



Longfellow House Bulletin

Volume 5 No. 2

A Newsletter of the Friends of the Longfellow House and the National Park Service

December 2001

~ A House May Hold a World ~

In the aftermath of the terrorist attacks of September 11, 2001, as our nation enters into a period of armed combat abroad and heightened security at home, we are reminded of how powerful a symbol of international accord the Longfellow House has been in the past. In recognition of that role, among the many the House has played for our country over the centuries, we are printing, from the House archives, excerpts from a post-World War II essay by Doris Peel, "A House May Hold A World," which appeared originally in the February 15, 1947 issue of the Christian Science Monitor.

—The editors.

“There are, of course, different kinds of houses. There are those whose essential function, one feels, is to exclude, to create a sanctuary or a cell; and there are those—like the house of which I write—that have opened their doors to receive a world.

From here, where I sit, I can look across the street: Brattle Street, Cambridge, Massachusetts—and there the house stands. A plaque on the gatepost enumerates its distinctions; and in the summertime there are apt to be busloads of tourists trooping respectfully up to that door through which, in the last 200 years, have passed so vivid and varied a throng: Patriots and poets and scholars and eccentrics, and little girls whose light footsteps still sound in a verse.

As a matter of fact, at this very moment, two handsomely bearded and turbaned Sikhs are, I see, stopping short at the gate. They are now reading the plaque; they are turning towards the house—India treading a New England path.

And it pleases me, as such things always do, to imagine the togetherness of all these people; of these years that the house has known since first it stood here on Tory Row, with its lawns wide spread and its winged elms and the meadows, translated long ago into streets, serenely flowing to the river's edge.

Here the company assembles itself. Gen. George Washington, headquartered in the house (his office the lower south-east room) during the winter of '76; and now, rolling up on mud-caked wheels, and attended by scarlet-liveried servants, a coach bringing Martha, war or no war, to celebrate her wedding anniversary in Cambridge.

Lafayette mounting the shallow steps to the door. (The Sikhs, I see, are being admitted.) And Talleyrand arriving; and Louis Philippe—leaving an egg cup inscribed with “LP”; and from England the father of Queen Victoria....

Now Mrs. Craigie, the erudite and the quixotic, in her white muslin turban and her gray silk gown, sitting in that sunny northeast room, surrounded by her singing birds, her flowering plants, reading Voltaire (“and in French!” it was suspected), and renting a room, in 1837, to the young Henry Wadsworth Longfellow. “Professor Longfellow,” it was necessary for him to explain; for she'd nearly sent him packing under the impression that he was just another Harvard student.

And now the house passing to the Professor himself. Now, through the long, rich flow of years—with the lyre-shaped garden being planted, and the little girls running up and down the stairs—the poetry being written in the white-panelled study: the poetry sounding from this single place out into how wide and diversified a world.

And all this time, streaming through the gate, streaming up the path (like the bearded Sikhs) the friends—the fellow poets—the



Harry Dana with a group of international students at the House, 1947

pilgrims from abroad. Ole Bull, arriving from Norway. Now, as recounted by Van Wyck Brooks in “The Flowering of New England,” Bakunin in 1861, escaped from Siberia, turning up one day, at noon, on the doorstep. “Longfellow asked him to stay for lunch. ‘Yiss, and I will dine with you too,’ Bakunin replied, and he stayed till almost midnight.”

Which is, I realize, what we have been doing!...

It just so happens that this year in Cambridge, at Harvard, Radcliffe, and at the Massachusetts Institute of Technology there are an unprecedented number of students from abroad: Young men and women who in many instances have emerged from the most challenging sorts of experience—who have been in prison and deported as slave labor; who have worked for years in resistance movements, or, for years, been exiled from their homes....

[T]here are those among them who may, in due course assume in the countries from which they have come positions of the highest responsibility and authority....

[S]everal...people were roped in: Otto,

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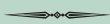
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Printed by Newprint Offset, Waltham, Mass.



A House May Hold a World (continued from page 1)

whose family left Germany for Switzerland at a time when it took foresight, not hindsight to assess Nazism, and Alma, his wife, who was brought up in Paris; Peggy, recently graduated from Wellesley; and later on my brother and myself. And at this point too, we are going back to the house.

For it is here, in this house, every Sunday evening, that we—the receiving group, as it were—with the grandson of Henry Wadsworth Longfellow as a mentor and host, talk over with the students from the four corners of the globe the experiences they have been through in the last few years; what has been learned from them; what may be shared; and the problems that all of us must now face side by side: As fellow citizens of an indivisible world.

Chinese, Spanish, Egyptian, Dutch, British, Norwegian, Yugoslav, and French, Czech and Indian, Italian and Greek—but all of us first people: Meeting together. And meeting with peculiar appropriateness, we feel, in a house that has for so long

a time harbored so rich an exchange of ideas. Treading up a path and through a hospitable door on the heels of Washington—of Talleyrand—of Bakunin—at an hour as great as any hour known to them, and with a job before us second to none.”

—Reprinted with permission of the Christian Science Monitor. [Doris Peel was a frequent contributor to that newspaper and a local poet.]



Alice Longfellow, March 1896:

Mr. Longfellow's knowledge of foreign languages brought to him travelers from every country—not only literary men, but public men and women of every kind, and during the stormy days of European politics great numbers of foreign patriots exiled for their liberal opinions. As one Englishman pleasantly remarked, “There are no ruins in your country to see, Mr. Longfellow, and so we thought we would come to see you.”

“Dedication” in Memory of September 11, 2001

Henry Longfellow believed in the power of poetry to lift our spirits, to comfort, to inspire, to bring joy. An internationalist who spoke eight languages and read twelve, he understood the unifying power of verse to bridge the gap between cultures. Longfellow was a scholar who translated Dante's Divine Comedy into English and founded the Dante Society in America. Late in his life he edited a thirty-one-volume set of poetry from around the world. His own poetry was translated into thirty-four languages, such was its power to transcend the limitations of geography and cultures.

As we face uncertainty and seek comfort in the wake of the tragic events of September 11, many of us turn to music and poetry for consolation. I would like to read an excerpt from Longfellow's poem, “Dedication,” written in 1849. It served as the introductory piece to his volume of poems entitled *The Seaside and the Fireside*. May its sentiments offer some consolation and hope to us all.

—Park Ranger Nancy Jones, September 23 before the Summer Festival performance

As one who, walking in the twilight gloom,
 Hears round about him voices as it darkens,
 And seeing not the forms from which they come,
 Pauses from time to time, and turns and hearkens.

So walking here in twilight, O my friends!
 I bear your voices, softened by the distance,
 And pause, and turn to listen, as each sends
 His words of friendship, comfort, and assistance.

If any thought of mine, or sung or told,
 Has ever given delight or consolation,
 Ye have repaid me back a thousand-fold,
 By every friendly sign and salutation.

Thanks for the sympathies that ye have shown!
 Thanks for each kindly word, each silent token,
 That teaches me, when seeming most alone,
 Friends are around us, though no word be spoken.

Kind messages, that pass from land to land;
 Kind letters, that betray the heart's deep history,
 In which we feel the pressure of a hand,—
 One touch of fire,—and all the rest is mystery!

Perhaps on earth I never shall behold,
 With eye of sense, your outward form and semblance;
 Therefore to me ye never will grow old,
 But live forever young in my remembrance!

Never grow old, nor change, nor pass away!
 Your gentle voices will flow on forever,
 When life grows bare and tarnished with decay,
 As through a leafless landscape flows a river.

Not chance of birth or place has made us friends,
 Being oftentimes of different tongues and nations,
 But the endeavor for the selfsame ends,
 With the same hopes, and fears, and aspirations.

International Gatherings at the Longfellow House

Around 1920, Alice Longfellow, the poet's daughter, in notes for a talk she called "The Old Order Changes," reminisced about the international flavor of the Longfellow House during her childhood. Her father, she remarked, "was the Department of Modern Languages in person, and all the exiles took refuge with him, partly for the pleasure of speaking their native tongues, and partly in hopes of finding College students eager to learn foreign languages."

Decades later, her nephew Henry Wadsworth Longfellow ("Harry") Dana welcomed an equally diverse stream of visitors to the House in the wake of World War II. Cordial hospitality and political discussion drew students from around the world for Sunday evening meetings organized by Harry and a group of supporters of international dialogue.

Sometimes students from one particular country were invited to meet with prominent Cantabrigians. For example, documents in the House archives describe students from the Netherlands meeting with Harlow Shapley, Director of the Harvard Observatory, Professor of Mathematics Dirk Struik of M.I.T., and English Professor Ted Spencer of Harvard. Harry Dana's list of weekly meetings during school terms from 1946 through 1948 names groups from twenty-three countries including Poland, Iraq, India, Greece, China, Bolivia, Egypt, Finland, and Turkey.

On other occasions, the company was multinational. An evening's discussion of the question "What value will the U.N. be as a preserver of world peace?" joined participants from Sweden, the Philippines, Australia, India, and the Netherlands with Americans from Massachusetts, Texas, and Virginia. Their fields of study included botany, public health, law, civil engineer-

ing, and chemistry. A guest that night wrote in unsigned notes on "Impressions of an Evening at Longfellow House" that "many interesting opinions were expressed and the debate kept lively throughout the evening" with the exchange of ideas "not to be found in any textbook on political science." Some of those ideas concerned "America's foreign trade policy.... It became clear that it was very difficult to discuss such a question." Nevertheless, "If such groups were to meet more often," the writer continued, "it no doubt would be very beneficial to further better international relations...." The evening ended "with a swift jog through the historic house," and the guests were then "lost to

the night, much the wiser."

Often notes were taken by supporters of these gatherings who then wrote articles on the meetings for the *New York Times* and the *Christian Science Monitor*.

The good will and political optimism the events engendered is nicely expressed in a letter written by New Yorker Marion Turshin to Harry Dana in July of 1947. "I had the pleasure of attending your Sunday Social June 29th...and would like to thank you for making possible a most enjoyable experience. It was interesting to meet students from all parts of the world and to see how most of us 'speak the same language,' if only in terms of keenness of mental approach to problems...."

Longfellow House Lawn Fetes Benefited the Cambridge Neighborhood House

In the late 1920s and 1930s, during Harry Dana's tenure, the Longfellow House hosted annual lawn parties each summer to benefit the Cambridge Neighborhood House, a settlement house for immigrants in East Cambridge.

The printed Lawn Fete programs, preserved in the House archives, show that the festivities included dance, drama, and music from many parts of the world. Guests could listen to a Russian balalayka trio, German, Lithuanian, Italian, Jewish, and Irish folk songs and could watch Bohemian and English folk dances. One program announced that there would be "English Folk Dances given by groups from the Cambridge Neighborhood House, the Shady Hill School, and the English Folk Dance Society. Later there will be Informal Country Dances in which all are invited to join."

Another program described a gypsy festival to be performed by the children of the Neighborhood House: "A band of gypsies wandering the world gather many tunes, which they make their own. Today, the caravan of a small tribe has reached our city and stops for a rest and recreation." The children's performance included "Czechoslovakian Dance Songs," Hungarian dances, and a chorus by Verdi. The chorus and dancers

were "trained by Mrs. Blanche Winslow Porter and Miss Constance Cooke" and were accompanied by a pianist and violinist. That same year the children dramatized a story about a great matador called "The Kiss and the Queue" by Mrs. Larz Anderson, wife of the diplomat and heiress to the Weld fortune, who had witnessed the great Fuente himself in Europe "some years ago."

The lawn fetes were sponsored by a long list of prominent patronesses and lasted from early afternoon till 10 or 11 at night with "supper served from 6 to 8 p.m. for \$1.00 a plate."

Founded as a day nursery and kindergarten by Pauline Agassiz Shaw (daughter of the naturalist Louis Agassiz) in 1878 at the corner of Harvard and Moore Streets, the Cambridge Neighborhood House developed into the first settlement house in America, predating Jane Addams's Hull House in Chicago by more than a decade. Familiar with conditions in this rapidly industrializing section of Cambridge, Shaw purchased the Dickinson estate and converted it into a library, reading room, classrooms for sewing and woodworking, and a playground. Open to all nationalities and all ages, the activities grew to offer summer camps, music and art classes, choral groups, nurses' training programs, clinics for expectant mothers, and more.



Cambridge Neighborhood House, 79 Moore St., demolished 1973

Interview with a Longfellow Descendant...Meet Ann Hutchinson Guest

This past summer Museum Manager Jim Shea visited Longfellow great-grand-daughter Ann Hutchinson Guest in London. Guest is both an internationally acclaimed dance teacher and the creator of the Language of Dance teaching method and codifier of the Movement Alphabet. She is the founder of the Language of Dance Centre in London and author of many studies in the exploration of movement. Her husband, Ivor Guest, a scholar of ballet history, has written of Fanny Longfellow's interest in European ballet. In her account of frequent visits to "Castle Craigie" beginning in the 1940s, Ann Hutchinson Guest provides original glimpses of people and events in the history of the Longfellow House.



Ann Hutchinson Guest with husband, Ivor Guest

Longfellow House: We understand you were born in New York but grew up in England.

Ann Hutchinson Guest: My extended sojourn in England from age 8 to 21 was the result of the health of my brother Bertie (after Bertrand Russell) which required a warmer climate than New York's. We both went to English boarding schools, and then, at 17, I went to the lovely Devonshire estate of Dartington Hall where I studied dance at the School of the Ballets Jooss, which offered a Central European training that included learning the Laban movement notation.

My father, Robert Hutchinson, and his English second wife, Hesper (a daughter of poet Richard Le Gallienne), decided that, at 21, I should return to my native New York to decide whether to live there or in England. Not much choice with war having broken out. So there I was, talking just like

Queen Elizabeth and with no knowledge of baseball, college songs, or general American culture—what a fish out of water!

I was determined to be a dancer. And so intensive study with Martha Graham and classical ballet were the order of the day, with a bit of tap and Spanish dance thrown in. Encouraged by friends to go to an Agnes de Mille audition, I found my eclectic background very valuable in providing versatility, and—a rare gift—I could always improvise. Thus it was that I got into the original production of *One Touch of Venus*, with Mary Martin, John Boles and Kenny Baker. It ran for two years.

LH: How well did you know the Dana, Thorp, and other branches of your extended family?

AHG: I knew since childhood that a poet named Longfellow was my great-grandfather, and that Delia Dana was my mother, but I did not have the opportunity to meet the array of Dana relatives until I returned from England to New York at the end of 1939.

My mother's cousin Rossie Wild invited me to tea in New York and showed me a family tree of my Dana relatives. After time to sort out this chart, my various first cousins, Danas, deRahms, Hollmans, Raymonds and Skinners arrived. What an interesting group! They soon became my "family" and gave me much pleasure and support in the years that followed.

My Uncle Harry got in touch, and not long after, I was on the train to Boston, being met at Back Bay and whisked off to "Castle Craigie," as Uncle Harry always called it. What an amusing, entertaining man, so interested in theatre! Even if it was a flop he wanted to see everything, and close up: the spray emitted from the mouths of forceful actors or the beads of sweat did not bother him—this was the real thing! Harry was the most wonderful raconteur—there was always a stream of stories, all fascinating.

LH: Were you able to spend much time at the House?

AHG: When, in the Golden Era of the Broadway Musical, I was lucky enough to get in a show which opened in Boston, I was able to stay at the Longfellow House. I was fortunate to get into a series of successful shows during my eight years on

Broadway. You can imagine that Uncle Harry was a great support and welcomed me as a kindred soul in his love of theatre.

My last show was *Kiss Me Kate*, a gem of a show with a wonderful score, lyrics, and book. I hung up my Broadway slippers in 1951 when I began teaching in the dance department of the Juilliard School of Music. Earlier than that, in 1948, I had met Balanchine and convinced him that Labanotation, the system I used, would be a wonderful way to preserve his ballets. And so, unofficially, I became notator to the New York City Ballet for ten years. I returned to London to marry Ivor Guest in early 1962.

LH: What are some of your memories of those visits to Cambridge?

AHG: Castle Craigie had a wonderful welcoming feel to it, I loved the sense of history that pervaded it. How many people had lived with the chimes of the old clock halfway up the stairs? You can be sure that Harry sounded each of the separate chimes for me. During my many visits I slept in each of the bedrooms and even tried out the old circular shower spray, a museum piece even then.

Harry lived in the back rooms upstairs. Books everywhere, especially books on theatre. While he attended to some business, I would wander around his study, gazing at the fans pasted on the ceiling, looking at



Ann Hutchinson Guest, 1957

pictures and photos, curling up on the window seat reading.

Harry had a secretary, Bill Gedritis, whose wife Maxine often came over to play the grand piano in the drawing room. The



Margot Fonteyn, Ann Guest, and Ivor Guest, 1968

strains of classical music reverberating through the house was enchanting.

It was a great loss for me when Uncle Harry died. But I was still able to stay at Castle Craigie, Tom de Valcourt having taken over. In 1962 I brought my husband there for a visit. Ivor felt right at home in the house and spent time soaking up the atmosphere in Longfellow's study. Ivor, a lawyer by profession, was also an historian.

The other person who welcomed us to Longfellow House and who was very much part of the scene, and helpful in every way, was the general factotum-caretaker, Frank Buda. He knew more than anyone about the house, and when the National Park Service took over, he was keen to share his knowledge.

Then came the day when the family no longer owned the house or had rights to stay. However, it did not take long to witness the tremendous work being done to save the house from dry rot, crumbling masonry, dodgy electric wiring, and other causes of deterioration.

LH: Your parents and some of the young Danas were thought of as politically and creatively non-conformist.

AHG: My father had come from an established Philadelphia family and duly went to Harvard, graduating to become a teacher. When he met the Richard Henry Dana clan, he joined Delia and Ned, the two youngest of the six Dana children, in becoming a Fabian, full of ideas on how to save the world. When they were engaged, he and Delia wrote their own marriage ceremony and held the event in the garden. In New York City they taught at the Ferrer School to which the children of immigrant anarchists were sent. Though most anarchists they knew were quiet and law-abiding, a bombing event made it necessary to move the school out to New Jersey.

LH: What has having Longfellow as a great-grandfather meant to you?

AHG: I have considered myself very fortunate. It puts one into a historical context, so to speak. Consider the enrichment of having been able to visit the Longfellow House; to see the paintings of the three daughters, "grave Alice and laughing Allegra [Annie] and Edith with golden hair;" to have people tell me I look like Edith (my grandmother); to see

the setting of the poem, "The Children's Hour;" to imagine the girls rushing into Longfellow's study. There are so many magical links. I have never been good at writing poetry, but I became a writer of a different kind. My fantasy has gone into children's books, into finding creative ways for people to understand movement, and amusing, interesting compelling ways for them to understand notation—movement in written form.

LH: And your connection to the House today?

AHG: Almost every year Ivor and I plan a trip to Cambridge and find time to visit "Castle Craigie," talk with Jim Shea and the other people who devote themselves to improvements to the house and garden, and to the preservation of the Longfellow archives and memorabilia. We are especially looking forward to the Dana Family reunion planned for July 2002.



Ann Guest with movement notation, 1957

Fanny Longfellow's Interest in Dance

Accompanied by her family, Fanny Appleton made her first trip to Europe from November 1835 to the summer of 1837. During this time she not only met her future husband, Henry W. Longfellow, but she kept an elaborate record in her letters and journals and noted with enthusiasm the dance productions she attended.

She was particularly taken with the dancer Marie Taglioni. Fanny wrote in her journal on November 27, 1836:

...Saw Taglioni the other night for the first time. It is well that I have seen so much dancing before hers or it would be impossible to appreciate how truly she alone is the goddess of the art. With all the others it is effort, well-subdued but still effort; with her it seems the breath of life, as if she were born to dance. She floats over the earth like a creature of a rarer element, and you fear, as you gaze at the weaving elasticity of her motion, that she will vanish away like a vapor and ascend to make the clouds her ballroom. All the operatic tricks of pirouetting, etc., she throws in like one of Rossini's flourishes, mere adornments, but the wonderful grace and ease of every motion are her supremacy: she seems indifferent, too, to applause and does not have that horrible plastered smile of all opera dancers. The ballet was beautiful: La Fille du Danube and got up with all the splendor and magic of le grand Opera. . .

And again on January 19, 1837:

Notwithstanding our fatigue could not resist the temptation of going tonight to the grand opera to Taglioni in the Dieu et la Bayadère. . . It is an exquisite opera: the music very pretty and oriental—the scenery the vale of Cashmir, and the story touching. Taglioni was truly supernatural in her dancing, an inspiration, as Rubini's falsetto in I Puritani. She has a trial of skill with her supposed rival, and the first bound brought down a roar of applause. At times she appears to enlarge to colossal height, her long, thin arms flashing like light, and no marked outline to her figure—rapid and evanescent are attitudes each worthy of being immortalized in marble. . . she seemed a sudden embodying of the gentle guardian-spirit we fancy watching over us at night. . .

Research Fellowships Awarded

The Friends of the Longfellow House recently awarded two annual fellowships to scholars who will make significant use of the House archives for their research projects.

James W. Trent, a professor of Social Work at Southern Illinois University received the Stanley Paterson Fellowship for his project “The Longfellows and the Howes: A Study of Friendship and Social Change.” Professor Trent is writing a book on the philanthropic activities of Samuel Gridley Howe and Julia Ward Howe. Samuel Howe was a member of the “Five of Clubs,” the weekly dinner-group that also included Longfellow, Charles Sumner, Cornelius Felton, and George Hillard

Through Charles Sumner, Julia Ward Howe and Frances Appleton Longfellow met and remained friends. Trent will devote a chapter to these associations. “Complex and unstable, the friendships give a unique perspective to literary, philanthropic, and political developments and tensions in antebellum Boston,” he wrote in his proposal. In addition to collections in the Houghton and Schlesinger Libraries, he plans to use the House archives to examine the correspondence, diaries, and papers that deal with these friendships.

Angela Sorby, Assistant Professor of English at Marquette University in Milwaukee, Wisconsin, has been awarded the first Diana Korzenik Fellowship. Professor Sorby’s project, “Learning by Heart: Pedagogy and Daily Life in America, 1855-1915,” addresses the role of popular poetry in American daily life during the latter half of the nineteenth century. She contends that poems by Longfellow, Whittier, Riley, and other popular poets “...taught readers to perform—and to internalize” or “learn by heart—versions of middle-class subjectivity that were rooted in stabilizing...narratives of the nation and its traditions.” In her pursuit of Longfellow as the “schoolroom poet,” Sorby is particularly interested in examining the education of the Longfellow children, family correspondence with children, and the educational role of the House.

Angela Sorby is also a widely published poet and was the 1994 winner of the prestigious Discovery/The Nation prize in poetry.

The fellows will share the results of their research with the Friends upon completion.

Digging the Longfellow Garden: Archaeological Finds

During excavations this July, Longfellow NHS archaeologists Michael Haynie and Christina Hodge chanced upon a large trench whose contents differed from its surroundings and whose surface yielded artifacts from the 1750s. Its alignment with the house suggested that it might be related to earlier out-buildings of the Vassall era.

Over a meter deep, the trench consisted of sandy gravel above a thick layer of clay, surrounding a ferrous metal band in the side wall. The structure matched a type of underground aqueduct popular in the 1780s and 1790s comprised of wooden slats held together by ferrous metal bands and used as a conduit to move water around properties, usually into homes. The wooden water pipe would have been encased in clay to prevent leakage, but the wood had subsequently decayed, leaving only the metal band and the clay.

Longfellow Archivist Anita Israel found that Andrew Craigie had a wooden aqueduct installed in 1791-1792 to deliver fresh water from a stream at the northeast corner of the property to his home. Samuel Adams Drake, who visited Longfellow and published an account of his trip, noted that such an aqueduct still existed in working order during Longfellow’s time.

Last year archaeologist Leith Smith’s excavations in the driveway revealed evidence of the earliest human presence at the Longfellow site. Smith recovered charcoal samples from two fire pits for radiocarbon dating. Radiocarbon analysis dated one fire pit at 4500 years before present (BP) and the other at 1690 years BP. The earlier date corresponds with the occupation of the Charles River basin by Middle Archaic groups who may have sought the fish and waterfowl south and east of the Longfellow site. The second date corresponds with the presence of the Middle Woodland groups at the time that horticulture was spreading throughout southern New England. Longfellow NHS may have been a favored setting for short term camp sites

over thousands of years.

This fall, prior to the proposed rehabilitation of the formal garden, a series of small test pits were dug to give archaeologists an idea of the types and layers of soils and a sampling of artifacts. This information

will determine if full scale excavations are needed for the project.

The testing in the formal garden is being conducted as part of an arrangement with Harvard University. Archaeology Branch Chief Steven Pendery and Haynie are teaching a course about archaeological field and laboratory methods for undergraduates. The class attends a lecture each week, and then gets a



chance to utilize their skills by digging in the Longfellow gardens. This allows students a hands-on archaeological experience in a professional setting, while providing Longfellow NHS a crew to carry out more extensive testing. Each student will also write a term paper on a topic related to these excavations.

Thus far the students have already uncovered a few tantalizing clues to the history of the formal garden. Under the extant pathway of the garden, several previous surfaces indicate that this area may have been a pathway for some time. A large circular feature in an area which we know from historic photographs held the Hutcheson pergola shows a dark soil stain which could be the result of a wooden support for the pergola.

*Henry W. Longfellow’s Journal,
August 3, 1871:*

M. Bartholdi, French sculptor, calls with a letter from Agassiz. A pleasant lively, intelligent man, a Republican and an Alsatian. He has a plan for erecting a bronze Colossus on Bedloe’s Island, in New York harbor, a statue of Liberty, to serve at night as a lighthouse. It is a grand plan; I hope it will strike the New Yorkers.

Recent Research at the House

The Longfellow House archives contain over 700,000 manuscripts, letters, and signed documents and are used extensively by researchers from around the world. Here are a few recent researchers of the several hundred who use the archives annually.

Gerrit Zwart, an architect with Shepley Bullfinch Richardson and Abbott (a successor to H.H. Richardson's firm), is researching the building of Stanford University in California which was designed by another Richardson successor company. Alexander Wadsworth Longfellow Jr., the poet's nephew, resigned from Richardson's firm just prior to this, and his letters and journals reveal some information about the personnel involved in this project.

Architectural historian Douglass Shand-Tucci combed through the papers of Henry Wadsworth Longfellow Dana for a book manuscript about the correlation between homosexuality and creativity at Harvard, among both students and instructors.

Members of the Seminar in Preservation Problems class at Boston University's Preservation Studies Program gathered information about Creek Farm, designed in 1887 by Alexander Wadsworth Longfellow Jr. for Arthur Astor Carey, one of the founders, with Longfellow, of the Boston Arts and Crafts Society. Although a well-preserved prime example of summer home architecture, the structure is in danger of being demolished by the present owners. The students researched the architect and his Arts and Crafts style to impress upon the owners the social and historical value of the building.

Joan Nordell, former development officer for Harvard's Houghton Library is trying to determine the whereabouts of the ten privately printed copies of Henry Wadsworth Longfellow's 1865 translation of Dante's *Divine Comedy*.

Longfellow sent one copy to Florence, Italy, for the celebration of the six-hundredth-anniversary of Dante's birth, where it remains today at the Biblioteca Societa Dantesca Italiana. Nordell has traced seven other copies: HWL's own and Charles Eliot Norton's are in the Houghton Library. James Russell Lowell's is in the Howe Collection at Gainesville, Florida, James Fields's is at Dartmouth College, George Washington Greene's is at the American Antiquarian Society in Worcester, an uninscribed copy is in the Barrett Collection at the University of Virginia, and the other uninscribed copy which has been rebound is at Brown University.

The House archives holds clues to the whereabouts of the ninth copy. In 1865 a mason in Italy was repairing a wall and dug up the coffin with Dante's remains. Fragments of this coffin were given to Timothy Bigelow Lawrence, the consul general in Florence. After his death, his wife sent them to Longfellow, who sent her "the Dante volumes" in gratitude—documented by their correspondence in 1872. Nordell suspects these were the three Dante volumes of the privately printed edition. The trail continues in 1950 with correspondence between Mrs. Lawrence's niece, a Mrs. Mercer of Doylestown, Pennsylvania, and Harry Dana, the poet's grandson. Mrs. Mercer inherited Longfellow's letters to her aunt and wondered what was the "precious Dante relic" he referred to. Did she also inherit the books? Nordell has contacted the Mercer Museum in Doylestown to see if there is any relation to Mrs. Bigelow's niece.



Longfellow House in the Media

In the *Times Literary Supplement* of May 25, 2001, Jay Parini reviewed *Henry Wadsworth Longfellow: Poems and Other Works*, edited by J.D. McClathry. On its cover the *TLS* featured a picture of Hiawatha in headdress standing in a canoe.

Julie Shively describes the Longfellow National Historic Site's history, holdings, and tours in her recently published *The Ideals Guide to Places of the American Revolution*.

Jourdan Moore and Alan Fraser Houston write about "Mr. Webster's Greatest Painter: New Hampshire-born artist Joseph Alexander Ames" in *Historical New Hampshire's* Spring/Summer 2001 issue. One of Ames's earliest paintings is a portrait of Longfellow, which hangs in the House.

Upcoming Event

Henry Wadsworth Longfellow Birthday Celebration. On Saturday February 23, 2002 at 10 A.M., celebrate the poet's 195th birthday at Mount Auburn Cemetery's Story Chapel with a lecture, service, and reception. This annual event is co-sponsored with the Friends of Mount Auburn Cemetery.

Rehabilitation Update

The extensive rehabilitation of the Longfellow House to improve fire protection, security, and environmental control systems, collections storage, and handicapped access, which began in fall 1998 is essentially complete. The conservation of the wallpaper and interior scraping and painting will continue through the spring of 2002. Tours will resume once again in June 2002.

Rehabilitation of the carriage house to add new space for public events including lectures, school programs, and conferences—will begin this coming January and continue through June.

Our opening of the House once again to the public will be marked by festivities this coming June.

You can stay up-to-date on the rehabilitation progress by visiting our Web site at: www.nps.gov/long or E-mailing us at: frla_longfellow@nps.gov

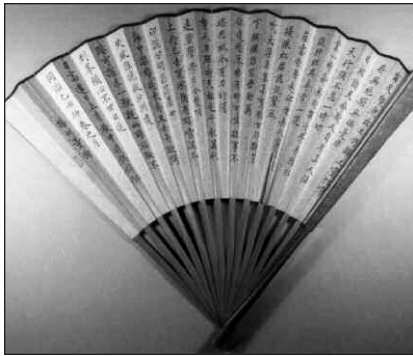
Spotlight on an Object

In each issue of the newsletter, we focus on a particular object of interest in the Longfellow House collection.

This time our spotlight shines on the famous "Mandarin fan." Presented to Henry W. Longfellow by a Chinese Mandarin, this folding fan is covered with calligraphy which, according to the inscription on verso, is a Chinese translation of Longfellow's poem the "Psalm of Life."

The slats of the fan are made of light-colored wood, and the wooden end pieces are carved with genre scenes. The calligraphy is done on thick paper covered with flecks of gold and bordered with black at the top. The artists are thought to be Tung Hsun and Tung Tajen.

Longfellow's journal entry for October 30, 1865 reads: "I gave a dinner to Mr. and Mrs. Burlingame, in honor of the Chinese Fan, sent me by a mandarin with the 'Psalm of Life' written upon it in Chinese." Burlingame was U.S Minister to China, 1861-1867. Guests also included John Gorham Palfrey, Charles Sumner, and Richard Henry Dana Jr., "all original Free-soilers!"



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