

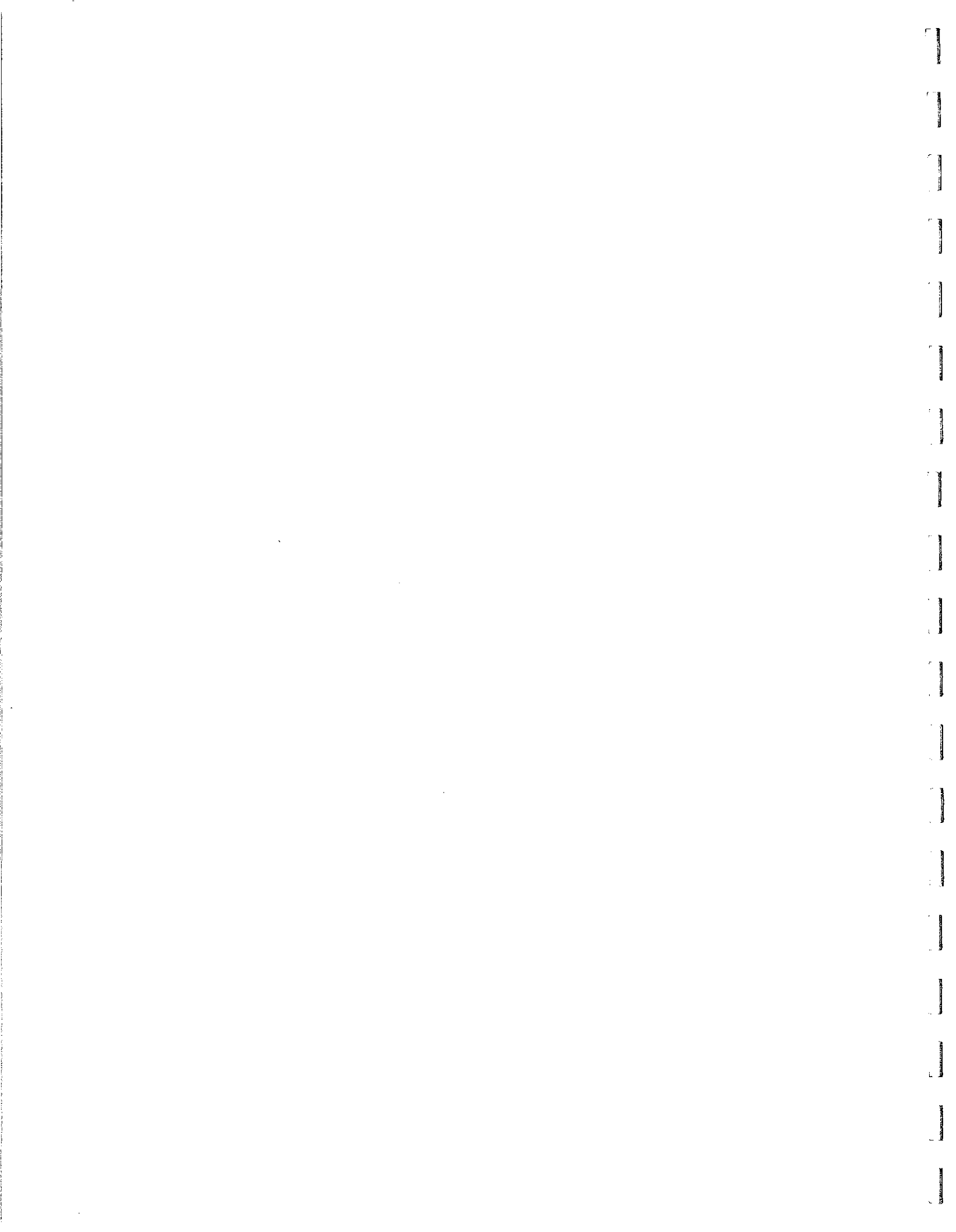
LONGFELLOW NATIONAL HISTORIC SITE

Cambridge, Massachusetts

HISTORICAL OVERVIEW AND EVALUATION OF SIGNIFICANCE

A Historic Resource Study





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By

Marie L. Carden
Building Conservation Branch
Northeast Cultural Resources Center
National Park Service

and

Thomas Denenberg
Longfellow National Historic Site
National Park Service

New England Systems Support Office
Northeast Field Area, National Park Service
U.S. Department of the Interior

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Cover:
Front Facade of House, March 1996. Photograph by Marie Carden.

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FOREWORD

The Longfellow National Historic Site was established by Congress in 1972, 90 years after the death of poet Henry Wadsworth Longfellow (1843-1882). For most of the 20th century, the poet's home, the Vassall-Craigie-Longfellow House, was administered by the Longfellow House Trust, established by the poet's heirs in 1913, with a board of trustees appointed from outside the family. Alice Mary Longfellow (1850-1928), the poet's daughter, retained life rights to the property and lived in the house, altering, rearranging, and modernizing it and making changes to the grounds on several occasions. She and her nephew, Henry ("Harry") Wadsworth Longfellow Dana (1881-1950), chief stewards of the house under the trust, cared for the property until Alice's death.¹ Harry's interest in the property continued until his own death.

In 1962, Longfellow National Historic Site was designated a National Historic Landmark and, in 1966, listed on the National Register of Historic Places. The National Register recognizes the property's as significant in three areas: "literature," "architecture," and "military." In addition to having significance for its Longfellow association, the Vassall-Craigie-Longfellow House (often called the Craigie House) is an outstanding example of Georgian architecture and is important as George Washington's headquarters during the siege of Boston in 1775-1776. Located today in a neighborhood of architecturally outstanding homes within the city limits of Cambridge, Massachusetts, the property at one time extended to the Charles River and was a working farm into the early 19th century.

During Longfellow's time and into this century, the site's architectural and military significance received greater emphasis than they do today. When Henry Wadsworth Longfellow and his new wife Frances Appleton Longfellow settled into Craigie House in 1843, they maintained the memory of Washington's occupation. It is this commemoration of Washington, and the importance of the property as a Colonial Revival prototype—especially after Longfellow's death in 1882—that are the subjects of this study. This study answers the question: Is the house significant in the 20th century because it was preserved? With the organized historic preservation movement now more than 50 years old, it is has become incumbent on us to ask this question.

Within the last three years, the site has undertaken to document the history of the property through a cultural landscape report (CLR) and a historic furnishings report.² These reports are still in progress, but they have already made it clear that proper interpretation and treatment of the site requires an understanding of the site's 20th-century importance. Several well-known figures, including Alice Longfellow, William Sumner Appleton, architect Alexander Wadsworth Longfellow,

¹ "Harry," de facto curator of the family legacy, succeeded his aunt as the principal resident of Craigie House, organizing its collections while chronicling and promoting its history. A professor of literature, Harry Dana was keenly aware of his grandfather's place in the American literary canon.

² Catherine Evans, *Cultural Landscape Report for Longfellow National Historic Site, Volume I: Site History and Existing Conditions* (Boston: Olmsted Center for Landscape Preservation, 1993); Sarah Heald, "Historic Furnishings Report for Longfellow National Historic Site" (NPS: Harpers Ferry Center, in progress, 1996). The evaluation of the property as a cultural landscape using National Register criteria (Vol. 2 of the CLR) is in preparation.

Jr., and landscape architects Martha Hutcheson and Ellen Shipman were involved in the property's transformation from residence to historic site, and the reasons, rationale, and significance for their involvement appears to be potentially important.

The National Park Service (NPS) initially recognized the post-Longfellow period as important because of the fine and decorative arts that the house contained. The 1978 *Final Master Plan* noted that "the house and furnishings bear exquisite testimony to the development of American taste and design from 1759 to 1928," and allowed that if restoration to Longfellow's period "is not feasible, rooms will be presented as they would have appeared during Alice Longfellow's years in the house." Similarly, 1979 National Register documentation, although defining 1700-1899 as the period of significance, referenced the collections as providing "a valuable index to the taste of both the family and time," from 1837 to 1928, of both Henry and Alice.

The National Register, however, does not list properties for their collections. Although "furniture...or other materials that could provide information about the social organization of its occupants,...or their daily lives" is important in assessing significance,³ a property is not significant solely for its furnishings. The recent (July 1996) NPS-28 guidelines for completing National Register documentation specifically restates this long-standing practice: "No matter how significant a collection is in its own right, its associated site remains the subject of the National Register nomination, with the collection regarded as a feature of the site."⁴ Although the 1977 historic structure report (HSR) recommended retaining changes that Alice made through 1928, this recommendation was not based on National Register criteria for listing.

This study therefore posited the Colonial Revival as a significant historic context, and sought to answer questions that would place it in that context under National Register criteria A and C. To that end, Part I of this report revisits the 1977 historic structure report. Information contained in that report was integrated with data from the recent cultural landscape report, and with research data for the historic furnishings report, to provide a comprehensive narrative relating to the physical history of the site. Part II of this report is the product of an effort to answer specific questions posed to facilitate evaluation of the property's 20th-century significance, with a focus on links to the Colonial Revival movement. This two-pronged approach has been undertaken by experts in their respective fields: Marie Carden, an architectural conservator at the Building Conservation Branch of the NPS's Northeast Cultural Resources Center; and Tom Denenberg, a Ph.D. candidate at Boston University, on staff to the Longfellow National Historic Site for this project, who is researching the Colonial Revival in Massachusetts.

The study finds that the house itself—extensively photographed, drawn, and duplicated—was indisputably a touchstone of the Colonial Revival movement. Representations included, in 1895, its appearance as the Massachusetts building at the Atlanta Cotton States and International Exposition and, in the 1910s and 1920s, its merchandizing as the ready-built "Magnolia" model in the Sears, Roebuck and Company catalog.

³ National Register Bulletin 16A, p. 78.

⁴ *Technical Guidance Supplementary to NPS-28 Cultural Resource Management Guideline: Preparing a National Register Registration Form* (NPS: July 1996).

The significance of individuals associated with the site was also evaluated under National Register criteria B and C (the latter with reference to several family architects). However, while sometimes intriguing, the associations of Henry Longfellow's descendants with the property after 1882 do not meet these criteria. In particular, biographical data on Alice Longfellow is sparse. Although she was associated with a number of historically significant events, including the preservation of Mount Vernon and the founding of Radcliffe College, no secondary accounts of her activities were identified, and primary sources are relatively silent. In addition, although Alexander Wadsworth ("Waddy") Longfellow, Jr., the architect who modernized the house for Alice, is important in his own right as an architect,⁵ his work at the Longfellow property was relatively modest. Conceivably, additional research on both Alice and Waddy Longfellow may lead to revised findings.

In Part II, where the property is evaluated, the cultural landscape is referenced only in passing. The significance of the cultural landscape itself will be a subject of a separate study undertaken by the NPS's Olmsted Center for Landscape Preservation, although research accomplished to date places the grounds within the context of early "Colonial" gardens.

This study was a joint effort of the New England System Support Office (NESO), the Building Conservation Branch (BCB) of the Northeast Cultural Resources Center (NECRC), and the Longfellow National Historic Site (NHS). NESO Lead Historian Paul Weinbaum coordinated the project and provided technical assistance, while BCB project Manager Peggy Albee provided guidance throughout the project. The study is a partial effort to evaluate new areas of significance for the Longfellow property using National Register criteria. Further research on the site's evolution from residence to museum remains to be done. The site's own archives, much of them still unprocessed, contain a wealth of information on the 20th-century history of the descendants of Henry Longfellow.

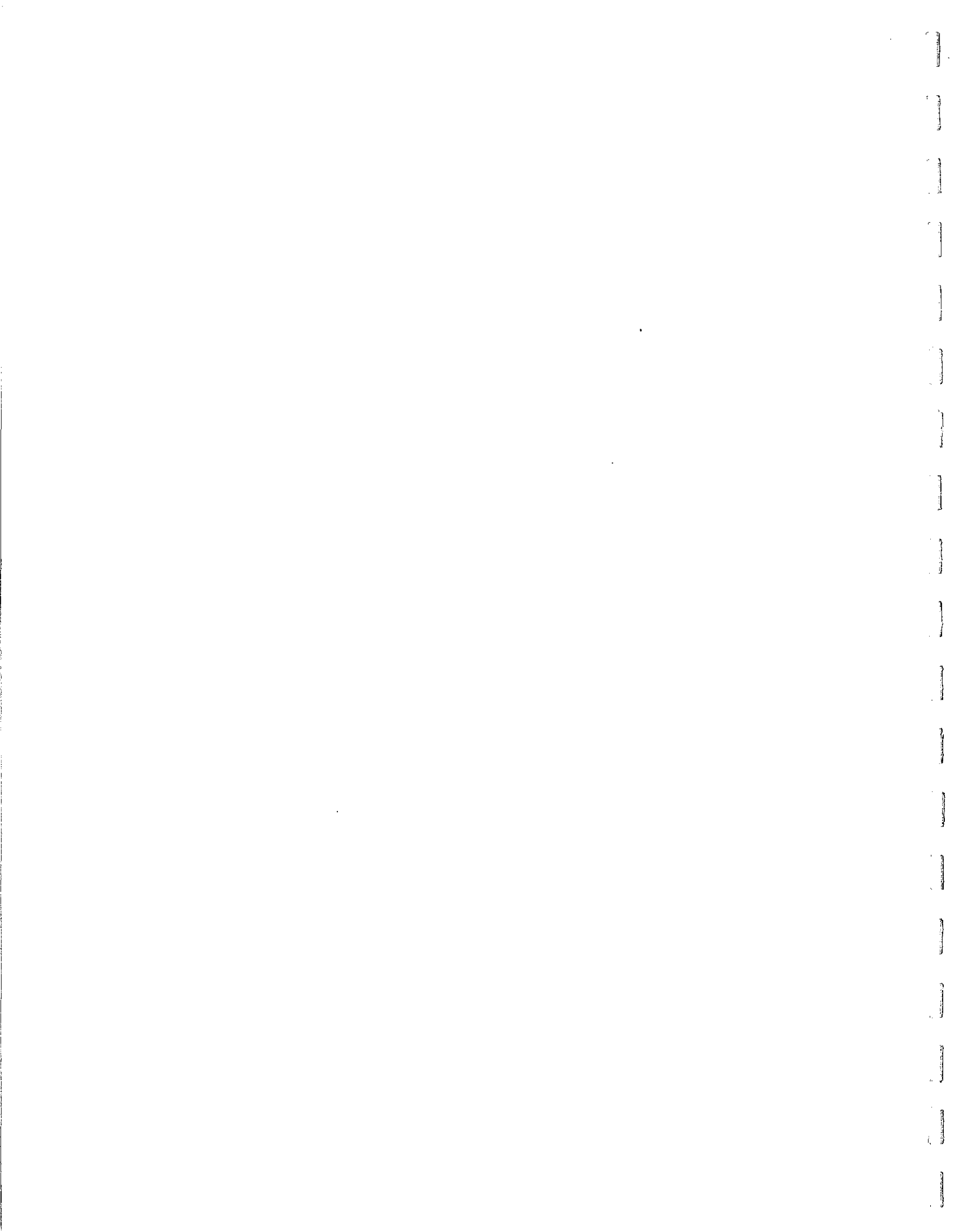
— Paul Weinbaum
Lead Historian
New England System Support Office
Northeast Field Area, NPS

⁵ Margaret Henderson Floyd, *Architecture After Richardson: Regionalism before Modernism—Longfellow, Alden and Harlow in Boston and Pittsburgh* (Chicago and London: University of Chicago Press, 1994).

PART 1

HISTORICAL OVERVIEW OF SITE DEVELOPMENT

By Marie L. Carden



PREFACE

This report is intended to fulfill the requirements for Part 1 of a two-part historic resource study of the Longfellow National Historic Site. Its purpose is to document periods of change and development that might provide evidence of major trends in the physical history of the site, particularly since 1882, the year of Henry Wadsworth Longfellow's death. The four planning documents that have provided the basic historical data needed for compiling this study are Catherine Evans, *Cultural Landscape Report for Longfellow National Historic Site* (Volume I, 1993, and Volume II [draft], 1996); Sarah Heald, "Historic Furnishings Report for Longfellow National Historic Site" (in progress in 1996); John Luzader, *Historic Structure Report, Longfellow House: Historical Data* (1974); and Morgan Phillips et al., *Historic Structures Report, Longfellow: Architectural Data*, (1975). Additional research in the structural evolution and uses of the site was conducted as necessary.

The need for a historic resource study relating to the Vassall-Craigie-Longfellow property and the Colonial Revival period was recognized as progress was made on the historic furnishings and cultural landscape reports, to the point where treatment recommendations were being contemplated. America's colonial history was immortalized by Longfellow's poetry. His daughter Alice Mary Longfellow, who resided in the house until her death in 1928, was devoted to the memorialization of her father's work and the legacy of his estate. Other descendants were similarly involved until the 1950s. The weight of significance of the post-Henry W. Longfellow period has become a topic that requires exploration.

Part I of the historic resource study primarily seeks to identify developmental trends in the evolution of the site. Therefore, the report is divided into four major periods of site development, with categories of evolution discussed within each major period. More specific information is provided in the separate planning documents cited above. Part II of the historic resource study addresses Longfellow NHS in the context of the Colonial Revival period and the preservation movement.

The author wishes to thank the staff of the Longfellow NHS and all others who have generously contributed to this report.

Room numbers referred to in the following discussions of the house were taken from the most recent HABS drawings (see Appendix A).

Abbreviations used in the footnotes are as follows:

ALP	Anne Longfellow Pierce
AML	Alice Mary Longfellow
AALT	Anne (Annie) Allegra Longfellow Thorp
AT	Anne Thorp
AWL	Alexander Wadsworth Longfellow, Jr.
EED	Elizabeth Ellery Dana
ELD	Edith Longfellow Dana
EWL	Ernest Wadsworth Longfellow
FAL	Francis (Fannie) Appleton Longfellow

FGG	Francis G. Goodale
HWL	Henry Wadsworth Longfellow
HWLD	Henry (Harry) Wadsworth Longfellow Dana
SL	Samuel Longfellow
WSA	William Sumner Appleton, Jr.

INTRODUCTION

Administrative Data

Basic Data

Longfellow National Historic Site is located at 105 Brattle Street, Cambridge, Middlesex County, Massachusetts. Longfellow House is on the north side of Brattle Street, facing the Longfellow Memorial Park and the Charles River beyond. The site includes the house, Carriage House or barn, and numerous fences, trellises, and other garden structures situated on 1.98 acres.¹ The interior contains furniture, paintings, books, and artifacts primarily related to the life of Henry Wadsworth Longfellow and his descendants.

Treatment

The treatment of Longfellow NHS is guided by the *Master Plan for Longfellow National Historic Site*, and the *Resource Management Plan, Longfellow National Historic Site*.² The National Park Service acquired the property in 1973 and has managed the site since that date. Extensive restoration work was done by the NPS between 1978 and 1979.³

Significance

"Longfellow NHS, the principle resources of which are the Longfellow House (no. HS1), the Carriage House (no. HS2), and the grounds, is significant for both its architecture and its associations."⁴ The site is significant primarily for its associations with General George Washington and Henry Wadsworth Longfellow. The period of significance focuses primarily on 1837-1882, the years of Longfellow's occupancy of the house until his death.⁵ The period of interpretation extends to 1928, the year of Alice Longfellow's death.

¹ Catherine Evans, *Cultural Landscape Report for Longfellow National Historic Site*, Vol. 1 (Boston: National Park Service, North Atlantic Region, 1993), p. xvii.

² *Longfellow National Historic Site: Final Master Plan* (Washington, D.C.: National Park Service, 1978); and *Cultural Resource Management Plan: Longfellow National Historic Site* (National Park Service, 1991).

³ "Completion Report for Longfellow House Restoration" (Boston: National Park Service, North Atlantic Historic Preservation Center, 1979).

⁴ National Register Inventory-Nomination Form, Item 8, p. 1. Technically, the period of significance is 1700-1899, in accordance with National Register guidelines to demarcate by century.

⁵ *Final Master Plan*, p. 2.

List of Classified Structures Status

The Longfellow NHS consists of three structures, as follows:⁶

LCS Number

- 00870 HS-1 The Longfellow House: Two and one-half story, wood; hipped roof, brick chimneys.
Historic wood building.
Current use: Historically furnished rooms and staff offices. A visitor center is located in the rear ell, in the former wood house.
Listed on National Register: 04/04/80
- 00871 HS-2 Carriage House-Barn: Two story, gable roof, clapboard siding, circa 1850.
Historic wood building.
Current use: Maintenance.
Listed on National Register: 04/04/80
- 00873 HS-3 Gardens: Brick-edged walks, balustrades, and trellises.
Historic earth garden.
Current use: No potential use.
Listed on National Register: 04/04/80

National Register Status

The following structures meet the National Register criteria as contributing resources:⁷

Longfellow House, Carriage House/Barn, Balustrade, Brattle Street Fence

The following structures retain integrity and would be classified as contributing resources, provided the nomination is amended to extend the period of significance from the existing end date of 1899 to 1928, the year of Alice Mary Longfellow's death:

Formal Garden - Fence and Trellis, Arbor/Bench/Lattice

The Drive/Carriage Loop is a contributing resource despite the recently introduced granite block curbing, since the resource continues to reflect the original intent of the property's vehicular circulation system.

⁶ "List of Classified Structures" (Washington, D.C.: NPS, Division of Historic Architecture, January 4, 1983), pp. 911-912.

⁷ Letter, Massachusetts Historical Commission to Regional Director, North Atlantic Region, NPS, November 21, 1994, p. 2.

The Massachusetts Historical Commission (MHC) finds the **Formal Garden - Sundial** is a noncontributing resource. In addition, the information provided suggests that while portions of the **Pathways** may be noncontributing (e.g., path from Brattle Street, path parallel to front of house), other paths appear to meet the National Register criteria as contributing resources. Additional information is needed before MHC can determine the contributing/noncontributing status of the pathway system.

Related Studies

Studies related to this report are:

Catherine Evans, *Cultural Landscape Report for Longfellow National Historic Site*, Volume 1: Site History and Existing Conditions (Boston: NPS, North Atlantic Region, 1993).

Catherine Evans et al., "Cultural Landscape Report for Longfellow National Historic Site," Vol. 2: Analysis of Significance and Integrity and Treatment Alternatives (NPS, in progress, 1996).

Sarah Heald, "Historic Furnishings Report for Longfellow House" (NPS, Harper's Ferry Center, in progress).

John Luzader, *Historic Structure Report, Longfellow House: Historical Data* (Denver: NPS, Denver Service Center, June 1974).

Morgan Phillips et al., *Historic Structures Report, Longfellow, Architectural Data* (Boston: Society for the Preservation of New England Antiquities, 1975).

Summary Historical Background

The Longfellow National Historic Site is recognized as significant as the home of Henry Wadsworth Longfellow (1843-1882) and for its associations with George Washington during the American Revolution. The Vassall-Craigie-Longfellow House is so named for its influential owners—John Vassall who built the house, Andrew Craigie who made the most dramatic alterations to it, and Longfellow, whose family life and literary career were centered there. Longfellow's residency spanned his marriage to Frances Elizabeth Appleton and the years of his greatest productivity as one of America's most prominent and best-loved poets.

The Georgian mansion house of John Vassall, Esq., was a simple rectangular structure, large and roomy with spacious grounds. Situated on an elevated site, the house had a southern exposure that overlooked the Charles River. The neighborhood was essentially rural; only a few other houses, of similar prestige, were built there in the 1760s. Vassall abandoned the property in 1774, when he fled to England with other members of the royalist group. General George Washington moved into the house in April 1775, using it for his military headquarters until June of 1776. After Washington departed, the property passed through the hands of several owners or occupants before it was purchased by Dr. Andrew Craigie in 1791.

*July 1775
April 1776*

Craigie, a wealthy real estate speculator, noticed the property and began planning for its expansion even before the purchase was final. He acquired more land and poured great amounts of money and ambition into the property. By enlarging and embellishing the house and the gardens, he created a grand and imposing estate that would become known as "Castle Craigie." Unfortunately, Craigie's extravagant lifestyle depleted his fortune, and he died in 1819 heavily in debt. Left to maintain the property alone, and to pay off Craigie's debts, his widow took in boarders, one of which was Henry Wadsworth Longfellow. Longfellow rented two rooms from Mrs. Craigie in 1837 and resided there for four years as a bachelor, while teaching as Professor of Modern Languages at Harvard College. During this time, he acquired a close circle of friends and colleagues who shared his literary interests as well as his appreciation of Craigie House.

Longfellow was so captivated by "Castle Craigie"—both the house and the landscape—that he wished never to leave it. It suited him perfectly for the academic life, and was an inspiration for his poetry, as well. Henry's happiness was complete when he married Frances (Fanny) Appleton in 1843, and they received the house and five acres of land as a wedding present from her father, Nathan Appleton. Cambridge was at that time changing from an essentially rural area to a suburban neighborhood. The older estates were being subdivided and more fashionable houses were being built. Fanny astutely pointed out to her father that, if he were also to purchase four acres of meadow south of Brattle Street, the view of the river from Craigie House would be preserved.⁸

Henry and Fanny Longfellow enjoyed a comfortable life in their home, while also appreciating its historical associations. The history of George Washington's use of the estate as his headquarters held great meaning for the Longfellows. (They raised their glasses in a toast to the general every year on the eve of his birthday.) They made few changes to the house—only those repairs and additions that were necessary for convenience and comfort. They continued to call their

⁸ Evans, Vol. 1, p. 31.

home "Craigie House." Thus, a preservation awareness of the property began with the Longfellow's residency, which was perpetuated by his descendants in the following decades.

After Longfellow's death, the family's efforts and those of local interest groups led to formalized programs to preserve and protect the estate. The Longfellow Memorial Association was established in 1882 by friends of Longfellow, to conserve the land between Brattle Street and the Charles River and to provide a tangible memorial to the poet. In 1888 the estate was partitioned by Longfellow's heirs, thereby delineating the 1.98-acre estate that became the Longfellow National Historic Site. The Longfellow's eldest daughter, Alice Mary, resided in the house until her death in 1928. Her deliberate efforts to sustain the legacy of the property have contributed greatly to its situation today. Her architect cousin Alexander Wadsworth (Waddy) Longfellow, Jr., designed structural improvements to the house, as well as garden plans for Alice. Alice's nephew, Henry (Harry) Wadsworth Longfellow Dana, periodically resided with her and kept vigil over the vast collection of Longfellow manuscripts and books. In 1913 the heirs established the Longfellow House Trust, to ensure the ongoing care and upkeep of the estate. William Sumner Appleton, another Longfellow cousin and founder of the Society for the Preservation of New England Antiquities, conferred with family members and trustees on matters pertaining to preservation of the estate. In 1972 the National Park Service acquired the property, overseeing its management, protection, and preservation treatment to the present day.

The treatments of the Vassall-Craigie-Longfellow House have been similar from one period of ownership to the next, yet for different reasons. Each period of development has reflected the individual attitudes, values, and stylistic taste of the people who lived and worked there.

MAJOR PERIODS OF DEVELOPMENT

The Site Before Longfellow (Circa 1759-1842)

John Vassall Mansion: 1759-1790

Date of Construction

Between 1741 and 1747, Colonel John Vassall began to acquire property in Cambridge that eventually became 105 Brattle Street.⁹ In 1746-1747 he purchased two parcels of land near the Charles River from Amos Marrett.¹⁰ The first parcel was a 50-acre lot; the second was 6.5 acres with a dwelling house. The Colonel built another house on the second parcel and lived there until his death in 1747.¹¹ The Colonel's son, John Vassall, Esq., inherited the property and built a mansion on the 6.5-acre lot.¹²

There is some question as to whether the house was constructed in 1739 or 1759. The 1739 date appears to have originated from an entry in Henry and Fanny's journal of 1843, titled "Craigie House History" that reads, in Fanny's hand:

This house was built by Colonel John Vassall, who died in 1747 and lies buried in the Vassall tomb - in Cambridge churchyard. The exact date of its building cannot be ascertained. The armorial bearings of the Vassall family are the vases & urns: the motto, "Sape ori rege,[?] semper pro republica." A more complete account of the family may be found in Harns' "Epitaphs from the Old Burying Ground in Cambridge."

Major John Vassall the son of the builder, became heir to the estate - being an ardent Loyalist he discarded the family motto. He became a refugee & the estate was confiscated.¹³

⁹ Evans, Vol. 1, p. 5.

¹⁰ Evans, Vol. 1, p. 6, note 13, citing Massachusetts Registry of Deeds, 46:390 (October 8, 1746) and 47:153 (January 17, 1746 [1747]).

¹¹ Evans, Vol. 1, p. 6, note 13.

¹² Evans, Vol. 1, p. 6, note 14, citing Edward D. Harris, "The Vassalls of New England," *The New England Genealogical Register*, Vol. 17, p. 115.

¹³ HWL Journals, 1843, pp. 3-6, "Craigie House History" [MS 14 (159), Houghton Library], on microfilm at Longfellow NHS.

A postscript at bottom of page, in Henry's hand, reads:

On an iron chimney back, in the south western chamber, are the armorial bearings and the date 1739.¹⁴

An architectural investigation in 1977 revealed the date on the fireback definitely reads "1759."¹⁵ It is not known why it was perceived by Longfellow to be "1739"; perhaps it was due to poor eyesight. Shortly after his marriage to Fanny, Longfellow overstrained his eyes, and was comfortable using them primarily in twilight; he was plagued by the problem for several years.¹⁶

The 1759 construction date is used in the historic structure report, the cultural landscape report, and the research notes for the historic furnishings report for Longfellow National Historic Site.¹⁷ Therefore, for purposes of consistency, and for lack of sufficient evidence to support the earlier date, this report also uses 1759 as the construction date for the Vassall mansion.

The prominence of the house reflected Vassall's social standing and wealth; it was spacious, decorated with elaborate architectural details, and elevated by two manmade terraces.¹⁸

The unknown designer of John Vassall's house is thought to have worked from a classical architectural handbook, copying what he believed to be the current English Palladian style.¹⁹ A lack of precision in construction is said to have resulted in a compromise of the classic design.²⁰

The three-story house consisted of eight rooms, a cellar, and an attic. Also on the estate were two large outbuildings and a formal garden.²¹ The house was sided with beaded clapboards painted white.²² Fenestration was ample throughout. The original roof was covered with gray wood

¹⁴ HWL Journal, 1843, pp. 3-6, "Craigie House History."

¹⁵ Morgan Phillips et al., *Historic Structures Report, Longfellow: Architectural Date Section* (Boston: Society for the Preservation of New England Antiquities, 1975), p. 4.

¹⁶ Sarah Heald, research notes for "Historic Furnishings Report for Longfellow National Historic Site," citing Samuel Longfellow, ed., *The Life of Henry Wadsworth Longfellow*, 3 vols., 1891; 1968 reprint, Vol. 2, p. 3).

¹⁷ Evans, Vol. 1, p. 6; Phillips et al., p. 13; and Heald.

¹⁸ Evans, Vol. 1, p. 8.

¹⁹ John Luzader, *Historic Structure Report, Longfellow House: Historical Data*, 1974, pp. 4-5.

²⁰ Dolores Hayden, "A Comparison of the Villa Emo at Gonazalo and Vassall House in Cambridge, Massachusetts," an essay found in Longfellow House Trust files (cited in Luzader, p. 5, note 4).

²¹ Evans, Vol. 1, p. 12; and Phillips et al., pp. 19, 138.

²² Carole L. Perrault, "Historic Paint Colors for the Exterior of the Longfellow House," National Park Service, 1977).

shingles.²³ A colonnaded pavilion and bracketed doorway adorned the entry on the main (south) facade.²⁴ It is not known if the south-facade window casings were flush with the siding, for a more formal appearance, or if they projected forward from the siding, as did the window casings on the other three sides.²⁵

The interior layout consisted of a central hall, four rooms on the ground story, and four on the second; all eight rooms had fireplaces. A third story of smaller rooms was similarly arranged, but had only two fireplaces.²⁶ The main stair hall, entered from the south-facade entrance, was divided into front and rear sections that were connected by doorways. The rear main stair hall ran from the first to the third stories, where an enclosed, short run of steps ran to the attic; from there, a hatch opened to the roof. The front main stair hall continued only to the second story.

The grounds included a formal garden north of the house and outbuildings, and a grove of trees beyond the garden.²⁷ Vassall exchanged drainage rights with his neighbor for the purpose of draining his meadow.²⁸

Occupancy by George Washington

By 1774, Vassall had expanded his estate to 97 acres, although the grounds around the house were reduced to two acres by 1775.²⁹ Being Loyalists, Vassall and his family were forced to abandon the house and flee to Boston, and they eventually sailed to England.³⁰ In July of 1775 General George Washington arrived at Cambridge to take command of the new Continental Army. After the Marblehead Regiment, which was quartered in the house, had moved out, Washington and his staff moved in.³¹ The size and riverfront location of the house appealed to Washington.³² They remained in station there for 10 months, a period that was critical in the history of the

²³ Architectural investigation of Longfellow House by Building Conservation Branch (BCB), Northeast Cultural Resources Center, NPS, March 1996.

²⁴ Phillips et al., pp. 89-90. The front doorway was copied from a plate in Langley, according to Phillips.

²⁵ Phillips et al., p. 89.

²⁶ Phillips et al., p. 3; also BCB architectural investigation, 1996.

²⁷ Evans, Vol. 1, pp. 6, 9.

²⁸ Evans, p. 8.

²⁹ Evans, p. 12.

³⁰ Evans, p. 11.

³¹ MS AM 1340 (159) "Craigie House," HWL and FAL notebook, p. 59, Houghton Library, on microfilm at Longfellow NHS archives. Washington kept account of the amount paid for having the house cleaned after the Marblehead Regiment moved out.

³² Evans et al., Vol. 2, p. 8.

American Revolution. From the Vassall mansion, Washington planned and executed his attack on Boston, and the British evacuated the city on March 17, 1776.³³ A London military map prepared by Henry Pelham illustrates the layout of the Vassall estate during this period.³⁴

Mrs. Washington and her children joined the general in December of 1775; during those months the house was the scene of a fairly active social life, as well as a military headquarters.³⁵ Mrs. Washington received her own callers in the "handsomely furnished" parlor.³⁶ A sewing and knitting circle held meetings in her parlor for mending and making "comforts and bandages for the hospital across the road."³⁷ The Christmas holiday was celebrated with much festivity by the officers and their wives.³⁸

It is not clear which room was Washington's study, but it is known to have been on the east side of the house. Washington's use of the rooms in the Vassall house was identified in a letter from Colonel John Trumbull, a Washington aide, to Jared Sparks, June 12, 1843:

First Story:

Front, southeast room -	Dining Room
Front, southwest room -	Reception Room
Rear, northeast room -	the General's Writing Room ³⁹

The use of the southeast room of the first story for a dining room is supported also by the recollection of an employee of the Washington household, who stated the "...meal was taken in the room to the right of the front door...."⁴⁰ Also, Fanny Appleton Longfellow wrote to her father in 1843, "...we have lately had very exact information from Mr. Sparks."⁴¹ And Longfellow stated in 1869 that his study had once been Washington's dining room.⁴²

³³ Evans, Vol. 1, p. 12.

³⁴ Phillips et al., pp. 3-4, 138; also Evans, Vol. 1, p. 9, Fig. 4.

³⁵ Luzader, p. 12.

³⁶ Heald, citing *Washington's Lady*, pp. 106-107.

³⁷ Heald, citing *Washington's Lady*, pp. 108-109.

³⁸ Heald, citing *Washington's Lady*, pp. 108-109.

³⁹ Luzader, p. 13.

⁴⁰ Heald, citing Justin Winsor, ed. 1881, pp. 112-113.

⁴¹ Heald, citing Edward Wagenknecht, ed., *Mrs. Longfellow, Selected Letters and Journals of Fanny Appleton Longfellow 1817-1861*, p. 93.

⁴² Henry W. Longfellow to Robert Carter, Cambridge, December 13, 1869 (Heald, citing Andrew Hilen, ed., *The Letters of Henry Wadsworth Longfellow* [Cambridge, MA: Harvard University Press, 1972], Vol. III, p. 302).

Trumbull also recalled, "I occupied a chamber at the back of the house."⁴³ Architectural evidence indicates this was very likely the rear northwest room on the second story, since the kitchen was on the first story. The bedrooms were presumably on the second story, where the General and Mrs. Washington occupied at least two rooms for themselves and the children. The use of a fourth room on the second story is undetermined.

A somewhat different arrangement was described in a record of 1853, which placed Washington's study, instead of the dining room, in the southeast corner (Room 113):

First Story:

Front southeast room (113) -	Washington's study
Front southwest room (109) -	Mrs. Washington's drawing room
Rear northeast room (112) -	Aides-de-camp for General Washington

Second Story:

Front, southeast room (208) -	Washington's chamber ⁴⁴
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Third-story rooms were probably occupied by servants.

After the evacuation of Boston, Washington left the Vassall house and Cambridge.⁴⁵ No record has been found to date of specific damage to the house and grounds incurred during the Revolution; however, the grounds provided "considerable forage" for the soldiers, and were probably stripped to a degree.⁴⁶

Following Washington's departure, the Vassall house was initially declared abandoned, and the chain of its occupancy is unclear. The house was seized in 1779 by an Act of General Court; it was sold to Nathaniel Tracy in 1781, who bought two additional acres from Hastings in the same year. Also added to the estate in 1781 were a total of 14.75 acres (dates and deeds unknown); six parcels in 1786 by Thomas Russell from Nathaniel Tracy—including the Henry Vassall estate; 2 acres in 1787 from Tracy to Russell; and seven parcels in 1793 from John Russell to Andrew Craigie.⁴⁷

⁴³ Henry W. Longfellow to Robert Carter, December 13, 1869.

⁴⁴ Heald, citing *Homes of American Authors* (1853), p. 274.

⁴⁵ Heald, citing *Homes of American Authors*, p. 274.

⁴⁶ Evans, Vol. 1, p. 12.

⁴⁷ Dates are from *Chronology of Deeds*, cited in Evans, Vol. 1, pp. 100-101.

Andrew Craigie Period: 1791-1819

Social/Cultural Context

The estate had grown to 140 acres by the time it was purchased by Dr. Andrew Craigie, Apothecary General of the Continental Army and a successful war profiteer.⁴⁸ (Although he purchased the property in 1792, he began working on it in 1791.⁴⁹) Craigie, described as a "secretive and manipulative businessman," after the war engaged in wholesale drug trade and land speculation, acquiring considerable wealth.⁵⁰

While negotiating the purchase of Vassall mansion in 1791 and 1792, Craigie began outfitting the house and grounds of the estate.⁵¹ This was managed through regular correspondence with his brother-in-law Bossenger Foster while Craigie was traveling.⁵² It is unclear how many buildings were included in Craigie's purchase of the property. When the Vassall estate was confiscated in 1778, it included a mansion house with four outbuildings, as well as a farmhouse east of the garden.⁵³ A summer house had been built on the summit of a hill on the property in 1781.⁵⁴ New construction plans discussed by Craigie and Foster included a wood house, greenhouse and temple, and ice house.⁵⁵

Craigie's business ventures centered on the improvement of both agricultural and urban land, and he was an influential figure in local development activities.⁵⁶ He and his wife Elizabeth shared an interest in botany and horticulture and transformed their property into a picturesque farm.⁵⁷ After the expansion of the house, with its piazzas and grand dining room, the couple engaged in lavish entertaining. Their guest lists were legendary, and Mrs. Craigie—better educated than her

⁴⁸ Luzader, p. 15.

⁴⁹ Evans, Vol. 1, p. 17.

⁵⁰ Luzader, p. 15.

⁵¹ Evans, Vol. 1, p. 17.

⁵² Evans, Vol. 1, p. 17.

⁵³ Evans, Vol. 1, p. 17.

⁵⁴ Samuel S. Green, "Craigie House," *Proceedings of the American Antiquarian Society* (Worcester, MA: April 25, 1900, p. 10 (quoted by Elizabeth S. Banks in "Longfellow House Grounds," p. 139, note 4, *Historic Structure Report* by Phillips et al.).

⁵⁵ Bossenger Foster to Andrew Craigie, Boston, December 24, 1791, Craigie Collection, Box 3, American Antiquarian Society, Worcester, MA (cited and quoted in Evans, Vol. 1, p. 17 and note 44).

⁵⁶ Evans, Vol. 1, p. 16.

⁵⁷ Evans, Vol. 1, p. 16.

husband—was a gracious hostess at his parties, mingling easily with the most regal of guests.⁵⁸ Together they created an estate so grand and picturesque that it was commonly known as “Castle Craigie.”⁵⁹

The Craigies had no children of their own, although evidence indicates Andrew may have had a daughter from an adulterous relationship.⁶⁰

Andrew Craigie eventually overspent his wealth and was deeply in debt when he died in 1819.⁶¹ Nonetheless, he lived out his life in the house, and his widow continued to reside there until the end of her life in 1841.

Architectural Alterations: Circa 1791-1819

The first major alterations to the property were completed between 1791 and 1794. A new wood house, barn, coach house, granary, greenhouse, farmhouse, and workshop were built.⁶² The house was then enlarged and remodeled, including the first and second stories, as well as the cellar and attic.

The extensive alterations and additions made by Craigie constitute the only major changes in the structural history of the house. These basically enlarged the house northward, by adding an ell and two side piazzas. The work is recorded in detail in the Craigie papers.⁶³

Exterior Alterations and Additions

This section is based primarily on information in the *Historic Structures Report, Longfellow: Architectural Data Section*.⁶⁴

The east end of the north elevation was rebuilt farther north; an “ell” (extension) was constructed at the west end. Piazzas were built along the full length of the east and most of the west side. (The original brick foundation is extant under the piazzas.) A new formal, west doorway was created leading to a new entry hall (Blue Entry—Room 107).

⁵⁸ Luzader, p. 16, citing SL, *Life*, Vol. 1, p. 262.

⁵⁹ Evans, Vol. 1, p. 16.

⁶⁰ Heald, citing HWLD Historical Research Box 12 of 52, Folder 31, “Story of Mrs. Cragie’s [sic] Life - A Visit to Mr. Longfellow,” August 1875, by “A. Blish,” pp. 6-9. Letters addressed to Craigie from a schoolgirl in Pennsylvania, thought to be Craigie’s daughter, were found in the cellar by Longfellow.

⁶¹ Luzader, p. 16.

⁶² Evans, Vol. 1, pp. 16-17, 35.

⁶³ Craigie Collection, American Antiquarian Society, Worcester, MA; and Cambridge Historical Society, Cambridge, MA.

⁶⁴ Phillips et al.

The house exterior was repainted a light gray. Two additional chimneys were added to the ell; exterior siding was clapboard. Prior to Craigie's alterations, the windows had shutters with center rails and extremely large fixed slats; hardware was handmade. Craigie replaced those on the south facade and west side with shutters that had slightly smaller fixed slats and no center rail. Hardware was a combination of 1759 and 1790s material, mostly handmade. New window sashes with narrower muntins replaced the old ones on the facade and at the sides of the front rooms, and the old sashes were reused on the rear of the house. Window casings on the facade were flush with the siding; as stated previously, this may have been an original feature, or an alteration by Craigie.⁶⁵

Interior Alterations and Additions

An extended basement was connected to the original cellar by a corridor directly beneath the new entry hall. An attic was built over the 1790s addition. In contrast to the original main attic, the new attic was given a floor. Flooring in the ell rooms consisted of wide pine floorboards.

First Story. The original 1759 kitchen at the northwest was converted to a dining room (Room 108) for family and intimate dinners; this involved making the fireplace smaller and adding more formal woodwork. Architectural evidence indicates the west wall was furred out during the Craigie alterations, creating window seats in the dining room.

A new kitchen (Room 103) was built in the ell, with an adjacent room (Room 104) that functioned as a pantry and/or servants' hall. Both rooms had fireplaces. An additional fireplace with bake oven was built in the cellar directly below the kitchen.

The library (Room 112) at the northeast was made half again as long, and was adorned with columns, decorative plasterwork, and wood paneling. The center window in the east wall was converted to a doorway to the piazza. This room served as a grand dining room for Craigie's elegant parties.

A new entry hall (Blue Entry—Room 107), entered from the new formal west doorway, passed the dining room on the right and extended eastward to the library in an unbroken line. Plaster swag panels decorated the wall over each doorway. This new, west entry did not replace the primary entrance on the south facade, but served as a formal entrance, approached by a driveway, where guests arrived in their carriages.

A new rear stair hall was built in the ell from the first to second stories, connected to the main house by doorways on both stories. The second-story hall occupied the space that is now taken by Rooms 203 and 204.

Very little was changed in the parlor (Room 109); a doorway was cut through the arch of the west niche, which originally matched exactly the one on the east. The study (Room 113) was left unchanged, as were the front and rear main stair halls (Rooms 110 and 111).

⁶⁵ Phillips suggests the facade window casings may have been shallower from the start, to give an appearance more like that of a masonry building, i.e., more formal.

Second Story. Rooms 205, 206, 208, and 209—original to the 1759 main house—were changed minimally. Alterations were made to fireplaces and woodwork. The southeast chamber (Room 208) had a new firebox placed within the larger original; dimensional alterations were made to the fireplace in the northeast chamber (Room 209). Two windows in the north wall of the northwest corner chamber (Room 205) were blocked and plastered over when the ell was built. As in the dining room, the west wall of Room 205 may have been furred out at this time, creating window seats from the deeper reveals. No changes are known to have been made to the southwest chamber (Room 206).

The construction of the ell created two chambers (Rooms 201 and 202) and another rear stair hall. This hall ran from the first-story pantry corridor to the new second-story hall (Rooms 203 and 204). A short enclosed staircase from Room 203 led to the ell attic, which abutted the third story of the main house.

Third Story (Main House). The third story may not have been altered, and was very likely still used as servants' bedrooms.

Furnishings: Circa 1791-1819

Craigie purchased carpets, furnishings, and decorative accessories for the interior of his mansion house between 1791 and 1792.⁶⁶ His correspondence with Bossenger Foster provides descriptions of interior furnishings.⁶⁷

Landscape: Circa 1791-1819

During 1791 and 1792 Craigie had trees, shrubs, and fowl sent to his Cambridge property.⁶⁸ Poplars and elm trees were delivered, as well as more than 100 fruit trees.⁶⁹ The forecourt of elms that Longfellow would later attribute to Washington's occupancy may have been the trees planted by Andrew Craigie on his front lawn.⁷⁰ Herbaceous and shrubby plants were sent, the less-hardy ones assigned to the 50-foot-long greenhouse.⁷¹ An 1819 inventory of the estate lists livestock, grains, and farm equipment, reflecting Craigie's agricultural interests.⁷² Elizabeth and Andrew

⁶⁶ Evans, Vol. 1, pp. 17, 22.

⁶⁷ Evans, Vol. 1, p. 17. Descriptions of furnishings were not included in this reference.

⁶⁸ Evans, Vol. 1, pp. 22-23.

⁶⁹ Evans, Vol. 1, pp. 22-23.

⁷⁰ Evans, Vol. 1, p. 19, Fig. 6: "Plan of the Real Estate late of Andrew Craigie Esquire, March, 1840." This drawing shows a forecourt of trees on the grounds of the Craigie House.

⁷¹ Evans, Vol. 1, p. 23.

⁷² Evans, Vol. 1, p. 16. Craigie was a charter member of the "Massachusetts Society for the Promotion of Agriculture."

Craigie shared a common interest in botany and horticulture; he donated three acres of land to Harvard College for its Botanic Gardens in 1805.⁷³

Craigie spoke of a dam or "Cause way" on the property in 1791, and there was a pond on the estate, as well.⁷⁴ There were presumably an aqueduct and pumps to deliver water throughout the estate. A well was dug under the ell of the house, and the northeast cellar room held a cistern.⁷⁵ A drawing by Charles Warner in 1815 depicts the south facade, grounds, and fences of Craigie House as they might have appeared at the end of Andrew Craigie's life in 1819.⁷⁶

Elizabeth Craigie Tenure: 1819-1841

At the time of his death, Andrew Craigie was one of the largest landholders in Cambridge, but was heavily in debt, having "lost himself" in Castle Craigie. Because he died intestate, his wife inherited only her widow's dower (one-third of his property), which included her residence, Craigie House.⁷⁷ The remainder was divided among the children of his brother-in-law Bossenger Foster.⁷⁸ Unfortunately, Elizabeth Craigie also inherited her husband's debts, forcing her to auction off furnishings, livestock, garden tools, and greenhouse equipment.⁷⁹ She supported herself by renting out the upstairs rooms of the original portion of the house.⁸⁰ A principal tenant was Joseph Worcester. She kept her gardeners, and sold fruits and flowers to supplement her income.⁸¹ However, the greenhouse eventually fell into ruins.⁸²

In 1837 Henry Wadsworth Longfellow came to Craigie House to visit a friend who was moving out of the southeast chamber, said to have been Washington's study. Longfellow found the place delightful and persuaded Mrs. Craigie to rent to him not only the chamber but also the vacant

⁷³ Evans, Vol. 1, p. 16, note 39, citing Charles Hammond, "The Botanic Garden in Massachusetts, 1805-1834," in *The Herbarist*, no. 53, published by The Herb Society of America, Concord, MA, 1987.

⁷⁴ Bossenger Foster to Andrew Craigie, Boston, May 29, 1791, Craigie Collection, Box 3, American Antiquarian Society (cited by Evans, p. 21, note 49).

⁷⁵ BCB architectural investigation, 1996; HABS drawings.

⁷⁶ Evans, Vol. 1, p. 22, Fig. 9. This figure is of a Charles Warner drawing of Craigie House, 1915.

⁷⁷ Luzader, p. 16.

⁷⁸ Evans, Vol. 1, p. 25.

⁷⁹ Evans, Vol. 1, p. 25.

⁸⁰ Luzader, p. 17.

⁸¹ Evans, Vol. 1, p. 25.

⁸² Henry W. and Frances Longfellow, "Craigie House", MS AM 1340 (159), Houghton Library, cited by Evans, p. 25, note 57.

room behind it.⁸³ The back part of the house was occupied by Mrs. Craigie's farmer and his wife, who supplied Longfellow's meals and took care of his rooms.⁸⁴

About Mrs. Craigie, Henry wrote:

She was eccentric to the last: rose late in the morning and sat up late at night. Her dress was a turban and usually a slate-colored gown.... Voltaire was one of her favorite authors...She used to say that she saw God in nature.... She had a passion for flowers and cats: and in general for all things living. When the canker-worms came spinning down from the elm-trees, she would sit by the open window and let them crawl over her white turban, ...[saying]...they have as good a right to live as we....⁸⁵

During the day she seldom left her parlor where she sat reading...or occasionally had a visitor.⁸⁶

In the early 1840s, events further altered the estate that Andrew Craigie had known. In April 1840, the gardener's cottage and the principle stable burned and were not rebuilt.⁸⁷ In 1841 Mrs. Craigie died. Her furniture was sold, and the house was emptied. The estate was partitioned and divided among the Foster heirs, after which it was subdivided further.⁸⁸ Joseph Worcester bought 32 acres west of the house; he built a mansion fronting Brattle Street, but continued to rent the Craigie House.⁸⁹ Henry Longfellow continued to rent his two second-story rooms on the east side.⁹⁰

⁸³ Luzader, pp. 17-18.

⁸⁴ Heald, citing "Craigie House," p. 9.

⁸⁵ Heald, citing "Craigie House," p. 12.

⁸⁶ Heald, citing "Craigie House," pp. 19-20.

⁸⁷ Evans, Vol. 1, p. 29.

⁸⁸ Evans, Vol. 1, p. 29.

⁸⁹ Worcester rented Craigie House from the Fosters until it was purchased by Nathan Appleton; he then rented it from Appleton until June 1844.

⁹⁰ Heald, citing SL, *Life*, Vol. 1, p. 391.

Henry Wadsworth Longfellow's Residency: 1837-1882

Social/Cultural Context

Henry W. Longfellow Rental Period: 1837-1843

When Longfellow first came to Craigie House in 1837, he was already a scholar and poet of some renown, and had begun teaching Modern Languages at Harvard. He was born at Portland, Maine, in 1807, the son of Stephen Longfellow, a Harvard graduate and prosperous lawyer, and Zilpah Wadsworth, an enthusiast of nature, music, and poetry, and the daughter of a Revolutionary War general. From childhood, he was devoted to reading, and at age 13 he saw his first poem, "The Battle of Lovell's Pond," published in the *Portland Gazette*.

He graduated from Bowdoin College in 1825, and was subsequently appointed to a new Chair of Modern Languages at the college. He was sent to Europe for three years of study to more completely qualify him for his duties. Returning in 1829, he began teaching at Bowdoin. He married Mary Potter from Portland in 1831, and in 1833 published *Outer Mer*, a collection of travel sketches.

In 1835, Longfellow was invited to teach at Harvard as Smith Professor of Modern Languages. He traveled abroad once more to study, this time accompanied by his wife. While they were in the Netherlands, Mary died following a miscarriage. Longfellow returned to Harvard in 1836, and by the time he took lodgings at Craigie House in 1837, he had begun to establish friendships with Harvard colleagues and other writers.

While living at Craigie House, Henry wrote five articles for the *North American Review*; his book of verse *Voices of the Night* and his prose romance *Hyperion* were published in 1839.⁹¹ *Voices of the Night* established him as one of America's most popular poets. Longfellow enjoyed his bachelor years at Craigie House, where friends and colleagues visited him regularly, and "The Five of Clubs" group was formed, named after Dickens' Pickwick Club.⁹²

In 1840, Longfellow again traveled to Europe, stopping in England to visit Charles Dickens and other writers; on his return home, he wrote *Poems on Slavery*.⁹³ Dickens visited Longfellow in February 1842. At a breakfast held in his honor at Craigie House, he quoted from "The Village Blacksmith."⁹⁴

⁹¹ D.C. Browning after John W. Cousin, *Dictionary of Literary Biography*, 1962, p. 422.

⁹² Heald, citing "Longfellow and Dickens," p. 56.

⁹³ Heald, citing "Longfellow and Dickens," p. 72.

⁹⁴ Heald, citing "Longfellow and Dickens," pp. 62-63.

Henry took great pleasure and pride in his new lodgings, writing to his friend George Washington Greene:

...I live in a great house which looks like an Italian villa; have two large rooms opening into each other. They were once George Washington's chambers.⁹⁵

The southeast room was his study, from which he could look out over the Charles River; the northeast room was his bedroom, which overllooked the garden. Henry was apparently not disturbed by the disrepair of the house at that time, although it did not go unnoticed. He wrote to his brother Stephen in August 1837, "The rooms are all above praise; only they do want painting."⁹⁶ By September, he had established a pleasant routine, which he described to his sister Anne:

In my new abode I dwell like an Italian Prince in his Villa. After breakfast...a walk in the great gardens...Then the day goes about its business, till five o'clock...dinner. In the evening...visits till nine. At nine...return home. Vast entry lighted. Read.⁹⁷

Among Longfellow's literary friends and Harvard colleagues were Nathaniel Hawthorne, Ralph Waldo Emerson, Charles Sumner, and Cornelius Felton. He was visited by Charles Dickens and enjoyed a lifelong friendship with George Washington Greene. William Dean Howells described Longfellow as having a warm and cheerful countenance that gave people the feeling that meeting him on a Cambridge street "...made you a part of literary history, and set you apart with him for the moment from the poor and mean."⁹⁸

However, Henry occasionally suffered from restlessness and what he described as "...the most unpleasant melancholy...a kind of sleepiness of the soul, in which I feel a general indifference to all things."⁹⁹ His melancholy feelings at that time appeared to be related to his romance with Fanny Appleton. Frances Elizabeth Appleton (1817-1861) was the daughter of Nathan and Maria Gold Appleton, of the wealthy and socially prominent Appleton family of Boston. Their courtship did not run smoothly, as evident in their diaries and journals.

⁹⁵ Heald, citing SL, *Life*, Vol. 1, p. 304.

⁹⁶ Heald, citing SL, *Life*, Vol. 1, p. 276.

⁹⁷ Craigie House Notebook, quoted in Luzader, p. 20, note 29.

⁹⁸ "Longfellow: His Time, His Friends," *Henry W. Longfellow* (NPS brochure, 1981), citing William Dean Howells, *Literary Friends and Acquaintance [sic]*, Indiana University Press.

⁹⁹ HWL Journal, February 27, 1838-July 7, 1840 [J-3 (241), Houghton Library], on microfilm, Archives, Longfellow NHS.

In his "Book Fifth" of 1838, Henry wrote:

The main-spring of my life seems to be broken...
It is just a year since the Appletons returned. What a difference between
my feelings now and then!
Sept. 5- Day after day the beautiful [sic] mornings dawn—so beautiful and
yet to me so mournful. I have fallen into a gloomy, morbid state—which
makes me ashamed of my own weakness—and yet never the merrier for
that.¹⁰⁰

Henry and Fannie Longfellow at Craigie House: 1843-1861

Henry and Fanny were reconciled in April 1843 after a long separation. Fanny wrote in her journal "...of a certain evening party at Mrs. Norton's, of a certain talk in a window-seat which broke the spell of long separation and silence."¹⁰¹ They became engaged the next month, and were married on July 13, 1843.¹⁰²

Well-educated and widely traveled, Fanny shared her husband's interests in art and literature. She was articulate and lively, and a gracious hostess to Henry's colleagues and friends. Craigie House was visited regularly by friends and family members, some staying long enough to be assigned their own bedrooms. The immediate and extended Appleton and Longfellow families produced vast numbers of letters and journals that relate the events and creative production of their lives. Once the personal differences of their courtship were reconciled, Fanny and Henry appeared, for the most part, to be extremely compatible and enjoyed a happy and devoted relationship. They had six children, although one daughter lived only a little more than a year.

The years that followed Longfellow's marriage to Fanny were the most productive of his career. *Evangeline*, which appeared in 1847, was his first long poem on an American theme. By 1854, Henry had achieved sufficient financial security to retire from teaching and devote his time to writing. *Hiawatha* appeared in 1855, and *The Courtship of Miles Standish* in 1858.

Following their marriage in 1843, Henry and Fanny rented the eastern side of Craigie House from Mr. Worcester.¹⁰³ After spending a honeymoon of two weeks at Craigie House, they stayed with relatives in the area while their rooms were being painted and repaired.¹⁰⁴

¹⁰⁰ HWL Journal, Feb. 27, 1838-July 7, 1840.

¹⁰¹ Wagenknecht, pp. 109-110. Fanny's journal entry on April 18, 1844, was written one year after her engagement to Henry.

¹⁰² HWL personal account book, 1840-1882 [MS AM 1340 (152), Houghton Library], microfilm, Reel MS 13, Archives, Longfellow NHS.

¹⁰³ HWL personal account book, 1840-1882.

¹⁰⁴ Heald, citing Hilien, Vol. II, p. 545, letter 792, Boston, June 29, 1843.

Apparently Fanny's father was considering purchasing the house for the couple. Fanny was thrilled with the prospect of living at Craigie House: in August 1843 she wrote to her father that "...all things considered, we could not do better elsewhere."¹⁰⁵ She added that the view and grounds were exceptional and the house itself could be fitted out with any modern comfort they wished for. She assured him that if he wanted to purchase the house for them, she was in complete concurrence with his intent. She wrote to her brother Tom:

...We have decided to let Father purchase this grand old mansion if he will.
...Mr. Greene [Graham Greene]..., a great friend of Henry's...has excited
an [sic] historical apreciation [sic], or rather reminded us how noble an
inheritance this is where Washington dwelt in every room....¹⁰⁶

In October Fanny's father bought the house and 5 acres from the Fosters and nearly 4 acres in front to keep the view open across the marshes. Henry purchased the 4-acre parcel from his father-in-law 6 years later.¹⁰⁷ They settled into their suite of rooms in November and were delighted to be at home.¹⁰⁸

Henry and Fanny occupied only the eastern side of the house from the day of their marriage until June 1844, when the Worcesters finally departed. The lower front room served as the Longfellows' parlor and dining room; the "long room was a kind of servant's hall or pantry."¹⁰⁹ Their bedroom (Room 209) and library (Room 208) were the second-story chambers that Henry occupied before the marriage.¹¹⁰

Eagerly awaiting the day they would have the entire house to themselves, Fanny wrote to her mother-in-law:

In the autumn, when our repairs are completed, and I can hope to make you
comfortable under one roof, I shall claim the happiness of welcoming you
here as a daughter's dearest right.¹¹¹

¹⁰⁵ Heald, citing Wagenknecht, p. 93.

¹⁰⁶ Heald, citing FAL to Thomas G. Appleton, August 30, 1843, Box 4, 1843-1850.

¹⁰⁷ Evans, Vol. 1, p. 33.

¹⁰⁸ Wagenknecht, p. 99.

¹⁰⁹ HWL Journal, 1843, p. 33 [MS14 (159), Houghton Library], Longfellow NHS.

¹¹⁰ HWL Journal, 1843, p. 33.

¹¹¹ Wagenknecht, pp. 108-109.

Henry and Fanny spent most of the year 1844 continuing the enormous task of getting the house back in repair, while they reveled in their happy marriage. Henry wrote in his journal:

April 13- One year ago I met my beloved Fanny after so long and tedious a separation...

April 23- Set out the acacia hedges on the East of the house. I am getting rather tired of gardening; my habits are too indolent, and bodily labor not very agreeable.

May 4- The Worcesters evacuated the house, leaving us the carpet-less stairs—and desolate halls. Then thundered away with a crowbar in demolishing the old Barn.¹¹²

In his journal entry for May 10, he wrote: "Went to town to see Foster about the land opposite, where he means to build houses and cut off our marshes. He demands an exorbitant price. Let him build!—."¹¹³ Henry also wrote: "Friday. The Tenth of May! Day to be recorded with sunbeams! Day of light and love! The day of our engagement;... How full the year has been!"¹¹⁴ Fanny wrote in her journal on May 10, 1844, that this was the "...birthday of my new life of love and blessedness...."¹¹⁵

Work on the house continued. On May 17 Henry wrote: "Fanny is ill with a cold; and the horrid hammers pounding all the house over."¹¹⁶ There were periods of quietude, however, as recorded by a June 1844 entry in Henry's journal:

Sunday June 2. A delicious day—a perfect June day. Sat with Fanny on the Western piazza, enjoying the balmy air, and waiting to hear the church-bells ring, which we did not hear.¹¹⁷

The refurbishment was clearly a strain. On June 4, he wrote:

Troubled in mind about this old castle of a house and the repairs. He who undertaketh a great house undertaketh a great care. I fancy, I am rather dyspeptic to be troubled by trifles.¹¹⁸

After the Worcesters moved out in June 1844, Henry and Fanny proceeded with repairing and refurbishing the house, including carpeting the main hall, which had been left bare by the Worcesters' evacuation.

¹¹² HWL journals, 1844 [J-2 (239), Houghton Library], Longfellow NHS.

¹¹³ HWL Journal from July 22, 1837-July 7, 1845 [J-2, Houghton Library], Longfellow NHS.

¹¹⁴ HWL Journal from July 22, 1837-July 7, 1845.

¹¹⁵ Wagenknecht, p. 111.

¹¹⁶ Wagenknecht, p. 111.

¹¹⁷ Wagenknecht, p. 111.

¹¹⁸ HWL Journal, May 1844 [J-2 (239), Houghton Library], Longfellow NHS.

Henry and Fanny's first child, Charles (Charlie) Appleton, was born June 9, 1844.¹¹⁹ Fanny gave birth at home in the western middle chamber, thought to be the Gold Ring Room (Room 205).¹²⁰ In June 1844, after Charles was born, Henry began the custom of sleeping in the little corner room next to his dressing room (thought to encompass present-day Rooms 204, 211 and 201) while Fanny recuperated from childbirth. He was joyous at the birth, and much relieved that Fanny came through in good health. He wrote in his journal:

"Heir of Castle Craigie." Sunday 9. thank heavens! It is all over. Fanny has a boy; and both are well.

Monday 10. Mother and child both well, and my heart as light as a feather.... Thank God my dearest Fanny is so well.¹²¹

Saturday 15. How the days slip away! And I accomplish nothing. I wish that great book were well off my hands! - that the old house were painted and repaired; - and then I might perhaps set about writing. Never[?] after this undertake a bookseller's job.¹²²

Henry's frustration over practical matters seemed typically to be offset by the joys of family life:

Saturday 6. Fanny came out into the Library for the first time [since birth of baby].

Saturday July 13. O ever blessed day—my wedding day! What record can I make of it! None but that it is my wedding day, and that I am supremely happy!¹²³

Fanny took her first drive with the baby.¹²⁴

In August 1844 Henry's brother Samuel Longfellow "came to take up residence..." at Craigie House, occupying the northwest chamber in the wing (Room 202) "...while pursuing his logical [sic] studies in the University."¹²⁵

¹¹⁹ Chart I, Longfellow Genealogy, Longfellow NHS Archives. The family also spelled his nickname as "Charley."

¹²⁰ HWL Journal, 1844, p. 28 [MS14, Houghton Library], Longfellow NHS.

¹²¹ HWL Journal, 1844 [J-2 (239), Houghton Library], Longfellow NHS.

¹²² HWL Journal, 1844.

¹²³ HWL Journal, 1844.

¹²⁴ HWL Journal, 1844.

¹²⁵ HWL Journal, 1844 [1843-1848, p. 35, MS14, Houghton Library], Longfellow NHS.

In 1845, Fanny's father Nathan Appleton charged on his books—as a dowry to his daughter—the sum of \$56,000, covering the purchase of the estate, insurance and repairs, and furnishings.¹²⁶ Henry's own earnings had grown considerably, through his success as a poet and his Harvard salary.¹²⁷ He and Fanny were now enjoying a secure and comfortable standard of living. Henry soon discovered the pleasures of living near the water, and wrote that he had "A lovely sail on the river—the brimming river—just at sunset. A new recreation."¹²⁸

Early in their marriage, Henry had eye trouble and Fanny performed "secretarial labors" such as answering letters when his eyesight was poor.¹²⁹ He wrote in 1845:

May, Thurs. 8th. I cannot get on with my Journal nor with my poem. The whole day seems to be consumed in trifles: and my bad eyes prevent me from working at night. Never despair. I will soon put my shoulder to the wheel.

July 7. Examination in College. And now the Vacation begins—"God bless it!"¹³⁰

While Fanny was expecting her second child, her best friend Emmeline Austin often kept her company; Henry's journal entry for October 1845 reads: "Emmeline passed the night here and revealed the great secret of her engagement to Wadsworth."¹³¹ On November 23, 1845, Fanny gave birth in the middle western chamber to their second child, Ernest Wadsworth, who was christened the following spring.¹³²

¹²⁶ Heald, citing Catalano card file: xerox copy of mss., N.A. Account of Property Jan. 1845, to Prof. H.W. Longfellow.

¹²⁷ HWL Account Book 1840-1882, 1874 [MS 13 (151), Houghton Library], Longfellow NHS.

¹²⁸ HWL Journal, 1844-1845 [J-3 (245), Houghton Library], Longfellow NHS.

¹²⁹ Heald, citing Samuel Longfellow to Anne, March 5, 1845, SL Papers, Unit 45C, Box 1, folder 24.

¹³⁰ HWL Journal [J-2 (239), Houghton Library], Longfellow NHS.

¹³¹ Heald, citing FAL to Emmeline A. Wadsworth, January 10, 1860. Emmeline's married name was Emmeline A. Wadsworth.

¹³² HWL Journal 1843-1848, p. 37 [MS14, Houghton Library], Longfellow NHS. The family's nickname for this son was spelled either Ernie or Erny.

In November 1845, Henry wrote:

Monday 24. Got my last proof from the printer; so that my second boy and my fourth volume of poems come into the world about the same time.¹³³

Sunday 30. A cold and gusty day. In the night rain-rain. A pleasant sound. Lying awake in the back corner chamber next [to] my dressing-room I mused thus...[composing in his head a poem about rain]...¹³⁴

Sunday, December 1845. I know not what name to give to—not my new baby but my new poem. Shall it be “gabriell?” or “Celestine?” or Evangeline?¹³⁵

December. Sat. 20. I still sleep, or try to sleep in the little back chamber with its sea-coal fire. Dismal work.¹³⁶

On Sunday the 21st, Henry woke up in the night; snow was falling, and the house was cold. He wrote: “...had a delicious *causerie* with Fanny in her chamber....”¹³⁷ On Wednesday December 31, he “...said farewell to the old year.”¹³⁸ Charles was by that time one year old and occupying the Blue Room (Room 209).

In March 1846, Henry's brother Samuel Longfellow returned to Craigie House while he completed his theological studies, writing:

...comfortably settled in my [old] northwestern corner...[Room 202]; Stephen [Longfellow] ...to take possession of the next room [Room 201]. Charley...is in the large back chamber [Blue Room].¹³⁹

¹³³ HWL Journal 1843-1848, p. 37.

¹³⁴ HWL Journal, 1845 [J-4, Houghton Library], Longfellow NHS. Henry was again sleeping in the back corner chamber while Fanny recuperated from childbirth.

¹³⁵ HWL Journal, 1845.

¹³⁶ HWL Journal, 1845.

¹³⁷ HWL Journal, 1845.

¹³⁸ HWL Journal, 1845.

¹³⁹ Heald, citing SL to ALP, March 5, 1845, SL papers, Unit 45C, Box 1, Folder 24.

By June 1846, the southeast room on the second story (Room 208, Henry's former study), was converted into a nursery for Charlie and Ernie, after which Henry used the first-story study (Room 113).¹⁴⁰ He wrote in his journal, "Alas! The old study! Now given up as a playroom to noisy Charley, whose feet incessantly patter over my head."¹⁴¹ This rearrangement of rooms included moving the parlor furniture out of Henry's new study and into its permanent home in Room 109 across the hall.¹⁴²

Henry experienced a period of restlessness in March 1846, when he "...went to town for a visit of a week or two—change of air, change of scene; change of life."¹⁴³ On April 1, almost four weeks later, he returned home "...content in the heart" and happy to be in his house again.¹⁴⁴ However, only a day later, he saw a map of Italy and "Instantly...went mad for travel."¹⁴⁵ He wrote, "It is Spring, the sun shines bright, and it seems a waste of life to stay here."¹⁴⁶

Henry and Fanny had a baby girl, born April 7, 1847. Fanny inhaled ether during the delivery and became the first woman in America to accept ether in childbirth.¹⁴⁷ Baby Fanny was christened on October 30. That same day Longfellow published *Evangeline*, his first long poem on an American theme and generally considered his masterpiece; his popularity as a poet was at its peak.¹⁴⁸

Tragedy struck the following year. On September 11, 1848, baby Fanny died in the northeastern chamber, toward the garden, while her parents kept a tearful bedside vigil to the end.¹⁴⁹ Her funeral was held the next morning in the library.¹⁵⁰

¹⁴⁰ Heald, citing HWL Journal, June 22, 1846, in SL, *Life*, Vol. 2, p. 47.

¹⁴¹ HWL Journal, June 22, 1846.

¹⁴² Heald, citing HWLD, "Notebook on Craigie House 1841-1861," pp. 89-90, in HWLD Papers, Mss. Series, Longfellow NHS Archives.

¹⁴³ HWL Journal, March 1846 [J-4, 1843-1848, Houghton Library], Longfellow NHS. It was not mentioned where he was staying.

¹⁴⁴ HWL Journals, April 1846.

¹⁴⁵ HWL Journal, April 1846.

¹⁴⁶ HWL Journal, April 1846.

¹⁴⁷ Heald, citing Hilén, Vol. III, pp. 134-135, #946, 947. It is not known whether this fact is generally accepted in the historical literature.

¹⁴⁸ Browning and Cousin, *Dictionary*, p. 422.

¹⁴⁹ HWL Manuscripts, 1848 [MS 14, Houghton Library], Longfellow NHS.

¹⁵⁰ HWL Manuscripts, 1848, p. 48.

The library (Room 112) was used for many types of family occasions. In 1849, it was the site of the daily lessons that Fanny taught to Charlie and Ernie.¹⁵¹ The family had their Christmas tree in this room, as well as holiday parties—by gaslight after 1852.

Alice Mary Longfellow was born September 22, 1850. She was christened on February 24, 1851, with only the family present; refreshments were served in the dining room (Room 108).¹⁵² Edith Longfellow was born in 1853, and Anne (Annie) Allegra Longfellow was born in 1855.¹⁵³

Henry retired from teaching in 1854 to devote his time to writing, which co-existed peacefully with family life, but was disrupted periodically by repairs and maintenance that turned the rooms into turmoil.

The family by now had become accustomed to spending their summers at the seashore in Nahant. While Fanny was eager for a respite from managing such a large household, Henry at times wondered if it was worth the trouble to move everyone to Nahant for the summer. On September 14, 1856, the family packed to return to Cambridge, whereupon Henry found Craigie House to be "All in confusion here, with house-painters. The Library and Study turned topsy-turvy, and general discomfort."¹⁵⁴ Getting the family ready for vacation was in itself a task. In 1857 the family left for Nahant in early July, and Henry wrote in his journal on July 6, "After hard work packing and putting things to rights, we get away and reach Nahant by steamer, pretty tired."¹⁵⁵

In the winter of 1857, Fanny wrote that they rarely went out in the evening, but preferred to stay at home, delighting in their own fireside and reading to the boys.¹⁵⁶ There was a nationwide stock market and banking panic in 1857, caused by a series of events that had weakened the economy.¹⁵⁷ It was recalled by Ernest Longfellow:

...everyone felt poor and had to economize. We had to give up our horses...and our butler; ...we children were admonished not to take any more on our plates than we could eat....¹⁵⁸

¹⁵¹ Heald, citing FAL Journal, October 29, 1849, in Wagenknecht, p. 160.

¹⁵² Heald, citing SL, *Life*, Vol. 2, p. 201.

¹⁵³ Chart I, Longfellow Genealogy, Longfellow NHS archives.

¹⁵⁴ Chart I, Longfellow Genealogy.

¹⁵⁵ Chart I, Longfellow Genealogy.

¹⁵⁶ Heald, citing FAL to Mary A. Mackintosh, December 28, 1857, in Wagenknecht, p. 213.

¹⁵⁷ Martin L. Primack and James F. Willis, *An Economic History of the United States* (Reading, MA: The Benjamin/Cummings Publishing Company, Inc., 1980), pp. 275-276.

¹⁵⁸ Heald, citing EWL, *Random Memories* (Boston and New York: Houghton Mifflin Co., 1922), p. 68.

The Longfellow's situation had apparently stabilized by 1858; in June of that year, Henry purchased a billiard table, which he set up in his study "...preparatory to building a pavilion in the garden for it...."¹⁵⁹ On June 10, he drove to Roxbury to look at a friend's billiard room, which he described as a "house unto itself."¹⁶⁰

In January 1860 or 1861, Alice, Edith, and Annie Longfellow were receiving their early education at home, in a "nice little school in the house" with six children, taught by Miss [Hannah] Davie, with Henry teaching French.¹⁶¹ The boys were attending private school in Cambridge.

This idyll ended abruptly when Fanny died in a fire in 1861. The tragedy haunted Longfellow for many years; only much later was he able to write about the incident, in his poem "The Cross of Snow" (1879). Henry was so devastated that he could write only briefly about it a year later in his journal:

July 9. The fatal day!

Thursday 10. I can make no record of these days. Better leave them wrapped in silence.... Perhaps someday God will give me peace.¹⁶²

Henry Longfellow Alone: 1861-1882

After Fanny's death, Henry found solace in his work, his children, and Craigie House. In June the following year he wrote, "...Charley has gone to town, Erny is in bed, Alice is practicing on the piano-forte, and I stand writing at this desk!"¹⁶³ Still, his loneliness can be sensed in this journal entry of July 1862: "Nahant is very solitary and deserted this year."¹⁶⁴

In August Henry wrote of the Civil War, feeling "...a sense of apprehension in the air, and sadness and general discomfort...."¹⁶⁵ His son Charlie joined the Union army in September.¹⁶⁶ In December, Longfellow received word from Washington, D.C., that Charlie had been severely wounded; he and Ernest traveled to Washington to bring Charlie home, where he recuperated at Craigie House.¹⁶⁷

¹⁵⁹ Heald, citing SL, *Life*, Vol. 2, p. 356.

¹⁶⁰ Heald, citing SL, *Life*, Vol. 2, p. 356.

¹⁶¹ Heald, citing FAL to ALP, 1860 or 1861 [MS 1340.1 (1202), Houghton Library], Longfellow NHS.

¹⁶² HWL Journal, 1862 [J-5, Houghton Library], Longfellow NHS.

¹⁶³ Heald, citing HWL to Miss Davie, Camb[ridge], June 17, 1862.

¹⁶⁴ HWL Journal, January 1, 1856 - March 31, 1881 [J-5, Houghton Library], Longfellow NHS.

¹⁶⁵ HWL Journal, July 9, 1862 [J-5, Houghton Library], Longfellow NHS.

¹⁶⁶ HWL Journals, July 9, 1862.

¹⁶⁷ HWL Journal, December 1, 1863.

The girls were receiving their lessons from Miss Davie by 1862: "Your little ones are well. They are up stairs, quiet and happy, climbing the hill of knowledge, with the assistance of Miss Davie, as usual."¹⁶⁸ The lessons were very likely given in Room 206 (Blue Room), since the "adjoining dressing room" (probably between Rooms 206 and 208) was occasionally used as well for solitary studying.¹⁶⁹

Henry's brother Samuel, who was still residing at Craigie House, wrote to their sister Anne Pierce of the "...Craigie House inmates. We go on quietly."¹⁷⁰

In 1863, Longfellow completed the *Tales of a Wayside Inn*, which reflected his passionate interest in colonial history and New England. The work would be celebrated anew in the 1920s by Henry Ford's purchase of the Wayside Inn. Longfellow also translated Dante's *Divine Comedy* in 1865-1867, which led to some relief for his loneliness. In October 1865, while working on the Dante translation, Henry invited some of his friends to criticize his work.

To enliven the Winter I have formed a Dante Club, consisting of Lowell, Norton and myself; meeting here every Wednesday evening, with a good deal of talk, and a little supper....¹⁷¹

The club met throughout the winters of 1865-1867. The following winter, Longfellow invited William Dean Howells to join the Dante Club, which he called a "circle of Italianate friends and scholars" whom he invited to "criticize his work from the original while he read his version aloud."¹⁷² The club, which grew to 10 or 12 members, met in Longfellow's study every Wednesday evening, sometimes not breaking up until morning.¹⁷³

Between 1851-1871 Longfellow completed *Christus*, his most ambitious work, the idea for which he conceived in 1841. Henry was visited by Charles Dickens in November 1867, writing: "Dickens came out to...dinner [at Craigie House] at 2:30."¹⁷⁴ In 1868, Henry traveled with his three daughters on a final trip to Europe, where he was received with the highest honors.

In 1868 Longfellow paid a last visit to England, accompanied by his daughters, where he was received with the highest honor. Alice traveled again to Europe in 1872, while Henry, Edith, and

¹⁶⁸ Heald, citing HWL to Sarah F.C. Ames, December 18, 1862, in Hilen, Vol. VI, p. 304 # 1976.

¹⁶⁹ Heald, citing Henrietta Dana Skinner, *An Echo from Parnassus*, pp. 23-26, 87-92, AML Correspondence, Box 5, Folder 4.

¹⁷⁰ Heald, citing SL to ALP, Cambridge, February 20, 1863, in SL Papers, Correspondence Found in Attic, Unit 45-D.

¹⁷¹ Heald, citing HWL to EWL, November 17, 1865, in Hilen, Vol. VI, pp. 515-516 #2299 .

¹⁷² Heald, citing David F. Hiatt and Edwin H. Cady, eds., *W.D. Howells*, pp. 154-155.

¹⁷³ Heald, citing Hiatt and Cady, pp. 161-162.

¹⁷⁴ 1864 and later, Nov. 28, 1867 [MS 14 (159, 160), Houghton Library], Longfellow NHS.

Annie remained at home in Cambridge.¹⁷⁵ Edith lamented having to manage the house and made a plea for Alice to return home, writing "...we do want you so much...you come back to make things all straight again."¹⁷⁶

Longfellow celebrated his 67th birthday in 1874. On this day, he typically received many greetings, letters, and flowers, which filled his study. It had become a family tradition to celebrate the birthdays of both Longfellow and Washington on the same day in February.

In 1878 Edith Longfellow married Richard Henry Dana III in a church wedding; the reception was held at Longfellow House.¹⁷⁷

Longfellow kept regular household accounts, recording his income, expenses, servants' wages (including those of Miss Davie), and charitable contributions until the end of his life.¹⁷⁸ As his income grew, he invested in railroads, mills, insurance companies, etc., and increased his estate. He also kept a schedule of the children's property from the estate of Nathan Appleton, which had been officially transferred to them in 1865.¹⁷⁹ Despite their considerable assets, the Longfellow children would, as adults, find the management and upkeep of Craigie House a formidable expense.

Longfellow continued to write until the end of his life in 1882. Longfellow and his contemporaries wrote "out of an experience that was uniquely shaped by life in the United States...."¹⁸⁰ His ability to speak eloquently of everyday experiences made his poems enormously appealing to the American people and more widely read at one time, both in Europe and in America, than those of any other poet in the English language.

¹⁷⁵ Heald, citing EDL to AML, Craigie House, June 16, 1872, in ELD papers, Box 6 Unit 46-E.

¹⁷⁶ Heald, citing ELD to AML, Craigie House, September 15, 1872.

¹⁷⁷ Heald, citing Journal of Edith and Richard H. Dana, at Massachusetts Historical Society, Unit 43C "MISC Manuscripts:" box; January 1878.

¹⁷⁸ Longfellow Manuscripts, Servants Wages (Lists names), Salary for Miss Davie (school teacher at Craigie House) [MS 13, 1864-1866, Houghton Library], Longfellow NHS.

¹⁷⁹ HWL Journals and Mss., 1865, p. 148 [MS 13 (153), Houghton Library], Longfellow NHS.

¹⁸⁰ "Longfellow: His Time, His Friends," *Henry W. Longfellow* (NPS brochure).

Architectural Evolution: 1843-1882

Henry and Fanny wished to make as few changes as possible to the house, out of regard for its historical associations.¹⁸¹ Their first nine months were occupied with cleaning and painting their suite of rooms in the east side of the house, and with purchasing numerous and sundry items for setting up housekeeping in a gracious style.

General Repairs

Serious repairs and improvements to the house did not get underway until 1844, after the Worcesters moved out. In the spring of 1844, Henry wrote:

April 9. Dexter the architect came to look upon the field of battle, and contemplate the pulling down of old barns and the general change of house and grounds...¹⁸²

In April and May, expenditures were heavy, primarily for repairs to the house and demolition and construction of outbuildings:

Work done on masonry fence, trees, etc.	
Fulton painting, papering	736.05
Chamberlain carpenter	2880.55 ¹⁸³
Munroe for hanging calls	8.86
Sanford Adams, a pump	14.87 ¹⁸⁴

The reason for the relatively large payment to Chamberlain the carpenter is not certain, although the house needed many repairs, and the laundry may have been built at this time.

The carpenters began tearing down old outbuildings, and in the summer a new carriage house was built in a new location, northwest of the house; George M. Dexter was the architect.¹⁸⁵ The two-story central barn and east wing of the carriage house were built at the same time, with the west wing following soon after, according to physical evidence cited in the historic structure report.¹⁸⁶

¹⁸¹ Phillips et al., p. 131, footnote 2, citing "Craigie House."

¹⁸² Evans, Vol. 1, p. 34.

¹⁸³ HWL Journal, 1844, p. 32 [J-2, MS 13 (152), Houghton Library], Longfellow NHS.

¹⁸⁴ HWL Journal, 1844, p. 34.

¹⁸⁵ Evans, Vol. 1, p. 34.

¹⁸⁶ Phillips et al., p. 131.

There may have been a pre-existing ice house, which although not mentioned, may have been one of the outbuildings torn down in 1844. An alternative location for ice storage was the interior brick-vaulted room in the northwest corner of the main cellar. The room was entirely surfaced with brick, had a drain in the center of a sunken floor, and no windows.¹⁸⁷ A heavy door and vaulted ceiling would have kept the room cool. Ice rooms fitting this description were found in cellars of other New England and mid-Atlantic mansions of the period.¹⁸⁸ The vaulted room may alternatively have been used as a wine cellar, although there were other spaces in the cellar that could have served equally well for that purpose.

The house was put in complete repair, including the removal of old roof shingles and reroofing, and replacement of the rear roof balustrade.¹⁸⁹ Upon removal of the old shingles, 5,045 pounds of lead were found on the roof.¹⁹⁰ A slate roof was put on the front portion of the house; the roof balustrade was replaced, and sections of old balustrade were used below on the rear piazza.¹⁹¹ Also in 1844 the east and west piazza balustrades were installed.¹⁹² After 1850 the flat-seam, tin-coated iron roof was laid on the rear piazza.¹⁹³ The east and west side piazzas were reroofed with slates or shingles.¹⁹⁴ Some hardware was added during the Longfellow period; earlier hardware was also retained.¹⁹⁵ Encouraged by his daughters, Henry added a balustrade to the lower front terrace in 1872.¹⁹⁶ The central stairway to the east piazza was built in 1882.¹⁹⁷

The exterior of the house was repainted in conjunction with the circa-1844 house repairs.¹⁹⁸ The Longfellow-period color scheme for the outside of the house was yellow ("straw color") on the clapboard siding and the brick chimneys; the trim was white; and the shutters dark green, according

¹⁸⁷ BCB architectural investigation, 1996.

¹⁸⁸ The home of Martin Van Buren (MAVA NHS), Kinderhook, New York, has a sunken, brick-lined, ice-storage room in the cellar.

¹⁸⁹ Phillips et al., p. 82.

¹⁹⁰ Phillips et al., p. 82. The reason for the existence of the lead is not known.

¹⁹¹ Phillips et al., pp. 81-82.

¹⁹² Phillips et al., pp. 97-101.

¹⁹³ Phillips et al., p. 83.

¹⁹⁴ Phillips et al.

¹⁹⁵ Phillips et al., pp. 120-123.

¹⁹⁶ Evans, Vol. I, p. 48.

¹⁹⁷ Phillips et al., p. 98.

¹⁹⁸ HWL Journal, 1844 [J-2 (239), Houghton Library], Longfellow NHS.

to paint analysis.¹⁹⁹ The family remembered that the house "...has always...been painted a straw color with white trimmings and green blinds."²⁰⁰

Longfellow had a billiard room built over part of the wood house, according to early photographs.²⁰¹ The Billiard Room was finished at least by the end of December 1860.²⁰²

Utilities

Heating System

A major improvement in 1844 was the installation of a furnace.²⁰³ Prior to that year, the fireplaces were still used in every room. In July 1844, Henry began shopping for a furnace:

...Friday.5 Went to town with Sumner. Found Tom [Fanny's brother?],
Looked at furnaces....²⁰⁴

A coal bin is thought to have been near the furnace area, most likely at the foot of the central cellar stairway. Longfellow wrote in his journal that he once fell down the cellar stairway and was hurled against the coal bin.²⁰⁵ Architectural investigation suggests that a rough, wood-framed enclosure at the bottom of the stairs may have been the coal bin.²⁰⁶ Also indicated is the use of the adjacent corridor for the hauling of coal, which was very likely delivered through a window at the west end.

¹⁹⁹ Phillips et al., p. 117.

²⁰⁰ EWL, *Random Memories*, p. 3; also Perrault, *Historic Paint Colors*.

²⁰¹ Phillips, pp. 74, 106, footnotes 1-2, citing Hilén, p. 83.

²⁰² Heald, citing HWL to Alex W. Longfellow, December 29, 1860 [MS 1340.1 (1202), Houghton Library].

²⁰³ Phillips et al., p. 124.

²⁰⁴ HWL Journal, July 1844 [J-2 (239), Houghton Library], Longfellow NHS.

²⁰⁵ Heald, citing HWL Journal, September 1853.

²⁰⁶ BCB architectural investigation, 1996. At the foot of the central stairs a half-height plank partition partially encloses a space that may have been a coal storage bin. The wall was constructed circa 1850 with reused material, including a mix of circular and sash-sawn planks, and older cut nails and newer nails. The floor is dirt with brick in some areas.

Plumbing System

Of the bills that Nathan Appleton, Fanny's father, was receiving for furniture and house repairs in 1844, \$386.10 was paid to "J. Clark for Plumbing" in December.²⁰⁷ This was presumably for additional pipes and hand-operated pumps and fixtures, very likely for the laundry and for Henry's new shower, installed in 1846. Longfellow first mentions the "shower bath" that he had installed in his dressing room in his journal of June 14, 1846: "Sumner rejoices in my shower bath...."²⁰⁸ A mid 19th-century water tank encased in wood and situated in the east side of the attic over the ell could have been the indoor water supply for the shower. Since Cambridge did not have a public water supply until circa 1864, the water supply must have come from a private well or cistern.²⁰⁹ It is not known how the water was pumped up to the tank.

Indoor plumbing was a major addition to modern conveniences in the house. By the 1860s, a well was dug in a crawl space under the laundry room, and a cistern was built into the northeast corner of the ell cellar. Documentary evidence indicates the house had indoor plumbing at least by December of 1862; Henry wrote to Edith from Washington in 1863:

If the nights are very cold, tell Welch to shut off the water, as he did last winter....
If anything goes wrong with the pipes send for Mr. Banmeister, the plumber.²¹⁰

By 1864 Longfellow was paying a water bill:

And now to enliven me, I will walk down to Cambridgeport and pay me [sic]
"Internal Revenue Tax," and my "Water Rates."²¹¹

The first indoor toilet in the house was probably installed between 1861 and 1885. A 19th-century "wash-out" water closet still exists in the basement of the ell.²¹²

²⁰⁷ Heald, citing Appleton Family Papers, Box 1, Folder 15, "Receipts...1843-44." Mss., Longfellow NHS.

²⁰⁸ Marc Vagos, *Plumbing in Longfellow House* (NPS report, 1978), p. 6, footnote 11, citing HWL Journal, June 14, 1846.

²⁰⁹ Vagos, pp. 2-3, footnote 4, citing "Survey of Architectural History in Cambridge" (Cambridge Historical Commission, 1965-1977, Vol. 1, pp. 25-26.

²¹⁰ Hilén, Vol. IV, p. 369.

²¹¹ Vagos, p. 8, footnote 16, citing Hilén, IV, p. 416.

²¹² Vagos, Appendix A-12.

Gas Lighting

In 1852, gas pipes were being laid in front of the house, and gardeners were setting a privet hedge behind the house.²¹³ Henry wrote in his journal: "...All things in confusion with carpenters putting gas-pipes into the house."²¹⁴ He and Fanny bought chandeliers for gas.²¹⁵ Henry wrote that gaslights were lit up for the first time in December: "Lighted up with gas for the first time this evening. It had a ball-room look—the house had [sic], and made me quite restless."²¹⁶ In January of 1853 the gaslights went out, just as a party had begun in the library; however, the gas company got it started up again, and there was dancing until nearly midnight.²¹⁷ Longfellow's first bill for gas came in late 1852 or early 1853. The total amount for the year 1853—the first full year of service—was \$55.60, with December being the most expensive month at \$10.40.²¹⁸

Interior Alterations

A laundry (Room 102), a necessity in an upper-class household with young children, was built between 1825-1850 in a space that had been part of the rear piazza. The circa-1790 exterior doorway was retained intact, becoming an interior doorway between the laundry and the pantry.²¹⁹

Woodwork thought to date to the early years of Longfellow occupancy was found to have slightly different molding profiles than the 1759 Vassall or circa-1790 Craigie woodwork. These profiles were found on woodwork in the kitchen (Room 103), servants' hall off the kitchen (103), pantry (Room 104), and the partition wall in the Blue Entry, which divided the long corridor of the Blue Entry into two separate rooms (Room 106 and Room 107).²²⁰

Some extant wallpaper in the house dates to the Henry and Fanny Longfellow period of decorating. For example, the floral-patterned wallpaper in the parlor (Room 109) dates to circa 1846.²²¹ The dining room (Room 108) was newly decorated by July 13, 1844, for their first

²¹³ Heald, citing SL, *Life*, Vol. 2, p. 243.

²¹⁴ Heald, citing SL, *Life*, Vol. 2, p. 243.

²¹⁵ Heald, citing HWL Journal, Nov. 27, 1852.

²¹⁶ Herald, citing HWL Journal, Friday, January 21, 1853.

²¹⁷ Heald, citing FAL to Thomas Appleton, January 9, 1859.

²¹⁸ HWL Personal Account Book, 1853-54 [MS 13 (152), Houghton Library], Longfellow NHS.

²¹⁹ Phillips et al., p. 106, according to early views [probably Frank Cousins photographs], SPNEA photographic archives. These were a primary reference for the Historic Structure Report.]

²²⁰ BCB architectural investigation, 1996.

²²¹ Phillips et al., p. 10, and information from curatorial staff at Longfellow NHS.

anniversary dinner.²²² The extant metallic, floral-patterned wallpaper in the dining room is said to date to circa 1870.²²³

In Room 112 (Longfellow's study after 1848), woodwork was repainted white, the walls were painted light brown, and bamboo strips were applied around the edges.²²⁴ Between 1840-1869 a bookcase was built into a window opening in the east wall of Henry's study (Room 111). The east window in the anteroom between the study and the library was converted to a doorway, probably during Longfellow's residency.²²⁵

In 1846 the fireplace in the library was replaced, as described by Henry in his journal: "The marble fire-place in the Library was put up. It was taken from the old Boeth house in Bowdoin Square Boston, now transformed in to the Revere Hotel."²²⁶ In May 1846 Henry wrote: "The weather is truly Autumnal... Fires lighted again; and the furnace in full blast in the cellar."²²⁷ In November, he had storm windows ("the double windows") hung on the house.²²⁸ Still, the house must have been cold and drafty; in winter of 1871, Henry complained of the cold weather as being:

...hard cold and steel-bright... weather...can hardly hold a pen to write, the thermometer...only 58 [degrees Fahrenheit] in the study, with a fire...²²⁹

On the second story, the window seats in the Gold Ring Room (Room 205) may date to circa 1844, with the west wall having been furred out to create deeper window reveals.²³⁰

In the southwest chamber (Room 206) doorways were cut through the north wall; the east doorway is later (19th or early 20th century) than the west doorway.²³¹ The walls were papered.²³² The rear stair hall in the ell (Room 203) also received new wallpaper.²³³

²²² Heald, citing Wagenknecht, p. 114.

²²³ Phillips et al., p. 25. The HSR dates the dining room wallpaper circa 1870.

²²⁴ Phillips et al., p. 117; Phillips mentions early photographs. Also BCB architectural investigation, 1996.

²²⁵ Phillips et al., p. 15, and plaster and paint examination.

²²⁶ HWL Journals and Mss., 1846, p. 46 [MS 14 (159), Houghton Library], Longfellow NHS.

²²⁷ Heald, citing HWL Journal, May 20, 1846.

²²⁸ HWL journal, November 24, 1846 [J-2, MS 13, Houghton Library], Longfellow NHS.

²²⁹ HWL Journal.

²³⁰ Phillips et al., p. 46. The HSR dates the window seats to "after 1790."

²³¹ Phillips et al., p. 36. Woodwork evidence is discussed.

²³² Phillips et al., wallpaper analysis, p. 249.

In 1846, the southeast room on the second story (Room 208) was painted and papered and converted into a nursery for Charlie and Ernie. In November of 1852 painters were again working on the interior of the house.²³⁴ The house was being painted and the library and study worked on in 1856:

Sept. 19. Workmen so busy, that I cannot get our rooms finished. Here we are still in the middle of confusion.

Sept. 24. House still in great confusion. Dilatory workmen do not finish; and we are in discomfort indescribable.²³⁵

More improvements were made in the house in the autumn of 1859, with more disruption for Henry:

Sept. 17- House in confusion, with getting up carpets, and having the front hall papered; pounding and scraping, and dust flying.²³⁶

Sept. 30- It has been a week of confusion in the house. But now all is quiet again. The new carpet is down in the study; but in this old mansion, one new carpet is like the new patch on the old garment. It makes everything else look old.²³⁷

In the summer of 1863, Ernest Longfellow wrote to Henry that all the ceilings in the house were whitewashed:

The White Washer has been here all the week whiting the celings [sic] of about all the rooms and they look bully, he has had it all his own way as I didn't know what rooms you wanted done.²³⁸

Charlie's room (Room 201) was decorated as a Japanese Room circa 1874, inspired by artifacts from his very early travels to Asia.²³⁹ Longfellow's nephew Alexander Wadsworth (Waddy) Longfellow, Jr., a student of architecture at Harvard, helped to design the Japanese

²³³ Phillips et al., p. 57. Existing wallpaper is a 1970s reproduction of a Henry and Fanny Longfellow wallpaper, appearing to date to the 1840s.

²³⁴ Heald, citing SL, *Life*, Vol. 2, p. 243.

²³⁵ HWL Journal, January 1, 1856-March 31, 1881 [J-5, Houghton Library], Longfellow NHS.

²³⁶ Heald, citing FAL to Thomas Appleton, January 9, 1859.

²³⁷ Heald, citing FAL to Thomas Appleton, January 9, 1859.

²³⁸ EWL to HWL, Camb[ridge], June 21, 1863 1s (4 p.) [MS Am 1340.2 (3506), Houghton Library].

²³⁹ AWL Journal, 1874. From curatorial staff, Longfellow archives, NHS.

motif.²⁴⁰ The extant Japanese fan-patterned wallpaper dates to this period, as does the Colonial Revival mantel that overlays an earlier wallpaper.²⁴¹

A blue, floral-patterned wallpaper was hung circa 1850 in the under-roof closet of the third-story northeast room (Room 306).²⁴² This was probably a servant's room at that time. Some of the woodwork on the third story was grained, at least by 1870, as indicated by examination of the closet woodwork in the southeast room (Room 305).²⁴³ Before 1882, the anteroom between Rooms 205 and 206 was wallpapered and painted.²⁴⁴

When Longfellow died, the only buildings on his estate were the house, including the wood house, and the carriage house/barn.²⁴⁵

Historic Furnishings: 1843-1882

From July to November of 1843, \$652.55 was paid to James Paul for work for Mrs. Longfellow; receipts were for "...purchase and repair of furniture, linen..." and other related items, which included "1 gilt ring for Bedcurtains...."²⁴⁶

Between July 1843 and August 1844, receipts numerous and sundry household items may have totaled as much as \$4,544.26.²⁴⁷ One of these was for "1 patent Shower bath..." for "Proffessor [sic] Longfellow."²⁴⁸ This was probably a simple, hand-operated device, since there was no indoor plumbing at the house until 1861. (See the previous section "Utilities.") Nonetheless, Fanny made efforts to practice frugality. Heeding her father's advice to adjust to her

²⁴⁰ AWL Journal.

²⁴¹ Phillips et al., pp. 68, 260-261.

²⁴² Phillips et al., wallpaper analysis, p. 249.

²⁴³ BCB architectural investigation, 1996. The graining extant in 1975 on the closet woodwork in Room 305 and on the stair hall handrail is circa 1870s, according to paint evidence. The handrail was coated with spar varnish circa 1978.

²⁴⁴ Phillips et al., p. 55. The circa-1870 wallpaper and paint exist behind the matched-board cabinet in this room, which is now a bathroom.

²⁴⁵ Evans, Vol. I, pp. 47, 49.

²⁴⁶ Heald, citing Appleton Family Papers, Box 1, Folder 15, "Receipts, records of purchase and repair of furniture, linen... 1843-44," Longfellow Mss.

²⁴⁷ Heald, citing "Receipts, records of purchase and repair of furniture, linen... 1843-44." [The reference was stated to be partially illegible.]

²⁴⁸ Heald, citing "Receipts, records of purchase and repair of furniture, linen... 1843-44."

husband's income, she wrote a letter to him saying she had decided to purchase her carpets in Lowell (rather than New York) for their "...beauty, excellence and cheapness."²⁴⁹

In 1844 Fanny received a picture from her brother Tom:

...a grand, old Venetian, with flowing, silvery beard, and dreamy eyes....
It is a Tintoretto, and has all his vigorous coloring and dashing touch. It
will call up Italy often and glow richly in the sunset from our future dining-
room.²⁵⁰

In 1847 Henry purchased some old "church lamps" for Craigie House.²⁵¹ His brother Samuel wrote to his sister Anne that "...Henry is anxious to see his lamps."²⁵² In 1850, new dark-oak cases arrived for the library. Henry wrote in his journal: "My library looks finely... I take much delight therein, and keep it as a room consecrated to books and musings."²⁵³

Henry purchased a billiard table in 1858. He wrote on June 4, 1858: "We got the billiard table into my study...it must stay here a while till I can contrive a better place for it."²⁵⁴

In 1859 Henry wrote to his friend Charles Sumner, "...here in Craigie House, we are devoting ourselves to Art."²⁵⁵ The "Art" in this instance referred to portraits being made of the Longfellow family.²⁵⁶

Carpets were a major ongoing expense. In September 1860 Henry and Fanny drove to Boston to buy carpets, one of many such trips.²⁵⁷

In 1879, on Henry's 72nd birthday some school children of Cambridge came to the house to present him with a gift of a chair made from "the spreading chestnut tree."²⁵⁸

²⁴⁹ Heald, citing FAL to Nathan Appleton, May 6, 1844.

²⁵⁰ Heald, citing FAL diary, February 26, 1844.

²⁵¹ Heald, citing ALP to SL, December 14, 1847, ALP Papers, Box 1, Folder 22.

²⁵² Heald, citing SL to ALP, December 14, 1847, SL Papers, Box 2, Folder 34.

²⁵³ Heald, citing SL, *Life*, Vol. 2, p. 189.

²⁵⁴ Heald, citing SL, *Life*, Vol. 2, p. 356.

²⁵⁵ Heald, citing SL, *Life*, Vol. 2, p. 386.

²⁵⁶ Heald, citing SL, *Life*, Vol. 2, p. 386.

²⁵⁷ Heald, citing FAL to Thomas Appleton, 1860.

²⁵⁸ Heald, citing AWL to mother, [Feb 1879], Box 3, Folder 5, AWL Jr. papers.

Cultural Landscape: 1843-1882

The Longfellow estate functioned as a suburban home, rather than as a working farm as it had in Craigie days. After Elizabeth Craigie's death and further subdivision of the estate, the lot on which the house existed was reduced from 6.5 acres to five acres, which resulted in the loss of outlying fields and orchards, and in the encroachment of smaller houses.²⁵⁹ The forecourt of elm trees in front of the house had deteriorated, due to the infestation of canker-worms that became worse near the end of Mrs. Craigie's life.

Most of the Longfellows' early expenditures on the property were for the garden and trees.²⁶⁰ Their landscape plans appeared to focus on preserving historical features while creating natural screens and hedges for property boundaries.²⁶¹ Henry especially wished to replace the damaged elm trees in front of the house, which he valued for their associations with Washington, whom he believed to have walked "beneath their shadow."²⁶² Only three of the old elms were extant when Longfellow began planning the grounds, and he purchased eight more elms in 1844-1846.²⁶³

Between 1843-1845, Henry made plans for the garden, but the care and maintenance of it may actually have been the domain of Samuel Longfellow and Fanny.²⁶⁴ Henry and his brother Alexander (Alick) Wadsworth Longfellow drew up maps of the Craigie estate, illustrating the desired improvements, most of which were to the grounds.²⁶⁵ In their garden plans were mentioned a "Rustic bridge," a summer house, and a rustic stairway.²⁶⁶

In 1843, an avenue of linden trees was laid out, which was to be a poetic retreat for Henry, as well as a screen between the Longfellows and their neighbors.²⁶⁷

²⁵⁹ Evans, Vol. 1, p. 36.

²⁶⁰ HWL personal account book, 1843, p. 31 [MS 13 (152), Houghton Library], Longfellow NHS.

²⁶¹ Evans, Vol. I, p. 38.

²⁶² Evans, Vol. 1, p. 38. Whether the elm trees existed in Washington's occupancy or if Craigie planted them after 1791 is unclear; the point is that Longfellow's image of the elms was associated with George Washington.

²⁶³ Evans, Vol. 1, p. 36.

²⁶⁴ Evans, Vol. 1, pp. 43-44.

²⁶⁵ Wagenknecht, p. 99.

²⁶⁶ Evans, Vol. 1, pp. 38-39 and 40, Figs. 17-18.

²⁶⁷ Evans, Vol. 1, p. 38.

In spring of 1844 a lilac hedge was planted along the fence in front of the house.²⁶⁸ Longfellow wrote in his journal:

April 23- Set out the acacia hedges on the East of the house. I am getting rather tired of gardening; my habits are too indolent, and bodily labor not very agreeable.²⁶⁹

On April 28, Fanny wrote that Mr. Warren planted some vines to screen the eastern piazza; box was planted near the front doorsteps.²⁷⁰

In May 1844, Henry wrote in his journal:

May 3- Gardening. Marked-out a path along the Eastern piazza, under what is to be a trellis and wall of honeysuckle.²⁷¹

Saturday 11. Gardening and repairs go on slowly and consume much time...²⁷²

July 14. The green trellis-work by the flower garden was a part of an old covered walk to the outhouses. The gateway was from the old College house which stood opposite the bookseller's in the College yard.²⁷³

Masonry work was done on the grounds in 1844; the front wall was rebuilt and given granite coping and a cement apron.²⁷⁴ In 1845 Henry worked on a gravel walk. He and Fanny and little Charlie planted in the garden, and Henry laid out plantings in the form of a lyre.²⁷⁵

In April 1846, while passing the house he first inhabited after coming to Cambridge, Henry found a large maple tree, uprooted to make room for a crossroad.²⁷⁶ He bought it and had it transplanted in his garden, on the west side of the house, in commemoration of the christening of

²⁶⁸ Evans, Vol. 1, p. 39, footnote 83, citing HWL Journal, April 18, 1844 [Houghton Library], Longfellow NHS.

²⁶⁹ HWL Journal [J-2 (239), Houghton Library], Longfellow NHS.

²⁷⁰ Wagenknecht, p. 110.

²⁷¹ HWL Journals.

²⁷² HWL Journal.

²⁷³ HWL Journal.

²⁷⁴ HWL Journal, 1844 [MS 13 (152), Houghton Library], Longfellow NHS.

²⁷⁵ HWL Journal, 1845, p. 37 [MS14, Houghton Library], Longfellow NHS.

²⁷⁶ HWL Journal, April 1846 [J-4, Houghton Library], Longfellow NHS.

Ernest Wadsworth Longfellow on April 25.²⁷⁷ In 1847, Richard Dolben, an English garden designer, redesigned the Longfellows' flower garden to include a large circular bed, walks, and border beds.²⁷⁸ Alice Longfellow later stated that the main elements of Henry's 1843-1845 sketch had survived: the shaded walk, the garden, the rustic bridge, and the seat in the apple tree.²⁷⁹

Between 1849-1870 Henry W. Longfellow bought 2.26 acres, which would become the Longfellow Meadows, and began distributing land to his children.²⁸⁰ Longfellow Meadows was donated to Harvard College in 1870 with the stipulation that the land would be used only as conserved grounds or gardens, or for college buildings consistent with such uses.²⁸¹ In 1852 a privet hedge was planted around the garden, although its exact location is not clear.²⁸²

A circa-1859 sketch by Ernest Longfellow, who was then 15 years of age, confirms the plan and location of garden elements, in particular the fruit trees, trellis gate, and summer house.²⁸³

By 1862 indoor plumbing had been installed, which presumably involved some digging on the grounds around the house. This may have eventually included an outside water supply or an irrigation system for the garden.

In 1872, Henry's daughters persuaded him to add a balustrade to the lower terrace of the front lawn.²⁸⁴ Trellises were built on the east piazza, possibly before 1882, according to evidence obtained from physical investigation.²⁸⁵

²⁷⁷ HWL Journal, 1845, p. 39 [MS14, Houghton Library], Longfellow NHS.

²⁷⁸ Evans, Vol. 1, p. 42, Fig. 20.

²⁷⁹ Evans, Vol. 1, p. 44.

²⁸⁰ Evans, Vol. 1, pp. 46-48.

²⁸¹ Middlesex Registry of Deeds, 1123:42.

²⁸² Evans, Vol. 1, p. 44.

²⁸³ Evans, Vol. 1, pp. 44-45, Fig. 22.

²⁸⁴ Evans, Vol. I, p. 50, Fig. 27.

²⁸⁵ Phillips et al., p. 99. Evidence consists of cut nails; also a family portrait dated 1882 is mentioned.

Alice Mary Longfellow Era (1882-1928)

Social/Cultural Context

The Years Prior to the Longfellow House Trust: 1882-1913

Alice Mary Longfellow was the eldest of three daughters of Henry Wadsworth and Frances Appleton Longfellow. She lived her entire life in Craigie House, where she was born. Her life was characterized by her love of travel and by her interest in education and in American history.²⁸⁶

Alice's earliest formal education took place at Craigie House, where with her siblings she attended classes taught by Miss Hannah Davie in the library.²⁸⁶ Miss Davie was still teaching the girls in their late childhood, according to Longfellow's record of "Salary for Miss Davie" in his account book for 1864-1866.²⁸⁷ Alice subsequently attended Miss C.S. Lyman's School and later Professor Williston's School. As a young woman Alice participated in the establishment of the Society for the Collegiate Instruction of Women, taught by Harvard professors. In 1879 Alice entered the society's first class as a special student. In the early years of the society, which was to become Radcliffe College, commencement exercises were held in the Craigie House library.²⁸⁸ Alice served on its executive committee and on its Board of Trustees, and as treasurer from 1883-1891.

Alice traveled extensively, making frequent trips to Maine, Canada, and Europe; she took the Grand Tour of Europe in 1868-1869 with other members of the Longfellow family. Her interest in American history was expressed by her involvement in preservation efforts at Mount Vernon, and by her keen awareness of the significance of Craigie House and her willingness to share its history with others.

Alice Longfellow never married. She devoted her life, in large part, to keeping alive the legacy of her father's life, his works, and his home as a memorial to him and as a treasure for future generations to enjoy. She brought to her mission the energies of other family members, particularly her nephew Henry (Harry) Wadsworth Longfellow Dana, who lived in the house intermittently and who fulfilled the role of caretaker of Longfellow's manuscripts, letters, and books. Harry Dana was a significant presence during the Longfellow Trust era.

²⁸⁶ Based on biographical notes in Papers of Alice Mary Longfellow (1850-1928), Longfellow NHS Archives, 1991.

²⁸⁶ Heald, citing AL to ALP, January 1860 or 1861.

²⁸⁷ HWL Manuscripts, 1843-1861, p. 139 [MS 13 (152), Houghton Library], Longfellow NHS.

²⁸⁸ Papers of AML, 1873-1928, p. 1, Longfellow NHS archives. Specific dates were not given for the society's commencement exercises, although they may have been between 1879-1883, Alice's earliest years of association with the society.

Even before her father died in March of 1882, Alice was already involved with the Mount Vernon Ladies' Association, which recorded that the room at Mount Vernon known as Washington's Library was definitely assigned to her care.²⁸⁹ The room had been "thoroughly repaired" by 1881, and Alice was searching for furniture that might have been there in Washington's time.²⁹⁰

Miss Alice Longfellow, [Massachusetts] Mt. Vernon vice-regent, Mt. Vernon Ladies' Association, hired an architect to restore the library at her own expense. She also gave freely of her time and money in seeking old or original furnishings for the library.²⁹¹

After Henry Longfellow's death, Alice continued to reside at the estate. Following his funeral, family members gathered in the poet's study to arrange papers, lingering to read "most interesting" journals, bills, and "Aunt Fannies journals of the children."²⁹²

Alice and her siblings shared the enjoyment and responsibilities of maintaining the Longfellow family home. In September 1882, when Edith and Richard Dana returned from a trip to Europe, Alice and her sister Annie met their ship.²⁹³ They all returned to "Craigie House" where, Edith wrote, they had a "cozy supper" in the dining room and "she felt such comfort in being home again."²⁹⁴ While Alice was traveling abroad in 1883-1884, she wrote to Edith in October 1883 on matters pertaining to the upkeep of Craigie House.²⁹⁵ In April 1884, she wrote that she expected "to have a thorough painting and renovation when we return as some of the walls, etc. are very shabby."²⁹⁶

Anne (Annie) Allegra Longfellow married Joseph Gilbert Thorp in 1885, and by 1887 the couple lived in their new home at 115 Brattle Street, near Craigie House.²⁹⁷ Their daughters Alice and Anne Thorp would later become involved in the preservation of the Longfellow House through the Longfellow House Trust.

²⁸⁹ Heald, citing 1880 "Minutes of the Council, 1929, Mount Vernon Ladies' Association of the Union."

²⁹⁰ Heald, citing 1880 "Minutes of the Council, 1929, Mount Vernon Ladies' Association of the Union."

²⁹¹ Charles B. Hosmer, Jr., *Presence of the Past: A History of the Preservation Movement in the United States Before Williamsburg* (New York: G.P. Putnam's Sons, 1965), p. 55, footnote 68.

²⁹² Heald, citing AWL to Elizabeth Clapp Longfellow, April 8, 1882, AWL papers, Box 2.

²⁹³ Heald, citing ELD to EED, September 29, 1882, ELD Papers, Unit 46E, Box 1.

²⁹⁴ Heald, citing ELD to EED, September 29, 1882.

²⁹⁵ Heald, citing EWL to AML in England, October 27, 1883, Ernest W. Longfellow and Hattie Spellman Longfellow Papers, Unit 45-E, Folder 4.

²⁹⁶ Heald, citing AML to ELD [AML was in England], April 13, 1884.

²⁹⁷ Longfellow Family Genealogy, Longfellow NHS.

In 1887, Edith and Richard Dana were living next door to Craigie House, at 113 Brattle Street. By 1889 the Danas had six children, two of whom—Harry Dana in particular, and Richard H. Dana, IV—would also become involved with the care of the Longfellow estate.²⁹⁸

Between 1887-1890 Henry W. Longfellow's brother Samuel was again living at Craigie House, and possibly writing the poet's biography at this time. In February 1887, he wrote of the ferocious wind and rain, and the cold temperatures of the study.²⁹⁹

The family continued to celebrate their father's and George Washington's birthdays each February, and Alice frequently held birthday parties at Craigie House; for the February 1886 celebration, Alice invited 150 people.³⁰⁰ Alice was involved in many philanthropic activities, just as her father had contributed to numerous charities. In 1889, on Boston's Bunker Hill Day holiday, Alice held a reception at Craigie House for approximately 30 working women of the Boston stores, who "...wandered through the rooms, ...walked in the garden, ...and sat on the piazza."³⁰¹

Samuel Longfellow died in October 1892; he left to his niece Alice Longfellow the furniture, books, pictures, and contents of his study; the rest he left to the children of his brother Alexander W. Longfellow (Waddy's father).³⁰² In 1893 the eldest of Henry Longfellow's children, Charles, died. The dining room had been used as a bedroom or sick room for Charlie, and the library became a temporary dining room.³⁰³

Alice's cousin Alexander Wadsworth (Waddy) Longfellow, Jr. (1854-1934) designed garden plans and improvements for Craigie House during the late 19th and early 20th centuries. Waddy Longfellow was a well-known architect, first as a principal of the firm of Longfellow, Alden and Harlow, and later on his own. Notable among the firm's accomplishments was Pittsburgh's Carnegie Institute, and among his own were the island stations of Boston's elevated railroad.³⁰⁴

²⁹⁸ Heald, citing bound journal entitled "Richard Dana [IV] 113 Brattle Street, Cambridge," RHD papers, Unit 17, Shelf C, Box 5.

²⁹⁹ Heald, citing SL to Mary [L. Greenleaf], Feb. 14 [1887 - HWLD], Papers of SL, box of correspondence found in attic, Unit 45-D.

³⁰⁰ Heald, citing ELD to EED, February 25, 1886, Cambridge, ELD papers, Unit 46-E.

³⁰¹ Heald, citing SL to Anne [L. Greenleaf], June 20, 1889, SL Papers, box of correspondence found in attic, Unit 45-D, Folder 13.

³⁰² Heald, citing will of SL of Cambridge, dated July 4, 1892, in Richard H. Dana III Law Records, vault shelf unit 17 D, Box 1, Longfellow NHS.

³⁰³ Heald, citing 1912 Inventory of Longfellow House, p. 97, Longfellow NHS Archives.

³⁰⁴ Margaret Henderson Floyd, *Architecture After Richardson* (Chicago: University of Chicago Press with Pittsburgh History and Landmarks Foundation, 1994), pp. 351-352.

Waddy was a favorite cousin of Alice and her siblings. As early as 1874 he had helped design the Japanese theme of Charlie's room at Craigie House.³⁰⁵ The poet's daughters are said to have "played the central role" in Waddy's career, because they all continued to live on Brattle Street after their father's death.³⁰⁶ Waddy designed a mansion at 115 Brattle Street for Alice's sister Annie Thorp in 1886, the year he and two other architects established the firm of Longfellow, Alden and Harlow.³⁰⁷ Edith also had a house built nearby, although it was not designed by Waddy. Alice was the only heir who did not build a house on the estate.³⁰⁸

Alice became directly involved with Waddy's career, by providing financial support for his studies abroad, and through her role in the founding of Radcliffe College. She contributed money to Radcliffe's first academic building in 1890 and arranged for Waddy to enlarge it.³⁰⁹ He soon became affiliated with Harvard and by 1890 he was the architect for the Radcliffe Yard and Quadrangle. He also executed several small commissions for his aunt at Craigie House.

In January 1896, there was a costume ball at Craigie House, to celebrate George and Martha Washington's wedding anniversary; dancing was held in the library.³¹⁰ The Dana children attended, as did Waddy.³¹¹ A late spring lawn party was held on the grounds of the Longfellow estate in 1899, which included bands, gypsy fortune telling, doll exhibition, games for children, donkey rides, silhouettes, candy tents, a flower sale, Radcliffe mandolin and glee clubs, electric lights, and Japanese lanterns.³¹²

Between 1900 and 1909 Alice Longfellow generously held social functions on a regular basis at Craigie House. These were often related to historical events, Radcliffe activities, or holidays and special occasions for the family. In 1903 a party for Edith Longfellow Dana's 50th birthday was held at Craigie House; Edith wrote to her son, Harry Dana, about the "most successful evening."³¹³ The wedding of Frances Appleton Dana (Edith and Richard Dana's daughter) and

³⁰⁵ AWL journals, 1874, Longfellow NHS Archives, and information from curatorial staff, Longfellow NHS.

³⁰⁶ Floyd, p. 26.

³⁰⁷ Floyd, p. 61.

³⁰⁸ Evans, Vol. 1, p. 61. The Longfellow Trust provided for Alice to reside at the Longfellow House for her lifetime.

³⁰⁹ Floyd, p. 27.

³¹⁰ Heald, citing [Frances Dana?] to MKL Jan 26, 1896, Longfellow NHS files.

³¹¹ Heald, citing AWL to ECL, February 3, 1896, AWL papers, Box 3F3.

³¹² Heald, citing ELD to AML, June 4 [1899 - HWLD], ELD papers, Unit 46-E, Box 6; includes handbill for "SOCIAL*UNION*LAWN*PARTY Wed June 14, 3 to 10:30 pm." The electric lights were presumably Cambridge City streetlights, since the Longfellow House did not yet have electricity.

³¹³ Heald, citing ELD to HWLD, October 26, 1903 [ELD's 50th birthday party @ Craigie House], ELD papers, Box 3, Unit 46-E.

Henry C. de Rham was held at Craigie House on January 28, 1905. "There was an awning put up at the side door of the...House and most of the people came in there [through the Blue Entry]." ³¹⁴ Aunt Alice was "...wheeled to her place in the library." ³¹⁵

Alice wrote to Edith in 1907 that there was to be a special tour and program for the 100th anniversary of Henry W. Longfellow's birthday on February 27. ³¹⁶ In 1909 Alice planned a family gathering on Christmas Eve, in order to celebrate the 150th anniversary of Craigie House. ³¹⁷

In 1910 Alice accepted election as one of the Vice Presidents of Massachusetts for the Society for the Preservation of New England Antiquities (SPNEA). ³¹⁸ Alice served as a board member until 1927, and frequently corresponded with SPNEA director William Sumner Appleton about the management of Longfellow House. This connection would eventually lead to SPNEA efforts to preserve the Craigie House.

In 1911, Harry Dana stayed with Alice Longfellow for a week; having been Harry's next-door neighbor all of his life, Alice had become a sort of confidante to her nephew. ³¹⁹ In any case, they appeared to have a close enough relationship that Alice was willing to have Harry stay with her periodically.

In 1913 the Longfellow children signed an Indenture of Trust for the purpose of preserving and maintaining the house. The indenture permitted Alice to reside in the house and gave her responsibility for its upkeep, furnishings, and the "premises generally." ³²⁰ Alice was thus primarily responsible for managing the Longfellow estate from 1913 to 1928, a 15-year period that overlaps with the Longfellow Trust era.

³¹⁴ Heald, citing Erica Thorp to HWLD, January 28, 1905, HWLD Correspondence, Unit 13D, Box 5, Folder: "deBerry, Erica." The Blue Entry was used for special occasions, before it was closed off at the west.

³¹⁵ Heald, citing Erica Thorp to HWLD, January 28, 1905. Alice may have been in a wheelchair at this time, due to arthritis. She sometimes walked with a cane.

³¹⁶ Heald, citing letter in AML handwriting to ELD, February 22, 1907.

³¹⁷ Heald, citing AML to EED, December 16, 1909.

³¹⁸ Heald, citing SPNEA Mss. files (microfiche), "Unknown Donors - Correspondence," May 5, 1910, AML to John Alb[ace?]. She held this position until 1927.

³¹⁹ Heald, citing AML to HWLD, August 16, 1911; written on "The Castle of Brecon Hotel" letterhead.

³²⁰ Evans, Vol. 1, p. 61.

Alice Longfellow's Role During the Trust Period: 1913-1928

The formation of the trust in 1913 gave Alice residency at the house, with responsibility for general upkeep of the property and showing the house to visitors. (See also the subsequent section "Longfellow House Trust Period: 1913-1972.") Alice was aware of the historical importance of Craigie House, but appears to have found the responsibility of showing the house to the public to be a strenuous task, particularly on a daily basis. She wrote to Harry:

I tried after your grandfather's death having the house open every day, and nearly went crazy. Neither Abby [?] nor I will ever try it again. Never. The next generation may do as they wish.³²¹

Waddy, possibly to encourage her, wrote to Alice praising her for her reverence for the memory of George Washington and the importance of her preserving and honoring his memory.³²²

There were also differences of opinion within the family about the upkeep of the trust indenture. Sometime around 1914, Alice elicited the consent of her brother Ernest to an alteration in the original Indenture of Trust, which would give family members the right to take things from the house.³²³ Ernest refused to consent, suggesting someone "put [her] up to [this]" and stating that he had "no use for my nephews with the exception of Richard, Jr. ...they are socialists and pacifists and I am disgusted with them."³²⁴ He suggested the valuable pictures at Craigie House should go to the Boston art museum, should the house eventually to be turned over to a corporation.³²⁵

Edith Longfellow Dana died in July 1915.³²⁶ With two of her siblings now gone, Alice may have felt her responsibilities to the trust and to Craigie House even more keenly. The family spent time in 1916 trying to find a safe place for Henry Longfellow's manuscripts, which had been stored at the Harvard Trust bank in Cambridge. Annie Thorp wrote to Harry Dana that it appeared Alice did not want a vault built in the house, at least while she was living there.³²⁷ However, she

³²¹ Heald, AML to HWLD, from Cahors[?] September 28, 1913. Not much was found on Alice's showing the house between 1882 and the 1913 Indenture of Trust. It is not known who "Abby" was, or to what extent Alice had shown the house before 1882.

³²² Heald, citing AML Correspondence, n.d., LONG 16173, Box 5, Folder 10.

³²³ Heald, citing EWL to AML, June 20, n.d. [between 1912-1921], AML Correspondence, Box 5, Folder 10, LONG 16173.

³²⁴ Heald, citing EWL to AML, June 20, n.d. [between 1912-1921].

³²⁵ Heald, citing EWL to AML, June 20, n.d. [between 1912-1921]. It is not clear how this turned out, but there was some kind of alteration in 1914 to the original Trust agreement.

³²⁶ Heald, citing ELD, Box 8, Probate Unit 46D.

³²⁷ Heald, citing AALT to HWLD, February 2, 1916.

offered to talk to Alice about it, and suggested they might have success in donating the manuscripts to Harvard University, which had just built the new Widener Library.³²⁸

In 1917 Alice wrote to Harry that she had organized the "loose papers" and tied them up, and when he came over they could discuss permanent cases for them.³²⁹ Alice said that she and "Aunt Pansy" [Annie Thorp] were in agreement that they wished to leave all the contents of the house unrestricted for the heirs.³³⁰ This letter to Harry suggests that Alice might have encouraged Harry to reside at Craigie House, so that he might more easily assist her in the responsibilities of showing the house and caring for her father's books and papers.

Alice continued to show Craigie House to visitors. At the end of World War I in 1918, people in Boston were hosting soldiers in their homes at Christmas, and Alice invited a group of servicemen to the Longfellow House for Christmas Eve.³³¹ A newspaper article described the warmth and charm of the house, stating that "no electric lights were used in the home...at Christmas"; that a buffet supper was served, and that the guests sat in front of the fireplace while Alice told stories and recited some of her father's poems.³³² "Miss Longfellow" was described in the article as a "...charming elderly lady with silvery-white hair, a small knitted shawl around her shoulders, and she used a cane."³³³

In 1919 Harry Dana, who was residing at Craigie House, had begun to take part in the upkeep of the premises and had arranged to have some plumbing work done while his Aunt Alice was traveling abroad.³³⁴ Alice was not happy to hear about this, being accustomed to managing the inside of the house by herself and preferring to have an architect help her with such decisions. A rift may have thus occurred between Harry and Alice, causing him to move out for a short time (until 1923). Around this time, Alice arranged for her cousin Waddy to design some improvements to the house.

In 1921, Alice's second brother Ernest died. Alice's own health appears to have worsened by 1922. Her doctor wrote that she had an active arthritis of the spine, entirely arrested for a number of years, but that she had been very much more comfortable with the use of a light brace.³³⁵

³²⁸ Heald, citing AALT to HWLD, February 2, 1916.

³²⁹ Heald, citing AML to HWLD, Camb[ridge], March 15, 1917.

³³⁰ Heald, citing AML to HWLD, Camb[ridge], March 15, 1917.

³³¹ Heald, citing "Christmas at Longfellow House," newspaper article, n.d. no mast head, by Retired Army Col. A.C. Harlander.

³³² Heald, citing "Christmas at Longfellow House."

³³³ Heald, citing "Christmas at Longfellow House."

³³⁴ Heald, citing AML to HWLD, September 24, 1919, Ostervilles, [France].

³³⁵ Heald, citing Fr. Joel E. Goldthwait [an open letter? for files?], May 5, 1922.

In 1923 she invited Harry to come back to Craigie House to live, saying: "We have so many t[asks] and interests in common that we certainly ought to be happy and companionable together...."³³⁶ She did, however, want the sole use of her bathroom.³³⁷ She told him she was going to have the ell downstairs fixed up in the summer.³³⁸

Alice traveled frequently, to Europe and to family homes in Maine and in Manchester, Massachusetts. In her absence, the house was open on a limited basis to visitors, and the east porch, the east lawn, and the garden were used for ceremonies, especially Radcliffe graduations.³³⁹ The field to the north, surrounded by a board fence, was also "well-used by the neighborhood."³⁴⁰ Alice kept her Rolls Royce automobile in the west wing of the barn, which was now used as a garage.³⁴¹ During this time the Gaffneys were caretakers.³⁴²

Henry Ford, who bought the Wayside Inn, and his wife visited Alice on occasion at Craigie House. He held festive parties at the Wayside Inn, and is said to have persuaded Alice to have electricity installed at Craigie House.³⁴³

In 1927 the house was still being shown to public visitors; as described in the following article:

...all its rooms, except Mr. Longfellow's study, are in daily use. This is carefully preserved in almost exactly the state in which he left it and is open to the public once a week.³⁴⁴

Alice maintained careful household accounts, as her father had done. Her small ledger book contained wages paid every four weeks to household employees.³⁴⁵ The list of four to six people did not change much over the years; wages increased gradually, although by the end of the book,

³³⁶ Heald, citing AML to HWLD, Venice, June 6, 1923.

³³⁷ Heald, citing AML to HWLD, June 6, 1923.

³³⁸ Heald, citing AML to HWLD, June 6, 1923.

³³⁹ It is assumed that Harry Dana, with assistance from the Longfellow House servants, showed the house to visitors when Alice was away.

³⁴⁰ Evans, Vol. 1, pp. 72-73, 129.

³⁴¹ Oral interview with staff of Longfellow NHS, 1996.

³⁴² Oral interview with staff of Longfellow NHS.

³⁴³ Heald, citing Frank Campbell [assistant secretary to Mr. Ford] to AML, March 14, 1928, AML Correspondence, Box 5, Folder 4. Former caretaker Mr. Buda told of Henry Ford persuading Alice to have the gas fixtures electrified.

³⁴⁴ Heald, citing Skinner, AML Correspondence, Box 5, Folder 4.

³⁴⁵ AML, Household Expenses, Account book, 1919-1926, Box 8, Folder 16, Longfellow NHS Archives.

no salaries were recorded—only the names and the notation “All Paid.”³⁴⁶ She also recorded expenditures for maintenance, improvements, utilities, furniture purchases, and repairs for the estate.³⁴⁷

When Alice died in December of 1928 her sister Annie Thorp and her nephew Harry Dana were with her; funeral services were held at Craigie House. Alice Longfellow left all her “...undivided interest in silver, books, pictures, furniture and other articles of use or ornament which belonged to my father and which I may still own...” to her sister Annie.³⁴⁸ Alice’s will also provided for a fund of \$60,000 to enable a descendant of Henry Wadsworth Longfellow to occupy Craigie House.³⁴⁹

Architectural Evolution: 1882-1928

It has been generally concluded that no major changes were done to the house between 1882 and 1904, other than the addition of bathrooms.³⁵⁰

In an 1882 family portrait, and an 1897 photograph published by Perry Pictures of Malden, MA, there were central steps and trellises on the east piazza, and a doorway (in place of a former window) in the library, opening to the east piazza.³⁵¹ Trellises were built on the west piazza at the same time or later.³⁵² While traveling in 1884 Alice wrote a letter from Egypt, telling Edith she expected to paint and renovate the rooms.

Possibly three bathrooms were built between 1885 and 1888.³⁵³ The bath off the Blue Entry (Room 105) and the bath off Alice’s Bedroom (not numbered) were built circa 1885, judging by their plumbing fixtures.³⁵⁴ Sewer and plumbing work were done in 1885 and 1888 by Bowditch

³⁴⁶ AML, Household Expenses, Account book, 1919-1926.

³⁴⁷ Papers of Alice Mary Longfellow, 1873-1928, III. Expenses, Longfellow Archives, Longfellow NHS Archives.

³⁴⁸ Heald, citing will, Probate Records #170566, Middlesex County.

³⁴⁹ Heald, citing will, Probate Records #170566, Middlesex County.

³⁵⁰ Evans, Vol. 1, p. 63.

³⁵¹ Phillips et al., pp. 98-100.

³⁵² Phillips et al., p. 102.

³⁵³ BCB architectural investigation, 1996.

³⁵⁴ Phillips et al., p. 55.

Engineers.³⁵⁵ Another bathroom is thought to have been installed at this time in Room 203, formerly a dressing room adjoining the Gold Ring Room.³⁵⁶ A small 19th-century water closet still exists (not operational) in the basement of the ell. This possibly predates 1885, and may be the first water closet installed in the house, since indoor plumbing was piped in circa 1861.

The circa-1887 decorating scheme for Henry W. Longfellow's study (Room 113) and possibly the main hall (Room 110) was again white woodwork and brown-painted wallpaper on the plaster walls.³⁵⁷

The architectural firm of Longfellow, Alden and Harlow began to execute commissions at Craigie House at least as early as 1890.³⁵⁸ In 1890 the carriage house underwent the first major alteration since its original construction; this included the installation of new horse stalls, a ventilating shaft, and partition walls.³⁵⁹ The interior walls of the central section of the carriage house were covered with matched-board sheathing; the entire second floor was lowered in the central section, and the stairway was reworked. Window sashes were reused in the alterations.³⁶⁰ This work was confirmed by physical investigation of the framing system conducted in 1975 and 1996.³⁶¹

In 1894 alterations were made to the house, again by Longfellow, Alden and Harlow.³⁶² In the southwest portion of the kitchen, a closet was partitioned off to hold shelves and an ice box; a new window was put in the west exterior wall; and a high window was installed in the east face of the east partition wall. An enclosed stairway opposite the east partition wall led down to the cellar. Graining on the woodwork in the pantry and kitchen appears to date to the Alice Longfellow

³⁵⁵ "[Location of sewer pipes], Longfellow Estate, Cambridge, Mass. 3 drawings; Ernest W. Bowditch, Engineer, 60 Devonshire Street, Boston, Mass." Drawing collection, Cat. No. 16172, Longfellow NHS Archives.

³⁵⁶ Phillips et al., p. 55; also Vagos, Appendix B, drawing "Bath Room - Second Story, Plumbing in Longfellow House, Cambridge, Mass. 1885."

³⁵⁷ Phillips et al., p. 13, footnote 1, citing quote by W.M. Fullerton of the [Boston?] Sunday Record, as reprinted in SL, *Final Memories of Henry Wadsworth Longfellow* (Boston: Ticknor & Co., 1887), p. 401.

³⁵⁸ Alexander "Waddy" Wadsworth Longfellow, Jr., was a principal in the firm of Longfellow, Alden and Harlow, of Boston and Pittsburgh 1886-1906.

³⁵⁹ "Alterations of Craigie House Stable, Cambridge, Mass., 4 sheets, by Alden Longfellow & Harlow, Architects, 6 Beacon Street, Boston, Mass." Drawings collection, Cat. No. 16172, Longfellow NHS Archives.

³⁶⁰ Phillips et al., p. 131. The plans were the work of Longfellow, Alden and Harlow, 6 Beacon Street, Boston. Drawings and plans at SPNEA and Longfellow NHS.

³⁶¹ BCB architectural investigation, 1996.

³⁶² Craigie House Alterations [of kitchen], July 3, 1894, Longfellow, Alden and Harlow. Drawings Collection list, Cat. No. 16172, Longfellow NHS Archives.

period (1882-1928), and was very likely done as part of the 1894 restoration project.³⁶³ The present-day appearance of the kitchen is as Alice knew it.³⁶⁴

By 1899, there was still no electricity on the property, according to evidence. However, "electric lights" are mentioned in the description of a lawn party given in June 1899, held on the Longfellow estate.³⁶⁵ This may simply have meant there were lights in or near the Longfellow Park, which would have been part of the City of Cambridge street lighting system.³⁶⁶

In the late 19th or early 20th century, or perhaps even later, the wide floorboards on the east piazza were covered with narrow boards.³⁶⁷ This may have been done to cover worn floorboards, or to provide stability to a porch deck that received much use, being adjacent to the library and open to visitors. At that time, narrow floorboards were in fashion. Glass panels were introduced for closing in the east piazza circa 1900.³⁶⁸

Room 201, the Japanese Room (also known as Charlie's room), underwent changes in the early 20th century. The Japanese theme, designed by Charlie and his cousin Waddy Longfellow, was retained after Charlie's death in 1893. Early photographs show that the north window in this room was converted into a doorway, probably around 1910, to provide access to a rear second-story veranda.³⁶⁹ This change was confirmed by a recent analysis of molding profiles taken from the doorway surround.³⁷⁰

In Alice's Bedroom (Room 206), two doorways were cut through the north wall. The east one is the later of the two; it possibly dates to the early 20th century, according to woodwork evidence. It provides access to a walk-through closet.³⁷¹

³⁶³ Phillips et al., pp. 58-63.

³⁶⁴ Phillips et al., pp. 58-63.

³⁶⁵ Heald, citing ELD to AML June 4, [1899 - HWLD]; includes handbill for "SOCIAL * UNION * LAWN * PARTY Wed June 14, 3 to 10:30 pm."

³⁶⁶ It is not known when public electricity was supplied to the City of Cambridge, although Boston had electricity by autumn of 1886.

³⁶⁷ Phillips et al., p. 99.

³⁶⁸ Phillips et al., p. 100.

³⁶⁹ Northwest view of Longfellow House, circa 1904-1910, possibly datable to circa 1905; Billiard Room is still there, but the veranda is not yet present; the small west porch off the kitchen is there, cited in Phillips et al.

³⁷⁰ BCB architectural investigation, 1996.

³⁷¹ Phillips et al., p. 36. More work is needed to date the doors more precisely, e.g., paint analysis, molding profiles.]

On the third story, wallpaper was hung in the south central room (Room 304) and in the southwest closet in Room 306, according to wallpaper analysis performed for the historic structure report.³⁷² Nail evidence indicates that the north side of the stair hall to the third story was also built around the turn of the century.³⁷³

In April of 1902, a bathroom was built on the second story, in Room 204 of the ell.³⁷⁴ This new bathroom included both a tub and a "Needle Bath" (a shower installed for Alice Longfellow's use after she developed arthritis), as well as a sink, a commode, and a "hard pine" floor. Linen shelves were built on one wall in the adjacent hall. This work is attributed to Waddy Longfellow.³⁷⁵ In June 1902, changes were made to a bathroom on the second story, also by Waddy.³⁷⁶ This is thought to be the bath off Room 203. Architectural evidence indicates the west wall was reworked.³⁷⁷

The utility systems also underwent some improvements. The heating system installed circa 1874 was still in use in 1900, although it had been improved somewhat. This system is indicated by the Victorian-style hot-air registers seen in 1877 photographs of the main stair hall and library.³⁷⁸ In 1906, Alice wrote Harry that she planned to put a heating system in the ell. However, this may not have been done until 1917. There are three hot-air, gravity-flow furnaces that exist today, though none are operational. One of these is in the ell basement. All have patent dates of 1899, and are thought to date to circa 1906-1917. Photographs from 1917 show extensive use of plain rectangular registers, some of which replaced earlier ornate registers. This indicates that there was significant modifications to and enlargement of the heating system by that time.³⁷⁹

³⁷² Phillips et al., p. 54.

³⁷³ Phillips et al., p. 53.

³⁷⁴ Phillips et al., pp. 66, 119. This work is confirmed by the toilet patent date, paint, plaster and woodwork. The bathroom was built inside a larger 1790s room. Linen closets on the west were built at the same time. Wallpaper was installed outside the bathroom at this time.

³⁷⁵ "New Bath Room in Craigie House, Cambridge, Mass., April 14, 1902; dado and floor, April 22, 1902, 2 sheets. Attr. A.W. Longfellow, Architect, 1124 Tremont Building, Boston, Mass." Drawing Collection, Cat. No. 16172, Longfellow NHS Archives.

³⁷⁶ "New Bathroom in Craigie House, Cambridge, Mass., April 22, 1902, A.W. Longfellow, Architect, 1124, Tremont Building, Boston, Mass." Drawing Collection Cat. No. 16172, Longfellow NHS Archives.

³⁷⁷ "Alterations to Craigie House, Cambridge, Mass. Changes in Bathroom, 2nd Story, June 9, 1902. A.W. Longfellow, Architect, 1124 Tremont Building, Boston, Mass." Drawing Collection Cat. No. 16172, Longfellow NHS Archives.

³⁷⁸ Phillips et al., p. 124.

³⁷⁹ Phillips et al., p. 125.

In February 1904, Alice wrote to her sister Edith from Egypt that the house was "restored."³⁸⁰

After 1904, the carriage house also underwent structural alterations and additions. The wood-shingle roof was replaced with asphalt, and various changes were made to the woodwork and doorways. The west wing was extended northward, which involved taking out the former north wall; an old view of the extension shows clapboard siding.³⁸¹ After Alice purchased a Rolls Royce circa 1916, a grease pit was excavated in the floor of this room, and a sprinkler installed in the ceiling for washing the car.³⁸² The interior walls of the enlarged west wing were covered with sheet metal. A circa-1904 sink is still in place in the southeast corner of this room. A bathroom nearby in the central area is said to have been put in for Alice's chauffeur circa 1925.³⁸³ The central section and the west wing have plumbing, possibly since the 1890 improvements.

A small porch existed by 1905 off the kitchen on the west side of the house; it was another design by Waddy Longfellow.³⁸⁴ Photographs taken of the northwest corner of the house circa 1904-1910 show the porch in place, before the Billiard Room was removed and before the second-story rear veranda was in place.³⁸⁵ The west doorway in the Blue Entry was converted to a window circa 1905, according to early views at SPNEA and architectural evidence.³⁸⁶

The Billiard Room was removed from the wood house at the rear of the house by 1910.³⁸⁷ After the removal of the Billiard Room, a slate roof was installed on the east side of the wood house, and wooden gutters designed by Waddy were added. The east exterior wall of the rebuilt wood house was intended to serve as the backdrop for a new garden, design by Waddy for Alice. (See the subsequent section "Landscape Evolution").³⁸⁸

³⁸⁰ Heald, citing AML to ELD and AALT, Egypt, February 24, 1904. "Restored" usually referred to cleaning, papering and painting of the interior.

³⁸¹ Phillips et al., p. 135. "Old views" of the barn are mentioned.

³⁸² Oral interview, Marie Carden with Pat Laffey, Longfellow NHS, March 1996.

³⁸³ Phillips et al., p. 135.

³⁸⁴ "Drawing of Porch [off of kitchen] 'Craigie House,' Cambridge, Mass."; no date; not annotated. Attributed to Alexander Wadsworth Longfellow, Jr.; Drawing archives, Catalog Number: LONG 16172. Longfellow NHS.

³⁸⁵ Northwest aspect of Craigie House, from Longfellow NHS photographic archives.

³⁸⁶ BCB architectural investigation, 1966; circa-1905 photographs; and Phillips et al., p. 29.

³⁸⁷ Phillips et al., pp. 74-75. The HSR places the removal of the Billiard Room between 1904-1910, on the basis of photographs.

³⁸⁸ Phillips et al., p. 88. Mr. Michael Gaffney, former caretaker for Alice Longfellow, confirmed these changes through an oral interview with Morgan Phillips.

A flat seam roof was installed on the ell of the house; the same material was applied to the side piazza roofs around 1928.³⁸⁹ The ell piazza roof was made flatter and converted into a second-story veranda with a balustrade, extending along both the east and west sides, according to architectural evidence and photographs from the period.³⁹⁰

A small passenger elevator was installed in the east part of the Blue Entry (Room 106) in the early 1900s.³⁹¹ Waddy Longfellow designed the enclosure for the elevator on both the first and second stories.³⁹² Architectural investigation shows woodwork changes inside the enclosure that place this work in the Colonial Revival period, possibly circa 1902. Based on the appearance of the woodwork in this area, an obvious effort was made to match the design of this enclosure to the existing woodwork in the area.³⁹³

The Longfellow House had telephone service by 1910-1911. Alice requested that the New England Telephone and Telegraph Company install one extension desk set in connection with her exchange service; the extension service commenced on February 1, 1911, and cost \$6 per year.³⁹⁴ Her monthly telephone bill averaged \$10, not a small sum for those days.³⁹⁵

In 1917 Waddy Longfellow designed a corner cupboard for Craigie House in the "Parlor Anteroom."³⁹⁶ Specifications were for:

Contractor to take all figures & dimensions from building before beginning work and to verify this drawing
Material - pine to paint - Painting in this contract
Hardware - solid bronze - " " "
Setting in place at building " " "
Back to be painted before being set in place.

³⁸⁹ Phillips et al., pp. 85, 87.

³⁹⁰ Phillips et al., p. 106. Clapboards on the ell show evidence of alterations in this area. A photograph in *Country Life* in 1904 shows the earlier roof, while photographs after 1905 show the second-story veranda.

³⁹¹ Phillips et al., p. 174. The pump for the hydraulic elevator still exists in the basement.

³⁹² "Elevator Enclosure Craigie House, Cambridge, Mass.," no date, but grouped with other drawings of circa 1902 date, A.W. Longfellow, Architect, Boston, Mass., Drawing Collection Datalog, LONG 16172, Longfellow NHS Archives.

³⁹³ BCB architectural investigation, 1996.

³⁹⁴ "Dec. 19th, 1910—NET&T Contract No. 1040 Miscellaneous service; to install one extension desk set, 105 Brattle St., ...commenced Feb. 1, 1911," AML Papers, Box 8, Folder 15, Utilities, Longfellow NHS Archives.

³⁹⁵ "Dec. 19th, 1910—NET&T Contract No. 1040 Miscellaneous service; to install one extension desk set, 105 Brattle St., ...commenced Feb. 1, 1911."

³⁹⁶ "China Cupboard for Miss Longfellow 'Craigie House,' Cambridge, Mass. A.W. Longfellow, Architect, Boston, Mass." Circa 1917, Collection of Architectural Drawings, Catalog LONG 16172, Longfellow NHS Archives.

Colors for paint & hardware to be approved by Architect - submit samples
Egg & dart to be papier mache, sample to be approved by architect.

Office of A.W. Longfellow - Architect, 1124 Tremont Bldg., Boston, Mass.³⁹⁷

The vine-patterned wallpaper in the Gold Ring room (Room 205) and the flowered wallpaper in the Blue Room (Room 209) date to 1917 or earlier, according to early photographs and wallpaper analysis.³⁹⁸

The one room that was not altered, and apparently not used other than for showing to visitors, was Henry W. Longfellow's study (Room 113).³⁹⁹ Its only requirement was that of maintaining it in its historic state. The woodwork in Longfellow's study was still white and the walls brown in the 1920s.⁴⁰⁰

Alice consulted with a Boston architect, Miss Lois Howe, on decorating matters on at least one occasion in 1913.⁴⁰¹ Together, they chose a "Norwich" floral-design wallpaper in ocher on a yellow ground, for the parlor anteroom, between 1920-1928.⁴⁰²

By the early 1920s, the Longfellow site was wired for electricity. The cellar and the wood house were wired for lights in 1924.⁴⁰³ The former caretaker, Mr. Gaffney, recalled Henry Ford persuading Alice Longfellow to have electricity installed; gaslights in the house were gradually electrified during the 1920s and 1930s. Harry talked of having gaslight fixtures electrified after 1924.⁴⁰⁴

³⁹⁷ "China Cupboard for Miss Longfellow 'Craigie House,' Cambridge, Mass. A.W. Longfellow, Architect, Boston, Mass."

³⁹⁸ Phillips et al., pp. 43, 52.

³⁹⁹ Heald, citing Skinner, pp. 112-115, AML Correspondence, Box 5, Folder 4.

⁴⁰⁰ Heald, citing Skinner, pp. 112-115.

⁴⁰¹ Wallpaper card catalog. No. 6023, Accession No. 01. Historic Wallpaper files, Longfellow NHS Archives. Lois Howe, a graduate of the Department of Architecture at MIT, helped Alice pick out wallpaper on at least one occasion in 1913. Miss Howe was a partner in Howe, Manning and Almy of Boston.

⁴⁰² Wallpaper card catalog. No. 6023, Accession No. 01.

⁴⁰³ "O.L. Whitney Co., Electrical Engineers...wiring for lights in basement and wood shed, \$127.77," AML Papers, Box 9, Folder 2, Longfellow NHS Archives.

⁴⁰⁴ HWLD to FGG, Longfellow House Trust papers, unprocessed (as of March 1996), Longfellow NHS Archives.

Bills still came to the house from the Cambridge Gas-Light Company in the 1920s.⁴⁰⁵ A bill dated January 9, 1925, from the appliance department included mantles, which indicates that gas was still being used in certain fixtures:

2-5" Rings	.30
1-447 Globe	.30
2-320 Cylinders	.50
45-CEZ Mantles	3.75
3-1#1 Mantles	.60
1-CEZ Burner Head	.25
	5.70 ⁴⁰⁶

Underground wiring from the house to the "garage," and wiring for a light and switch in the loft, were installed in the carriage house in 1926.⁴⁰⁷ Separate utility bills for the house (#6861B) and the "stable" (#6862B) were sent from Cambridge Gas and Light Company.⁴⁰⁸ The bills ranged in cost from \$.17 per month for the stable and \$6.80 per month for the house during the dark months of winter to \$.17 per month for the stable and \$2.47 per month for the house in the bright months of summer.⁴⁰⁹

In 1923 a bathroom was installed in northwest corner of Charles' Bedroom (Room 202), as indicated by bathroom fixtures of the period, and detailed bills addressed to Harry Dana from Crawford and Smith, carpenters; J.T. Phelan, plumber; James J. Harrington, plasterers; and Lewis F. Perry's Sons, painters.⁴¹⁰ The door and hardware to the bathroom were reused from a former closet in this area.⁴¹¹

There were awnings on the house in the 1920s, as shown in photographs of the period. These are documented by periodic bills from the Andrew Dutton Company of Boston for awnings and awning installation and repairs.⁴¹² Alice incurred bills for general maintenance, mostly

⁴⁰⁵ "Cambridge Gas-Light Company, 9 Jan. 1925 - Nov. 1928," AML Expenses/Utilities, Box 8, Folder 11, Longfellow NHS Archives.

⁴⁰⁶ "Cambridge Gas-Light Company, 9 Jan. 1925 - Nov. 1928."

⁴⁰⁷ Whitney, April 26, 1926, "Running new connections...\$75.17," AML Papers, Household Expenses, Box 9, Folder 2, Longfellow NHS Archives.

⁴⁰⁸ AML papers, Utilities, 1924-29, Longfellow NHS Archives.

⁴⁰⁹ AML papers, Utilities, 1924-29, Longfellow NHS Archives.

⁴¹⁰ Phillips et al., p. 71. These bills are presumably at the Longfellow NHS Archives.

⁴¹¹ BCB architectural investigation, 1996; molding profiles of doors show similarities between doors in this area.

⁴¹² Andrew Dutton Company, Boston, May 28, 1926, AML, House Expenses, Box 9, Folder 1, General Maintenance, A-L, 1924-1928, Longfellow NHS Archives.

carpentry and window repairs. Fred Hayden of Cambridge did graining, glazing, calcimining, and exterior repainting.⁴¹³ He also repainted a bathroom in 1928.⁴¹⁴

A "Pittsburgh" automatic gas water heater was installed by 1926.⁴¹⁵ This is presumably the existing water heater in the closet of the small northwest room off the kitchen. Craigie House had an electric refrigerator by July 1928. The last bill for ice deliveries from the Fresh Pond Ice Company was dated June 30, 1928.⁴¹⁶ If, as presumed, the large vaulted room in the cellar had been used as an ice storage room, the purchase of the refrigerator made the room available for another use, possibly as a wine cellar. On July 7, 1928, Alice bought a General Electric Refrigerator, Model P-93 with a two-year warranty, for \$565.00.⁴¹⁷

Plumber J.T. Phelan came regularly to clean the plumbing fixtures and equipment, putting lye in the traps.⁴¹⁸ In 1925, the George T. McLauthlin Company of Boston fireproofed the vault and made and hung a new door and frame.⁴¹⁹ Fireplace and chimney work was done, consisting primarily of cleaning and repointing; there were five bills in the years 1925-1928.⁴²⁰ Lewis F. Perry's Sons did major painting of the house in 1925 and 1926, as well as plastering. The bills totaled more than \$1,500 and were probably for exterior painting; the plaster was probably for the piazza ceilings, which are still plastered as of 1996.

Other miscellaneous improvements and repairs between 1924-1928 included:

Patterson & Fox:

- Repairs to parlor floor, and roof work
- Storm windows
- Replace front door lock, elevator lock, etc.
- Shelves in vault, and barn door
- Minor window repair

⁴¹³ Andrew Dutton Company, July 16, 1928.

⁴¹⁴ Andrew Dutton Company, August 16, 1928.

⁴¹⁵ AML papers, Expenses/Utilities, 1873-1928, Longfellow NHS Archives. Alice Longfellow received from Fred K. Wells Sales Company, August-October 1926, two bills totaling \$140 for servicing water heater.

⁴¹⁶ AML papers, Expenses/Utilities, 1873-1928, Box 9, folder 1, "Fresh Pond Ice Company, 321 Washington St., Somerville - 42, Mass." Longfellow NHS Archives. The last ice bill was dated June 30, 1928.

⁴¹⁷ AML papers, Expenses/Utilities, 1873-1928, "G.E. Refrigerator Co. of New England sold to Miss A.M. Longfellow, ...on July 7, 1928...."

⁴¹⁸ AML papers, Expenses/Utilities, 1873-1928, August 3, 1927, J.T. Phelan, ordered by Mr. Gaffney.

⁴¹⁹ AML papers, Expenses/Utilities, 1873-1928, George T. McLauthlin Co., Boston, March 19, 1925, "...fireproofing vault and making and putting in new door and frame...\$259.00."

⁴²⁰ AML papers, Expenses/Utilities, 1873-1928, John Delaney & Son, Masons and Builders, Cambridge, Sept. 1, 1925.

Perault & Edwards:
Interior painting

Russell R. Cameron, Hardware-Plumbing-Heating:
Household kitchen and sundry items

Walker & Pratt Mfg. Co., Ranges, furnaces, heaters:
Repairing #85 1901 Magee Kitchen Range & Smoke Pipe on heater (annually)

George L. Slack Co. Elevators, Boston:
Maintenance, repairs on elevator, monthly bills⁴²¹

There was an elliptical brass bell pull at the front entrance, according to photographs from the period. This was replaced after 1928, and the historic one subsequently reinstalled.⁴²²

The signature exterior paint scheme, of "straw"-colored siding with white trim and green shutters, was retained in Alice's era.⁴²³

Interior decorating consisted of wallpaper in many rooms (some are still in place), with white and off-white woodwork and off-white ceilings in most of the major rooms. The walls of the Blue Entry (Rooms 106 and 107) were painted blue, while the walls of Henry W. Longfellow's study were painted light brown; both of these colors remain in place).⁴²⁴ Examination of flooring indicates that some of the floors postdate circa 1900: they consist of narrow boards secured with wire nails.⁴²⁵

After Alice's death, the estate was managed by the Longfellow House Trust, whose funds were beginning to diminish. Family members who were most involved with the Trust management of the estate after 1928 were Alice's sister Annie Thorp, and Alice's nephew Harry Dana.

Historic Furnishings: 1882-1928

Because Henry W. Longfellow had managed the business of Craigie House and kept accounts till near the end of his life, this role did not fall upon Alice until 1882. It is not clear exactly how it was negotiated that Alice should assume this responsibility. Nonetheless, her sense of

⁴²¹ AML papers, Expenses-Utilities, Box 9, Folder 1.

⁴²² Phillips et al., p. 90, oral interview with Mr. Gaffney circa 1975.

⁴²³ Phillips et al., p. 117, footnote 1, citing EWL, *Random Memories*, p. 3. This scheme has also been confirmed by paint analysis.

⁴²⁴ Phillips et al., p. 117.

⁴²⁵ Phillips et al., p. 119.

responsibility was evident when she wrote to Edith from her travels, "...you must have the curtains up and the coverings off...see that you have things in good order for the summer when you go."⁴²⁶

Alice's inheritances from her Uncle Samuel Longfellow in 1892 and her brother Charles in 1893 left her with additional furniture, books, and pictures to maintain.⁴²⁷ On behalf of the Longfellow family, in 1893 Alice donated 676 volumes of American poetry from her father's collection to Harvard University.⁴²⁸

Sometime after 1901 a new cast-iron cook stove was purchased for the kitchen. The MacGee stove with a patent date of 1901 is still in place along the north wall.⁴²⁹

Alice wrote a letter from Egypt in 1904 to her sister Edith, saying that her "woes ...made her neglectful of her home affairs..." and that she was concerned that the servant Mrs. Brunt(?) would properly see to the sweeping and dusting.⁴³⁰

Alice's appreciation of the fine and decorative arts was evident in her correspondence, and in purchases she made for Craigie House. She had already inherited the "Tintoretto" from her father. In 1904 she wrote to Harry that she had received the "Savavarola chair" that had come from Sienna.⁴³¹ She bought antiques, art objects, and antique armchairs in Rome in 1923.⁴³²

Expenditures on decorating and furnishings were fewer in the 1910s. However, she is said to have purchased her Rolls Royce in 1916.⁴³³

Purchases increased again in the 1920s. There were a number of expenditures for clock and furnishing repairs between 1924-1928.⁴³⁴ She purchased a green marble pedestal for \$150 in 1925.⁴³⁵ In 1925 William Sumner Appleton wrote to Alice that Anderson Galleries of New York

⁴²⁶ Heald, citing AML to ELD [from England], April 13, n.d. [after 1882]. The discussion was about getting the house ready for summer and fighting the moths.

⁴²⁷ Heald, citing deed from Charles A. Longfellow et al. to AML, November 15, 1887; and will of SL of Cambridge, Richard H. Dana III Law Records, LONG vault shelf unit 17D, Box 1; all at Longfellow NHS.

⁴²⁸ Heald, citing Box: "Longfellow family Various household inventories," March 14, 1893, LONG: Unit 48E.

⁴²⁹ BCB architectural investigation, 1966, and oral interview with staff of Longfellow NHS, 1966.

⁴³⁰ Heald, citing AML to ELD, Cairo, Egypt, April 21, 1904.

⁴³¹ Heald, citing AML to HWLD, September 13, 1904.

⁴³² Heald, citing AML Papers, Box 8, Folder 17, LONG 16173.

⁴³³ Oral interview with staff of Longfellow NHS, 1996.

⁴³⁴ Heald, citing AML Household Expenses, Box 8, Folder 17, "Furnishings (Purchases and Maintenance)," LONG 16173.

⁴³⁵ Heald, citing Caproni & Bro receipt, February 7, 1925.

was selling an ivory compass that had belonged to George Washington.⁴³⁶ It is not known if she bought it. She did purchase window curtains at the Anderson Galleries to hang in Craigie House.⁴³⁷

Purchases of tapestries, fabric, and trims were made at Howland Interior Decoration and Furnishing in Boston.⁴³⁸ Hundreds of dollars were spent on furnishing and repairing of carpets for the halls.⁴³⁹ Upkeep on the numerous oriental rugs at Craigie House was expensive during the 1920s.⁴⁴⁰ In 1927 alone, several thousand dollars were spent on repairing Oriental rugs.⁴⁴¹ In 1927 Alice purchased blown and colored glass tableware imported from Italy.⁴⁴²

In 1927-1928 bills were paid to Mrs. Mathilda Anderson, Interior Decorator and Upholsterer.⁴⁴³ In 1928 the purchases began to dwindle, both in number and cost. Only \$18 was spent at Yamanaka & Co., Boston for "one teakwood stand with legs."⁴⁴⁴

During Alice's tenure, Ernest Longfellow's portrait of his father was placed on an easel in Longfellow's study.⁴⁴⁵

Among Alice's concerns toward the end of her life was the disposition of some of her fine-art possessions. Some she gave or lent to the Boston art museum ("Two paintings by Stuart," and portraits of Mr. and Mrs. Nathan Appleton), and she consulted with William Sumner Appleton about whether to send the "Sharpless portraits of General and Mrs. Washington" to Kenmore in Virginia.⁴⁴⁶

⁴³⁶ Heald, citing WSA to AML, February 14, 1925, AML correspondence, SPNEA microfiche.

⁴³⁷ Heald, citing WSA to HWLD, February 24, 1934, Appleton Family papers, Box 3 of 9, Folder 18.

⁴³⁸ Heald, citing February 9, 1925, receipt of Miss Mabel Harlow, Miss Bertha Howland, Interior Decoration and Furnishing, Boston.

⁴³⁹ Heald, citing Torrey Bright & Capen Co., Boston, November 15, 1926, AML Papers, Box 8, Folder 17, LONG 16173.

⁴⁴⁰ Heald, citing receipt August 11, 1926, Frank A. Bagdasarian, Newton, AML Papers, Box 8, Folder 17, LONG 16173.

⁴⁴¹ Heald, citing receipt November 25, 1927, Frank A. Bagdasarian.

⁴⁴² Heald, citing receipt December 2, 1927, AML Papers, Box 8, Folder 17, LONG 16173.

⁴⁴³ Heald, citing AML Papers.

⁴⁴⁴ Heald, citing AML Papers.

⁴⁴⁵ Heald, citing SL, *Life*, Vol. III, pp. 26-27 [p. 259?], n.d. [1887?].

⁴⁴⁶ Heald, citing Museum of Fine Arts [Boston] receipt, October 18, 1928, received from AML, Box 8, Folder 17; and WSA to AML, June 13, 1928, AML correspondence, SPNEA microfiche.

Landscape Evolution: 1882-1928

The Longfellow House Grounds: 1882-1928

Alice probably retained a gardener, as her father did, to maintain the grounds after 1882.⁴⁴⁷ Indications are that no major changes were made between 1882 and 1904.⁴⁴⁸

Alice had a special interest in colonial gardens.⁴⁴⁹ In 1904 she hired landscape architect Martha Hutcheson to work on the garden; an arbor and gates were built in a "Colonial motive."⁴⁵⁰ It seems that Hutcheson achieved the "colonial flavor" through the detailing of the arbors and fences; posts, finials, and lattice complemented the architectural details of the house and the fence along Brattle Street.⁴⁵¹ It was not certain if plant material was used to enhance the "colonial effect."⁴⁵²

Although the garden was "overhauled entirely" by Hutcheson, evidence indicates that the changes were essentially a rehabilitation of the existing Longfellow garden, and:

...paid tribute to Longfellow's earlier design and made some significant changes in the layout and materials of the garden.⁴⁵³

...it seems that the overall objective was to create a garden...appropriate to the colonial style of the house.⁴⁵⁴

Hutcheson's work at the Longfellow House is said to reflect an early 20th-century theme in revival architecture and gardens, which correlates with the Longfellow family's interest in America's colonial history.⁴⁵⁵

⁴⁴⁷ Evans, Vol. 1, p. 63.

⁴⁴⁸ Evans, Vol. 1, p. 63.

⁴⁴⁹ Evans, Vol. 1, p. 63.

⁴⁵⁰ Evans, Vol. 1, p. 63, note 121, citing Martha Hutcheson, professional record, Morris County Park Commission, Freyninghusen Arboretum, and Hutcheson, *The Spirit of the Garden* (Boston: Atlantic Monthly Press, 1923), p. 154.

⁴⁵¹ Evans, Vol. 1, p. 69.

⁴⁵² Evans, Vol. 1, p. 69.

⁴⁵³ Evans, Vol. 1, p. 64.

⁴⁵⁴ Evans, Vol. 1, p. 63.

⁴⁵⁵ Evans, Vol. 1, p. 63.

A new garden and garden structures were built on the east side of the wood house for Alice circa 1910.⁴⁵⁶ Designed by her cousin Waddy, the garden was a simple, small sitting area beneath a "shelter."⁴⁵⁷

In 1925 Alice hired landscape designer Ellen Shipman to produce planting layouts for the Longfellow garden. Shipman had a strong interest in horticulture and was familiar with the artist colony that flourished in Cornish, NH, in the early 1900s.⁴⁵⁸ Evidence suggests that, as in 1904, the changes were intended primarily to rehabilitate an existing garden, such that alterations were not extensive.⁴⁵⁹

...as with Hutcheson, there is no correspondence between Alice and the landscape architect indicating the reasons or intent for the replanting.⁴⁶⁰
...evidence indicates that Shipman was more or less rehabilitating an existing garden rather than to create a new garden.⁴⁶¹

A circa-1928 map of the Longfellow Estate shows lots subdivided within the Cambridge neighborhood, and indicates which lot belonged to each heir.⁴⁶²

Alice's garden projects of 1904 and 1925 coincided approximately with architectural improvements to the structures and repairs or replacement of furnishings. Even the 1910 small garden followed the removal of the Billiard Room and the reconstruction of the woodshed.

Activities of the Longfellow Memorial Association: 1882-1925

Shortly after Longfellow's death, a group of his colleagues formed the Longfellow Memorial Association (LMA) to create a memorial to Henry Wadsworth Longfellow. The objectives of the association were to erect a monument on the land opposite the Longfellow House, including a portrait statue. The layout of the lot would be as a public park, eventually to be owned by the City of Cambridge and "kept open forever."⁴⁶³

⁴⁵⁶ Evans, Vol. 1, pp. 69-71.

⁴⁵⁷ Evans, Vol. 1, pp. 69-71.

⁴⁵⁸ Evans, Vol. 1, p. 71.

⁴⁵⁹ Evans, Vol. 1, pp. 71-72.

⁴⁶⁰ Two possible connections between Alice Longfellow and her garden designer are: Shipman was a graduate of Radcliffe College, and Shipman may have been related by marriage to the Dana family. Cited in Evans, Vol. 1, p. 71, note 128.

⁴⁶¹ Evans, Vol. 1., p. 72.

⁴⁶² Evans, Vol. 1, p. 76, Fig. 48. Former Longfellow estate, 1928, showing 1887 right-of-way.

⁴⁶³ Evans, Vol. 1, p. 51, note 100, citing Winthrop S. Scudder, quoting from "The Longfellow Memorial Association, 1882-1922: An Historical Sketch" (Cambridge: Longfellow Memorial Association, 1922), p. 8.

Longfellow's children made two separate donations of land to the LMA.⁴⁶⁴ The first parcel, opposite the house, was donated in 1883 and used for a park designed by Charles Eliot in 1887-1889.⁴⁶⁵ The second parcel, a small triangular lot between Mount Auburn Street and the Charles River, was donated in 1888.⁴⁶⁶ In 1888 the remainder of the Longfellow estate was partitioned among the children; creating 11 lots, including the house and Longfellow Memorial Association land, within the boundaries of the original Longfellow estate.⁴⁶⁷ The following homes were built:

Ernest Longfellow, 108 Brattle Street, built 1870

Edith Longfellow Dana, 113 Brattle Street, built 1887

Annie Longfellow Thorpe, 115 Brattle Street, built 1887.⁴⁶⁸

Alice did not build a house on the estate, but remained at Craigie House.

The planning for the Charles River Road, which had begun in 1892, resulted in a growth of trees and shrubs along the river banks.⁴⁶⁹ The land between Mount Auburn Street and the river was developed as part of the Metropolitan District Commission park system, and the historic view from Longfellow House across the Charles River was eventually obscured.⁴⁷⁰

In 1907 Longfellow Park was conveyed to the City of Cambridge.⁴⁷¹ The park was completed in 1910.⁴⁷² In 1912, Daniel Chester French designed a monument for the Longfellow Memorial.⁴⁷³ After 1914, changes to Longfellow Park included narrowing and resurfacing of gravel paths with concrete.⁴⁷⁴

⁴⁶⁴ Evans, Vol. 1, p. 51.

⁴⁶⁵ Evans, Vol. 1, p. 51. For more details of Longfellow Park, see Charles Eliot, *Charles Eliot, Landscape Architect*.

⁴⁶⁶ Evans, Vol. 1, p. 51.

⁴⁶⁷ Evans, Vol. 1, p. 63, note 115, citing Middlesex Registry of Deeds, Longfellow et al., "Indenture of Trust," 1879, pp. 126-133, November 10, 1888.

⁴⁶⁸ Evans, Vol. 1, p. 61.

⁴⁶⁹ Evans, Vol. 1, p. 58.

⁴⁷⁰ Evans, Vol. 1, p. 58.

⁴⁷¹ Evans, Vol. 1, p. 55.

⁴⁷² Evans, Vol. 1, pp. 55, 57, Fig. 33. As-built topographic map of Longfellow Park by Pray, Hubbard and White, 1910.

⁴⁷³ Evans, Vol. 1, p. 71. The memorial and the Longfellow House can be seen as a unified image in figure 34.

⁴⁷⁴ Evans, Vol. 1, 71.

Longfellow House Trust Period (1913-1972)

Social/Cultural Context

In 1913 Longfellow's children signed an Indenture of Trust, managed by the law firm of Moore, Parker and Pickman, for the purpose of preserving and maintaining the house

...for the benefit of the public as a specimen of the best Colonial Architecture of the middle of the eighteenth century, as an historical monument of the occupation of the house by General Washington during the Siege of Boston in the Revolutionary War, and as a memorial to Henry Wadsworth Longfellow.⁴⁷⁵

The provisions of the Longfellow House Trust began with the transferral of the premises with buildings on the north side of Brattle Street and the mansion house "thereon" known as Craigie House. These were transferred from the surviving children of Henry Wadsworth Longfellow—Ernest W. Longfellow, Alice M. Longfellow, Edith L. Dana, and Annie L. Thorp—to the trustees—Moore, Parker, and Pickman, Jr., for one dollar and other considerations.⁴⁷⁶ Also included were personal property, furniture, books, and objects of art remaining in the house at that time. Following is a summary of the trust provisions; not all are included.

First—to permit Alice M. Longfellow to use and occupy the premises, pay taxes, keep the buildings, grounds and personal property in good condition and repair, and suitably insured. After her death, or when she may not wish to occupy the premises, to permit the other grantors (i.e., her siblings) to use the house in the same manner. If none of them wished to occupy the house, the trustees could lease the house. The Longfellow children would decide about admission of the public, while keeping the study and library as they were at the time of this agreement.

Second—the trust would continue for 20 years after the death of the last survivor of the following persons: Richard H. Dana III; Henry W.L. Dana; Frances de Rham, and sons Henry and Richard; Allston Dana; Delia F. Hutchinson; Alice A., Erica, Annie Longfellow; and Priscilla and Amelia T. Knowles.

Third—upon termination of the above provisions, the trustees would be permitted to convey the premises to a corporation, to be preserved and managed for public use as a specimen of the best Colonial architecture of the middle of the 18th century, as a historical monument to General Washington, and as a memorial to Henry Wadsworth Longfellow.

Fourth—the family would provide suitable insurance of the premises against fire or destruction.

⁴⁷⁵ Evans, Vol. 1, p. 61, note 117, citing Middlesex Registry of Deeds, Longfellow, "Indenture of Trust," October 28, 1913.

⁴⁷⁶ Heald, citing Longfellow Trust Papers, Box 1, Folder 1.

Fifth—money would be provided to the trustees as a fund for upkeep of the premises.

Seventh—the personal property transferred would remain in the house and be used by the person occupying the house.

There were to be at least three trustees at all times.⁴⁷⁷

The first part of the Longfellow House Trust period, therefore, was influenced by Alice Longfellow until her death in 1928. The later part of the trust period was shaped in large measure by her nephew, Henry (Harry) Wadsworth Longfellow Dana (1881-1950). Harry was a grandson of Henry W. Longfellow. He had lived at Craigie House for many years: intermittently with his Aunt Alice, from 1917-1928; after her death, from 1928-1936; and again from 1942 until his death in 1950. He was also heavily involved in the care of the Longfellow manuscripts and books. Between 1928 and 1950 he corresponded regularly with the trustees about the upkeep of the house and collections.

After Alice, Harry Dana was the family member most interested in the house, its possessions, and its preservation as a memorial to his grandfather.⁴⁷⁸ Harry was the son of Richard H. Dana, Jr., and Edith Longfellow Dana.⁴⁷⁹ He grew up in his parents' home next door to Craigie House. A prolific lecturer and writer, he was a professor of literature at Columbia University and later at Harvard. He was widely traveled and corresponded with his Aunt Alice. Harry took an active interest in social issues and historic preservation, and particularly in the Longfellow family home on Brattle Street. In the late 1930s the Longfellow House Trust, due to financial constraints, initiated a search for an organization that would take over administration of the house. One of these was the Society for the Preservation of New England Antiquities (SPNEA), whose director was William Sumner Appleton, Harry's cousin. It was Harry who led the family in opposing this action. The trustees ultimately suspended such efforts and, with their good will, Harry resided in relative peace at the family's historic home the last few years of his life, from 1942-1950.

One of the first concerns of the family after establishing the trust was the security of the Longfellow manuscripts. The year 1916 found them still preoccupied with finding safe storage areas for the papers.⁴⁸⁰ The manuscripts had been kept in safety deposit vaults at the Harvard Trust Company. When the underground subway was being built close to and beneath those vaults, Harry's Aunt Annie (Annie Thorp) wrote that she had urged Alice to offer them to Harvard University, which turned them down at that time, presumably because of lack of storage space.

⁴⁷⁷ Heald, citing Longfellow Trust Papers, Box 1, Folder 1.

⁴⁷⁸ Evans et al., Vol. 2, p. 12.

⁴⁷⁹ Biographical notes on HWLD are based on the HWLD Papers [1890-1950], Longfellow NHS Archives.

⁴⁸⁰ Heald, citing AALT to HWLD, February 2, 1916.

By 1916, Harvard had built the new Widener Library, and it was hoped that the university would now be more receptive to taking the Longfellow manuscripts. Annie Thorp wrote to Harry:

In the meantime I am so glad you have written as you have and I am very much in sympathy and accord with you in the matter and shall be glad to take up any point with Aunt Alice, that you may think of.⁴⁸¹

Alice had not wanted vaults built in the house while she was still residing there; however, she eventually agreed to some alternative type of storage, and in a letter of March 1917, she told Harry that she had:

...been all over the loose papers. They are now all sorted, labeled, and tied up with stiff bounds, so they can be easily looked over. When you come over we can decide on the best forms of permanent cases.⁴⁸²

Harry began residing at the Longfellow House in 1917, while bookcases were installed in several locations throughout, providing an interim solution to the storage problem.

In 1919, Alice and Harry had a disagreement over the management of the household, resulting in his moving out until 1923.⁴⁸³ Upon Alice's death in 1928, Annie Thorp received the bulk of her estate. Her will also provided a fund of \$60,000 to enable a descendant of Henry Wadsworth Longfellow to occupy Craigie House.⁴⁸⁴ Harry Dana continued to reside in the house, paying rent, after Alice's death.⁴⁸⁵

After 1928, the Longfellow Trust found their funds for maintaining the estate were dwindling. As a means of raising money, the trust followed the recommendation of the Longfellow heirs and approved the rental of rooms in the house to family members and students.⁴⁸⁶

The Longfellow heirs had gradually sold off or built houses on the land immediately surrounding Longfellow Park.⁴⁸⁷ Many of the neighbors had subdivided their property, contributing to an increasing density of the neighborhood.⁴⁸⁸ In 1930, Annie Longfellow Thorp

⁴⁸¹ Heald, citing AALT to HWLD, February 2, 1916.

⁴⁸² Heald, citing AML to HWLD, Camb[ridge] March 15, 1917.

⁴⁸³ Heald, citing AML to HWLD, Venice, June 6, 1923.

⁴⁸⁴ Heald, citing 1928 obituary for AML, *New York Herald Tribune*.

⁴⁸⁵ Evans, Vol. 1, p. 75.

⁴⁸⁶ Evans, Vol. 1, p. 75.

⁴⁸⁷ Evans, Vol. 1, p. 75.

⁴⁸⁸ Evans, Vol. 1, p. 75.

became the executor of the Longfellow estate; she placed restrictions on land adjacent to Longfellow Park, as to the types and height of buildings that could be erected there.⁴⁸⁹

Harry became increasingly involved in arranging for and recording public visitation at Craigie House, as well in writing about its history. In June of 1930, the *Tribune* wrote an article about a pageant "When Washington Came to Cambridge," written by Harry Dana. The pageant included costumed actors and actresses outside the house, as well as a coach for the arrival of "General and Mrs. Washington," which was loaned by Henry Ford from his Wayside Inn.⁴⁹⁰

In his will of 1931, Harry bequeathed to the Longfellow House Trustees all of his books and papers dealing with the Longfellow family or Longfellow house, along with \$5,000 to be used in caring for the manuscripts and books in the house.⁴⁹¹ He gave the remainder of his books and papers to Harvard.⁴⁹² It is not known if this is the will that was finally executed for Harry Dana. He had some confrontations with the trust later in the 1930s, which appear to have been resolved for the most part before his death in 1950.

Harry and Annie Thorp kept continuous records of house accounts and lists of visitors to Craigie House. In 1934, they prepared for the trustees a list of the approximate yearly maintenance expenses for the interior of the house, as follows:

Expense of 105 Brattle Street 1933

Wages	
Maids	1300
Gardener	1620
Extra help	275
Coal	500
Water	28
Gas & Electric	275
Food(maids + guests)	1075
Upkeep & Equipment	675
	5748 ⁴⁹³

⁴⁸⁹ Evans, Vol. 1, p. 75.

⁴⁹⁰ Heald, citing HWLD Research, Box 5 of Folder 36, "Vassall/Craigie/Longfellow House," *Tribune*, June 7, 1930.

⁴⁹¹ Heald, citing will of HWLD, February 25, 1931, Hill & Barlow, Boston, MA.

⁴⁹² Heald, citing will of HWLD, February 25, 1931.

⁴⁹³ Heald, citing AALT to HWLD, Box 64B, Folder 12.

In 1934, Annie's health failed and she died in the same year. Her daughters, Anne and Alice, were enlisted by the trust to assist Harry in maintaining Craigie House. The trustees sent an agreement to Miss Anne Thorp relating to the maintenance and occupation of the Longfellow House and grounds:

Dear Miss Anne:

It is understood that you and your sister, Alice, and Mr. Henry W. L. Dana assume the maintenance of the house and grounds under the following arrangement with the Trustees of the Longfellow House beginning April 1, 1934.

The Trustees will continue to pay the taxes, insurance premiums and outside repairs and certain other incidental outside expenses as they have done heretofore. They will also pay toward the expenses of such maintenance the sum of \$2,400. a year, to be paid to you as agent ...From this sum and such other sums as will be provided by you three, the remaining expenses of such maintenance including wages of the servants and gardeners, food and other supplies, interior repairs and replacements are to be provided.

It is understood that the public may be permitted to view the four ground floor rooms of the house on Saturday afternoons and that such supervision will be provided by you at those times as may be required...⁴⁹⁴

In 1935 Harry Dana was involved in a scandal that caused the Longfellow House trustees to discontinue to any family member (i.e., Harry) the privilege of living at the house, which would thereafter be under the charge of a caretaker.⁴⁹⁵ The only alternative to this would be the "letting of the house to strangers."⁴⁹⁶ Although the trustees were not unanimously in agreement on this, Harry was asked to move out, leaving only "such books and papers as relate...to Mr. Longfellow's correspondence and work...on the ground floor of the house."⁴⁹⁷ Harry was permitted to work at the house between 9:00 a.m. and 6:30 p.m., with no meals or food supplied to either himself or his guests.⁴⁹⁸

Harry was initially outraged at this change, but ultimately complied with the conditions, and wrote to Anne Thorp his new schedule: he would be residing at the Harvard Faculty Club, where

⁴⁹⁴ Heald, citing E.M. Parker to AT, March 26, 1934, Longfellow Trust Papers, Box 1, Folder 1. Miss Anne Thorp had already begun to consult with Harry about the uses and upkeep of the house before her mother died.

⁴⁹⁵ Heald, citing HWLD to AT, March 12, 1936, Longfellow Trust Papers, Box 1, Folder 2.

⁴⁹⁶ Heald, citing HWLD to AT, March 12, 1936.

⁴⁹⁷ Heald, citing E.M. Parker to FGG, March 23, 1936, Longfellow Trust Papers, Box 1, Folder 2.

⁴⁹⁸ Heald, citing E.M. Parker to FGG, March 23, 1936.

he would also take all his meals, and would work at Craigie House mornings and afternoons.⁴⁹⁹ Many visitors came to the Craigie House, received by Harry Dana in April and May of 1936—primarily school tours and researchers, including the poet Robert Frost.⁵⁰⁰

Harry received a letter from the trust in 1936 saying they were planning to convey the Longfellow House property as soon as possible to a corporation, such as Harvard College, giving no reason.⁵⁰¹

The Longfellow House Trustees arranged for Anne and Alice Thorp to assume the maintenance of the Longfellow House and grounds, presumably without Harry, beginning July 1, 1936.⁵⁰² Trustees Goodale and Parker eventually agreed to let Harry keep his papers and books related to Longfellow on the second story, and permitted him to work there, if he would remove his other belongings from the house.⁵⁰³

In 1937 William Sumner Appleton wrote to Anne Thorp, proposing that the SPNEA assist the trustees and the family, as well as the interested public, by taking over the administration of the Longfellow House. SPNEA would maintain the house as a memorial to Washington and Longfellow, doing this through a committee composed largely and perhaps exclusively of interested members of the family, who would all be members of SPNEA. Appleton stated: "In this way the memorial would be in perfect running order when we, one by one slip off the stage, and the job of creating a working memorial should not be passed on to the shoulders of the younger generation...."⁵⁰⁴ No action was taken on the offer at the time.

By 1937 the house had a gardener, servants, a caretaker, and tenants—some transient and some long-term.⁵⁰⁵ Anne Thorp wrote to her cousin Allston Dana (Harry's brother) in February that the figures for the three years she had been keeping accounts had totaled \$996, explaining that "...there was considerable to be done in the way of mending and recovering furniture since mamma had not been well enough to attend to it for some time...."⁵⁰⁶ By March of 1939 the accounts for the Vassall-Craigie-Longfellow House were slightly in the black for one year, with an income of

⁴⁹⁹ Heald, citing HWLD to AT, March 31, 1936, Longfellow Trust Papers, Box 1, Folder 2.

⁵⁰⁰ Heald, citing Longfellow Trust Papers, Box 12, Folder 9.

⁵⁰¹ Heald, citing HWLD to AT, 105 Brattle St., March 12, 1936, Longfellow Trust Papers, Box 1, Folder 2.

⁵⁰² Heald, citing E.M. Parker to AT, October 14, 1936, Longfellow Trust Papers, Box 1, Folder 1.

⁵⁰³ Heald, citing FGG [Hill, Barlow & Homans] to HWLD.

⁵⁰⁴ Heald, citing WSA to AT, March 26, 1937, Longfellow Trust Papers, Box 1, Folder 2.

⁵⁰⁵ Heald, citing selected rental payments 1936-1937, in Longfellow Trust Papers, Box 5, Folder 7.

⁵⁰⁶ Heald, citing AT to Allston Dana, February 12, 1937, Longfellow Trust Papers, Box 1, Folder 2.

\$6,000 and expenses of \$5,416.⁵⁰⁷ The subject of insurance on the contents of the house came up between the trust and Harry Dana in 1939.⁵⁰⁸

In January of 1940 William Sumner Appleton proposed an admission charge to the Longfellow House to defray maintenance costs, and suggested enlarging the grounds to give the house the setting it had in Longfellow's time.⁵⁰⁹

...Off and on I have found myself giving the Craigie House a great deal of serious thought and am more than ever convinced that the proper thing to do is to charge admission to the house and secure from the public the maximum possible returns...the great need nowadays is, as I see it, more income. The whole house and everything in it has a run-down look and will take on this look more and more every year, and that just at a time when the incomes of all of you descendants will be tending to shrink and living costs tending to rise...⁵¹⁰

Appleton again proposed to administer the house through the SPNEA and requested a discussion with Anne, Alice, and Harry.⁵¹¹ Harry wrote back objecting, and proposed a document regarding the trust's disposition of the house in 50 years.⁵¹²

Harry continued to exchange letters with Appleton, debating whether or not to turn the house over to an organization. Harry assured him that neither he nor the Thorps had the power to turn the house over to any organization, and the trust would not be able to, because of the existence of descendants, until the 21st century.⁵¹³ Harry himself may have been trying to turn the house over to a corporation, having approached Henry Ford indirectly, without positive results.⁵¹⁴

Bills sent to Harry Dana in the 1940s indicate he was actively involved in improving and maintaining the house and its contents. In early 1941 Harry received a bill for furniture repairs and

⁵⁰⁷ Letter from [? - signature page is missing] to Miss Anne Thorp, November 3, 1939, re Accounts of the V-C-L house [appears to be for one year], Trust era microfiche, SPNEA archives.

⁵⁰⁸ Heald, citing HWLD to FGG, February 23, 1939.

⁵⁰⁹ WSA to AT, January 16, 1940, Trust era microfiche, SPNEA archives.

⁵¹⁰ Heald, citing WSA to AT, January 16, 1940, on SPNEA letterhead, Longfellow Trust Papers, Box 1, Folder 2.

⁵¹¹ Heald, citing WSA to AT, January 16, 1940.

⁵¹² HWLD to WSA, [circa 1940], Trust era microfiche, SPNEA archives.

⁵¹³ HWLD to WSA, "MA: Cambridge - Vassel [sic]-Craigie-Longfellow," March 26, 1940, on microfiche at SPNEA archives.

⁵¹⁴ Heald, citing John Newton Adams to HWLD, Boston, October 13, 1938, and July 22, 1939, Longfellow Trust Papers, Box 1, Folder 5.

upholstery.⁵¹⁵ However, his primary objective was that of preserving the collections in the house. In 1940, he ordered metal fireproof doors for, and masonry work in, the cellar vault.⁵¹⁶ This vault appears to have been the large brick-vaulted cellar room in the northwest corner of the main (1759) house. A photograph of the 1940s shows Harry standing in the room holding a book; the room is lined with books.⁵¹⁷

While such management and business matters were thus carried on, Anne and Harry continued the traditional associations and uses of the house, including Radcliffe and Harvard functions, as well as Cambridge Historical Society meetings.⁵¹⁸ Harry proposed holding the 60th anniversary of the Dante Club meeting at Longfellow House in May 1941: "These are just the kind of occasions where the House should function fully it seems to me."⁵¹⁹ In 1942, Harry and some local friends performed a 100th anniversary re-enactment of Charles Dickens' breakfast with Henry W. Longfellow, serving them breakfast in Alice's study, with a small audience of Harry's friends.⁵²⁰

When the family and/or caretakers were away in the summer, Harry arranged for one of the servants to admit visitors to the house.⁵²¹ Anne negotiated with him on where the servants and tenants would sleep in the summer, because of noise and heat; she also expressed concerns about the upkeep and repair of interior rooms, and her desire to replace a carpet, although it would mean additional expense.⁵²² The year 1942 found the Longfellow House budget running a deficit, and Anne proposed getting additional boarders.⁵²³ Plans to charge a small admission fee for house tours were also materializing.⁵²⁴

⁵¹⁵ Heald, citing "William Keefe & Sons Makers of Fine Furniture,...1/3/1941," in Catalano card-file drawer labeled "Furnishings Plan/Furniture/Books, Manuscripts."

⁵¹⁶ Heald, citing bill from Leo E. Lavash to HWLD, December 31, 1940, for cellar vault door.

⁵¹⁷ Longfellow NHS photographic archives.

⁵¹⁸ Heald, citing AT to HWLD, September 18, 1940, HWLD Correspondence, Unit 13C, Box 11F "Thorp, Anne L. (Tukey)."

⁵¹⁹ Heald, citing AT to HWLD, September 18, 1940, Greenings Island, ME, HWLD Correspondence, Unit 13C, Box 11F, "Thorp, Anne L. (Tukey)."

⁵²⁰ Heald, citing HWLD Research, Box 5 of 6, Folder 36, *Boston Sunday Globe*, February 15, 1942, "Dickens Breakfasts with Longfellow."

⁵²¹ Heald, citing HWLD to Mrs. Dillingham, February 1, 1939, Longfellow Trust Papers, Box 3, Folder 5.

⁵²² Heald, citing AT to HWLD, Box 64B, Folder 12.

⁵²³ Heald, citing AT to HWLD, September 2, 1942, Box 64B, Folder 12.

⁵²⁴ Heald, citing AT to HWLD, September 2, 1942.

The trustees reconciled their difference with Harry in the 1940s. Harry became ill in 1941, and the trustees allowed him to move back into Longfellow House in 1942 to recuperate.⁵²⁵ He remained at the house and began paying for rent and three meals a day.⁵²⁶ Money for house maintenance continued to run short; Anne and Harry discussed taking in more boarders. In the summer of 1943 Harry was more active, planning lectures and short trips.⁵²⁷ However, his health again began to fail. In May of 1946, Francis Goodale wrote to Harry, urging him to recuperate from his illness at Longfellow House, rather than in the hospital or anywhere else.⁵²⁸ Within a week, another letter was sent saying the trustees wished Harry to stay at the house as long as he wished, and "...any former restrictions on residence in the House may be considered at an end."⁵²⁹ The letter stated further that "...of all the Longfellow descendants, you are the one who should live at the house, if you wish to do so."⁵³⁰ Harry thus continued to reside at the house, insisting on paying rent, until the end of his life.

The post-World War II housing shortage brought a rush of Harvard faculty and students looking for rooms at the Longfellow House. Indications are that the second story was reserved for Longfellow family, employees, and young couples, while the third story was rented primarily to students. The crowded house made increased demands on the structure with respect to safety and utilities. The trust became concerned about the need to comply with Cambridge city codes and zoning laws.⁵³¹ Francis Goodale wrote to Anne Thorp that he was concerned that "so many people are now living in the house, because of the present condition of the house, also fearing that Cambridge zoning laws [permitting only two families per house] are being violated."⁵³² He sympathized with the housing shortage, but did not want to "violate either the law or the terms of the Trust."⁵³³ Late in 1946, Harry received notice from the City of Cambridge that if he wanted to take in lodgers, there must be fire escapes added to the house.⁵³⁴ Harry wrote, "It seems that

⁵²⁵ Heald, citing HWLD to AT, January 1, 1942, Box 64B, Folder 12.

⁵²⁶ Heald, citing HWLD to AT, Longfellow House account [1942], Longfellow Trust Papers, Box 6, Folder 1.

⁵²⁷ Heald, citing HWLD to AT, 105 Brattle Street, June 16, 1943, Longfellow Trust Papers, Box 5, Folder 8.

⁵²⁸ FGG to HWLD, May 18, 1946, Longfellow Trust Papers, unprocessed.

⁵²⁹ FGG to HWLD, May 18, 1946.

⁵³⁰ FGG to HWLD, May 18, 1946.

⁵³¹ FGG to AT, October 16, 1946, Longfellow Trust Papers, unprocessed.

⁵³² FGG to AT, October 16, 1946.

⁵³³ FGG to AT, October 16, 1946.

⁵³⁴ Heald, citing HWLD Mss., Box 9, Unit 14C, Folder: Craigie Hse 1861-1882, 1939 Part 5, HWLD to Mrs. Ethel B. Clark, December 20, 1946, "Chronicles of Craigie House."

some of our good Irish Catholic Neighbors" complained to Cambridge City Hall that the family and the trust were breaking a zoning law by having so many tenants under one roof.⁵³⁵

Harry also received a letter from William Sumner Appleton expressing concern about Craigie House becoming a lodging house, and proposing once again that SPNEA should take over the house and any remaining endowment.⁵³⁶

Despite such aggravations, Harry seemed fairly content, writing to Anne in December of 1946 that, "Altogether we have been a most happy family...groups of foreign students here on Sunday evenings....," re-enacting Shakespeare in the Library, and having "teas on the front landing...."⁵³⁷ Again, he wrote, in a letter of August 1949 that "...Mrs. Clark is here and we are having a very pleasant time together, having meals on the balcony or in the garden...."⁵³⁸

Anne Thorp wrote to trustee Francis Goodale on February 24, 1947, requesting a return "...to the triple joint responsibility arrangement of 1934, since in actual practice we have returned to it."⁵³⁹ In other words, she wished the trustees to officially terminate the 1936 condition that Harry be allowed access to the House for literary purposes, but not to board or lodge there. She explained the major responsibilities that Harry took with scholars, student gatherings, managing business matters, and answering the large volume of letters relating to Henry W. Longfellow.⁵⁴⁰ The Trustees had approved Harry's living in the house, but they still had reservations in 1947 about him sharing responsibility for running the house.⁵⁴¹

Harry's involvement in managing the Longfellow House business is reflected in his activities of the late 1940s. He was handling accounts (bills paid and income received) at the house, on behalf of Anne Thorp, agent for Longfellow House. He wrote an article in 1948 about the Longfellow House, which was illustrated with a plan of the first story of the house with a key to the location of book collections.⁵⁴² He also wrote an article about the Dana family and the Longfellow House, during the period of his problems with the Trust, emphasizing a long-standing history of Dana

⁵³⁵ Heald, citing HWLD Mss., Box 9, Unit 14C, Folder: Craigie Hse 1861-1882, 1939 Part 5, HWLD to Mrs. Ethel B. Clark, December 20, 1946, "Chronicles of Craigie House."

⁵³⁶ Heald, citing WSA to HWLD, February 24, 1947, on SPNEA letterhead, Longfellow Trust Papers, Box 1, Folder 5.

⁵³⁷ Heald, citing WSA to HWLD, February 24, 1947.

⁵³⁸ HWLD to AT, August 22, 105 Brattle Street, Cambridge, Longfellow Trust Papers, unprocessed.

⁵³⁹ AT to FGG, handwritten draft, February 24, 1947, Longfellow Trust Papers, unprocessed.

⁵⁴⁰ AT to FGG, handwritten draft, February 24, 1947.

⁵⁴¹ Heald, citing FGG to AT, January 17, 1947, Longfellow Trust Papers, Box 1, Folder 2.

⁵⁴² Heald, citing article by HWLD in *Old-Time New England*, April 1948, now in reprint, p. 82, Longfellow Trust Papers, Box 6, Folder 1.

interest in the house. Between 1879 and 1935 there had been births, marriages, funerals, and several Dana family members living in the house.⁵⁴³

Traditional family and community uses of the house continued. A reception was held for graduate students by the Radcliffe College Alumnae Association at the Longfellow House on October 2, 1948; invited guests included Longfellow family members, the trustees, and current occupants of the Longfellow House.⁵⁴⁴ A traditional Christmas dinner was held at Longfellow House in December 1949, attended by Anne Thorp, Harry Dana, and a dozen or so others, many of whom were residing there at the time.⁵⁴⁵ It was Harry's last Christmas; he died in April 1950.

The Longfellow trustees made several major decisions after Harry Dana's death, some in response to pressure from the City of Cambridge. There was apparently a larger-than-usual number of tenants with automobiles living at the house in March 1950, which created a parking problem. The Chief of the Cambridge City Fire Department notified the trustees that only two automobiles could be kept at the Longfellow House, unless they applied for a special permit.⁵⁴⁶ The trustees agreed to let Anne and Harry keep the two extra cars in the "shed" (probably the carriage house) if they were to obtain a permit.⁵⁴⁷ The trustees decided to discontinue the policy of renting rooms the following year.⁵⁴⁸

After Harry Dana's death, the trustees went over his books and manuscripts that were stored in the cellar of the house, and proposed offering the ones in the vaults, at least temporarily, to Harvard.⁵⁴⁹ Both Anne Thorp and her sister Alice felt that removing the Longfellow papers would seem "...to take the heart out of the House." However, they acceded to the trustees' concerns about the hazards of the damp cellar vaults where the papers were stored, and agreed that the trustees were "the ones who must decide."⁵⁵⁰ The Longfellow papers were donated to Harvard in 1956.⁵⁵¹

In 1952 the Longfellow House Trust lacked funds for upkeep of the estate in accordance with the express intent of the original grantors. Also, although there were tenants, there were no longer

⁵⁴³ Heald, citing Longfellow Trust Papers, Box 11, Folder 9.

⁵⁴⁴ Heald, citing AT to Marie MacIntyre, September 21, 1949, Longfellow Trust Papers, Box 12; Folder 10.

⁵⁴⁵ Heald, citing Longfellow Trust Papers, Box 5, Folder 8.

⁵⁴⁶ FGG to AT, Boston, March 6, 1950, Longfellow Trust Papers, unprocessed.

⁵⁴⁷ FGG to AT, March 6, 1950.

⁵⁴⁸ Heald, citing Unit 43C, MISC Manuscripts.

⁵⁴⁹ Heald, citing Unit 43C, MISC Manuscripts.

⁵⁵⁰ Heald, citing Unit 43C, MISC Manuscripts.

⁵⁵¹ Information from curatorial staff, Longfellow NHS, 1996.

any Longfellow descendants living in the house.⁵⁵² (The trust could not convey against their wishes if there were descendants living there.) The 1913 Indenture of Trust specified that if no children or grandchildren desired to occupy the house, the property was to be conveyed to an existing corporation or one organized for that purpose.⁵⁵³ This meant, in accordance with the 1913 Indenture of Trust, that the property could be turned over to an institution. Therefore, the trustees initiated action for transfer of the Longfellow property to the National Park Service.⁵⁵⁴ However, the NPS did not at that time have a historic site category for homes of authors.⁵⁵⁵

In 1960, the trustees approached SPNEA to purchase the Longfellow House; although interest was expressed, this transfer did not go through.⁵⁵⁶ In 1962, the Longfellow trustees again offered to donate the Longfellow property, including the house, to the National Park Service.⁵⁵⁷ The transfer did not take place until after 1963, when the NPS conducted a field investigation of the property and proposed that Longfellow House should become a National Historic Site.⁵⁵⁸

The NPS field investigation of the Longfellow property stated "...the importance of the house lies in its connection with the poet, Longfellow, who occupied this house as his residence from 1837 to 1882."⁵⁵⁹ The report recommended the property become a national historic site managed by the National Park Service, with its significance tied to the history, arts, and sciences of the United States, within the subthemes of literature, drama, and music.⁵⁶⁰ This recognition resulted in its designation as a national historic landmark in 1962.⁵⁶¹ After a delay of 10 years due to legal problems, the property was transferred to the National Park Service. The trustees petitioned Middlesex County Probate Court in 1969, restating the trust's inability to continue managing the property, and advocating the selection of the NPS as the institution with the funds and ability to appropriately maintain and safeguard the property.

⁵⁵² Curatorial staff, Longfellow NHS, 1996.

⁵⁵³ Evans, Vol. 1, p. 82.

⁵⁵⁴ Evans, Vol. 1, p. 82. See also "Longfellow House: A Proposed National Historic Site" (NPS: Northeast Region, 1963).

⁵⁵⁵ Evans, Vol. 1, p. 82.

⁵⁵⁶ Evans, Vol. 1, p. 82.

⁵⁵⁷ Evans, Vol. 1, p. 82.

⁵⁵⁸ "Longfellow House: A Proposed National Historic Site." Appendix C of this field investigation report contains comments on the "Proposed Longfellow Historic District."

⁵⁵⁹ "Longfellow House: A Proposed National Historic Site," p. 2.

⁵⁶⁰ "Longfellow House: A Proposed National Historic Site," p. 2.

⁵⁶¹ Evans, Vol. 1, p. 83.

Architectural Evolution: 1913-1972

The trust files at the firm of Hill and Barlow (the successors to Moore, Parker and Pickman in the Longfellow Trust) show that major expenditures were made for maintenance work on the house and grounds in 1913 and 1937.⁵⁶² Since Alice Longfellow's tenure overlapped the trust era (the years 1913-1928), it is not altogether clear which improvements were initiated by her and which were undertaken by the trust during that period.

Exterior work included roofing and chimney work. The house was probably repainted at least one time, in the historical and existing color scheme (as remembered by the family) of "straw"-color siding, white trim, and dark green shutters.

New flooring of narrow board secured with wire nails was installed in some rooms during this period; other earlier floors were painted. A heating system including three hot-air, gravity-flow furnaces was thought to have been installed by 1917.

In 1917 Alice invited Harry Dana to discuss with her the best method of storing the Longfellow papers. This is when he sketched bookshelves on existing floor plans, placing shelves on all stories of the house, in response to his aunt's concerns.⁵⁶³ The vaults built into the anterooms of the parlor and Henry Longfellow's study may have been later additions, since Alice did not want vaults in the house at that time.⁵⁶⁴ The bookshelves in Room 202 (Charles Longfellow's bedroom), later occupied by Harry Dana, are also thought to date to 1917.⁵⁶⁵

Some indoor plumbing work was added, including a bathroom, probably associated with Harry's move into the house. The third story may have had a bathroom and wall partitions installed between 1917-1928; beaverboard partitions were built in the southeast and northeast rooms, indicating increased use of the third story.⁵⁶⁶

Electricity had been installed in the house by 1923, and in the carriage house shortly thereafter. Gradually the gas lighting fixtures in the house were electrified; some of this work was arranged by Harry Dana.⁵⁶⁷ Also in 1923, the ell was refurbished. This may have included wallpapering the pantry (or servants' hall - Room 104) and repainting the kitchen.

⁵⁶² Evans, Vol. 1, p. 83.

⁵⁶³ Bookshelves with measurements are sketched on pre-existing floor plans of the house. Drawing Catalog No. 16172, Longfellow NHS Archives.

⁵⁶⁴ Bookshelves with measurements are sketched on pre-existing floor plans of the house. Drawing Catalog No. 16172, Longfellow NHS Archives.

⁵⁶⁵ Phillips et al., pp. 71-73.

⁵⁶⁶ Phillips et al., p. 53.

⁵⁶⁷ HWLD to FGG, February 23, 1939, Longfellow Trust Papers, unprocessed.

In 1923-1924 Harry returned to Craigie House, remaining until 1936. Probably at this time he arranged for the addition of plumbing, plastering, and painting in existing bathrooms, as well as the creation of new bathrooms. Pipes were installed, presumably for a new bathroom off Harry's room (Room 202) in 1923.⁵⁶⁸ Carpentry work was "...done in connection with [the] new bathroom, including cutting for and making good after Plumber from basement to roof."⁵⁶⁹ "Painting and finishing a bathroom and painting floors of bedroom and study" were done in January of 1924.⁵⁷⁰ The sum of \$89.90 was paid in December of 1924 for lathing and plastering a bathroom.⁵⁷¹

In the early to mid-20th century, a small water closet was built in the basement of the ell; the toilet tank was possibly reused from the bath off the Blue Entry, which was outfitted with newer fixtures around this time.⁵⁷²

Around 1925, vault work was started in the cellar of the 1759 main house, according to physical evidence found in 1975.⁵⁷³ As part of the continuing search for safe depositories for the Longfellow papers, a bill for \$275 was incurred in 1925, for "fireproofing vault and making and putting in new door and frame." This is thought to have been for the study anteroom and the brick vaulted space in the cellar in the area of the east chimney.⁵⁷⁴

In 1925-1926 chimneys were repointed and flues lined.⁵⁷⁵ Roofing work done around 1928 included a flat-seam metal roof on the ell at the second-story level, followed by the same on the piazzas; hung gutters were installed on the side piazzas after 1928.⁵⁷⁶ Gutters were also added to the barn.⁵⁷⁷

⁵⁶⁸ Phillips et al., p. 71. Bills were sent in late 1923-early 1924 from J.T. Phelan, plumber; Harrington plasterers; and Perry's Sons, painters, for bathroom work. Longfellow NHS Archives.

⁵⁶⁹ Heald, citing Crawford & Smith to HWLD, December 20, 1923.

⁵⁷⁰ Heald, citing "Lewis F. Perry's Sons Co: To painting and finishing bathroom and painting floors of bedroom and study."

⁵⁷¹ Heald, citing James J. Harrington to HWLD, December 15, 1924.

⁵⁷² Phillips et al., p. 55.

⁵⁷³ Phillips et al., p. 77. Bills for the vault construction exist in Longfellow NHS Archives.

⁵⁷⁴ Heald, citing George T. McLauthlin Co. to HWLD, March 19, 1925; also Phillips et al., p. 78.

⁵⁷⁵ Phillips et al., p. 81. Bills for this work from John Delaney and Son, Cambridge, exist in the Longfellow NHS Archives.

⁵⁷⁶ Phillips et al., pp. 85-87. Mr. Buda does not recall any of these roofs being replaced between 1935 and 1975.

⁵⁷⁷ Phillips et al., p. 137.

Around 1930 shelves were built in the anteroom of the study (Room 113).⁵⁷⁸ Vault doors were built on the west side of the first-story study (Room 113) and study anteroom around 1930, according to physical evidence of an earlier cornice and shelves built with wrought-iron nails.⁵⁷⁹ In 1931 the York Safe and Lock Company was hired to install the "Parlor Ante Room" vault.⁵⁸⁰

In the 1930s or 1940s a tub, sink, and toilet were installed in the southwest bathroom off Room 203.⁵⁸¹ In 1934, two humidifiers and some metal ducts were installed on furnaces for more effective heating of the house.⁵⁸² Around 1935 the existing floral wallpaper in the Gold Ring Room (Room 205) was installed.⁵⁸³

New dampers, repointing and repairing of chimneys and chimney tops were completed in 1939.⁵⁸⁴

In 1939 Harry wrote to the trustees regarding an insurance policy on contents of the house:

...I shall be glad to cooperate with you in any way at any time in bringing the old inventory up to date.... I cannot think of any substantial addition to the house itself since 1924, unless the addition of two bathrooms since then, the replacing of gas light by electric lighting, and the additions of the vaults themselves could be counted as adding to the value of the house.⁵⁸⁵

In December 1941, the trustees announced a surplus of income and proposed four major expenditures toward upkeep of the Longfellow House: (1) removal of the "wreck" of the largest elm destroyed by wind, and its replacement by a substantial young elm tree; (2) important repairs to sills at the front of the house, where dangerous decay had developed; (3) other minor repairs and replacements; and (4) a contribution of \$1,000 toward the construction of an additional fireproof vault in the cellar of the house.⁵⁸⁶

⁵⁷⁸ Phillips et al., p. 15. Refers to drawings in Longfellow NHS Archives. These are presumably drawings for bookshelves done by AWL.

⁵⁷⁹ Phillips et al., p. 15. See also HWLD, sketches on existing floor plans, circa 1917, Longfellow NHS Drawing Archives.

⁵⁸⁰ Heald, citing bills to HWLD, February 28, 1931, for Parlor Vault, York Safe and Lock Co., \$65.00.

⁵⁸¹ Phillips et al., p. 64.

⁵⁸² Heald, citing AT to Allston Dana, February 12, 1937, Longfellow Trust Papers, Box 1, Folder 2.

⁵⁸³ Phillips et al., p. 52; wallpaper is remembered by Mr. Buda as having been there since at least 1935.

⁵⁸⁴ Phillips et al., p. 81. Estimates from E. Stanley Wires, Co., Boston, for the 1939 chimney work are in the Longfellow NHS Archives.

⁵⁸⁵ Phillips et al., HWLD to FGG, February 23, 1939. Goodale had written Dana re the insurance policy on the contents of the house.

⁵⁸⁶ Heald, citing Trustees to the Beneficiaries, November 22, 1941, Longfellow Trust Papers, Box 1, Folder 2.

Harry Dana spent a considerable amount of time and money on the construction of fireproof depositories for the Longfellow manuscripts. Numerous bills were incurred for this work between 1939 and 1949.⁵⁸⁷ Vaults had already been built in the cellar, in existing brick chimney arches and in the barrel-vaulted large room of the 1759 main house.⁵⁸⁸ A circa-1946 photograph shows Harry Dana standing in the brick-vaulted room, which was lined with books and papers.⁵⁸⁹ In 1941, Harry began plans to build a new fireproof vault for books and manuscripts in the cellar.⁵⁹⁰ In 1949 a concrete and steel vault was built into two cellar rooms in the south (front) side of the 1759 main house.⁵⁹¹ In February 1950, upon a recommendation from the trustees, Harry submitted bills to Mr. Goodale for reimbursement for his out-of-pocket expenses in the construction of the fireproof vault.⁵⁹²

Anne Thorp may have wanted to change the dining wallpaper, as indicated in a letter to Harry in 1944:

...the dining room wallpaper is on my mind. That, of course, is something to hunt for with great care, but I've asked David Barnes to start the search by bringing by a few samples. He has a strong feeling about those rooms, and his experience with Colonial houses, coupled with a native taste of color and form, makes his judgement good, in my opinion...but of course the choice rests with us....⁵⁹³

Apparently, this was not done, for the historic structure report dates the dining room wallpaper to circa 1870.

The kitchen was repainted in 1944, probably in the ocher color that exists today.⁵⁹⁴ Anne Thorp wrote to Harry Dana:

I hope the painting of the kitchen is nearing completion. I asked Mr. Barnes to match the old color (minus the dirt) as nearly as possible,...⁵⁹⁵

⁵⁸⁷ Heald, citing bills to HWLD for fire-resistant file cabinets in basement: August 1939, January 1941, December 1941, September 1942, November 1945, and February 1949; December 1940 for barrel vaults.

⁵⁸⁸ Heald, citing bill to HWLD, December 1940, for barrel vaults in basement.

⁵⁸⁹ Photograph showing HWLD circa 1946 in brick-vaulted basement room of Longfellow House, photographic archives, Longfellow NHS.

⁵⁹⁰ Phillips et al., p. 77.

⁵⁹¹ Phillips et al., p. 77. Estimates and bills from Leo Lavash, a Cambridge contractor, exist in the files at Longfellow NHS Archives.

⁵⁹² HWLD to FGG, February 15, 1950, Longfellow Trust Papers, unprocessed.

⁵⁹³ Heald, citing AT to HWLD, January 9, 1944, Box 64B, Folder 12.

⁵⁹⁴ Kitchen repainted in 1970s, in existing color; oral interview with Longfellow NHS staff, 1996.

⁵⁹⁵ Heald, citing AT to HWLD, August 28, 1944, Greenings Island, ME, Box 64B, Folder 12.

In 1945 the trustees discussed with Anne Thorp the matter of insulating the house; the Adams Insulation Co. had sent an estimate and plan for insulating, primarily in the roof and attic floor and knee walls with "mineral wool insulation" batting, for an estimated cost of \$810.80.⁵⁹⁶ The Adams Company mentioned the expansion tank in the 1790 ell, "which is part of the heating system;" they proposed putting a cover around it with a jacket of insulation to fit, so the newly insulated (and thus colder) attic temperatures would not cause the tank to freeze up in cold weather.⁵⁹⁷

In March, Francis Goodale wrote again to Anne Thorp, saying he was glad the matter of insulation had been postponed, and glad they had undertaken the cleaning and painting that she described.⁵⁹⁸ It is not known if the insulation was done; however, the attic pipes were at some time covered with insulation material, possibly wool fiber, to keep them from sweating in hot weather.⁵⁹⁹

Between 1945-1948, due to an influx of new tenants and the imposition of new housing and zoning codes by the City of Cambridge, an upgrade of the electric and heating systems was undertaken at Longfellow House. In October 1946, Francis Goodale wrote to Anne Thorp, explaining that the necessary changes in the heating and lighting systems at Longfellow House had been delayed by reason of the current shortage of equipment and lack of workmen, "...but I am hurrying things along as fast as possible."⁶⁰⁰

Late in 1946, Harry received notice from the City of Cambridge that, if he wanted to take in lodgers, there must be fire escapes added to the house.⁶⁰¹ If fire escapes were built, they were subsequently removed, when the trustees decided to discontinue renting rooms in 1951.

In 1947, extension cords in the third-story rooms were replaced with wall outlets. Also, metal heating ducts were extended to the third story, to more effectively heat the space. A fire-alarm system was installed in 1948, and in 1949 the drying stove in the laundry room was replaced with a new stove in the brick niche.⁶⁰² The wood steps in the central cellar area of the main house were replaced with steel steps.⁶⁰³ Mr. Goodale had suggested fireproofing the area around the furnace, which probably resulted in the installation of metal jackets around the coal-burning furnaces, which

⁵⁹⁶ FGG to AT, February 23, 1945, Longfellow Trust Papers, unprocessed.

⁵⁹⁷ FGG to AT, February 23, 1945.

⁵⁹⁸ FGG to AT, March 7, 1945, Longfellow Trust Papers, unprocessed; discusses the expenditure of more than \$1900 in cleaning and painting the walls and ceilings of the first story.

⁵⁹⁹ BCB architectural investigation, 1996.

⁶⁰⁰ FGG to AT, October 16, 1946, Longfellow Trust Papers, unprocessed.

⁶⁰¹ Heald, citing HWLD Mss., Box 9, Unit 14C, Folder: Craigie Hse 1861-1882, 1939 Part 5, HWLD to Mrs. Ethel B. Clark, December 20, 1946, "Chronicles of Craigie House."

⁶⁰² Heald, citing HWLD to FGG, February 22, 1949.

⁶⁰³ Heald, citing HWLD to FGG, February 22, 1949.

were still in place and were photographed for the 1975 historic structure report.⁶⁰⁴ These were replaced by the existing steel jackets during the circa-1979 NPS restoration.

In 1947 Anne Thorp and the trustees discussed a fire-suppression system for the house, and a plan for "the fire escape."⁶⁰⁵ A proposal was accepted by the trustees for the Protectowire Company to install a "PROTECTOWIRE" Automatic Fire Alarm System throughout the entire Longfellow House, excluding the vaults and library in the cellar, with alarms located between first and second stories and in one annex, and an 8-inch outside alarm gong. The type of system would be "an open circuit, dry cell battery operated, 1 circuit...at a price of \$730.00."⁶⁰⁶ In 1949 Anne Thorp paid \$229.82 for fire insurance and workmen's compensation.⁶⁰⁷

In September 1947, after all these mandatory improvements, cosmetic improvements were made to the kitchen—new cupboards, a counter top, and a stainless-steel sink.⁶⁰⁸ The cupboards, the "Yellow Formica" counter top ("sink-top"), and the double-bowl sink came from Breckenridge, Inc., of Boston.⁶⁰⁹ The sink and cupboards are still in place in the small room off the north side of the kitchen.

A "Morton Cabinet Sink and Pantryette" being considered was not purchased; it appears that the Breckenridge equipment described above was the final choice for the main kitchen.⁶¹⁰ Boarders were not allowed to cook "upstairs," so there were no kitchen facilities in the attic.⁶¹¹ Boarders either used the kitchen or went out for their meals.

In August of 1947 the painter, Mr. Wilson, had "done all the upstairs rooms and [was] now doing the front hall, and then to do the back hall and Harry's rooms in the ell."⁶¹² This may have included the work described as "Washing walls and woodwork, paint wall one coat; paint base and window sills; touch up spot on woodwork at left of fireplace" in 1947.⁶¹³

⁶⁰⁴ FGG to AT, June 1, 1948, Longfellow Trust Papers, unprocessed.

⁶⁰⁵ Heald, citing AT correspondence with trustees, 1947, Longfellow Trust Papers, Box 1, Folder 4 [1938-1967].

⁶⁰⁶ Heald, citing proposal from The Protectowire Co. [on letterhead], May 9, 1947, signed by F.G. Goodale Trustee, May 15, 1947, Longfellow Trust Papers, Box 1, Folder 4.

⁶⁰⁷ Longfellow Trust Papers, unprocessed.

⁶⁰⁸ HWLD to AT, August 22, 1949, Longfellow Trust Papers, unprocessed.

⁶⁰⁹ Invoices No. 3529 and 3392 from Breckenridge, Inc., Boston, dated August 26, 1949, Longfellow Trust Papers, unprocessed.

⁶¹⁰ Heald, citing promotional literature, in Box 64B, Folder 12.

⁶¹¹ Heald, citing AT to HWLD, August 27, 1949, Greenings Island, ME, Box 64B, Folder 12.

⁶¹² Heald, citing AT to HWLD, August 29, 1947, Box 64B, Folder 12.

⁶¹³ Heald, citing "Longfellow House to Amy deG. Hall, Dr. Work & materials already paid for," Longfellow Trust Papers, Box 1, Folder 4.

In 1949 the second-story veranda floor, actually a flattened tin roof, was covered with "wood platforms."⁶¹⁴ Both were still in place in 1996. This may have been to alleviate a slippery surface resulting from moisture on the tin roof; thus, it was safer for Harry to walk on, particularly when he was convalescing.

The historic structure report states the possibility that around 1950 the sink bowls in the bathrooms off the Blue Entry and the bath off Alice's Bedroom were replaced with older, used bowls.⁶¹⁵ The reason for this is not known.

The utilities in 1962 consisted of the following: (1) a heating system of three separate hand-fired coal furnaces installed circa 1917, which supplied hot air by gravity through metal ducts; (2) a sewage-disposal system consisting of two large old-fashioned cesspools; and (3) the original 1922 electrical wiring system.⁶¹⁶ Plumbing was a mixture of original 1861 equipment and later additions. The "Detecto-Wire" fire detection system, installed in 1949, was connected with the nearest Cambridge City firehouse.⁶¹⁷

By 1968 the existing site included the house, attached woodshed and wood yard, carriage house (barn), and nursery west of the barn.⁶¹⁸

When the house was offered to the National Park Service in 1962, it was in need of extensive repair and restoration, which apparently was not completed until 1978-1979.⁶¹⁹ The Longfellow House caretaker in the 1960s, Michael Gaffney, was a plumber, carpenter, and gardener, who "according to Frank Buda, a former caretaker—"could do anything."⁶²⁰ Large jobs, such as exterior painting, were accomplished by private contract. In 1960 the condition of the house began to deteriorate, and by 1966 virtually all major repairs on the house had stopped.⁶²¹ The Longfellow Trust Fund could no longer meet the rising costs of maintaining the house. By 1963, with the prospect of the National Park Service taking over the site, there was even less incentive for the trustees to make repairs.⁶²²

⁶¹⁴ HWLD to AT, August 22, 1949, Longfellow Trust Papers, unprocessed.

⁶¹⁵ Phillips et al., p. 55; oral interview with Mr. Buda circa 1975.

⁶¹⁶ "Longfellow House: A Proposed National Historic Site," p. 13.

⁶¹⁷ "Longfellow House: A Proposed National Historic Site," pp. 13-14.

⁶¹⁸ Evans, Vol. 1, p. 84, Fig. 55, citing "Existing conditions [of Longfellow's house and grounds], 1968"; redrawn from a plan by Diane Kostial McGuire.

⁶¹⁹ "Longfellow House: A Proposed National Historic Site," pp. 14-15.

⁶²⁰ Derrick Egbert, "The Longfellow Completion Report" (NPS: North Atlantic Region, 1977), p. 4.

⁶²¹ Egbert, p. 4.

⁶²² Egbert, p. 4.

Historic Furnishings: 1913-1972

There may have been relatively little activity in furnishings history at Longfellow House between 1913-1928, the years of the trust period that overlapped Alice's life. The years 1913-1923 saw family discussions centered around books, manuscripts, and art works in the house. The earliest records of any quantity began in the 1920s.

In 1923, the year Harry moved back into the house, Alice purchased some antique chairs and artifacts in Rome.⁶²³ She bought curtains at the Anderson Gallery in New York in 1924, although it is not certain for which rooms they were intended.⁶²⁴ Between 1924 and 1926 there were purchases of art objects, fabrics, and rugs.⁶²⁵

An electric refrigerator was purchased in 1928, replacing an ice box. In 1927-1928—Alice's final years—furniture was purchased and repaired, rugs were bought, Oriental art objects were purchased, fine art works purchased, and papering and painting was done in the house.⁶²⁶ Alice's interest in the decorative aspects of the house was active through the summer and fall of 1928. Alice left the bulk of her estate to her sister Anne Allegra Thorp, which presumably included furnishings.

Decorating activities declined after Alice's death. Anne Thorp and Harry Dana were occupied with the problems of maintaining the house and preserving the Longfellow papers, until Anne became too ill to do so. Beginning April 1, 1934, her daughters Anne and Alice, along with Harry Dana, assumed the maintenance of the house and grounds under an arrangement with the trustees of the Longfellow House.

Although Harry did not reside in the house between 1936 and 1941, he remained active in managing the property with Anne and Alice. However, his primary interest was the preservation of the Longfellow papers and books. Some refurbishing was done in the mid-1930s, but records indicate that the furnishings and carpets often reached a "shabby" state before they were replaced or repaired.⁶²⁷

William Sumner Appleton expressed his concern to Anne in 1937 about the future of the Craigie House, and proposed it should be turned over to SPNEA.⁶²⁸ In 1938, possibly in response to this alarm, Anne arranged for considerable furniture repairs and upholstery, by William Keefe of Cambridge—the last of such occurrences until after World War II.

⁶²³ Heald, citing invoice paid February 9, 1923, AML Papers, Box 8, Folder 17, LONG 16173.

⁶²⁴ Heald, citing WSA to HWLD, February 24, 1934, Appleton Family Papers, Box 3 of 9, Folder 18.

⁶²⁵ Heald, citing AML Papers, Box 8.

⁶²⁶ Heald, citing AML Papers, Box 8.

⁶²⁷ Heald, citing AT to Allston Dana, February 12, 1937, Longfellow Trust Papers, Box 1, Folder 2.

⁶²⁸ Heald, citing WSA to AT, on SPNEA letterhead, March 26, 1937, Longfellow Trust Papers, Box 1, Folder 2.

The war brought with it an austerity program that was observed by most Americans out of patriotism, if not by necessity. There was very little interior decorating done at Longfellow House during this period, according to records. Also, goods were not as available during the war years.

Harry had become ill in 1941 and moved back to Longfellow House in 1942, with concurrence from the trustees, remaining there until the end of his life. It had become apparent to the trustees that Harry was the best person to keep vigil over the Longfellow papers and property. Also, he and Anne seemed to work well together in maintaining and managing the house. Any work on the house was focused on preserving the Longfellow books and manuscripts, and keeping the house from deteriorating. Rooms were maintained for tenants, including those on the third story.

The post-war housing shortage brought a surge of people looking for rooms to rent in Cambridge—young married couples, and faculty and students from Harvard and Radcliffe. By 1946 the house was filling up rapidly, and there was a new demand for furnishings. The students' rooms on the third story were furnished modestly and inexpensively with such items as "old-fashioned...desk with drawers, modern, inexpensive pine arm-chair, modern birch Arm Chair with shabby blue upholstery."⁶²⁹

In 1946, Harry retrieved from loan at SPNEA a Windsor arm chair reputed to have been used by George Washington.⁶³⁰ Presumably he used it in his rooms at the Longfellow House.

Other improvements that may have seemed nonessential during the war years, but essential by 1947, were decorating and furniture repairs.⁶³¹ In 1947 the trustees and Anne Thorp discussed recovering furniture and replacing "the most threadbare of the carpets and curtains"; it was proposed the work be done from the rental money, since a large part of the cost of upkeep was "directly related to needs of and the use by people living in the house."⁶³² In 1947, a splurge of spending on the rest of the house was reflected in long lists of expensive upholstery fabrics, curtain and slip cover materials, labor on repair and sewing, and repair and making of carpets.⁶³³

⁶²⁹ Heald, citing Catalano file-card drawer labeled: "Furnishings Plan/Furniture/Books, Manuscripts," Longfellow NHS Archives.

⁶³⁰ Heald, citing HWLD to WSA, "Last will and testament," September 18, 1946, on 105 Brattle Street letterhead, HWLD Personal, Unit 13D, Box 2.

⁶³¹ Heald, citing pencil note written by AT, [n.d. - ca. 1947], Longfellow Trust Papers, Box 1, Folder 4 [1938-1967].

⁶³² Heald, citing AT to trustees, Longfellow Trust Papers.

⁶³³ Heald, citing AT, "Longfellow House to Amy deG. Hall, Dr.," Longfellow Trust Papers, Box 1, Folder 4. Large expenditures are listed for February, March, and April 1947.

Anne reported to the trustees that in 1945 they had spent more than \$1,900 in cleaning and painting the interior of the first story, and "this year" they hoped to take care of furniture, carpets, and curtains, which would "run into a high figure."⁶³⁴ Part of this redecorating may have been reflected in the following entry in a Longfellow Trust account book:

...repairing and recovering of furniture this includes chairs, table, sofas, bed springs + mattresses	500.27
purchase + laying down of new carpet in front + back hall, stairs, and upper landing. ⁶³⁵	2,180.00

Other work done in the Longfellow House during the summer of 1948, and materials bought, included:

23-1/2 yards chintz for sofa, wing chair and cushion in upstairs sitting room [208?]	82.85
1-1/2 yards of 54" blue Damask for four Hepplewhite Chairs	10.00
3/4 yard 52" Red Twill for cushion for Mr. Dana	2.90
12 yards gimp for 2 green chairs in Study	2.50
6 yards green material for 2 chairs in Study	62.00
6 yards of egg-plant gimp for Victorian Arm Chair in Parlor	1.25
Recovering, glueing frame and putting Green chair in order in the Study	38.75
Recovering, glueing frame and putting Green chair with cushion in order in the Study	41.25
Recovering, glueing frame and putting Victorian Arm Chair in order in Parlor	40.00
Chaise Lounge in upper hall, scraping, refinishing wood and re-rushing	65.00
Slip cover for long sofa in upstairs sitting room	20.00
Slip cover for Wing Chair in upstairs Sitting room	19.00
4 pillows, restuffed and recovered (1 large one for Winged chair, 3 for Mr. Dana)	7.50
4 Hepplewhite chairs, remade seats and recovered	32.00 ⁶³⁶

Work on the house continued through 1948-1949, then stopped.

⁶³⁴ Heald, citing AT to FGG, handwritten draft, February 24, 1947.

⁶³⁵ Heald, citing "Long House Accounts Ring book." No date; found towards the end of Catalano files.

⁶³⁶ Heald, citing Longfellow Trust Papers, Box 1, Folder 4, 1948.

An inventory of Harry Dana's personal property included "1 Chippendale Side Chair (circa 1770) used by Washington..." in the Longfellow House and inherited by Craigie descendants, from whom Harry purchased it in 1938.⁶³⁷

In 1951 the trustees discontinued renting rooms at Longfellow House. There were still visitations by the public and, as always, Radcliffe and Harvard functions. The house and furnishings were maintained for purposes of public display, while attention was increasingly given to preservation of the manuscript collection.

Cultural Landscape: 1913-1972

In 1925 Alice hired landscape designer Ellen Shipman to design plantings for the Longfellow garden.⁶³⁸ Alice and her gardener, Michael Gaffney, saved all the receipts for the Shipman planting.⁶³⁹ The alterations from this project were not extensive, and, as in the 1904 project, was geared to rehabilitate an existing garden. Gaffney recalled that at the time he left, "... there wasn't much left of that planting."⁶⁴⁰

After 1928, "...the character of development on the...Longfellow estate was carefully regulated by the Longfellow heirs, particularly Anne Thorp."⁶⁴¹ Many new materials were introduced after 1928, particularly the driveway and path surfaces, and new plant material.⁶⁴²

Frank Buda began as caretaker at the Longfellow House in 1933, continuing to care for the grounds and house until after Harry Dana's death in 1950.⁶⁴³

In 1935 a Historic American Building Survey (HABS) team conducted research on the Longfellow House and grounds.⁶⁴⁴ This resulted in a set of 13 drawings and plans, primarily of

⁶³⁷ Heald, citing Folder: Inventory of HWL Dana's Personal Property, p. 26, STUDY, 1950/51, HWLD Personal, Box 2.

⁶³⁸ Evans, Vol. 1, p. 71. Ellen Shipman, unlike Martha Hutcheson, did not have formal training as a landscape architect.

⁶³⁹ Evans, Vol. 1, pp. 71-72.

⁶⁴⁰ Heald, citing oral interview with Mr. Gaffney, caretaker of the Longfellow House and grounds during 1925 garden project.

⁶⁴¹ Evans et al., Vol. 2, p. 31.

⁶⁴² Evans et al., p. 32.

⁶⁴³ Evans, Vol. 1, p. 83.

⁶⁴⁴ Evans, Vol. 1, pp. 78-79, Figs. 49-50.

the grounds. Harry Dana and Anne Thorp gave immediate approval for the HABS survey.⁶⁴⁵ The HABS survey plan shows a laundry-drying yard west of the kitchen and a tennis court northwest of the barn.⁶⁴⁶

In 1937 the trustees approved the installation of a chain-link fence along the eastern boundary of the Longfellow grounds.⁶⁴⁷ Garden structures were repaired and repainted; the elaborate arbor on the east boundary line was painted, and other arbors were removed.⁶⁴⁸

The HABS survey was well-timed, because in 1938 the "Great Hurricane" devastated New England.⁶⁴⁹ Damage to the estate—primarily the grounds—resulted in the loss of many trees, none of which were replaced.⁶⁵⁰

In 1940 another HABS team came to the Longfellow estate to take photographs of the house and garden.⁶⁵¹ Also in the 1940s, evergreen trees were added to the north borders of the formal garden and the east border of the entire property.⁶⁵² In 1950 a brick walk was built from the Brattle Street fence to the front steps of the house, replacing the gravel path.⁶⁵³

In 1967 a cooperative agreement was reached by the Cambridge Plant and Garden Club, the Longfellow House Trustees, and the Cambridge Heritage Trust to restore the gardens and grounds to their appearance during the Henry Longfellow period.⁶⁵⁴ The plan was only partly implemented. The history of the grounds was not fully understood at that time, and certain landscape features dating to before and after Longfellow were lost or altered as a result.⁶⁵⁵

⁶⁴⁵ Evans, Vol. 1, p. 77.

⁶⁴⁶ Evans, Vol. 1, p. 78, Fig. 49.

⁶⁴⁷ Evans, Vol. 1, p. 75.

⁶⁴⁸ Evans, Vol. 1, p. 75.

⁶⁴⁹ Evans, Vol. 1, p. 75.

⁶⁵⁰ Evans, Vol. 1, pp. 77, 82.

⁶⁵¹ Evans, Vol. 1, pp. 80-81, Figs. 51, 53-54.

⁶⁵² Evans et al., Vol. 2, p. 31.

⁶⁵³ Evans, Vol. 1, p. 82.

⁶⁵⁴ Evans, Vol. 1, p. 83. The design was presented in Diane Kostial McGuire, "The Garden Book for the Longfellow House—1969," with accompanying plans.

⁶⁵⁵ Evans et al., Vol. 2, p. 13.

National Park Service Era (1972-Present)

Social/Cultural Context

In 1972, Public Law 92-475 authorized establishment of the Longfellow National Historic Site.⁶⁵⁶ The Longfellow property was transferred to the National Park Service by a Congressional act that upheld the principles of the agreement of the Trust as specified by the Longfellow family in 1913.⁶⁵⁷ Through a bill of sale on November 23, 1973, the Longfellow Trust transferred the Longfellow House and its furnishings and personal property contained therein, excepting manuscripts and correspondence, to the National Park Service.⁶⁵⁸ The deed excluded such items of tangible personal property at Longfellow House that were not owned by the trustees. Upon this transferral, the Longfellow Trust Fund contributed \$200,000 to the NPS exclusively for the purposes of administration, maintenance, and operation of the site.⁶⁵⁹

The NPS assumed management in December 1973.⁶⁶⁰ After operating procedures were underway, the Park Service began research and documentation of the house and the grounds. Several planning reports followed (see "Bibliography: Planning Documents").

The 1978 *Final Master Plan* identified the four primary resources as: (1) architecture; (2) furnishings; (3) archives; and (4) grounds.⁶⁶¹ It defined the historic period as 1759-1928, which corresponded to the recommendations outlined in the 1975 historic structure report, and which recognized the significance of the Alice Longfellow period to the property.⁶⁶²

The uses of the Longfellow property in the National Park Service era were kept as close as possible to the historical use as a memorial to the poet. Goals were to: (1) provide access to resources for scholarly research; and (2) provide interpretation and tours of the structures and grounds for public visitation. Portions of the house and carriage house are dedicated to NPS staff offices and maintenance functions. The historic wood house is used as a Visitor Center and study area for scholarly research.

The 1975 historic structure report documented the structural history of the site, focusing on Henry W. Longfellow's years of occupancy, and made treatment recommendations. The report

⁶⁵⁶ Egbert, p. 4.

⁶⁵⁷ Evans, Vol. 1, p. 86.

⁶⁵⁸ Heald, citing Bill of Sale, November 23, 1973, Hill & Barlow, Boston, MA.

⁶⁵⁹ Egbert, p. 4.

⁶⁶⁰ Evans, Vol. 1, p. 87.

⁶⁶¹ Evans, Vol. 1, p. 88.

⁶⁶² Evans, Vol. 1, p. 88.

identified areas of deterioration and recommended that the structures be restored to the period of Alice Longfellow, because the property had changed little since her death.⁶⁶³

Architectural Evolution: 1972-Present

By the time the NPS assumed management of the site, the structures had suffered 10 or more years of deferred maintenance. Equipped with information provided by NPS planning documents for the Longfellow NHS, and particularly the recommendations provided in the 1975 historic structure report, the National Park Service began restoration and improvements to the site. Photographs of existing conditions in 1975 show extensive deterioration of exterior woodwork under many coats of paint, and interior damage resulting from water penetration. The following work was completed in the period 1975-1979.⁶⁶⁴

Longfellow House

Exterior Elements

Exterior restoration included extensive repairs and repainting. Exterior repainting to all structures is now done on a cyclic basis.⁶⁶⁵

The east and west side piazzas were stabilized by rebuilding the brick piers and stabilizing the framing with new pressure-treated wood timbers.⁶⁶⁶ The rotted floor framing and boards were replaced with new wood. The plaster ceilings of the side piazzas were restored.⁶⁶⁷

The small west porch off the kitchen was extensively rebuilt and repaired.⁶⁶⁸ The exterior brick wall below the laundry room was dismantled and rebuilt.⁶⁶⁹ This wall supports the cistern and hearth in the cellar of the ell.

⁶⁶³ Evans, Vol. 1, p. 87, footnote 139, citing Phillips et al., p. 286.

⁶⁶⁴ Based on "Completion Report for Longfellow House Restoration" (NPS: North Atlantic Historic Preservation Center, 1979); Egbert; and "Completion Report on Roofs and Chimneys at Longfellow" (NPS: 1978), cited in Phillips et al.

⁶⁶⁵ Interview, Carden with Laffey.

⁶⁶⁶ Egbert, pp. 18-23.

⁶⁶⁷ Egbert, pp. 39-40; also Phillips, "Completion Report."

⁶⁶⁸ Egbert, pp. 24-25.

⁶⁶⁹ Egbert, p. 32.

Decorative exterior woodwork underwent paint removal, repair and consolidation, and repainting.⁶⁷⁰ This included balustrades, columns and capitals, and pilasters and scrolled brackets of the facade. Most of these pieces were removed for repairs and then replaced.⁶⁷¹

All clapboards on the entire house, except those inside the east and west side piazzas, were repaired, preserved, and repainted "straw" yellow.⁶⁷² Exterior blinds (shutters) were removed, repaired, rehung, and repainted dark green.⁶⁷³ The bulkhead on the north elevation was repaired and painted gray.

Roofing materials used in replacement and repairs of the house roofs were copper at the sides and rear, slate on the front main roof and on the Visitor Center, and cedar on the small west porch roof.⁶⁷⁴ The four chimneys on the main house and the one chimney on the carriage house/barn were taken apart down to the roof level and rebuilt.⁶⁷⁵

Interior Elements

Interior restoration included structural stabilization, plaster repair, woodwork repair, floor refinishing, repainting, and wallpaper restoration or reproduction.⁶⁷⁶

Window sashes were removed, repaired or restored, repainted, and rehung with new sash cords.⁶⁷⁷

In the hallway of the central cellar area, reinforced steel columns were added to support the first-floor carrying beams.⁶⁷⁸ The vault in the south front area was encased in poured concrete.⁶⁷⁹

⁶⁷⁰ Interview, Carden with Laffey. Wood consolidation was accomplished with a combination of Seep-n-Seal, epoxies, and replacement.

⁶⁷¹ Interview, Carden with Laffey.

⁶⁷² Interview, Carden with Laffey.

⁶⁷³ Egbert, pp. 30-31.

⁶⁷⁴ Egbert, pp. 35-42; also Phillips, "Completion Report."

⁶⁷⁵ Egbert, p. 41; also Phillips, "Completion Report."

⁶⁷⁶ Egbert, pp. 46-68; also interview, Carden with Laffey.

⁶⁷⁷ Egbert, pp. 28-30.

⁶⁷⁸ Interview, Carden with Laffey.

⁶⁷⁹ Interview, Carden with Laffey.

Interior plaster ceilings were washed down with vinegar and water, sealed with a white pigmented shellac, and painted with simulated calcimine (oil-based paint) in an off-white color.⁶⁸⁰

The walls of the kitchen and the hallway leading from the laundry to the Blue Entry were replastered and repainted to match the existing yellow ocher.⁶⁸¹ Lost areas of the woodwork graining in the pantry, laundry, and kitchen were restored by NPS staff.⁶⁸²

After plaster repair, the walls of the Blue Entry were repainted blue, according to paint colors specified by Frank Matero, Architectural Conservator with the NPS.⁶⁸³

The walls of the library, which consist entirely of plaster and wood panels, were restored and repainted white.⁶⁸⁴

The dining room wallpaper was restored in situ by cleaning and infill painting the foliate pattern onto plain paper in the lost areas. This project was done by students from Winterthur Museum, based on a wallpaper analysis by Anne Clapp.⁶⁸⁵ The parlor wallpaper was restored in situ by a method similar to that used for the dining room wallpaper.⁶⁸⁶ Plastered and papered walls in the study and the main hall were repaired and repainted light brown by contract.⁶⁸⁷

The ocher-color foliate wallpaper in the pantry was reproduced and hung by contract; the same pattern in light green was reproduced for Alice's Study on the second story.⁶⁸⁸

The walls in Alice's Bedroom received plaster repairs and were then painted with a primer in preparation for wallpaper. The Gold Ring Room received extensive plaster stabilization of the ceiling. The woodwork was repaired and painted; the wallpaper was left intact.⁶⁸⁹

⁶⁸⁰ Interview, Carden with Laffey.

⁶⁸¹ Interview, Carden with Laffey.

⁶⁸² Interview, Carden with Laffey.

⁶⁸³ Interview, Carden with Laffey.

⁶⁸⁴ Egbert, pp. 45-48; also interview, Carden with Laffey.

⁶⁸⁵ Egbert, p. 55; see also Laura J. Juszczak's report on wallpaper treatment project at Longfellow NHS, 1977, by conservation students at the Winterthur Museum and the University of Delaware.

⁶⁸⁶ Egbert, p. 57; also Juszczak.

⁶⁸⁷ Interview, Carden with Laffey.

⁶⁸⁸ Wallpaper reproduction project managed by NPS; artwork and reproduction by contract.

⁶⁸⁹ Egbert, pp. 62-63.

Other rooms on the first, second, and third stories were repaired and refurbished. The third-story ceiling in the 1759 main house was stabilized through reinforcement in the attic.⁶⁹⁰

Utilities

Between 1972-1975, an "elaborate" electrical fire-protection system and auxiliary gas heating units were installed in the house by the National Park Service.⁶⁹¹

In 1979 the mechanical, electric, and piping systems were upgraded.⁶⁹² An upgrade of the utility systems is in progress in 1996.⁶⁹³ This project will include heating, ventilation, cooling, and dehumidification for various portions of the house.⁶⁹⁴ Also included are fire-protection and -suppression and security systems.⁶⁹⁵ There will be limited upgrades to electrical and plumbing systems, and some architectural changes to curatorial storage areas.⁶⁹⁶

Carriage House/Barn

Major structural repair was required for the ground sill of the barn.⁶⁹⁷ The wood-shingle roof was replaced in kind with cedar shingles in 1977-1978; it was reroofed again in kind by the NPS in 1992-1993.⁶⁹⁸ The exterior was repainted yellow in 1979, and again in 1989-1990.⁶⁹⁹ Electric heaters were attached to the interior walls; a motion/audio security system was installed in the 1970s, with smoke alarms; and sprinklers were added in the 1980s.⁷⁰⁰

⁶⁹⁰ Egbert, pp. 77-79.

⁶⁹¹ Phillips et al., p. 174.

⁶⁹² "Longfellow House, Mechanical, Electrical & Piping. Gourley, Richmond & Mitchell Architects & Planners, Cambridge, Mass. Approved June 1979. 13 sheets."

⁶⁹³ David Bittermann, Project Manager, Building Conservation Branch, Northeast Cultural Resources Center.

⁶⁹⁴ Bittermann.

⁶⁹⁵ Bittermann.

⁶⁹⁶ Bittermann.

⁶⁹⁷ Interview, Carden with Laffey.

⁶⁹⁸ Interview, Carden with Laffey.

⁶⁹⁹ Interview, Carden with Laffey.

⁷⁰⁰ Interview, Carden with Laffey.

Historic Furnishings: 1972-Present

Extensive work on furnishings was completed by the National Park Service for the historic rooms.⁷⁰¹ All the second-story rooms that are on exhibit were restored to a 1913 appearance, using photographs of the period for reference.⁷⁰² Many carpets and wallpapers throughout the first- and second-story halls and rooms were conserved or reproduced during the 1979 restoration (described in the previous section "Structural Evolution"). The historic furnishings report currently in progress will provide additional information on furnishings.

Cultural Landscape: 1972-Present

Longfellow House Grounds

A considerable amount of plant material was removed in the 1970s, including the vines along the base of the house and the side panels and borders in the formal garden.⁷⁰³ Recently, there has been an effort to replace historic plants.⁷⁰⁴ A bluestone path was installed from Alice's garden to the ell.

Garden Structures

The wooden Chinese Chippendale fence, pillars, and gate at the front of the property along Brattle Street were repaired and rebuilt to their original late 18th-century form.⁷⁰⁵ They were repainted slate gray. The brick wall adjoining the Chippendale fence was repaired, lightly sandblasted, and repointed by outside contract in 1977 and painted slate gray.⁷⁰⁶

The lattice fence along the wood house at the east side of the garden was restored to its original design, using old photographs as a reference.⁷⁰⁷ The lattice arbors and bench were painted white.

⁷⁰¹ Museum Manager, Longfellow NHS, 1996.

⁷⁰² Museum Manager, Longfellow NHS, 1996.

⁷⁰³ Evans et al., Vol. 2, p. 32.

⁷⁰⁴ Evans et al., Vol. 2, p. 32.

⁷⁰⁵ Egbert, p. 8.

⁷⁰⁶ Egbert, p. 11.

⁷⁰⁷ Egbert, pp. 33-34.

The National Park Service has completed the following additional work on the grounds since the 1979 completion report was prepared:

- | | |
|-----------|--|
| 1985 | irrigation system installed |
| 1985-1987 | driveway resurfaced and edged with granite blocks |
| 1987 | eight elms planted on front lawn, in accordance with recommendations in a 1984 grounds report |
| 1988 | fence along Brattle Street repaired, repainted |
| 1989 | balustrade on front lawn, trellis and pediment, and fence on southern edge of formal garden repaired and repainted |
| | path installed from west garden gate north to the carriage house |
| | woodshed rehabilitated for Visitor Center |
| 1990 | handicapped-access ramp constructed at north side of Visitor Center |

Pending completion of the final cultural landscape report, the management strategy for the site was shifted from "restoration" to one of "preservation maintenance."⁷⁰⁸ Today, work on the site concentrates on maintenance and protection of historic features.⁷⁰⁹

Longfellow Memorial Park

Trees planted in the garden and along Memorial Drive in the 1970s had obscured the historic view of the Charles River from the Longfellow House.⁷¹⁰ Complaints to the City of Cambridge resulted in removal and replanting of trees by the landscape architectural firm of Carol Johnson and Associates in 1989.⁷¹¹

⁷⁰⁸ Evans, Vol. 1, p. 92.

⁷⁰⁹ Evans, Vol. 1, p. 92.

⁷¹⁰ Evans, Vol. 1, p. 92.

⁷¹¹ Evans, Vol. 1, p. 58.

CONCLUSIONS

Summary of Research Findings

Research for this project revealed little new evidence of significance in the major periods of development of the site. It did produce confirming evidence for conclusions drawn in extant planning documents, and has proven useful in filling gaps in the structural evolution of the site. In particular, the periods after Henry and Fanny Longfellow can now be more comprehensively documented. Research notes for the historic furnishings report (in progress) and recently uncovered family papers at the Longfellow NHS produced additional evidence for substantiating structural evolution, and for providing a context of uses and associations of the site. Volume 1 of the cultural landscape report contains valuable information on site evolution, with special emphasis on the landscape. Volume 2 (in draft) analyzes and presents conclusions for the landscape that correlate to those for the structures and the site as a whole.

The site has been described as "bearing testimony to the development of American taste and design from 1759 to 1928."⁷¹¹ However, the development of the Longfellow property has been conservative, and thus may not exactly depict that of American taste and design from 1759 to 1928. From 1900 to the present, the development of the site has been guided largely by attempts to preserve the property, although Alice expressed her own taste in decorating in certain years. Fortunately, these projects were executed with a sensitive regard for the architectural history of the site.

The property has been consecrated by the public as a memorial to both George Washington and Henry W. Longfellow. The house and its contents, particularly the collections and manuscripts, are significant for their long associations with Longfellow.⁷¹² Although nothing of equal importance after 1882 was uncovered, Alice Longfellow's preservation of the property and her contributions to the trust period are valuable in their commemoration of the poet's era.

Analysis of Findings

The two periods of occupancy of the Vassall-Craigie-Longfellow House that remain universally important are: (1) George Washington's use of the site as his military headquarters at a critical point in the American Revolution; and (2) the occupancy and ownership by Henry Wadsworth Longfellow during the most productive years of his life and career. Although Longfellow may have occupied rooms that were used by George Washington in a similar function, the room that was Longfellow's study for the greater part of his occupancy is almost exclusively associated with his

⁷¹¹ *Final Master Plan* (National Park Service, 1978), p. 2.

⁷¹² "NPS Guidelines for Completing National Register Nominations," July 1996. Although a collection may be significant in its own right, its associated site remains the subject of the National register nomination, and the collection is regarded as a feature.

poetry. Alice Longfellow's period of occupancy and the trust period are important for their commemoration of the era of Longfellow the poet.

A recurring theme in ownership of the property has been the desirability of its location—set back from the road, on a raised terrace, and overlooking the river. For Washington, the location was strategically ideal from a military standpoint; for Andrew Craigie, it was a picturesque location for "Craigie Castle"; for Longfellow, his home and its setting was an inspiration for his writing. The land that Longfellow's children donated to the Longfellow Memorial Association in 1882 was found to be ideal for the Longfellow Park and Memorial; consequently, the historic view of the Charles River from the Longfellow House is still present.

A major change in the use of the house after Longfellow's period was the rental of rooms during the trust period. His descendants continued to use the house for family gatherings and special events in all periods until 1952.

Physical development of the property has largely followed its functions. During the poet's lifetime, the house was fully occupied and used for the functions and activities of a growing family, relatives, and friends. While availability of funds was a factor, the predominant influences on structural evolution after the Craigie expansion were the need to modernize utility systems and an increasing concern for preserving the house. Alice Longfellow's tenure (1882-1928) was highlighted by significant modernization to the utilities and amenities of the house, as well as its exposure to public visitation. During the trust period, projects such as painting, wallpapering, and furniture restoration were largely generated by upkeep requirements of the estate for exhibition purposes and as a rental property.

Although the estate has fluctuated in size throughout its history, as a result of acquisition and subdivision of land in the various periods, there has always been a formal garden. The Longfellow grounds and garden were planned according to Henry's vision of their historical appearance. Garden structures were designed for the family's pleasure and the poet's retreat. Alice's garden projects of 1904 and 1925 were significant evolutionary features of the Longfellow estate landscape, although these also were designed with a regard to her father's vision.

From circa 1900 to 1928, several key members of the family other than Alice were actively involved in the evolution and preservation of the house and its contents: in particular, Alexander Wadsworth (Waddy) Longfellow, Jr.; Henry (Harry) Wadsworth Longfellow Dana, and Anne (Annie) Longfellow Thorp. Alice memorialized her parents' appreciation of books, art, and gardening. Her efforts to preserve these elements of the Longfellow estate were reflected in: (1) her two major garden projects; (2) a collaboration with her nephew, Harry Dana, to find safe repositories for the poet's books and manuscripts; and (3) her gifts and loans of the family's fine art works to museums. Her bequest of the bulk of her estate to her sister Anne also contributed to the safe-keeping of the estate in perpetuity.

Alice retained connections to the Harvard community and its associations with the house in three ways: (1) through her role as a founder of Radcliffe College; (2) by drawing Waddy into the community through architectural commissions at Harvard and Radcliffe; and (3) by donating Longfellow books and manuscripts to Harvard College. A further association with the local academia was the rental of rooms to students. Present-day associations of the site with Harvard are: (1) the Longfellow NHS archives, consulted by national and international scholars; (2) the

Longfellow manuscript and journals collection at Houghton Library; and (3) a strong volunteer program at the Longfellow NHS with related social activities involving the Harvard community.

The Longfellow House Trust in 1913 essentially transferred the responsibility for preservation of the estate to an institution. The Longfellow heirs participated in carrying out the trust agreement, while descendants of Henry W. Longfellow continued to reside in the house until 1950. Alice was the first keeper of the trust, followed by Annie Longfellow Thorp and Harry Dana. Dana was the first curator of the Longfellow manuscripts, and the family member most interested after Alice in the house, its possessions, and its preservation as a memorial to his grandfather. The house was open to the public regularly during his residency between 1917 and 1950.

When the trustees found their resources shrinking in the 1960s, the estate began to suffer benign neglect. A collaborative effort to restore the garden was made by the trust and the Cambridge Garden Club. After transferral of the estate to the National Park Service, major restoration of the structures and furnishings was undertaken. Since then, the treatment of the site has shifted to one of preservation maintenance.

The uses of the Longfellow property today are kept as close as possible to its historical uses, as a memorial to the poet, with emphasis on opening the house and grounds for public visitation.

Summary Conclusions

A review of the major periods of development identified and analyzed thus far reveal patterns of change in the Longfellow site that may constitute developmental trends or themes.

When the Vassall mansion was built, it was the fourth of seven fine homes on Tory Row in Cambridge. Its Georgian features were repeated in new homes constructed in the Brattle Street area a century or more later, eventually constituting a historic district. This connection of the site to its origins was enhanced by the work of Alexander Wadsworth Longfellow, Jr., who executed commissions at Longfellow House and other homes in the neighborhood. However, his work on the Longfellow estate was relatively minimal; while his architectural achievements are notable, his stature in his profession does not equal that of Longfellow the poet in the literary profession.

As an architectural form the house has survived for almost 250 years with only one major campaign of alterations, which took place roughly over a two-year span circa 1791-1793. There have been no subsequent additions or alterations that have significantly compromised its architectural features; thus, a continuum of architectural integrity can be traced from 1793 to the present.

From 1837 until 1950, the property was used and occupied continually by Henry W. Longfellow or his descendants, who preserved its historic character while adapting it to their needs. Modernization of the property gained momentum in Alice's tenure, without compromise of its historical features. The uses of the property were consistently associated with Henry W. Longfellow from 1837 to 1882. Since then, uses have evolved slowly, from residential to those of a house museum. Alice's affiliation with the Harvard community perpetuated those associations that began in her father's occupancy, although they have not been as strong since 1882.

A preservation awareness of the property began with Henry and Fanny Longfellow. Active preservation began with Alice Longfellow, who resided in the house all her life and was the first keeper of the Longfellow House Trust. The trust established the first structured preservation program for the site. Alice's efforts to involve other Longfellow descendants in preserving the estate brought the valuable contributions of Harry Dana, who developed the site as an archival resource and educational center.

Alice may have felt strong allegiance to the preservation of the Longfellow estate; however, she had many other interests as well. She was not widely recognized as a prominent figure on her own. Alice's main contribution to the importance of the site was preservation of the property as a memorial to Longfellow the poet.

FURTHER RESEARCH SUGGESTED

Additional Issues

Stylistic Questions

There are a few remaining questions about stylistic aspects of the structural development of the house. This is particularly true in light of observations made in the historical data section of the historic structure report that the original design of the house may have been compromised at the start. More about the context of the site's development would be useful, in regard to Longfellow's poetry and the work of other writers. Answers to these questions could lead to further understanding of the significance of the site. Also, fabric and finishes analyses could help to date architectural elements more precisely. Therefore, additional effort is suggested in three categories: (1) the analysis of architectural fabric; (2) documentary research on the structural development; and (3) research on the social context of the development of the site. A possible fourth category would be an archeological investigation of the garden in search of relics of the site's structural or horticultural past.

Analysis of Architectural Fabric

Some questions remain about the extent of the Craigie period alterations to woodwork elements, particularly those of the exterior south facade and the interior front rooms.⁷¹³ These questions are as follows:

1. The exterior facade has window casings set flush with clapboards, unlike obviously original window casings on other elevations. The corresponding interior woodwork does not reflect disturbance of the window casings. It thus appears that shallower exterior casings may have been used in 1759, to achieve a more formal appearance similar to a masonry building. The date of these casings might be discernible from further paint research, and/or more investigation into the window seats on the interior side of the south facade.
2. Phillips states that the front exterior doorway is a copy from a plate in Langley. A similar but shorter pair of brackets in the SPNEA artifact collection may have come from the original rear doorway of Longfellow House. Paint research might be able to confirm this theory, or else might indicate a different date for the brackets.
3. More paint research could be done to determine which columns on front of the house date to the Longfellow period. Further scrutiny of old photographs might also prove useful.

⁷¹³ Phillips et al. Based on Phillips' suggestions throughout his report.

4. Paint analysis of the parlor woodwork may yield information for more precise dating of various elements, i.e., may help differentiate between original and Craigie period woodwork.
5. Extant NPS planning documents for Longfellow NHS were consulted for the HRS, but could be studied more closely for details that might illuminate existing conclusions about the site.

Documentary Research on Structural Evolution

1. Additional research on the first major alterations to the house (circa 1790) could be pursued with the objective of more precisely dating architectural features. Suggested sources are: (1) Craigie papers, account book, 1792-1794, at Cambridge Historical Society; and (2) letters, ledgers, journals, bills, and "waste books," 1790s, at the American Antiquarian Society in Worcester.
2. Research into late 18th-century English pattern books, especially those of William Paine, for stylistic evidence on the origins of interior woodwork. Bulfinch may have designed the piazzas; the possibility of an association between Craigie and Bulfinch should be explored within the context of Boston society.
3. More information on adoption of modern conveniences, particularly electricity, would be useful.
4. More precise dating of the structural development of the carriage house/barn could be pursued by: (1) study of mid-19th century barns, possibly in Downing, for original construction; and (2) further study of the 1890 alterations by Longfellow, Alden and Harlow.

Social/Cultural Context for Development of the Site

Additional information on the associations of the Longfellow estate would be useful in understanding the context of its development. Questions arising from the Henry and Frances Longfellow period are:

1. In what ways did the house and grounds inspire Longfellow in his writing, poetry? How were other writers inspired by Craigie House and grounds?
2. What were the similarities, if any, between the Longfellow family and other elite families with regard to managing their estates through a trust? In particular, trust management of historic properties in the early years of the preservation movement could be explored.
3. Was there any social competition between Beacon Hill families and Cambridge families, i.e., the Appletons and the Longfellows? Did any aspect of "old money" versus the literary/academic world affect the development of the Longfellow site?
4. A review of Alexander Wadsworth Longfellow, Jr.'s, architectural drawings would be helpful. SPNEA has only one or two of these, according to a statement made in February 1996.

Concerning Waddy's records, SPNEA has a collection of photographs of Longfellow House, but not necessarily ones taken by Waddy.

5. An administrative history for the site could be written pertaining to the transfer and evaluation of, and planning for, the creation of the Longfellow National Historic Site in the 1970's.

Repositories for Further Research

1. Craigie Collection, American Antiquarian Society, Worcester, MA, and Cambridge Historical Society. Further details on alterations may be useful for structural evolution.
2. Longfellow family papers at Longfellow NHS. In March 1996, the following material was identified for research—some recently returned from the Charlestown Navy Yard, and some uncovered at the site.
 - A box of Longfellow House Trust letters/papers that was brought back from storage at the Navy Yard—in folders, but not in order. One in particular that may be useful is a folder labeled "NPS—transfer of Longfellow House from the Trust to the National Park Service." This material is in a white Hollinger box, on the bottom shelf of Unit 44A in the vault at Longfellow NHS.
 - Also brought from the Navy Yard were several boxes of Waddy's papers—letters to his mother about school, Harvard, and Paris, and later letters about his work with the Longfellow, Alden and Harlow firm in Boston and Pittsburgh in 1886 and later. These had not yet been processed as of late February 1996, but were in dated folders.
 - Other materials deserving further research are letters from Alice Mary Longfellow that are mixed in with boxes of Dana family letters in the vault. There are most likely some letters between Alice Longfellow and Henry Dana in these boxes.
3. Longfellow papers at Houghton Library, Harvard University.
4. Massachusetts Registry of Deeds, "Longfellow Indenture of Trust," October 28, 1913.

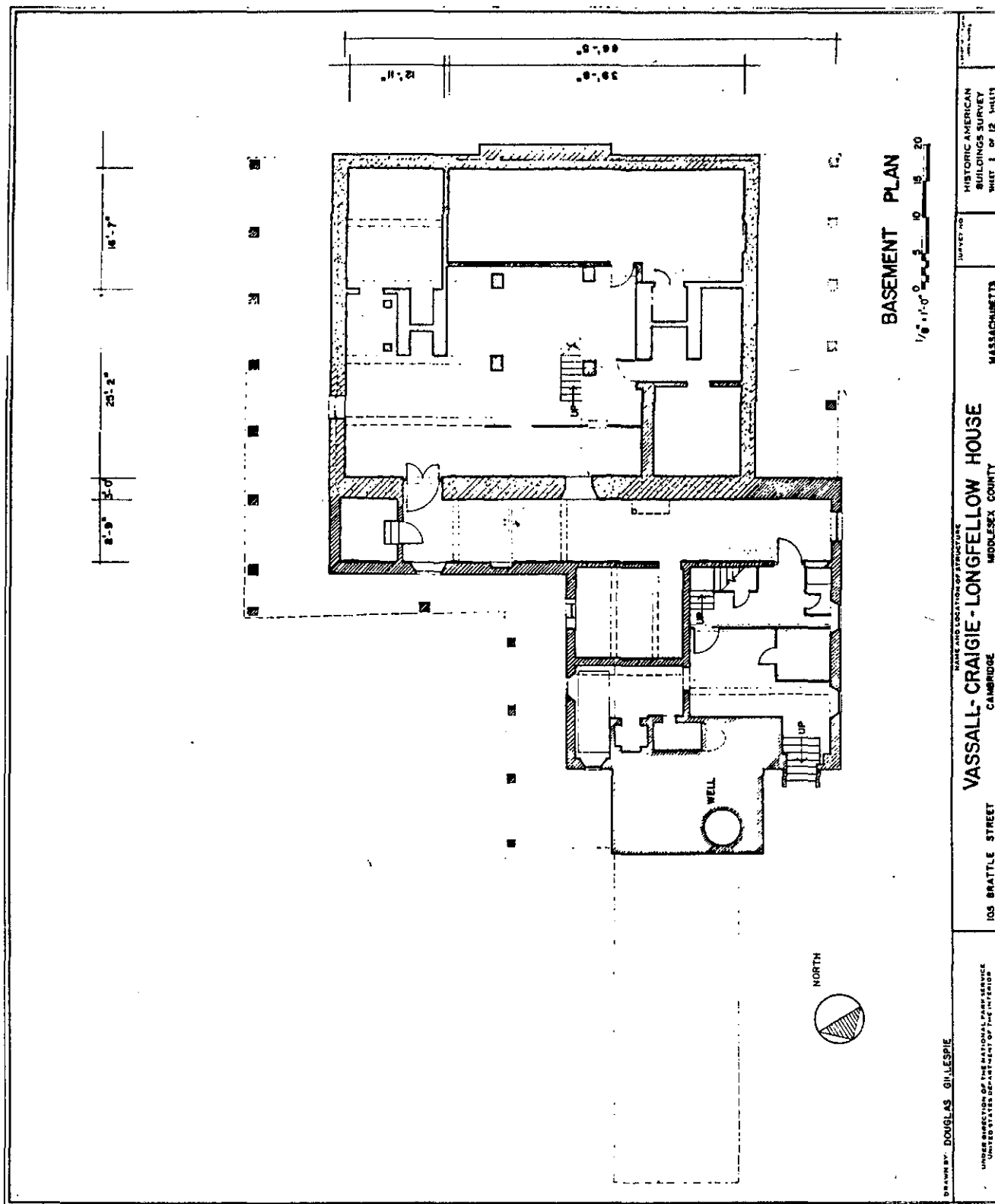
APPENDIX

VASSALL-CRAIGIE-LONGFELLOW HOUSE
105 Brattle Street
Cambridge, Middlesex County, Massachusetts

HISTORIC AMERICAN BUILDINGS SURVEY
12 Sheets

Drawn by
Douglas Gillespie
William McBride

No date [circa 1977]



DRAWN BY: DOUGLAS GILLESPIE

UNDER DIRECTION OF THE NATIONAL PARK SERVICE
UNITED STATES DEPARTMENT OF THE INTERIOR

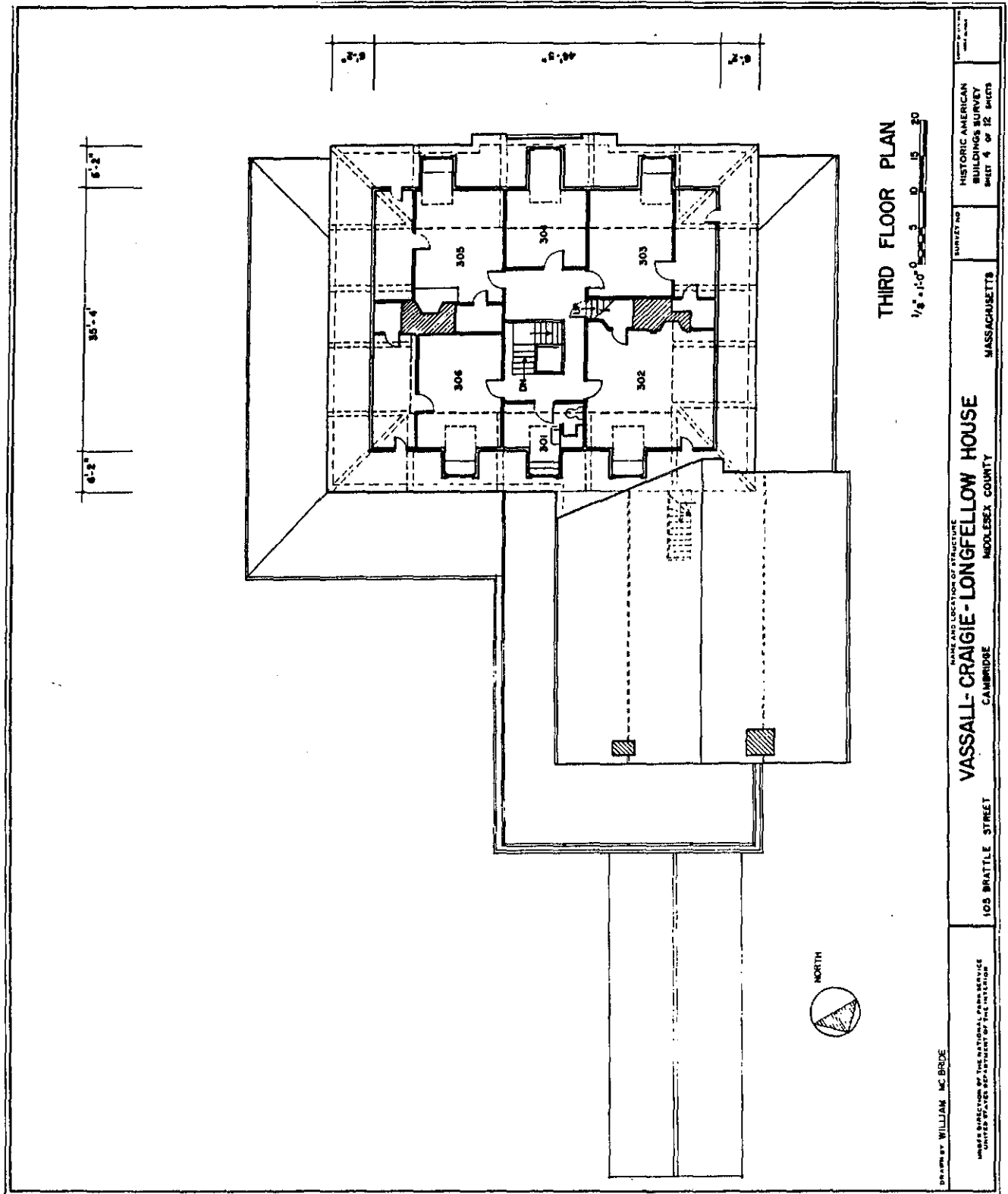
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CAMBRIDGE

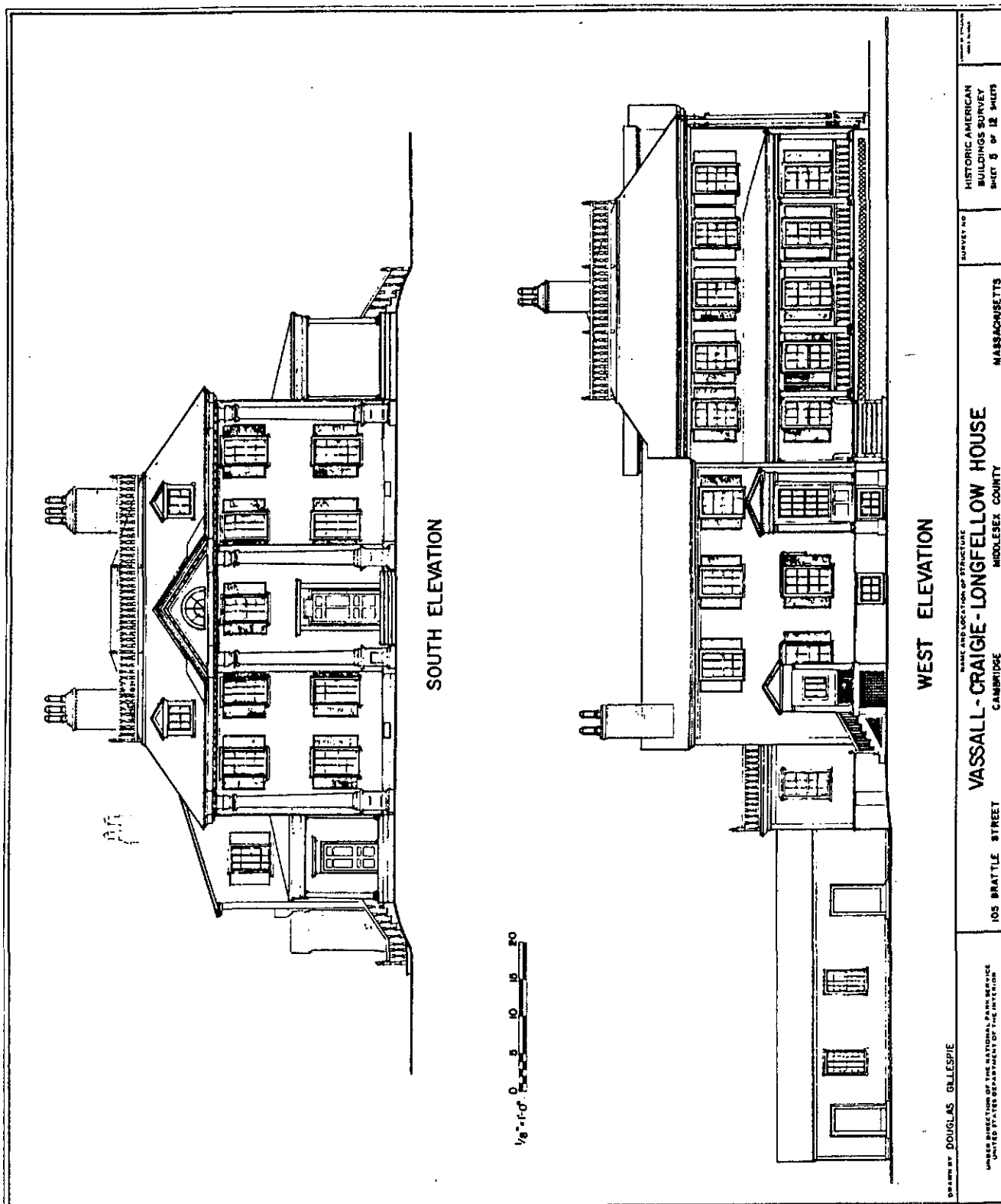
VASSALL-CRAIGIE - LONGFELLOW HOUSE
MIDDLESEX COUNTY

MASSACHUSETTS

JUN 27 1930

HISTORIC AMERICAN
BUILDINGS SURVEY
SHEET 1 OF 12





DESIGNED BY: DOUGLAS GLIESPIE	NAME AND LOCATION OF STRUCTURE	SURVEY NO.	DATE OF SURVEY
UNIVERSITY OF MASSACHUSETTS, CAMBRIDGE	VASSALL-CRAIGIE - LONGFELLOW HOUSE		
105 BRATTLE STREET	MIDDLESEX COUNTY		
	MASSACHUSETTS		
			HISTORIC AMERICAN BUILDINGS SURVEY
			SHEET 5 OF 12 SHEETS



NORTH ELEVATION



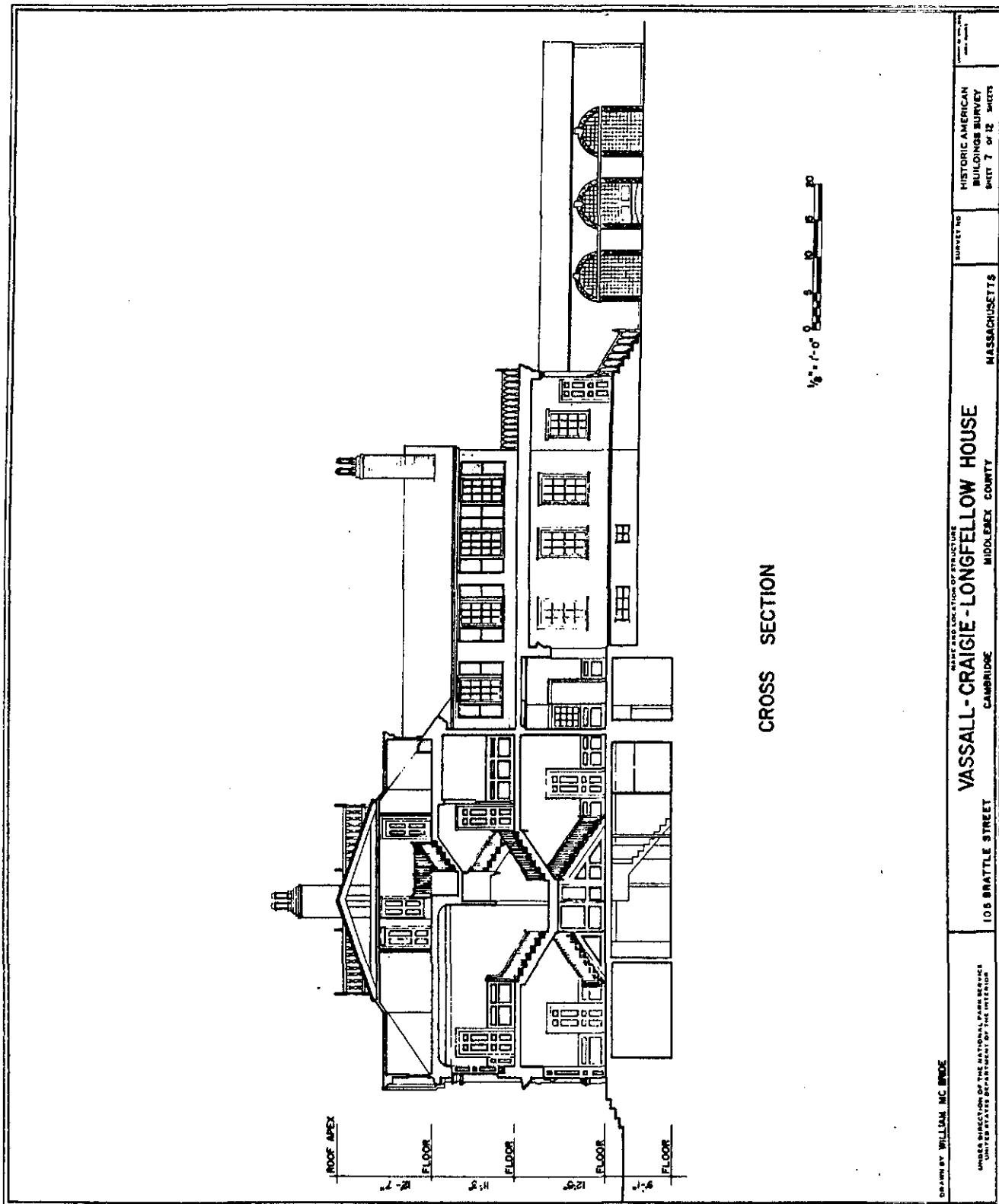
EAST ELEVATION

DRAWN BY DOUGLAS GILLESPIE

UNDER DIRECTION OF THE NATIONAL PARK SERVICE,
UNITED STATES DEPARTMENT OF THE INTERIORNAME AND LOCATION OF STRUCTURE
VASSALL-CRAIGIE-LONGFELLOW HOUSE
105 BRATTLE STREET CAMBRIDGE MIDDLESEX COUNTY MASSACHUSETTS

SURVEY NO.

HISTORIC AMERICAN
BUILDINGS SURVEY
SHEET 6 OF 12 SHEETSDATE OF FIELDWORK
OFFICE NUMBER



DRAWN BY WILLIAM MC BRIDE

UNITED STATES OF AMERICA
DEPARTMENT OF THE INTERIOR

105 BRATTLE STREET
CAMBRIDGE

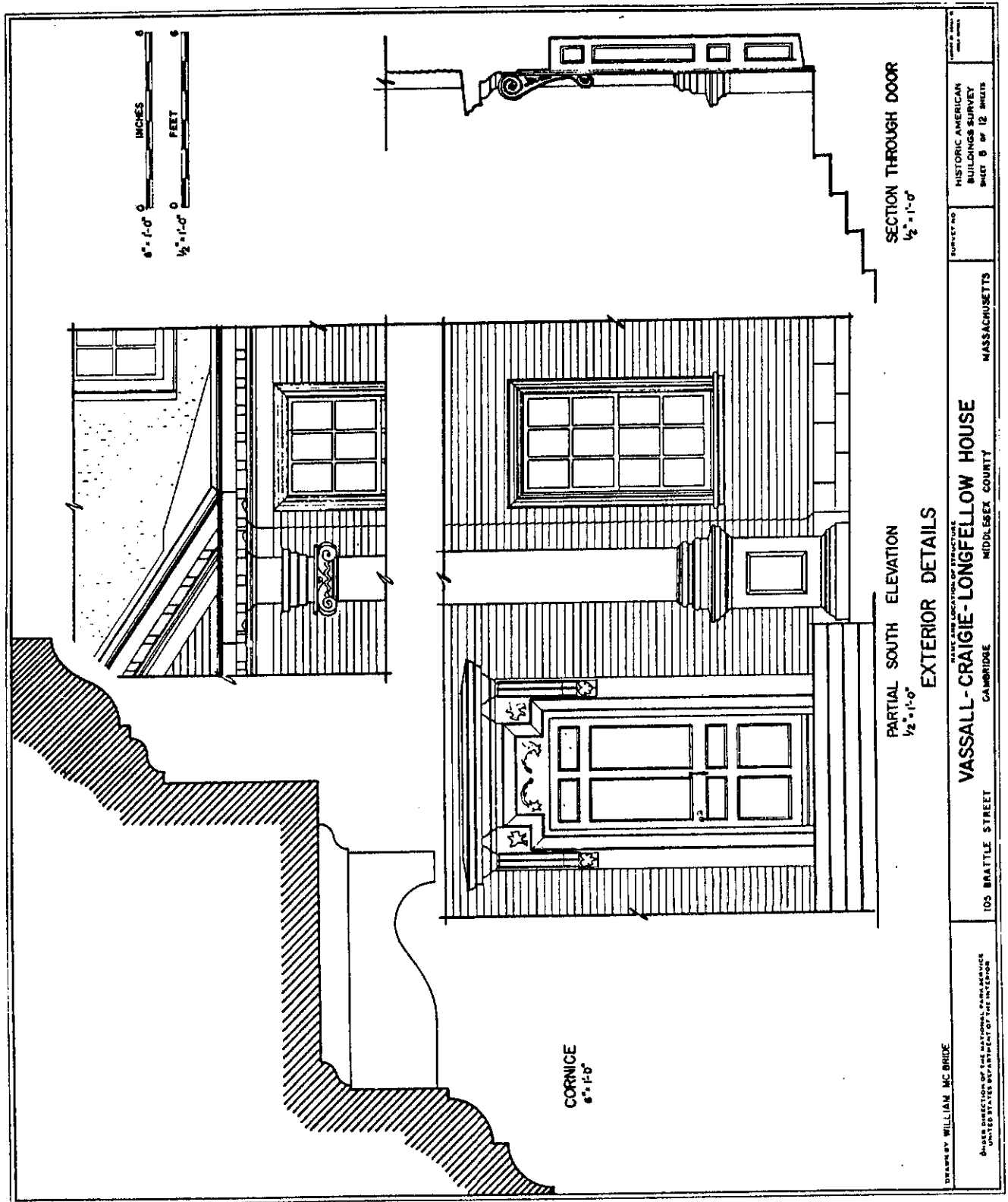
NAME AND LOCATION OF STRUCTURE

VASSALL-CRAIGIE - LONGFELLOW HOUSE
MIDDLESEX COUNTY

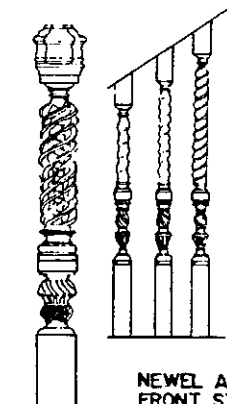
MASSACHUSETTS

SURVEY NO.

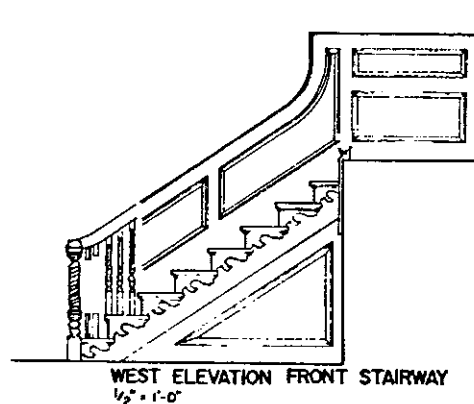
HISTORIC AMERICAN
BUILDINGS SURVEY
SHEET 7 OF 12



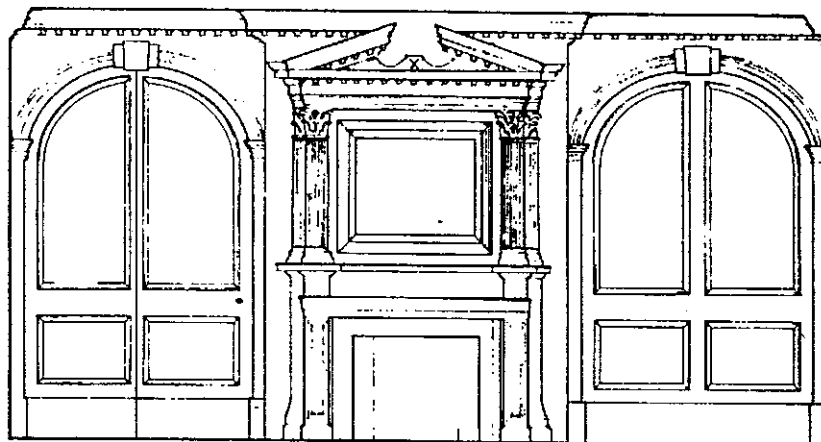
DRAWN BY WILLIAM MC BRIDE BASED ON DRAWING OF THE NATIONAL PARK SERVICE UNITED STATES DEPARTMENT OF THE INTERIOR	105 BRATTLE STREET CAMBRIDGE MIDDLESEX COUNTY MASSACHUSETTS	SURVEY NO. HISTORIC AMERICAN BUILDINGS SURVEY SHEET 5 OF 12 SHEETS	DATE OF DRAWING 1964
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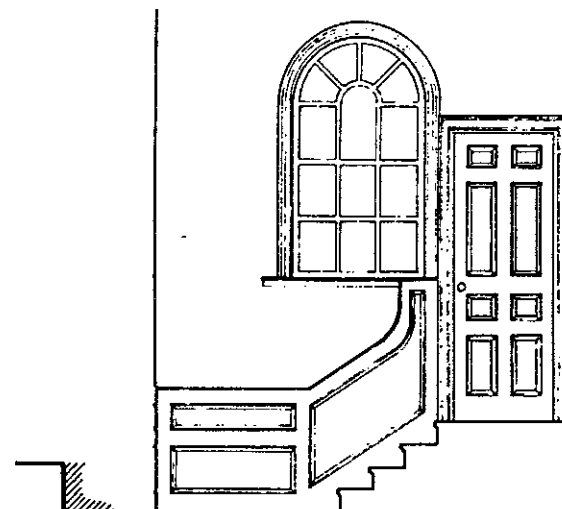
NEWEL AND BALUSTERS
FRONT STAIRWAY
1 1/2" = 1'-0"



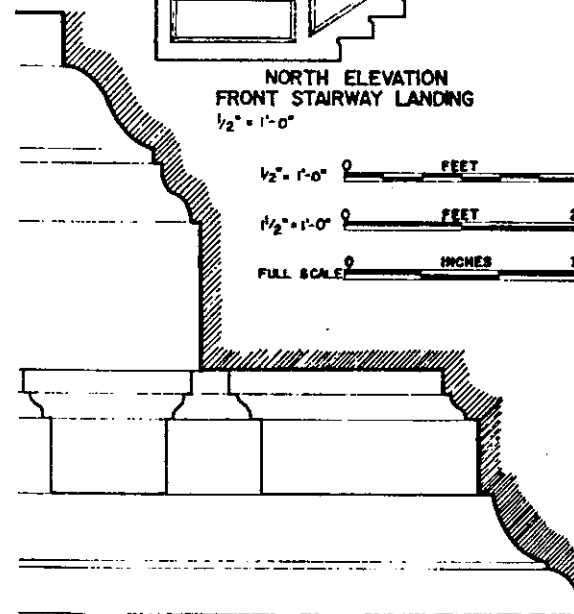
WEST ELEVATION FRONT STAIRWAY
1/2" = 1'-0"



NORTH ELEVATION AND PLAN PROFILE OF DRAWING ROOM
1/2" = 1'-0"



NORTH ELEVATION
FRONT STAIRWAY LANDING
1/2" = 1'-0"



CORNICE OF DRAWING ROOM
FULL SCALE

DRAWN BY DOUGLAS GILLESPIE

INTERIOR DETAILS

UNDER DIRECTION OF THE NATIONAL PARK SERVICE
UNITED STATES DEPARTMENT OF THE INTERIOR

105 BRATTLE STREET

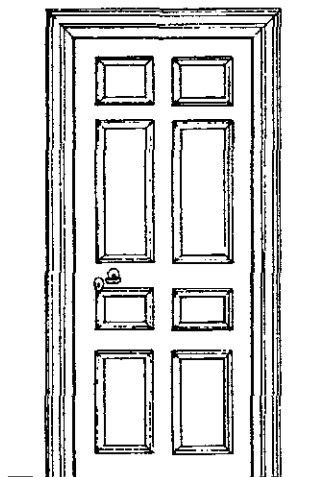
VASSALL-CRAIGIE-LONGFELLOW HOUSE
CAMBRIDGE MIDDLESEX COUNTY MASSACHUSETTS

MASSACHUSETTS

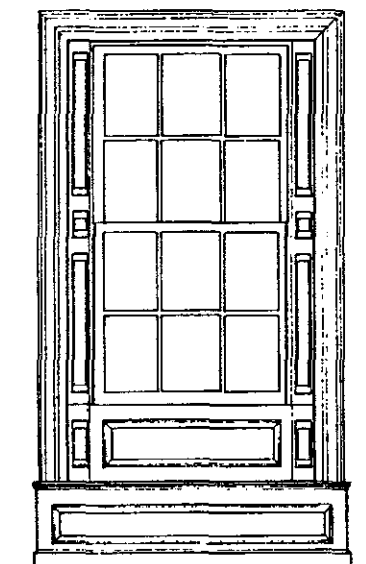
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HISTORIC AMERICAN
BUILDINGS SURVEY
SHEET 8 OF 12 SHEETS

RECORD OF TITLES
BUILT BY OWNER



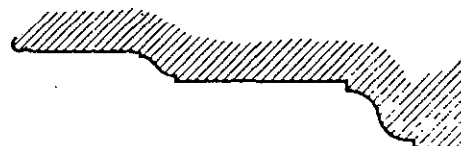
FRONT HALLWAY DOORS
3/4" x 1'-0"



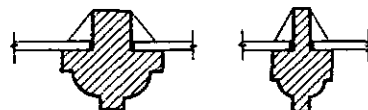
TYPICAL FIRST FLOOR WINDOW
3/4" x 1'-0"



DOOR AND WINDOW TRIM ORIGINAL HOUSE
FULL SCALE



DOOR AND WINDOW TRIM 1793 ADDITION
FULL SCALE

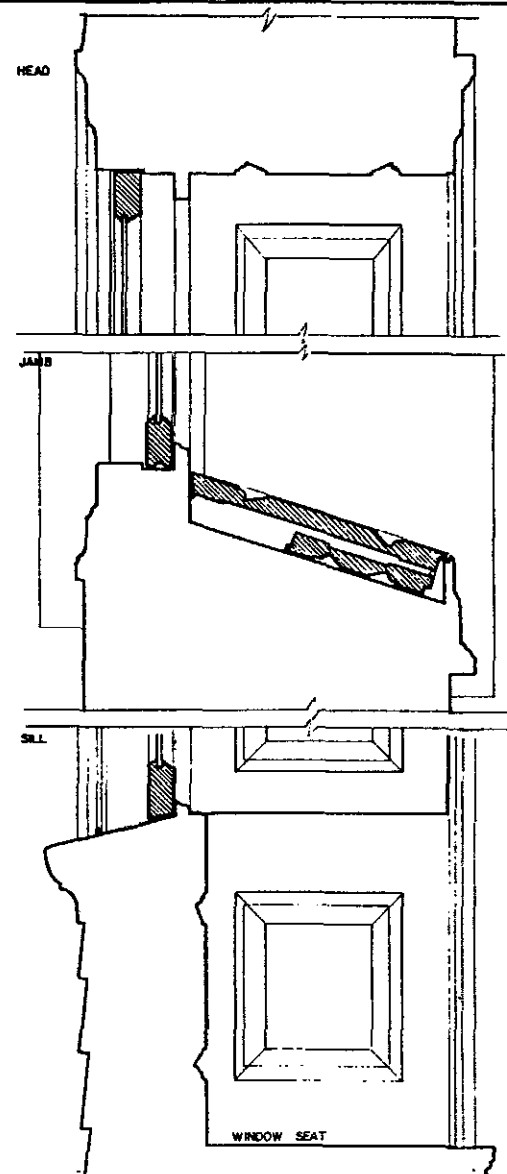


ca. 1750 ca. 1790
TYPICAL WINDOW SASH
FULL SCALE

FULL SCALE 0 INCHES 3

3/4" x 1'-0" 0 FEET 4

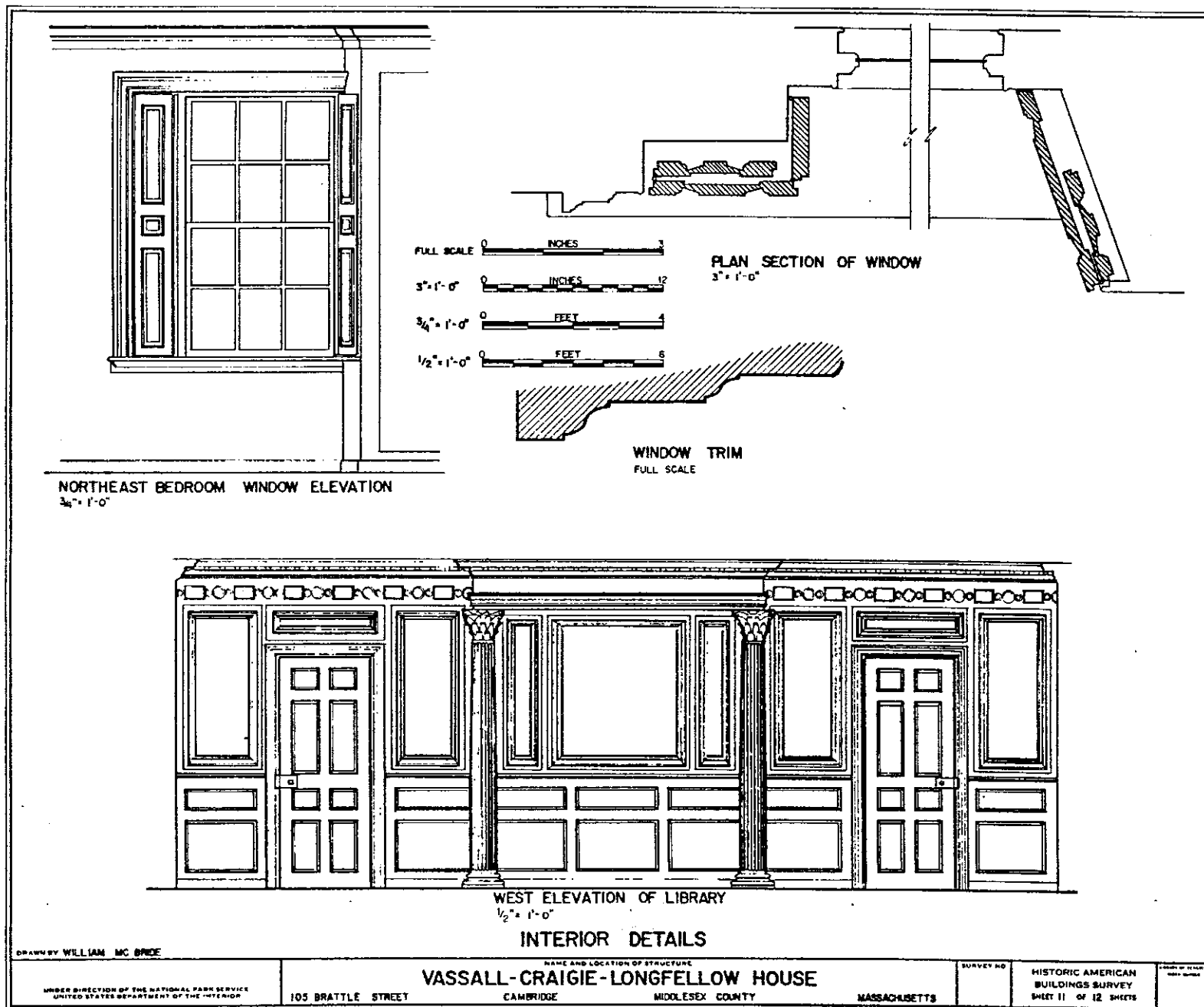
3" x 1'-0" 0 INCHES 12

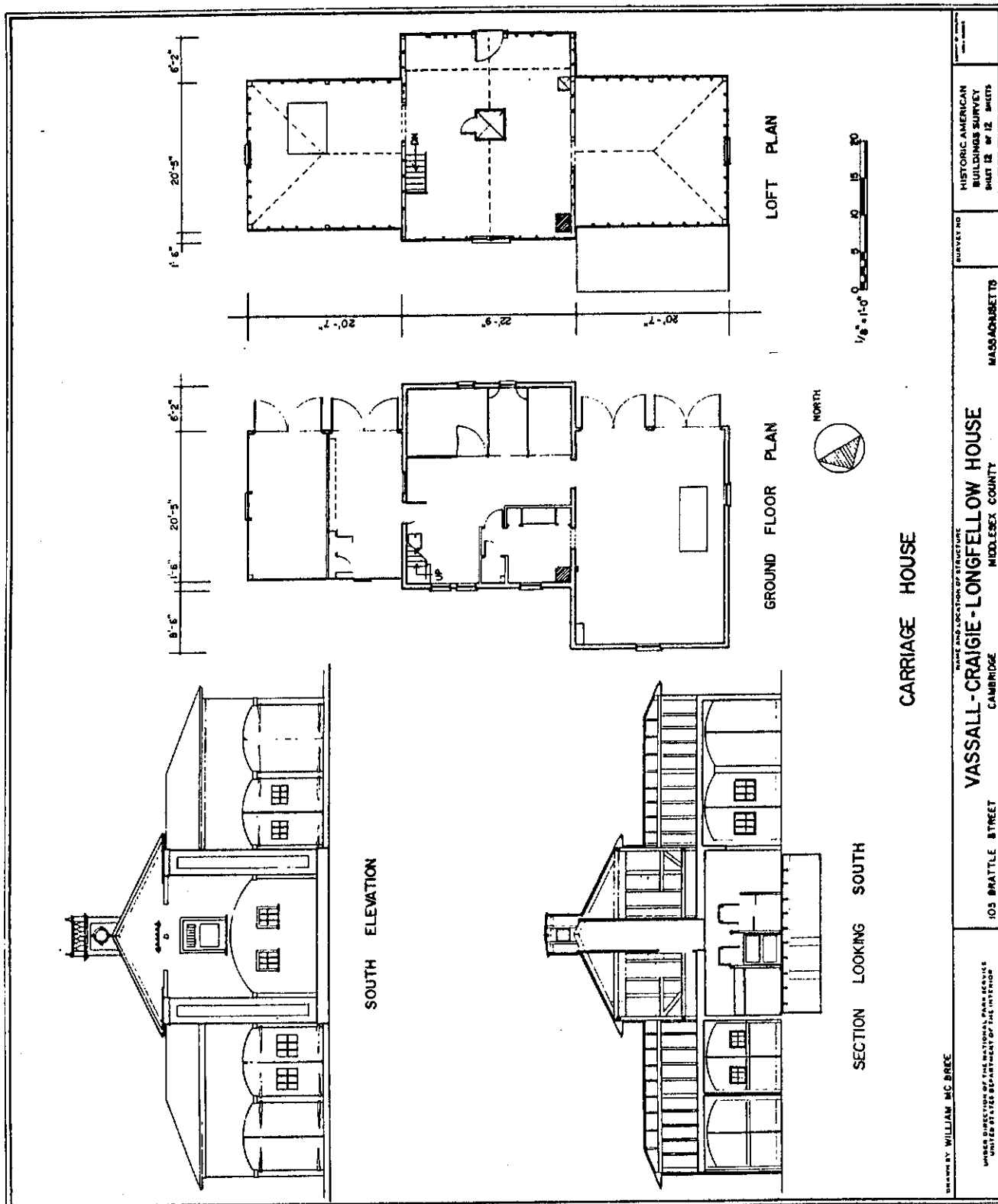


TYPICAL FIRST FLOOR WINDOW SECTION
3" x 1'-0"

INTERIOR DETAILS

UNDER DIRECTION OF THE NATIONAL PARK SERVICE UNITED STATES DEPARTMENT OF THE INTERIOR	NAME AND LOCATION OF STRUCTURE VASSALL-CRAIGIE-LONGFELLOW HOUSE 105 BRATTLE STREET CAMBRIDGE MIDDLESEX COUNTY MASSACHUSETTS	SURVEY NO. HISTORIC AMERICAN BUILDINGS SURVEY SHEET 10 OF 12 SHEETS
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_____. Vassall-Craigie-Longfellow House. 3 blueprints, front doorway detail; 6 blueprints, details of house [3 missing]. By R. H. Dana. Purchased 10 December 1914. Drawing collection of the Society for the Preservation of New England Antiquities.

_____. Vassall-Craigie-Longfellow House, Brattle Street. One-third sheet, pencil drawing. Stair detail. By Goddard White. Drawing collection of the Society for the Preservation of New England Antiquities.

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Laffey, Pat. Interview by Marie Carden, March 1996. Longfellow National Historic Site.

PART 2

EVALUATION OF NEW AREAS OF SIGNIFICANCE

By Thomas Denenberg

Somewhat back from the village street
Stands the old-fashioned country-seat.
Across its antique portico
Tall poplar-trees their shadow throw;
And from its station in the hall
An ancient timepiece says to all,-

'Forever - never!
Never - forever!'

-Henry Wadsworth Longfellow (1845)

INTRODUCTION

In 1916, the Reverend Donald McDonald Millar wrote of the Vassall-Craigie-Longfellow House, "Next to Mount Vernon this is the best-known house in America."¹ A leading authority on New England architecture, Millar was an Episcopalian priest from New York City who made an avocation out of preparing measured drawings of Colonial buildings for publication. "The house," he continued, "has always been in appreciative hands and has required no restoration."² While Millar correctly assessed the popularity of the house and the care it received, the good reverend failed to recognize that it had been considerably modernized. "Craigie House," as the Longfellow family tellingly called the family estate well into the 20th century, was a carefully constructed Colonial myth by the time Millar measured the building.

Celebrated throughout the 19th century as the Boston headquarters of George Washington during the early campaigns of the Revolutionary War, as the home of America's favorite poet, and as one of the finest examples of Georgian architecture in America, Craigie House served as an extraordinary focal point for the creation of a heroic history for the fledgling United States. The following essay will explicate the ways in which Craigie House served as an index to American history and culture, shaping and shaped by our collective understanding of the past. This document is designed as a contextual discussion of research completed and currently underway on the site by the National Park Service (NPS), the last in a remarkable chain of curators and interpreters at Craigie House.

¹ Donald McDonald Millar, *Measured Drawings of Some Colonial and Georgian Houses* (New York: The Architectural Book Publishing Co., 1916), unpaginated preface. I would like to thank Jim Shea and Michelle Clarke at the Longfellow National Historic Site as well as Paul Weinbaum, Marie Carden and Sarah Heald of the National Park Service for sharing research and advice about the Longfellows and their house.

² Millar, preface.

EVALUATING NEW AREAS OF NATIONAL REGISTER SIGNIFICANCE

This essay is based upon a series of questions posed by National Park Service staff. It is intended to serve as background research for a discussion of National Register significance of Longfellow National Historic Site (NHS). Currently considered significant through the year 1899 for its associations with George Washington and Henry Wadsworth Longfellow, and for its High Georgian architecture, the more recent history of the property has had a profound influence on the current conditions at the site. Preliminary conclusions about the 20th-century significance of the site are offered in the Statement of Significance section at the end of this study.

Relationship of the Longfellow House to Efforts to Commemorate and Preserve the American Past

The Literary Background

Henry Wadsworth Longfellow popularized and profoundly shaped the nation's understanding of its own past. Remarkably sensitive to the moods and needs of the American people, the poet spent a lifetime weaving a reassuring homespun of verse based upon historical themes. The extraordinary success of poems such as *The Village Blacksmith* (1839), *The Old Clock on the Stairs* (1845), *Evangeline* (1847), *The Courtship of Miles Standish* (1858), and *Tales of a Wayside Inn* (1863) testifies to the power of such accessible historical narratives in an era that witnessed phantasmagoric change and the accompanying growing pains of a rapidly modernizing society.³

In an era well before the Germanic concept of a "professional" or "scientific" historical profession, history read like literature and literature like history.⁴ Longfellow's poetry translated the mythology of New England for a national audience, in the same way that he translated Dante as the Smith Professor of Modern Languages at Harvard. Let us not be fooled, as Donald Millar was by Craigie House, into thinking that myth is without manipulation or meaning in New England. "The idealization of the New England village," writes Stephen Nissenbaum "began in part as a cultural strategy by which members of the old elite could maintain their social authority within a republican polity."⁵ New England became a self-defined region between 1830 and 1860, according

³ Stephen Nissenbaum has pointed out that by 1860, Longfellow's beloved New England was the most industrial, as well as the most modern, region of the country. See his excellent essay, "New England as Region and Nation," in *All Over the Map: Rethinking American Regions*, Edward Ayers, Patricia Nelson Limerick, Stephen Nissenbaum and Peter Onuf, eds. (Baltimore: Johns Hopkins University Press, 1996).

⁴ The rise of the historical profession is chronicled in Michael Krause and Davis Joyce, *The Writing of American History* (Norman, OK: The University of Oklahoma Press, 1985). The idea of a "professional" historian did not come about until the 1870s when the educational methods and precepts of the German seminar were imported to Johns Hopkins and Harvard Universities.

⁵ Nissenbaum, p. 47.

to Nissenbaum, fueled by the industrialization of the countryside at sites such as Lowell and Lawrence.⁶ New England achieved this cohesion through such cultural mechanisms as the telling of myths and the reification of symbols, which were the stock-in-trade of Henry Wadsworth Longfellow.

Longfellow's emphasis on local history gave meaning to a plethora of decaying and picturesque corners of New England. Poems such as *Tales of a Wayside Inn* placed the vernacular architecture of the region squarely at center stage. Built "in the Old Colonial day, When men lived in a grander way," but "Now somewhat fallen to decay," the Red Horse Tavern in Sudbury, Massachusetts, came to be the archetypal Colonial tap-room, instantly recognizable to the nation for its rustic charm.⁷ The very structure of Longfellow's writings—many brief episodes within a larger narrative—not only make the poetry immediately accessible, but also wide-ranging and inclusive. Individual sections of *Tales of a Wayside Inn* contain multiple references to past places and events that knit the poem and the region together. *The Landlord's Tale*, for instance, not only reintroduces Paul Revere into American popular culture, but also makes a cultural landmark out of the Old North Church, the Bridge at Concord, and "every Middlesex village and farm."

Longfellow and the Colonial Revival

Poem by poem, myth by myth, building by building, and place by place, Henry Wadsworth Longfellow became America's storyteller. In the process, Longfellow heightened the antiquarian sensibilities of his native region and the nation as a whole by popularizing historic localities such as Plymouth, which served as the setting of *The Courtship of Miles Standish* (1858). In this way, Longfellow became one of the "founding fathers" of the Colonial Revival and the historic preservation movement.⁸

Artificially split by historians into convenient categories for analysis, the Colonial Revival and the early historic preservation movement are best understood as twin currents within the ocean of antimodern thought that engulfed late 19th-century American culture.⁹ Often described stylistically or "art-historically," the Colonial Revival is frequently portrayed as an outgrowth of the

⁶ Longfellow married Fanny Elizabeth Appleton (1817-1861) the daughter of Nathan Appleton arguably the most prominent industrialist in New England, if not all of North America.

⁷ Henry Wadsworth Longfellow, "Prelude" to "Tales of A Wayside Inn" (1863).

⁸ Although recent excellent studies have recovered the role of women in the early historic preservation movement, the literary background to preservation is largely the output of Longfellow, Hawthorne, Emerson and Whittier. See Kevin Murphy, "The Politics of Preservation: Historic House Museums in the Piscataqua Region," in *A Noble and Dignified Stream: The Piscataqua Region in the Colonial Revival, 1860-1930*, by Sarah Giffen and Kevin Murphy, eds. (York, ME: Old York Historical Society, 1992), pp. 193-205.

⁹ A persuasive discussion about the popular historicism of late 19th century America is provided in T. J. Jackson Lears, *No Place of Grace: Antimodernism and the Transformation of American Culture, 1880-1920* (New York: Pantheon Books, 1981).

nation's Centennial celebrations at Philadelphia in 1876.¹⁰ Following this logic, the historic preservation movement is then posited as an outgrowth of this interest in quaint colonial scenes and displays of colonial relics. I would argue that the cultural roots of the movement are buried far deeper in the New England soil, however, in the myths and imagery captured by writers such as Longfellow, Emerson, and Hawthorne in the antebellum period. The very landscape of New England is on display in these works ("every Middlesex village and farm"), and the landscape is populated by a passing generation of Revolutionary heroes at home in venerable reminders of a simpler society. The seamless nature with which Americans took up the telling of Revolutionary hero tales, combined with the publication of popular histories and dramas in the antebellum period, has led the historian Harvey Green to comment that the "Colonial Revival" is perhaps better named "Colonial Survival."¹¹

Not only did Henry Wadsworth Longfellow provide a road map through historic New England for the rest of the country, but the poet turned local historical vignettes and motifs into national icons. *The Old Clock on The Stairs* resonated for years as school children memorized the poem, and painters such as Edward Lamson Henry captured the scene on canvas and translated the work into American visual culture to be reproduced time and time again (fig. 1).¹² *The Courtship of Miles Standish* provided the nation with another enduring image, that of Priscilla spinning at the hearth. First published in 1858, the poem popularized a sentimental ideal of female domestic labor in an era that witnessed the final transfer of textile production out of the home and into the factory. A lesson, perhaps, for women to be mindful of the idealized virtues of their mothers and grandmothers, Priscilla provided a soothing image for the increasingly modern world of mills and trains, immigrants and cities. Again, the sing-song structure of the poem adds to the message:

How the heart of her husband doth safely trust in her always,
How all the days of her life she will do him good and not evil,
How she seeketh the wool and the flax and worketh with gladness,
How she layeth her hand to the spindle and holdeth the distaff,
How she is not afraid of the snow for herself or her household,
Knowing her household are clothed with the scarlet cloth of her weaving!

The image of Priscilla subsequently appeared throughout American popular culture in books and illustrated magazines, on rugs and wallpaper. Popular sculptures such as the patented plaster casts of John Rogers placed the image within reach of the middle class, while furniture companies vied with each other to produce spinning-wheel chairs, thus placing the myth of Priscilla—the good mother—directly in the middle-class parlor.

¹⁰ The standard interpretations of the Colonial Revival come in Alan Axelrod, ed. *The Colonial Revival in America* (New York: W. W. Norton, 1985) and William Rhodes, *The Colonial Revival* (New York: Garland Publishing, 1977).

¹¹ Harvey Green, "Popular Science and Political Thought Converge: Colonial Survival Becomes Colonial Revival, 1830-1910," *Journal of American Culture* (6/4 - Winter 1983), pp. 3-24.

¹² Edward Lamson Henry painted *The Old Clock on the Stairs* in 1868. The painting is in the collection of the Shelburne Museum, Shelburne, VT.



Figure 1. Commercial View of "The Clock at the Head of the Stairs," 1917.

The Longfellow's at Craigie House

Henry Wadsworth Longfellow, teller of heroic tales, sought refuge in the past when he rented rooms in Craigie House in 1837. Well aware of the building's historical associations, the young professor wrote to a friend:

...I live in a great house which looks like an Italian villa; have two large rooms opening into each other. They were once George Washington's chambers.¹³

Upon his marriage to Fanny Appleton in 1843, Longfellow arranged to rent the entire eastern half of the house from the heirs of the widow Craigie. Shortly thereafter, Fanny wrote:

...We have decided to let Father purchase this grand old mansion if he will.... Mr. Greene [George Washington Greene?], a great friend of Henry's...has excited an [sic] historical appreciation [sic], or rather reminded us how noble an inheritance this is where Washington dwelt in every room....¹⁴

The importance of the old house as a therapeutic retreat is evident from Henry's writings and Fanny's letters.

We have just returned to our home & are enraptured with its quiet & comfort after that Pandemonium, New York. It has now, too, the sentiment of the Future as well as of the Past to render it dearer than ever, for since we left it has become our own [Fanny's father, textile magnate Nathan Appleton, purchased the house for the couple as a wedding present in 1843] we are full of plans & projects with no desire, however, to change a feature of the old countenance which Washington has rendered sacred.¹⁵

Henry and Fanny wanted to preserve the historical associations of the building that fostered the idyllic environment, and so made few obvious changes to the house.¹⁶ However, they substantially altered the grounds surrounding the old country seat, and added modern utilities on the interior. A series of outbuildings were torn down, and covered walkways removed that once connected the great house to its service buildings. A modern furnace was installed in 1844, followed

¹³ Sarah Heald, research notes for "Historic Furnishings Report for Longfellow National Historic Site," citing Samuel Longfellow, ed., *The Life of Henry Wadsworth Longfellow*, 3 vols., 1891; 1968 reprint, Vol. 1, p. 304.

¹⁴ Heald, citing Fannie Appleton Longfellow to Thomas Appleton, Box 4, 1843-1850, August 30, 1843.

¹⁵ Fanny Longfellow to Thomas Appleton, October 30, 1843, cited by Kathleen M. Catalano in "The Longfellow's and Their 'Trumpet Antiquities,'" *The American Art Journal* (Spring 1983), p. 22.

¹⁶ Morgan Phillips et al., *Historic Structures Report, Longfellow: Architectural Data Section* (Boston: Society for the Preservation of New England Antiquities, 1975), p. 131, footnote 2, citing Henry W. Longfellow, "Craigie House."

closely by internal plumbing, a laundry, and gas lighting.¹⁷ In terms of interior organization and spatial relationship to other structures on the site, Craigie House took on a very modern feeling, congruent with the latest and most up-to-date ideas of household arrangement.

Exterior change at Craigie House, by contrast, was limited to the restoration of historical details such as the main balustrade, or the creation of new features that would heighten the picturesque and historical qualities of the building. The main balustrade was repaired in 1844, during the first campaign of work, and matching railings were installed on the east and west piazzas.¹⁸ Parts of the original balustrade itself were used on the rear piazza.¹⁹ In 1872 Henry wrote:

April 12

Have put a balustrade on the bank in front of the house. Do not half like it, but it must stand awhile, at all events.²⁰

Like the romantic act of adding a balustrade where none existed, Longfellow's interest in the romance of New England's history was made explicit through the use of architectural fragments as relics in the garden surrounding the house. On July 14, 1844, Henry noted that "The gateway [to the garden] was from the old College house which stood opposite the bookseller's in the College yard."²¹ Another garden doorway and pediment came from the ruins of an ancient house owned by the Longfellow family in Byfield, the western section of Newbury, Massachusetts.²² The poet thus surrounded his historic house with personal touchstones of the past, a memento of Harvard's past and an ancestral doorway. In doing so, Longfellow placed himself in the very first generation of collectors of antiquities in New England, in company with the iconoclastic Cummings Davis of Concord and Ben Perley Poore of Newbury. While the former acquired and exhibited his collection as if it were a *Wunderkammer* or Cabinet of Curiosities from the days of the enlightenment, the latter "used his objects to create a romantic old-time atmosphere," in the words of decorative arts scholar Elizabeth Stillinger.²³ Longfellow, though lacking the scientific bent of Davis, clearly overshadowed Poore in the use of objects to create "romantic atmosphere."

¹⁷ Part I, pp. 36-38.

¹⁸ Phillips et al., pp. 97-101.

¹⁹ Phillips et al., pp. 81-82.

²⁰ Phillips et al., p. 152.

²¹ Catherine Evans, *Cultural Landscape Report for Longfellow National Historic Site, Volume I: Site History and Existing Conditions* (Boston: Olmsted Center for Landscape Preservation, 1993), p. 43, citing Henry Wadsworth Longfellow, "Craigie House."

²² Henry W.L. Dana to Mary King Longfellow, May 13, 1936. Unit 47C, Box 1, Folder 19. Longfellow NHS.

²³ Elizabeth Stillinger, *The Antiquers* (New York: Alfred Knopf, 1980), p. 27.

The interior decoration of Craigie house continued the historical and romantic themes. In an excellent article published in *The American Art Journal*, former Longfellow NHS curator Kathleen Catalano described the collecting habits of Henry and Fanny. "Like many early collectors," writes Catalano, "the Longfellows acquired antiques not for aesthetic or investment purposes, but rather for historical reasons."²⁴ Furniture owned by famous family members, including busts of significant historical figures, added to the historical environment and sense of mystique at Craigie House. This atmosphere was displayed in a very public manner, due to the fame of the owner and the increasing popularity of the house as a uniquely American icon.

The Iconization of Craigie House

The iconization of the Craigie House as a historical site of national importance was already underway when a young Henry Wadsworth Longfellow first sought to rent rooms in the house in 1837. A well-known landmark on the road to Watertown, the house was recognized as significant for its role as George Washington's headquarters during the American Revolution, and as the home of Andrew Craigie, the Apothecary General of the Continental Army. A high-profile figure in the community due to his land speculation and business activities, Craigie and his wife entertained in a lavish manner and turned the old Georgian country seat into a fashionable and picturesque gentleman's farm, or *ferme ornee*. They updated the mansion house with an addition to the rear of the building, the construction of a service ell, and the installation of the now-famous piazzas in 1793.²⁵ So grand were the results of these changes that the house was frequently referred to as "Castle Craigie" by locals.²⁶ By all accounts, Craigie was living beyond his means and left extraordinary debts at the time of his death in 1819, forcing his wife to take in boarders until her own demise in 1841.²⁷

The passing of the Craigies' revolutionary generation was a moment of profound national introspection, according to the historian Michael Kammen.²⁸ Demand for a national myth of genesis focused on a growing "Cult of Washington" that made the nation's first president a man for all seasons. The publication of Mason Locke Weems' *Life of Washington* in 1800 established Washington's place at the head of a new American pantheon, and began the process described by Karal Ann Marling as "a mounting enthusiasm for saving sites and collecting relics, especially those

²⁴ Catalano, p. 25.

²⁵ Evans, pp. 16-19.

²⁶ Evans, p. 16. Longfellow frequently referred to the house as "Castle Craigie" in his journal, usually in a self-depreciating or ironic fashion.

²⁷ Evans, pp. 25-29.

²⁸ Michael Kammen, *A Season of Youth: The American Revolution and the Historical Imagination* (New York: Alfred A. Knopf, 1978).

associated with George Washington."²⁹ In particular, patriotic groups preserved a number of Washington's Revolutionary War headquarters.³⁰

Concurrent to the apotheosis of Washington as a secular saint in the first half of the 19th century, technological progress in the form of the rotary printing press allowed for a remarkably broad dissemination of printed information throughout society. The result of these advances was a highly literate population and the highly specialized profession of publishing.³¹ Illustrated books and magazines were cheap and readily available for the first time, and this allowed the romantic history of the revolutionary generation to flourish.

The history and image of the old Vassall mansion—the decaying splendor of “Castle Craigie”—was ready-made for the moment. The locally famous old house was published in illustrated books and magazines; the image of the house was circulated via engravings, then in cabinet cards and stereo views, and in still later forms of photographic reproduction. The house became a *de rigueur* stop for tourists and appears in travelogues throughout the 19th century. A few examples illustrate the patterns and themes that mark this reportage.

Shortly before Henry and Fanny acquired the property in 1843, *The Family Magazine*—a popular journal—printed an article entitled “Washington's Headquarters at Cambridge.”³² The essay encapsulates the early history of the Revolution in the Boston area, and at the end describes in detail “the house occupied by General Washington...between the Cambridge colleges and Mount Auburn.”³³ In an early written expression of antiquarian sentiment, the author describes Governor Hutchinson's house, the Brattle Street church, numerous battlements and fortifications, and concludes by wistfully noting that “most of the memorials, like most of the actors in those scenes, have passed away.”³⁴ Craigie House in comparison is rendered all the more remarkable for its state of preservation.

²⁹ Karal Ann Marling, *George Washington Slept Here: Colonial Revivals and American Culture, 1876-1986* (Cambridge, MA: Harvard University Press, 1988), p. 86.

³⁰ Charles B. Hosmer, Jr., *Presence of the Past: A History of the Preservation Movement in the United States before Williamsburg* (New York: G.P. Putnam's Sons, 1965), p. 78. Hosmer notes that New York State's 1850 purchase of the Hasbrouck House, Washington's headquarters in the last two years of the war, “can be considered the first success of the American preservation movement, though there was no real organized effort involved” (p. 35).

³¹ Lawrence Buell, *New England Literary Culture: From Revolution through Renaissance* (Cambridge, MA: Cambridge University Press, 1986); see especially Chapter 3, “Marketplace, Ethos, Practice: The Antebellum Literary Situation.”

³² *The Family Magazine* (1843), p. 43. Clipping from the files of Henry W.L. Dana. Longfellow NHS.

³³ *The Family Magazine*, p. 45.

³⁴ *The Family Magazine*, p. 45.

By mid-century, the illustrated vignette emerges as a pattern in the popular reportage about Longfellow and his house. An issue of *Gleason's Pictorial Drawing-Room* from 1852 includes an article on Professor Longfellow that features a portrait of the poet and several paragraphs about his writing. The dominant image on the page, however, is not the visage of the popular poet, but a large engraving of "Washington's Head Quarters at Cambridge, Mass., The Residence of Professor Longfellow."³⁵ The caption describes "the building *improved* [emphasis mine] as residence by Professor Longfellow."³⁶ Noting the historical significance of the structure, *Gleason's* goes on to described the building and grounds in great detail, noting in particular the terraces, five stone steps, and "stately elms." Remarkable, again, is the article's conclusion, which—as in *The Family Magazine*—makes explicit the growing recognition of the need to preserve the rapidly disappearing historic environment.

Other elms, with flowers and shrubbery, beautify the grounds around it; while within iconoclastic innovation has not been allowed to enter with its mallet and trowel, to mar the work of the ancient builder, and to cover with the vulgar stucco of modern art the carved cornices and paneled wainscots that first enriched it.³⁷

Yet another romantic travelogue, the *Homes of American Authors*, published in New York in 1853 by G.P. Putnam and Company, also ends at Craigie House. Reflecting the national interest in a romantic past, author George William Curtis writes "we loll in the sumptuous study of Longfellow, where the old panels suggest the memory of Washington, while the poet sings us golden legends of the Old World and the New World."³⁸

The written word and the illustrated journal were only two of the many ways in which the image of Craigie House was disseminated in the course of the 19th century. The invention of photography in the late 1830s had an early and profound impact on the way in which the house was viewed. As technology progressed and the new medium became more widely available through ever-cheaper processes and formats—such as albumen and collodion prints, *carte de visite*, stereopticon cards, and cabinet cards—Craigie House gained an ever-increasing presence in American visual culture.

One remarkable format in which the house was presented was the stereo slide, a precursor to the widely popular stereopticon viewers and cards. Robert Taft has stated that the stereo slide "appeared in most homes on the American continent some time during the fifties, sixties and seventies." Stereo slides were positive stereo images printed on glass, and frequently hand-colored.

³⁵ *Gleason's Pictorial Drawing-Room Companion* (1852), p. 376. Clipping from the files of Henry W.L. Dana. Longfellow NHS.

³⁶ *Gleason's Pictorial Drawing-Room Companion*, p. 376.

³⁷ *Gleason's Pictorial Drawing-Room Companion*, p. 376.

³⁸ "Various Authors," *Homes of American Authors* (New York: G.P. Putnam and Company, 1853). The Longfellow National Historic Site holds a copy of this book, owned by Alexander Wadsworth Longfellow, Jr., with annotations by Henry W.L. Dana.

that created a three-dimensional image of the subject when placed in a box-like viewer.³⁹ An example of the first use of this technology is in the collections of the Longfellow NHS, because Craigie House was included in what appears to be the very first stereo series taken in America. Patented in 1854 by F. Langenheim, this series includes such important Revolutionary War sites as the Washington Elm in Cambridge and the John Hancock Mansion in Boston.⁴⁰ Literary and picturesque landmarks like "Sunnyside," the home of Washington Irving on the Hudson River in New York, and Niagara Falls all fit neatly within the viewer that doubles as a storage box.⁴¹

A more conventional stereo view of Craigie House is that issued by Deblois Barnum in 1859. Part of the "American Historical Series," this image bears an extraordinary label on the verso identifying the structure as "Washington Head-Quarters" in "Cambridge, Mass." The label continues:

Familiarly called the Craigie House. It was taken possession of by Gen. Washington when he assumed the command of the Army. It has since been intimately associated with American literature. Edward Everett resided in it just after his marriage. Jared Sparks afterward edited one or two volumes of Washington's letters in the very room from which they were originally written. It then became the home of Mr. Worcester, the Lexicographer, and at present it is owned and occupied by the poet, Henry W. Longfellow.⁴²

Countless non-stereo views of the house were issued by professional photographers between the 1850s and the turn of the century (e.g., fig. 2). The collections of the National Park Service, the Society for the Preservation of New England Antiquities, the Cambridge Historical Commission, and the Cambridge Historical Society all contain dozens of different cabinet cards from these decades issued by local and national firms. Designed to be collected or included in photo albums, these cards show Craigie House in all seasons. A fascinating subgroup include the few that portray Henry Wadsworth Longfellow or other family members posing, thus rendering the image "official."

³⁹ Robert Taft, *Photography and the American Scene* (New York: Dover Publications, 1964), p. 174.

⁴⁰ Taft details the history of the Langenheim Brothers on pages 173-175, and notes that they issued several series of "American Views" in the 1850s. The so-called "John Hancock" mansion, popularly known after its most famous owner, was actually constructed by Thomas Hancock. For a complete discussion of the house and its importance see Margaret Henderson Floyd, "Measured Drawings of the Hancock House by John Hubbard Sturgis: A Legacy of the Colonial Revival," in *Architecture in Colonial Massachusetts*, Abbott Lowell Cummings, ed. (Charlottesville, VA: The University of Virginia Press, 1979), pp. 87-111.

⁴¹ Another view in the series, that of the Tudor Cottage on Nahant, is reported to be the first stereo view taken in the United States, according to Jim Shea, Curator of Longfellow NHS.

⁴² Historical photographs, exterior views, LOC 57-E, Box 1, Longfellow NHS.



Figure 2. Commercial View of Longfellow's Study, ca. 1890.

The most famous of this later genre is undoubtedly the popular image of Longfellow and his daughter Edith taken by the Alden Photo Company of Boston. Issued as a cabinet card and stereo view, Longfellow noted the circumstance of the photograph in his diary.

And as we went out of the door there stood another photographer
with his deadly instrument aimed at us, and insisting upon taking us
as we stood on the steps.⁴³

Viewed in stereo or thumbed in a album, engraved as a print and framed for the parlor or included in an illustrated magazine, the image of Craigie House was pervasive in late 19th-century America.

Craigie House Copied

The remarkably high profile of Craigie House in American popular culture during the later decades of the 19th century is clearly reflected in the use of the house as a design prototype by builders and architects throughout the country. Replica "Longfellow Houses" literally dot the landscape in all regions of the United States, testifying to the continuum of interest in the poet and his historic house. Of particular significance are the "official" replicas of the structure—buildings that were commissioned to represent the Commonwealth of Massachusetts at international expositions in the waning years of the 19th century. How did Craigie House come to embody the architectural ideals of the Bay State?

The earliest known Longfellow replica, and indeed one of the earliest known Georgian Revival houses, is Gladisfen in Newcastle, Maine. Constructed in 1883, just one year after the poet's death, Gladisfen was designed by Henry Vaughn (1845-1917), an English architect better known for his Gothic Revival ecclesiastical architecture.⁴⁴ Built for William Glidden, a ship owner based in the Damariscotta River town, the facade elevation of Gladisfen is directly modeled on the Vassal-Craigie- Longfellow House, differing only in minor detail. Curiously, Glidden and Vaughn chose not to replicate the west piazza of the original house, which allowed the construction of a coach entrance in this location at Gladisfen. Adopting a monumental Palladian window for this elevation, Vaughn thus balanced the neoclassical interior of the structure. This was rendered in a "decidedly English Palladian" mode, according to architectural historian William Morgan.⁴⁵

⁴³ See historical photographs, exterior views, LOC 57-E, Box 1, Longfellow NHS. See the edited journals of Henry Wadsworth Longfellow, p. 386, for the account of the photographic encounter.

⁴⁴ William Morgan, "Henry Vaughn 1845-1917," in *A Biographical Dictionary of Architects in Maine*, by Earle G. Shettleworth, Jr., ed., Vol. I, No. 8 (Augusta, ME: The Maine Historic Preservation Commission, 1984), p. 5. I would like to thank Earle Shettleworth, Maine State Historic Preservation Officer, for directing my attention to "Gladisfen" and providing information on the career of Henry Vaughn.

⁴⁵ Morgan, p. 5. For more on Vaughn, see William Morgan, *The Almighty Wall: The Architecture of Henry Vaughn* (New York and Cambridge, MA: 1983).

Shortly after the completion of Gladisfen, a second replica of the Longfellow House was planned and constructed in the Chicago suburb of Evanston, Illinois. Given an equally impressive name, Enfield Place established a pattern of close replication of the Cambridge house throughout the country that continued well into the 20th century. Built "around 1887," according to the *Chicago Sunday Tribune*, Enfield Place—like Gladisfen—plays an important role in the reinterpretation of the early phases of the Colonial Revival.⁴⁶

Generations of architectural historians have viewed the 1880s as a transitional period in domestic design, where "American" influences crept their way into the vocabulary of European-trained or -influenced architects working in the Shingle or Beaux Arts styles.⁴⁷ Buildings such as the Henry Augustus Coit Taylor House in Newport, Rhode Island—an 1886 commission by McKim, Mead and White—are frequently singled out as representative of this period of relatively free interpretation of "Colonial" (in this case Georgian) sources.⁴⁸ In contrast, the subsequent decade of the 19th century and the early years of the 20th century are identified and underscored as the era of archaeologically correct "Colonial" designs based upon the burgeoning bibliography of architectural folios, monographs, and periodicals available as source material.⁴⁹ Gladisfen and Enfield Place demonstrate an interest in close replication of Colonial buildings two decades before architectural historians view such structures as commonplace.⁵⁰ The popularity and pervasive image of the Vassall-Craigie-Longfellow House in 19th-century visual culture was no doubt the impetus for these extraordinary and significant structures.

⁴⁶ Interior and exterior views of "Enfield Place" were published in *The Chicago Sunday Tribune* on February 5, 1956.

⁴⁷ Excellent early works on the topic include Vincent Scully, *The Shingle Style and the Stick Style* (New Haven: Yale University Press, 1955), and William Rhodes, *The Colonial Revival* (New York: Garland Publishing, 1977).

⁴⁸ Rhodes, *The Colonial Revival*, p. 74.

⁴⁹ For an excellent discussion of this transition, see Elizabeth Blair MacDougall, *The Architectural Historian in America* (Hanover and London: National Gallery of Art, distributed by the University Press of New England, 1990). Essays that directly address this topic include William Rhodes, "The Discovery of America's Architectural Past"; Keith Morgan and Richard Cheek, "History in the Service of Design: American Architect-Historians, 1870-1940"; and Dell Upton, "Outside the Academy: A Century of Vernacular Architecture Studies, 1890-1990."

⁵⁰ An unidentified and undated newspaper clipping from the files of Henry W.L. Dana provides details on the Illinois "Longfellow House." Sitting at 1048 Forrest Avenue in Evanston, the building was constructed in 1887. The present owner, Mrs. Mae Garland, believed the "plans of her home were drawn up by an architect who had visited the Boston home [of the poet]. Longfellow's home was built in 1759 by a Maj. John Vassal. After the poet's death the house became a museum." Henry W.L. Dana Papers, Box 134, Folder 12, Longfellow NHS.

The Longfellow Landscape Copied

Closer to Cambridge, the third known replica of the Longfellow House was constructed in Great Barrington, Massachusetts, in 1898.⁵¹ Significant again for its architectural verisimilitude, 116 West Avenue is one of the most exact replicas constructed of the original mansion-house, since it includes the service additions to the rear of the original building. The Great Barrington structure is all the more remarkable for the fact that it sits on a exaggerated terraced landscape similar to Longfellow House itself, complete with the poet's garden balustrade. This reflects the fact that by the last years of the 19th century, the Longfellow site had come to be viewed as not only an architectural monument but also a historic landscape.

Identified as the work of Joseph Vance (1868-1948), the Great Barrington house represents the maturation of the Georgian Revival, and the progression toward the archaeologically correct reproduction noted by authors such as Scully and Rhodes. Remembered in his obituary as a "well known architect in Berkshire County, Massachusetts," Vance was a 1891 graduate of the Department of Architecture at the Massachusetts Institute of Technology (MIT), and was therefore uniquely qualified to interpret the large Georgian structure.⁵²

MIT, it is important to recall, was one of the first architecture schools in America, founded in 1869 by William Robert Ware. Based closely upon the Ecole des Beaux Arts in Paris, the Department of Architecture shared an ideology of architectural historicism with the French school. MIT students sketched the great Georgian churches of Boston in the 1870s. As tourism took hold in New England, architecture students traveled to Salem, Concord, and Portsmouth to prepare drawings of the region's vernacular architecture.⁵³ Vance, therefore, was in the very first generation of architects who had been taught to look at and learn from American architecture.⁵⁴ Given the popular nature of the Longfellow House, and its proximity to the Department of

⁵¹ Joseph Vance is identified as the architect in an unidentified newspaper clipping, dated by hand June 21, 1949, in Box 134, Folder 12, of the papers of Henry W.L. Dana. Vance is again identified as the architect and the building is dated in pencil on the back of a photograph of the site from the Dana Papers now in the "Modern Print File" at Longfellow NHS. Inquiries at the Massachusetts Historical Commission and the Great Barrington Public Library failed to confirm or deny this date and attribution, but geography and date build a strong case for Vance as being responsible for the design.

⁵² Vance's obituary appeared in *The Boston Herald* on December 15, 1948, and is referenced in Henry Withey and Elsie Rathburn Withey, *A Biographical Dictionary of American Architects* (Los Angeles: New Age Publishing Co., 1956), p. 615.

⁵³ Personal communication, Kimberly Alexander Shilland, Curator of Architectural Collections at the MIT Museum. See also William Rhodes, "The Discovery of America's Architectural Past, 1874-1914," in MacDougall, *The Architectural Historian in America*. For a broader context to this period see Dona Brown, *Inventing New England: Regional Tourism in the Nineteenth Century* (Washington, D.C.: Smithsonian Institution Press, 1995).

⁵⁴ One of Vance's approximate contemporaries was Joseph Everett Chandler, MIT Class of 1889, who went on to enjoy a considerable reputation as a "restoration architect," writer, and lecturer on colonial architecture.

Architecture's Rogers Hall in Boston, it is no surprise to find Vance closely interpreting the historic Brattle Street mansion for his Berkshire client.

Moving from the country estates of the Berkshire to the outer Boston suburbs, the Pierce House in Lincoln, Massachusetts, finalizes the pattern of Craigie House as a design source for large houses at the turn of the century.⁵⁵ Constructed in 1900 for John Pierce, a local industrialist, Pierce House replicates the facade of Craigie House, but moves the service wing to the right of the structure as one faces it from the road.⁵⁶ The right-side piazza is diminutive and vestigial, kept in the composition to retain symmetry and historical accuracy.

The interior of Pierce House closely follows the spatial organization of the prototype, with differences explained by a shift in scale. The stair hall is a close rendition of the original, with much attention paid to replication of the turned balusters. The woodwork in the parlor and "Longfellow's Study" also mimics that found in the Cambridge House.

Much like 116 West Avenue in Great Barrington, the Pierce House attempts environmental replication in addition to architectural simulation. Twin trees flank the entry path to both buildings. While the Berkshire house is placed on a terrace, complete with balustrade, the Lincoln property includes an artificial watercourse in front of the formal entrance at the rear of the property. Pierce House thus whimsically overlooks a miniature Charles River, in the same way that Craigie House relates to the original waterway.

The trend of Craigie House replication continued well into the 20th century, as evidenced by the number of correspondents writing to Longfellow's heirs in search of information about homes in their communities. Grandson Henry Wadsworth Longfellow Dana, serving in his role as informal curator of Craigie House, collected photographs and newspaper clippings of replicas as part of his files on the house.⁵⁷ Buildings identified in Dana's correspondence, or in the later "Reading Files" of the National Park Service, include a house constructed around 1907 for Robert F. Jones, "an admirer of Longfellow," in Minneapolis.⁵⁸ The reproduction no doubt caught Dana's attention when it was converted into a branch library for the Minneapolis Public Library system by the Works

⁵⁵ The scale of the original Longfellow House lent itself to the construction of very large Georgian Revival reproductions. The houses described here are best understood as among the most impressive structures built in their respective communities. The Pierce House, for example, is listed as the seventh most expensive house on the Lincoln tax roles for 1915. By way of comparison, houses placing above the Longfellow replica include the home of James J. Storrow, the heirs of Charles Francis Adams, and Julian DeCordova, while Henry Lee Higginson's house is listed ninth. By any standard, the Longfellow replicas represent the very highest percentage of construction cost.

⁵⁶ The history of the Lincoln structure is briefly chronicled in *John H. Pierce: His House and Park/A Brief History* (Lincoln, MA: The Lincoln Historical Society, 1978). I would like to thank Lynn Spencer of the Massachusetts Historical Commission and the Friends of Longfellow House for directing my attention to Pierce House.

⁵⁷ See the Henry W.L. Dana Papers, Longfellow NHS; see also the site's "Reading File" (research file) for more contemporary correspondence on Longfellow reproductions.

⁵⁸ *The Minneapolis Tribune*, Sunday, October 24, 1937. Henry W.L. Dana Papers, Unit 10-C, Box 117, Folder 4.

Progress Administration in 1937 (fig. 3). Noting that the house “differs from the Longfellow original only in minor details,” the paper praised the reproduction furniture constructed for the house as part of the conversion, and noted that a first edition of *Hiawatha*, published in 1855 by Ticknor and Fields, was “one of the treasures of the branch.”⁵⁹

Other communities that treasured Longfellow and his house include Aberdeen, South Dakota; Evanston, Illinois; and Warrenton, Virginia. On September 12, 1947, Lilah McDowell—the owner of a firm specializing in “Interior Decoration and Furnishings”—wrote to Harry Dana about a project at 1206 North Main Street in Aberdeen. Including a photograph at some point during her subsequent correspondence with Dana (fig. 4), it is informative to note that the Craigie House was copied to remarkable level of detail in Aberdeen; even the stripped awning that shaded the front doorway in Cambridge in the early 20th century was replicated.⁶⁰

Craigie House as Ambassador of the Commonwealth

Of far greater significance than the large number of Longfellow replicas constructed by private individuals across the country, however, are the official interpretations of Craigie House constructed for the great expositions of the late 19th century. “Between 1876 and 1916,” writes Robert Rydell, “a network of international expositions spanned the nation, putting the world on display and shaping the world view of millions of Americans.”⁶¹ Attracting unprecedented crowds and provoking extensive media coverage in the illustrated journals and newspapers of the day, the great fairs were major arbiters of ritual and taste. Two fairs are of particular importance, the Philadelphia Centennial Exhibition of 1876 and the World’s Columbian Exposition of 1893 in Chicago.

“Observant visitors,” notes historian Susan Schoelwer, “found themselves face to face with innumerable expressions of colonial architecture, interior decoration, historical exhibitions, and commemorative activities” while visiting the World’s Columbian Exposition in 1893.⁶² A formidable subtext within this historicism at the Columbian Exposition is the continuing celebration of historical sites associated with George Washington. Four of the great state pavilions at the fair were replicas of buildings associated with the first president. They included Virginia’s rendition of Mount Vernon, Pennsylvania’s adaptation of Independence Hall, New Jersey’s Morristown headquarters, and the remarkable Massachusetts State Building, a combination of the lamented John Hancock Mansion torn down in 1863 on Beacon Hill and Craigie House.

⁵⁹ *Minneapolis Tribune*, October 24, 1937.

⁶⁰ Modern print file, “Misc. Photos,” Archives, Longfellow NHS.

⁶¹ Robert Rydell, *All the World’s A Fair: Visions of Empire at American International Expositions, 1876-1916* (Chicago: The University of Chicago Press, 1984), p. 235.

⁶² Susan Prendergast Schoelwer, “Curious Relics and Quaint Scenes: The Colonial Revival at Chicago’s Great Fair,” *The Colonial Revival in America*, p. 184.



Figure 3. Robert F. Jones House, Minneapolis, built ca. 1907; converted to the Longfellow Branch Library in 1937.



Figure 4. House at 1206 North Main Street, Aberdeen, South Dakota, built ca.1910 (photograph ca. 1947-1950).

Mixing and matching structural elements and massing from these two buildings and a host of architectural details from others, the Boston firm of Peabody and Stearns sought to create a more generic "Colonial" form that would compete with the large scale of the other state buildings and perhaps represent the state in a broader sense than would a strict reproduction of any one historic building.⁶³ The massing of the building and roof form are borrowed from the Hancock Mansion, while the pattern of dormers was contributed by The Lindens in Danvers, Massachusetts, according to William Rhodes.⁶⁴ The "incongruous Georgian cupola (with codfish weathervane)" is a very loose interpretation of the Old State House, while the main entrance—a projecting bay complete with pilastered pediment—is borrowed from the well-known Craigie House.⁶⁵

A more extraordinary building was constructed two years later in Atlanta to serve as the headquarters of the Massachusetts delegation to the Atlanta Cotton States and International Exposition in 1895 (fig. 5).⁶⁶ The patriotic themes of the Colonial Revival were again prominent at the fair in an attempt to foster sectional harmony at a moment when "the New South" was in ascent.⁶⁷ The Liberty Bell made a historic trip from Philadelphia to Atlanta where upon arrival, "pandemonium broke loose as the crowd spilled over the guardrails and rushed to the railroad car bearing the bell."⁶⁸ Another touchstone of the past and symbol of reconciliation stood near the railroad tracks: the Massachusetts pavilion was yet another exact replica of Craigie House.⁶⁹ The old Brattle Street landmark had come a long way by the waning years of the 19th century. A major landmark for its association with Washington and Longfellow, Craigie House had now achieved the status of a national symbol.

⁶³ Schoelwer, p. 186.

⁶⁴ Rhodes, *The Colonial Revival*, p. 127.

⁶⁵ Rhodes, *The Colonial Revival*, p. 127.

⁶⁶ Longfellow NHS is awaiting information on this building from the Atlanta History Center and the local DAR Chapter. The Olympic celebrations have delayed their response time this summer. I would like to thank Michelle Clark, Assistant Curator at Longfellow House, for her help.

⁶⁷ Rydell, p. 73.

⁶⁸ Rydell, p. 73.

⁶⁹ A photograph of the Massachusetts Building is filed under "Misc. Photos," Archives, Longfellow NHS, and was most likely collected by either Alice Longfellow or later by Harry Dana. The site of the house is established in Franklin Garrett, *Atlanta and Environs*, Volume II (Athens, GA: The University of Georgia Press, 1954), p. 322.

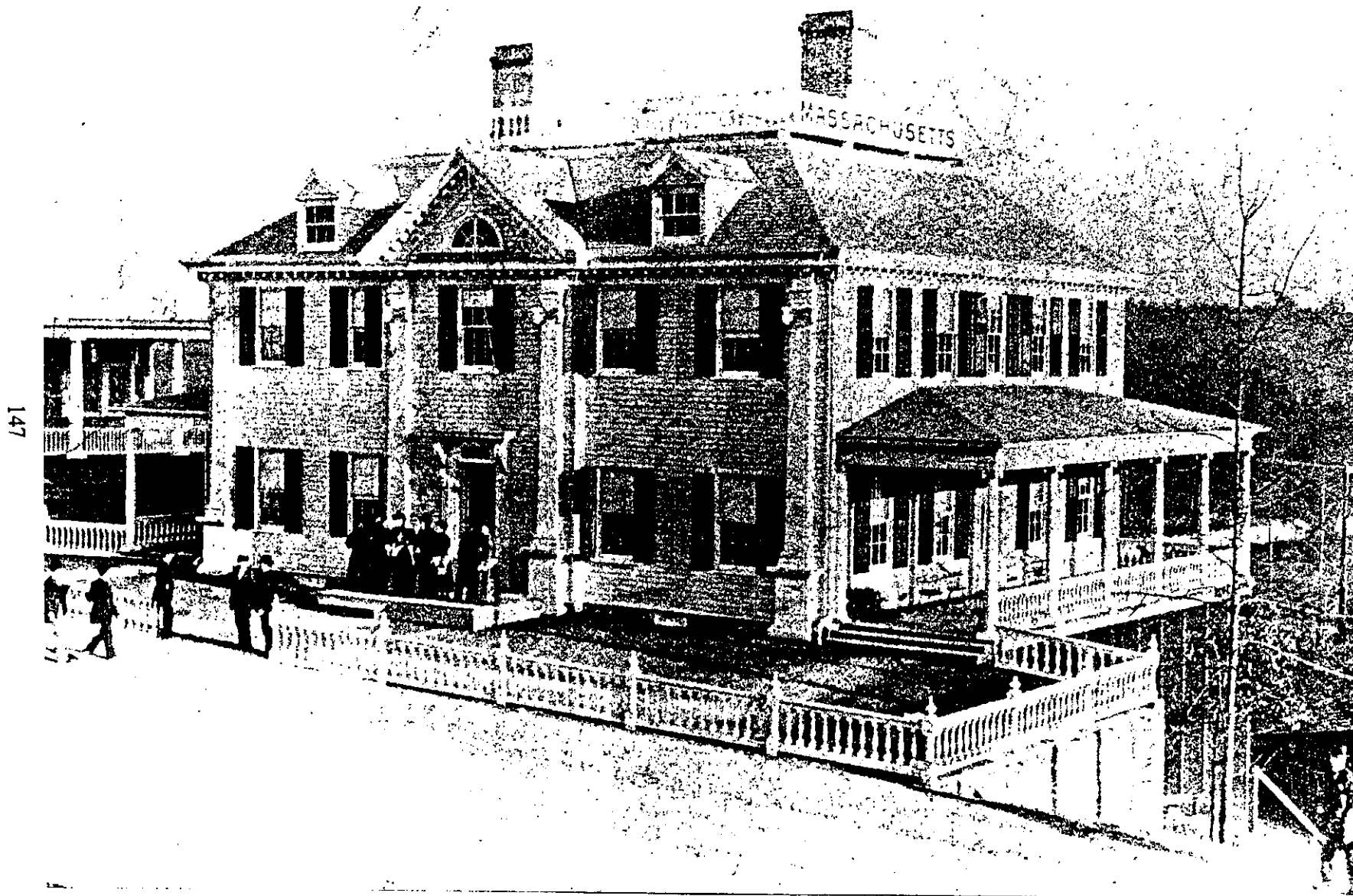


Figure 5. Massachusetts State Pavilion, Atlanta Cotton States and International Exposition, 1895.

Craigie House Commodified

Any doubts about Craigie House's role and stature as a major national symbol were quelled in 1918 by that quintessential American institution, Sears, Roebuck and Company. Included in the 1918 Homebuilder's Catalog as the most expensive design, "The Magnolia" brought Craigie House replication to its apogee with a mass-produced version of the poet's historic home.⁷⁰ "From the days of George Washington to the present time, the colonial type of residence has always been popular," gushed the advertising copy.⁷¹ The catalog continued and specifically identified the structure, noting that "many will recognize a close resemblance in the Magnolia to the famous residence at Cambridge, Mass., where the poet Longfellow composed his immortal works."⁷²

The Magnolia was an anomaly among mail-order houses, because its size and cost defeated the very purpose of a ready-made home. Priced between \$5,100 and \$5,972, the Magnolia represented the very top end of the market. The unique status of the design within Sears' "HonorBilt" line of homes is confirmed by the fact that the Magnolia was featured on the cover of the 1918 catalog.⁷³ The design remained in production through at least 1927, as proved by the construction that year of a Magnolia in South Bend, Indiana.⁷⁴

Figures Prominently Associated With the Site After 1882

The House and Its Architects

Alexander Wadsworth Longfellow, Jr.

Alexander Wadsworth Longfellow, Jr. (1854-1934), the architect most closely associated with Craigie House, made significant changes to the grounds and structure at the behest of his cousins, and frequently made stylistic reference to the Brattle Street mansion in his own Colonial Revival

⁷⁰ Katherine Cole Stevenson and H. Ward Jandl, *Houses by Mail: A Guide to Houses by Sears, Roebuck and Company* (Washington, DC: The Preservation Press, 1986), p. 285.

⁷¹ Stevenson and Jandl, p. 285.

⁷² Stevenson and Jandl, p. 285.

⁷³ Stevenson and Jandl, p. 24.

⁷⁴ Stevenson and Jandl, p. 13. Attempts to identify other Magnolias have been frustrated by the inability of the Massachusetts Historical Commissions to search its survey data base with the specificity necessary to pick up the design. The Sears archives maintains no information on numbers of designs constructed, although they do archive catalogs and correspondence relating to "HonorBilt" houses. The National Trust for Preservation has been contacted as they used to provide plans for Sears' mail-order houses, but this program has apparently been discontinued. As of July 25, 1996, the NTHP has yet to respond to repeated queries.

commissions. Under the architect's supervision, the Longfellow family home reached its current state of development and detail in the early years of the 20th century. The main structure, as it stands today, fundamentally reflects the collaboration between Alice Longfellow and her architect cousin in its relationship to its site and its role as a modernized house of historic association. Alexander Wadsworth Longfellow, Jr., is key to any discussion of 20th-century significance for the Longfellow National Historic Site.

The nephew of the great poet, young "Wad" or "Waddy," as he was known to friends and family, was born in Portland, Maine. He moved to Cambridge to attend Harvard, graduating with the Class of 1876. Waddy Longfellow attended graduate school at MIT, completing the two-year course within the Department of Architecture under the tutelage of the program founder William Robert Ware.⁷⁵ He spent a year in the offices of Cabot and Chandler, whose principle, Francis Chandler, was a professor at MIT. He then studied at the Ecole des Beaux-Arts in Paris, practiced in the office of H. H. Richardson, and established the firm of Longfellow, Alden and Harlow with two other MIT alumni in 1886.⁷⁶ Waddy Longfellow enjoyed the finest architectural education and he cultivated prominent professional connections, the most important of which were undoubtedly his well-known cousins, the children of Henry Wadsworth Longfellow.

Well-traveled and fond of outdoor activities such as sailing, Waddy was a favorite cousin of Henry Longfellow's children and a frequent visitor to Craigie House during his college days.⁷⁷ While still a student, Waddy assisted his older and adventurous cousin Charles in the design and decoration of a sitting room—the so-called Japan Room—adjacent to Charles' bedroom in the northwest corner of Craigie House. Charles Longfellow (1844-1893), a remarkably early western visitor to the newly "opened" island nation of Japan in 1871-1873, collected fans, umbrellas, statues, china, and garments, all of which were tastefully arranged in the Brattle Street house as the "Japan Craze" took hold as a dominant mode of interior decoration for upper-class New England.⁷⁸ Well beyond the boundaries of this study, the construction and influence of Charles' Japan Room deserves its own investigative study.

⁷⁵ Margaret Henderson Floyd, *Architecture After Richardson: Regionalism Before Modernism-Longfellow, Alden and Harlow in Boston and Pittsburgh* (Chicago and London: University of Chicago Press, 1994), p. 9. For a discussion of the early two- and four-year curricula at MIT, see Caroline Shillaber, *Massachusetts Institute of Technology School of Architecture and Planning 1861-1961: A Hundred Year Chronicle* (Cambridge, MA: Massachusetts Institute of Technology, 1963).

⁷⁶ Floyd, p. 9.

⁷⁷ Floyd, p. 27.

⁷⁸ Charlie's sister Alice complained to her brother that he was going to overwhelm the family with the numerous trunks of Japanese art that were shipped back to Cambridge. On November 3, 1872, Alice playfully suggested that he set up a museum in the Longfellow carriage house upon return (letter, Alice to Uncataloged Alice Longfellow Papers, Longfellow NHS. The best discussion of Charlie Longfellow and Japan is in Lauren Malcolm, "Boston Collectors and Meiji Era Japan," unpublished paper, May 16, 1996, Archives, Longfellow NHS. For a general discussion of the influence of Japan upon American decorative arts, see William Hosley, *The Japan Idea: Art and Life in Victorian America* (Hartford, CT: The Wadsworth Athenaeum, 1990).

The schoolboy efforts of Waddy Longfellow in the Japan Room foreshadowed his long-term involvement with the Craigie House. Well aware of the historic importance of the old mansion, Waddy led the campaign of tasteful modernization that began in the later years of the 19th century at the behest of his cousin Alice. Over a 15-year period Waddy oversaw the installation of new and up-to-date services to the house; modernized the utilities; made detail changes to historic fabric on the interior of the building; and, through subtle exterior changes to the house and garden, reoriented the house and its patterns of use to the Brattle Street site.

The changes began in 1894 when the firm made a series of alterations in order to update the kitchen.⁷⁹ Furring out a partition wall on the south wall enclosed the stair way to the basement and created a new closet for a modern ice box and shelving. A new window was placed in the exterior wall to light the new storage space, and a second window was placed in the interior of the partition to allow light through to the stairway. A seemingly simple alteration, the kitchen project is symbolic of subsequent alterations to the house, since it provided a modern utility (the icebox) for evolving domestic practices, yet the finish work on the project respected and emulated the historic fabric of the woodwork in the service areas of the house.⁸⁰

Waddy continued to work on the house after the demise of his firm in 1896. Practicing under his own name out of an office at 1124 Tremont Street in Boston, the architect planned a series of improvements to Craigie House in 1902.⁸¹ In a series of plans prepared in April 1902, moving from pencil on linen through blueprints and eventually color-coded blueprints (presumably prepared for the contractor), Waddy again emulated the surrounding interior fabric and finish of the building by employing Georgian feather-edged paneling in the new bathroom.⁸²

Alterations to another bathroom in Craigie House continue the theme of modernization. Waddy's efforts in remodeling the tub room at the top of the rear stairway updated earlier bathing fixtures that correspond to a plan dated 1885 by C.E. Bowditch, a civil engineer from Boston.⁸³ Calling for a "new lining" for the "present tub (tin)," Waddy also had the "present screen removed," and he designed an elaborate paneled and glazed partition for the room in the "Colonial" style.

The Bowditch plan, although drafted three years after the poet's death, reminds us that the Longfellow family was extremely progressive when it came to utilities for Craigie House. Marc Vagos has written an excellent report on the sanitary facilities in the old mansion—including such

⁷⁹ L.A.H. [Longfellow, Alden and Harlow], "Craigie House Alterations," Architectural Drawings Collections, Long 16172, Longfellow NHS.

⁸⁰ The graining is commented upon by Morgan Phillips and Marie Carden. Phillips et al., p. 63, and Carden, Part I, p. 55.

⁸¹ Two new bathrooms lead the list of modernizations. It should be noted that Henry Longfellow was quite progressive about indoor plumbing, and the facilities at Craigie House were updated throughout the 19th century, from the first wash-out closet in the cellar up through Waddy's alterations.

⁸² A.W. Longfellow, "New Bathroom in Craigie House," draft dated April 14, 1902, blueprints dated April 22, 1902. Long 16172, Longfellow NHS.

⁸³ Bowditch Plan. Long 16172, Longfellow NHS.

features as the shower-bath installed before 1846—that attest to Henry Longfellow’s interest in domestic technology.⁸⁴ The Bowditch tub-room complemented the older shower-bath upon installation, and remained in use until a needle bath was installed in the new bathroom to help alleviate Alice Longfellow’s arthritis.

Alice’s crippling affliction led to another major modernization project within Craigie House, the installation of an elevator in the rear hallway between the Blue Entry and the library. Again designed by Waddy, the enclosure appears to have been planed en suite with other changes to the rear of the second story, including the new bathroom and a linen closet. Once again, considerable effort was expended to blend the new woodwork into the existing fabric of the building.⁸⁵

Another instance where Waddy sought to blend new work with the old occurred in the design and construction of a corner cupboard in the Parlor Anteroom. Realized in 1917, this addition added a formal exhibition area to an otherwise simple space. Incorporating a Georgian broken-scroll pediment, the diminutive corner cupboard again demonstrates the formalization of service spaces during Alice’s tenure at the house, a pattern that would have an even stronger effect on the exterior of the building.

Exterior changes of this period include the porch on the west side of the house, the secondary balustrade on the rear of the house, and the removal of the billiard room and subsequent reorganization of the garden. In pursuing the latest creature comforts and modernizing the venerable mansion, Longfellow cousins Alice and Waddy participated in a broad upper-class movement to make historic houses congruent with latter-day standards of domestic organization.⁸⁶

In addition to treating the house itself, Waddy put a lasting stamp on the surrounding landscape and gardens at Longfellow House. At some point after 1905, he supervised the removal of the billiard room from the woodshed at the rear of the house and designed a garden, lattice, and shelter for the area along the east wall of the service wing.⁸⁷ Underemphasized as a “simple, small sitting area” by landscape historian Catherine Evans, Waddy’s contribution to the Longfellow garden should be viewed as part of his efforts to shift the orientation away from the well-known facade and toward the east and west elevations, while at the same time drawing connections between house and landscape.⁸⁸

Creating this liminal space between the house and the garden, Waddy finished the task of reorienting the house to the site that was started by Henry and Fanny in 1844. The elder Longfellows initiated the reduction of the clear hierarchy of the Georgian landscape by modernizing

⁸⁴ Marc Vagos, “Presentation of Some Research Findings on the Plumbing of the Longfellow House” (unpublished paper, June 2, 1978). Archives, Longfellow NHS.

⁸⁵ Phillips and Carden both remark upon the Colonial Revival woodwork.

⁸⁶ Richard M. Candee, “The New Colonials: Restoration and Remodeling of Old Buildings Along the Piscataqua,” in Giffen and Murphy, *A Noble and Dignified Stream*, pp. 35-48.

⁸⁷ Evans, pp. 69-71.

⁸⁸ Evans, p. 69.

the kitchen and service areas of the house, by reconfiguring the garden, and by adding the billiard room, thus making the rear of the house "presentable." A generation later, Waddy removed the billiard room and sought to further "clean up" the informal zones of the house and grounds with a series of detail additions, including the new west porch, and the second-story veranda with balustrade. Upon conclusion of these changes, Craigie House "read" to the public like a modern, Colonial Revival mansion. Presentable on all sides, the house was completely surrounded by a planned landscape. Service areas had either been moved indoors or removed entirely, and all elevations of the structure were unified by the balustrade form.

In addition to his work on Craigie House, Waddy also employed the family seat as a prototype and design source in his architectural practice. Margaret Henderson Floyd, in her definitive study of the architect's work, points to the Hubbard-Woodman House just across Brattle Street in Hubbard Park as derivative of Craigie House. "The symmetrical elevation," she writes, "with its projecting pedimented frontispiece, is an explicit quotation from the facade of the Vassall-Craigie-Longfellow House."⁸⁹ She also notes that the "family houses," including the Wadsworth-Longfellow House in Portland and Craigie House, "would be reinterpreted with discipline and skill" by Waddy and his partners in his other commissions.⁹⁰

A clear example of this discipline and skill is Bertram Hall, constructed in 1906 as part of the new Radcliffe Quadrangle. An imposing brick Georgian Revival structure, the heart of Bertram Hall is transplanted from the nearby Craigie House. The stair hall of the dormitory is another exact quotation from the Brattle Street mansion, complete with identical newel post and turned balusters, as well as a dominant Palladian window at the landing.⁹¹ Waddy's cousin Alice was a Radcliffe founder and trustee, and he executed several commissions for both Radcliffe and Harvard. Bertram Hall demonstrates yet another way Craigie House was translated into the built environment.

Waddy's use of the Craigie House as a design source is thoroughly congruent with architectural practice at the time. His contemporary, Joseph Chandler, frequently translated historical details from his restoration work into his new commissions, as did other architect-historians of the period.⁹² Waddy also worked other historical precedents into his commissions, including the Wayside Inn in Sudbury, Massachusetts. Made famous by Henry Wadsworth Longfellow, the Wayside Inn provided a distinctive wide gambrel-roof form for several of Waddy's designs.⁹³ Margaret Henderson Floyd has also pointed out the importance of Waddy's work on the Harrison Gray Otis House for the Society for the Preservation of New England Antiquities: he also interpreted aspects of that house for several later commissions.⁹⁴

⁸⁹ Floyd, p. 100.

⁹⁰ Floyd, p. 23.

⁹¹ Photograph from Box 57 D, Box B, Folder 25, A.W. Longfellow Papers, Longfellow NHS.

⁹² "Architect-Historian" is Keith Morgan's term for the circle of architects working in Boston at the turn of the century.

⁹³ Floyd, pp. 88-94.

⁹⁴ Floyd, p. 383.

William Pitt Preble Longfellow

Waddy's older cousin, William Pitt Preble Longfellow (1836-1913), enjoyed a considerable reputation as an academic and architectural theorist in the late 19th century. Educated at Harvard College and the quasi-independent Lawrence Scientific School in Cambridge, Longfellow graduated in 1855. He belonged to the last generation of architects who sought their own professional education before formal schools of architecture developed at MIT, Columbia University, and the University of Pennsylvania.⁹⁵ Longfellow served as an assistant architect at the Treasury Department (1869-1872), and later returned to Boston to teach at MIT for two years (1881-1882).⁹⁶

William Longfellow's lasting contribution to the profession came in the field of architectural publication. The founding editor of *American Architect and Building News*, Longfellow was at the forefront of the broad movement toward professionalization that marked the field in the latter decades of the 19th century. Indeed, architectural historian Mary Woods credits Longfellow as being among those "men who elevated American architecture from a trade to a profession through their efforts in education and organization."⁹⁷ William Longfellow's stature in his profession was confirmed when he was chosen to serve as a juror on the architectural history section of the World's Columbian Exposition in 1893.⁹⁸

Married to Susan Emily Daniell, William Longfellow lived in a house adjacent to Craigie House, according to the *Dictionary of American Biography*. This close physical association with Henry Longfellow no doubt accounts for William's role in the design of the famous "Spreading Chestnut" chair, commissioned by Cambridge school children to commemorate the poet's 72nd birthday.⁹⁹ Having close ties to his architect cousin Waddy, William and Susan were known to summer in Maine with the younger man.¹⁰⁰ There is nothing to suggest that William Longfellow had any direct influence on the preservation of, or alterations to, Craigie House. However, his close relationship to Waddy should be noted and, as collections (particularly Alice's letters) are processed at Longfellow National Site, a close watch should be kept for references to William. William's role as editor of *American Architect and Building News* makes him a plausible influence, since the journal and its contributors were in the forefront of the trend to consider America's architectural heritage significant and worthy of study.¹⁰¹

⁹⁵ The Lawrence Scientific School was eventually incorporated within the Faculty of Arts and Sciences at Harvard. The Scientific School was the only source of architectural and engineering education in Boston, prior to the development of the curriculum at MIT. See Bainbridge Bunting, *Harvard: An Architectural History* (Cambridge, MA: The Belknap Press of Harvard University, 1985), p. 293, note 46.

⁹⁶ "Necrology," *Proceedings of the Cambridge Historical Society*, VIII (1913), p. 51.

⁹⁷ Mary Norman Woods, *The "American Architect and Building News," 1876-1907* (Ph.D. dissertation, Columbia University, 1983), p. 2.

⁹⁸ Longfellow's obituary in *American Architect and Building News*, August 13, 1913.

⁹⁹ *Dictionary of American Biography*, p. 388.

¹⁰⁰ *Dictionary of American Biography*, p. 388.

¹⁰¹ See Woods, especially chapters 2 and 4.

The life and career of W.P.P. Longfellow—inadequately known to this day—requires a major research campaign to fully understand the architect's long and influential career. Significant primary research needs to be undertaken in order to determine the impact that the elder Longfellow nephew may have had upon his uncle and his house.

Richard Henry Dana IV

Richard Henry Dana IV (1879-1933), a noted domestic architect working in the Colonial Revival style, is the third architect associated with the Craigie House and the Longfellow family. The son of Edith Longfellow (the poet's daughter) and the jurist Richard Henry Dana III, the architect was born in the southwest chamber of Craigie House where his parents were living temporarily.¹⁰² The grandson of Henry Wadsworth Longfellow and Richard Henry Dana, the author of *Two Years Before the Mast*, the youngest Richard Henry Dana was educated at the Browne and Nichols school in Cambridge before attending Harvard, where he graduated with the class of 1901. The youngest Dana completed his architecture degree at Columbia in 1904, and followed in the footsteps of his architect cousins when he went to the Ecole des Beaux Arts in Paris for a post-graduate course of study.¹⁰³

Practicing in New York City, Dana represented the final generation of academic architects that looked to the Colonial past before the arrival of European modernism. Known for his large country and suburban residences, Dana's commissions dot the outer New York suburbs of New Rochelle and Katonah in New York and Greenwich and Fairfield in Connecticut.¹⁰⁴ Institutional commissions include The Loomis School in Connecticut, a campus for Yale in China, and the National Society of Colonial Dames House in New York City, which was a variation on Boston's lost and lamented John Hancock mansion.¹⁰⁵

Dana's restoration practice was limited but significant. It consisted of three buildings in Connecticut—the Tapping Reeve House and the First Congregational Church in Litchfield, and the Webb House Barn in Wethersfield (a community frequented by the Dana family in the summertime). Litchfield was an old town that was "restored" in the 20th century to become the quintessential New England town—surrounding a common, populated by crisp white houses, and focused upon the Congregational church. William Butler has called the town an "idealized interpretation" of the Colonial past constructed during the 20th century. Its "restoration" is a classic case study of the ways in which Colonial architecture and town planning were manipulated in the modern era to suit

¹⁰² Bliss Perry, *Richard Henry Dana 1851-1931* (Boston: Houghton Mifflin Company, 1933), p. 110.

¹⁰³ Henry Withey and Elsie Rathburn Withey, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles: New Age Publishing, 1956), p. 161. See also Richard Henry Dana, Jr., *Richard Henry Dana, Architect* (New York: privately printed, 1965). The latter is a folio volume of photographs of Dana's commissions that contains a brief appreciation and two-page biography of the subject.

¹⁰⁴ See Dana, Jr., *Richard Henry Dana*, for information on his father's suburban and country commissions.

¹⁰⁵ Dana, Jr., *Richard Henry Dana*. The destruction of the Hancock Mansion in 1863 galvanized the antiquarian movement in New England and throughout the country and remained a rallying cry well into the 20th century for historic buildings threatened with the wrecker's ball.

modern needs.¹⁰⁶ That Dana was selected to restore the town's church and the home of Tapping Reeve—the founder of an early and important school of law in Litchfield—is testimony to his reputation.

Likewise, the Webb House in Wethersfield attracted early antiquarian attention, and was purchased and restored by Wallace Nutting in 1916.¹⁰⁷ One of Nutting's popular "Chain of Colonial Houses," the Webb House barn was most likely in need of attention in the years after Nutting divested himself of the property during World War I. The choice of Dana for the commission again places him in the very top rank of architects working with historic buildings; it is worth noting that such luminaries as J. Franklin Kelly, Norman Isham, and Joseph Everett Chandler were all still active in the region in this period.

Dana's last contribution to the field before his early death from pneumonia in 1933 was to serve on the editorial committee of *Great Georgian Houses of America*. Published in 1933 for the benefit of the Architects Emergency Committee, this oversized volume was the fruit of a initiative designed to keep professionals at work during the Great Depression. Dana's position in the profession is again made explicit by his colleagues on the editorial committee. These included William Emerson, the Dean of the School of Architecture at MIT and the owner of the Hooper-Lee-Nichols House just up Brattle Street from Craigie House; R.T.H. Halsey of the Metropolitan Museum in New York City; and noted architect historians Fiske Kimball and Russell Whitehead, the latter being the editor of the *White Pine Series of Architectural Monographs*.

Architectural Students

Although the Beaux Art curriculum at the Massachusetts Institute of Technology emphasized learning from historical prototypes, and MIT students were known to sketch historic Georgian buildings in Salem and Portsmouth, there is no evidence that Craigie House was measured or sketched by architecture students from either MIT or Harvard in the period studied.¹⁰⁸

¹⁰⁶ William Butler, "Another City Upon a Hill: Litchfield, Connecticut and the Colonial Revival," in *The Colonial Revival in America*, Alan Axelrod, ed. (New York: W. W. Norton and Company, 1985), p. 15.

¹⁰⁷ Doug Kendall, "Tea in Yorktown Parlor," in *Creating a Dignified Past: Museums and the Colonial Revival*, Geoffry Rossano, ed. (Savage, MD: Rowman and Littlefield, Publishers, Inc., 1991). Perhaps Dana was selected for his connection to another, more famous, resting place of George Washington.

¹⁰⁸ The Architectural Collections at the MIT Museum were consulted for student drawings directly pertaining to Craigie House, with negative results. The Harvard University Archives hold two early 19th-century mathematics theses that illustrate the building and grounds. These earlier drawings are remarked upon by Evans in Volume I.

Craigie House and the Early Historic Preservation Movement

William Sumner Appleton, Jr.

William Sumner Appleton, Jr. (1874-1947) plays a significant role in the administrative history of Longfellow House. Appleton was the preeminent preservation activist in New England during the first half of the 20th century; he was the founder and long-time "Corresponding Secretary" of the Society for the Preservation of New England Antiquities (SPNEA). He was also a cousin of the grandchildren of Henry and Francis Appleton Longfellow; he served as a frequent advisor, mediator, and meddler in the administration of the house during the trust period, especially in the 1930s, when the deaths of Longfellow's children opened up a great deal of discussion about the future of the site.

The archives at Longfellow House and at SPNEA contain 120 of Appleton's letters concerning the Longfellow House, and these represent only a fraction of Appleton's voluminous correspondence with "Aunt Alice" and "Cousin Harry" Dana. It is quite clear that "Cousin Sum" was anything but a disinterested bystander when it came to Longfellow house and its ultimate disposition. As an antiquarian, Appleton very clearly coveted the property, and in his correspondence made no bones about his opinion that SPNEA should be chosen to administer Longfellow House and its collections. Writing toward the end of his life, Appleton summed up this gentle hectoring in a postscript to Harry Dana. "P.S. In the course of years you will, I suppose, kick the bucket. Then who on earth will run the Craigie House? What's the answer?"¹⁰⁹

Appleton's gentle reminder was the culmination of a decades-old campaign to see the Longfellow House turned over to SPNEA. Laced throughout a general correspondence on the administration of the trust and the ever-present disposition of shared family heirlooms, Cousin Sum never missed an opportunity to drive home his point. An epistle dated May 15, 1942, is fairly typical:

Thanks for the suggestion about his marble bust. [Appleton and Dana had earlier exchanged views on the disposition of a common ancestor's image.] I must attend to bequeathing that to Craigie House in my will, but what, oh what, is Craigie House and why, oh why, wasn't it turned over to this society as it should have been?¹¹⁰

¹⁰⁹ William Sumner Appleton, Jr., to Henry W.L. Dana, November 18, 1946. William Sumner Appleton, Jr., Correspondence, Appleton Family Papers, Longfellow NHS.

¹¹⁰ Appleton to Henry Dana, May 15, 1942. William Sumner Appleton, Jr., Correspondence.

Continuing this refrain four years later, Appleton answered several of Harry's technical questions about endowments for historic houses but ended, as always, with a plea for SPNEA. "So wrap up the Craigie House and ship it to us collect and we'll do the rest," he offered with tongue in cheek.¹¹¹

For all of his self-serving pleadings, Appleton was family and a preservationist of national stature during the difficult years of the trust, and was thus a natural arbiter when problems arose. Of particular interest are the clandestine letters that survive between Harry Dana and Cousin Sum about alterations to the trust agreement to ensure that the family art collections would not be broken up, and the series of notes that followed in the wake of the imbroglio brought about by Harry's arrest on a morals charge in the mid-1930s.

Alice Longfellow as Preservationist

Alice Mary Longfellow (1850-1928) was the eldest daughter of Henry Wadsworth Longfellow and Frances Appleton Longfellow. She actively promoted the memory of her father and the message of his life work, while serving as *de facto* curator of the family home from his death in 1882 until her own passing in 1928. Internationally known as "Grave Alice" from the *Children's Hour* (1859), the poet's independent-minded daughter never married, traveled extensively, and served as an officer and trustee of numerous educational, historical, and reform institutions during the Progressive Era. Although Alice rejected the prescribed Victorian role of wife and mother, she embraced the antimodern world-view of her class. She also inherited her father's broad interest in a mythopoetic American history, and developed a specific fascination with the remarkable history of Craigie House, the well-known family home.¹¹² This interest in the past, coupled with the newly evolving public role for upper-class women in social organizations, led Alice to assume leadership roles in national, regional, and local historical associations.

¹¹¹ Appleton to Henry Dana, November 20, 1946. William Sumner Appleton, Jr., Correspondence.

¹¹² The concept of antimodernism has been put forward and eloquently argued by T.J. Jackson Lears in *No Place of Grace*. Criticism of Lear's paradigm has focused upon issues of class, gender, and the literary nature of his sources. Ironically, these criticism seem negated when applied to Alice, since she is a model of what Carroll Smith-Rosenberg has termed "The New Woman," coming from an upper-class family of extraordinary literary reputation. See Carroll Smith-Rosenberg, *Disorderly Conduct: Visions of Gender in Victorian America* (New York: Oxford University Press, 1985), especially the conclusion, "The New Woman as Androgyne: Social Disorder and Gender Crises, 1870-1936."

Alice first signaled her interest in historic places in 1880 when, at age 30, she was nominated to be the second Vice-Regent for Massachusetts at the annual Council of the Mount Vernon Ladies Association.¹¹³ Chartered in 1856, the Mount Vernon Ladies Association has been identified by Historian Charles B. Hosmer, Jr. as leading "the first successful nationwide effort at preservation" in its efforts to purchase, preserve, and restore the home of George Washington.¹¹⁴ The brainchild of Ann Pamela Cunningham, the "spinster" daughter of a wealthy South Carolina family, the association was comprised of a remarkable confederation of Vice-Regents from each state in the Union, at a time when the role of the Union was actively questioned and soon would be tested by the Civil War.

The organization Alice Longfellow joined, therefore, was not quite 25 years old, four of which had been consumed by the war. Governed by a Regent and Vice-Regents for each state, who collectively constituted an annual Council, the association provided a rare opportunity for women to assume a public voice in the mid-19th century.¹¹⁵ Alice succeeded Mrs. Louisa Ingersoll Greenough, who had served as the first Vice-Regent from Massachusetts from the inception of the organization until her resignation in 1865.¹¹⁶ The gap in Massachusetts representation perhaps fostered a sense of lost time and an interest in "catching up" on Alice's part, and helps to explain her active role within the association. Assigned a room at Mount Vernon known as "Washington's Library," Alice immediately effected the repair of her charge and set out to acquire furniture that had been in the space when it was occupied by Washington.¹¹⁷ The records of the association chronicle the chase:

Each year thereafter the Minutes record additions made by her to the furnishing of this important room, some of it purchased with money raised in her State and much of it by personal contribution. The crowning achievement was the bringing back of Washington's "Tambor Secretary"...for which Miss Longfellow paid personally.¹¹⁸

¹¹³ Harriet C. Towner, "In Memorium: Miss Alice M. Longfellow," *Minutes of the Council, 1929* (Mount Vernon Ladies' Association of the Union), p. 22. I would like to thank Sarah Heald, Curator, Harpers Ferry Center, for sharing her research on the activities of Alice Longfellow at Mount Vernon.

¹¹⁴ Hosmer, p. 57.

¹¹⁵ For more on the role of women in the early preservation movement, especially in New England, see Kevin D. Murphy, "Contesting History in 1899: The Old Gaol at York, Maine," *Old-Time New England*, Vol. 73, No. 260 (Fall 1995), pp. 7-17. For a national perspective, see Gail Lee Dubrow, "Restoring a Female Presence: New Goals in Historic Preservation," in *Architecture, A Place for Women*, Ellen Perry Berkeley, ed. (Washington, D.C.: Smithsonian Institution Press, 1989).

¹¹⁶ Towner, p. 22.

¹¹⁷ Towner, p. 22.

¹¹⁸ Towner, p. 22.

In the following decades Alice would turn her attention to recreating Washington's library as a member and chair of the Library Committee, ferreting out original volumes when possible, but also donating books of the same edition as owned by Washington.¹¹⁹

Alice also apparently loaned furnishings to Mount Vernon, as demonstrated by an ornate Chippendale desk and bookcase in the collections of the National Park Service and on display in Alice's bedroom at Longfellow House. Located in the interior upper-left drawer is a paper label stating, "This mahogany secretary is the property of Miss A. M. Longfellow and is loaned by her to Mt. Vernon. (See Item 4 of her instructions of 1897)."¹²⁰ Although there is no supporting documentary evidence for the temporary transfer of other furnishings from Craigie House to Mount Vernon, this desk and Alice's correspondence with Harrison Dodge, the superintendent at Mount Vernon, indicate that a considerable exchange of objects and ideas marked Alice's long association with Mount Vernon.¹²¹

Closer to home, Alice was elected to be one of two "Massachusetts Vice-Presidents" for the newly formed Society for the Preservation of New England Antiquities in 1910. The life work of her cousin, William Sumner Appleton, Jr., SPNEA embodied the Progressive-era ethos of professionalism and order, and sought to rationalize the tangle of independent preservation organizations, house museums, and historical organizations that were cropping up throughout New England. SPNEA, according to historian James Lindgren, was novel and successful because it "declared a commitment to scientific method, expert management and the market economy."¹²²

On the local level, Alice was a member of the Council of the Cambridge Historical Society from its initial organization in 1905 until 1924 when she reverted to the status of a regular member. A genteel, West Cambridge organization, the historical society met regularly in members' homes to read and listen to amateur papers on a variety of local historical topics. Alice's fellow council members included her brother-in-law Richard Henry Dana, who was elected as the first president of the organization, and such other local luminaries as Thomas Wentworth Higginson, Albert Bushnell Hart, and Frank Gaylord Cook. Unlike SPNEA, the board of the historical society included only one other woman, Mary Isabella Gozzaldi, a prominent local historian and frequent contributor to the published *Proceedings* of the organization.¹²³

¹¹⁹ Towner, p. 22.

¹²⁰ Accession #2446. Although the catalog card for the piece is missing, the accession file notes that the secretary was probably constructed in Salem. The Mount Vernon Ladies Association has been contacted with a request for information on this object, but has yet to respond as of July 1, 1996.

¹²¹ Alice M. Longfellow Papers, Longfellow NHS. See especially General Correspondence, Box 6. Also, the library at Mount Vernon holds Harrison Dodge's copybook with several replies to Alice's questions and recommendations.

¹²² James Lindgren, *Preserving Historic New England: Preservation, Progressivism and the Remaking of Memory* (New York: Oxford University Press, 1995), p. 50.

¹²³ The officers and trustees of the Cambridge Historical Society are listed in the *Proceedings of the Cambridge Historical Society*, the annual publication of the institution.

Alice Longfellow's historical interests are best placed within the context of her position in society and the broad spectrum of her Progressive Reform activities. As recent scholars, including Lindgren, have pointed out, the early preservation movement shared the progressive ideology of many reform organizations in the early 20th century. Imbued with the antiquarian antimodernism of their fathers, New England's preservation and museum community viewed the rescue and restoration of historic structures as an object lesson for the region's burgeoning immigrant population.¹²⁴ Cast in this light, Alice's roles at SPNEA and Mount Vernon can be seen as a continuation of her position as a progressive philanthropist supporting numerous reform organizations, including the Consumer's League, the Cambridge Neighborhood House, the Indian Rights Association, and the Family Welfare Society.¹²⁵

¹²⁴ James Lindgren, "A Constant Incentive to Patriotic Citizenship: Historic Preservation in Progressive-Era Massachusetts," *New England Quarterly* (64/4 - March-December, 1991), pp. 594-608.

¹²⁵ Alice Longfellow's charitable givings for the last four years of her life are listed in a remarkable account book held by the Longfellow NHS (LONG 16173). Alice literally supported dozens of such organizations, paying the annual dues of \$2 or \$3 for some and giving substantial donations of up to \$500 to others with no particular pattern discernible.

CONCLUSIONS: STATEMENT OF SIGNIFICANCE

Longfellow National Historic Site is currently considered significant for its associations with George Washington and Henry Wadsworth Longfellow, and in the area of architecture. The period of significance is 1700-1899. Although the poet died in 1882, the National Register of Historic Places recognizes the property as significant through 1899 for technical reasons.

Based upon research findings of this report, the National Register documentation should be amended to reflect the importance of the later history of the site to the Colonial Revival movement, through the year 1947. The significance of specific individuals requires, however, further research.

The following analysis of the site's 20th-century significance uses National Register criteria as defined in National Register *Bulletin 15*.

Analysis of Existing Information

Criterion "A"

Properties can be eligible for the National Register if they are associated with events that have a significant contribution to the broad patterns of our history.

Longfellow National Historic Site meets the requirements of Criterion "A" through 1947, based upon the relationship of the site to the Colonial Revival and early historic preservation movements in the United States.

The Longfellow House is a significant icon of the Colonial Revival in the United States. This status originated in the building's memorialization as Washington's Headquarters in Cambridge during the siege of Boston in 1775-1776. It was enhanced during Henry Wadsworth Longfellow's occupancy: as Longfellow idealized the American past in his poetry, his home became an even more-broadly recognized representation of that past. Images of the house were pervasive in the late 19th century. They appeared in illustrated books and magazines; they were disseminated in engravings and, beginning in the 1850s, in cabinet cards, stereopticon views, and other forms of photographic reproduction.

The house, being closely associated with both Washington and Longfellow, became a design prototype after Longfellow's death. The first known replica, Gladisfen in Newcastle, ME, was constructed in 1883; the second, Enfield Place, was constructed in Evanston, IL, in 1887. Other early replicas were constructed well into the 20th century. They include the Pierce House in Lincoln, MA (1900), the Robert F. Jones home in Minneapolis (ca. 1907), and the H.C. Jewett House in Aberdeen, SD (1910). The most remarkable of the replicas, are the mail-order reproductions that were available through Sears, Roebuck and Company from 1918 through at least 1927 as the "Magnolia" within Sears' "HonorBilt" line of homes.

Official renditions of the house appeared in the World's Columbia Exposition in 1893 and the Atlanta Cotton States and International Exposition in 1895. In the former instance, the Massachusetts State Building borrowed elements of the John Hancock House and the Old State House as well as the main entrance from the Longfellow House. In the Atlanta exposition, the Massachusetts pavilion was an exact replica of the Longfellow House.

The family's placement of the property in trust in 1913, its continuing interest in preserving the property, and the interest and involvement of William Sumner Appleton, Jr., all reflect the important colonial associations attached to the property well into the 20th century. Appleton, a Longfellow cousin and a frequent consultant on administrative and curatorial matters, actively solicited the family and the trustees in the 1930s and 1940s to give the house to the Society for the Preservation of New England Antiquities (SPNEA), the organization that he had founded in 1910.

Although direct family involvement in the preservation and exhibition of the Longfellow House continued until 1950, and the Longfellow trust continued to manage the property until the National Park Service acquired it in 1972, the property cannot be shown to have exceptional importance with respect to the Colonial Revival or historic preservation movements after Appleton's death in 1947.

Criterion "B"

Properties may be eligible for the National Register if they are associated with the lives of persons significant in our past.

Longfellow National Historic Site is potentially eligible for inclusion on the National Register through the year 1928 based upon the activities of Alice Mary Longfellow under Criterion "B." At this time, however, further study is required for a "scholarly judgment" to be made regarding the significance and specific impact of her activities. There are no biographical accounts of her life.

Alice Longfellow was an early and active participant in the historic preservation movement. She was a Vice-Regent of the Mount Vernon Ladies Association, Vice President of the Society for the Preservation of New England Antiquities, and a member of the Council of the Cambridge Historical Society. As an officer of the Mount Vernon Ladies Association, she sought to refurnish "Washington's Library" at the Longfellow House and lent furniture to Mount Vernon. The records of SPNEA and the Cambridge Historical Society, however, do not detail her activities in these organizations.

Alice was also a founder and one of the first students of Radcliffe College (1879), and she offered her home for college ceremonies. Otherwise, however, the specific role that she played in the college' founding and early years has not been documented. Alice supported other numerous progressive initiatives in the early years of the 20th century, including the Society of Arts and Crafts, the Consumer's League, the Cambridge Neighborhood House, the Indian Rights Association, and the Family Welfare Society.

Alice Longfellow's activities illustrate the newly evolving public role for upper-class women in social organizations. Despite her important associations, however, it is not clear whether her

activities were simply those of an upper-class woman of progressive bent, or those of an individual who was individually significant.

Further, definitive research is required, both in her uncataloged correspondence at Longfellow National Historic Site, and in the Longfellow Trust papers at the law firm of Hill and Barlow.

Criterion "C"

Properties may be eligible for the National Register if they embody the distinctive characteristics of a type of method of construction or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction.

Recent research indicates that Alexander "Waddy" Wadsworth Longfellow was an important architect of the Colonial Revival. Margaret Henderson Floyd, in her definitive study of the architect, has shown that he reinterpreted family houses, including Craigie House, "with discipline and skill" in his other commissions. Bertram Hall at Radcliffe College borrows extensively from the Longfellow House. The Hubbard-Woodman House, across the street from the Longfellow House, is also derivative. However, while Waddy Longfellow may be considered a master and is the architect associated with the modernization of the Longfellow House, it does not appear that the property meets Criterion C because of his work at this site.

Waddy Longfellow's efforts included updating the kitchen, installing bathrooms, installing an elevator, and constructing a veranda. In his alterations, Waddy respected the house's character and emulated historic fabric. However, the body of his own work on the house, as distinguished from his use of the house as a prototype, has not so far been shown to have had specific influence on his other commissions. The whole of his work on the house over many years did not substantively change its appearance.

Waddy's work on the surrounding landscape, including his removal of the billiard room and his design of a garden, will be considered in a separate evaluation of the cultural landscape under this criterion, along with the contributions of landscape architects Martha Hutcheson and Ellen Shipman.

Recommended Further Research

The history of Longfellow National Historic Site is long and complex. Numerous areas of this history remain cloudy and in need of further research and evaluation. The following suggestions are presented in no specific order, other than the recommendation that an administrative history be made a priority.

An administrative history is needed at the Longfellow site. The period between the creation of the Longfellow Trust in 1913 and the takeover by the National Park Service is crucial to an understanding of the current conditions at the site. The process of "museumification" of the Craigie House and its grounds needs to be better understood. The roles played by Henry Wadsworth Longfellow Dana and the early Trust-era curators at the house need to be made explicit. This project will have to wait until the records of the Longfellow House Trust, now held by Hill and Barlow, are made available.

A comprehensive history of Orientalism at Craigie House needs to be undertaken to better understand Charles Longfellow's collecting habits and the decoration of the so-called "Japan Room." This project should begin with a study of Henry Wadsworth Longfellow's interest in the world's peoples, as a background for his son's activities. For National Register purposes, the role of Waddy Longfellow needs to be clearly understood as it pertains to the Japan Room and other changes to the house. Does Waddy fit the definition of a "master?" William P.P. Longfellow also needs further study. Henry Longfellow's journals need to be checked for reference to this earlier architect, and William's house ("adjacent to Craigie House") needs to be identified.

A biography of Alice Longfellow should be made a priority once uncataloged correspondence at Longfellow House is processed. Close attention must be paid to Alice's role as a preservationist at Mount Vernon, since the Mount Vernon Ladies Association failed to answer queries in a timely fashion for this report. The relationship of Alice to Lois Lilly Howe, an important woman architect and close neighbor, needs to be investigated. The Howe papers are held by the Massachusetts Institute of Technology and need to be carefully searched for references to her consultations about Craigie House. Finally, a holistic understanding of Alice Longfellow's progressive reform activities is also needed.

A query should be placed in the *Old-House Journal* to systematically identify Longfellow replicas. The handful identified in this report no doubt represent the tip of the iceberg. A written query should be sent to the archives at Sears, Roebuck and Company. In the early 1980s the National Trust for Historic Preservation held materials on the Sears mail-order houses and would provide reprints from catalogs upon request. Again, this organization failed to respond to repeated requests, as did its publisher, John Wiley and Sons.

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