percent of the transactions recorded in this category in the Ulster County ledger. Deerskins therefore seem to have replaced the declining beaver trade in the mid-Hudson region by the early decades of the eighteenth century.

Another area of difference is related to the frequency with which customers supplied labor to the trader, in payment on account. Only a single entry of this nature appeared in the Albany account book, compared to thirty-eight such transactions recorded by the Ulster County trader. Farm work and spinning were among the tasks performed, most often by men, at wages generally ranging from two to nine guilders per day. However, one entry recorded payment of twelve guilders per day to a woman for harvesting flax. In several instances, Indians paid off their debts by traveling to other locations. These trips were always taken by men, with one particular sachem undertaking a number of these ventures. Compared to similar entries in the Albany fur traders' ledgers, the Ulster County trips were confined to a smaller geographical area.

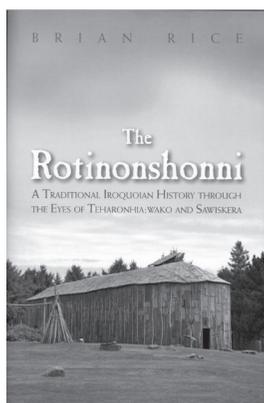
In Albany, the Wendell brothers had developed commercial ties with a group of Iroquois traders and a few Mahican intermediaries. Native intermediaries were not a factor in Ulster County, but the account book does provide evidence that a number of colonial settlers were directly involved in exchanges between the trader and his Indian customers. The colonists had either fetched supplies for Indians or paid off their debts with the bookkeeper. One family in particular was involved in a number of these transactions.

In the Ulster County ledger, one or two years would usually pass between the date of a purchase and the receipt of any payments on an account. It was not uncommon for payments to be made much later, if at all. An analysis of accounts for the more prominent Indian families—which carried the most substantial balances—showed that fifty-two percent of the accounts were eventually paid in full, eleven percent were partly paid, and thirty-seven percent remained unpaid at the time the account book ended.

A similar pattern was found in the Albany account book. (It is not uncommon to find account balances carried for many years in locations where bookkeeping barter supports the local economy by documenting asynchronous exchanges between neighbors.)

In conclusion, the volume proves a valuable addition to the literature documenting the indigenous populations in the mid-Hudson region and their intersection with the colonial culture. It provides a wealth of information about commercial activities and daily life, and it is a source of fresh insights into the lives of individual Native Americans and their families.

Sally M. Schultz, *State University of New York at New Paltz*



The Rotinonshonni:
A Traditional Iroquoian History Through
The Eyes of Teharonhia:Wako and Sawiskera,
Brian Rice (Syracuse, NY: Syracuse University Press,
2013) 328 pp.

I read with interest Mohawk author Brian Rice's book, *The Rotinonshonni: A Traditional Iroquoian History Through The Eyes of Teharonhia:Wako and Sawiskera*, in which he endeavors to recount the history of the Rotinonshonni (Mohawk translation), known more familiarly as the Haudenosaunee (Seneca translation), meaning "People of the Long House."

The oral traditions of the indigenous people of North America vary considerably—there are almost as many as there are tribes. These traditional recitations have been given from generation to generation. I myself have been witness to the recounting of the creation story of my own tribe, the Lakota, by my elders. I know what it is to hear the words in your own language—how affirming it is to discover your past and your future in those same words. On the other hand, I also know what it is like to read the inaccuracies, mistranslations, and over-simplification of these incredibly sacred stories of our existence. Many of those written translations, whether a missionary's journal, an anthropologist's thesis, a social studies textbook, or a children's story book, are prefaced to the reader by explaining that they are the recitations of myth, mere tall tales that the uncivilized inhabitants of North America used to explain their existence.

So when the author, in his own preface, emphasizes the importance of the Rotinonshonni worldview in his writing, insisting that his work "teaches the lessons that members should adhere to in order to continue moving forward"; and that if not, "the culture will stagnate, and the *Rotinonshonni* as a unique people, who have evolved through the intervention of the creator, will cease to do so" (p. x), I worried that the book may be inaccessible to the non-Native reader. The accessibility of Rice's account

is essential in changing the perception that the modern Rotinoshonni no longer exist. These stories are as essential to the Rotinoshonni today as those recounted in the Bible, Torah, Koran, or any other sacred text would be to their believers. And not unlike other religions, Rice expresses concern that as the Rotinoshonni continue to evolve as a culture, they must maintain a connection to their past, which is an integral part of shaping their future.

His own journey to understanding the importance of recording an accurate and authentic account of these stories took Rice on an adventure through several states and countless interactions with those most knowledgeable about them. In addition to his research of the existing literature and studies of the Rotinoshonni, Rice “believed that in order to fulfill the mandate of a traditional methodology, it would mean that [he] had to earn the right to write about Rotinoshonni traditional knowledge” (p. 3). So, after going through the ceremony, he set off on a month-long journey retracing the path of the Peacemaker, who along with Ayenwatha (Hiawatha) brought the *Kayeneren:kowa* (Great Law of Peace). For nearly 700 miles, through the traditional homelands of the Rotinoshonni, Rice sought out sites the Peacemaker visited. He also sought the advice and tutelage of many people, some of whom sheltered him on his journey. He attends many recitations and seeks the counsel of some of the most respected elders. These include *royaner* (Peace Chief) Jake Thomas Hadajigerenhtah and his wife Yvonne Kanhotonkwas, Alice Papineau *Tewasentah* (Clan Mother), and the elder Jacob Swamp Tekaronieneken. Some the recitals lasted nine days, beginning at 9 a.m. and finishing at 5 p.m., during which Rice either took notes or simply listened. Several problems arose as he began to put this work down on paper. Like many Native languages, certain concepts and/or expressions have no accurate translation. Negotiating conflicting accounts of the same story amongst tribal members also posed a hurdle.

It is at this point, not yet into the first chapter of the book, I began to regret that Rice and his editors had opted to use endnotes rather than an annotated format in the text. I felt that the interactions with the elders were truncated. I would like to have seen a more extensive explanation of why these elders were respected, something most Rotinoshonni, Native Studies students, and scholars would be aware of but perhaps could frustrate the non-Native/non-academic reader. That notwithstanding, the book is a truly extraordinary accounting of the Rotinoshonni’s creation and development as a people. Rice’s reclaiming of his Native knowledge is a beacon to other Native Studies students who balk at the inaccuracies perpetuating negative stereotypes within the current cultural discourse surrounding Native people today.

The breadth and depth of the knowledge within this relatively brief account of Rotinoshonni history is amplified by Rice’s ability to capture the lyrical quality of the oral tradition in his writing. While not universally appreciated and yet present in every major religion, the repetition involved in translating the recitations comes through in Rice’s writing, most especially in “The Creation Story.” To those who come from an oral tradition, it will be a comforting reminder of the cadences heard in their own cultures.

As we begin the first chapter, “The Creation Story,” we learn how the formation of the world involves the building of an island on a turtle’s back by the actions of the first sky beings. One of these beings (a female) descends to the terrestrial world, necessitating its creation, and gives birth to two earthly but supernatural sons. Teharonhia:wako, the being of warmth and life, and Sawiskera, the being of cold and destruction, embody the positive or warming *orenta* and the negative or cold force *otkon*. This mirrors what Christians call good and evil, but in Rotinonshonni tradition they are two natural and necessary forces. Teharonhia:wako and Sawiskera are raised by their Grandmother, who favors Sawiskera. The brothers begin making their own creations, Sawiskera’s being monstrous versions of Teharonhia:wako’s. Eventually, they divide Turtle Island in two—dark and light, cold and warm—and Teharonhia:wako’s *onkwe:honwe* (real human beings) start their journey.

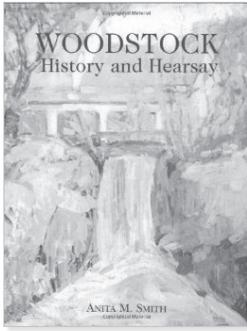
The second chapter recalls the *onkwe:honwe*’s struggles with social order. It details how the clan system was established and the territory divided. Conflicts arising with those outside the *onkwe:honwe*’s territory and the inability to follow the rules force Teharonhia:wako to send the Peacemaker, Tekana:wita (Deganawida).

In the third chapter, Tekana:wita travels amongst the various clans of the *onkwe:honwe*, telling them to unite and bury their weapons below the Great White Pine to ensure peace. He convinces them that they should enter into an agreement, a confederacy, to preserve the Great Peace. He speaks of how each of the divisions of people should live side by side as if in one longhouse—each having a role in protecting the whole.

The last two chapters chronicle the invasion of Sawiskera’s “white-skinned beings” (p. 251) and the inevitable loss of the Great Peace. Perhaps most readers will see this as a convenient way to explain the coming European settlers, but for many Native People these stories were told long before the first explorers set foot here. Rice’s account ends with Teharonhia:wako’s promise to return once again to bring the “good-minded” people.

Brian Rice set out to publish an account of his culture’s history, a daunting task but one he most certainly achieved. I am impressed by his ability to write what was shared with him, and to do so as respectfully as possible. He has accomplished a difficult feat, and I only wish the book’s supporting editorial architecture did more to explain the context. Most of all, I hoped this would be an accessible book for any reader, but most especially the non-Native history student, education major, or elementary school teacher—because until Native history told from the Native perspective is the norm in our schools, I am afraid our stories will remain folk tales.

Danyelle Means, independent museum consultant



Woodstock: History and Hearsay, Anita M. Smith.
(Woodstock, NY: WoodstockArts, 2006) 335 pp.

Anita M. Smith writes from the point of view of an insider who was one of the outstanding professional fine artists living in Woodstock in the mid-twentieth century. Many examples of her work are included in the book. They bring to mind Georgia O'Keeffe's cityscapes as well as the more recent art of Wayne Thiebaud. She chose to chronicle the activities of other professional artists of the pre- and post-World War II eras who lived and worked in the rural town of Woodstock.

Together they established what has become the oldest active colony of the arts in the United States.

The author thoroughly reviews the town's history from colonial times through the 1950s. She recounts the evolution of Woodstock after a group of sophisticated urban artists arrived to transform the town forever. She tells the story of the Native Americans' god Manitou, whose home was the beautiful Overlook Mountain, up to the arrival of early European settlers. Included are the Revolutionary War days that, like the rest of the colonies, involved Indians, Whigs, and Tories. The Industrial Revolution arrived early in the nineteenth century with the commercial production of glass, tanning, and quarrying the local bluestone. Smith also gives a complete account of the notorious down-rent war, including costumed celebrations that were later staged to celebrate the victory.

The period of Woodstock's history that she personally witnessed was marked by a comparatively small group of artists and artisans who worked and socialized together—a very different picture from today, where in a now-crowded Woodstock practically everyone declares himself to be an artist. She came to Woodstock to study art with John F. Carlson, who later became the director at the summer school of the Art Student League. At that time the League was a fine art school for adults, and prestigious because of the reputation of its teachers and the success of its students. The picture presented throughout the book is one of comradeship that established many of the enduring cultural aspects of the town, including the Woodstock library, the library festivals, Byrdcliffe, the Maverick concerts, the Woodstock Guild, and of course the town itself as a place forever attractive to artists.

The author makes it clear that she loved Woodstock from the minute of her arrival until her death a year before the famous 1969 music festival, which has led to another wave of change in the area. She colorfully depicts the community of artists of an era that my own father enjoyed and told me about. He recounted the Beaux Arts Ball in Manhattan in which the Art Students League was active. The Maverick festivals presented in this book appear to reflect that same Bohemian lifestyle. Many well-known artists of the day gravitated to the social and physical aspects of what became the

artists' colony we know today.

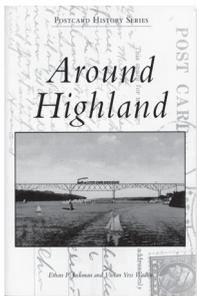
In 1902 Ralph Radcliffe Whitehead founded the Byrdcliffe Arts and Crafts colony in Woodstock that is still an active force today. He and his associates, Bolton Brown and Hervey White, were seeking a utopian lifestyle by resisting and challenging the mechanistic age they found themselves in. Their activity involved reviving all of the traditional handcrafts, such as weaving, ironwork, pottery, and furniture design. They also designed the buildings that are still in use today at Byrdcliffe. I can attest that their fashioning of stairs, interior and exterior, is the best I have ever come across.

Smith continues this lifestyle when, in her later years, she became a successful herbalist. In 1940 the *New York Herald Tribune* referred to her as "The Herb Lady of the Catskills," which makes me wonder if she was a pioneer in that era. Whether or not that is the case, many in Woodstock have followed in her footsteps. One gets the sense there was a marvelous creative environment during the time she recollects. The book gives the reader a three-dimensional view that only someone who was there as a part of it all could have given.

These early utopian seekers created many of the institutions and activities that I strongly suspect are the reason that today's visitors, new residents, and many tourists also love Woodstock. Not because of the rock festival, but because of what was established by these first artists and endures in making Woodstock that special place. This book enjoyably brings Woodstock into clear view historically.

A.L. DuBois, writer, illustrator of plant life

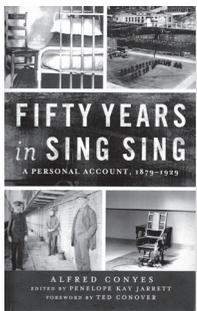
New & Noteworthy Books Received



Around Highland

Ethan P. Jackman and Vivian Yess Wadlin
(Charleston, SC: Arcadia Publishing, 2014)
128 pp. \$21.99 (softcover). www.arcadiapublishing.com

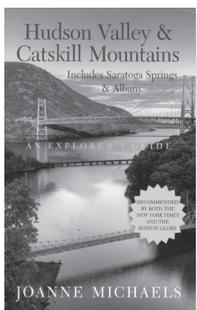
A new contribution to the Postcard History Series, *Around Highland* highlights the Ulster County hamlet, utilizing dozens of vintage postcards supplemented with insightful text to recount the community's historical importance. With chapters dedicated to topics such as "Downtown' Highland," "Agricultural and Rural Life," and "The Hudson River," the culture of Highland shines through, particularly the significance of the Poughkeepsie Highland Railroad Bridge, today's Walkway Over the Hudson.



Fifty Years in Sing Sing: A Personal Account, 1879-1929

By Alfred Conyes (Albany, NY: SUNY Press, 2015)
173 pp. \$19.95 (softcover). www.sunypress.edu

Prison life at the turn of the twentieth century was unquestionably harrowing—for guards as well as prisoners. This memoir recounts one guard's fifty-one-year career at the famed Ossining institution. In it, Conyes describes improvements in inmate treatment and technology that transformed Sing Sing from an often cruel environment to one more appropriate for human life. A one-of-a-kind—and vital—contribution to understanding prison life, the book is supplemented with historic photographs of Sing Sing.



Hudson Valley & Catskill Mountains: An Explorer's Guide

By Joanne Michaels (Woodstock, VT: The Countryman Press, 2013)
520 pp. \$21.95 (softcover). www.countrymanpress.com

In this updated eighth edition of her guide, Michaels provides readers with a crash course in all things Hudson River Valley. Organized by county, the book offers detailed information on where to stay, where to eat, and the seemingly endless indoor and outdoor options of what to do in the region. Complete with addresses and contact information, this guide is equipped to meet the needs of all types of visitors—whether looking for a scenic drive, a winery, or a place to go skydiving.

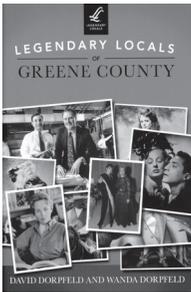


Kingston: The IBM Years

By Friends of Historic Kingston
(Delmar, NY: Friends of Historic Kingston, 2014)
150 pp. \$25.95 (softcover). www.blackdomepress.com

The relationship between IBM and the development of Kingston is undeniable. From 1955 to 1994, the Kingston IBM plant was the main factor in population growth, business expansion, and commerce in both the city and surrounding areas of Ulster County.

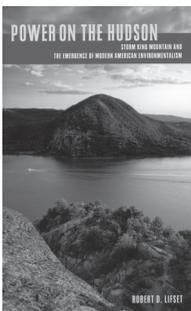
The IBM Years documents this relationship through more than fifty oral histories, countless photographs, and a variety of archival materials. It will enhance readers' understanding of IBM's importance to the region, and many of the people and places described will be familiar to anyone who has resided in or visited Ulster County over the last half century.



Legendary Locals of Greene County

By David Dorpfeld and Wanda Dorpfeld
(Charleston, SC: Arcadia Publishing, 2014)
128 pp. \$21.99 (softcover). www.arcadiapublishing.com

Focusing on people, rather than specific events or locations, *Legendary Locals* highlights key residents who played an important role in shaping Greene County over the last 400 years. Divided into chapters based on categories such as “Military, Legal and Political Leaders” and “Inventors and Entrepreneurs,” the book offers engaging text and myriad photographs—enabling readers to become well-acquainted with each individual profiled.



Power on the Hudson: Storm King Mountain and the Emergence of Modern American Environmentalism

By Robert D. Lifset
(Pittsburgh, PA: University of Pittsburgh Press, 2014)
328 pp. \$25.95 (softcover). www.upress.pit.edu

The twenty-year battle over plans to build a hydroelectric plant on Storm King Mountain changed the way governments and businesses consider the environment when planning development projects. Based on extensive research, Lifset's book documents the fight to protect Storm King from start to finish, with an epilogue that evaluates the case's subsequent impact on the Hudson River Valley's environmental movement. With nearly 100 pages of notes and a bibliography, *Power on the Hudson* leaves no stone unturned. By integrating elements of multiple disciplines, it tells a complete story in a way that is both impressive and inspiring.

RIVER OF TRIUMPH

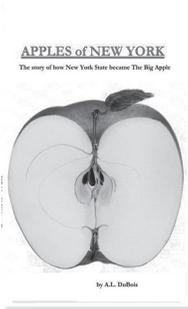


KEN CASCONO

River of Triumph

By Ken Cascone (Newburgh, NY: Heritage Press, 2013)
445 pp. \$4.99 (kindle). www.riveroftriumph.com

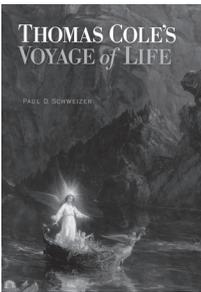
This novel interweaves modern-day mystery and history, beginning with a contractor's accidental discovery of a Revolutionary-era armory and human remains contained within that suggest foul play. Touching on the themes of vision, perseverance, and loyalty, the narrative crosses the centuries, along the way creating and unraveling multiple mysteries. In addition to offering insight into how historians ply their trade, Cascone explores more intimate, and eternal, human struggles. Readers will recognize many regional locations and appreciate this unique presentation of fact and fiction.



Apples of New York: The Story of How New York State Became The Big Apple

By A.L. DuBois (New Place Press, 2015)
192 pp. \$30.99 (hardcover). www.applesofnewyork.com

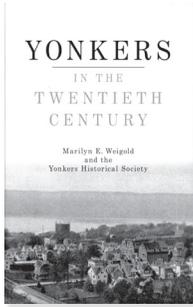
The history of apples in New York extends beyond agriculture to encompass many other areas important to the state's development. In *Apples of New York*, dozens of apple varieties take center stage. The book includes twenty-five full-page original paintings of apples grown across the state as well as a collection of recipes from, among others, the Culinary Institute of America and The Farmers' Museum. It also features a list of 190 orchards, so readers can explore the beauty (and taste) of the apple in its natural environment.



Thomas Cole's Voyage of Life

By Paul D. Schweizer
(Utica, NY: Munson Williams Proctor Arts Institute, 2014)
73 pp. \$24.99 (softcover). www.mwpai.org

This slim but handsome catalog, written to accompany a traveling exhibit of Cole's *Voyage of Life* paintings organized by the Munson Williams Proctor Arts Institute, includes full-color images of both sets of the series Cole created as well as details surrounding them. Written by the institute's Director Emeritus, the informative book includes sketches, correspondence, and quotes from contemporary publications that provide context for the artist as well as his benefactors—making this equal parts biography and art history.

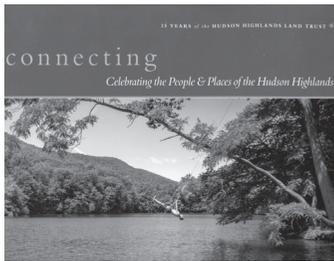


Yonkers in the Twentieth Century

By Marilyn E. Weigold and the Yonkers Historical Society
(Albany, NY: SUNY Press, 2014)

364 pp. \$34.95 (hardcover). www.sunypress.edu

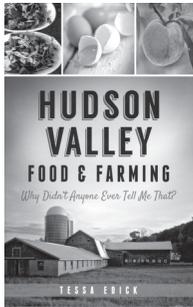
In the first half of the twentieth century, Yonkers was an industrial powerhouse, manufacturing products essential for American victories in World Wars I and II. The second half of the century brought a series of challenges and transitions, as industry declined and residents' needs shifted. In *Yonkers in the Twentieth Century*, Weigold chronicles the city's highs and lows, as well as opportunities for rebirth and modernization. Her text is complemented by thirty pages of photos.



Connecting: Celebrating the People and Places of the Hudson Highlands

by Hudson Highlands Land Trust (Garrison, NY, 2014)
101 pp. \$85.00 (hardcover). <http://www.hhlt.org/>

The Hudson Highlands Land Trust marks its twenty-fifth anniversary with this book pairing beautiful photographs by Christine Ashburn with essays by James M. Johnson, Jocelyn Apicello and Jason Angell, Gwendolyn Bounds, Irene O'Garden, and Lisa Mechaley and Andrew Revkin. The images and text celebrate the link between the distinctive landscape and distinguished people of the Hudson Highlands.

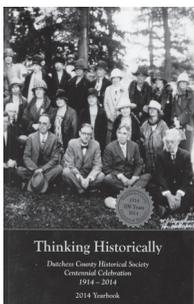


Hudson Valley Food and Farming: Why Didn't Anyone Ever Tell Me That?

by Tessa Edick (Charleston, SC: American Palate,
A Division of The History Press, 2014)

208 pp. \$19.99 (softcover). <http://historypress.net/>

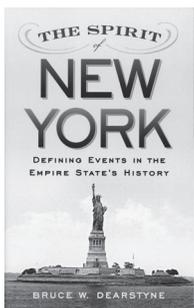
A new title in a new series from The History Press, Edick's book combines history, how-to (and why you would want to), plenty of illustrations, recipes, and even quick guides to the best the region has to offer from an agricultural standpoint, including farms, markets, and an assortment of potent potables. Readers be warned: the book seeks to change your eating habits for the better, and it offers enough supporting evidence to encourage you to do so.



Thinking Historically: Dutchess County Historical Society Centennial Celebration Yearbook

edited by Candace J. Lewis (Poughkeepsie, NY: 2014)
203 pp. \$18.99 (softcover). www.dutchesscountyhistoricalsociety.org

This publication marking the Dutchess County Historical Society's 100th anniversary offers a variety of opinions and examples of what it means to think historically and why it is an important skill to maintain. It also includes articles on a number of centenarian businesses and institutions throughout the county and reminiscences of the society's own roots and accomplishments. All of the articles are of an accessible depth and length, making this both an entertaining and educational volume—one that can be enjoyed as a feast or a series of little bites.



The Spirit of New York: Defining Moments in the Empire State's History

by Bruce W. Dearstyne (Albany, NY: SUNY Press, 2015)
359 pp. \$25.95 (softcover). www.sunypress.edu

Dearstyne recounts sixteen formative events, and the people involved in them, to build a history that is equal parts a biographical and psychological study of New York. Beginning with the formation of state government in 1777, the author charts the leading role New York played in the development of American arts, industry, transportation, and science. Relying on a wide array of well-cited sources, Dearstyne also sheds new light on individuals' dramatic reform efforts in labor, child welfare, race relations, and environmental stewardship.

Andrew Villani, The Hudson River Valley Institute

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