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Gatsby: Myths and Realities of Long Island's North Shore Gold Coast

by Raymond E. Spinzia and Judith A. Spinzia

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The North Shore estates more than those of any other area of the Island captured the imagination of twentieth-century America. They occupied the area from Great Neck east to Centerport and from the Long Island Sound to just south of the present site of the Long Island Expressway. At the height of the estate era, Long Island had three Gold Coasts. An excellent social history of the South Shore estates, entitled *Along the Great South Bay: From Oakdale to Babylon*, has been written by Harry W. Havemeyer. The East End estates, which were built in the area known as the Hamptons, are chronicled by the authors in the soon-to-be-published *Long Island's Prominent Families in the Town of Southampton: Their Estates and Their Country Homes* and *Long Island's Prominent Families in the Town of East Hampton: Their Estates and Their Country Homes*. It is Long Island's North Shore Gold Coast and the fact, fiction, and outright confusion created by F. Scott Fitzgerald's *The Great Gatsby* that are considered here.¹

Even the very existence of the South Shore and East End estates has remained relatively unknown. This, in part, is attributable to *The Great Gatsby*, which continues to fascinate the public in its portrayal of the life-style, as Fitzgerald perceived it, of the North Shore elite of the 1920s. Unfortunately, *Gatsby* has given rise to speculation and to misinformation in both print and local oral tradition.

The North Shore estate era began about 1900, some sixty years after the South Shore Gold Coast's beginning, and reached its peak in the 1920s. Indeed, by the 1920s, approximately six hundred estates on the North Shore were worth more than \$500 million and occupied more than 116,000 acres.

Unlike the South Shore and East End estates, the North Shore estates were more elaborate, many mimicking English, French, or Italian architecture of the seventeenth, eighteenth, and nineteenth centuries.

The South Shore estate owners built their homes conveniently close to the main roads and actually financed railroad spurs to serve the South Shore areas where their homes were located. On the other hand, the exclusivity of the North Shore estate owners is legendary. In an attempt to protect their privacy, the North Shore barons used their considerable influence to see to it that public roads and railroads were in disrepair to keep “the city people” out. Estates had private guards who not only protected the estates and their occupants, but also discouraged uninvited weekend picnickers from the city.

The largest of the North Shore estates encompassed six hundred to two thousand acres and employed between two hundred and fifty and four hundred people.² Taking into account the “ripple effect,” about 20,000 Long Islanders owed their employment to the estates. This, in an era when the total population for Nassau County went from 55,448 in 1900 to 406,748 in 1940, and that of Suffolk County went from 77,582 to 197,355 during the same time period.³



Kahn estate, Oheka

North Shore millionaires actually vied to see who could build the highest hill on which to locate their mansions. Railroad lines were laid to the estate sites during the construction so that trainloads of

dirt could be brought in to elevate the mansion. Noteworthy contestants were Otto Kahn and Clarence Mackay. Mackay's mansion was built on Harbor Hill in Roslyn, which was the highest natural point in Nassau County even before the trainloads of additional dirt were added.⁴



Mackay estate, Harbor Hill

Virtually all of the estates, with few exceptions, were intended to be vacation homes. In the late 1800s and early 1900s, Long Island was considered to be unhealthy in the summer due to mosquitoes. Summers therefore were spent in such places as Newport or Maine, while spring and autumn were spent on Long Island. In the winter, households returned to Manhattan, Brooklyn, or Palm Springs.

In the 1920s the North Shore estate era began a gradual decline that was precipitated by the advent of income and inheritance taxes, the dramatic increase in property tax, and the Great Depression.⁵ In addition, the execution of eminent domain by Robert Moses to obtain the right-of-way for the construction of Northern State Parkway, and the subsequent construction of the parkway, struck another blow to the estate class. Finally, the unwillingness of the post-war generation to enter into estate service, and the continual distribution and subsequent diminution of the family fortunes among members of succeeding generations of heirs, contributed to the gradual and irreversible decline.

In an attempt to blunt the effect of the federal income tax, William Dameron Guthrie (Lattingtown), Victor Morawetz (Woodbury), and Charles Steele (Old Westbury), of the law firm Seward, Guthrie, Morawetz, and Steele, carried the fight against the federal income tax to the United States Supreme Court in 1895 and won their case, having the income tax declared unconstitutional. It remained so until 1913, when it was legalized by the passage of the sixteenth amendment.⁶ After the establishment of federal income tax laws, there was little that the North Shore barons could do to stem

the tide of ever-increasing federal taxes, but they still were a force to be reckoned with on the national, state, and local levels. During the 1920s, the GOP's National Finance Committee consisted of one representative from each of the forty-eight states and one from Nassau County. This is not surprising if one considers that a large percentage of the Republican Party's major donors came from the Island's North Shore. Therefore they were able to control the state and county GOP by ensuring that their candidates were elected and obtained important legislative chairmanships.⁷

Unknowingly, in 1926, the North Shore millionaires sowed the seeds of their own destruction when they sent the twenty-six-year-old Frederick Trubee Davison to the New York State Legislature as an assemblyman to protect their interests. Surely they must have expected that F. Trubee, the son of North Shore millionaire and J. P. Morgan partner Henry Pomeroy Davison, would be loyal to their interests. What they had not counted on was that this naïve freshman assemblyman would put into Robert Moses' hands the legislation that would permit Moses to become a different kind of baron — a baron committed to the destruction of Long Island's North and South Shore estates. Indeed, in the opinion of one lawyer, sections eight, nine, and eighteen of the bill that Davison introduced and guided through passage enabled the Long Island Parks Commission, of which Moses was commissioner, to take over all of Suffolk County (and, presumably, Nassau County) as long as the governor signed the appropriation form.⁸

Into this world of privilege and excess F. Scott Fitzgerald drifted for a brief period to observe and participate at the fringe of Gold Coast society. Fitzgerald's novel *The Great Gatsby* has given rise to much speculation which confounds Fitzgerald scholars and hinders their understanding of Fitzgerald's position in Long Island society in the early 1920s, during his brief residence at 6 Gateway Drive in Great Neck Estates. Much of the speculation has become entrenched misinformation which actually clouds Fitzgerald's "Long Island literary period." Some scholars fail to recognize that Fitzgerald was incorporating, as would any fiction writer, what he saw, which, in Fitzgerald's case, was only a minuscule fragment of the life of Long Island's "elite."

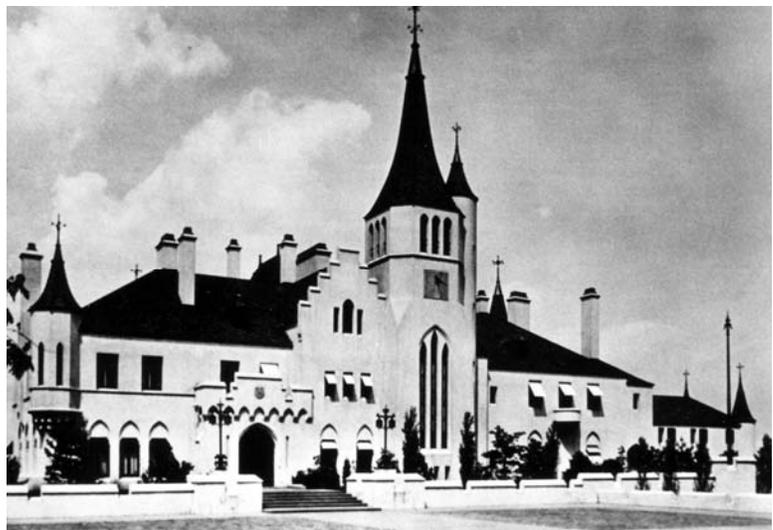
At the F. Scott Fitzgerald Conference, held at Hofstra University in 1992, the authors were inundated with questions from Fitzgerald scholars who wanted to know the exact location of the Gatsby and Buchanan houses, where the green light was, in what years various mansions were built, and whether Fitzgerald had been a guest at these estates. They were quite universally convinced that they would find that "East Egg" and "West Egg" were local designations for the Sands Point and Great Neck areas and were genuinely disappointed to find out that the designations were figments of Fitzgerald's imagination. These scholars had great difficulty accepting the fact that the sites depicted in *Gatsby* were fictional, inspired by Fitzgerald's eighteen-month stay on the Island. They seemed to

want to believe that *Gatsby* honestly chronicled life on Long Island during the estate era, and the fictitious microcosm of *Gatsby* could be extrapolated into a broad generalization of estate life on Long Island during the period that has become known as the “Roaring Twenties” and the “Jazz Age.”

Fitzgerald moved to Great Neck in October 1922. In the summer of 1922 Fitzgerald had begun to think of *Gatsby*, which was originally to be set in the Midwest and New York of 1885. It was not until April 1924 that he seriously began to work on the novel, although his notes indicate that he did spend some time on the plot in 1923. In April 1924 he moved to Europe where he continued to revise *Gatsby*, which was published in 1925. Fitzgerald remained in Europe until 1926 after which he moved to Ellerslie, Delaware.⁹

It has often been speculated that *Beacon Towers*, the Sands Point mansion built by Alva Vanderbilt Belmont, was the inspiration for Jay Gatsby’s mansion in *The Great Gatsby*, presumably because of its style of architecture. This presumption appears to have been fueled by Fitzgerald’s description of Daisy’s first view of Gatsby’s mansion — “the feudal silhouette against the sky.”¹⁰ However, similarities can be drawn to many North Shore mansions.

It is true that Alva, the former wife of William Kissam Vanderbilt, Sr. and the widow of Oliver Hazard Perry Belmont, had built and owned *Beacon Towers* at the time that Fitzgerald was writing *Gatsby*.¹¹ The estate was used as an office and as a retreat for those with whom she worked in the woman’s suffrage movement. After woman’s suffrage



Beacon Towers

was achieved in 1920, Alva spent most of her time in France. It is doubtful, therefore, that Alva, who would have been in her seventies, would have thrown “Gatsby-style” parties on her visits to her Sands Point estate for the likes of Fitzgerald and the alcoholic theatrical and literary crowd. Besides, she was “society,” and Fitzgerald certainly would have been only a curiosity to those of her social status, if that. When she sold *Beacon Towers* to William Randolph Hearst in 1927, *Gatsby* had already been published; thus, Millicent Hearst, who was by that time estranged from her husband, and who lived with her children at the estate renamed *Saint Joan*, could not have been Scott and Zelda’s hostess at *Beacon Towers/Saint Joan* prior to the publication of *Gatsby*. The stories of Alva or Hearst doing so

and the implications that *Beacon Towers/Saint Joan* was the inspiration for Gatsby's mansion, are unsubstantiated speculation.

Jay Gatsby's fictional mansion was described by Fitzgerald as "a colossal affair by any standard — it was factual imitation of some Hotel de Ville in Normandy with a tower on one side, spanking new under a thin beard of raw ivy, and a marble swimming pool and more than forty acres of lawn and garden." The interior of Gatsby's mansion

is described as having "Marie Antoinette music rooms and Restoration salons . . . a high Gothic library, paneled with carved English oak, and probably transported complete from some ruin overseas . . . upstairs . . . period bedrooms . . . dressing rooms and pool rooms, and bathrooms with sunken baths . . . Gatsby's own apartment, a bedroom and a bath and an Adam study." Daisy and Tom Buchanan's house is described as "a cheerful red and



Beacon Towers, interior

white Georgian Colonial mansion."¹² These descriptions could suggest any number of the more than one thousand North Shore estate homes we have documented.¹³ It is also entirely possible that the inspiration for Gatsby's mansion, "the factual imitation of some Hotel de Ville in Normandy" was simply that, a recreation of something Fitzgerald saw in Normandy while writing *Gatsby* in France, a speculation no one seems to have considered.

Confusion, in part, can be attributed to erroneous and misleading statements in Monica Randall's book, *The Mansion of Long Island's Gold Coast*, which scholars have assimilated as fact. For instance, in the caption of a picture labeled *Land's End*, Randall states, "F. Scott Fitzgerald is said to have written parts of his novel, *The Great Gatsby*, from this porch overlooking Long Island Sound as guest of Bayard Swope. He used it as the inspiration



Swope estate, Keewaydin

for the home of Daisy Buchannon [sic].”¹⁴ Herbert Bayard Swope, the executive editor of the *New York World*, had two homes on Long Island, his Sands Point estate and a three-story Victorian house on East Shore Road in Great Neck, which he had rented from Loittie Blair Parker, the author of *Way Down East*. Swope gave up his rented house in Great Neck in the fall of 1928 and purchased the eleven-acre Sands Point estate, which he called *Keewaydin*, not *Land’s End*, in late 1928 or early 1929, well after *Gatsby* had been published.¹⁵ It is, therefore, totally impossible for Fitzgerald to have sat on the porch of Swope’s Sands Point estate, as Swope’s guest, writing portions of *Gatsby*. As to the Georgian Revival mansion called *Land’s End*, it was owned by Harvey Dow Gibson and is located on Sheep Lane, Lattingtown, more than ten miles from Swope’s Sands Point estate.¹⁶

What is more likely is that the house just north of Ring Lardner’s house on East Shore Road in Great Neck, rented by Herbert Bayard Swope, was the inspiration for *Gatsby*’s flamboyant parties. Swope, like the fictional Jay Gatsby, enjoyed living and entertaining on a lavish scale. His home, like that of Gatsby, became a mecca for friends and gate-crashers from all walks-of-life, and, like Gatsby, he seldom sent out invitations to his “Gatsby-style parties.” Swope’s wife Margaret referred to their Great Neck house as “an absolutely seething bordello of interesting people.” Marion Meade, in her biography of Dorothy Parker, states that Fitzgerald attended the parties at Swope’s Great Neck home and modeled the characters in *Gatsby* after the people he met at these parties.¹⁷

Ring Lardner, Jr. describes Swope’s Great Neck home from the perspective of a next door neighbor:

“There was a porch on the side of our house facing the Swopes’, and Ring and Scott sat there many a weekend afternoon, drinking ale or whiskey and watching what Ring described as ‘an almost continuous house-party’ next door. Though their entertaining fell a whit short of Gatsby’s, the location of the Swopes’ house was just right for the view of Daisy’s pier across the bay. . . . Beyond those facts there is only the knowledge that this was the period of gestation for *The Great Gatsby*.”¹⁸

In referring to Swope’s Great Neck parties, E. J. Kahn, Jr. concurs with Lardner’s assessment, stating, “The carefree hours that F. Scott Fitzgerald spent under the Swope roof were evoked in his setting for *The Great Gatsby*.”¹⁹ So too does Max Lerner, who states, “Scott Fitzgerald had used Swope’s rented house at Great Neck as the setting for his *The Great Gatsby*.”²⁰ It would appear that the activities at Swope’s Great Neck house, which no longer exists, are much more plausible as models of the life-style depicted in Fitzgerald’s novel than the activities of Alva Belmont at *Beacon Towers*.

Some authors have attributed Fitzgerald’s characterizations to the North Shore elite whom he met while he and Zelda were living at the Great Neck Estates house. Nelson Aldrich Jr. states in his books that Thomas (Tommy) Hitchcock [Jr.], the noted polo player and war hero from Old Westbury and

Sands Point, whose children would become heirs to the Hitchcock and Mellon fortunes, was malevolently represented in the character of Tom Buchanan in *The Great Gatsby*. According to Aldrich:

“Old Money recognizes this character from a different angle. He is the icon of nonchalance gone bad, everything the ordeals of boarding school, nature, and war were meant to forefend. . . . People like him make up what one old Grotonian once described as a representative sample of his form: a bunch of ‘cheats, drunkards, lechers, panhandlers, suicides.’ They are what a friend of mine from St. Paul’s, Geoffrey Gates, called Locust Valley Rednecks.”²¹

Aldrich bases his belief that Hitchcock is Buchanan on the fact that Hitchcock was a famous Long Island polo player of the era, whose powerful physique resembled that of Buchanan and who, like Buchanan, was a member of the Island’s party-going elite. He theorizes that Hitchcock and Fitzgerald must have met at these parties and known each other at least slightly on a social level.

Indeed, Fitzgerald did consider Hitchcock to be a heroic figure, using him as a model for the character of Tommy Barban in *Tender Is the Night*. Fitzgerald even claimed that, other than the Gerald Murphys, Hitchcock was his only rich friend.²² In a letter to his daughter Scottie, when she was attending Vassar, Scott praised her college success comparing her accomplishments to that of Hitchcock, remembering his friend as a heroic success. Fitzgerald’s admiration for Hitchcock appears to have continued into the later years of the author’s life.²³

Fitzgerald had clarified some points of confusion created by *Gatsby* while at the same time intensifying other points already confusing to Fitzgerald scholars and to Long Island historians. Approximately fifteen years after completing *Gatsby*, Fitzgerald noted the chapter sources, as follows, on the endpaper of his copy of Andre Malraux’s 1938 *Man’s Hope*:

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|-----------|-------|---|
| [chapter] | “I. | Glamor [sic] of Rumsies [sic] + Hitchcocks [sic] |
| | II. | Ash Heaps. Memory of 125 th . Gt Neck |
| | III. | Goddards. Dwanns [sic]. Swopes |
| | IV. | A. Vegetable days in N. Y.
B. Memory of Ginevras Wedding |
| | V. | The meeting all an invention. Mary |
| | VI. | Bob Keer’s story. The 2 nd Party. |
| | VII. | The Day in New York |
| | VIII. | The Murer (inv.) |
| | IX. | Funeral and invention.” ²⁴ |

The Goddard noted may have been screenwriter and playwright, Charles William Goddard. Allan Dwan was a movie director who lived in the area during the early 1920s.²⁵ Charles Cary Rumsey, Sr. (1879-1922) was a noted sculptor and polo player, who married Mary Harriman, the sister of William Averell Harriman.²⁶ Rumsey’s life was cut short in a fatal automobile accident. Since Rumsey died one

month prior to Fitzgerald's move to Great Neck, Scott's knowledge of Rumsey's prowess on the polo field was most likely secondhand. The Rumsey's Dutch Colonial Long Island country home was located on Wheatley Road in Brookville, and indeed, in her correspondence, Zelda does mention having gone to the Rumsey estate.²⁷ Charles Cary Rumsey, Jr., who was born in 1911, would have been too young for Fitzgerald to use as model for any of his characters in *Gatsby*. As previously noted, Swope was the executive editor of the *New York World*, and Hitchcock was the noted polo player and war hero. Fitzgerald appears to be saying that Gatsby's parties were modeled after those of Goddard, Dwan, and Swope, but it is unclear if, in referring to Rumsey and Hitchcock, he is referring to their estates, their personalities, or their life-styles.²⁸

The image portrayed of the North Shore estate area residents in *Gatsby* is one of irresponsible, pleasure-seeking individuals who are indifferent to anyone or anything beyond their immediate circle of friends. While this stereotype may well have been true of some, it certainly was not true of the majority of the residents of the North Shore of Long Island during the so-called Gold Coast Era. This is dramatically confirmed if one consults the civic activism and occupation appendices in volume II of *Long Island's Prominent North Shore Families: Their Estates and Their Country Homes*. True, the area was home to captains of industry, some of whom established their fortunes in questionable circumstances, but it was also home to many more millionaires and their scions who served their nation with distinction.

Theodore Roosevelt, the only United States president to have a permanent residence on Long Island, was a North Shore resident. Two of the seven first ladies, both domestic and foreign, to have Long Island connections lived on the North Shore. The area had two of the Island's three summer White Houses, three Central Intelligence Agency directors, three unsuccessful candidates for the United States presidency, and three governors, as well as numerous congressman, cabinet members, assistant cabinet members, diplomats, intelligence agents, publishers, industrialists, generals, and admirals.²⁹

The location of Daisy's house, the model for Tom Buchanan, and the model for Gatsby's mansion and party life, are not as important as are the contributions made by North Shore residents to the fabric of the nation and to the Island as we know it today, contributions which, for the most part, have remained unheralded.

In Fitzgerald's own words, Gatsby was "just a man named Gatsby."³⁰

ENDNOTES

1. See Harry W. Havemeyer, *Along the Great South Bay From Oakdale to Babylon: The Story of a Summer Spa 1840-1940* (Mattituck, NY: Amereon House, 1996) and *East on the Great South Bay: Sayville and Bellport 1860-1960* (Mattituck, NY: Amereon House, 2001); Raymond E. and Judith A. Spinzia, *Long Island's Prominent South Shore Families: Their Estates and Their Country Homes in the Towns of Babylon and Islip* (College Station, TX: VirtualBookworm, 2007), *Long Island's Prominent Families in the Town of Southampton: Their Estates and Their Country Homes* (College Station, TX: VirtualBookworm, 2010), and *Long Island's Prominent Families in the Town of Hempstead: Their Estates and Their Country Homes* (College Station, TX: VirtualBookworm, 2010); and Gary Lawrance and Anne Surchin, *The Architecture of Leisure: Houses of the Hamptons, 1880-1930* (New York: Acanthus Press), 2007.

For the social history of the Phipps family and architectural information about their Long Island estate *Westbury House* (now Old Westbury Gardens in Old Westbury), see Peggie Phipps Boegner and Richard Gachot, *Halcyon Days: An American Family Through Three Generations* (New York: Harry N. Abrams, 1986).

For architectural information on selected Long Island estates, see Robert B. Mackay, Anthony K. Baker, and Carol A. Traynor, eds., *Long Island Country Houses and Their Architects, 1860-1940* (New York: W. W. Norton, 1997); Stephen Bedford and Richard Guy Wilson, *The Long Island Country House, 1870-1930* (Southampton, NY: Parrish Art Museum, 1988); and Liisa and Donald Sclare, *Beaux-Arts Estates: A Guide to the Architecture of Long Island* (New York: Viking Press, 1980).

2. Elly Shodell, ed., *In the Service: Workers on the Grand Estates of Long Island, 1890s - 1940s* (Port Washington, NY: Port Washington Public Library, 1991), p. xiii.

3. Joann P. Krieg and Natalie A. Naylor, eds., *To Know the Place: Exploring Long Island History*, rev. ed. (Interlaken, NY: Heart of the Lakes Publishing, 1995), p. 156.

4. For information on the Otto Kahn estate *Oheka*, see Robert B. King, *Raising a Fallen Treasure: The Otto H. Kahn Home, Huntington, Long Island* (privately printed, 1985). Information on Clarence Mackay's estate *Harbor Hill* is found in *A Monograph of the Work of McKim, Mead & White, 1879-1915* (New York: DaCapo Press, 1985) and Richard Guy Wilson, *Harbor Hill: Portrait of a House* (New York: W. W. Norton & Co., 2008).

5. Several estate owners, including Marshall Field III, opted to demolish a portion of their mansions in order to reduce taxes. J. P. Morgan and his son Junius went to court to have taxes reduced on their respective estates. J. P. succeeded in having \$1 million taken off his tax assessment of \$2,256,000 but his son failed to win a reduction of his \$625,000 assessment. George F. Baker, Jr., Harvey Dow Gibson, John Edward Aldred, and William D. Guthrie formed their own incorporated Village of Lattintown to control local property taxes. See Ferdinand Lundberg, *America's 60 Families* (New York: Vanguard Press, 1937), p. 429. If these estate owners were so concerned with their property taxes, it is logical to assume that increases may have become an overwhelming burden to the less well-heeled estate owners.

6. Robert T. Swaine, *The Cravath Firm and Its Predecessors*, vol. I, *The Predecessor Firms 1819-1906* (New York: Ad Press, 1946), pp. 532, 535.

7. Robert A. Caro, *The Power Broker: Robert Moses and the Fall of the New York* (New York: Alfred A. Knopf, 1989), p. 152.
8. Caro, p. 185.
Years later, Frederick Trubee Davison, acting on behalf of Republican Party leaders, offered the 1934 gubernatorial nomination to Moses and served as chairman of his campaign. Lehman won the election by a landslide. Moses only received thirty-five percent of the vote. No other major party New York State gubernatorial candidate had lost so decisively in the history of the state. Caro, pp. 402, 421.
9. *Contemporary Authors* (Detroit: Gale Research Co., 1988) vol. 123, p. 108.
10. F. Scott Fitzgerald, *The Great Gatsby* (New York: Scribner Paperback Fiction, Simon & Schuster, 1992), p. 96.
11. Raymond E. Spinzia, "In Her Wake: The Story of Alva Smith Vanderbilt Belmont," *The Long Island Historical Journal* 6 (Fall 1993):101 and Alva Vanderbilt Belmont ["Alva Vanderbilt Belmont Memoir"] in Matilda Young Papers, Special Collections, William R. Perkins Library, Duke University, Durham, NC, p. 93.
12. Fitzgerald, pp. 9, 11, 49, 96.
13. Raymond E. and Judith A. Spinzia, *Long Island's Prominent North Shore Families: Their Estates and Their Country Homes*, vols. I and II (College Station, TX: VirtualBookworm, 2006).
14. Monica Randall, *The Mansions of Long Island's Gold Coast* (New York: Rizzoli International Publications, 1987), p. 26.
15. E. J. Kahn, Jr., *The World of Swope* (New York: Simon and Schuster, 1965), pp. 291, 316-17; Dennis J. Amato, "Croquet on Long Island," *The Long Island Forum* 55 (Spring 1993):18; and *Social Register Summer, 1950* (New York: Social Register Association, 1950), p. 241.
Swope's c. 1911 Sands Point house originally named *Kidd's Rocks* was built by John Scott Browning, Sr. In 1921 the estate was purchased by Malcolm Douglas Sloane from Mrs. Browning. After Sloane's death his widow Elinor Lee Sloane married Albert Delmont Smith and resided with him at the former Sloane Sands Point estate, which they renamed *Keewaydin*. The Smiths sold the estate to Swope and relocated to *Mill Pond* in Lloyd Harbor. Spinzia, *Long Island's Prominent North Shore Families . . .*, vol. II – Swope entry.
16. *Long Island Society Register, 1929* (Brooklyn: Rugby Press, 1929), p. 110.
17. Marion Meade, *Dorothy Parker, What Fresh Hell Is This?* (New York: Villard Books, 1988), pp. 113-14, 142, and Amato, p. 18.
18. Ring Lardner, Jr., *The Lardners: My Family Remembered* (New York: Harper and Row, 1976), p. 163.
Lardner's Great Neck home on East Shore Road was called *The Mange*. From 1928 until his death in 1933 he lived on West End Road, Apaquogue (East Hampton), next door to his friend Grantland Rice, the famed sportswriter and poet.
19. Kahn, p. 292.

20. Max Lerner, "Herbert Bayard Swope," *Dictionary of American Biography*, Supplement Six, 1956-1960 (New York: Charles Scribner's Sons, 1980), p. 617.
21. Nelson W. Aldrich, Jr., *Old Money: The Mythology of America's Upper Class* (New York: Alfred A. Knopf, 1988), p. 187.
The St. Paul's to which he is referring is in Concord, New Hampshire.
22. Sheila Graham, *The Real F. Scott Fitzgerald: Thirty-Five Years Later* (New York: Grosset and Dunlap, 1976), p. 98; Aldrich, *Old Money*, p. 182; and Nelson W. Aldrich, Jr., *Tommy Hitchcock: An American Hero* (privately printed, 1984), pp. 10-11.
23. Aldrich, *Tommy Hitchcock*, p. 10.
24. Matthew J. Bruccoli, *Some Sort of Epic Grandeur: The Life of F. Scott Fitzgerald* (New York: Harcourt Brace Jovanovich, 1981), p. 184.
25. Bruccoli, p. 184.
26. Charles Rumsey's commissions included the hunt frieze on the Manhattan Bridge and the bronze statue of a bull, originally named "*Taureau*," which is located on Route 25A in Smithtown and which sat in front of the Brooklyn Museum for years before finally being installed in Smithtown. Raymond Edward Spinzia, Judith Ader Spinzia, and Kathryn Spinzia Rayne, *Long Island: A Guide to New York's Suffolk and Nassau Counties* (New York: Hippocrene Books, 2009, third edition – revised), p. 172. Of a more personal family nature, he created the fountain at *Arden House* and a memorial to E. H. Harriman at Goshen, NY, "in recognition of Harriman's services as a breeder of blooded horses and a builder of good roads." Rumsey created a statue of Francisco Pizarro in his Paris Studio for the San Francisco Exposition. After the exposition it was cast in bronze in the United States with the expectation that it would be erected in Trujillo, Spain, Pizarro's birthplace. *The New York Times*, April 15, 1925. The 22-foot-high bronze statue of Francisco Pizarro was given to the Peruvian government by Mary Harriman Rumsey. It stands in front of the Government Palace in the Plaza de Armas in Lima, Peru. Rumsey was expert at equestrian figures and created "The Friar" with W. A. Wadsworth astride; statues of "Hamburg" and "Burgomaster" for Harry Payne Whitney of Old Westbury; "Good and Plenty" for Thomas Hitchcock, Jr., who had bought William Averell Harriman's Sands Point home; "Rock Sand" for August Belmont III of Bay Shore; and "Nancy Hanks" for John E. Madden. "The Centaur" and "Le Dernier Indian" are exquisite examples of the fusion of his equestrian sculpturing talents with his interpretation of the human form. His work "The Pagan," a nude female figure, initially criticized for its literally interpreted animalistic characteristics, has received somewhat kinder criticism as the years have passed.
For information on Charles Cary and Mary Harriman Rumsey, Sr., see Judith Ader Spinzia, "Women of Long Island: Mary Williamson Averell Harriman; her daughter, Mary Harriman Rumsey." *The Freeholder* 12 (Spring 2008):8-9, 16-20.
27. Joann P. Krieg, "Remembering Great Neck," *The Long Island Historical Journal* 7 (Fall 1994):115.
28. Rumsey's Brookville house was a 1910 Dutch Colonial structure, while Hitchcock's ancestral home in Old Westbury was a Colonial Revival structure, built c. 1892-1893. Hitchcock did not move into his Sands Point home until the spring of 1929, after *The Great Gatsby* had been published. Clearly, none of these homes could have been used as an architectural model for Gatsby's mansion,

and only Hitchcock's Old Westbury home would have been of the same architectural style as that which Fitzgerald created for the Buchanans. See Spinzia, *Long Island's Prominent North Shore Families . . .*, vols. I and II – Hitchcock and Rumsey entries.

29. Mme. Chiang Kai-shek, the First Lady of Nationalist China, summered at *Hillcrest* on Feeks Lane in Lattingtown from 1975 to 1993, and Edith Kermit Roosevelt, the wife of President Theodore Roosevelt, resided at *Sagamore Hill* in Cove Neck. Anna Eleanor (Roosevelt) Roosevelt, the wife of President Franklin Delano Roosevelt, resided at *Half Way Nirvana* in Salisbury as a young girl. Anna Symmes Harrison, the wife of President William Henry Harrison, was raised by her grandparents in Aquebogue; Jacqueline Bouvier Kennedy [Onassis], the wife of President John Fitzgerald Kennedy, was born on Long Island in Southampton Hospital and summered at *Rowdy Hall* in East Hampton; Emelda Marcos, the First Lady of The Philippines, owned *Lindenmere* on Sedgemere Road in East Moriches; Nancy Davis Reagan, the wife of President Ronald Reagan, was born Anne Frances Robbins in Flushing, Queens, and resided at 417 Amity Street in Flushing (the street was renamed Roosevelt Avenue; the new house number is 149-40); and Julia Gardiner Tyler, the second wife of President John Tyler, resided in East Hampton. In addition to the Theodore Roosevelts, who resided at *Sagamore Hill* in Cove Neck and returned there to summer, President Chester A. Arthur summered at the home of New York City Police Commissioner Stephen French on Union Street, Sag Harbor; President Herbert Hoover summered at the estate of John Teele Pratt, Sr., *Manor House*, now Glen Cove Mansion Hotel and Conference Center, on Dosoris Lane, Glen Cove; and, in 1845, President John Tyler summered at the home of his widowed mother-in-law, Mrs. David Gardiner, on Main Street, East Hampton. Three Central Intelligence Agency directors resided on Long Island. Two of them resided in the North Shore estate area—William Casey at 10 Glenwood Road, Roslyn Harbor, and Allen Dulles on Lloyd Harbor Road, Lloyd Harbor. George John Tenet was born in Flushing, Queens, and raised in Little Neck, Queens, Long Island, just west of the North Shore estate area. John William Davis, who resided on Overlook Road, Lattingtown, was the unsuccessful Democratic candidate for President of the United States in 1924. Norman Mattoon Thomas of Cold Spring Harbor, who ran unsuccessfully five times as the Socialist candidate for the Presidency, resided on Goose Hill Road, Cold Spring Harbor. Nathan Lewis Miller of Upper Brookville, Theodore Roosevelt of Cove Neck, and William Averell Harriman of Sands Point and Old Westbury, served as New York State governors.

30. Fitzgerald, p. 53.

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