

Comprehensive Endnotes for *Central Park, An American Masterpiece* by Sara Cedar Miller, Harry N. Abrams, Inc., New York, 2003.

Note: Online additions to the text are in **boldface** type.

INTRODUCTION

1. Simon Schama, *Landscape and Memory* (New York, 1995), 61.
2. Robert Smithson, "Frederick Law Olmsted and the Dialectical Landscape," *Artforum* XI, no. 6 (Feb. 1973): 65, 68. **Art critic Lucy Lippard supports the notion of the park as a work of art, "The Park is probably the most effective public art form there is, as an interface between nature and society;" *Overlay: Contemporary Art and the Art of Prehistory*, (New York, 1983), 228.**
3. FLO to BCCP, Letter of Resignation, Jan. 22, 1861, *Forty Years*, 310. See also BCCP, *Sixth Annual Report* (1862), 37.
4. BCCP, *Fifth Annual Report* (1861), 48.
5. FLO & CV, *A Review of Recent Changes, and Changes which have been Projected in the Plans of the Central Park*, Letter I, "A Consideration of Motives, Requirements and restrictions Applicable to the General Scheme of the Park" (Jan. 1872), *Forty Years*, 248. **Andrew Jackson Downing, Vaux's mentor had written "Landscape gardening is just as much a picture, though a living one, made by trees, as a painted landscape...made by the pencil or the brush." *Treatise on the Theory and Practice of Landscape Gardening*. In 1882, after a long career in landscape architecture, Olmsted sought recognition for his discipline alongside the other arts, "Landscape-Gardening is an art having due place side by side with the fair sisters, Poetry,**

Architecture, Music, Acting, Painting, and Sculpture,” *Forty Years*, “Spoils of the Parks,” 123.

6. Quoted in *Nature and Culture*, 226. While Novak uses the more traditional “Hudson River School,” Miller prefers “the New York School,” in order to emphasize the leading role it played in the political arena of New York and New England. My appreciation also to Kirk Johnson, *New York Times* environmental reporter, for his supportive and sensitive articles that echoed the importance of the Hudson River School paintings in relation to the development of Central Park. See *New York Times*, **summer 2001.**

7. Edward Johnson, *Wonder-Working Providence* (1654), J. Franklin Jamison, ed. (New York, 1910); quoted in William Cronon, *Changes in the Land* (New York, 1983), 5. **Historian Leo Marx would coin the term “a middle landscape,” defined it as, “ a middle state between primitive nature and an over refined civilization” as the American landscape preference. Leo Marx, *The Machine in the Garden: Technology and the Pastoral Ideal in America*, (New York, 1964). v; See also Thomas J. Schlereth, *Cultural History & Material Culture: Everyday Life, Landscapes, Museums*, Chapter 8, “Chautauqua: A Middle Landscape for the Middle Class,” Charlottesville, 1992; Susanna Zetzel, “The Garden in the Machine: The Construction of Nature in Olmsted’s Central Park,” *Prospects* 14, 1989, 291-339.**

8. *Empire of the Eye*, 210. The newly photographed Western landscapes could also be included.

9. *Ibid.*, 13.

10. CV to Clarence Cook, June 6, 1865, FLOP, also quoted in *The Park and the People*, 150.

11. See “Statement of the Quantity of certain Classes of Work done and of Materials used in the Construction of the Central Park, exclusive of Operations on the General Water Works of the City.” **The underground drainage tiles that snaked under the Park measured more than sixty miles. Ten million one-horse cartloads carried five million cubic yards of stone and earth to the site from Long Island and the New Jersey meadowlands—a feat equal to a single-file procession of thirty thousand miles. The moving of materials alone was equal to changing the level of the Park roughly four feet. The construction of the Park, which occurred before the invention of dynamite, required the use of the more dangerous gunpowder to blast away the rock outcrops and cost several workers their lives.** DPP *Third Annual Report* (1874), 350–1.

12. FLO & CV, *A Review of Recent Changes*, Letter II, “Examination of the Design of the Park and of Recent Changes Therein,” (Feb. 1872), *Forty Years*, 268.

