

# Blackwell's Almanac

A Publication of the Roosevelt Island Historical Society



*Inmates taking fresh air outside Blackwell's Lunatic Asylum. See "The Lunatic Asylum: A Tomb of Living Horrors," page 2. Photo credit: [www.asylumprojects.org](http://www.asylumprojects.org).*

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## The Lunatic Asylum: A Tomb of Living Horrors

### Contents

P. 2 The Lunatic Asylum: A Tomb of Living Horrors

P. 4 The Buildings

P. 5 Donate to RIHS via Your Amazon Purchases

P. 6 Who Was Nellie Bly?

P. 8 A More Personal Coloring Book

P. 9 RI in the Movies: "Blackwell's Island" by Stephen Blank

P. 11 RIHS Calendar; Become a Member and Support RIHS

### Blackwell's Almanac

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By the early 1800s, industrialization and immigration had swelled the population of New York City to unprecedented numbers. It was in fact the largest urban center in the U.S. Inevitably, the anonymity, the stress, the dislocations (in addition to the sheer numbers) produced a sizeable cohort of indigent insane. While the care of these unfortunates fell to the city, the scarce shelter that existed for the impoverished mentally ill in the first third of the century was mostly makeshift and miserable.

It was in this context that municipal officials authorized the construction of a purpose-dedicated lunatic asylum on Blackwell's Island. The facility opened in 1839 accompanied by much fanfare and the best of intentions. Unfortunately, overcrowding, underfunding and scandals dogged it almost from the beginning. From a patient population in 1840 of 278, the rolls grew by 1870 to some 1300, with only modest expansion in physical space and infrastructure. To reduce costs, the hospital employed convicts from the Blackwell's Island Prison as attendants and skimmed savagely on inmates' diet. Successive administrations were criminally inattentive and wrongful confinements were rampant.

We know all this now. But for decades stretching into the late 1880s, stories about the hospital were mostly rumor and speculation. UNTIL NELLIE BLY.

### A Harrowing Assignment

Desperate to land a job in New York journalism—a bastion of male exclusivity—young Nellie Bly (all of 23 years old) accepted a harrowing assignment from Joseph Pulitzer's *New York World*. She was to go undercover into Blackwell's Lunatic Asylum and report on conditions there. To get herself admitted, she checked into a rooming house for women and began acting strangely. She pretended to come from Cuba, to have no memory of her home or family, and to be somewhat obsessed with her supposedly lost luggage. Within days she had managed to hoodwink the matron of her lodgings, the police, a highly respected judge, a court doctor and the warden and several doctors at Bellevue Hospital. She was pronounced "positively demented"\* and, in late 1887, found herself in the Blackwell's Island madhouse she would subsequently describe as a "tomb of living horrors."

\*All quotes are from: "Ten Days in a Mad-House" by Nellie Bly.

It turns out her elaborate ruse may hardly have been necessary. Because committed at the same time were four other women whom she judged to be entirely rational. For such “anomalies” as a recent physical illness, physical exhaustion from overwork, and an inability to speak English (the woman was a recent German immigrant), these women were given no opportunity to plead their case; instead, they were summarily “taken from the free world,” imprisoned for the rest of their lives in barbaric circumstances and in the company “day and night, of senseless, chattering lunatics.”

The new inmates’ first supper consisted of unsweetened, weak tea that tasted of copper, a hunk of bread with rancid butter, and a dish of five prunes. Nellie could eat none of it. Subsequent meals were equally inedible: bread was dirty black in color, hard, and composed largely of unbaked, dried dough; the breakfast oatmeal and molasses were wretched; insects were occasionally found in the food; meat and potatoes were cold, and the meat often spoiled; nothing was seasoned. There were no knives or forks; beef was torn apart with fingers and teeth; and the toothless or those with poor teeth could not eat it. Sick patients, deprived of proper nutrition, grew sicker. This was in stark contrast to the food prepared for the doctors and nurses. On their short walks outside, inmates could glimpse through the kitchen window “melons and grapes and all kinds of fruits, beautiful white bread and nice meats,” sometimes consumed within sight of the patients.

### **A Freezing Hell**

Cold permeated the facility. Inmates, already blue and shivering, were made

to stand in line in front of open windows, clad only in their thin dresses. Sick and older patients in particular suffered chronic chills and chattering teeth. Cries for shawls fell on deaf ears, while the staff had on heavy undergarments and coats. And this torture continued with the evening bath. In the freezing bathroom, Nellie was forcefully stripped of her clothing against her will, plunged into a tub of ice-cold water, and scrubbed raw by one of the inmates wielding a rough, discolored rag. This



*The Asylum. Photo credit: [www.asylumprojects.org](http://www.asylumprojects.org).*

was followed by three buckets of icy water poured over her head in rapid succession. As the water filled her eyes and ears and nose and mouth, she experienced the sensation of drowning. She was dragged shivering and quaking

from the bath and put dripping wet into a short night shirt. The woman who had just recovered from a bad illness was given similar treatment, and any plea for gentleness was met with threats of worse.

Patients were bathed weekly, one after another, without a change of water until the bath was thick with scum. Clothing was changed no more often than once a month, unless there was a visitor. Then a clean dress promoted the idea of a clean, well-managed facility.

Beds were made uncomfortably high in the middle and sloping on the sides and, on bath night, were immediately damp with bath water from wet heads and still dripping bodies. Scratchy wool blankets were so skimpy, it was impossible to cover one’s shoulders and feet at the same time. Even had patients been able to fall asleep under such conditions, the nurses’ loud talking, heavy tread and jangling keys when they checked each

room several times a night would have awakened them.

In the morning, nurses combed each patient's hair. Despite the angry sores apparent on some inmates' heads, the same few combs were used for everyone. (One woman had brought her own comb, but it was brutally confiscated.) Matted hair, sometimes still wet from the previous night's bath, was pulled and jerked mercilessly. There was nothing to do but endure the pain.

The sitting room was a long, bare room with stark white walls, bars on the windows and uncomfortable straight-backed benches. Once there, some patients were assigned to housework, including cleaning the nurses' own bedrooms and clothing. On the first morning, Nellie asked for her notebook and pencil that had been taken from her when she was issued asylum dress. "You can't have it, so shut up," was the response. Nellie mentioned it to a seemingly sympathetic doctor, who promised to look into the matter. He later informed her that the nurse had said she had brought only the notebook. When Nellie insisted she had had a pencil too, the doctor advised her to "fight against the imaginations of [her] brain."

### Daily Abuse

Sitting on the benches for hours on end was in itself excruciating. Patients tried to shift position, bending one leg under them, but were told to sit up straight with their feet on the floor. Talking was prohibited, as was getting up to stretch one's limbs.

Attendants, including nurses, were petty, abusive, even sadistic. They pushed, shoved and boxed ears, threatened, manhandled, and derided patients without provocation. They beat patients who complained of

## The Buildings

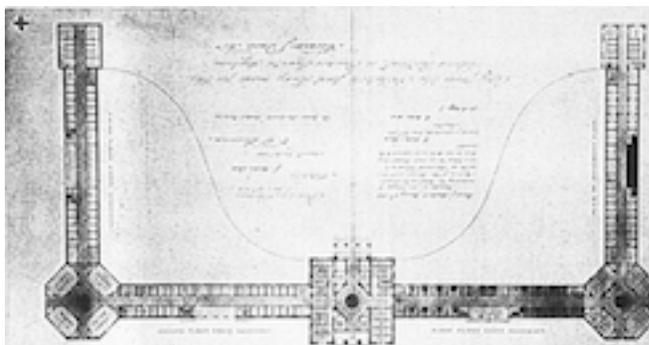
Designed by architect Alexander Jackson Davis, the Asylum was originally supposed to be three-sided, with an octagonal-shaped tower joining the wings at each of the two corners. Undoubtedly money shortages came into play, causing the plan to be abbreviated. What survived were two wings, one for men and one for women, joined by one central octagon.

Each wing had three stories that housed patient rooms, and an attic where the sick rooms were located. The central octagon accommodated physician apartments, offices and parlors. But it didn't take long for the sole Asylum structure to become inadequate. The soaring patient population ultimately required the addition of two other inmate residences called the Retreat and the Lodge.

The three-story Retreat, appropriated from the Workhouse complex of buildings, was used to house female patients, who greatly outnumbered males. The Lodge, too, had a preponderance of women. It was primarily home to the more violent inmates, but also served new admissions until they could be assessed and properly classified. By the late 1860s, these buildings were supplemented by four one-story wooden pavilions accommodating 70 female patients each.

Other outbuildings included: a Cook-house that contained the kitchen, laundry facilities and steam-heating plant; a Stable; Blacksmith and Carpenter's shops; a Paint shop; and a Dead house. In addition, the hospital grounds consisted of some 15 to 20 acres used either for recreation or to grow food.

In 1871, a new hospital was completed on Ward's Island and 400 male inmates from Blackwell's were transferred there. Nevertheless, the overcrowding at Blackwell's was so severe, several hundred patients still slept regularly on the floor. In 1901, the entire remaining population was moved to other facilities on Ward's Island and in Central Islip, and the notorious Lunatic Asylum was closed.



*Davis's original three-sided plan for the Lunatic Asylum. Photo credit: A.J. Davis Collection New-York Historical Society.*

anything during the superintendent's infrequent visits. In Nellie's hearing they baited, then choked a patient to silence her crying. As punishment the nurses sometimes sent women to other wards where, not only were the patients more violent, so were the attendants. They goaded the most insane to do their worst and they regularly kicked, jumped on patients, beat them with broomsticks and occasionally broke their ribs. Patients were injected with so much morphine and chloral, they were parched and wild for water from the effects of the drugs. Yet they were denied even a drop. The doctors ignored most complaints and could, themselves, be rough and unfeeling.

After ten days in the madhouse, Pulitzer's lawyer came and arranged for Nellie Bly's release. She related her experiences in a graphic exposé published by the *New York World* and subsequently compiled in the book, "Ten Days in a Mad-House." In her searing depiction, she described the asylum as a human rat-trap, "easy to get in, but once there... impossible to get out," and lambasted its cruel and inhuman practices.

*"What, excepting torture, would produce insanity quicker than this treatment? Here is a class of women sent to be cured. I*

*would like the expert physicians... to take a perfectly sane and healthy woman, shut her up and make her sit from 6 am until 8 pm on straight-back benches, do not allow her to talk or move during these hours, give her no reading and let her know nothing of the world or its doings, give her bad food and harsh treatment, and see how long it will take to make her insane. Two months would make her a mental and physical wreck."*

Nellie Bly's work caused a sensation and brought her enduring celebrity. It ultimately prompted a Grand Jury to launch its own formal investigation. The jury's findings resulted in an increase of \$850,000 in the budget of the Department of Public Charities and Corrections and vast improvements in patient care. They also gave rise to strict regulations regarding who was to be committed.

Nelly Bly, "Ten Days in a Mad-House."  
[http://www.asylumprojects.org/index.php?title=Blyackwell%27s\\_Island\\_Asylum](http://www.asylumprojects.org/index.php?title=Blyackwell%27s_Island_Asylum)  
<https://www.britannica.com/biography/Nellie-Bly>

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It doesn't cost you a thing. Just access Amazon through **smile.amazon.com** and indicate your preferred charity, the Roosevelt Island Historical Society. From then on, as long as you use **smile.amazon.com** as the portal, 0.5% of the price of your eligible purchases will be donated to RIHS! It's exactly the same Amazon you always buy from. The only difference: 1) eligible products are so marked—you'll see the AmazonSmile logo in the upper left corner of the product description with the line "Supporting: RIHS" and 2) RIHS gets a check!

## Who Was Nellie Bly?

On May 5, 1864, tiny Elizabeth Jane Cochran came squalling into the world in the hamlet of Cochran Mills, PA, the third and allegedly most rebellious of her mother's five children. Sadly, Judge Michael Cochran, her father and founder of the town, died when she was six. His death and her mother's later divorce from a second husband left the family penniless and unable to pay for Elizabeth Jane's dream of Normal School and a teaching license. Instead, the family moved to Pittsburgh in 1880, and she helped her mother run a rooming house. What would unfold from there could hardly be imagined. For it was from these uneducated, unworldly and unlikely beginnings that sprang Nellie Bly, the pioneer of investigative journalism and one of the most famous newspaper reporters ever to wield a pen.



Nelly Bly in Mexico. Photo credit: Wikimedia.

In 1885, Elizabeth read a thoroughly misogynistic editorial in the *Pittsburgh Dispatch* entitled "What Girls Are Good For." Its claims that women belonged in the home cooking, sewing, and raising children, and that notions of educating them or allowing them careers outside the home were monstrous, so infuriated the young woman, she wrote a scathing rebuttal. Editor George Madden, deeply

impressed by the quality of her thinking and writing, offered her a fulltime job on the spot—\$5 a week and the pseudonym (a common practice among women writers) Nellie Bly, the title of a then popular song by Stephen Foster.

While newspaperwomen were usually confined to writing about gardening, fashion and society, Nellie immediately struck out on a different path. She did stories on the poor and oppressed, slum life, the lives of women factory workers, and—inspired by her mother's experience—how women were disadvantaged in divorce proceedings. When, after a while, advertisers complained and management tried to reassign her to women's topics, she decamped to Mexico as a foreign correspondent.

At first, the stories Nellie filed with the *Dispatch* were travelogues of everyday life in Mexico. But as dictator Porfirio Diaz clamped down on society and imprisoned a journalist, she began sending excoriating reports of the government's activities and corruption. Very soon she too was threatened with arrest and left the country, ultimately compiling her columns in the book "Six Months in Mexico." Now back at the *Dispatch* and expecting management to consider her a full-fledged reporter, she refused to comply with the paper's insistence that she return to the women's page; off she went in a huff in 1887 to New York to seek her journalistic fortune.

Despite her energetic calls on every major newspaper, the situation looked bleak. After four months of being rejected and almost out of money, Nellie again visited Joseph Pulitzer's *The New York World* and managed to talk her way into the office of managing editor

John Cockerill. Exploiting her determination, Cockerill challenged her to go undercover in the notorious Lunatic Asylum on Blackwell's Island. And the rest is history!

Her exposés galvanized the paper's readership. Building on that success, Nellie became *The World's* star reporter: she uncovered bribery in government lobbying, tracked the fate of unwanted babies, exposed the vicious treatment of immigrant servants by their employers, detailed the inadequate medical care given to the poor, and revealed the awful ways in which the police treated women prisoners. She invariably spoke for the voiceless poor and disenfranchised, as exemplified by her coverage of the famous 1894 Pullman Railroad strike in Chicago: she was the only journalist who aired the strikers' point of view rather than management's.

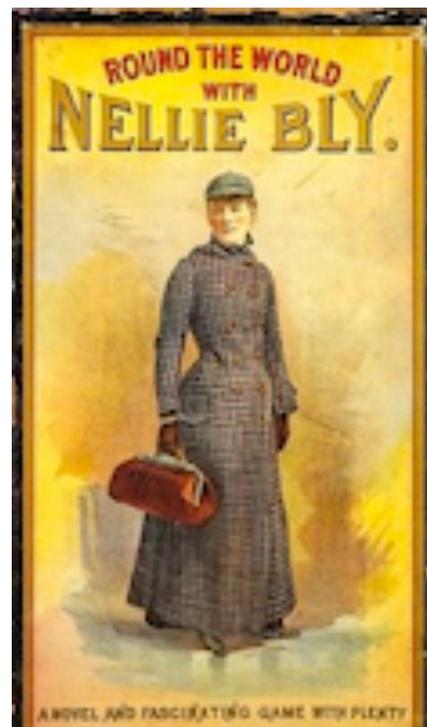
On the other end of the societal spectrum, her fame provided access to other celebrities, allowing her to profile such well-known personalities as suffragette Susan B. Anthony, boxer John L. Sullivan, and anarchist Emma Goldman. Readers were so enamored of her and her exploits, the paper made a point of using her name in headlines.

Nellie achieved her pinnacle of fame in 1889–1890 with her trip around the world, a voyage intended to beat the record of hero Phileas Fogg in Jules Verne's acclaimed "Around the World in 80 Days." It was somewhat scandalous for a woman to travel without an escort in those days. And those who did travel were usually encumbered by multiple trunks, suitcases and hatboxes. Nevertheless, on November 14, at precisely 9:40 am, Nellie boarded the steamer *Augusta Victoria* alone, with only the dress she was wearing, her now-famous checked overcoat, several changes of underwear and a small travel bag with her toiletries. She carried

her money (£200 in English bank notes and gold plus some American dollars) in a neck pouch.

The young reporter sailed east from New York harbor, journeying on ship, train, burro and any other conveyance that presented itself. She went through England, France (where she met Jules Verne), Brindisi in Italy, Egypt and the Suez Canal, Colombo in Ceylon, Penang, Singapore, Hong Kong and Japan. Dispatches arrived in New York via telegraph and mail. To promote further excitement, *The World* sponsored a hugely popular guessing game regarding her arrival date and time (to the second), with the winner getting an all-expenses-paid trip to Europe.

Things went pretty much according to schedule until the Pacific crossing. Bad weather delayed her arrival in San Francisco on the White Star Line's *RMS Oceanic* by two days. Immediately, *World* owner Pulitzer chartered a private train for the continental home stretch. After 24,899 miles, Bly arrived back at her starting point on January 25 at 3:51 pm, 72 days, six hours, 11 minutes and 14 seconds after her departure.



Portrait of Nellie Bly, in her checked traveling coat, on the cover of a board game. Photo credit: Wikimedia.

Welcomed by cheering crowds, Nellie was now, not just a New York celebrity, but an international one. She expected a bonus commensurate with the fame and publicity she had garnered for her paper. When it was not forthcoming, she once again resigned in a huff. But she was hardly in the financial straits she had experienced after her earlier resignation from the *Dispatch*. Her image appeared on trading cards, board games and other products. She was much in demand on the lecture circuit. And she earned income from her most famous book, "Around the World in Seventy-Two Days." Three years later, a new editor at *The World* persuaded Bly to return. Announced with the blaring front-page headline "Nellie Bly Again," she once more took up her reformist pen, until, to the shock of all, she married millionaire industrialist Robert Seaman in 1895 and retired from her writing career.

Still, at 30, this dynamic young woman was hardly ready to retire from life. She became active in and president of her husband's company, Iron Clad Manufacturing Co., which made steel containers such as boilers, barrels and milk cans. Nellie (now Elizabeth Cochran Seaman) is even credited with inventing and patenting a novel milk can

and a stacking garbage can. When Robert died in 1904, she took over the company and the title of the world's leading woman industrialist.

The year 1914 saw yet another turn of fortune. Fraud within the company forced the then 50-year-old into bankruptcy; but fate led her to visit a friend in Austria. When World War I broke out, she contacted a former *World* editor then working at Hearst's *The New York Evening Journal* and resumed her journalistic career. For five years she wrote dispatches from the front lines, America's first female war correspondent. After the war she continued writing for *The Evening Journal*. When she died in 1922 of pneumonia, her newspaper published a tribute to her unique life and professional achievements, declaring her "The Best Reporter in America." She is buried in Woodlawn Cemetery in the Bronx.

[Nellie Bly Online:](http://www.nellieblyonline.com/bio#what)  
<http://www.nellieblyonline.com/bio#what>  
[Nellie Bly - Wikipedia, the free encyclopedia:](https://en.wikipedia.org/wiki/Nellie_Bly)  
[https://en.wikipedia.org/wiki/Nellie\\_Bly](https://en.wikipedia.org/wiki/Nellie_Bly)  
[American Experience . Around the World in 72 Days . People & Events . Nellie Bly | PBS](http://www.pbs.org/wgbh/amex/world/peopleeven)  
<http://www.pbs.org/wgbh/amex/world/peopleeven/ts/pande01.html>



## A More Personal Coloring Book

The newest publication for sale at the Visitors Center is unlike anything you've seen there before. **It's a coloring book featuring landmarks and locations you and your kids pass every day.** Our own "Roosevelt Island Coloring Book" not only has line drawings that kids will have great fun filling in; it also gives an easy-to-understand history of each illustrated item. Your children or grandchildren will become knowledgeable guides of their "hometown," and even you may learn a thing or two.

**AVAILABLE FOR SALE AT THE VISITORS CENTER**

## RI in the Movies: “Blackwell’s Island” by Stephen Blank

A lot of filming has taken place on Roosevelt Island. But few of the films shot here were actually about our island. The one film that is really about the island— before it became Roosevelt Island—wasn’t filmed here. “Blackwell’s Island,” released by Warner Brothers in 1939, was filmed at their Burbank Studios. Aside from a few stock clips early in the production, no sign of any local work shows up. Indeed, the last scenes—a boat chase on the river—are shot against a totally wrong background.

There are two stories here. One deals with the plotline of the film, based roughly on the real-life raid by the New York police on the corrupt Blackwell’s Island penitentiary. The second is about its star, John Garfield.

*The Wire* editor Dick Lutz told the story of the raid neatly. In the April 17, 2004 edition (in connection with the Island’s Film Festival), he wrote: “It was Welfare Island then. The 1934 raid took the City’s notorious penitentiary back from mob bosses who had ruled the roost, exploiting their fellow prisoners with the tacit permission or active cooperation of its warden and deputy warden.”

Quite a story. As Lutz tells it, Joe Rao, a Dutch Schultz lieutenant, was an inmate, perhaps embedded here to head up the prison drug racket. Rao and another inmate, Edward Cleary, essentially controlled the place. They and some 66 gang members had passes allowing them the run of the island. They were billeted in the prison

hospital in relative luxury, their quarters known among inmates as “politician’s row.”

The City was already building a new prison on Riker’s Island under the leadership of Austin MacCormick, Commissioner of Corrections (LaGuardia had recently become mayor). But, Lutz reported, “The stench of corruption on Blackwell’s Island had to be addressed. MacCormick found a way to make a splash.” Lutz follows the original *New York Times* story: MacCormick sealed off the island and mounted the raid. “At the prison, MacCormick put the deputy warden under arrest, later explaining, ‘I can’t trust him for a minute.’...He led a cell-by-cell search, uncovering contraband weapons ranging

from a surgeon’s scalpel through razor blades and sharpened butter knives, plus ‘radio sets,’ rugs, canes, glass-topped tables, and electric stoves. Bread, canned food, and an eight-pound piece of corned beef were found, too.”

Titillation was not beneath *The Times*: “Mr. Marcus and his squad went to a cell block in the south part of the prison where a search brought to light an altogether different line of contraband. Rouge, powder, mascara, perfume, even a woman’s wig, were confiscated. Several of the inmates of this cell block affected long hair. Silk undergarments were found in the cells.”

The movie tells the story a bit differently, focusing on a crusading reporter who contrives to get himself convicted by slugging a D.A. He’s sent to the island



and witnesses firsthand the corruption of one Bull Bransom, a protection racketeer who rules the New York City waterfront. Bransom is "taking a leave" on the island and soon sees the possibility of using his organizational skills there. The film includes corrupt old cops and an honest young one (whose sister Garfield falls for) and the bang-up mid-night assault on the island.

The film was a vehicle for the young Garfield, to test his appeal as a lead. Because back then, Garfield was still brand new. "Blackwell's Island" was his second Warner assignment, a quick (71 minute) B film. The film was in post-production when another Garfield project, "Four Daughters" (1938), hit theaters. Audiences and reviewers loved him and Warner pumped some extra bucks into filming some additional sequences for the as yet unreleased film. These new bits are said to have been directed by uncredited Michael Curtiz (a much more formidable figure than the film's B-film director William McGann) to rev up the production for a now climbing Garfield. This is the story, but it is hard to see any particular gloss added to the film. In fact, "Blackwell's Island" wasn't released until after Garfield's first A project as a star, "They Made Me a Criminal," in 1939.

Interestingly, the real star of "Blackwell's Island" is Stanley Fields, a former boxer-vaudevillian (said to have begun in George M. Cohan's chorus) who plays Bransom as a dumb-smart mob tough guy always looking to pull off a practical joke. In addition, Rosemary Lane of the singing Lane sisters played the female lead, Garfield's girlfriend. (Note: she's not the better known sister Priscilla Lane, the long-suffering Elaine Harper in *Arsenic and Old Lace*.)

The personal Garfield story may be the most interesting of all. Bernard Weinraub, in *The Times*, writes that

Garfield (Julius Garfinkle) grew up on Rivington Street, the son of immigrants from Russia. His mother, Hannah Garfinkle, died when he was 7. His father, David, a clothes presser and part-time cantor in a synagogue, was indifferent to him. The family moved to Brownsville in Brooklyn, and then to the Bronx, where the boy spent more time fighting on the streets than in school.

His relatively brief but dazzling movie career was cut short by the Hollywood blacklist and a heart condition. Garfield was one of the few high-profile movie stars who seemed vulnerable. His wife had briefly been a member of the Communist Party, as were some friends, many from his days at the Group Theater in New York. At a committee hearing Garfield refused to name anyone, and his career was shattered. He died at age 39 in 1952 of a heart attack.

Weinraub sketched out Garfield's film career: He's most remembered for his role opposite Lana Turner, in Tay Garnett's sexy drama "The Postman Always Rings Twice" (1946), based on James Cain's novel. Other films include "Humoresque" (1947), with Joan Crawford; Robert Rossen's classic "Body and Soul" (1947), in which he works his way up from poverty to champion boxer at great personal cost; and Abraham Polonsky's "Force of Evil" (1948), in which Garfield was acclaimed for his role as a greedy lawyer for racketeers. He also played Gregory Peck's character's Jewish friend in Elia Kazan's "Gentlemen's Agreement" (1947). Garfield was nominated twice for Oscars, as a supporting actor for "Four Daughters" (1938), and as best actor for "Body and Soul."

A DVD of "Blackwell's Island" is available from Warner Archives; it is printed on demand.

## RIHS Calendar

### Roosevelt Island Historical Society Lecture Series—FREE @ the New York Public Library Branch, 524 Main St.

**Thursday, September 8**

#### **The East River—The Heart of New York**

The Hudson may be the road to the “Inland Empire,” as the Midwest was once called, but it was on the East River where New York lived and worked. Learn about “our waterway” from Bob Singleton, Executive Director of the Greater Astoria Historical Society.

**Thursday, October 13**

#### **Municipal Archives Treasures—The Blackwell’s Island Ledgers**

The Almshouse Ledger Collection, 1758–1952, contains over 400 volumes noting admissions, discharges, deaths, census records and supply inventories for the institutions housed on Blackwell’s Island. Archivist Nathalie Belkin of the Municipal Archives will discuss their year-long conservation, preservation and digitization project.

**Thursday, November 10**

#### **Madison Square—The Vibrant History of a Unique City Center**

In an 1880s engraving, the triangular plot of land formed by the crossing of Broadway and Fifth Avenue at 23<sup>rd</sup> Street is declared “The Center of the United States.” Designer and author Miriam Berman will explore Madison Square Park and its environs, discussing its architectural treasures and the numerous personalities who contributed to its dynamic reinvention throughout the decades.

**Thursday, December 8**

#### **Green-Wood After 178 Years: Past, Present and Future**

Jeff Richman, Green-Wood Cemetery’s historian, will entertain us with stories of this National Historic Landmark and final resting place of 570,000 residents. He will talk about what is old, what is new and what of the future—in trees, sculpture, buildings and more.

Thanks to Nicole Nelson and her Staff at our branch library. Special thanks to The Hudson Companies for sponsoring this lecture series.

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