

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.

CHAPTER 3

1. It is most likely that Olmsted knew Bryant in 1849, as his brother John's future wife, Mary Perkins (and after his brother's death, *his* wife), was the goddaughter of Bryant's wife and the best friend of Bryant's daughter, Julia. For the relationship through marriage of Olmsted to Bryant, see, *PFLO*, vol. III, 59-63.

2. For a discussion of the early civic leaders, William Cullen Bryant and Robert and Anna Minturn, see *The Park and the People*, 15–36.

3. Andrew Jackson Downing, "A Talk about Public Parks and Gardens," *Horticulturist* (Oct. 1848); "The New York Park," *Horticulturist* (Aug. 1851).

4. CV to FLO, June 3, 1865, FLOP.

5. *Walks and Talks of an American Farmer in England* (1852), *A Journey in the Seaboard Slave States* (1856), and *A Journey Through Texas* (1857); see, *PFLO*, vol. II, "Slavery and the South: 1852–1857" (Baltimore, 1981).

6. Quoted in *PFLO*, Vol. III, 3.

7. Rebecca Bedell, *The Anatomy of Nature: Geology & American Landscape Painting, 1825–1875* (Princeton, 2000), 91–94. **Similarly Europeans would invoke old masters as well: "On our travels it sometimes happened that both of us would cry out at the same time: *Salvator Rosa! Poussin! Saveri! Ruisdael! or Claude (Lorrain)!* According to whether the subjects before our eyes reminded us of the**

manner and choice of one or other of the masters named;” Malcolm Andrews,
Landscape and Western Art (New York, 1999), 131.

8. Like the future Central Park, a Brown landscape was, according to Simon Schama, an “affectation of naturalism . . . for in order to achieve the effect of ‘pure’ landscape, whole hills had to be leveled or raised, lakes dug, and mountains of manure carted to the estate,”
Landscape and Memory, 540.

9. Egbert Viele, “The Plan,” *First Annual Report for the Improvement of the Central Park* (New York, 1857), 36. **The terms “ancient” and “modern” were used by Andrew Jackson Downing in his book, *A Treatise on the Theory and Practice on Landscape Gardening, Adapted to North America*. First published in 1841 with subsequent editions, it would have most certainly have been one of Viele’s most important sources.**

10. Ibid., 37–38.

11. Ibid., 39.

11A. Ironically Warren Latting proposed to the board that he erect an observatory in the Park, though he was turned down. BCCP, *Minutes*, April 4, 1859, 91. The towering Pagoda at Kew Gardens in London may also have been influential in the decision to feature an observatory in the Park.

12. According to Samuel Parsons, the successor to Olmsted and Vaux as landscape architect, “[S]everal plans and models that constituted part of this competition . . . were to be seen in the Arsenal in Central Park, less than twenty years ago,” Mabel, Parsons, ed., *Memories of Samuel Parsons: Landscape Architect of the Department of Public Parks, New York* (New York, 1926), xviii. See also, Gregory F. Gilmartin, *Shaping the City:*

New York and the Municipal Arts Society (New York, 1995), 253–54, for discovery and restoration of the original Greensward plan and documents in the Arsenal. The Waring drawing is cited in the collection of the New-York Historical Society in *The Park and the People*, note 38, 553. A four-part paper negative of the original is in the collection of Frances Loeb Library, Graduate School of Design, Harvard University. See also [William Alex], *The Central Park: Original Drawings* (Frederick Law Olmsted Assoc., 1980).

13. The required written description for entry no. 4 suggests a more conventional and credible design. Rink informed the commissioners that he had entered three different plans in the Preface of his written entry. The depicted plan (no. II) was described as a “green color finished plan.” *Description of Plans*, entry no. 4, 1.

14. Central Park Conservancy’s arborist Neil Calvanese and landscape architect Chris Nolan confirmed the truth of Gustin’s claim. **Defending the superiority of Jones Wood, nurseryman James Hogg argued for the opposite view in 1852. Five years later Gustin was accused of trying to bribe Commissioner James Hogg to “influence the action of the Board as to induce them to make large purchases of trees from the nurseries at Newark, in which he is interested.” The board voted for a Committee of Investigation. BCCP, *Minutes*, August 4, 1857. A political compromise may have resulted. Hogg became a commissioner while Gustin became the superintendent of planting.**

15. See *PFLO*, vol. III, 345–52.

16. The choice of using “Olmsted and Vaux” rather than the reverse merely reflects the spoken and written conventions of the past. It is not meant to reflect the importance of Olmsted over that of Vaux. **On the contrary, Vaux deserves first mention for his**

suggestion to form the partnership in the first place, for his early commitment and professional expertise in the fields of architecture and landscape design, and for his political and aesthetic influence with the board of commissioners. See *The Park and the People*, 434–35, 598, note 65.

16A. “The lifelong friendship...commissioners,” The deadline for the competition was April 1, 1858. Olmsted and Vaux must have submitted the last entry, number 33, after midnight. In the opinion of Commissioner Thomas Fields, the designers submitted their plan on April 2nd, “too late a time to entitle it to a premium under the advertisement of this Board for plans.” Fields’ motion to disqualify entry #33 lost by a vote of 7 to 2. See *BCCP Minutes*, April 28, 1858, 188-189. According to Olmsted, Fields objections to his appointment as superintendant were overridden, “and he never forgave me for it;” quoted in Albert Fein, *Landscape into Cityscape: Frederick Law Olmsted’s Plans for a Greater New York City*, “Passages in the Life of an Unpractical Man,” (New York, 1981), 59.

16B. “They named...New York’s Park,” The designers also gave many British place names to the landscape features of their parks, such as: Dene, Cop Cot, Mere, Glen Span. The use of old English suffixes –dene, -cot, -glen “simulated the kind of temporal depth and association of a rural landscape that evolved over time.” See Matthew Potteiger and Jamie Purinton, *Landscape Narratives*, (New York, 1998), “Olmsted’s Toponymic Strategies,” 93-96.

17. FLO and CV, “Proposition to Place a Colossal Statue at the South End of the Mall,” quoted in *Forty Years*, 494.

18. Quoted in *Sixth Annual Report of the Board of Commissioners of Prospect Park, Brooklyn* (1866), 23.
19. From a document titled “Calvert Vaux Duly Sworn” (1864), FLOP; quoted in *City, Park & Country*, 122.
20. Charles E. Beveridge and Paul Rocheleau, *Frederick Law Olmsted: Designing the American Landscape* (New York, 1995), 34.
21. Quoted in Leo Marx, *The Machine in the Garden* (New York, 1964), 236.
22. Olmsted evoked a portion of the psalm in his written description for Prospect Park. Olmsted, Vaux & Co., “Report of the Landscape Architects” (Jan. 1, 1868), in Brooklyn Parks Commission, *Annual Reports* (1861–73), 91; FLO, “Public Parks and the Enlargement of Towns,” in *Civilizing American Cities: A Selection of Frederick Law Olmsted’s Writings on City Landscape*, ed. S. B. Sutton (Boston, 1979), 81. E. & H. T. Anthony & Co. to Lincoln, Jan. 7, 186[3], The Abraham Lincoln Papers, Library of Congress.
23. FLO to Ignaz A. Pilat, Sept. 26, 1863, *Forty Years*, 343–49.
24. “Architecture, American Institute of Architects,” *The Crayon* 6 (June, 1857): 218; “Parisian Buildings for City Residents,” *Harper’s Weekly* 1 (Dec. 19, 1857): 809–10.
Vaux published this article while he was also developing the Greensward plan. See also *Country, Park, and City*, 92-96.
25. **In 1869 Richard Morris Hunt asked Vaux for his opinion about the design of a European-styled, interior courtyard for the Stuyvesant, New York’s first apartment building. Vaux suggested a grand entrance that would face the street, satisfying the gregarious nature of New Yorkers: “American ladies . . . think it far more lively and**

cheerful to look out on a busy thoroughfare than on a monotonous quadrangle, however elegantly it may be decorated.” See Vaux’s quote in Elizabeth Hawes, *New York, New York: How the Apartment House Transformed the Life of the City, 1869–1930* (New York, 1993), 24.

26. A typewritten manuscript of Andrew Haswell Green’s authorized biography—written by Henry Mann and “received and corrected” by Green on March 7, 1903, eight months before his death—cites the former commissioner’s opinion that the transverse roads were “especially [Vaux’s] idea and creation.” See Henry Mann, “The Father of Central Park,” Andrew Haswell Green Papers, Manuscript Division, New-York Historical Society. In the Prefatory Notes by John Foord, *The Public Life and Service of Andrew Haswell Green* (New York, 1913), Mann’s contributions are verified and acknowledged.