

NEW YORK HISTORY

SUMMER 2023

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Submitted articles should address, in an original fashion, some aspect of New York State history. Articles that deal with the history of other areas or with general American history must have a direct bearing on New York State history. It is assumed that the article will have some new, previously unexploited material to offer or will present new insights or new interpretations. Editorial communications, including article submissions, should be sent to the Editorial Board via email (NYHJ@nysed.gov). Suggested length is 20-30 double spaced pages (or between 6,000 and 9,000 words), including footnotes. All submitted articles must include a 100-word abstract summarizing the article and providing keywords (no more than 10). Authors must submit articles electronically, with all text in Word and all tables, figures, and images in formats supported by Microsoft Windows. Provision of images in proper resolution (no less than 300 dpi at 5" x 7"), securing requisite permissions, and the payment of any fees associated with images for articles are all the responsibility of the author. *New York History* employs, with some modification, footnote forms suggested in the *Chicago Manual of Style*. More detailed submissions guidelines are to be found on the research and collections page of the New York State Museum: <http://www.nysm.nysed.gov/research-collections/state-history/resources/new-york-history-journal>

Cover art: *Front: The End of Fascism*, Henry DiSpirito, linocut block, ca. 1940's. Courtesy Collection of the New York State Museum, H-2022.4.1. *Back: The Refugees*, Henry DiSpirito, plaster, ca. 1953. *The Mole*, Henry DiSpirito, carved stone (gabbro), ca. 1960. Courtesy Collection of the New York State Museum, H-2019.20.4 & 6, gift of the DiSpirito Daughters. Henry DiSpirito (1898-1995) immigrated to Utica, NY from Italy in 1921 after witnessing the horrors of the First World War and the rise of fascism. Trained as a stonemason, direct carving in stone became his preferred medium, but he also worked in other two and three-dimensional media, exploring themes related to immigration, animals, and nature.



CONTENTS

Volume 104, Number 1

vii Letter from the Editors

ix Contributors

ARTICLES

1 Determined Justice on the New York Frontier:
The 1752 Mutiny and Desertion at Oswego

STEVEN G. WAPEN

28 When Sunday Baseball Came to Brooklyn

STUART M. BLUMIN AND GLENN C. ALTSCHULER

53 In the Bushes: The Secret History of Anglo-Iroquois
Treaty Making

TIMOTHY J. SHANNON

79 The Great Haudenosaunee-Lenape Peace of 1669:
Oral Traditions, Colonial Records, and the Origin
of the Delaware's Status as "Women"

EVAN HAEFELI

96 The Arrival of Enslaved Africans in New Amsterdam

JAAP JACOBS

115 Community-Building in the History and Memory of
Slavery in Dutch New York

ANNE-CLAIR FAUCQUEZ

136 The Eagle, the Bell, and other Fragments from the
Intersecting Stories of Queen Anne's Chapel and
Fort Hunter

JAMES W. BRADLEY AND JAMES B. RICHARDSON III

162 Memorial Day's Interracial Legacy in Brooklyn,
New York, 1878–1897

LAWRENCE J. KING

FEATURES

- 184 **Artifact NY: Industrial Sewing Machine**
ASHLEY HOPKINS-BENTON
- 189 **Community NY: Saratoga @ 250: Educate, Engage, Preserve**
LAUREN ROBERTS

BOOK REVIEWS

- 193 **Jonas Anderson's *Amerikanische Aristokraten: Die Van Rensselaer-Familie zwischen Kolonialzeit und Früher Republik, 1630–1857***
EOBERT NABORN
- 195 **Claire Bellerjeau and Tiffany Yecke Brooks's *Espionage and Enslavement in the Revolution: The True Story of Robert Townsend and Elizabeth***
GEORGETTE GRIER-KEY
- 198 **Mark Boonshoft's *Aristocratic Education and the Making of the American Republic***
ZACHARY DEIBEL
- 201 **Mark Philip Bradley and Mary L. Dudziak's *Making the Forever War: Marilyn B. Young on the Culture and Politics of American Militarism***
HEATHER STUR
- 203 **Cathleen D. Cahill's *Recasting the Vote: How Women of Color Transformed the Suffrage Movement***
ANDELINA DRESHAJ
- 205 **Kinshasha Holman Conwill's *We Return Fighting: World War I and the Shaping of Modern Black Identity***
ANDREA A. BURNS
- 208 **Christopher D. Dishman's *Warfare and Logistics along the US-Canadian Border during the War of 1812***
SAMUEL WATSON
- 210 **Clarence Jefferson Hall Jr.'s *A Prison in the Woods: Environment and Incarceration in New York's North Country***
KAYCIE HALLER

- 212 Curtis D. Johnson's *The Power of Mammon: The Market, Secularization, and the New York Baptists, 1790–1922*
ERIK NORDBYE
- 215 Nicole Saffold Maskiell's *Bound by Bondage: Slavery and the Creation of a Northern Gentry*
ANN-CLAIRE FAUCQUEZ
- 217 Spencer W. McBride's *Joseph Smith for President: The Prophet, the Assassins, and the Fight for American Religious Freedom*
MICHAEL HUBBARD MACKAY
- 219 Kevin McGruder's *Philip Payton: The Father of Black Harlem*
OLIVER AYERS
- 222 Justin Murphy's *Your Children are Very Greatly in Danger: School Segregation in Rochester, New York*
MICHAEL BOSTON
- 224 Jonathan Rees's *The Fulton Fish Market: A History*
ERIC CIMINO
- 226 Ellen Schrecker's *The Lost Promise: American Universities in the 1960s*
IVAN STEEN
- 228 Andrea L. Smalley's *The Market in Birds: Commercial Hunting, Conservation, and the Origins of Wildlife Consumerism, 1850–1920*
DARRYL MCGRATH
- 230 Daniel Soyer's *Left in the Center: The Liberal Party of New York and the Rise and Fall of American Social Democracy*
KIMBERLY PHILLIPS-FEIN
- 233 Stacie Taranto's *Kitchen Table Politics: Conservative Women and Family Values in New York*
WHITNEY MCINTOSH

EXHIBIT REVIEWS

236

Fort Ticonderoga, *A Well Regulated Militia:
Citizen, Soldier, and State*

AARON NOBLE

241

National Museum of the American Indian,
Native New York

GWENDOLYN SAUL