

# LOWER CAPE FEAR HISTORICAL SOCIETY, Inc. BULLETIN

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Wilmington, North Carolina

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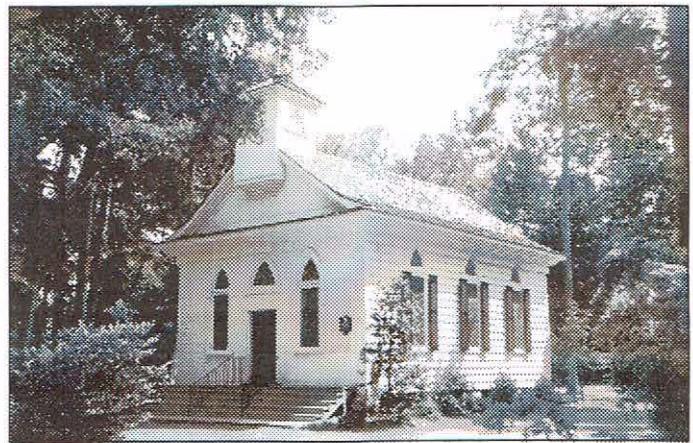
## A History of Mount Lebanon Chapel

by Susan Taylor Block

The scenic land surrounding Mount Lebanon Chapel off Airlie Road is part of a 640 acre tract granted by George II to Jonathan and Solomon Ogden in 1736. By 1790, much of the original acreage was in the hands of Joshua Grainger Wright, a second-generation Wilmingtonian who served as a member of the N. C. General Assembly and was a North Carolina Supreme Court justice. His lucrative law practice, close friendship with Governor Gabriel Johnston and the political clout of his brother, High Sheriff Thomas Wright, put him in a good position to be appraised of and to acquire valuable real estate holdings.<sup>1</sup>

Joshua Grainger Wright was already deemed an accomplished gentleman at the age of 22 when he chose Susan Bradley to be his bride. She was the daughter of Richard and Elizabeth Sharpless Bradley, devout Quakers who had made sure their daughter had more than a passing knowledge of the Bible. Going against the social trend of their day, they may have been less than pleased that their daughter was marrying a member of St. James Church, but at least they could console themselves in the fact that the groom's maternal line, the Joshua Grainger family, had also been Quakers.<sup>2</sup>

The two young people were neighbors in what they simply called Wilmington and what is now deemed, the Historic District. Joshua Grainger Wright lived on the southwest corner of Third and Market streets in an elegant home that his father, Captain Thomas Wright, had leased and put under a verbal offer-to-purchase contract with owner John Burgwin. In 1799, the son would make good on the offer when he bought the house for 3500 Spanish milled dollars. Susan Bradley lived on South Second Street between Ann and Nun streets. As a unique common bond, both of them had seen their respective houses occupied by British officers during the American Revolution. When General Cornwallis moved Major Craig out of the Burgwin-Wright house, Craig took



*Mount Lebanon Chapel*

*Photo by Susan Block*

over the Bradley's home. On Wrightsville Sound, the two families became neighbors as well after Joshua Grainger Wright sold Richard Bradley sixty-five acres of land "on the creek" for five shillings. The "creek" soon became known as Bradley Creek.<sup>3</sup>

One day when they were riding horses on the soundfront property, Joshua asked his fiancée what she would like to call their summer home. There were cedar trees all around them, a wood considered soft in America, but a prime building material in the Middle East. Susan Bradley was familiar with Old Testament history in which the mammoth cedars from Mount Lebanon that were floated down the water towards Jerusalem for the construction of Solomon's temple. So, according to a cherished tradition, "With a gentle touch to her pony, she rode forward to an eminence, near which stood large cedar trees and said, 'We will build here and call our home Mount Lebanon.'" It is interesting that she chose not to incorporate the name "Wright," leaving it to others to name Wrightsville Sound, Wrightsville Beach and Wrightsboro after her husband's family.<sup>4</sup>

Joshua Grainger and Susan Bradley Wright were

*(continued on next page)*



married in 1791. They had thirteen children. Though many of them were accomplished and outstanding people, one was particularly intriguing. Their sixth child, Thomas Henry Wright, was a physician, president of the Bank of Cape Fear, a director of the Wilmington and Weldon Railroad, the cofounder of a hospital, a merchant, a lauded amateur actor adept at female impersonations and a frustrated architect. He married an heiress, Mary Allan, and together they had eleven children. Dr. Wright was also deeply religious, probably influenced by his mother and his first cousin, The Rev. Thomas Wright, who founded Calvary Protestant Episcopal Church in Memphis in 1832.<sup>5</sup>

Dr. Thomas Henry Wright's love of architecture and religion combined several times in memorable ways. Maybe as he sat rocking on his porch, he studied the St. James Church building across the street from his home and dreamt of a new design on a different site of the church property. Certainly as veteran senior warden he had plenty of time inside the church to examine it. We know that in 1831 he found the pulpit at St. James Church aesthetically displeasing and personally paid contractor James F. Post \$8.00 to alter it.<sup>6</sup>



*Susan Bradley Wright*

*Courtesy of the Lower Cape Fear Historical Society*

of the Wright family to live his entire life (1800-1861) at Mount Lebanon in the summer and the Burgwin-Wright House the remainder of the year. Dr. Wright, as well as most of the Wilmingtonians who flocked to the sound each summer, found the bumpy trip up the shell-topped road to St. James Church to be too arduous by horse and carriage.

In the spring of 1835, Dr. Wright extracted a sig-

More urgent to him, at the time though, was the need for a chapel on the sound. He inherited 57 acres of his father's Mount Lebanon estate and spent his summers in the house his father had built at what is now known as Bradley Creek Point.<sup>7</sup> He was the only member

nificant tract of land from his estate and donated it to St. James Church. Though other individuals contributed money towards the construction, it was primarily Dr. Wright who financed the project. It called for a vernacular rural chapel with smooth plaster walls, wide-board heart pine floors, and jewel-like casement windows. The elegant simplicity of it would have pleased even his in-laws. The contractor, Hillary Bryant, must have worked fast, for a few months later, on the tricentennial of the printing of Coverdale's Bible, the first service was held at Mount Lebanon Chapel. Officiating was the Rev. Cameron Farquar MacRae, a descendant of Alexander MacRae of Wilmington and the son-in-law of the Wright's old friend, John Fanning Burgwin.

By 1836, regular services were being held in the chapel led alternately by Dr. Wright and James S. Green, a relative who also served as a layreader at St. James Church. In June of that year, The Reverend Dr. R. B. Drane of St. James Church administered the first Holy Communion at the chapel and performed the first baptism in the chapel. The baby was the fifth of Dr. Wright's children: James Allan Wright.<sup>8</sup>

The architectural style of Mount Lebanon Chapel is classified as Greco-Gothic and the National Register of Historic Places considers it a "robust example."<sup>9</sup> The Greco portion speaks of the building's classical influence and is illustrated in its symmetry and stepped cornices. Although Gothic overtones are apparent in the pointed arches over each window, the label is not without its irony. In true Gothic architecture, various other features shut the world out and force the worshipers attention upwards beyond the vaulted ceilings. The wall openings are full of inspirational and instructive stained glass that colors the light and hides whatever lies beyond them. The irony lies in the fact that the worship experience in Lebanon Chapel is anything but vertical. It is as horizontal as the short board of the cross. Early on a dewy summer morning, with all the leaded windows flung open, the surrounding creation seems to become part of the building and usually as much a worship aid as a vaulted ceiling. Refreshing salty breeze, shimmering green leaves and the songs of birds remind the habitues as well as visitors to Mount Lebanon Chapel that the Spirit of the Creator is present.

But for chapel worshipers who occasionally feel their attention running too far afield, there is comfort in the experience of others. Tales abound, some almost Disneyesque, of the distractions of Mount Lebanon. The late Maxine Dizor once reminisced about a service there in the late 1970s made special by the presence of the Bishop. Somber expressions soon changed however to nervous titters as a bird just outside one of the windows began to chirp in response to every statement made by the minister. The effect was heightened because the bird sat silent as a stone each time the Bishop spoke. Addi-



tionally, more than one Wilmingtonian remembers a raccoon who used to poke its head out from the hollow of a tree every time the congregation responded in unison.<sup>10</sup>

But perhaps the most charming illustration of the distractions of Mount Lebanon comes from an 1895 account written by Dr. Wright's granddaughter, Carolina Green Meares. At that time, some of those who attended the chapel traveled on shell-topped roads, but many came by boat, often poling their way across the marsh. Mrs. Meares handwritten account testifies to how seamlessly the geography of the chapel moved her thoughts from religion to regatta and back again. "Memories cluster thick and strong around this little chapel, where the old residents would meet for worship, in flowered organdies and embroidered waistcoats, and after the little organ would peal its cracked Amen, would gather for the social hour. Neighborly chats were held over the backs of pews - parties planned and the coming boat races discussed beneath the shadows of those towering oaks (veritable monarchs of the forest that had shaded and sheltered our illustrious fore-fathers in the centuries past as refuge from storm and sun.)

"For Wrightsville held the honor of having one of the oldest boat racing clubs in the U.S. In fact, it was the second oldest boat racing club in the country, the N. Y. Yacht Club holding the honor of first and oldest in the country. But even this fact did not tempt them from the paths of duty: NEVER SAILING ON THE SABBATH.

"God's day was revered and after the return home, collects and hymns were learned and sung. Sweet were those days! Precious are those memories!"<sup>11</sup>

By the time these words were written, many changes had taken place in the Wright family and in the area surrounding Mount Lebanon. Four years after the completion of Mount Lebanon Chapel, a new building was erected for St. James Church. Rector Robert Drane praised Dr. Wright for the scope of his role in the creation of the 1839 Gothic Revival style St. James building: "It is no exaggeration to say that but for his wise counsels, his munificence, his untiring energy and perseverance,...the edifice which is erected would never have been reared...The style is particularly adapted to sacred uses. The experience of the ages had proved that it was better calculated than any other to fill men with awe and reverence, to repress the tumult of unreflecting gaiety, and to render the mind sedate and solemn."<sup>12</sup>

Certainly Thomas Henry Wright had something to do with the choice of architect; Thomas U. Walter of Philadelphia, who is best known for his 1865 United States Capitol cast-iron dome. The supervising architect, John Norris of New York, probably worked with Dr. Wright on the Bank of Cape Fear building as well. From the time of its completion until Dr. Wright's death, he had 22 years to sit on his porch and watch the handsome tower clock measure the passing of time. Origi-

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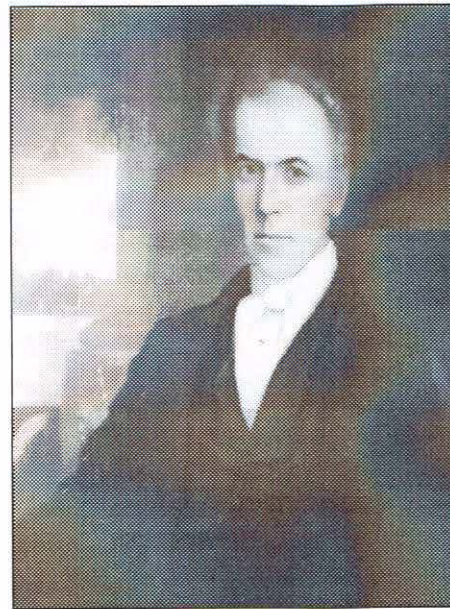
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**Dr. Thomas Henry Wright**  
*Courtesy of Mr. & Mrs. Thomas H. Wright, Jr.*

nally, ten additional finials, like the four that still adorn the tower, lined St. James Church. From Dr. Wright's vantage point, it must have been an awesome and inspiring view. But every summer, he continued to switch his attention to the little chapel when he left the heat of

Third and Market for the modest natural air conditioning that his house in the cedar grove afforded.<sup>13</sup>

"In 1839, the Church was struck by lightning." Dr. Wright wrote of the chapel. "The fluid appeared to have come from the earth, dividing the pillar which supports the South East corner of the building into several parts, and then ascending the splitting the corner post and carried by the cornice to a hickory tree which stands

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within two or three feet of the building: - no other damage was sustained.

"In 1841, a small house occupied by a small family by the name of Armstrong, and situated near the residence of Mrs. Giles was struck by lightning. The only son, aged seventeen years, was struck dead: the father so severely burnt that he died the next week. One of their daughters was slightly burned, a horse and hog killed, and the chimney and part of the house shattered.

"The bodies of the deceased were deposited on the hill south of the church. This was the first interment made in that graveyard."<sup>14</sup>

When Dr. Wright died in 1861, it was a tragic loss for his family and for the community, but perhaps the amateur actor made the most graceful exit of his life. The charmed life he had known quickly disappeared anyway the year of his death as the Civil War cast its dark spell on Wilmington. Dr. Wright was spared the agony of losing two sons on the battlefield, including James Allan, that little baby who was baptized at Lebanon Chapel. He also did not have to live through the yellow fever epidemic in 1862 and grieve the loss of many friends, including the Reverend Dr. Drane. His town home was commandeered in 1865 by Union General Joseph R. Hawley, and his beloved St. James Church was molested by Northern troops and used as a hospital. When the war ended, the Burgwin-Wright House became a Confederate hospital and was filled with "starving, sick and rotting men."<sup>15</sup>

Following the Civil War, many Wright properties changed hands as the family struggled to adjust to dramatic financial losses. Dr. Wright's family was hit harder than most wealthy Southern clans because of his deep involvement in the Bank of Cape Fear, an institution rendered as worthless in 1865 as a Confederate bill. The Burgwin-Wright House was sold in 1869 for \$5000 and small portions of the sound property were deeded soon after. In the 1890s, Pembroke Jones purchased the bulk of Mount Lebanon, with the exception of a tract containing the chapel which had been granted to St. James Church in 1875. Though Dr. Wright had already deeded it, the document was never recorded and disappeared mysteriously. Later, his heirs redeeded the chapel and 6.5 acres of land to the church.<sup>16</sup>

Although he owned lavish homes in Newport and New York, Pembroke Jones was especially proud of his new purchase and proved to be an excellent neighbor to Lebanon Chapel. He considered "the old Wright farm" family land, since he was related to the Wrights through common descent from Richard and Elizabeth Bradley. He was fond of the little chapel and served as its patron and "custodian" off and on from 1883 until his death in 1919. His duties involved little maintenance since the chapel had only been used sporadically since the Civil War.

After Pembroke Jones purchased his New Hanover County estate, he had quickly renamed his portion of the Mount Lebanon tract and the mammoth subdivision which is now known as Landfall, "Airlie," after his ancestral Scottish home. Apparently, neither the sale of the Mount Lebanon portion or the renaming of it set well with his Bradley cousins, especially F. Ancrum Lord. "Dear Pem, I have just heard that ugly remarks have been made of you and your wife by some of the younger portion of the Bradley family...There was, of course, a great deal of regret when the old place was sold," Mr. Lord wrote, in a letter partially inscribed in the margins of an 1891 Alexander Sprunt and Sons daily cotton report.

Though the Bradley criticism would go on for at least a decade, Pembroke Jones was not moved by it. "I do not care what they say, or feel. Ask the younger members of the Bradley family to let me attend to my own affairs." Mr. Jones wrote, on stationary imprinted simply, "Airlie. Wrightsville Sound, N. C."<sup>17</sup>

As Pembroke Jones put his personal mark on the land, both Wilmingtonians and New Yorkers of note gasped. "One of the most delightful features of Airlie is Pembroke Park ... a stretch of 3000 acres of woodland," wrote architect Samuel Howe, in 1915. "The difference between a park and nature's forest is simply that the owner has made twenty-eight miles of road good enough for a horse and buggy through his property."<sup>18</sup>

Though others referred to the house Pembroke and Sadie Jones built at Pembroke Park as "the Lodge," the owners preferred to call it the "Bungalow." Architect J. Stewart Barney talked Mr. Jones out of the simple \$1500 house he had planned to build and replaced it with a French pavilion in which the doorknobs alone cost more than the initial budget. Pembroke Jones, a railroad mogul, was a gregarious man who loved to entertain and it has been well publicized that he and his wife were the subject of the phrase, "keeping up with the Joneses." The Bungalow was often filled with affluent, famous guests who hunted and fished as they waited for the next party to begin. Sometimes a moonlit hunting excursion was the party and Spanish moss the silvery decoration, as servants ran ahead of guests on horseback, illuminating the road and exposing raccoons as potential party favors.<sup>19</sup>

At some point, Sadie Green Jones looked at the part of Airlie that had been the old Mount Lebanon property and suggested that they build there "a little shack where we can slip away and be by ourselves." Actually "ourselves" usually meant Pembroke and Sadie Jones and their best friend, Henry Walters, who was president of the Atlantic Coast Line Railroad. Although the first phase of Airlie House was only a two-room structure, soon Mrs. Jones's own hospitable nature kicked in and she added a ballroom, a banquet hall, and thirty-eight



apartments for guests. One of the visitors wrote in 1915: "The roofs of Airlie, with their many angles and corners, suggest all manner of surprises and ramblings, and the interior does not belie the promise. You never get to the end of such a house. There is always a new room, or a passage leading to unknown territory. One might live there for a week and never guess that there was a covered tennis court right in the middle of the house."<sup>20</sup>

Airlie House seemed slightly less enormous when the Joneses filled it with wedding guests in the fall of 1912. Though they had their choice of a number of grand venues, Lebanon Chapel was chosen as the location for the marriage of Sadie Green Jones, Pembroke and Sadie's only daughter, and John Russell Pope, an architect whose most famous work is the Jefferson Memorial. The Rt. Rev. Robert Strange, Dr. Thomas Henry Wright's grandson, performed the ceremony. He had also officiated at the wedding of the bride's parents in 1884.

"Interest in local social circles has centered for some weeks in the wedding, and Baltimore, New York and Newport society was agog over the event," wrote one excited reporter. Though five hundred guests attended the reception at Airlie House, space dictated that only 100 of them could witness the exchange of vows in Lebanon Chapel. Smilax, white chrysanthemums and Easter lilies scented the air while the Conrad Orchestra of New York played Wagner, Mendelssohn and Grieg on an organ and six stringed instruments. The rear pews were reserved for guests who probably knew Miss Jones well, "old family servants, Negroes who have always lived on the place."<sup>21</sup>

At the reception, deemed "one of the most elaborate and brilliant... ever held in this part of the State," the newlyweds received guests under a bower of white roses in the dining hall. "Sherry," a New York caterer, served refreshments in the enclosed tennis court which was draped in smilax garlands. Guests undoubtedly were quizzical as to where the privileged young couple would honeymoon. However, it was not to be Venice or Rome. By 6:30, the bride and groom were on a train headed for an unnamed hunting preserve in the North Carolina mountains, "both being experts with the rifle."<sup>22</sup>

Pembroke Jones died in 1919 and his widow married their friend, Henry Walters, in 1922. By that time, Mrs. Walters had transformed the grounds of Airlie House into an enchanting showplace. She cultivated the 155 acre natural garden at Airlie with the help of Rudolph A. Topel (1860-1937), a horticulturist who had once worked for the German Kaiser. Determined to follow the natural curves and materials of nature, for the most part she embellished rather than built and restocked rather than introduced. She added 1200 long leaf pines, 500 live oaks and 5000 camellias, mystifying at least one helper who turned to ask visiting author E. T. H. Shaffer why anyone in southeastern North Carolina

would plant a pine tree. Many of the pines along the mile-long driveway were planted by Mrs. Walters herself while "kneeling on sacking." She later admitted that she had spaced them fifteen feet apart rather than the recommended thirty, a fact readily apparent to anyone who saw Airlie soon after Hurricanes Bertha and Fran in 1996.<sup>23</sup>

Streams were harnessed to create a lake with a mile long curvaceous perimeter. Two bridges were built and hung with yellow Banksia roses. Mrs. Walters liked the garden so much she later called in an artist to paint the surrounding azaleas, the lake and its resident black and white swans on wallpaper upstairs at Airlie House. Mr. Shaffer, a national authority on gardens, thought Airlie was one that would even please Ruskin, "who saw the perfect garden as a retention of beauty that springs from the divine carelessness of Nature.

"At Airlie is never a straight line, never the slightest hint of artificiality, no obvious seeking after effect, but nature wooed with an understanding heart has responded graciously, revealing here her happiest moods," wrote Mr. Shaffer.<sup>24</sup>

John Russell Pope, who designed the white-pillared Temple of Love near the Bungalow and the massive classical gates that once stood at the entrance to Pembroke Park, also took pride in the garden of his mother-in-law. He admired the subtle Airlie design with its forest-like natural lines and once remarked, "If a landscape gardener ever gets inside these gates, he should be shot upon the spot." The iron gates themselves were procured by Mr. Pope and once graced a villa in France. They stand today at the entrance to Airlie and remind many natives of their former keeper: artist Minnie Evans whose interpretations of Airlie's flora and fauna have been shown in the Museum of Modern Art in New York, the Portal Gallery in London, and L'Institut de L'Art Brut in Paris.<sup>25</sup>

Mount Lebanon Chapel proved to be one of the most charming and vexing features of Airlie for the Walters. It had been tempting to think of it as their own, since for so long it had sat there, picturesque but mostly unused, in the midst of the Jones-Walters property. That changed on November 6, 1912, the Vestry of St. James Church voted to fully reopen Lebanon Chapel. St. James was spared the price of sprucing up the seventy-seven year old building, for Pembroke Jones had just seen to all that in preparation for his daughter's wedding there the previous month. Regular services began immediately and were so popular that worshipers had to squeeze into the straight-back pews. Several communicants from St. James often rode the street car from town to assist with Sunday morning services and to staff a new Sunday School: Thomas Morton, Mary D. Davis, Eloise Burkeimer, Jennie Strange, Mrs. Junius Davis, Annie Kidder, Mr. and Mrs. Anson Alligood, Fannie Grainger

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and others.

Maxine Dizor, a lifelong resident of the sound, was a young girl at the time and always treasured the memory of Bishop Thomas Darst and Mrs. M. W. Divine paying a visit to her home to invite the Dizors to the "mission" at Lebanon. She was outside playing when they arrived, warmly welcomed but unannounced. "I was afraid to stop and put on my shoes," she wrote many years later. "The Bishop saw me with my trouble, picked me up and put me on his shoulder. With my arm around his neck, I was so afraid I would dirty his coat. But little did he care, for he was truly a man of God." The result of the campaign was so strong that services were held during the week as well as the weekend and the little chapel overflowed.<sup>26</sup>

By this time, Sadie Walters had dug her heels in at Airlie and Mr. Walters had retired from many of his railroad duties to spend extra time at home. As more and more guests filled the apartments, the stream of Sunday and weekday worshipers seemed to be more than the honeymooners could handle. Sadie Walters initiated a drive for a new Episcopal church for sounders and summer residents. Although she gave a significant monetary gift and Mrs. Cornelia Nixon Davis donated land that had once belonged to her great-grandfather, William B. Giles, the Rev. Dr. Frank Dean did his part as well. A diligent physician turned priest, he carried out the thankless task of soliciting funds for the new building. Maxine Dizor, whose father (William D. Dizor) named the new church, remembered Dr. Dean's campaign. "He would go visit people in their homes and just sit there until they gave a contribution," she said. Dr. Dean also asked Mrs. Walters to open the gardens to the public and to donate the admission charge to the building fund of the St. Andrew's Church. She readily accepted his idea.<sup>27</sup>

St. Andrew's on-the-Sound was dedicated April 27, 1924. Although the southwestern style was probably dictated by Mrs. Walters, the design is by Wilmington architect Leslie N. Boney. U. A. Underwood served as the builder and a church member, Frank McGowan, built the cross which was hoisted to the roof by men from the congregation. As soon as St. Andrew's began to function as a church, Mount Lebanon's double doors closed to the public. Possibly as late as the mid-1930s, E. T. H. Shaffer visited Airlie Gardens and wrote that Lebanon Chapel, "being now within the garden, is used as a private family chapel for the owners, who have however built and endowed another structure outside the grounds for public use."

Airlie Gardens was sold to the W. A. Corbett family in 1948, but St. James Church retained ownership of what had become known during Mrs. Walters's stay as simply "Lebanon Chapel." In 1974, with the help of St. James Church, St. Andrew's on-the-Sound and the Corbett family, it was restored and reopened for regular

church services. During the restoration, two pre-Raphaelite style stained glass windows were installed in the front of the chapel, gifts of Mrs. Thomas H. Wright, Jr. Though they seem tailored in size, scale and content for Lebanon, they were actually created for a chapel at Fairtosh Plantation in Durham, the home of Elizabeth Wright's ancestors: the Bennehans and Camerons.<sup>28</sup>

Although Lebanon Chapel was started by communicants of St. James Church, Wilmington, the indications are that the affiliation of its people and their descendants were, and still are, connected more with St. Andrew's Church, Wrightsville, than with any other Episcopal Parish," wrote the Rt. Rev. Thomas H. Wright, bishop of the diocese of East Carolina from 1945 until 1972, and a great-grandson of Dr. Thomas Henry Wright.<sup>29</sup> The statement proves true today as St. Andrew's on-the-Sound members form the core of attendance on Sunday mornings, perform duties necessary for the service, and serve lemonade under the oaks when it is over. Visitors round out the crowd which sometimes spills out into the garden. Some, enjoying an annual family vacation at Wrightsville Beach, sit in the same spot their parents and grandparents did before them.

St. Andrew's also serves as caretaker for Lebanon Chapel, a position that entails renting it out regularly for weddings and occasionally as a film site for motion pictures. Although Lebanon Chapel now has electricity, the delicate building has been spared such invasive improvements as central heating and air conditioning. Some concern has been voiced recently about the central supports, which are cypress trunks that have stood the test of 163 years of time. But even if new beams become necessary, Mount Lebanon is still one of the least altered historic structures in New Hanover County. Dr. Thomas Henry Wright would be very proud.

<sup>1</sup> New Hanover County deed book AB, p. 104. Wright family files, Lower Cape Fear Historical Society Archives.

<sup>2</sup> Elizabeth F. McKoy. *Early Wilmington Block by Block*. Wilmington, 1967.

<sup>3</sup> Wright and Bradley Files, Lower Cape Fear Historical Society Archives. New Hanover County deed book L, 656. The Thomas H. Wright, Jr. Collection. Gilbert Cope. *Genealogy of the Sharpless Family*. Philadelphia, 1887.

<sup>4</sup> Adelaide Meares Papers. Special Collections, William R. Perkins Library at Duke University. Note: The name has been "dismounted" on and off for at least 188 years. Judge Wright used "Lebanon, near Wilmington"



- as his return address in 1810. (Archibald Murphey Collection, N. C. Archives.) Dr. Thomas H. Wright preferred "Mount Lebanon." (Adelaide Meares Papers.) Psalms 92:12. *The Raleigh News and Observer*, October 21, 1962, ("Wrightsville Beach," by Jane Hall.)
- 5 James Sprunt. *Chronicles of the Lower Cape Fear*. Wilmington, 1992. Lewis Philip Hall. *Land of the Golden River*. Wilmington, 1975. Wright family files, Lower Cape Fear Historical Society Archives.
  - 6 The ledger of James F. Post, Lower Cape Fear Historical Society Archives.
  - 7 The residence later passed into the hands of the Latimer family. Herbert Russell Latimer (1885-1966) was actually a great-great grandson of Judge Joshua Grainger Wright.
  - 8 Transcription of Dr. Wright's handwritten notes which were kept in the Mount Lebanon Chapel Bible for many years. (Adelaide Meares Collection.) Eugene C. Hicks. *Hicks, Ward, Wright, Yonge and 7812 Descendants*. Wilmington, 1982. James Severin Green (1792-1862) was the brother of Mary Hostler Green who married the Rev. Thomas Wright, Dr. Wright's first cousin. Mr. Green lost his life ministering to the sick during Wilmington's yellow fever epidemic.
  - 9 *Historic Architecture of New Hanover County*. Wilmington, 1985.
  - 10 Interview with Maxine Dizor, 1996.
  - 11 Adelaide Meares Collection. Note: The "little organ" was actually a melodian that was presented by William B. Giles. It remained in the chapel until 1912 when it was returned to Clayton Giles, Jr.
  - 12 The Reverend R. B. Drane, "An Address Delivered in St. James Church, Wilmington, North Carolina, at the interment of Dr. Thomas Henry Wright," (Wilmington, 1861), North Carolina Collection, Wilson Library, University of North Carolina.
  - 13 Tony P. Wrenn. *Wilmington, North Carolina: An Architectural and Historical Portrait*. Charlottesville, 1984. Image Archives, Cape Fear Museum. Earliest known photograph of St. James Church, courtesy of Amon-Carter Museum, Fort Worth, Texas.
  - 14 The Reverend R. B. Drane, *Historical Notes of St. James' Parish, Wilmington, North Carolina*. (Philadelphia, 1843), handwritten notes placed in a copy at the North Carolina Collection, Wilson Library, University of North Carolina. Note: The Giles and Wright families were related through a common ancestor, Joshua Grainger. Additionally, Dr. Wright had a sister and a daughter who married members of the Giles family.
  - 15 Henry Shaw, "A Captured Town." (1895) Special Collections, New Hanover County Public Library. John Johns, "Wilmington During the Blockade." *Harper's New Monthly Magazine*, 1866. Eugene C. Hicks Collection, University of North Carolina at Wilmington. Note: The timing of Dr. Wright's death was reminiscent of the death of his grandfather, Captain Thomas Wright, who died in 1771 just as the American Revolution began. Captain Wright was spared the sight of British soldiers chopping meat on his fine pine floors and other architectural abuses.
  - 16 Florence A. Bason, "History of Lebanon Chapel." (1936) Wrightsville Sound Collection, Lower Cape Fear Historical Society Archives.
  - 17 Ancrum Lord to Pembroke Jones, June 3, 1891 and May 4, 1900. Pembroke Jones to Ancrum Lord, June 5, 1891 and May 7, 1900. Lower Cape Fear Historical Society Archives.
  - 18 E.T. H. Shaffer. *Carolina Gardens*. New York, 1937. Samuel Howe, "The North Carolina Estate of Mr. Pembroke Jones." Cape Fear Museum Archives. (Note: In 1915, Mr. Howe wrote of the acreage that would become Landfall, "The place is neither spoiled nor belittled by foolish subdivisions.")
  - 19 Samuel Howe.
  - 20 E. T. H. Shaffer. Samuel Howe.
  - 21 "Leading Society Folks Wed Near Wilmington." Lower Cape Fear Historical Society Archives.
  - 22 Ibid.
  - 23 Walter E. Campbell. *Across Fortune's Tracks: A Biography of William Rand Kenan, Jr.* Chapel Hill, 1996. E. T. H. Shaffer.
  - 24 E. T. H. Shaffer.
  - 25 E. T. H. Shaffer. Croquette Hewlett. *Two Centuries of Art in New Hanover County*. Durham, 1976.

# The Swans of Airlie

At Airlie now, azaleas,  
flame-petaled, run like fire  
along the pathways of the wood,  
set free from fence and wire.

At Airlie, the azaleas  
in gardens scrolled with hedge  
now bloom in stately patterns  
down to the water's edge.



At Airlie now, wysteria  
cascades from yellow pine  
and shining from the Spanish moss  
are sparks of jessamine.

The lupines in the churchyard shake,  
sky-colored, in the breeze  
and dogwood in its candle-white  
gleams far among the trees.

What peace we can remember  
is down at Airlie now  
where peach is flowering and pear  
is bright upon the bough—  
where quietly upon the lake  
the white swans and the black  
glide, haughtily reflected,  
down the sky and back.

ULRICH TROUBETZKOY

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- 26 Maxine Dizor. "A Little Girl's Memories." St. Andrew's on the Sound Archives.
- 27 St. Andrew's on-the-Sound Archives. Interview with Maxine Dizor, 1996.
- 28 Historic Architecture of New Hanover County, 85.
- 29 St. Andrew's on-the-Sound Archives.

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