



Longfellow House Bulletin

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A Newsletter of the Friends of the Longfellow House

December 1997

In Search of Alice Longfellow's Garden

New research on the gardens at the Longfellow National Historic Site has contributed significantly to current scholarship on landscape history, the colonial revival movement, and two early women landscape architects, and it will also aid in the historic preservation of the grounds.

While the terraces, elms, and the fence facing Brattle Street still reflect much of the character of the landscape as it existed during Henry Wadsworth Longfellow's life, the garden area was significantly redesigned in the early twentieth century. After the poet's death in 1882, Alice Longfellow, Henry's oldest daughter, continued to reside in the house until her death in 1928. As the principal resident, Alice was responsible for managing the estate and the garden.

By the turn of the century, Alice's attention to her family's home began to shift to the outdoors. In 1903, Alice called on the budding landscape architect, Martha Brookes Brown (later Hutcheson) to re-design the



Looking south through the arbor in the garden at the Longfellow House.

formal garden. Educated at M.I.T. and the Bussey Institute, Hutcheson (1871-1959) established a small practice in Boston in 1901 and over the next thirty years designed approximately fifty residential estates and gardens in Vermont, Massachusetts, Rhode Island, New Jersey, and New York. In 1920,

she was one of the first three women to become a full member of the American Society of Landscape Architects.

Between 1903 and 1905, Hutcheson completely redesigned the formal garden and added other elements, including an arbor at the eastern end and the lattice fence and gates. Interestingly, she noted that "the design of box edging was reset in the Persian pattern exactly as the poet had originally designed it when the garden was added to Craigie House" and that "the Colonial motive is being used to conform to the old house." The final result was a beautiful formal garden screened from the surrounding properties. It created a private sanctuary for Alice Longfellow behind the public and commanding facade of the house.

In 1923 Alice called on another landscape architect, Ellen Biddle Shipman, to assist with the garden. Shipman (1869-1950) contributed greatly to the design of coun-

(continued on page 2)

House Finally Receives Substantial Budget Increase!

In July the federal government announced an annual budget increase for the Longfellow National Historic Site of \$245,000, one of the largest increases this year for any national park or site in the Northeast region. This substantial increase would not have been possible without Senator Edward Kennedy's long-standing interest and work on behalf of the historic sites and parks of Massachusetts and his particular recognition of the importance of the Longfellow House.

Until now there has been no sizeable increase in the budget in over a decade., and

no increase beyond cost of living in almost 15 years. "The increase really reflects the growing recognition of what a treasure we've been entrusted with," said Rolf Diamant, National Park Service Superintendent.

The new budget will not solve all the problems of the House and its collections, but it will bring Longfellow NHS up to acceptable levels of care. With a new total annual budget of \$754,000, it will make possible the hiring of two new full-time staff members who will provide greater security, more attention to preservation, as well as more access to the collections.

Diamant attributes the budget increase to many forces including "the marvelous convergence of the Friends organization, the attention and energy to the House, and the energy of Jim Shea [Director of the House] and Diana Korzenik [President of the Friends]—a remarkable team."

Three years ago the Friends emerged as a group in response to the realization that a great collection was not being properly cared for, nor available to the public as fully as it might be. This is the best evidence to date that their campaign of advocacy has been successful.



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Garden (near ell) looking southwest, 1940.

(continued from page 1)

try estates in the early decades of the twentieth century. As a summer resident of the Cornish Colony (New Hampshire), Shipman's career and subsequent reputation were influenced by her association with the architect Charles Platt. Her work is noteworthy for its attention to planting details as is clearly evident in her work on Alice's garden. By 1925, the perennial plantings at the Longfellow estate had aged significantly, and Shipman used both her horticultural and design skills in replanting the perennial beds without reconfiguring Hutcheson's design.

In the years following Alice's death in 1928, the garden slowly aged, and many features have now been lost. Hutcheson's colonial revival arbor fell into disrepair and was removed in 1932-34. As the boxwood, perennial plantings, and shrub edge deteriorated, many were lost, including the east, west, and northern garden beds. Today, the central bed, which was rehabilitated in the 1960s, lattice fence, and original garden gates, provide a recognizable reminder of a once glorious garden.

In the 1990s, the National Park Service researched the history of the gardens in order to create a long-term plan for their preservation and maintenance. In 1993, the Olmsted Center for Landscape Preservation published the first volume of the Cultural Landscape Report, Site History by Catherine Evans, which provides a detailed chronological history of the landscape's evolution. Shary Page Berg, preservation planner of Cambridge, is currently working on the second volume which will evaluate the significance and integrity of the Longfellow landscape, and the contribu-

tions of Hutcheson and Shipman. It will demonstrate the importance of the Longfellow landscape in light of the current interest and scholarship in colonial revival gardens. Also in progress, the third volume seeks to establish a long-term plan for the physical management of the landscape. Due for completion within the coming year, these reports will illuminate the history of the Longfellow landscape, the role of Alice Longfellow and her designers, and provide a strategy for the preservation in concert with the renovations currently planned for the carriage house.

—Lauren G. Meier, *Olmsted Center for Landscape Preservation*

Henry W. Longfellow in a letter to his father, 1843:

We have purchased a mansion here, built before the Revolution, occupied by Washington as his headquarters. . . . It is a fine old house and I have strong attachment from having lived in it since I first came to Cambridge. With it are five acres of land. The Charles River winds through the meadows in front and in the rear I yesterday planted an avenue of Linden trees, which already begin to be ten or twelve feet high. I have also planted some acorns and the oaks grow for a thousand years, you may imagine a whole line of little Longfellows, like the shadowy monarchs in Macbeth, walking under their branches for countless generations, "to the crack of doom," all blessing the men who planted the oaks.

Interview with a Friend...Meet Frances Ackery

by Ruth Butler

Ruth Butler. You live less than a ten-minute walk from Longfellow House, so it's not surprising to find you among the Friends. Have you always been in the neighborhood? Are you an old Cantabrigian?

Frances Ackery: Not quite, but my husband and I have been in this house for thirty-seven years. And, even before coming to Parker Street, I knew Cambridge and loved the Longfellow House.

R.B. What is it that particularly moves you about the House?

F.A. To explain that, I must speak of my sense of houses in general. I grew up in Virginia, and my first encounter with a truly important house was Monticello. After that I visited Williamsburg, Mount Vernon, Gunston Hall, Stratford Hall, all those beautiful old brick pre-Revolutionary Virginia homes. I was much more of an eighteenth-century person than a nineteenth-century person. So when I found myself frequently on the sidewalk in front of the elegant Georgian mansion on Brattle Street, I recognized an important new house had entered my life. I felt bad when the beautiful fence along the sidewalk was falling to pieces. In the period following the deaths of Alice Longfellow and Henry Wadsworth Longfellow Dana and before the transfer of the House to the National Park Service, many such caretaking requirements were not kept up. I was so pleased when the Park Service restored the fence.

R.B. And what about the interior and the way the Longfellows furnished their house?

F.A. I toured the house for the first time in 1955. It was a terrible shock: all that Victorian stuff. So different from the decors I had been taught to value earlier in my life.

R.B. And now?

F.A. Working with the Friends group, being able to spend time in the house, being exposed to the enormous breadth of the collections—things like the Japanese textiles, Alice's Arts and Crafts collection, all the clothing and the photographs—well, obviously I have become fascinated by so many wonderful things to look at. It's incredible what is in the house! But if you look with a sharp eye, it's also not hard to discover that various eighteenth-century objects are there, things that were purchased by the Longfellows. It is not a purely Victorian decor. And, besides, I've lived in Cambridge so long now that I've really

come to appreciate nineteenth-century architecture, as well as the decoration.

R.B. Have you had any other significant interactions with the house besides that of neighbor and Friend?

F.A. I was Director of the Middle School of Buckingham Browne & Nichols for fifteen years until my retirement in 1991. One of my favorite mini-courses at the



school was one we gave for the eighth graders on pre-Revolutionary architecture. We used to walk them down Brattle Street to help sharpen their eyes to all the different styles we find there. Why is this a Georgian House, we would ask them. I remember we had a slide of the House that someone took on a sunny fall afternoon. The house just glowed, and it helped the students to really see it.

R.B. How did you come to be involved with the Friends group?

F.A. I met Diana Korzenik through a mutual friend. She was excited about her research in the House and all the things she was finding there. It was just at the moment when she was gathering people together to form a group. She had no trouble convincing me to be one of them. I remember a meeting we had early on with the Park Service people in which I boldly stepped forward and spoke critically of one aspect of their approach. I felt I had to speak for the neighborhood. In my view they had taken the Vassall-Craigie-Longfellow House and made it into the Longfellow National Historic Site. As I pointed out, it's quite normal for houses in Cambridge to have three names. We have the Cooper-Frost-Austin house and the Oliver-Gerry-Lowell house, etc. And our director, Jim Shea, heard me. Look at his card sometime: it says "curator

of the Vassall-Craigie-Longfellow House."

R.B. What have been your goals in working with the Friends?

F.A. Well, I told Diana that since I retired I did not want to be in charge of anything—I had done enough of that. So I volunteered to keep the membership records, and it's turned out to be a pretty big job. But my more intellectual and personal interest in the House has been focused on transcribing a Revolutionary War diary in the collection. I would like to take the material and work it up as a slide show. There is a book at the Massachusetts Historical Society that has portraits of all the Vassalls. And, of course, there are many early portraits of Washington.

R.B. It sounds to me as if this project could become a fascinating small exhibition—something you could mount in the new public space that is anticipated for installation in the barn.

So now what do you think is the next step for the Friends? What should we be doing?

F.A. I would like to work to make the house better known. I'm thinking of the Mark Twain House in Hartford which is perhaps more in the public eye—Longfellow's house should be at least equal to that! And I foresee the coming renovations as a great deal of work. At this important junction—as the Vassall-Craigie-Longfellow House steps in to the next period of its life, a life that now totals almost two and a half centuries—the staff is going to need all the help we can give them.

Henry W. Longfellow's Journal, December 17, 1846

"Finished this morning... the first canto of the second part of 'Evangeline.' The portions of the poem which I write in the morning, I write chiefly standing at my desk here [by the window], so as to need no copying. What I write at other times is scrawled with a pencil on my knee in the dark, and has to be written out afterward. This way of writing with a pencil and portfolio I enjoy very much, as I can sit by the fireside and do not use my eyes. I see a panorama of the Mississippi advertised... The river comes to me instead of my going to the river, and as it is to flow through the pages of the poem, I look upon this as a special benediction."

Summer Memories—Splendor in the Longfellow Grass

The Longfellow Summer Festival just past was a smashing success. A festival of music, poetry, and special events, it ran for 16 Sunday afternoons, in addition to a two-day special program for families. Nearly two thousand people in all gathered on the east lawn of the Longfellow House grounds for these events, all of which were free and open to the public.

The most popular events were the musical programs. The Hawthorne String Quartet, composed of Boston Symphony members, offered an opening concert of Hayden, Thomas Oboe Lee, and Pavel Hass on June 29, and won a rave review from Boston Globe critic Richard Buell, who compared the scene and the sound to Tanglewood. The Longy School Brass Quintet played on July 13, the Longy School String Trio played on August 10, and the Longy School Woodwind Quintet



performed on August 24. The high point of this summer's cooperation between the Longfellow National Historic Site and its Friends and the Longy School of Music was the Opera Fest held in the Longy Auditorium on July 27. A large audience enjoyed solos and ensembles from a wide range of operas including "Don Giovanni" and lesser known works, performed with a few props. No one minded walking the short distance to the Longy School for this event, since their auditorium is air-conditioned and the day was one of the hottest of the summer. The opera program was particularly welcome because, as Jim Shea, director at the Longfellow House, told the audience, "Opera was Longfellow's favorite form of Music. Jenny Lind was among the world-famous singers who were his guests."

The grand finale for the music programs was a superb concert by the Boston Brass on August 31. "I'd never heard an all brass

concert before," one listener exclaimed. "It was very haunting—just to hear horns." The magnificent music resounded up and down Brattle Street, drawing in many passers-by and resulting in the largest crowd of the summer.

The poetry events which have been an ongoing feature of summer at the Longfellow House for at least 15 years were more intimate but as special in their own way. One emphasis was international poetry, especially appropriate at the house of the poet Longfellow who was renowned for his command of languages and his interest in other literatures. Latin American poetry on June 15 was followed by Arabic-American and Yiddish poetry on July 20 and Japanese poetry on September 7. All of these were read both in the original language and in translation. Other programs featured poets connected with local universities and poets who also act as editors. The season ended with readings by Kurt Brown and others of poetry about science and mathematics. Audience favorites among the poets included the well-known writers Grace Paley and X. J. Kennedy.

Banners floating over the Longfellow House gate announced these Sunday events and created a festive air, as did the cold beverages sold by the Friends of the Longfellow. Everyone queried was enthusiastic about the quality of the programs and the audience response. "Our players really enjoyed the atmosphere at the Longfellow House," Longy coordinator Catherine Stephan said. "The audience was very interactive and gave them a warm reception." When asked if the Longy School would like to participate again, Stephan said, "I'd like to see it continue. I thought it was really wonderful."

Family Days, which has also become an annual tradition at the Longfellow House, took place this year on August 16 and 17. Highlights were special tours, nineteenth-



century games, water-color painting, and poetry, along with a concert featuring the Armenian Children's Choir, directed by Karen Demirjian, and music by the Gloucester Hornpipe and Clog Society, which sang some Longfellow poems set to music including "The Children's Hour," and performed some Cape Breton fiddle songs and folk music that Longfellow wrote about in "Evangeline." And X.J. Kennedy recited children's poetry.

The New England Poetry Club cooperated in the production of this festival, along with the Longy School of Music, the Friends of the Longfellow House, and the staff at the Longfellow NHS. Special thanks go to Diana Der Hovanessian of the New England Poetry Club and the Longfellow Friends, to Catherine Stephan and the directors of the participating groups at the Longy School of Music, and to Barclay Henderson, vice-president of the Longfellow Friends, who underwrote the music programs with a generous gift.

—Joan Mark



Fanny Longfellow's Pioneering Use of Ether

On the morning of April 7, 1847 at Craigie House, Fanny Longfellow, wife of the poet, gave birth to a daughter, Fanny, the first child in the United States delivered to a woman using ether as an obstetrical anesthesia. Her husband Henry administered it under the supervision of Dr. Nathan Cooley Keep, the first Dean of Dentistry at Harvard. Fanny Longfellow's pioneering use of ether during childbirth was the focus of a recent article by Richard B. Clark in the September 1997 issue of the *American Society of Anesthesiologists Newsletter* which coincides with the 150th anniversary



sary of this event. Dr. Clark, professor emeritus at the University of Arkansas College of Medicine, consulted with the Longfellow staff during his research.

Fanny's courageous undertaking apparently was not regarded favorably by other family members, as evidenced in a letter she wrote to Henry's sister, Anne, shortly after the baby's birth. "I am very sorry you all thought me so rash and naughty in trying the ether. Henry's faith gave me courage... and I feel proud to be the pioneer to less suffering for poor, weak womankind. This is certainly the greatest blessing of this age..." Later Fanny wrote to a friend saying that "...Mrs. John Bryant has an ethereal baby, another girl..." testimony that the practice caught on. While the use of ether during childbirth was new in the United States, Dr. James Simpson at the University of Edinburgh School of Medicine had successfully used it in Scotland in January 1847.

Henry's own experience with ether occurred the day following his daughter's birth when Longfellow stopped by Dr. Keep's office to report on mother and baby, and in the process had a tooth extracted under the anesthesia. Longfellow recorded his reaction in his journal saying, "On inhaling it, I burst into fits of laughter. Then my brain whirled round, and I seemed to soar like a lark spirally into the air."

—Nancy K. Jones, *Museum Educator*

Russians Visit the House

The Northeast Document Center in Andover, Massachusetts, sponsored a visit to the United States of three paper conservators from the Hermitage Museum in St. Petersburg, Russia. One of their many stops during their tour was at the Longfellow House.

The Russians were most interested in the conservation work which has been undertaken at the House. They wanted to see not only objects conserved, but also objects placed in their original context. What they had not counted on seeing were objects with a Russian patrimony.

Jim Shea showed them the documents relating to U.S. minister to Russia Francis Dana's stay in Russia where he was accompanied by then thirteen-year-old John Quincy Adams. The conservators were especially taken with a beautiful document dated 1766 and signed by the czarina, Catherine the Great.

The visitors also examined the wonderful photographs of Charley Longfellow's (the poet's older son) Russian journey of 1867. They read from an anthology of poems about different countries edited by Longfellow which included poems about Russia, and they considered the Russian connections of Longfellow's grandson Harry Dana, once president of the John Reed club and an active scholar in studies of the Russian theater in the early twentieth century.

These things were a considerable surprise for the three women from St. Petersburg. Upon their return to Russia, they wrote to Jim Shea that the Longfellow House had been the high point of their month-long American tour.



Charley Longfellow in Russia, c. 1867.

Recent Donation

In celebration of the 25th anniversary of the transfer of the Longfellow House and its contents to the National Park Service, an event which took place on October 9, 1972, Frances (Frankie) Wetherall of Cambridge, Henry Wadsworth Longfellow's great-granddaughter, donated a leather bound book in which Frances Appleton Longfellow (after whom Frankie was named) recorded a trip to England in the spring of 1841 to visit her sister Mary. The leather-wrapped graphite pencil with which Fanny wrote is still attached to the book by means of a matching leather loop.

Although Frankie Wetherall admits that when the Vassall-Craigie-Longfellow House passed to the National Park Service in 1972 she felt a sense of loss, she has come to enthusiastically support the ownership of the family house and the National Park Service's devotion to the property and the traditions of Longfellow.

Recent Discoveries in the House

While investigating in the attic and closets, members of the staff found four uncatalogued arts and crafts vases: one by Van Briggles, two by Fulper, and another by Grueby. They also came upon a signed Tiffany lamp base made of bronze with inlaid green glass. These items will be on display in the visitor center in the spring to celebrate the 100th anniversary of the founding of the Society of Arts and Crafts in Boston—of which Henry Wadsworth Longfellow's nephew, Alexander "Waddy" Wadsworth Longfellow was a founding member.

Hundreds of textile scraps stored in trunks in the attic have been discovered and matched to furniture and clothing in old photos. The staff has identified fabric from the Longfellows' children's clothing and summer furniture slip covers of the 1850s.

Margaret Henderson Floyd

The Friends of the Longfellow House lost a loyal friend with the death of Margaret Henderson Floyd on October 18. Margaret Floyd, professor of American art and architectural history at Tufts University, was one of the four founding members of the Friends of the Longfellow House and served on the Advisory Board.

"The facets of research that this collection represents are absolutely extraordinary," Ms. Floyd said in

1995 at a National Park Service workshop. She discovered the vast resources of the Longfellow House and archives when she was researching a book on Alexander Wadsworth Longfellow, Jr., Henry's nephew. The book, *Architecture After Richardson*, published in 1994 traced the career of "Waddy" Longfellow



from his days as a draughtsman for H.H. Richardson through Longfellow's prolific career as a major Boston and Pittsburgh architect. It was in the Longfellow House archives that Professor Floyd discovered "Waddy's" letters to his mother which described buildings that were being built at the turn of the century. From these letters Professor Floyd was able to reconstruct the extensive practice of the firm of Longfellow, Alden, and Harlow and to match hitherto unidentified photographs of buildings in the archives of the Society for the Preservation of New England Antiquities (SPNEA) with buildings Longfellow built in Pittsburgh. The letters were the "basis for a whole book which could otherwise not have been written," according to Ms. Floyd.

Margaret Henderson Floyd's final book, *Henry Hobson Richardson*, will be published in January 1998. She completed it this summer while battling cancer. Her indefatigable energy (her work day usually began at 3:30

A.M., a time when she could concentrate fully on her research), her boundless enthusiasm, her obvious love of teaching and architecture, and her positive encouragement inspired many.

Tufts Professor Madeline Caviness described Margaret Henderson Floyd as one who "pioneered the study of American architecture." Professor Floyd was an expert on Boston architecture and frequently taught a popular summer course on Boston architecture at Tufts University. A diligent activist for the preservation of historic buildings, she was often called upon to provide expert testimony at community hearings. Occasionally, in spite of her efforts, buildings fell victim to the wrecking ball but never without an all-out effort to save them. Professor Floyd was a graduate of Wellesley College and the University of New Mexico, and received her Ph.D. from Boston University in 1974.

Henry Wadsworth Longfellow's poem, "Michael Angelo," which he was working on at the time of his death in 1882 offers a poignant commentary about the passing of a friend:

*Parting with friends is temporary death,
As all death is. We see no more their faces,
Nor hear their voices, save in memory.
But messages of love give us assurance
That we are not forgotten. Who shall say
That from the world of spirits comes no greeting,
No message of remembrance? It may be
The thoughts that visit us, we know not whence,
Sudden as inspiration, are the whispers
Of disembodied spirits, speaking to us
As friends, who wait outside a prison wall,
Through the barred windows speak to those
within.*

—Nancy K. Jones, *Museum Educator and student of Margaret Henderson Floyd*

Longfellow House in Print

The National Trust for Historic Preservation's magazine *Preservation News* featured the Longfellow NHS in their November issue as an example of a house museum in the National Park Service on the East Coast.

Lauren Hewes's article "Ponderous Folios and Curious Engravings: The Print Collection of the Henry Wadsworth Longfellow Family" in the Autumn 1997 issue of *Imprint*, the journal of the American Historical Print Collectors Society, discussed a collection housed at the Longfellow NHS of nearly 1200 engravings, etchings, and lithographs acquired by the poet and his family.

In the fall issue of *National Parks*, published by the National Parks and Conservation Association, Yvette La Pierre explores the differences between managing sites of historic and cultural significance, and managing the great nature preserves in the park system. She focuses on the problem now facing us of how and to what period to restore the garden: should it be returned to the one that was planted by Longfellow himself or should it respect the enlargement and new designs developed by Alice Longfellow in the early twentieth century?

Jack Naylor of the *New England Journal of Photographic History* (Issue 1, 1997) has published daguerreotypes from the Longfellow House collection not previously in print. In his article entitled "The Faces of Slavery, the Civil War and the Following Years" he quotes Longfellow's views on slavery from his journal.

On July 1, 1997, the *Boston Globe* compared the Longfellow Summer Festival's setting to Tanglewood in an article called "Splendor in the Grass" and presented a glowing review of the Hawthorne String Quartet.

Dr. Richard B. Clark published an account in the September issue of the *American Society of Anesthesiologists Newsletter* of the first obstetric anesthetic administered in the United States—to Fanny Longfellow.

Special Opportunity for Friends

On February 18-20, 1998, members of the Friends of the Longfellow House may attend a workshop aimed at training a team to help catalog the Longfellow NHS's collection of approximately 10,000 photographic images. Training will include the history and social history of photography, identification and dating of photographic processes, and preservation and storage of photos.

Space is limited. For more information or to apply, call Jim Shea at (617) 876-4492 before January 17th.

Buried History at the Longfellow National Historic Site



Dr. William Griswold, National Park Service archaeologist, presents the results of the 1997 field season at Longfellow to the Harvard Summer School.

The Longfellow National Historic Site is beginning to shed some light on the buried history of Cambridge. In conjunction with the rehabilitation of the buildings and grounds, National Park Service archaeologists began this summer to explore areas around the 1844 carriage house. These are some of the first systematic excavations to date, and they have yielded new information about the site.

Since the mid-nineteenth century, Cambridge has been the home of untold numbers of archaeologists who were either teaching or earning their degrees at area universities and museums. Ironically, the City of Cambridge is itself one of the least explored urban archaeological sites of the Commonwealth. The site of Revolutionary War-period Fort Washington was investigated in the nineteenth century, and recently Harvard University archaeologists have revealed the remains of seventeenth-century Harvard Yard. However, most of the potentially interesting sites will probably retain their archaeological secrets until the next millennium.

Expectations about the archaeological record of the carriage house initially ran high. There was the potential for finding evidence of prehistoric land use because the site is near a former small tributary of the Charles River, a setting favored by prehistoric inhabitants. In the colonial period, numerous outbuildings, possibly including slave quarters, were located to the rear of the eighteenth century Vassal estate. During the Siege of Boston, soldiers were encamped across the grounds. One of the Vassal stables burned in 1840 and was replaced by the extant carriage house built by Longfellow. Surely, some evidence for some or possibly all of these earlier uses survived at the site.

The archaeological evidence proved to be somewhat more subtle than expected. Two different areas were investigated. To the west of the carriage house, deposits were found containing some eighteenth- and early nineteenth-century artifacts including broken wine bottle fragments. Such artifacts have long been recovered at the

property during cultivation. Perhaps, they are a testament to the thirst of Commander in Chief Washington and his troops, or perhaps to Nathaniel Tracy's success in privateering and steering shipments of wine to the mansion when it was under his ownership between 1781 and 1786. No evidence of prehistoric settlement was found.

To the north of the carriage house, a massive stone foundation of the manure cellar was exposed. This appendage to the carriage house facilitated the removal of manure from the barn, probably for application to the nearby fields. The cellar apparently had been dismantled following the eviction of the horses from the barn, probably to make way for Alice Longfellow's Rolls Royce or some earlier automobile. This structure will be preserved in place and eventually interpreted to the public.

The project proved to be of such great interest that Dr. Ian Kuijt and his Harvard

University Summer School class in archaeology visited the site on July 2. In addition, NPS Intake Trainee Mike Florer prepared a pamphlet on archaeology for distribution to visitors. In research and public outreach, the Longfellow House archaeology project has made a small but measurable impact on the history of Cambridge archaeology.

—Steven Pendery, NPS archaeologist

Volunteer Opportunities

School Programs. Over 500 students will visit the house between April and June. Volunteers are needed to help conduct on-site school programs.

Special tours. Work with the Longfellow staff to develop and present tours of the house and grounds. We especially need help with tours of the gardens during the spring.

Summer Festival. Volunteers are needed to help with set-up and break-down of the chairs and equipment, staffing the Friends information table, and greeting people at the front gate.

Family Days. If you love working with kids, we need your help on September 12-13 with tours and special activities, including watercolor painting, bookmaking, quill pen writing, and nineteenth-century games.

Visitor Center A great opportunity to meet our visitors from all over the world. A volunteer in the visitors center would help sell tour tickets and books, and answer questions. No previous experience is necessary—just a love of people.

To volunteer, call Kelly Fellner at 876-4491.

Upcoming Events

Photography Lecture. On February 17, 1998 at 6:30 P.M. Dr. Ronald Polito, U. Mass. Boston art historian and co-author and editor of *Massachusetts Photographers 1839-1900*, will discuss the history and social history of photography with an emphasis on Boston photographers. Space is limited. Call 876-4491 for reservations.

Henry Wadsworth Longfellow Birthday Celebration. On Saturday February 28, 1998 at 10:00 A.M., celebrate the poet's 191st birthday with a wreath-laying and reception at Mount Auburn Cemetery. Annual event co-sponsored with the Friends of Mount Auburn Cemetery.

Education Programs at Longfellow House. With the help of Glenna Lang, graphic artist and member of the Friends, Longfellow NHS produced a new brochure to promote educational offerings at the house. The brochure was sent to over 2,000 schools, including every Longfellow School in the country. Besides the "The Children's Hour" classroom kit, the site will offer programs from April 8 to June 12. Students in grades 3-6 explore the house and grounds, and engage in poetry-writing activities.

Adopt-an-Object Program

Help us tend to our most critical priorities by donating specifically to an object in need.

One of the most valuable works in the house is a framed drawing called "Child with a Doll" by Anna Elizabeth Klumpke (1856-1942). The medium is colored chalk. The work itself is not in bad condition, but the molded gesso and gilt frame has lost its surface and a large section has broken off.

Klumpke was born in San Francisco and educated as an artist in Paris where she spent most of her adult life. In Paris, Klumpke encountered the world's most famous woman artist, Rosa Bonheur, and subsequently became her companion at Bonheur's chateau near Fontainebleau. Klumpke's most notable works were her portraits of Bonheur, both on canvas and in her biography of the artist.

Repairs are estimated to cost \$3,000. Won't you help restore the frame for this beautiful work of art?



Join us as a Friend and help support an international collection of Fine & Decorative Arts, Rare Books, Letters, and Historic Photographs representing three centuries of American History. . .

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| <input type="checkbox"/> \$1000 | Benefactor | <input type="checkbox"/> \$100 | Supporter |
| <input type="checkbox"/> \$ 750 | Donor | <input type="checkbox"/> \$ 60 | Contributor |
| <input type="checkbox"/> \$ 500 | Patron | <input type="checkbox"/> \$ 30 | Family |
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