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CHELSEA HOTEL - 222 West. 23rd St.

It was the place every artist set out for. The roster included Mark Twain, The Grateful Dead, Janis Joplin, composers Virgil Thomson and Lou Reed. Andy Warhol even filmed here.

The Chelsea Hotel was conceived as a utopia for New York socialites. Philip Hubert was the architect to make that dream a reality.

It opened in 1884 and since then, tragedy, superstition, and controversy has shrouded the hotel.

Hubert wanted to build a new kind of apartment. It would be cooperative, meaning the tenants would save money by sharing services and fuel. It would become the first co-op housing location in New York and it proved to be very successful. Hubert reserved apartments for those who built the structure, including the construction workers, interior designers, and plumbers. He decided to surround these workers with musicians, writers and actors.

One resident not involved in the arts was Charles Adolphe Pineton, Marquis de Chambrun and d'Amfreville. Born on August 10, 1831, he had been sent to the US during the Civil War as a special envoy. There are rumors that he was intimate with President Lincoln. On August 26, 1861, attorney George Norris called on the Marquis at his office on Nassau Street. He found him very ill and called two policemen to help remove him. He was arrested for being drunk, but Norris was able to explain the situation and bring the Marquis back home to the Chelsea. He died in his apartment three weeks later.

The style of the building has been described as both Queen Anne Revival and Victorian Gothic and at the time it was built, it was the tallest building in the city. The top floor was designed to have 15 different art studios for the residents and the walls of the common dining room were filled with paintings from the Hudson River School.

The Queen Anne style hotel incorporated the latest in architectural trends and conveniences. Cast iron balconies with French doors adorn the red brick of the 3rd street facade. They are ornamented with heavy cast sunflowers—a common Queen Anne motif. The windows had geometric stained glass. The mansard roof was punctured by dormers, chimneys, gables, and a central tower.

The Queen Anne style was used for the interior as well, with cast iron staircases and one that wound from the lobby to the 12th floor, also with the sunflower motif. Because the building was a co-op, apartments were built to the buyers' specifications and some had fireplaces (one cast in bronze), high ceilings, and sound-proof walls.

In 1905, Hubert was forced to file for bankruptcy and the apartments were converted into luxury hotel rooms. After WWII, room rates fell due to the decline of the hotel.

In 1921, Nita Martan (professional name Manila Martan) was best known for her roles in the Tarzan series and lived at the Chelsea hotel with Jimmie, her squirrel. It was written in a paper that Jimmie was using Manilla's phonograph at the Hotel Chelsea as a merry-go-round.

In 1952, the aging structure was converted to what the Department of Buildings designated as a "Class B hotel." As the price of rooms dropped, others including Virgil Thomson and Dylan Thomas would stay. Thomas was staying in room 205 when he became ill and died a few days later.

Over the years, management would sometimes accept artwork from the struggling artists in lieu of rent, resulting in a somewhat drab lobby and a staircase crammed with paintings. Willem De Kooning, Robert Maplethorpe, Diego Rivera, and Jackson Pollack all lived at the Chelsea.

- Arthur Miller moved into room 614 at The Chelsea after his divorce from Marilyn Monroe.
- Cohen wrote "Chelsea Hotel #2" about when he met Janis Joplin at the Hotel Chelsea.
- Bob Dylan wrote the book *Sara* in room 211. He wrote "Sad eyed lady of the lowlands" there too.
- Andy Warhol and Paul Morrissey directed *Chelsea Girls* (1966) about his factory regulars and their lives at the hotel. Nico's "Chelsea Girls" is also about the hotel and those who live there.
- Leonard Cohen lived in 424 and Janis Joplin lived and died in room 411 in '68.
- Arthur C. Clarke wrote 2001: Space Odyssey while staying at the Hotel Chelsea and Allen Ginsberg wrote here.
- Dylan Thomas, poet and writer, lived in Room 205 in 1953 and there, after 18 whiskies, fell into a coma from which he never recovered.

Stanley Bard took charge of the hotel in 1970. His father was one of the three who purchased the hotel in 1943. Bard had complete control of who came into the hotel and how much they had to pay.

On October 12, 1978, Nancy Spungen, girlfriend of Sex Vicious of the Sex Pistols, was found. She had been stabbed to death. Sid Vicious would die of a heroin overdose four months later.

Madonna lived at the Chelsea in the early '80s, and shot photos for her book *Sex* in room 882.

Since 2011, the Chelsea has been mostly empty and its new owners are currently in renovations.

Patti Smith, Robert Maplethorpe, Mark Twain, Arthur Miller, Tennessee Williams, Jack Kerouac, Thomas Wolfe, Valerie Solanas, William S. Burroughs, Stanley Kubrick, Dennis Hopper, Uma Thurman, Michael Imperioli, Jane Fonda, Ethan Hawke, Edie Sedgwick, Chet Baker, the Grateful Dead, Nico, Tom Waits, Jim Morrison, Iggy Pop, Virgil Thompson, Bob Dylan, Jeff Beck, Alexander Frey, Dee Dee Ramone, Alice Cooper, Edith Piaf, Cher, Joni Mitchell, Bette Midler, Pink Floyd, Jimi Hendrix, Canned Heat, J.D. Stooks, and Sid Vicious all stayed at the Chelsea.

One of the most famous ghost stories is of a woman named Mary. Her husband was a passenger and died on the Titanic. She was so distraught that she hung herself on the fifth floor. These days, Mary is seen at the western end of the building under the archway in the hallway. She is always looking at herself in the mirror.

Michael Imperioli also met Mary. He lived in the hotel for a couple of months in 1996 (prior to his fame) and encountered a crying woman in the hallway dressed in 19th century clothes. A lightbulb exploded behind him, making him turn his head. When he turned back to the woman; she was gone. In his story, Mary was the wife of a Titanic passenger from Buffalo. She stayed at the Chelsea to meet her husband and when she learned of the sinking, hanged herself in her room. Imperioli moved out a week later.

Nadia is another ghost. She grew up in the hotel and was the daughter of a wealthy silk merchant. She was an artist, changed her plans when she met a handsome songwriter and ran away with him. Sadly, he became a violent alcoholic and left her to take care of their two children. She didn't know what to do so she returned to the Chelsea, asking her father to let her move back home. He said yes as long as she did the chores and paid her rent off. Nadia found life too dreary to bear and jumped out of the window to her death. She is seen roaming the halls and the sidewalk on 23rd street, wearing a long and wispy gown.

ST. MARK'S CHURCH IN THE BOWERY - 131 E. 10th St.

Historical Episcopical Church on the Lower East side, haunted by one of New York's oldest European ghosts. Stuyvesant was sometimes called Peg-Leg Pete because he had a wooden leg and is buried beneath St. Marks.

Peter Stuyvesant purchased his farm from the Dutch West India Company in 1651. By 1660, he had built a family chapel on the grounds where, when he died in 1672, was buried in a vault below. Some called him Peg-Leg Pete due to his wooden leg.

Peter's grandson, Petrus, developed the land toward the end of the 18th century and donated the chapel and its grounds to the Episcopal Church. The church laid the cornerstone of Saint Mark's Church in the Bowery on April 25, 1795.

It was completed in 1799. Alexander Hamilton provided legal assistance in incorporating St. Mark's Church, making it the first Episcopal parish independent of Trinity Church in the new world.

It was a parish for the wealthy New York Society. The graceful, Georgian fieldstone building was designed by John McComb Jr.

In 1828, the wooden Greek Revival steeple was added. In 1836, square pillars supporting the balcony were replaced with slim, reeded Egyptian Revival pillars which survive today. In 1838, the heavy wrought iron fence was added around the property.

Sometime in 1865, the ghost of Stuyvesant had become displeased with the growth of the city and how it disturbed his peace.

The townspeople were awoken by the sound of the church bells ringing. They raced to the church to find who was ringing the bells and found a terrified sexton saying that Stuyvesant had chased him!

The door to the church was locked and the bell was still ringing. When they finally got inside, they discovered the bell's rope had been cut off, too far for anyone to reach. They searched the building and the only thing they found was a length of rope sitting on top of Stuyvesant's crypt.

Reverend Dr. W. Norman Gurthrie, who served as Rector from 1910 to 1937, felt that a person's spirituality could be fostered through the arts. In 1923, he invited Isadora Duncan to perform at the church, and Martha Graham later danced there as well.

In 1966, a group of poets lost their meeting spot at the Telegraph Bar. Allen Ginsberg approached the Rector and asked if they could meet in the church and he said yes. Poetry readings were conducted here by Ginsberg and many more. Hundreds of writers and other performers appeared here. Yoko Ono and Patti Smith did as well.

It is the oldest site of continuous religious practice in New York City.

EDGAR ALLEN POE'S APT. - 85 W. Third St.

The administrative offices of NYU Law now exist in Edgar Allen Poe's apartment. NYU recreated the original facade of Poe's home and also marked the entrance with a placard.

WASHINGTON SQUARE PARK - Washington Sq. North

The land where the park sits was near a Native American settlement known as Sapokanican or "tobacco field" in the 17th century and these farmlands were situated in the same area where much of the park is today.

During the American Revolution, most of the land (that was used for farming) was acquired by the Common Council of New York

The land was first used for a potter's field, with the intent of offering unidentified citizens a proper burial. In the late 1700s, much of the land was used when New York suffered from a yellow fever epidemic.

At that time, this area was pretty far away from what was considered "New York City" at the time. And they chose it as a burial ground because it was located far enough from the city and at a safe distance away from people as a precaution.

It is said that a public execution was said to have occurred here in the 18th or 19th century, although there are no known records. Some say it was located where the fountain is today.

When the cemetery closed in 1825, there were 20,000 bodies buried beneath the ground. The park was then used as a parade ground, used to hold military parades and training. By the 1830s, a row of Greek-style homes popped up on the north side of the square.

In 1871, the newly-formed Parks Department added curved walking paths and a water fountain.

The arch was built to honor the 100th anniversary of George Washington's presidency. It was made from Tuckahoe Marble and is modeled after the Arc de Triomphe in Paris. In its creation, some of the land had to be excavated.

When excavated, human remains and gravestones were found, and this continued to occur well into the 21st century. Many NYU students have reported coming across random cold spots and figures around the park.

HOUSE OF DEATH - 14 W. 10th St.

Prior to the Civil War, the streets around Washington Square were among the most fashionable in the city.

Greek Revival home built towards the end of the 1850s. Constructed of red brick with brownstone trim over an English basement. It was exceptionally wide and spacious. Here, throughout the turbulent war years, women in voluminous Victorian dresses and men in starched collars were entertained beneath whale oil chandeliers. As more new yorkers moved uptown, this neighborhood retained its elite character.

A wealthy widow, Mrs. James Boorman Johnston, was living in the home with her daughters in the 1880s. She was a member of the Colonial Dames of America and her husband had been a founder of the Metropolitan Underground Railroad and the Broadway Underground Railroad.

In 1887, Fred H. Andrew lived at this address. He was a cyclist and unfortunately collided with an 8-year-old boy named William Murtha on Hudson Street. Andrew broke the boy's leg and was arrested for reckless bicycle riding.

In 1900, Samuel Clemens (Mark Twain) took up residency with his family. It was one of Twain's favorite NY residences and here he and his wife entertained lavishly. Twain only lived in the house for a little over 12 months. He was battling bankruptcy and churning out some of his rushed, but classic works.

In front of this house, Kate Leary, one of his servants, was overcharged by William Beck, a cabbie, by 50 cents for a ride from Grand Central Station to the house. Twain confronted Beck about the \$1.50 fare that should have been \$1.00, Beck gave him the wrong number and fled. Twain's butler chased the cab to get the correct number. Twain even took the cabbie to court and Beck lost his license.

When Mark Twain moved out, Charles W. Whitmore leased the residence in 1901. He was a leading force in the New York Yacht Club.

John Farr purchased this home next. He was a leader in the sugar industry and Vice President of the Guayama Railroad. He was on the board of several companies. He and his wife had two sons and two daughters. The house set the scene of elegant coming-out parties for Edith and Frances. The Farr's appeared in the society pages, especially for the highly-publicized and socially-significant marriage of Edith to William Montague Geer, Jr. the son of the Rev. Dr. William Montague Geer, Vicar Emeritus of St. Paul's Chapel, in 1921.

Farr died in 1933 and Frances sold the house in 1938 to the Fourteen Ten Corporation which had plans to convert it into a 10-family apartment—2 apartments per floor. This building used to have a stoop, but it was lost in the middle of the last century.

There is lore that 22 unnamed people have died at this address over the years, some of them haunting the halls, including a gray cat, a diaphanous woman in white, and even Mark Twain.

PIRATE'S DEN - 12 Gay St.

Federal houses line one side, and Greek Revival line the other.

Wouter van Twiller built a brewery here in the 17th century, long gone by the time the narrow street was paved during the early 19th century. On April 23, 1827, the first documented mention of Gay Street appeared and told of a complaint from a health inspector.

This street—named after an early landowner—started out as an alley full of stables. Wealthy New Yorkers who lived in Waverly Place when Washington Square opened in 1826 would keep their horses there.

Greek Revival homes began rising on Washington Square in the 1830s and Gay St. was widened. In 1833, the 1820s homes on the west side were destroyed and working-class Greek Revival homes replaced them with stables that served the wealthy homeowners of Washington Square. During that time, a morgue was also located in this area and many believe the morgue's dead continue to haunt the neighborhood.

Some say the building first housed Black servants of rich Dutch colonists who lived in larger homes toward the central part of Manhattan.

Gay St. established itself as a place that celebrated the bohemian revolution. Speakeasies, taverns, theaters, and music venues flourished there. It had a secretive arched appearance and a deceptively quiet demeanor. Gay St. soon became the natural choice for underground drinking during Prohibition. The metal arch placed in front of the building supposedly marked the bar's basement entrance.

In the mid-1920s, playboy mayor Jimmy Walker leased an apartment for his mistress Betty Compton, a Ziegfeld Follies Showgirl. Frank Parris created Howdy Doody here.

Even though the music and laughter has departed, some people still hear the clicking of flapper heels on the basement floor. It's as if at the Pirate's Den, the party continues. Some see ghosts wearing full 1920s flapper attire, complete with feathered headbands. Another ghost walks around the basement wearing a hat and tails—probably a former patron of the Pirate's Den.

While the Parris family lived here, they heard footsteps on the stairs and the sound of moving objects. Their dog would bark at dark corners in the home. It was reported that they would smell violets and frying onions when no one else was in the house.

One guest visiting the Parris family recalled seeing a man with dark hair, dressed in full evening clothes with a top hat and cape in the doorway. She turned to get someone's attention and by the time she looked back he was gone.

ONE IF BY LAND... - 17 Barrow St.

Behind its handsome veneer lurks a dark past: prostitution, mysterious disappearances, and gruesome deaths. The original structure at this address was a carriage house built in 1767.

Some say that In the 1790s, Aaron Burr kept his horses here. The duel that killed Hamilton also killed Burr's political future. His property—including this carriage house—was taken away from him.

The ghost of Aaron Burr's daughter, Theodosia is said to haunt the area. As an adult, Theodosia lived in Charleston, South Carolina but would visit her father in New York City. Along one of her journeys, her boat The Patriot, mysteriously disappeared. Some believe the boat was stormed by pirates. It then became an engine house for the fire station next door.

In 1834, as Greenwich Village experienced a development boom, a handsome Federal-style double house was built at 15 and 17 Barrow St. They were the mirror image of each other, 2 ½ stories tall, and had Flemish bond brick and tall prim dormers.

A passageway or horse walk tunnels through the center of the homes to two private stables in the back yards. They were constructed for Thomas and Henry Cox, presumably brothers. Both men were carters—the equivalent of today's local truck drivers/delivery people. Thomas lived at 17.

The building has secretive features, including a hidden, stone-lined passageway that ran to what was once the shore of the Hudson River. Some believe it was used to sneak in illegal goods and soldiers from the Revolution

as well as a stop on the underground railroad. Many of the carriage house's original elements remain intact, including hand-made horseshoes, antique bottles, and hitching posts..

In 1875, Laura Trace, a teacher in the Girls' Department of Grammar School No. 10 on Wooster St. was living at 17.

Michel Hallanan purchased no. 17 in 1897 and renovated it into his horseshoeing operation. He was a blacksmith who had immigrated to New York from Galway Ireland in 1861 and made a fortune inventing the rubber horseshoe pad. He installed a large arched opening with double carriage doors. It took the space of the basement and parlor floors and the horse walk became the entrance to the upstairs living quarters.

You can still see today how Hallanan did not attempt to match the brickwork when he created the large arched entrance.

The city sold the carriage house in the late-1890s and its new owner turned it into a brothel and a saloon. Apparently its "discreet" location made it the perfect place for engaging in libations and mischief. Around 1910, it became a silent movie house.

In 1973 it became the restaurant it is today, which gets its name from Henry W. Longfellow's famous poem illustrating Paul Revere's ride that told them the British were coming. "One if by land, and two, if by sea," was a secret signal to alert patriots about the route of the British troops toward Concord.

A total of 20 ghosts are believed to haunt the bistro. One maitre de resigned after being shoved up and down the stairs every night by invisible hands. Staff members and diners have reported strange incidents, including lights flickering. Paintings will go missing or fall off the walls for no reason.

The ghost of Aaron Burr throws and breaks plates and Theodosia steals earrings from unsuspecting women seated at the bar. Guests have also seen her walking down the restaurant's stairs.

A woman dressed in all black often descends the staircase before disappearing. Some say that is the ghost of a woman who tripped over her dress, fell down the stairwell, and broke her neck.

Other ghosts include a Ziegfeld Follies girl and a blacksmith. The dancer haunts the 'Constitution Room' and the blacksmith the stairs at the top of the building—where he used to live.

WHITE HORSE TAVERN - 567 Hudson St.

The White Horse Tavern was one of Dylan Thomas' favorite haunts and the last place he drank at before he died. Some believe his ghost remains a patron to this day—plus a few more.

It opened in 1880 as Longshoremen's Bar. Generations of dock workers and laborers finished their day at its bar crafted from a solid piece of mahogany and under the pressed tin ceiling.

In 1953, it became Thomas' drinking spot of choice. He called it "the Horse." and his last visit was on November 5, 1953. Legend says he drank more than 15 whiskies, went back to the Chelsea, and fell into a coma. He passed away four days later, just 6 days after his 40th birthday at St. Vincent's Hospital. His famous last words were "I've had eighteen straight whiskies, I believe that is a record."

The Tavern was a popular hangout for poets and writers, including James Baldwin, Norman Mailer, Anais Nin, and James Laughlin. It attracted Beat poets Allen Ginsberg and Jack Keruac. Jack Keruac was kicked out of the tavern so many times that someone scrawled "JACK GO HOME!" on the bathroom wall.

It was also a hangout for Bob Dylan, Mary Travers of Peter, Paul and Mary, Jim Morrison, and the Clancey Brothers—who also performed there. At times it was a gathering place for labor members, organizers and socialists. The idea of *The Village Voice* was had at one of the tables. Andy Warhol had some drinks here as well.

On the night John Belushi died, Dan Akroyd came in around closing time and bought drinks for the house.

Many have claimed to have seen the ghost of Dylan Thomas at the bar, usually sitting at his favorite table. He may be responsible for mystery beers and shots that appear along the bar without explanation.

JAMES BROWN HOUSE - 326 Spring St.

James Brown erected his 2 ½ story brick Federal house approximately five or six feet from the Hudson River in 1817. Brown was an ex-slave and aide to George Washington in the Revolutionary War

Lower Greenwich was a working-class, mixed-race neighborhood filled with similar homes. This house had a gambrel, dormered roof and Flemish-bond brickwork, built for \$2,000 in 1817. Stone keystone lintels capped the windows.

To the right of the door, an ancient night shutter still hangs. It was used to cover the shop windows after closing. In the attic, of the peg and beam house, you can see charred axe-hewn beams, which cause some historians to think that the James Brown House was constructed from beams salvaged from the Great Fire of 1776.

Brown opened a tobacco shop on the first floor, catering to the sailors and dock workers along the river. In 1830, Brown sold the building and it became an apothecary and a grocery.

After Brown's death, the house turned into a waterfront drinking establishment with homebrewed beer and whiskey. They served sailors coming in droves from the Hudson River. They were also fed for free as long as they bought drinks.

"Mickey the Sailor" was a regular and spent most of his time and money at the bar when he wasn't at sea. He loved the pub so much that he would plead with the bar staff to keep the place open after they'd shut down shop for the night. There's no clear answer as to how Mickey died, but some say that after a long voyage he had a night of heavy drinking at the pub. On his way home, he was struck by a car and died from his injuries.

As a ghost, Mickey pokes waitresses and steals swigs from patron's drinks. It's common for a patron to order a drink, place it on the table, and the next moment their drink is mysteriously gone. Other ghosts are said to dwell here due to former patrons dying from drinking excessively.

Robert Nixon and Charles Lowere took over the building in 1851 and shared the shop area. Nixon was a bootmaker. The upstairs rooms were rented out.

In 1870, George Hays moved into the home with his wife and daughter. He ran a crockery business from the first floor and two boarders, or possibly employees, also lived there. By that time, landfill had made this once river-front property to be a block and a half from the river. Piers were added and improved and ship traffic on the Hudson was dense.

In 1890, Thomas Cloke, an Irish immigrant purchased the building and opened a tavern. William Haskins lived above the tavern with his family and worked as a tobacco stripper. In 1919, Cloke recognized that the 18th amendment might be passed to outlaw the selling of liquor. He tried to get ahead of it and sold the building that year. Prohibition began January 16.

New owners took hold and opened up a restaurant—and continued serving alcohol. The upstairs served as a boarding house and a brothel. The speakeasy stayed in business after prohibition but never had a name. It has always been called The Green Door.

Following Prohibition, it turned into a normal pub. It had a lawless reputation as a play place for sailors. Around that time patrons started calling the pub "The Green Door" for its green door, which remains to this day.

In the 1970s, Columbia student Richard Wayman made a deal with the building owner to live upstairs for cheap while doing repairs on the building. At his time, a large red neon sign had been added that said BAR.

Wayman later became the publisher of the music magazine *Ear* and took over the lease in 1977. He bought the house in 1979 and covered the parts of the neon tubes with black paint to make the sign read as EAR. While

doing repairs, Wayman found that the basement was sandy - reminiscent of when the house sat on the shoreline. He even found old crocks from Cloke's time stamped with 326 Spring St.

MANHATTAN WELL - 129 Spring St.

In 1817, William Dawes constructed a 3 ½ story house at 129 spring st. The area was rapidly developing, only recently still farmland. In 1819, the entire south block from west Broadway to Wooster Street was filled with homes similar to this one. The Flemish bond brick and the tidy dormers were typical of the Federal homes constructed on this street at the time.

Spring Street was originally called Brannon Street, named for the landowner whose farm it ran through. But it was renamed for the underground spring that supplied fresh water to the growing population. It was probably Dawes who constructed a deep brick cistern behind the house. This cistern will come back into play.

Many upper- and middle-class houses were built in this neighborhood in the early 1800s. It had very recently been farmland, but in 1819, the entire south block (between West Broadway and Wooster Street) was filled with similar homes. In the 1820s, this building was a drug store, then a German beer hall, then left vacant for many years.

By the 1850s, Andre Sabatier had a shop on the first floor of the Federal-style house. In July 1860, he advertised black french varnish and even offered soldiers the service of varnishing their leathers for \$1 a set.

On May 2, 1862, this address became a post office. The second floor became a regular meeting place for the Society of Soldiers' and Sailors following the Civil War. On 1872, August 16, the George W. Francis Association, composed of African American Republicans, met here to discuss their support of Ulysses S. Grant.

On 1891, 23-year-old Richard Banse was hired in the Money Order Department of the Post Office. He made \$600 a year but found a way to augment his earnings. On November 28, 1893, he was led out of the postal branch by the police. Banse had a stamp of the postmaster's signature, which made filling out money orders to himself very simple.

In 1954, the DaGrossa family purchased this building. A sandwich store opened in the shop space and the upper rooms were used as a living space.

In 1961, the neighborhood was being rediscovered by artists and struggling artist Miles Forst moved into the two-story apartment home with his wife and two children. They paid \$50 a month.

The hero shop was converted to the Manhattan Bistro and in 2015 the entire building was converted into a retail space for COS.

In 1974, a shop owner declared the building was haunted by Elma Sands and when William Dawes' cistern was unearthed under the Manhattan Bistro in 1980, the ghost story evolved. The owners said that the well gave them bad vibes due to its eerie presence. They said it didn't look to have aged at all and is still in near perfect condition, located in the basement.

Elma moved into the boarding house at 208 Greenwich St. in 1799. That year, she found herself in a secret love affair with a man who lived on her street, Levi Weeks, who was a local carpenter. The two planned to elope. Late December 1799, Elma left her home around 8 at night to meet up with Levi and get married. But around the same time, Levi showed up at the boarding house where she lived looking for her.

Witnesses would claim they saw her that night with two men but they could not identify who they were. Just a few days later, Elma's body was found in the well. Evidence suggests that Elma's neck was broken before she was dumped in the well.

This would become the first trial to ever be recorded in the history of America. It lasted a little over a day and the lawyers involved were Aaron Burr and Alexander Hamilton. Some said they thought Levi was behind the murder, but he was acquitted of the charges due to lack of evidence. To this day, the murder is still a mystery.

Many have reported seeing apparitions in this area and some say they've even heard Elma's screaming. They claim they've seen her haunting the well. Some even blame Elma's cousin, Catherine Ring, for the hauntings and strange happenings.

- Transcripts were recorded of Elma's trial and after the ruling acquitted Levi Weeks, Catherine cursed the room and "called upon the Almighty to curse them all." Some believe this curse has led to multiple deaths.
- It is believed that Catherine's curse is responsible for Judge Lansing's death. Lansing was the one who acquitted Weeks. About 30 weeks after the trial, Judge Lansing left his hotel in Manhattan to go to the post office but never returned. No one was able to find any trace of him.

MERCHANT HOUSE MUSEUM - 29 E. 4th St.

The building is an example of transitional Greek Revival architecture. At the time it was constructed, every room was equipped with the best, mid-19th century furnishings money could buy. (marbled fireplaces, mahogany beds, grecian couches, dutch ovens, huge gas chandeliers, even a concert piano)

Upon entering the home, you'd pass through a set of double doors, leading you into a gilded parlor, which hosts many weddings, social gatherings, and funerals.

The building is now a museum that has an impressive collection of the Tredwell's family possessions including works of art, sewing accessories, family photographs, costumes, greeting cards, and unfinished quilts)

Every October, there are reenactments of traditional Victorian-era funerals and the home is decorated as if the family was in “high mourning” (windows and shutters closed, curtains drawn, wall portraits and mirrors covered in black crepe).

It was built in 1832 by a famous hatmaker named Joseph Brewster who ran two very successful shops on Broadway. Brewster sold the property for \$18,000 to a successful hardware merchant named Seabury Tredwell in 1835—a price considered to be very high at the time.

Tredwell moved to New York City around 1800 in his late-teens/early-20s. He was first listed in the hardware business in records in 1803. He married Eliza Parker in 1820; he was 40 and she was 23. They had two sons and five daughters as well as four servants in the house. Only two of the daughters and one son got married, which was unusual for that era and for an affluent family with social position.

Tredwell was also a direct descendant from the Mayflower passengers John Alden and Priscilla Mullins and his mother was the half-sister of Samuel Seabury, the first Episcopal bishop in America—and also featured in a song from *Hamilton*. His great-great-great grandfather came to Massachusetts from England in 1637 and by 1649 the Tredwells settled in the village of Hempstead, Long Island.

Bells notifying the servants of tasks hung in the kitchen and throughout the house, though the bells were not labeled. The servants had to memorize the sound of each jingle and know who was calling and from where.

Four of the women who helped in the home came from Ireland: Ann Clark, Bridget Murphy, Mary James, and Mary Smith. Mary Smith was only 14 when she emigrated to New York in 1851 and Bridget was just 16 when she arrived a year later. They worked long hours, rising before dawn and working until after dark, with little pay. They only had one afternoon off per week. They only made about \$3-\$4 per month.

Usually households like this had a cook who was also responsible for the laundry and her helper, who waited tables and worked as a parlor maid.

Gertrude was the last of the Tredwell's to live in the mansion and its most famous ghost. She was born in an upstairs bedroom in 1840. Her father wouldn't let her choose who she wanted to marry—a young doctor she had fallen in love with.

She resented Her father because he refused to let her marry a young doctor she had fallen in love with. She died in the same room, in the same bed where she had been born at the age of 93 in 1933.

Since the building opened to the public as a museum in 1930, strange and unexplainable happenings have been reported—sounds, sightings, smells—by staff, volunteers, visitors, neighbors.

One of the most seen apparitions is that of a woman wearing a brown dress, who is probably one of Tredwell's six daughters. A lady in a long, black gown has also been spotted.

One woman claims to have had a full conversations with Samuel Tredwell, before realizing he was a ghost

It was purchased for \$18,000 by Seabury Tredwell in 1835 who was a successful trade partner of English marine hardware. He retired at the age of 55. They had four servants and eight children. In 1840, Gertrude was born in the second floor bedroom. Outside their windows, the elite road by in sleek carriages.

The heat of the summers brought odors and disease, and wealthy families like the Tredwells escaped to summer homes. They had an 850-acre estate in Rumson, New Jersey.

Seabury Tredwell was known to be a stern and religious father. Elizabeth was the first of the children to leave the house. She was married to Effingham Nichols in 1845. 1848 March Adelaide married the hardware merchant Charles Richard, and Samuel Lenox Tredwell would be the only other child to marry out of the 8.

On March 7, 1865, Seabury Tredwell died at the age of 84. His funeral was held in the parlor four days later.

There have been no alterations made to this house during its lifetime. After his death, the famously cautiously updated the parlor with the addition of a few Victorian upholstered pieces. Otherwise, as Gertrude would later repeat again and again, it was left "as papa wanted it."

Eliza, the mother, died in 1882 and by 1900, only Gertrude and her sisters were left in the house. Sarah died in 1906, Phebe fell down the staircase to her death in 1907 and in 1909, Julia died, leaving Gertrude alone in the home. Gertrude remained isolated in her time capsule. Nothing was discarded. Dresses and combs, books and letters, everything was kept intact and in place exactly as things were in 1835.

In 1933, Gertrude passed away in the same bed she was born in. She was 93. Her cousin, George Chapman purchased the house, recognized its importance and the need to preserve it, and opened it as a private house museum in 1936.

Due to the Depression, house museums were not popular and Chapman didn't have the resources to maintain the structure. He died in 1962 and its condition was terrible. Water had seeped into the brickwork and the chimney was very tilted. The carpeting and fabrics were faded and worn.

In 1962, the Decorators Club of New York City adopted the house as a project. The draperies were reproduced, with hand-made tassels and the patterned carpeting was reproduced from a swatch cut from the parlor.

NYU architect Joseph Roberto was then consulted and took on the project to save the building.

As evidence of Gertrude's careful preservation of her family's things, a volunteer one day was going through clothing in an upstairs bedroom. She put her hand in an evening cape and pulled from the pocket the program from a play that had taken place in the late 1800s. Like almost everything in the house it laid protected from time, never having been touched since the last Tredwell sister nestled it into her pocket after the theater.