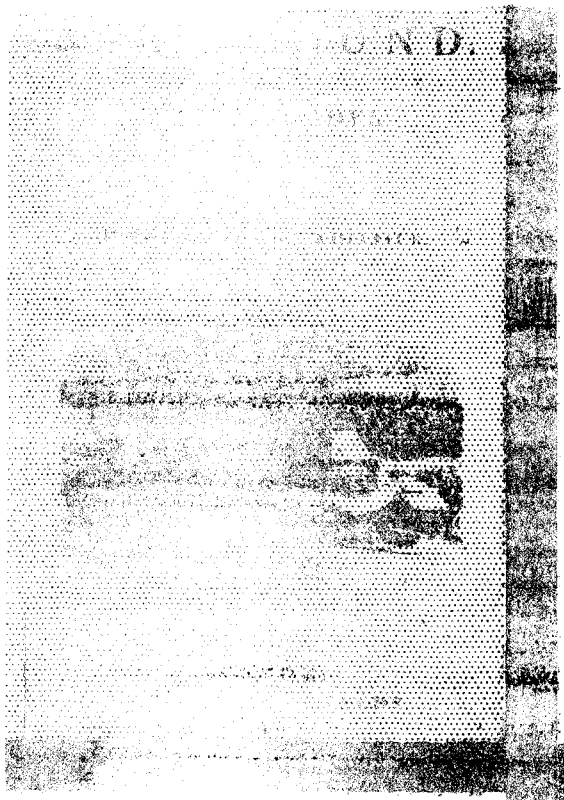
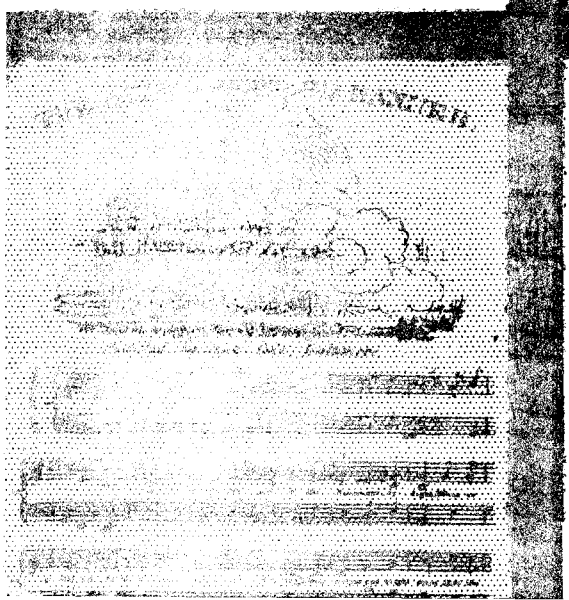


LITERATURE DRAMA AND MUSIC



THE NATIONAL SURVEY OF HISTORIC SITES AND BUILDINGS

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

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The National Survey of Historic Sites and Buildings

Theme XX

The Arts and Sciences

LITERATURE, DRAMA AND MUSIC

1962

United States Department of the Interior
Stewart L. Udall, Secretary

National Park Service
Conrad L. Wirth, Director

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PREFACE

The purpose of the National Survey of Historic Sites and Buildings, as outlined in the Historic Sites Act, is to "make a survey of historic and archeologic sites, buildings, and objects for the purpose of determining which possess exceptional value as commemorating or illustrating the history of the United States." In carrying out this basic directive, each site and building considered in the Survey is evaluated in terms of the Criteria for Classification, which are listed in the appendix to this report.

Each theme study prepared in the course of the Survey consists of two parts: a brief analysis of the theme itself, and a discussion of the sites and buildings which were considered in connection with the study.

This study is the result of a joint effort by the Survey Historians in the Regional Offices of the National Park Service, with the assistance of the Branch of History in the Washington Office. The Southeast Regional Office was responsible for coordinating and assembling this report.

The study as here presented is regarded as being in draft form, and will first be submitted to the Consulting Committee of the National Survey, which reviews and makes recommendations accordingly to the Director of the National Park Service. After recommended revisions have been made, the study will be presented to the Advisory Board on National Parks, Historic Sites, Buildings, and Monuments for final evaluations and recommendations to the Secretary of the Interior.

ACKNOWLEDGMENTS

The work of the National Survey profits from the experience and knowledge of a considerable number of persons and organizations. Every effort is made to solicit the considered opinion of as many qualified persons as possible in reaching a final selection of the most significant sites. Assistance in the preparation of this study from the following is gratefully acknowledged: William D. Aeschbacher, Director, Nebraska State Historical Society, Lincoln, Nebraska; Mrs. Clara S. Beatty, Director, Nevada State Historical Society, Reno, Nevada; Lewis Beeson, Executive Secretary, Michigan Historical Commission, Lansing, Michigan; Mrs. B. L. Beeler; Whitney L. Brooks, Chairman, Connecticut Historical Commission, Torrington, Connecticut; Albert Culverwall, Historian, Washington State Parks and Recreation Commission, Olympia, Washington; Charles L. Dufour, New Orleans States, New Orleans, Louisiana.

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LITERATURE, DRAMA AND MUSIC

A Summary of the Theme

Introduction

Literature, Drama, and Music

A general restriction of the Advisory Board on National Parks, Historic Sites, Buildings and Monuments, for the evaluation of historic sites, is that the event or events recognized should have occurred at least fifty years ago. In preparing the Study on Literature, Drama and Music this criterion has been kept in mind. Most of the sites in this study are associated with the accomplishments of individuals. We have, therefore, considered the fifty year limitation as being applied to the period of their most significant productivity, rather than from the date of their birth or death. Also, where birthplace sites are extant, but the person lived there for just a short while, efforts have been made to find and evaluate a place associated prominently with his productive years.

The field of American literature before 1900 proved to be vastly richer than the fields of drama and music. Today, however, the United States is well in the forefront in these latter two fields. Our relative position has been reversed, and it is sometimes difficult to recall the earlier lack of development.

In addition, the literary activity is largely concentrated in New England and California. New England experienced an amazing creative outburst in literature within the nineteenth century. This flowering can be even more sharply focused in place and time. Its center was Massachusetts, and it took place largely between 1830 and 1880. Material

prosperity and an intellectual and spiritual release from Calvinistic restraints combined to foster New England's awakening.

An unusual literary development that was strongly individualistic, fresh and vigorous occurred in California in the mid-nineteenth century. Drama and music were also encouraged to a degree that was remarkable in so young a region. The booming gold rush gave San Francisco an undisputed economic monopoly over the entire Pacific Coast from 1849-1869. Building on this material basis, San Francisco experienced a golden age in literature and the arts that appeared almost overnight on the rough and ready frontier and ended as quickly after a brief flowering. Completion of the first transcontinental railroad in May, 1869, brought down with a crash both San Francisco's economic hegemony and her monopoly of Pacific Coast culture. Not until the beginning of the twentieth century was San Francisco to see another rising literary group.

In sharp contrast, there was a general failure in the antebellum South to produce an imaginative literature expressing the individuality of that section. Statesmen and men of action were the Southern spokesmen of this period. In addition, there were no critics nor an audience to give authors the necessary stimulation. Charleston, Richmond, and New Orleans failed to stimulate a literary life comparable to that of Boston and New York. Writers of the New South, such as Joel Chandler Harris, turned with more success to exploit a rich vein of Southern life and folklore.

A study of this field in the twentieth century, largely excluded because of the fifty-year limitation, would tend, however, toward a wider distribution with considerable numbers of sites and buildings associated with prominent individuals in the South and the mid-West.

Most persons of European citizenship who did only a portion of their work in the colonies or the United States were excluded from consideration. This rule obtained to a lesser degree in the drama and music portions of the study.

In evaluating sites in the field of literature, the writers considered have been almost exclusively literary figures. Sites associated with a few who were primarily statesmen rather than authors--men such as Lincoln, Jefferson and Franklin-- have been recognized in other categories. Many great scientists, orators, and historians who were also excellent writers have, with few exceptions, been considered elsewhere. Parkman, Motley, Prescott and Bancroft, however, appeared to warrant recognition in this field because of the special literary quality of their work.

It should be re-emphasized that this is a study of historic sites and buildings associated with a cultural theme in American life, and many deserving persons are not represented by an extant site significantly associated with them, or one that still possesses integrity.

Analytical Statement

LITERATURE

American literature in its earliest stages exhibited two obvious characteristics. Its outlook was basically European rather than American; secondly, it was an adjunct to a calling or a profession other than that of writer. Migrants to a new continent naturally recorded their observations for their own amusement or for scientific purposes. Diaries, sketches and log books, of varying degrees of accuracy and insight are numerous. Theologians, as might be expected in colonies that were founded in considerable part as a result of religious dispute, formed a prominent writing group. Another category consisted of poets and essayists; the novelists were still nearly a century and a half in the future. Political satire and serious political comment appeared at the time of the American Revolution and as the early Republic materialized. With the second quarter of the nineteenth century markedly successful efforts appeared in the field of Belles Lettres, and in 1870 or thereabout occurred "the second discovery of America" in literature. Some would prefer to call this trend towards an indigenous culture the achievement of our literary independence. A group of writers who were not college trained broke from the romantic tradition of Europe and the eastern seaboard to develop their own style of realism, itself

often romantic. They found in the native scene material which they employed in a manner peculiarly our own. This comment is not a reflection on the writers who possessed an Old World outlook, but an appraisal of viewpoints that were as widely divergent as those of Sinclair Lewis and Ernest Hemingway.

Much of the real flowering of American culture in literature has occurred in the twentieth century and is not included in this study.

The Seventeenth Century

Occasionally the Colonies developed, or attracted, a noteworthy man of letters. One of these, George Sandys, a brother of Sir Edwin Sandys, translated Ovid's Metamorphoses at Jamestown, Virginia.[1]

Captain John Smith, adventurer extraordinary, was the first of many men of action in the New World to record his experiences. The legacy of his writings combines fact and fancy in degrees that can never be sifted with finality. Accounts of his explorations were useful, his advice to the Mother Country on the proper attitude toward Virginia was salutary, and his adventure stories were salty.[2]

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[1] George Sandys, 1577-1643, was resident treasurer of the Virginia Colony, 1621-1628. His publications include Ovid's Metamorphoses, Englished by George Sandys, London, 1626.

[2] John Smith, 1579-1631, wrote A True Relation, London, 1608, and The Generall Historie of Virginia, New England and the Summer Isles, London, 1624.

George Alsop observed the American scene no less shrewdly in both verse and prose, but in a distinctly lighter vein. Alsop's humor was quite unusual for the time.[3]

William Bradford, able Governor of Massachusetts, and Edward Winslow kept journals which recounted the activities of the Plymouth Colony in readable form and with admirable attention to detail.[4]

Colonial literature of the seventeenth century was comprised largely of accounts of travel and colonizing, descriptions of Indian troubles, treatises on religion, and commentaries on everyday life. These subjects were sometimes combined in the form of polemics or sometimes, as in the case of Thomas Morton on the Separatists, as ribald satires.[5] Nathaniel Ward wrote The Simple Cobbler of Aggawam (London, 1647) in an attempt "to help mend his native country."

Religious writing naturally flourished during the seventeenth century and is represented by a succession of scholarly, tireless clergymen with orthodox Puritan views. John Cotton (1585-1652) and three

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[3] George Alsop, 1638-? A Character of the Province of Maryland, London, 1666.

[4] G. Mourt, Relation, London, 1623. Mourt wrote the preface.

[5] Thomas Morton, 1641-? New English Canaan, Amsterdam, 1637.

generations of Mathers, Richard (1596-1669), Increase (1639-1723), and Cotton (1663-1728), were the acknowledged leaders.[6]

Seventeenth century poetry, limited chiefly to New England, was excessively imitative and strongly marked by the tenets of Calvinism. It was sound in theology but weak in meter. The Virginia Colonist George Sandys, in his Ovid translation, mentioned previously, was a happy exception. But it should be noted that poetry writing of any quality was a worthy accomplishment under the stark conditions of the New World of that period. Ann Bradstreet (1612-1672), whose husband, Governor Simon Bradstreet, possessed a library of some pretensions, wrote chiefly dull bookish verse, as we view it today. Occasionally, however, as in The Tenth Muse (London, 1650), she attempted to depict something of homely colonial life. Michael Wigglesworth (1631-1675) versified on such somber subjects as The Day of Doom (London, 1662) with a zeal that illustrated Puritanism at its darkest. Similarly, Urian Oakes (1631-1681) sounded dire warnings and produced one memorable but crude elegy.

The Eighteenth Century

Through the first half of the eighteenth century literature followed a similar pattern, but was somewhat more mature in concept. Accounts of Indian raids, pious verse, histories of the settlements,

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[6] Cotton Mather, the most able and prolific of the group (with more than 450 "volumes" published) was a man of wide interests and possessed of sufficient intellectual honesty to acknowledge his error in the Salem witchcraft hysteria. Kenneth B. Murdock in the Dictionary of American Biography appraised his work as "Artistically more worthy than the bulk of American literature prior to 1728."

and the inevitable sermons make up the bulk of material. These literary efforts were becoming more widely dispersed among the Colonies.

Two volumes illustrate the Indian theme. The Redeemed Captive Returning to Zion, written by the Reverend John Williams (1644-1729) in 1707 and republished in several editions, recounts Indian cruelties following the raid on Deerfield, Massachusetts, in February, 1704. Stout old Captain Benjamin Church (1639-1718), relentless Indian fighter, candidly told of his pursuit of King Philip in Entertaining Passages Relating to King Philips War, published in 1716.

The descriptions of the settlements early in the seventeen hundreds began to exhibit the qualities of promotional writing as we know it today. Candid disparagement of rival colonies was not neglected. Virginia's admirers include Robert Beverly, William Smith, William Byrd, and Hugh Jones.[7] While extolling Virginia, Jones proclaimed South Carolina a pirate's lair and North Carolina the refuge of runaways. Other colonies were well represented in this type of writing, and the cockfighting, horse-racing Virginians did not escape unscathed from the pens of loyal scriveners singing the praises of Georgia, the Carolinas, Pennsylvania, and New York.

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[7] Robert Beverly (ca. 1673-1722), History and present State of Virginia, London, 1705; William Stith (1689-1755), The History of the First Discovery and Settlement of Virginia, Williamsburg, 1747; William Byrd (1674-1744), History of the Dividing Line, 1720; Hugh Jones (1669-1760), The Present State of Virginia, London, 1724.

New England theological writing reached its zenith with Jonathan Edwards (1703-1758), who possessed one of the truly remarkable minds of the Colonial Period. Although Edwards was primarily a preacher, and, briefly, president of Princeton, he wrote extensively. His Freedom of the Will (1754) is still regarded as a milestone in American philosophical writing.

The decline of the Mather-Jonathan Edwards school of philosophical writers corresponded with the rise of a new breed of political swordsmen of the pen--the controversialists, satirists and constitutionalists who helped usher in the struggle for independence and nationalism. Such writing served a practical purpose, and much of it was sincere, fearless and forceful. Expressions of the Tory viewpoint, however less emphasized since that time, were equally in evidence.

Benjamin Franklin (1706-1790), certainly one of the most enlightened of American figures, was held in high admiration as statesman, philosopher, and scientist both in the colonies and in Great Britain and France. He was a skilled satirist and, according to Carl Becker, may have been bypassed in favor of Jefferson as the choice to write the Declaration of Independence, through fears that he would conceal jokes in the text.[8] Among literary circles Franklin was noted for Poor Richard's Almanack, for many philosophical papers, and for his unfinished Autobiography.

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[8] Carl Becker, "Benjamin Franklin," Dictionary of American Biography, VI, 597.

The Revolutionary controversy itself brought forth John Trumbull (1750-1831), Philip Freneau (1752-1832) and Thomas Paine (1737-1809) among many others who supported the Colonial cause for independence. Trumbull graduated from Yale and practiced law in several cities including Hartford, where he was one of the "Wits." In 1775 he wrote M'Fingal, a satirical poem on the Tories. This work was read long after the war but did not have the impact of similar contemporary writings.

Philip Freneau graduated from Princeton and became a man of wide interests: a ship captain, a plantation secretary in the West Indies, and a prolific writer. His satires on the Tories made him "the poet of the American Revolution," and he was a prominent pamphleteer and editor in support of Jefferson during the early nationalist period. In addition to being a biting satirist, Freneau wrote of nature. No less an authority than Fred Lewis Pattee considers that, "No other American poet has known the ocean as he knew it or has pictured it more graphically."[9]

Thomas Paine, most popular of the pamphleteers and most controversial, was conscious of plebeian origins and of his tradesman background. Arriving in Philadelphia in 1774, Paine was an obscure journalist until 1776 when he published Common Sense, originally an anonymous pamphlet of 47 pages advocating independence from Great Britain. A half million copies may have been sold--certainly its influence was enormous. Always a revolutionary, Paine was opposed to

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[9] F. L. Pattee, "The Modernness of Philip Freneau," in Sidelights on American Literature, 1922.

slavery, to fundamentalism in religion, and to the French monarchy. His Rights of Man, 1791-1792, was of influence, but England failed to accept its invitation to overthrow the monarchy.

The outstanding proponent of King George III was Jonathan Trumbull (1737-1818), who was trained as a surgeon, and then ordained a priest in the Episcopal Church. Upon the outbreak of war, Dr. Trumbull, then a rector at Burlington, New Jersey, embraced the Tory cause so vehemently that he was forced to seek sanctuary within the British lines. There he not only wrote extremely vitriolic verse but was found useful in the negotiations between Arnold and André. Following the Revolution he made his home in Canada.

Thomas Jefferson (1743-1826), like Franklin, was a man of very wide interests in philosophy, science, statecraft and literature. He was also an inventor. Among his writings the Declaration of Independence is, of course, his most famous, but in all his better known state papers Jefferson displays an able pen. His Notes on the State of Virginia (1784-1785) was highly regarded as a general commentary and is still read with pleasure. His correspondence and state papers were voluminous and, late in life, he composed an Autobiography.

Voices of the New Nation

With the American Revolution successfully accomplished, the satirists turned to other fields, exhibiting in some cases a new urbanity and a degree of sophistication as they leveled at the literary affectation of the times. The "Hartford Wits," among whom were John Trumbull

and Joel Barlow (1754-1812), were notable satirists. The latter's best known work, The Columbiad, 1807, an epic poem of the New World in heroic couplet, tends to make us overlook his substantial prose contributions, as shown in Advice to the Privileged Orders, 1792.

Much of the political writing of the early republic was serious in vein and appealed to dispassionate reason. The Federalist papers by Jay, Madison and Hamilton are outstanding examples of this literary approach. However, the irrepressible Hugh Henry Brackenridge (1748-1816), preacher turned jurist and Princeton associate of Madison and Freneau, used the satirical novel to expose the foibles of the times and the weaknesses of democracy. Modern Chivalry, 1792, recounts the picaresque adventures of Teague O'Regan, an illiterate immigrant elected to high office. It represents the first literary work of the "West"; the author was a frontier judge in Pittsburgh. Teague (an Irishman would pronounce it Tige) was the servant of Captain Farrago, a travelling philosopher. Their exploits are strongly suggestive of Don Quixote and Sancho Panza. The novel form was ill defined in this interminable rambling discourse, but it provided the author with a framework of pleasant fiction within which he projected his political ideas.

Charles Brockden Brown (1771-1810), a lawyer and contemporary of Brackenridge, appeared on the scene as America's first professional author. He gave his attention to the novel, a literary form which was then only a half century old and crude in technique--according to the

standards of today. Brown's endeavors, encompassed within a few years perforce, brought little income, but at least an international recognition.[10] Ormand was a realistic study of the yellow fever plague in Philadelphia. Wieland, a bizarre novel of compulsive murder and dark forebodings, was a shambling, stilted forerunner of the work of Hawthorne and Poe. Even as he imitated the Gothic horror novels of England, Brown, like Cooper, was early in his recognition of the frontier as a source of literary material.

Early Nineteenth Century - The Knickerbocker Group

Washington Irving (1783-1859) was the first American to dominate the literary scene and the first really successful exponent of the romantic ideal in this country. Characteristically for his time, he wrote chiefly of Europe. After a year's trans-Atlantic tour he returned in 1804, forsook his legal profession, and in 1809 became famous upon the publication of A History of New York, which he wrote under the pen name "Diedrich Knickerbocker." Six years later he returned to Europe for a stay of 17 years, during which time he wrote The Sketch Book with its beloved legends of the Hudson-Catskill country. Even his pleasant idyllic retreat, Sunnyside, at Tarrytown, New York, could not hold his interest completely. Despite his enormous popularity in America, Irving spent his later years in the diplomatic service in Spain and England. He was our first famous prose writer and

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[10] Arthur Mervyn, 1799; Wieland, 1798; Ormand, and Edgar Huntly, 1798, were the best known.

the first to be recognized in Europe. An antiquarian at heart, Irving was a confirmed lover of legend and the supernatural. Instead of using this type of material for the Gothic horror tale, so popular during his lifetime, Irving always gave it a whimsical twist and employed a deftness of touch that marked the careful craftsman. In general Irving may be classified as a craftsman, rather than as an original thinker. His greatest legendary figures, Ichabod Crane and Rip Van Winkle, were appropriated from German folk tales, but he told their stories in his own individual style.

William Cullen Bryant (1794-1878), born in the Berkshires of eastern Massachusetts, became the second great figure of the New York group. With a year at Williams College and an early but intense grounding in classical studies, Bryant followed the familiar pattern of forsaking the law for letters. "By 1825," states Allan Nevins, "he had clearly emerged as America's one great poet."[11] He was also famous as editor of the New York Evening Post for half a century.

Thanatopsis was published anonymously by the North American Review in 1817. It was submitted by Peter Bryant, his Unitarian father, who was hesitant to acknowledge to the Calvinist grandfather, Ebenezer Snell, that Bryant had written it. Editors Richard Henry Dana and William Ellery Channing were incredulous that so profound a lyric could have come from America, much less from one so young (age 17). Wordsworth so admired it that he committed it to memory. But the American public was largely unimpressed until Bryant became recognized in Europe.

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[11] Allan Nevins, "William Cullen Bryant," Dictionary of American Biography, III, 202.

The Knickerbocker group was among the first informal associations of American men of letters. It included a sizeable group of congenial spirits who were kindred in their common literary aim though widely divergent in their other interests. William and Peter Irving, successful writers and patrons of their more famous brother; James Kirk Paulding, novelist, satirist, statesman, and brother-in-law of William Irving; Joseph Rodman Drake and Fitz-Green Halleck, lighthearted poets and close associates; Nathaniel P. Willis, poet, essayist, and editor; and James Fenimore Cooper, were the outstanding members of the group.

James Fenimore Cooper (1789-1851) was, according to Halleck, "the Colonel of the literary regiment; Irving, Lieutenant Colonel; Bryant, the Major."[12] Cooper came from the landed gentry, spent an unprofitable year at Yale before being dismissed, and served for five years on lakes and ocean as a midshipman. After eight years of quiet married life he began to write at the age of 30. His second book, The Spy (1821), a novel of the Revolution, was a great success. In it he pictured the Hudson Valley country that he knew so well. Similarly, The Pilot (1823) reflected Cooper's knowledge of the sea.

The Pioneers (1823) introduced a third and almost identical prototype, the frontier fictional hero. Nathaniel Bumppo, the Leatherstocking, was lean and taciturn, fearless, skillful, and unromantic. Harvey Birch, the Spy, and Long Tom Coffin, the Pilot, were also styled

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[12] S. T. Williams, The American Spirit in Letters, 99.

in this pattern. They were involved in situations of flight and pursuit which provided suspense, and they surmounted desperate situations by feats of prodigious skill. The Leatherstocking formula also introduced the good Indian and the pesky Redskin, the sadness of the shifting frontier, and the beautiful maiden in distress.

Cooper was realistic in the setting of his better novels, even though his characterization was weak. He made tremendous contributions to American romantic fiction in the symbolic nature of his characters. The sea and the wilderness he knew. The myriad writings on other settings produced through 30 active years were less successful.

Novelists of the South

Southern authors were attracted to the theme of outdoor action and adventure and created heroes to rival those of Cooper. William Gilmore Simms (1806-1870) of Charleston was a significant poet who is best remembered for his novels, The Yemassee (1835), The Partisan (1835), The Scout (1841) and several others in a later series. The Partisan series presented action tales of the Revolution packed with melodrama, exciting pursuits, and humor of a high order.

John Pendleton Kennedy (1795-1870) was a Baltimore lawyer who began a writing career with Swallow Barn (1832), a series of post-Revolution sketches of life in Virginia. While contemporary critics compared him somewhat disparagingly with Irving and Cooper, his hero of Kings Mountain in Horseshoe Robinson (1835) will stand up well

today in the company of the Knickerbocker writers' best characters. Kennedy was also important for his very considerable influence on the contemporary literary scene. His presence and influence made Baltimore a literary center to rival Charleston. He was a benefactor and devoted friend of Edgar Allan Poe. Kennedy was one of a committee which in 1833 awarded Poe a competitive prize for the story MS Found in a Bottle, and in 1835 he helped Poe obtain a position on the new Southern Literary Messenger in Richmond.

William Wirt of Baltimore and Hugh Swinton Legaré of Charleston, both prominent in law and attorneys general of the United States, were polished satirical essayists and supporters of literary publications.

Robert Montgomery Bird (1806-1854) of Delaware, a doctor of medicine, was an early successful playwright. His Nick of the Woods (1837) tells a tale of Indian fighting in Kentucky which is generally highly regarded for its realism and faithful adherence to the frontier conditions which Bird knew well.

The Transcendentalists

Literary pursuit during the first half of the nineteenth century was confined almost exclusively to the states of the Atlantic seaboard with concentrations at Boston, Hartford, New York, Philadelphia, Richmond, Charleston, and Baltimore. Writers with very few exceptions depended upon independent sources of income. The absence

of international copyright protection meant that the best of foreign literature could be imported to compete with that of native authors. They, however, were unable to capitalize on foreign sales.

Leadership in the religious and philosophical thought of New England had passed from the Calvinists to the Unitarians and was passing, in turn, to the Transcendentalists. Ralph Waldo Emerson (1803-1882), essayist, poet, and lecturer, was the acknowledged leader of this influential and vastly varied group. Their quarterly, The Dial (published 1840-1844), was edited by Margaret Fuller and later by Emerson. It was highly provocative, sometimes absurd, but attracted many remarkable contributors. The Brook Farm Experiment (1841-1847) was marked, as Emerson saw it, with "Arcadian fanaticism," but the Transcendental Movement touched and affected all the prominent New England writers of the generation. An awareness of nature, a willingness to accept change in the order of things, an intense interest in the world about them, and a desire for all kinds of reform characterized the Transcendentalists. Orestes Brownson (1803-1876), to cite an extreme example, was successively a Presbyterian, a Universalist minister, a Unitarian minister, and a Catholic. Henry David Thoreau (1817-1862) was an outstanding individualist of the Concord Transcendentalists--an idealist, a lover of nature, a fearless and practical interpreter of their view of life. Thoreau was original not only in his seclusion for two years in the hut at Walden Pond, but, as later Americans have realized, in his reasoned and independent bearing toward life. Undoubtedly many of the anti-slavery crusaders were strongly influenced by the idealism of this movement.

Sectionalism, Slavery and State Rights

A substantial number of New England, New York and Midwestern writers took up the anti-slavery cause during the two decades prior to the Civil War. Many of these, such as Emerson, Thoreau, Alcott, Ellery Channing and Theodore Parker, were conservatives who adopted an abstract intellectual approach to the idea of slavery.

In the years prior to the Nullification controversy of the early eighteen thirties, Southern thought of the Jeffersonian school was similar in following a detached theoretical approach. Later it was to become strongly colored by sectionalism, extreme state rights advocacy, and it was finally pushed to the logical conclusion of justifying slavery.

William Lloyd Garrison (1805-1879) is chiefly remembered as the fanatical editor of the Liberator who called for disunion, if necessary, in preference to slavery. John Greenleaf Whittier (1807-1892) was influenced by Garrison and through him obtained several editorial posts. Abolitionists were not popular when Whittier joined their ranks in 1833; two years later he was mistreated by a mob in Concord, New Hampshire. This experience, repeated in Philadelphia and Harrisburg, did not deter him from blasting slavery in verse and prose. Some of his verse was trite and stilted, but The Farewell of a Virginia Slave Mother is an exalted poem.

The efforts of all other writers on both sides of the Controversy were easily surpassed in effectiveness by Uncle Tom's Cabin, the sensational melodrama of Harriet Beecher Stowe (1811-1896). Mrs. Stowe was reared in New England with a strict religious background, since she was a daughter of the Reverend Lyman Beecher, the wife of a preacher, and sister to five others. Her masterpiece, published serially in 1851-52, consisted of an unnatural sequence of picturesque incidents involving stock characters who represented extremes of good and evil, strength and weakness, pathos and humor. The book had a tremendous sale and doubtless more influence than all the other types of propaganda combined. Readers in the North and in Europe devoured it eagerly, while those in the South became infuriated. Furthermore, Uncle Tom was dramatized right and left without hesitation since Mrs. Stowe could not prevent this liberty under existing copyright law. George Aiken's dramatic version (1852) represented the plot fairly well with bloodhounds snapping at Eliza's heels and little Eva borne to heaven by angels on wires. Professor Quinn regards the play as being hopeless from the standpoint of dramatic criticism, but "probably the most potent weapon developed by the literary crusade against slavery."[13]

Southern writers were ready to accept the challenge to their agrarian slave system. They pointed to the evils of the factory economy of New England and to its exploitation of the free worker.

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[13] Arthur Hobson Quinn, History of the American Drama, 1923, 289.

Fourteen pro-slavery novels followed Uncle Tom's Cabin within three years.[14] Titles such as J. W. Page, Uncle Robin in His Cabin in Virginia, and Tom Without One in Boston, and S. H. Elliot, New England Chattels (1858) indicate the subject matter.

Professor Thomas R. Dew of William and Mary College in 1852 assembled an impressive volume, Pro-Slavery Argument, which included the work of William Gilmore Simms as one of the contributors.

William J. Grayson of South Carolina, a former Congressman and man of learning, published The Hireling and the Slave (1856), a poem in heroic couplet. Grayson contrasted the wretchedness of the wage-slave with the relatively idyllic lot of the black bondsman. He did not spare Mrs. Stowe in his indictment, but described her as one who "collects a rumor here, a slander there."

Perhaps the "Old Plantation Mind," as V. L. Parrington calls it, is most strongly exemplified by Nathaniel Beverly Tucker, a judge and law professor associate of Thomas Dew. He was a half brother of John Randolph of Roanoke whose readiness to excoriate an opponent, Tucker shared. The Partisan Leader (1836) was a romantic novel foretelling with remarkable accuracy the story of the Civil War. Judge Tucker believed with Garrison that the Union should be disbanded on the slavery issue.

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[14] Jeannette Reid Tandy, "Pro-Slavery Propaganda in American Fiction in the Fifties," South Atlantic Quarterly, January-March, 1922.

The disparate viewpoints of the propagandists may be summarized by stating that the abolitionists attacked slavery and ignored the industrial evils at their own door, while the pro-slavery writers defended the "peculiar institution" and decried the exploitation of factory workers in the North.

New England Brahmins

Prior to "the second discovery of America" in the literary sense, and during the period from 1830 to 1870, writing was dominated as never before nor since by a group of New England intellectuals, denoted by Oliver Wendell Holmes as "the Brahmin Caste." They were college men (Harvard chiefly) who looked for material not in their environment or their hearts, but in their libraries. Boston, Cambridge and Concord formed the hub of the universe for their circle, in which "Each member...took himself with great seriousness, and was taken at his own valuation by the others."[15]

Literary ability of high merit appeared in widely differing fields. Henry W. Longfellow (1807-1882), James Russell Lowell (1819-1891), and Oliver Wendell Holmes (1809-1894) were all Harvard professors for many years. Longfellow preceded Lowell in the chair of modern languages and Holmes taught medicine. Longfellow wrote indifferent novels and very successful translations. Lowell was at

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[15] Pattee, op. cit., p. 11.

different times editor of the Atlantic Monthly and the North American Review, a lawyer, and minister to Spain and Great Britain.

Henry W. Longfellow was the most popular poet of America in his day and remains to this day a rare example of the distinguished and also popular writer. Hyperion (1839), Evangeline (1847), and Hiawatha (1855) delighted the American audience with their sentimentality, didacticism, and optimism. Longfellow has been more dimly viewed by critics, and by versifiers with a lesser audience, especially since World War I. However, judging the New England bard within the background of his time and ideology, his platitudes and didacticism are to be expected. On the other hand it can at least be said that his attitude is American, even though some of his scenes might as well have been laid in Arcadia.

Oliver Wendell Holmes (1809-1894) was, like Lowell, a native of Cambridge and the son of a Congregational preacher. Holmes and Lowell were also both ardent reformers. Holmes jousted with the Calvinistic theology of predestination and offered instead a kind of materialistic determinism; Lowell spoke out against political evils of the times, as in the Biglow Papers protesting the Mexican War. Holmes' novel, Elsie Venner, a novel by courtesy only, was a discourse on the influence of heredity, environment and on human tendencies to crime. The heroine, introduced in the fourth chapter, speaks a total of seventeen times, twelve on her deathbed. Yet Elsie Venner was the most lauded novel written in America during the sixties.[16]

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[16] Pattee, op. cit., 63.

Holmes came into his literary heritage in 1857 when he began writing for Lowell's newly established Atlantic Monthly. He loved a pun and a quip, and beneath his apparently lighter moods often lay his most pungent satire. Most students of Holmes would see in "The One Hoss Shay" a parody on the downfall of Calvinistic theology. Others see it only as a charming bit of witty verse that catches the New England spirit.

James Russell Lowell was a Harvard scholar who read easily in six languages, but was interested in the American scene, social and political, a poet of dialect, an editor and a critic in verse. Lowell wrote homespun humor in dialect and his statistical Fable for Critics employed language twists that are still widely quoted. Although the Harvard Commemoration Ode of 1865 will outlast his other work, many people think first of his Vision of Sir Launfal and the delightful Fable for Critics.

Nathaniel Hawthorne (1804-1864), unlike the Brahmins, was the son of a sea captain and made his own way in life, living from his writings and a minor post in the Custom Service. He knew few leading literary figures intimately, other than Herman Melville who was then unrecognized. In later life when his Bowdoin classmate, Franklin Pierce, aided him personally in 1853, Hawthorne and his gifted wife, Sophie Peabody, lived fairly comfortably.

Hawthorne remained aloof from most of his contemporaries, socially and in spirit, as he sought to work out his own formula for the novel. In considering sin and the Puritan mind, he chose adultery as the social aberration to treat in The Scarlet Letter, his most successful novel. Here he produced a heroine to whom the reader is as sympathetic as to the frail lady in Dostoevski's Crime and Punishment. The great Russian author publicly acknowledged his debt to Poe--he well may have learned as much from Hawthorne.

The New England master worked by himself and was never satisfied with his own work. Poe and Henry James, and perforce his close friend Melville, however, recognized his somber genius.

Herman Melville (1819-1891), one of America's great literary paradoxes, came from highly distinguished Dutch and New England stock, but he was decidedly not a brahmin. While he read intensively he was unschooled after fifteen, and most of his knowledge was gained from experience. Beginning at age 17 he spent nearly 10 years as a sailor and published his first book Typee at age 27. Curiously overlooked as an author of merit he was, however, not unknown in the literary world, and while living at Pittsfield, Massachusetts, where he wrote Moby Dick in 1851, he formed a lasting friendship with Hawthorne. A revived interest in the South Seas may account, in part, for the fact that American critics finally awoke to his importance about 1920, although the British had always regarded him highly. Vivid characterization, somber moods and intense enthusiasm are the hallmarks of

Melville's work. Van Wyck Brooks in the Dictionary of American Biography judges him to be "one of the two or three supreme writers of America."

Edgar Allen Poe (1809-1849) is a difficult genius to access; he defies classification both as to time and place. While he established a genuine reputation as a poet, he was also a competent critic and a pioneer in the short story technique. His addiction to alcohol and perhaps narcotics, his poverty and attendant ill health, his shifting from city to city rendered sustained effort impossible. Moreover, during his more irresponsible times, he would confuse by plagiarizing Coleridge, on the one hand, and attacking Longfellow simultaneously for the same offense. Certainly, the short story form, which is an American specialty, owes much to Poe. A felicitous French translation of his poems by Beaudelaire has enhanced his influence in Europe. Herve Allen considered that Poe has one of the most generally admitted claims to the title of America's most famous man of letters.[17]

Emerson thought that Poe was "a jingle man," while Tennyson considered him "the most original American genius." William Butler Yeats called him a "great lyric poet," and Paul Valery echoed the estimate. Twentieth century poets whose lines are subserviated to lyricism and imagery, rather than easily recognized meaning, have imitated Poe, and his high place in literature appears secure. Early critics, puzzled at

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[17] Herve Allen, "Edgar Allan Poe," Dictionary of American Biography, 1935.

the vast success which his poems achieved in translation, might better understand his vogue if they could read our present day verse.

An author's debt to earlier writers may be concluded too readily, but in Poe's case an indebtedness can be seen from a few foreign examples, such as Conan Doyle, Feodor Dostoevski, Anton Chekhov, and J. K. Huysmans in prose, Paul Verlaine and Maurice Maeterlinck in verse. Probably there are many others. Herve Allen is not alone in his opinion that Poe was a great critic, a fearless innovator in fiction, and a forerunner of modernist poetry.

Literary Historians

The classic literary historians of the United States--those historians who wrote in the nineteenth century in distinctive literary styles on broad historical themes--include William Hickling Prescott, John Lothrop Motley, and Francis Parkman. To this group, alike born to great wealth and reared in the patrician cultural and social traditions of Boston, may be added the name of George Bancroft, whose pretentious style made him a literary figure of great prestige in this period, although he had a more practical approach to the actual life of his era and to his great theme--the achievement of liberty and the development of democracy in the United States.

Because of their independent social positions, Prescott, Motley, and Parkman were free to undertake historical writing primarily as a literary pursuit and, as their literary exercises on broad and sweeping scales, they selected topics far removed from the practical concerns of the daily life in their own times. Prescott undertook the story of the Spanish conquest of the New World; Motley, the story of Dutch struggle for liberty on the European continent; and Parkman, the grand conflict between France and England for the mastery of North America.

Prescott and Parkman were alike in their lifelong struggle against near blindness and ill health, which made their vast literary production real achievements of personal physical effort. Prescott

and Parkman were both noted for their prodigious research, despite their physical handicaps, and they were alike in following the literary principle of adhering to a dramatic unity of theme. Prescott (1796-1859), was the oldest of the three Bostonian literary historians, and began his historical writing in 1829 and produced, through intense concentration on his favorite theme of Spanish conquest, the following four major works: A History of the Reign of Ferdinand and Isabella (1837), A History of the Conquest of Mexico (1843), A History of the Conquest of Peru (1847), and A History of the Reign of Philip the Second (1855-1858). His masterpiece, as literature, is undoubtedly the Conquest of Mexico. Today, both this volume, and the Conquest of Peru, are still read by the general public and appreciated for their literary style and historical concepts.

Parkman (1823-1893) had a lifelong passion for the story of primitive Indian life in early America and for the vast colonial struggle in North America between France and England. Not as self-conscious a literary craftsman as Prescott and Motley, Parkway was a painstaking and relentless researcher for first-hand documents and a strong believer in personal visits to the original terrain covered by his writings. His whole concern with bringing back the past as it actually was has given his works greater permanence. Between 1851 and 1892, he produced on a majestic scale a total of eleven volumes in his major work in a series entitled France and England in North America. He also produced a work distinctive in the literature of

adventure in his authentic account of primitive Indian life presented in his The California and Oregon Trail, 1849.

Of the Boston trio of literary historians, Motley (1814-1877) was the only one with superb health and lifelong vigor which he could devote to his pursuit of the story of the Dutch search for liberty. He was also alone, among the Boston group, in having a better concept of the realities of the life of his time, since he served briefly both as a state legislator and in the more refined diplomatic service. His literary style was also similar fundamentally to that of Prescott and he too sought out a unified theme. However, he was prone to dogmatism and imitated Carlyle in making his heroes too heroic and his villains of the most evil and unredeemed hue. His tendency was to present history as a predetermined thesis or tract, instead of allowing the facts to shape his theme. Over the years of his life, his chief contribution was the multi-volumed literary history of Dutch freedom told in: The Rise of the Dutch Republic (1856), the History of the United Netherlands, from the Death of William the Silent, to the Synod of Dort (1860-1867), and The Life and Death of John of Barneveld, Advocate of Holland (1874). Of this vast production, only The Rise of the Dutch Republic is sure of some degree of permanence in our national literature.

George Bancroft (1800-1891), although born in Massachusetts and Harvard educated, was not one of the elite Bostonian literary historians. Nevertheless, he achieved, during his lifetime, a position

of great literary prestige and, as has been stated, "a larger place in the minds of his countrymen than any other historian who has lived in the United States."[18] All this came about because of his literary accomplishments, his political activities, and his social prominence. The first American historian to finish his education in Germany, Bancroft secured his doctorate at Gottingen and thereafter his devotion to German scholarship was evident in his literary work. His major achievement was his 12-volume History of the United States, produced in leisurely fashion between 1834 and 1882. His literary style was somewhat florid and did not represent even the best literary taste of mid-nineteenth century America. Bancroft lived close to the political and economic changes of his time and this his writing and literary form reflect. An active Democratic politician, he rendered public service as Secretary of the Navy, 1845-46, Minister to Great Britain, 1846-49, and Minister to Germany, 1867-74.

While Abraham Lincoln (1809-1865) was not a literary figure as such, he produced two of the finest expressions that we have in the English language, The Gettysburg Address and The Second Inaugural Address. The former, when contrasted with the polished classical oration delivered by Edward Everett on the same occasion, dramatically highlights the transition between the old American literature and the new.

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18 The Cambridge History of American Literature (New York: The Macmillan Co., 1943), One volume edition, Book II, pp. 110-112. Also most helpful is Literary History of the United States (New York: The Macmillan Co., 1960), Revised edition in one volume, pp. 526-540.

Post Civil War

The period of the Civil War exerted a profound influence on American literature partly because of the direct impact of the conflict and perhaps even more because the nation was expanding as never before. Samuel Clemens (1835-1910), possessor of America's most famous pen name, Mark Twain, was the embodiment of the laughter of the emerging West. A landmark was reached when Mark Twain journeyed eastward to shock the Brahmins at a dinner with a burlesque account of three hoboes posing as Longfellow, Emerson, and Holmes in a western mining camp. The laughter of the West with its exaggeration, its uncouth language and its irreverence had come to supplant the excessive literary proprieties of New England. Twain's Innocents Abroad, as a travel narrative (1869) came on the scene as rudely as the barbarians entering Rome, when we contrast it with Longfellow's gentle Outer Mer. One may as well compare Bret Harte's lusty drabs from Poker Flat with the pale heroine of Hawthorne's Scarlet Letter. Clemens was clearly a new voice speaking for America with the raw, rancorous, uncouth note of the frontier.

George Horatio Derby (1823-1861), a busy Government engineer but a true innovator in the field of humor when he found time to write, published his tongue-in-cheek exaggerations and his startling aphorisms under the name "John Phoenix." Many others used pen names. Robert H. Newell as "Orpheus C. Kerr," David Ross Locke was "Petroleum Vesuvius Naseby," and the beloved Charles Farrar Brown adopted "Artemus Ward."

People were finding excitement in American scenes and in American types. Writers for Bret Harte's Overland Monthly in California were soon welcomed by William Dean Howell's Atlantic Monthly and by J. G. Holland's Scribners and Century magazines. The Hoosier Schoolmaster (1871) was the masterpiece of Edward Eggleston (1837-1902), a Methodist preacher who was reluctant to claim authorship of a novel, with its worldly connotations. E. P. Roe (1838-1888), similarly a clergyman, helped give that form moral if not notable literary approbation by his 17 popular contributions to the Hearth and Home type of clientele. Eggleston, despite his mawkish moralizing and his hopeless artistic shortcomings, contributed not a little to the recognition of realism, and very much to the popularity of novel reading.

John Hay (1838-1905), who with George H. Derby may be said to have discovered the Missouri "Pike," was self-conscious about admitting authorship of the ballads which he considered trivial for a man of his urbane attainments. His contributions to regional literature were, however, real.

Other writers felt the impact of the West in the grandeur of nature. Cincinnatus Hiner (Joaquin) Miller (1841-1913) with his Songs of the Sierras, published in 1871, furnished the poetic counterpart of the prose writings of John Muir. Living amid the mountains and glaciers that he loved, Muir (1838-1914) roamed the West and wrote

vividly of the wonders that he came to know so well. The Mountains of California (1894) and Our National Parks (1901) were contributions to the conservation movement as well as works of art.

John Burroughs (1837-1921) shared with Thoreau and Muir a love of nature and his best essays in this field, Wake Robin (1871) or Locusts and Wild Honey (1877) represent highly distinctive writings. However, Burroughs was primarily a "York State" man of plain common sense. He was an excellent economist to whom the principles of banking presented no more difficulty than the identification of Thoreau's mysterious voices of the night. No sentimentalist, he would shoot woodchucks when they invaded his bean patch just as forthrightly as he would criticize shoddy or insincere writing. John Burroughs was a friendly, likeable sort of man who wrote charmingly of nature and of "nature faking," but he has been largely overlooked as a pioneer figure in American literary criticism.

Walt Whitman (1819-1892) was a man of the city as much as John Muir was associated with the mountains. Whitman with his disregard of literary conventions and his coarseness, was long ignored, or at best frowned upon by the critics with few exceptions. Emerson recognized him at once when Leaves of Grass was published in 1855, and John Burroughs encouraged him consistently. Whitman was a mystic, a reformer and a believer in the democracy of literature rather than the Brahmin aristocracy. Curiously, Emerson who was preeminently the

voice of the latter in earlier years accepted him at full value as did Swinburne, Dante Gabriel Rossetti, and George Saintsbury in England.

The followers of Irving, Hawthorne and Poe worked out the form of the short story, following the latter's famous formula he developed in a review of Hawthorne's works, and gave it polish, urbanity, realism, and characterization. The nineties saw the publication of writings by Hamlin Garland (1860-1940), Ambrose Bierce (1842-1914), Frank R. Stockton (1834-1902), Rose Terry Cooke (1827-1892), Elizabeth Stuart Phelps (1894-1911), Henry Cuyler Bunner (1855-1896), and a group of distinguished southern craftsmen headed by Thomas Nelson Page (1853-1922), Joel Chandler Harris (1848-1925), and Mary Noailles Murfree (1850-1922).

The Creole characters of George W. Cable (1844-1925), and of Kate Chopin (1851-1904), represented a new and charming regional literary vista that reflected credit on the post-war South. Sidney Lanier (1842-1881) was also a potent voice from Dixie as was Henry Timrod (1828-1867). The little known Irwin Russell (1853-1879) of Port Gibson, Mississippi, was the leading pioneer of Negro dialect. In his "Christmas Night in the Quarters," Russell, according to Joel Chandler Harris, came closer to the real spirit of the Negro, especially the post-war vintage, than anyone else.*

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* Introduction to Russell's poems.

The Newspaper Cult

American newsmen have been writing ephemeral tidbits with varying degrees of merit for more than a century. Many of them have veered into the field of the drama and novel, as the later nineteenth and early twentieth century have witnessed the development of a school of writers who have been trained in newspaper work.

The Mark Twain tradition has produced kindred spirits with the homely gentle touch of Eugene Field, James Whitcomb Riley, Will Carleton and Henry Cuyler Bunner. A harsher realism, early revealed by Hamlin Garland, became popular in the nineties with the naturalism of Dreiser, the socially conscious Jack London, and Frank Norris and the great promise of Stephen Crane, cut short by untimely death. Certainly the distinguishing characteristic of twentieth century American fiction is a reportorial attention to detail.

This new naturalism is the hallmark of recent writers, carried in many cases to extremes that would have even precluded consideration a half century ago. Yet the realists look to the romanticists. William Dean Howells died in the spring of 1920. Like his distinguished contemporaries, Edith Wharton and Henry James, he was a realist of the old school. Later that year Sinclair Lewis, arch-priest of the new concept, was to dedicate his literary landmark, Main Street, to Joseph Hergesheimer, and no less a romantic than James Branch Cabell.

DRAMA

The Colonial Theater

The Drama, as a phase of American literature, has been treated separately for purposes of this study, and for several reasons. Early plays were confined to a few colonies, the authors were European, and the production sites can no longer be identified. Those written by Americans were commonly kept in manuscript form because of copyright deficiencies, and the beginning of the theater, therefore, is vague when compared with other media of artistic or literary endeavor.

Puritans, Quakers, and Dutchmen displayed early opposition to the theater, partly because, as frugal people in a severe economy, they objected to unnecessary expense and the folly of supporting actors in such a trivial occupation; partly because they decried the loose morality of the Restoration. Leading men and women in the theatrical profession, with their casual marital relations, intensified the antagonism against them particularly in New England.[19] However, the Cavaliers of Virginia, the Catholics of Maryland, and the gentry of the Carolinas assumed a lead in encouraging and supporting dramatics, although there were substantial friends of the theater in both New York and Philadelphia.

"First" in a study of this sort always presents intriguing aspects, if only to lend chronological perspective. Certainly, according to court records, a play entitlted Ye Bare and Ye Cubb involved three citizens

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[19] Arthur Hobson Quinn, A History of the American Drama (1923), 3.

of Accomac County, Virginia, in litigation in 1665.[20] Students of William and Mary College apparently presented a "pastoral colloquy" in 1702.[21] Anthony Aston, a British strolling player, recorded a visit to Charleston, South Carolina, in 1703,[22] using almost certainly improvised buildings for his performances. Although the exact location is unknown, a playhouse was reported to exist in Williamsburg in 1716.[23] Various companies, apparently combining amateur and professional talent, advertised their attractions during the 1730's and 1740's in New York City, Charleston, and Philadelphia, and a little later in Fredericksburg and Annapolis, presenting chiefly the works of Elizabethan and Restoration playrights.

Lewis Hallam opened an era in the American theater when he brought his company of 12 adults to America in 1752, opened in Williamsburg and proceeded to New York and Philadelphia. The New York theater where they played, on Nassau Street between Maiden Lane and John Street, and the Philadelphia theater, on Water Street near Pine, have been gone for more than a century.[24] David Douglass, who married Mrs. Hallam after Hallam's death, took over the troop and despite opposition from the evangelical churches, established the "first permanent theater in America," the Southwark, in 1766, located on South Street above Fourth in Philadelphia.[25] Douglass'

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[20] Philip A. Bruce, Social Life of Virginia in the Seventeenth Century Richmond, 1907).

[21] Lyon G. Tyler, Williamsburg, The Old Colonial Capital (Richmond, 1907).

[22] Quinn, op. cit., 5.

[23] Hugh Jones, The Present State of Virginia (London, 1724).

[24] Quinn, op. cit., 12.

[25] Ibid., 16.

American Company enjoyed prosperity until the Revolution, performing as many as seven Shakespearean plays in repertory from New York to Charleston, where they were especially welcomed and where women graced the audiences.

Thomas Godfred (1736-63), of Philadelphia, wrote The Prince of Parthia in 1759. This play, printed in 1765, and the first by an American to be acted professionally, was a romantic tragedy in blank verse, typically set in a far-off time and place (Asia in the early Christian era), but possessing merit and showing some dramatic maturity on the part of the author.

The first American play on an indigenous theme was the work of a picturesque backwoods ranger, Robert Rogers, whose play, Ponteach, based on the Pontiac uprising, was published in 1766. Rogers was a noted Indian fighter himself, but he showed an objective attitude toward, and a real understanding of, the conflict between the Colonists and the aborigines.

The Early National Period

The American Revolution influenced the drama and theater much as it did literature in general, giving rise to topical and propaganda plays. The Adolateur, by Mrs. Mercy Otis Warren (1728-1814), is a veiled attack on Governor Thomas Hutchinson of Massachusetts, done in blank verse. Hugh Brackenridge, later noted for his novels, flayed the British and exalted all things American in two blank verse efforts, The Battle of Bunkers Hill and The Death of General Montgomery. St. John de Crevecoeur (1735-1813), a French emigre and aristocratic New York farmer, defended the Loyalists with equal vehemence in American Landscapes. Aside from the activities

of British occupation troops in Philadelphia and in New York, where the John Street playhouse was renamed The Theater Royal, the drama was relatively dormant until the end of the Revolution.

The first American comedy to be produced professionally was The Contrast (1787), by Royall Tyler (1757-1826), graduate of Harvard and Yale and an associate of John Trumbull. The theme, portraying the forthright American advantageously over the affected European, was to become a favorite in this country,[26] and Tyler, in this and in subsequent plays written in his spare time as a jurist, exerted strong influence. The success of The Contrast was made possible by The Old American Company of actors, featuring Lewis Hallam, who had returned following the Revolution, John Henry, and, especially in low comedy, Thomas Wignell, a favorite of George Washington.

The late 18th Century drama received a powerful impetus from William Dunlap (1766-1839), whose comedy, The Father, was the second American effort to be produced professionally, at the John Street Theater in 1789.[27] The Old American Company produced much of his work at a time when a run of seven nights before the limited audiences of the period was considered successful.

Thomas Wignell set up his own rival company in 1791 and within three years he, with Alexander Reinagle, established the very successful Chestnut Street Theater in Philadelphia, the leader in its class for a quarter century. Boston drama lovers prevailed against prejudice that same

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[26] Quinn, op. cit., 65.

[27] Ibid., 76.

year when they opened the impressive Bulfinch-designed edifice at the corner of Federal and Franklin Streets, with a "master of ceremonies" to discourage such improprieties as the hurling of small objects at the stage or pit. Charleston, South Carolina, also resumed its traditional role as patron of the art with a new theater erected in 1792.

The native and topical theme continued to be recognized for its intrinsic merits, as Susanna Rowson (1762-1824), authoress of Charlotte Temple, wrote Slave in Algiers in 1794, and The Volunteers in 1795, a play relating to the Whiskey Rebellion, produced, but never printed. James Nelson Barker (1784-1858), like nearly all early American writers, had a side income, in this case from the Treasury Department, but he wrote prolifically and had a keen recognition of the value of domestic themes if carefully treated. The Indian Princess, a story of Pocahontas, performed at the Chestnut Street Theatre in 1808, was the first on an Indian theme to be produced and the first American play on any subject to be repeated in London. The Drury Lane version was altered and of course gave no credit to Barker. He did a very successful adaptation of Scotts' Marmion, but returned to the native theme with Three Years at Nootka Sound, featuring John Jewitt, an authentic participant in the Northwest Boundary dispute. In this era of rampant nationalism, most important events were avidly seized upon for stage purposes, and Barker was one of the many playwrights to recognize the trend.[28]

John Howard Payne (1791-1852), best remembered for his poem, Home, Sweet Home, was also a critic and successful actor and playwright, preferring such classic themes as Brutus, or the Fall of Tarquin, and Richelieu.

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[28] W. W. Clapp, Records of the Boston Stage, 134.

The Ante-Bellum Theater

The drama in America made great progress in the decades following 1820. European acting talent of a high order, attracted to the New World, was represented by Charles and Fanny Kemble, William Charles Macready, Charles and Edmund Keen, Charles Mathews, and Junius Brutus Booth. These stars acted first and most frequently in New York. Since they portrayed the European drama most familiar to them, overshadowing American performers, it followed that the native plays were more commonly seen in Philadelphia and other cities.

Edwin Forrest (1806-1872), commonly acclaimed as the first great American actor, and one of our most unfortunate in his personal life, acquired his art chiefly in frontier theaters of the Ohio and Mississippi Valleys. However, he understudied Kean for a time and learned much from him. Characteristically American, he liked bold, athletic parts requiring prodigious leaps, and much sword play, executed with a skill that John Wilkes Booth or Douglas Fairbanks would scarcely surpass, but which appealed more to the Bowery than to the Park Theatre. He became affluent and encouraged playwrights of the native scene financially. He left triumphantly for Europe, was well received as Spartacus at Drury Lane, but essayed parts perhaps beyond him and became jealous of Macready whom he blamed for encouraging catcalls. When later they both were playing in New York, the "lowbrows" tried to mob Macready and the Astor Place Opera House. Democracy versus Anglomania was demonstrated as the Seventh Regiment restored order after 23 people were killed. Theatrical nativism of 1849 was epitomized by the unfortunate Forrest.

James Henry Hackett (1800-1871) was not an actor of the stature of Forrest, but he was successful in character roles and may have been the best Falstaff of his day in England or America.[29] Like Forrest, he encouraged American playwrights and he was a pioneer in certain fields. For example, his Colonel Nimrod Wildfire in James K. Paulding's The Lion of the West, a Kentuckian newly elected to Congress, is still a familiar stage type.

When Longfellow was graduated from Bowdoin in 1825, he delivered an oration urging greater recognition of native writers, but this scarcity and neglect of the use of indigenous materials is nowhere better illustrated than in the plays of Richard Penn Smith (1799-1854), who wrote 20 plays during the decade, 1825-1835. Even his War of 1812 plays, The Eighth of January and The Triumph at Plattsburgh, were actually based on French drama,[30] but at least Smith appears without much question to have had a hand in creating the Davy Crockett legend, with Col. Crockett's Exploits and Adventures in Texas (1836).

If we accept the term "romantic" as the antithesis of "classical" in drama and recognize that the former type of material may be treated realistically, as Shakespeare demonstrated, we come to a better appreciation of Robert Montgomery Bird (1806-1854). Bird studied medicine at the University of Pennsylvania, but embarked on a dramatic career

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[29] Walter Prichard Eaton, "James Henry Hackett," Dictionary of American Biography, VII, 73.

[30] H. W. Schoenberger, "Richard Penn Smith," Ibid., XVII, 334.

in 1830 when Forrest accepted his play, Pelopidas. Within ten years, Bird wrote The Gladiator, which Forrest as Spartacus popularized; Oralloossa, with an Inca setting; Metamora, a play dealing with Indians; and many others. Despite the marked success of his novels, particularly the Kentucky Indian story, Nick of the Woods, Bird's financial misunderstanding with Forrest over royalties, led him to forsake writing in 1840. One authority considered that he "had lifted romantic tragedy to a level higher than it had reached in English since Congreve."[31]

The period between 1825 and the beginning of the Civil War demonstrated a marked interest in American historical material. At least 150 plays dealing with this subject were produced and the survival of only 50 sheds more light on the hazards of theatrical enterprise than on the artistry of the time. The career of John A. Stone (1800-1834) illustrates the problem of the struggling dramatist. He entered a competition fostered by Edwin Forrest, won a prize of $500 for his play Metamora (later revised by Robert Bird) and received no further remuneration although the drama based on the life of King Philip continued to be produced for 57 years. Forrest expressed a belated appreciation by erecting a grave marker after the despondent dramatist had drowned himself in the Schuylkill River. Stone established a stage convention of stilted Indian speech, adopted in 40 other plays, and much admired by the occasional aborigines who patronized the theater.[32] However, by 1847 this affectation was already the subject of burlesque.

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[31] Quinn, op. cit., 248.

[32] Ibid., p. 247.

George Washington Parke Curtis, grandson of Martha Washington, used the familiar theme in The Indian Prophecy, a play based on Washington's remarkable immunity to Indian bullets on the occasion of Braddock's defeat. Opening opportunely on July 4, 1827, at the Chestnut Street Theater in Philadelphia, the play enjoyed a popular success, as did the same author's Pocahontas a decade later.

General Alexander Macomb, who commanded the American troops when McDonough defeated the British fleet on Lake Champlain, also capitalized on his military associations with his play, Pontiac or The of Detroit, which opened at the National Theater in Washington in 1838. An authentic unit of United States Marines took part and, after reading the script, one cannot help suspecting that it was they who "saved the day," for the play did enjoy some success.

The patriotic appeal in the drama during the two or so decades prior to the Civil War is reflected in a sampling of subject matter. Aside from the plays above mentioned, the themes dealt with the Salem witchcraft, the Revolution, John Brown, the Uncle Tom's Cabin theme, and the Anti-Masonic movement. Mormon plays were numerous, usually unsympathetic and occasionally dwelling on the comedy aspects considered to be inherent in polygamy. William Gilmore Simms in 1855 produced an Alamo play entitled Michael Bonham, conveniently produced in the hero's home city, Charleston, South Carolina. Dion Boucicault (1820-90), the Irish producer and "adapter" of 132 plays in his lifetime, made a very successful dramatization entitled The Octoroon in 1857 from a novel by Mayne Reid. The controversial aspects of slavery did not prevent its acceptance in North and South.

The Theater and the Civil War

The sectional conflict of 1861-65 naturally precluded interchange of the dramatic arts between North and South, although Augustin Daly's New York Company was well received in "occupied" Memphis in 1864.[33] Most activity centered in the cities of the North, where the usual wartime prosperity and desire for diversion brought considerable material success. Aside from producing a tendency to emulate the famous and numerous orators of the fifties and sixties, the war brought the usual number of topical plays. Some actos took up the sword, while others gave attention to war themes such as that of Barbara Fritchie. Interestingly the assassination of Lincoln, occurring in Ford's Theater, was recognized as no fault of the profession as such; Edwin Booth, brother of the assassin, returned with acclaim to his faithful followers in 1866 and John T. Ford, the theater owner, continued to own and operate playhouses after his innocence in the conspiracy was recognized.

Much of Civil War drama was based on current interest. Charles Gaylor, writing for the popular taste, had Bull Run or the Sacking of Fairfax Courthouse on the New Bowery stage 24 days after the battle and Harry Seymour lowered that record with Capture of Fort Donelson on the same stage six days after the event.

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[33] Coad and Mims, The American Stage, 224.

James D. McCabe, Jr., claimed to have written the first play of the Confederacy, a melodrama entitled The Guerillas which enjoyed some success in Richmond. The hero was strictly Anglo-Saxon, the Negro character was loyal to his master, and Union General John Fremont was the villain. Many other plays on the war theme appeared in the sixties, notably Daly's Norwood, with Gettysburg as part of the setting, and Milnes Levick's The Union Prisoner.

The Theater After 1865

The New York theatrical scene was dominated during the early post Civil War years by Augustin Daly (1838-99) and by the remarkable Wallack family. Henry John Wallack (1790-1870) and his brother, James William (1795-1864), were English-trained actors and managers who were succeeded by their respective sons, Lester (1820-88) and James William (1818-1873), who established names practically synonymous with theatrical excellence. Daly (1838-1899) was a worthy rival, combining managerial and directional ability of high merit with sound critical faculties.

The Wallacks managed a number of theaters in New York, including the famous Lyceum at the corner of Broome and Broadway Streets, where a combination of sound drama and low prices were popular. The plays were chiefly European, often adaptations from popular novels. Dion Boucicault was affiliated with Wallacks for a brief time. They also introduced Laura Keene to the American stage. Miss Keene (1820-73) is remembered as the heroine of Tom Taylor's Our American Cousin, playing on the

night of Lincoln's assassination, and also as America's first woman theatrical manager.

Augustin Daly was an innovator. He did not hesitate to cast inexperienced actresses such as Agnes Ethel and Fanny Davenport, who under his tireless direction proved their worth, and he recognized the potential value of indigenous plays such as Bronson Howard's Saratoga, produced in 1870. Bronson Howard (1842-1908), "rightly designated the Dean of American Drama,"[34] came into the profession with a sound literary background but with a reticence for things American and with the theory that realism permissible in "French" drama would be intolerable in an American setting. Doubtless he understood the temper of the contemporary audience. It was in 1888 that Shenandoah, produced at the Boston Museum, demonstrated that the Civil War was still acceptable theatrical material.

William Gillette (1853-1937) had tried the same theme successfully in 1886 with Held by the Enemy and ten years later with Secret Service, but the internecine war was not to be cultivated to its full potential for another half century. Gillette, a highly successful actor beloved for his portrayal of Sherlock Holmes, wrote 20 full-length plays.[35]

Augustin Daly, like most busy actors and producers, adapted ready material for the most part but the copyright laws were being recognized at last and in 1867 he came out with his first original, Under the Gaslight, a melodrama featuring the hero lashed to the railroad tracks

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[34] Montrose J. Moses, "The Drama," The Cambridge History of American Literature, III, 272.

[35] William Van Tennep, "William H. Gillette," in Dictionary of American Biography, XXII, Supplement Two, 236.

and saved by the heroine. When Dion Boucicault promptly used the same theme, the courts ruled that Daly's right to this stage property was valid. Melodrama with ingenious contrivances to promote suspense was popular. Daly also bestowed on our literature, in The Red Scarf, the bloodcurdling scene of the hero tied to a log in the deserted mill while the mechanism pulls him ever closer to the revolving saw, the villain cackling in fiendish glee as he sets fire to the mill to destroy all traces of the crime, and the heroine squirming out of her bonds and coming to the rescue. Such scenes, commonplace in our early movies, must have taxed the skills of the set designers.

The fame achieved by the dramatists mentioned above may lead to disparagement of several of our important writers who also wrote plays or dramatized their own works. Earlier Irving, Willis, Longfellow and others, primarily occupied with other fields, took brief excursions into romantic drama. Following the Civil War the realists led by William Dean Howells tried their hand at the drama. Howells wrote chiefly one act plays which, perforce, were more popular with amateurs than professionals, but in Professor Quinn's opinion he "is surpassed by no one who has written in English in the creation of the farce comedy, which depends for its effect upon the delicate contrast of dramatic and social values."[36]

Bret Harte, like Howells, did not simply dramatize his stories but he shuffled his plethora of characters and placed them in situations

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[36] Arthur Hobson Quinn, A History of the American Drama from the Civil War to the Present Day, 67.

that were melodramatic as a matter of course, as life itself in the west was deemed to be melodramatic. Harte started by pooling ideas with Dion Boucicault and when this combination proved too fruitful for practicality he went even further to form a literary alliance with Mark Twain. Their product was Ah Sing, based on the "heathen chinee" of Harte's poem, "Plain Language from Truthful James," but it inevitably sank from the very weight of the stars that both authors selected too profusely from their rich repertory. Mark Twain loved the theater and was a fine monologist but the mechanics of a play escaped him. Several of his novels, notably Pudd'nhead Wilson, were successfully dramatized.

In 1877, the year of the Harte-Twain venture, Joaquin Miller's play, The Danites in the Sierras, opened a very popular run at the Broadway. Miller recognized the frontier as a rich source of material for the theater and he used it in Europe, where it was well received, as well as in the United States.

David Belasco (1853-1931) employed the same theme in western melodramas in San Francisco and Virginia City, Nevada, before presenting his virtuosity and elaborate techniques in New York. His Girl of the Golden West, however, set to music in Puccini's opera did not attain the success that Madame Butterfly as play and opera achieved.

The "melting pot" theme was exploited by Edward Harrigan in the seventies and eighties when he caricatured Irish and German immigrants as well as Negroes with plays in the Mulligan Guard series. The Tom Mulligan-Katrina Lochmuller elopement obviously foreshadowed Abie's Irish Rose of a later day.

The stars of the American drama in the half century previous to 1910 would include, as actresses, Helena Modjeska, Ada Rehan, Minnie Maddern Fiske, Julia Marlowe, Maude Adams, Olga Nethersole, Rose Coghlan, Ada Isaacs Menken, and Charlotte Cushman.

A brief list, in addition to those mentioned above, of the prominent actors would include John Drew, Richard Mansfield, Steele Mackaye, Maurice Barrymore, E. H. Sothern, James Hackett, Otis Skinner, and David Warfield. Many European stars who graced the American stage only from time to time have not been considered as properly a part of this study.

The theatrical situation in America fifty years ago was achieving its greatest promise just as the motion picture, then radio and television, moved in for a heavy share of attention. The later media have explored the same sources that the stage utilized, guided by the inexorable laws of economics ruled by the public taste. If one decries a current tendency to deviate from life as it is, or history as it happened, he might hearken to a play of Clyde Fitch, Barbara Frietchie, produced in the last year of the 19th Century. Fitch has Julia Marlowe portraying Dame Barbara at age twenty rather than ninety, eloping with a Union officer in Hagerstown and making the most of several fine opportunities in the love scenes. But it could not happen on the stage today for Stonewall Jackson's unchivalrous troops shot her instead of the "window pane and sash" and she fell clutching the flag to her bosom as her wounded husband lay dying in the next room.

MUSIC

Music during the Colonial period of American history underwent growing pains similar to those of literature and the theater. There was little leisure time for the arts in that tight economy, and instruments were available chiefly in the forms that were easy to transport. However, the French who built Fort Caroline (1564) on the St. Johns River in present Florida, brought with them a variety of instruments including a virginal. Religion, in Puritan New England, paid music a service that it could not countenance for the drama, just as it did in the missions of the Spanish borderlands of the South and Southwest. Thus our first original colonial music, The Bay Psalm Book, was published in Cambridge in 1640 and represented the first printed book of any kind in the English colonies. The 1562 edition of Sternhold's and Hopkins' psalms, originally published in Geneva and used in New England, at first was considered too great a deviation from the Scriptures. The revisions gained in accuracy, but lost something in meter. Nearly fifty editions appear to have been printed in both Britain and New England, and some were used in Philadelphia. In the absence of instrumental accompaniment, and even a score in the early editions, group-singing must have attained to no very high quality.

The middle colonies also made their substantial contributions to music. A group of German Pietists, who had settled on the Wissahickon

near Philadelphia in 1694, brought instruments with them and they were invited in 1703 to take part in the ordination ceremonies for Justus Falckner at Gloria Dei (Old Swede's) Church. The church, built in 1700, had its own organ, perhaps the first in America,[37] but the visitors brought with them the viol, hautboy, trumpets and kettledrums. The Indians, frequent visitors in early eighteenth century Philadelphia and objects of Reverend Falckner's religious solicitude, were enthralled by the white man's musical devices.

People of Germanic origin have clearly made outstanding contributions to American music, and it is quite probable that Conrad Beissel, founder of the Ephrata, Pennsylvania, Cloisters, and author of hundreds of hymns, was the first composer of music in America.[38] The Cloister sisters and brethren were singing hymns and chorals in parts from four to seven in the early eighteenth century when unison singing was the rule elsewhere. This region of eastern Pennsylvania, now centered about Allentown and Bethlehem, has maintained a deep musical tradition to the present day. While the records of Southern musical life are less complete, the Moravians of North Carolina normally would also have been interested in both sacred and secular music according to their tradition.

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[37] John Tasker Howard, Our American Music, p. 25.

[38] Ibid., p. 26.

Church influence was sufficiently strong during the first century of colonial days to preclude most secular music, but, as in the theater, the religious attitude varied. Puritans, Presbyterians, Lutherans and Quakers were most strict while Episcopalians were more liberal. Charleston, South Carolina, which witnessed in 1735, "Flora, or Hob in the Well," the first recorded performance of an opera in America, also produced the pioneer musical group, the St. Cecilia Society. The Kean and Murray Company, opening a new theater in Upper Marlborough, Maryland, produced "The Beggar's Opera" in 1752 with the assistance of an orchestra, for the first time in America.

New York was not far behind in providing musical fare in its theaters. William Luckey (1708-1781), Clerk of Trinity Church and organizer of its fine choir, directed a performance of Handel's "Messiah" in 1770, two years before it was produced in Germany.

The first American-born composer of record was Francis Hopkinson (1737-1791), a Philadelphian who later represented New Jersey in public affairs, signed the Declaration of Independence, and served as a Federal judge. Active as he was in public life, Hopkinson took part in private instrumental performances and beginning with the writing of "My Days Have Been So Wondrous Free" in 1759, composed many musical items, some of which have come to light in recent years.

Presbyterian minister and hymn writer, James Lyon (1735-1794), was a Princeton graduate from Newark and a friend of Hopkinson. He

doubtless exerted a sound influence on the singers of his time. William Billings (1746-1800) deserves mention for the things which he attempted, rather than for his accomplishments. A physically handicapped tanner, Billings devoted his later life to church music and was, in a sense, our first professional writer or composer. He used the pitch pipe in choral singing and composed crude attempts at counterpoint which he called "fuguing pieces." Some of Billings' work was by no means crude. His "Chester," one of America's first patriotic songs, was highly popular during the Revolution, played in quick time as a route march and in slow time with muffled sticks as a dead march. It is still used as a processional in many churches.

The contributions of many other musicians and composers of the late eighteenth century who might be mentioned would serve chiefly to emphasize the poverty of American art in this field, particularly when compared with European productivity of the same period. Progress, however, was steady, if slow. Alexander Reinagle (1756-1809), partner of Thomas Wignell in theatrical enterprises in New York and Philadelphia, helped introduce good concert music to the New World as a producer, composer, musician and teacher. Nellie Custis was one of his pupils of the harpsichord. James Hewitt (1770-1827), member of a famous musical family, was an early publisher, musician and sentimental ballad writer who, with such contemporaries as Reinagle, produced concerts that attracted President Washington and other personages and did much to create respectability in the theater and music hall.

Gottlieb Graupner (1767-1886), a German who migrated in 1790, "was able to perform on every known musical instrument."[39] Aside from composing, he wrote and published educational works and taught, but his chief contribution was the founding of the Boston Philharmonic Society in 1810. He was clearly a great pioneer in American orchestral music as well as in Negro minstrelsy.

Lowell Mason (1792-1872) was a New Englander who lived for a time in Savannah, Georgia, but returned to his native section to pioneer in music in the public schools. Mason was practical and financially very successful.

Stephen Collins Foster (1826-1864), America's best known and beloved melodist, was impecunious and his latter days were marked by extreme want and hardship. Foster is best remembered for his minstrel songs of Negro life, although he knew little of the South or the plantation. His "Old Folks at Home," the most popular, is one of the most widely known songs in any language. Some fifty of Foster's compositions are sung and admired for their simplicity and homely sentimentality.

Minstrelsy, to which Foster contributed so much, developed about the late 1820's, and Gottleib Graupner may have been the first "black-face" singer.[40] Foster's songs, the plantation melodies, were featured in the first part of a show as solos, while the more humorous

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39 Howard, op. cit., p. 130.

40 Howard, op. cit., p. 176.

second part consisted of songs performed by the company. Some of the best of these by Daniel Emmett (1815-1904) included "Old Dan Tucker" and "Dixie's Land." They proved immensely popular in the United States and the British Isles.

Civil War songs naturally were produced in vast numbers. Some, such as Henry Clay Works' "Marching Through Georgia," were intensely partisan, but even now the music is popular and is frequently played by military bands in Europe. Many were sentimental and were sung by the soldiers of both armies, for example, "Lorena." "Dixie," an immediate favorite, was featured at Jefferson Davis' inaugural. Julia Ward Howe's "Battle Hymn of the Republic" and George Frederick Roots' "Tramp, Tramp Tramp," and "Battle Cry of Freedom" are among the most famous.

If these compositions do not suggest an interest in serious music, the dawn was breaking in midnineteenth century America and Theodore Thomas (1835-1905) was one of its principal heralds. He may be considered essentially an American since he migrated from Germany at age 10. Thomas became a conductor in 1862. During the next 40 years New York, Philadelphia, Boston, and Cincinnati acknowledged their debts to him, and for 14 years he conducted the Chicago Orchestra. As director of music at the Chicago World's Fair in 1893, he was able and proud to produce serious American music composed by Mrs. H. H. Beach, George W. Chadwick, Arthur Foote, Dudley Buck, John K. Paine, and several others.

The composer who comes most readily to mind in the late nineteenth century is Edward MacDowell (1861-1908). An individualist, who was held very high in public esteem, he lived at a time when there were few rivals. Perhaps his works are less often heard in some circles now than his skill would warrant, but one critic holds that particularly in the piano compositions his music is more familiar to the music-loving public than that of any other American composer of serious music.[41]

Ethelbert Nevin (1861-1901) was, like Foster, from Pittsburgh, died young and wrote endearing rather than formal music. Despite considerable training he found that "the larger forms were beyond him." "The Rosary" and "Mighty Lak a Rose" are his monuments, stamping him as a "poet of beautiful little verses."

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[41] Frederic Louis Ritter, Music in America.

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SURVEY OF SITES AND BUILDINGS

General Discussion

The distribution of sites in the three fields of literature, drama and music reflects several special patterns brought out in the analytical discussion. The period of great literary creativity in New England has left a large number of significant sites in the Northeast, especially in Massachusetts. Fortunately many of the buildings associated with this theme in New England are extant and have good integrity. Similarly, the golden era of cultural activity in mid-nineteenth century California has left a relatively large number of sites. The South and mid-West are represented by a much smaller number, and unfortunately, buildings associated with some of the most prominent writers in these sections are no longer standing or are of doubtful integrity. As has been noted earlier, a survey of this field if carried into the twentieth century would yield a wider distribution with considerable numbers of sites and buildings associated with prominent individuals in the South and mid-West.

It has also been noted that a larger number of sites represents literature than is the case for either drama or music. Special factors of location and use have contributed to the scarcity of sites in these latter two activities. Early theaters very soon outgrew minimum requirements of safety and usefulness if they had not already fallen victim to the hazards of fire. Others, in downtown areas of our larger cities, have yielded to normal urban changes and have been replaced by newer

theaters or by structures intended for other uses. Early concert halls or theaters associated with music are similarly rare and for much the same reasons. There are also very few houses associated with dramatists or musicians since the nature of their professions caused them to live mostly in various busy urban sections.

Many of the sites and buildings pertaining to this theme of study are preserved by state and local governments, patriotic groups, and associations of individuals formed for that particular purpose. A large number are still in private ownership. The National Park Service does not own or administer any area set aside particularly to illustrate or commemorate this part of our cultural history. There are, however, some areas in the System which have associations with this theme. These are noted elsewhere in the study.

Sites of Exceptional Value - LITERATURE

CALIFORNIA

Bancroft Ranch House

Location: Bancroft Drive, Spring Valley, San Diego County

Ownership: Spring Valley Chamber of Commerce

Significance: Hubert Howe Bancroft was the monumental historian of the western half of the North American continent. Working over a thirty-year period in the last half of the nineteenth century, he described the history of civilization that was then rapidly disappearing. His 39 fact-packed volumes, published at San Francisco between 1882 and 1890, still maintain their preeminence as the basic authority on the history of Alaska, and the western portions of Canada, Central America, Mexico, and the United States. In conceiving, directing, and completing this prodigious project, Bancroft accomplished what is probably the greatest feat of historiography since Thucydides.

Born in Ohio in 1832, Bancroft came to California in 1852 and tried his hand briefly at mining. In 1855 he opened a book and stationery store in San Francisco, later becoming also a book publisher. He conducted his business affairs with such skill that by the end of the Civil War he had become one of the most successful merchants in the West and a very wealthy man. In connection with his business, he had begun collecting books on California. This hobby grew on him and evolved eventually

into a systematic world-wide search and purchase of every book and pamphlet relating to not only California but the entire Pacific slope of North America. By 1868 he had assembled 10,000 titles. It was at this point that he decided there was still time enough in life to accomplish something more lasting and more important than selling and publishing books. He himself would write while his agents continued adding volumes to his collection. This collection, when finally completed (and now lodged in the Bancroft Library of the University of California at Berkeley), contained more than 60,000 books, pamphlets, newspapers, maps, and manuscripts, as well as the record of interviews with many early pioneers of the Pacific Coast.

In 1869 Bancroft began work on the gargantuan task he had set for himself -- that of shifting, correlating, and evaluating all of the material he had collected and of writing from it a complete history of the Pacific slope. Bancroft realized that no one human being could do this in a single lifetime, and he made no pretense of doing so. He employed 20 assistants, some of whom, such as Henry Oak, Thomas Savage, and Francis Fuller Victor, were historians in their own right, to work steadily on this project until it was completed in 1890.

Bancroft's method, as described by his biographer, James W. Caughey, was as follows:

"By trial and error a technique developed. At first Bancroft set men to work making literal extracts from the sources. These proving too cumbersome and less satisfactory than the originals in their context,

he turned to an elaborate index, which likewise proved too complex. The next resort was a simple subject index on three by five slips, which were organized on a topical basis and then subdivided locationally and chronologically. This master index to his library was years in the making and cost an estimated $35,000, yet Bancroft considered that a bargain price for a key that would unlock the knowledge stored up in his vast collection . . . .

"With aid of the index, then, Bancroft and his staff went through the subject matter of the Pacific slope history item by item, viewing the evidence, weighing it, comparing and interpreting. The facts as they saw them were written up in the text proper, while divergent or variant testimony fell into the footnotes in company with verbatim quotations from many supporting witnesses. Thus the work proceeded, with the mark of the index in evidence in such matters as the general organization, in which chronological arrangement was made subordinate to the geographical divisions. The end result was 39 fat volumes, uneven in quality, but cyclopedic in detail and crammed with citations of every conceivable authority. Well-digested history it doubtless is not, but a more comprehensive compilation of sources would be difficult to imagine."

Bancroft himself actually wrote far less than half and probably not much more than one-tenth of the text of his 39 volumes, but having conceived of the project, furnished the tools, provided the raw materials, and paid his assistants, he felt no qualms in assuring the world that he

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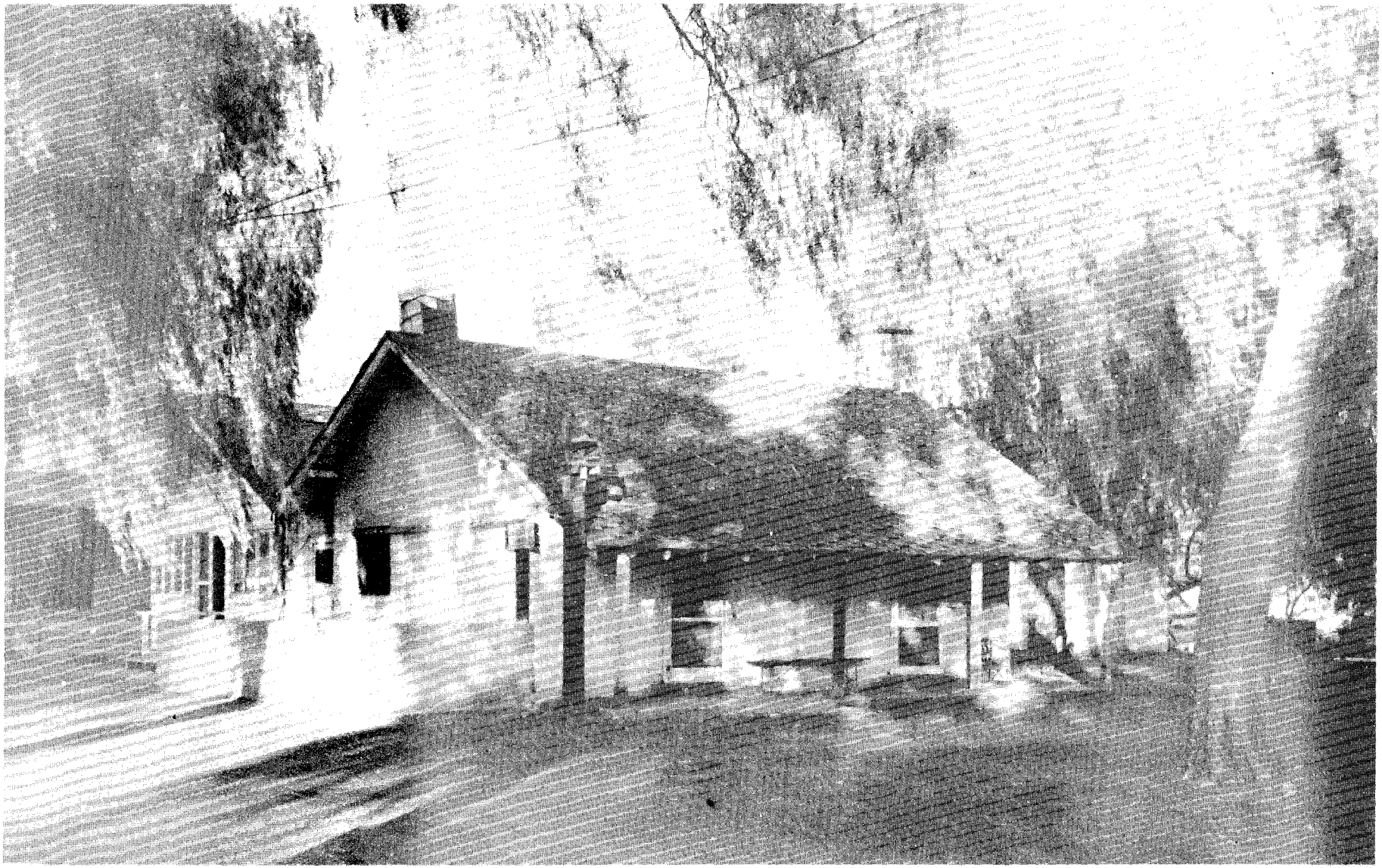
[1] John Walton Caughey, California (New Jersey, 1957), pp. 437-438.



BANCROFT RANCH HOUSE, Spring Valley, San Diego County, California. Adobe house erected in 1850 and occupied by the historian, Hubert Howe Bancroft, in the latter part of the 19th century.

November 13, 1960

National Park Service photograph

was the sole author of Bancroft's Works; in his autobiography, Literary Industries, Vol. 39 of the History, however, Bancroft did acknowledge the important clerical and scholarly assistance rendered by his co-workers.

Condition of the Site

The Bancroft Ranch House, a one-story adobe, still stands in a fair state of preservation and is now utilized as a residence. The house was built by A. S. Ensworth in 1856, and the structure incorporated into it curved oak timbers from the coaling hull of the Clarissa Andrews, former three-decker trans-Atlantic packet of the Pacific Mail Steamship Company.

Hubert Howe Bancroft bought the ranch in 1885. Here he continued to write volumes of his histories and experimented with many types of plants and crops until his death in 1918. The house is marked as California Registered Historical Landmark No. 626.

References: James Mills, Compiler, Historical Landmarks of San Diego County (San Diego, 1959), p. 25; Franklin Walker, San Francisco's Literary Frontier (New York, 1939), pp. 302-315; John Walton Caughey, Hubert Howe Bancroft, Historian of the West (Berkeley, 1946); J. W. Caughey, California (New Jersey, 1957), pp. 435-438; Robert E. Spiller, et.al., Literary History of the United States - Bibliography (New York, 1948), p. 278.

Jack London's Ranch

Location: Glen Ellen, Sonoma County

Ownership: State of California

Significance: Jack (John Griffith) London was the most spectacular American literary figure of the first decade (1903-1916) of the twentieth century. His writings, such as The Call of the Wild (1903), The Sea Wolf (1904), The Iron Heel (1908), Martin Eden (1909), The Revolution (1910), and John Barleycorn (1913), although lacking in restraint and finish, attained a world-wide audience and made him a unique and powerful voice in this era. A man of strong vital energy, London wrote with a philosophy shaped by Darwin, Spencer, Marx, and Nietzsche. He emphasized a passionate will-to-power, and supermen of swift and violent action strode through his novels.[42] Even more than Frank Norris, Jack London represents the bitter reaction of a small but vocal minority against the capitalism of that day.

Jack London was born in San Francisco in 1876. After an underprivileged life as an "oyster pirate" and longshoreman on the Oakland waterfront, tramp, and casual worker, he turned to literature in his teens. Completing an arduous apprenticeship, he began to produce short stories, novels, autobiographical and sociological works that were enthusiastically received throughout the western world.

In 1905 he married Charmian Kittredge, and in the summer of that year purchased the 130-acre Hill Ranch near Glen Ellen, Sonoma County,

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[42] Vernon Louis Parrington, Main Currents in American Thought (3 vols., New York, 1930), Vol. 3, p. 352.

California. This ranch he made his home during the last 11 years of his life. Here, between traveling and writing novels, he entertained numerous guests and practiced scientific agriculture and ranching. He gradually added to the original purchase until his holdings totalled 1500 acres. The locale is described in his novel, Valley of the Moon (1913).

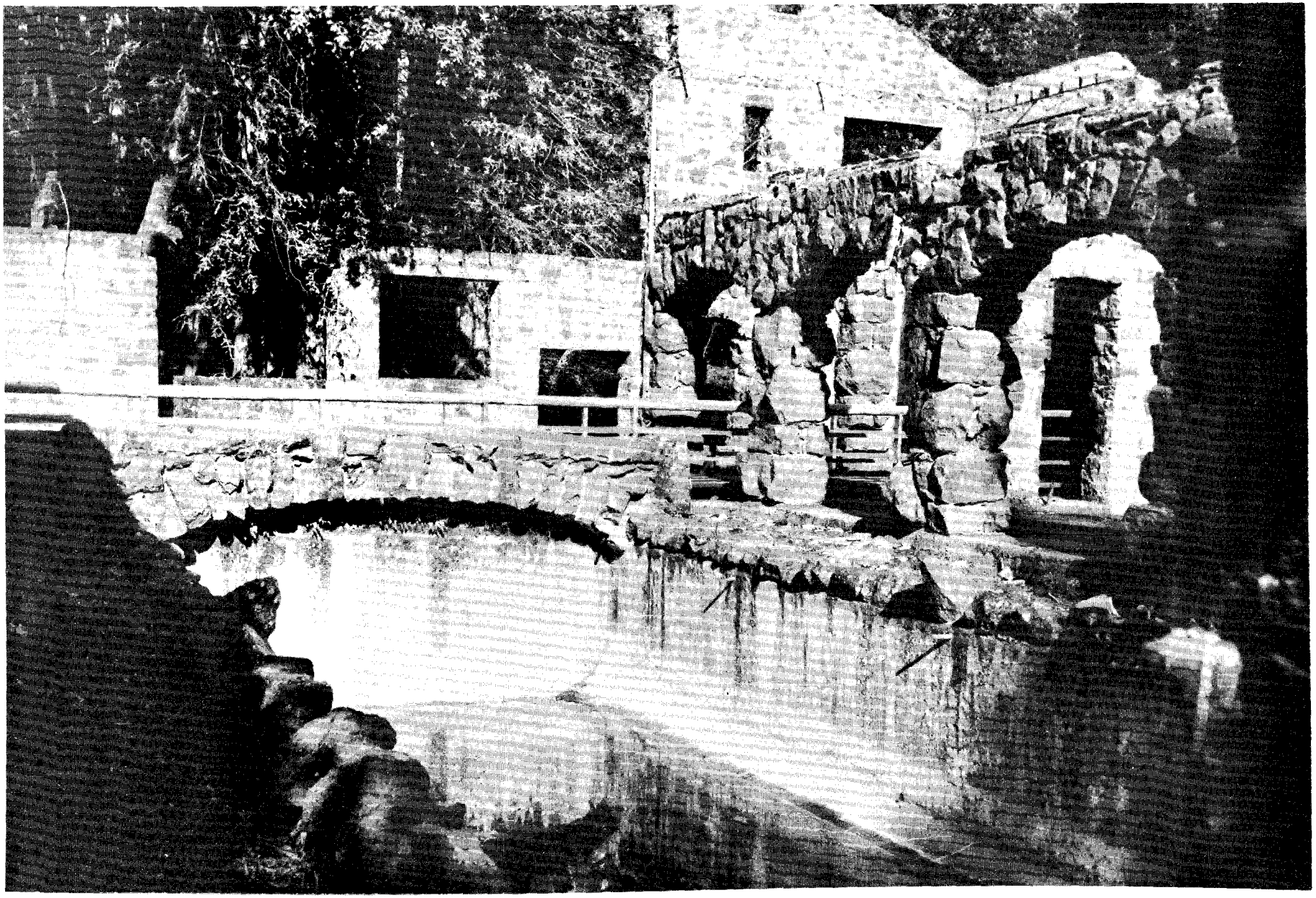
In 1910, London began the construction of what was to be his dream house on the Hill Ranch, the "Wolf House," as he called it. This structure, built of huge red stones and redwood, was situated in a clearing amid oaks, on an eminence that overlooked the countryside for miles around. After three years' labor and the expenditure of nearly $80,000 his home was finally completed in August, 1913. On the night before he was to move in, a fire, apparently the work of an incendiary, broke out and left the great house standing as a blackened and desolate stone skeleton. London regarded this tragic destruction as symbolizing his life's course. He gave up the "Wolf House" project and resigned himself to living in the comfortable old Beauty Ranch House, where he had resided since 1911. On November 22, 1916, at the age of forty, Jack London died by his own hand. His body was cremated, and his ashes were buried under a red lava rock on the Hill Ranch, near the ruins of the "Wolf House."

Condition of the Site

Jack London State Historical Park, dedicated in September 1960, includes 49 acres of the original ranch, which London purchased in 1905.

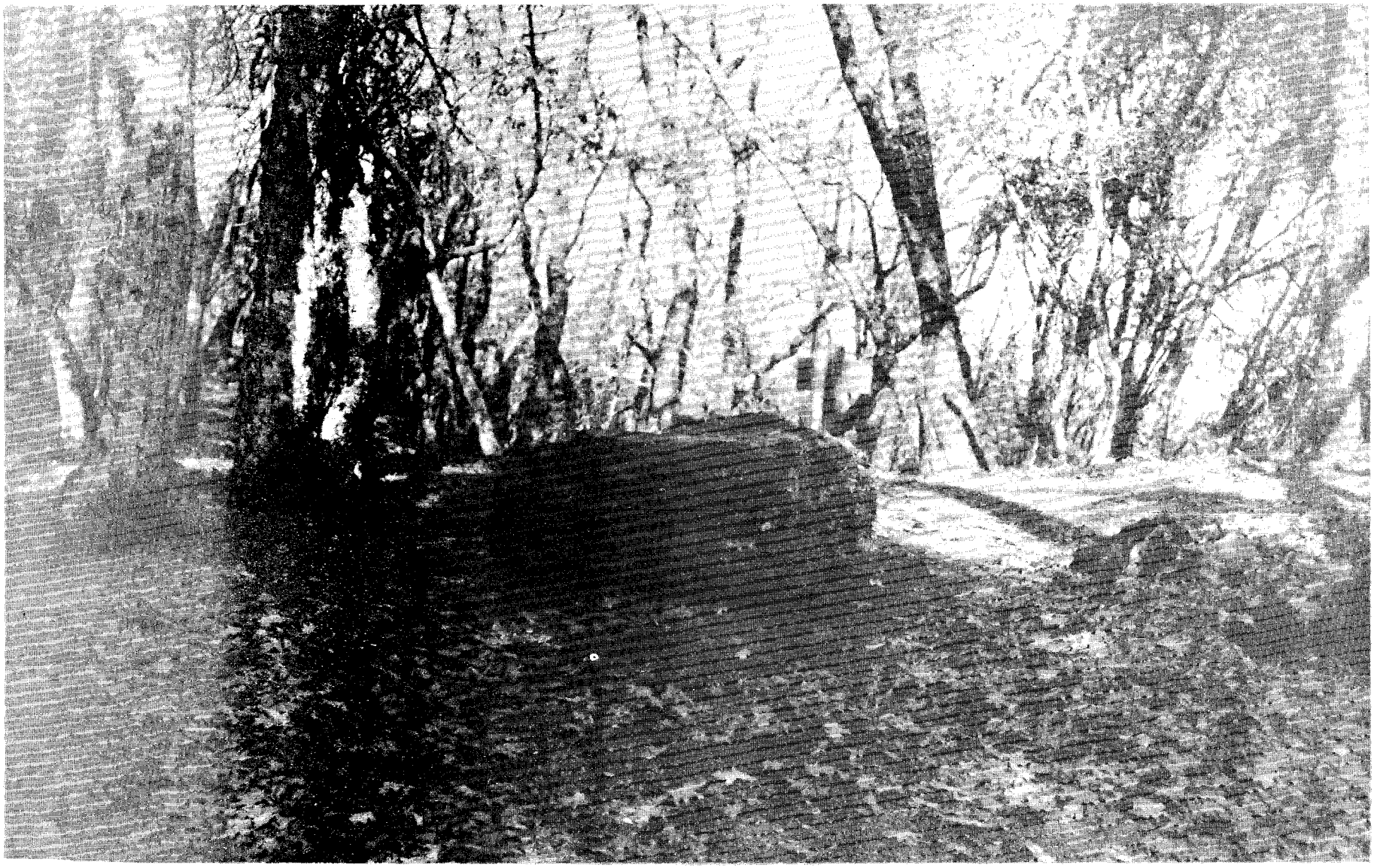
Located within the park are the "House of Happy Walls," a massive two-story stone house erected by London's widow in 1919 and where she resided until 1955, Jack London's grave, and the impressive ruins of the "Wolf House." The House of Happy Walls, now serving as a museum, reproduces London's study, with his roll-top desk, swivel chair, dictating machine, bookcase, manuscripts, his favorite hat and puttees. A foot path leads a half a mile through the forest to the grove of oaks where stands Jack London's simple gravestone. A short distance beyond the gravesite the path leads to the gaunt ruins of the "Wolf House." The Beauty Ranch house, where Jack London lived from 1911 to 1916, still stands, but is privately owned and is utilized as part of a ranching operation.

Site Documentation: California - A Guide to the Golden State, American Guide Series (New York, 1954), pp. 147, 361; Mildred Brooke Hoover, Hero Eugene Rensch, and Ethel Grace Rensch, revised by Ruth Teiser, Historic Spots in California (Stanford, 1958), p. 377; Idwal Jones, "Jack London's Ranch," in Westways, Vol. 52, No. 10 (October, 1960), pp. 18-19; Fred Lewis Pattee, The New American Literature, 1890-1930 (New York, 1930), pp. 121-143; Robert E. Spiller, et al., Literary History of the United States - Bibliography (New York, 1948), pp. 619-622; Charmian K. London, The Book of Jack London (2 Vols., New York, 1921); Irving Stone, Sailor on Horse-back: The Biography of Jack London (Boston, 1938), pp. 197-198, 252-255, 266-268, 281-282.



RUINS OF THE "WOLF HOUSE," Jack London Historical State Park, Glen Ellen, Sonoma County, California.

December 6, 1960 National Park Service photograph



GRAVE OF JACK LONDON, Jack London Historical State Park, Glen Ellen, Sonoma County, California.

December 6, 1960

National Park Service photograph

John Muir House

Location: Contra Costa County, California. Two miles south of Martinez.

Ownership: Dr. and Mrs. Henry Sax and Mr. Louis Stein

Significance: John Muir, the great naturalist and explorer, was born at Dunbar, Scotland in 1838. At the age of 11 he came with his family to the United States, where they settled on a homestead in Wisconsin, near Portage. Muir spent the years 1860 to 1863 attending the University of Wisconsin. Already interested in nature, he hiked through the woods of Wisconsin and Canada in 1864. In 1867 he made a thousand-mile walk to the Gulf of Mexico and then proceeded by ship to the Pacific Coast. Arriving in California in 1868, he immediately went to the Yosemite Valley, which remained the center of his studies and explorations until 1874.

As a naturalist Muir was interested in all the life and phenomena of the natural world. But he gave his most enthusiastic and continuous study to glaciers and forests. He was the first (1870) to demonstrate the origin of Yosemite Valley by glacial erosion, opposing the views of eminent geologists of the time. From 1875 to 1879, he extended his explorations to the mountain country of Nevada, Utah, the Pacific Cascades, and to Alaska, where he discovered and described many other great residual glaciers and also indulged in his other great passion, the study of trees, particularly the sequoias and pines.

In 1871-72 Muir began to write for publication. His first articles, "Yosemite Glaciers," "Yosemite in Winter," and "Yosemite in Spring," were published in the New York Daily Tribune, and attracted considerable attention.

In 1872 his next article, "Yosemite Valley in Flood," was printed in the San Francisco magazine Overland Monthly, which later the same year also carried his "Twenty Hill Hollow." Silliman's Journal, in 1872, also republished Muir's first Tribune article on the death of the Yosemite Glaciers. By the spring of 1873 he had in preparation 15 articles for use in the Overland Monthly, which were published between 1873 and 1875 ("Geologist's Winter Walk," "Hetch Hetchy Valley," "Explorations in the Great Tuolumne Canyon," and "Seven Studies in the Sierra." Harpers Magazine, in 1873, also carried his "Living Glacier" article in revised form.

Accounts of his travels through Nevada, the Northwest, and Alaska were also published in form of newsletters in the San Francisco Daily Evening Bulletin (1877-1881).

In 1878 Muir wrote a series of great nature stories that appeared in Scribner's Monthly magazine; these included: "Snow Banners," "Snow-Storm on Mount Shasta," "The Humming Bird of California Waterfalls," "Wind Storm in the Forests of the Yuba," "New Sequoia Forests of California," and "The Douglas Squirrel of California."

By 1879 Muir had established himself among the scientists of the nation as an authority on the glaciers and mountains of the West, and

he was also well known through his writings to readers on the West Coast.

The naturalist married in 1880 and settled down on a ranch at Martinez, California. From 1881 to 1888, he wrote and travelled little, devoting his attention chiefly to winning a competence for his growing family. In 1887, after this long lapse, he again picked up his pen and agreed to contribute and edit two large volumes of nature studies to be known as Picturesque California and published by J. Dewing and Company, New York and San Francisco.

In 1889, there occurred a historic meeting between Muir and Robert Underwood Johnson, influential editor of the Century Magazine, in Yosemite Valley, that was destined to have a decisive effect on the history of the Conservation Movement in the United States. At Johnson's suggestion, Muir wrote two articles for the Century-- "The Treasures of the Yosemite" and "Features of Proposed Yosemite National Park" that were published in 1890 and played a major role in the creation of Yosemite National Park.

Muir's first book, The Mountains of California, edited by Johnson, was published by Century in 1894. In 1897-1898, Muir made a second major contribution to the forest conservation movement in the open battle then joined between the forces of conservation and exploitation over the recommendations of the National Forest Commission. Two brilliant articles by Muir, one in Harpers Weekly (June 5, 1897), entitled "Forest Reservations and the National Parks," and the other in Atlantic Monthly (August 1897), entitled "The American Forests," are

generally credited with arousing the public opinion that succeeded in defeating the enemies of conservation. His Atlantic article was the first of a series of ten that the magazine published in 1897-1898 and which were reissued in book form as Our National Parks in 1901. His other books published before his death in 1914 include: Stickeen (1909), My First Summer in the Sierra (1911), The Yosemite (1912); The Story of My Boyhood and Youth (1913); and posthumously, Travels in Alaska (1915); and Steep Trails (1918).

In his nature writings, Muir was a disciple of Emerson and Thoreau.

Condition of the Site: The ranch at Martinez was John Muir's home from 1880 until his death in 1914, the period during which he made his most important contributions to conservation and literature. The site contains about five acres of the original 800-acre ranch, the Martinez adobe, in which Muir lived from 1880 to 1890, and the large Victorian house, Muir's home from 1890 to 1914. The ranch setting has been considerably altered by urban development, but the grounds still contain many trees and plants that were set out by Muir himself. The two houses are in excellent condition and are little altered since Muir's day.

References: Dictionary of American Biography, Vol. XIII, 314-316; Linnie Marsh Wolfe, The Life of John Muir, Son of the Wilderness (New York, 1945); Hans Huth, Nature and the American (Berkeley and Los Angeles, 1957), 103-104.

Frank Norris Cabin

Location: Redwood Retreat, Santa Clara County (10 miles west of Gilroy).

Ownership: Private

Significance: Benjamin Franklin Norris has been called "the most stimulating and militant" of the early American naturalist writers.[43] An intellectual child of the 1890's, Frank Norris' art reflects that sober period of American disillusionment and portrays the individual's loss of freedom and dignity in his struggle with complex forces of modern society. Two of his novels, McTeague (1899) and The Octopus (1901), still stand as great and distinguished landmarks in the history of American literature.

He was born in Chicago in 1870, the son of a wealthy businessman. The family moved to San Francisco in 1885, where Norris attended a boarding school. At 17 he decided to become an artist and was sent to Paris to study in a Paris atelier. After two years abroad, during which time he fell under the influence of Zola and the naturalist school, Norris returned to San Francisco determined to become a writer. In 1890 the young man entered the University of California. After spending three years at this institution, he attended Harvard during his senior year. He began his writing career as a special correspondent for the San Francisco Chronicle, visiting Africa during the Boer War.

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[43] Vernon Louis Parrington, Main Currents in American Thought (3 Vols., New York, 1930), Vol. 3, pp. 317, 319, 329.

From 1896 to 1898, he was a member of the staff of Wave, a San Francisco literary weekly. He again served briefly as a war correspondent in Cuba. His first novel, McTeague, was published in New York in 1899. At the age of thirty, Frank Norris married and purchased the California ranch near Redwood Retreat. In 1902 he died suddenly of peritonitis, which followed an appendectomy; Norris' brief but brilliant career was thus cut off in full flight at the age of 32.

Condition of the Site

Near Redwood Retreat, in the Mount Madonna Region, stands the two-room, one-story log cabin with stone-buttressed porch that Frank Norris built a short time before his death. He and his wife established themselves there near the forest cabin, also still standing, of their friend, the widow of Robert Louis Stevenson. Here Norris planned to write The Wolf, which was to complete the trilogy begun by the Octopus and The Pit. His death intervened before the third novel could be completed. A circular seat, built of native stone, stands near the cabin and was erected by friends of the novelist as a memorial to him.

The cabin, surrounded by magnificent Redwoods, is unchanged and intact, as is the memorial seat. The building is occasionally used as a private summer residence. Access to the cabin is difficult.

A visitor must first hike up a private, narrow and rough canyon road approximately one mile. Here an unmarked and unimproved forest trail leads up the steep mountain slope one more mile to the cabin area.

References: Mildred Brooke Hoover, Hero Eugene Rensch and Ethel Grace Rensch, revised by Ruth Teiser, Historic Spots in California (Stanford, 1958), p. 348; Fred Lewis Pattee, The New American Literature 1890-1930 (New York, 1930), pp. 36-48; Franklin Walker, Frank Norris: A Biography (New York, 1932); Ernest Marchand, Frank Norris: A Study (Stanford, 1942); Robert E. Spiller, et al., Literary History of the United States - Bibliography (New York, 1948), pp. 668-669; John W. Caughey, California (New Jersey, 1957), pp. 432-433.

CONNECTICUT

The Mark Twain Memorial

Location: 351 Farmington Avenue, Hartford, Connecticut

Ownership-Administration: The Mark Twain Library and Memorial Commission, James McA. Thomson, President.

Significance: From 1874 when it was completed, until financial disaster forced him to move his family to Europe in 1891, this was Mark Twain's home, and it remained his property until 1903. During the years in Hartford, Twain published his most significant work, including The Adventures of Tom Sawyer (1876), A Tramp Abroad (1880), The Prince and the Pauper (1882), Life on the Mississippi (1883), The Adventures of Huckleberry Finn (1884) and A Connecticut Yankee at King Arthur's Court (1889). Although Twain employed architect Edward Tuckerman Potter to plan his Hartford dwelling, the design reflects many of the author's own ideas and the house remains today a remarkable evocation of Twain's spirit and time.

Twain moved to Hartford in 1871, the year following his marriage to Olivia Langdon. His literary reputation was in its first bloom but his greatest work still lay before him. In 1873 he purchased land on Farmington Avenue where, in August of the following year, his three-story, brick home was completed. For the next seventeen years the house saw Twain's rise to the peak of his creative powers, and his tragic financial failure. Here the volatile author was host to many of the most distinguished figures of his day and to his neighborhood friends, among whom was Harriet Beecher Stowe. To

the Clemens family, as Mark once wrote, the house "had a heart, and a soul, and eyes to see us with; and approvals, and solicitudes, and deep sympathies; it was of us, and we were in its confidence, and lived in its grace and in the peace of its benediction. We never came home from an absence that its face did not light up and speak out its eloquent welcome--and we could not enter it unmoved."*

In the years when Twain was making his valiant and, finally, successful effort to pay off the crushing debts incurred by the failure of his publishing ventures, the house was unoccupied most of the time. While the author and his beloved wife were abroad their oldest daughter, Suzy, died in the Hartford house on August 18, 1896. The mother would never again enter the house, and in 1903 Twain sold it to Richard H. Bissell, President of the Hartford Fire Insurance Company. It remained the Bissell home until 1917 when it was rented to a private school for boys. After the school was moved in 1922, the house was sold and used as a warehouse, later being subdivided and rented as apartments. Finally in 1929, after several attempts, the property was purchased by the Mark Twain Memorial Committee. In that same year the present Mark Twain Library and Memorial Commission was chartered by the State of Connecticut to preserve the house.

Since its acquisition by the Library and Memorial Commission, most of the house has been restored and furnished with pieces belonging

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* Albert Bigelow Paine, ed., Mark Twain's Letters, 2 vols. (New York 1917), II, 641; quoted in Mark Twain in Hartford, booklet published by the Mark Twain Library and Memorial Commission (Hartford, 1958), 37.

to the Clemens. The visitor may see the hall, drawing room, dining room, library, conservatory (designed by Harriet Beecher Stowe), the guest room occupied by many notable visitors, Twain's bedroom with its elaborately carved Venetian bed, the billiard room, and the ombra, a porch designed at Twain's whim to resemble the deck of a Mississippi River steamboat. In the basement exhibition hall are displayed among other memorabilia the curious and impracticable Paige typesetting machine, the failure of which cost Twain so dearly. The house is well maintained and in very good condition.

References: Clara Clemens, My Father, Mark Twain (New York, 1931); Mark Twain in Hartford, booklet published by the Mark Twain Library and Memorial Association (Hartford, 1958); Albert Bigelow Paine, Mark Twain, a Biography, 3 vols. (New York, 1912).

GEORGIA

Joel Chandler Harris House

Location: 1050 Gordon Street, S. W., Atlanta

Ownership-Administration: Joel Chandler Harris Memorial Association

Significance: This quaint, rambling house was the home of Joel Chandler Harris from 1881 until his death in 1908, and here he wrote most of the Uncle Remus stories which made him famous throughout the world.

When Harris moved to Atlanta from Savannah in 1876, he was already well known for his writing in the columns of the Savannah Morning News. His friendship with Henry W. Grady, who had just been named editor of the Atlanta Constitution, led to his appointment to the editorial staff of that newspaper, an association which lasted for 24 years. His first Uncle Remus book appeared in 1880, and his writings on the subject continued until his death.

By 1881, a rapidly growing family led Harris to purchase the five-acre "Broomhead tract" on what was then the western outskirts of Atlanta. Located a short distance beyond the end of the Atlanta street car line, the property was bordered by a large tract of pine woods and across the road from a beautiful spring. The six-room house which stood on the property was not a thing of beauty. Originally of three rooms, constructed in a "hit-or-miss" style, it had been enlarged to six rooms by the previous owner. The interior was painted dark green

JOEL CHANDLER HARRIS HOUSE (Wren's Nest), Atlanta, Georgia - Home of the author of the Uncle Remus stories during the three decades before his death in 1908.

December 20, 1960

National Park Service photograph

and the basement kitchen was accessible from the dining room only by a steep flight of narrow stairs. The house was badly dilapidated, full of rat holes, and nearly hidden by a crop of giant ragweeds. Nevertheless, after a hasty refurbishing, the family moved in that summer.

The house was enlarged three years later by the addition of two rooms and a large porch in front and a kitchen and porch in the rear, while several of the existing rooms were expanded. Harris also had a small study built over the entrance hall, accessible by a small flight of steps from the entrance foyer; but he was so deeply attached to his family that he continued his writing downstairs, and the study was quickly relegated to the role of storage room.

The grounds reflected Harris' rural background and his deep love of nature. Flowering shrubs surrounded the house, rose vines and wisteria overhung the porch, and rose beds to the east and the west were Harris' personal pride. On "Snap-Bean Farm," as he called it, Harris raised numerous varieties of fruits and vegetables, and the back yard was the special domain of his children's various pets: dogs, cats, canaries, chickens, pigeons, guinea pigs, and rabbits.

The property also became known during Harris' lifetime as "Wren's Nest," or "The Sign of the Wren's Nest." An article published in the Atlantic Monthly in 1898, in which Harris described how a family of wrens took up its abode in his mail box, accounts for the name.

An extraordinarily shy man, most at ease with his family and intimate friends, Harris once wrote: "I prefer to stay where I can see the lawn and the flowers, and hear the birds, and run the chickens out, and chunk old Ovid out of the flower-beds." There he was visited by such intimates as James Whitcomb Riley, and there through nearly 30 years he weathered the joys and sorrows of life, while his reputation spread around the world. When he died, in his 60th year, Harris was buried in Westview Cemetery, about two miles away.

Immediately after his death, the Uncle Remus Memorial Association was formed, and negotiations for acquisition of the home were begun soon after. A Ladies' Auxiliary, formed in February, 1909, became the association proper in October of that year. Efforts to raise the purchase price were aided by Theodore Roosevelt, whose Atlanta lecture in 1910 netted nearly $5,000. The house and its immediate surroundings were transferred to the Association on January 28, 1913. Plans to purchase the remainder of "Snap-Bean Farm" were not carried out, and the outlying portions of the property are now in residential or business use.

The house has been open to visitors since its acquisition, and it contains a wealth of original furnishings as well as a fine collection of items associated with Harris' career. An annual May festival has been held on the grounds since Harris' death, and a small amphitheater has been built for the purpose.

References: Julia F. C. Harris, The Life and Letters of Joel Chandler Harris (Boston and New York, 1918); Alvin F. Harlow, Joel Chandler Harris (Uncle Remus): Plantation Storyteller (New York, c.1941); Stella Brookes, Joel Chandler Harris, Folklorist (Athens, 1950).

INDIANA

James Whitcomb Riley House

Location: 528 Lockerbie Street, Indianapolis

Ownership-Administration: James Whitcomb Riley Memorial Association

Significance: James Whitcomb Riley lived at the house on Lockerbie Street for many years, and it became "almost a shrine for his admirers--children and friends from all parts of the world." He was "veritably the Hoosier poet," but one whose appeal far transcended state or regional lines.

He was born in Greenfield, Indiana, with Dutch ancestry on his father's side and a mother whose family was much given to versification. Even as a young schoolboy Riley was preoccupied with literature and especially poetry. He was known as "impractical" or "scatterbrained" with regard to small things, throughout his life, except that he established a reputation as being always extremely neat about his clothing. His familiarity with his state, so well reflected in his later work, stems in part from a period of wandering life when, at age sixteen, he took up painting (housepainting, signpainting, and ornamental painting). He traveled much of the state of Indiana with a group of young men, decorating everything from large barns down to small signs with their craftsmanship. He worked also as a Bible salesman and medicine show performer. Later Riley served as editor of the Greenfield newspaper, and began publishing his verse in papers in various parts of the state. His popularity, however, dates from his employment, beginning in 1877, by the Indianapolis Journal.

"The Old Swimmin'-Hole and 'Leven More Poems" was published in 1883, and is perhaps the single most famous and important of Riley's long list of titles, extending on to his death in 1916. His youthful aspiration to be an actor was never fulfilled, but he did acquire a national reputation as a reader of verse, especially his own. Mark Twain spoke of one of his performances as "about the funniest thing I ever listened to." He performed often in conjunction with "Bill" Nye. Several universities conferred honorary degrees on him, recognizing his distinction as a dialect poet. He never married, but lived with friends in the two-and-one-half story Victorian residence on Lockerbie Street until his death. It was constructed of brick trimmed with stone, and contains still many personal relics of Riley as well as furniture largely of the Civil War period, as it was when Riley occupied it.

References: Marcus Dickey, The Youth of James Whitcomb Riley (1919) and Ibid., The Maturity of James Whitcomb Riley (1922); The American Guide Series, Indiana (1941).

LOUISIANA

George W. Cable House

Location: 1313 Eighth Street, New Orleans

Ownership-Administration: Privately owned

Significance: Built under Cable's direction in 1874, when the New Orleans writer was just coming into national prominence, this cottage in the "garden district" was the home of Cable's growing family until 1884, when he took up residence in Connecticut. In this house he produced some of his better-known works, including his first novel, The Grandissimes, which was published serially in Scribner's Magazine in 1879.

After Cable's first serious attempt at a writing career ended unsuccessfully with his resignation from the New Orleans Picayune, he began working as a bookkeeper in 1871. In that position, in 1872, he met Edward King, who was gathering material on the Southern states for Scribner's. King was impressed by some of Cable's short stories and, largely through his influence, that magazine published "'Sieur George" in October, 1873. Others followed, and Cable soon was recognized as a writer of national stature.

Soon after the publication of "'Sieur George," Cable began building his home on Eighth Street--the first he ever owned. It was a modest cottage, built on brick pillars raised ten feet above an open, cement-floored basement. Similar in design to the old-type Creole mansion, it was entered by a broad flight of steps leading up to a vine-covered galerie.

GEORGE W. CABLE HOUSE, New Orleans, Louisiana - Built in 1874, this was Cable's home until he moved to New England ten years later.

December 17, 1960

National Park Service photograph

The newness of the house soon was disguised by a semi-tropical growth of vegetation. Two large orange trees flanked the entrance steps, a "constant profusion of flowers" comprised the garden surrounding the house, and fig trees grew in the rear. A small greenhouse projected from one side of the open basement, and a low picket fence set the house off from the street.

In his study, Cable wrote The Grandissimes, Madame Delphine, Dr. Sevier, The Creoles of Louisiana, and various short stories. There, or on the galerie, he spent leisurely hours in company with his literary friends, including Lafcadio Hearn, Oscar Wilde, Samuel Clemens, Joel Chandler Harris, Richard Watson Gilder, Charles Dudley Warner, King, and Joseph Pennell, the artist. Tragedy also visited the Cable home, for a terrible yellow fever epidemic in 1878 sickened several members of his family and took the life of his only son.

In the summer of 1884, Cable left New Orleans to make his home in Simsbury, Connecticut. During the following winter, the house was occupied by Joaquin Miller, who was covering the New Orleans Exposition as special correspondent of several newspapers.

Since Cable's time, the house has been converted into a two-story duplex by walling in the open basement. The former entrance steps have been removed and entry is now made on the ground floor. Though closely surrounded by other residences, the house and yard still have a charming and picturesque appearance. The house is privately owned and is not open to visitors.

References: Lucy L. C. Bikle, George W. Cable, His Life and Letters (New York and London, 1928); Arlin Turner, George W. Cable, A Biography (Durham, 1956); N. C. Curtis, New Orleans, Its Houses, Shops and Public Buildings (Philadelphia, 1933).

MAINE

Early home of Longfellow

Location: 487 Congress Street, Portland, Maine

Ownership-Administration: Maine Historical Society

Significance: This is a 17-room brick house containing many Longfellow mementoes. Here he lived and wrote periodically until his second marriage in 1843 when his father-in-law bought the Craigie house in Cambridge. Following the death of his first wife in 1835, Longfellow was inspired by his sorrow to write "The Rainy Day" in this house. It is open daily except Sunday for 75¢ admission.

Henry Wadsworth Longfellow, 1807-1882, in his day generally regarded as America's greatest poet, was born in Portland, Maine, and studied at Bowdoin College. Here he was professor of modern languages, 1829-1835, having first spent three years in European travel. After another year of travel he became a professor at Harvard where he taught until 1854. Two of his first ambitious works were the novels of European travel, Hyperian and Outre Mer, but he soon realized that his field was poetry. In prosody he covered a wide range from sonnets to the long narratives, such as Hiawatha, Evangeline, and The Courtship of Miles Standish. New verse form, previously used in the Finnish Kalevala, was introduced in Hiawatha and Longfellow also made extensive use of hexameter.

He became immensely popular in Europe--10,000 copies of Miles Standish sold in London the first day--and the works were translated

Early Home of Longfellow
Portland, Maine

into 12 languages by 1900. He also translated extensively himself, notably from Dante.

Though he wrote of Indians and of travel on the Mississippi, Longfellow's knowledge was strictly from the library. His fame has receded during the present century somewhat, but he must be accounted a front rank figure in American literature.

References: Harvard University has many of the Longfellow papers. References include T. W. Higginson, Henry Wadsworth Longfellow (1902), H. S. Gorman, A Victorian American (1926), W. C. Bronson article in Dictionary of American Biography.

Stowe House

Location: 63 Federal Street, Brunswick, Maine

Ownership-Administration: Stowe House Corporation

Significance: This is a white frame building, originally of nine rooms and attic, with the interior altered for hotel purposes. Mrs. Stowe's study room is intact and furnished with her original furniture. Here in 1851-1852 she wrote Uncle Tom's Cabin. The house, built in 1804, is an inn and is well preserved. The exterior is original in appearance.

Harriet Beecher Stowe (1811-1896), author, controversialist and humanitarian, was the daughter of stern Calvinist Reverend Lyman Beecher, the wife of a preacher, and sister to five others, at least two of whom gave strong encouragement to her anti-slavery writings.

Mrs. Stowe's husband was a teacher at Lane Seminary in Cincinnati from 1832 until 1850 when he moved to Brunswick to teach at Bowdoin College. Her knowledge of slavery was chiefly from second-hand sources, although she lived constantly with the controversy. Her first important writing was Uncle Tom's Cabin, published serially, 1851-52, in the Washington National Era, and the book sale became an overnight sensation. Mrs. Stowe was little affected by her fame and, profiting only modestly, continued her writing and caring for her large family. She produced other work, some of considerable literary merit, such as The Pearl of Orr's Island, but aside from Uncle Tom she would probably now be forgotten.

Harriet Beecher Stowe House
Brunswick, Maine

Mrs. Stowe was primarily a propagandist rather than a novelist, and her book with its stock characters, its unnatural succession of picturesque incidents and its religious emotion, sheer melodrama in short, was, of course, the most effective possible medium in which she could attract readers and score her point. For the first time in our fiction she wrote seriously and sympathetically of the Negro, and the fantastic appeal of the dramatized versions for more than three quarters of a century, indicate an interest that exists long after the polemical aspect has subsided.

References: Vernon L. Parrington, Main Currents in American Thought, II (1927); C. E. Stowe, Life of Harriet Beecher Stowe (1889); "Katharine Anthony," article in Dictionary of American Biography.

MASSACHUSETTS

Arrowhead

(Home of Herman Melville)

Location: Holmes Road, Pittsfield

Ownership: Mrs. Hale Holden, Box 780, Pittsfield

Significance: Herman Melville (1819-1891) was born in New York City of distinguished ancestry, but his father failed financially and Herman lived with relatives, including an uncle at Pittsfield, before going to sea. He had written four novels, not very well received, when he bought Arrowhead at Pittsfield. Here he became acquainted intimately with Hawthorne, to whom he dedicated Moby Dick in 1851. He moved to New York in 1863 and was largely neglected by American critics until he had been dead 30 years. After 1863 he produced little, although "Billy Budd" was completed just before his death. Melville was always highly regarded in Great Britain. He is now, of course, enshrined as one of America's greatest. "Moby Dick," states Van Wyck Brooks, "has no equal in American literature for variety and splendor of style and for depth of feeling."[44]

Herman Melville lived for 13 years (1850-1863) at a house called "Arrowhead" near Pittsfield. It appears to have been an eight-room frame house of colonial style with attic. Substantial changes, judging by the photographs, have been made since the nineteen thirties, but the main portion of the front is intact. It is privately owned.

References: Van Wyck Brooks, Emerson and Others (1929; Meade Minnigerode, Some Personal Letters of Herman Melville and a Bibliography (1922).

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[44] Van Wyck Brooks, "Herman Melville," Dictionary of American Biography, Vol. XII, 526.

Beacon Hill Historic District

Location: Boston

Ownership: Privately owned

Significance: Beacon Hill, geographically and sentimentally the heart of Old Boston, is one of the world's quaintest home districts situated squarely in the heart of a big city. It is said to resemble Georgetown, in Washington, D. C., with its narrow and twisting lanes. It is the most European-looking place short of Quebec or New Orleans, while remaining distinctively New England colonial. About 80 per cent of its dwellings are in the elegant Federal and Greek Revival style made fashionable by Charles Bulfinch, Boston's famous architect of the period, and his disciples. It is not a restoration, but is composed of original late Georgian buildings, with a small number of non-conforming buildings of the twentieth century.

In order to preserve the early American flavor of the old city, the State Legislature, in 1955, designated 22 acres of the area as the Beacon Hill Historic District and created the Beacon Hill Architectural Commission to erect new construction and approve exterior changes in existing buildings in the area. These 22 acres are the land bought by the Mt. Vernon proprietors in 1795. Roughly, the boundaries are Beacon to Arlington Streets, River to Pinckney Street, Pinckney to Hancock Street, and Hancock across the State House lawn to Beacon Street. Although the area is not far from the business center of Boston, commercial development has proceeded in other directions. The area is still nearly 90 per cent residential.

Bulfinch, during this period, was achieving eminence as a New England architect, and he had tremendous influence on nineteenth century Boston structures. It was his experiments with unified residential blocks that inspired the row of bow-front homes in Boston's Louisburg Square.

This famed residential section has retained its essential character for over 150 years. It is a village set apart, surrounded by a large and changing city. Its rows of houses, with elegant balconies and shuttered windows, help make Beacon Hill a leading architectural monument to Boston's early days, with its walled gardens, wrought iron fences and railings, colorful recessed doorways, wrought iron balconies, and turreted bay windows. "Purple windowpanes, a mark of social distinction, adorn several houses along Beacon and Chestnut Streets, the result of a faulty shipment of glass from England generations ago."[45] All these characteristics typify Beacon Hill.

Early Unitarians, Transcendentalists, Abolitionists, and other advanced thinkers made the "Hill" their home. Oliver Wendell Holmes described its unique boarding houses in The Autocrat of the Breakfast Table.

Louisburg Square, a section of Beacon Hill, the last aristocratic stronghold of Boston, suggests the quiet dignified charm of a London residential square. The central little park, with its lofty trees and diminutive statues on either end, belongs to the proprietors

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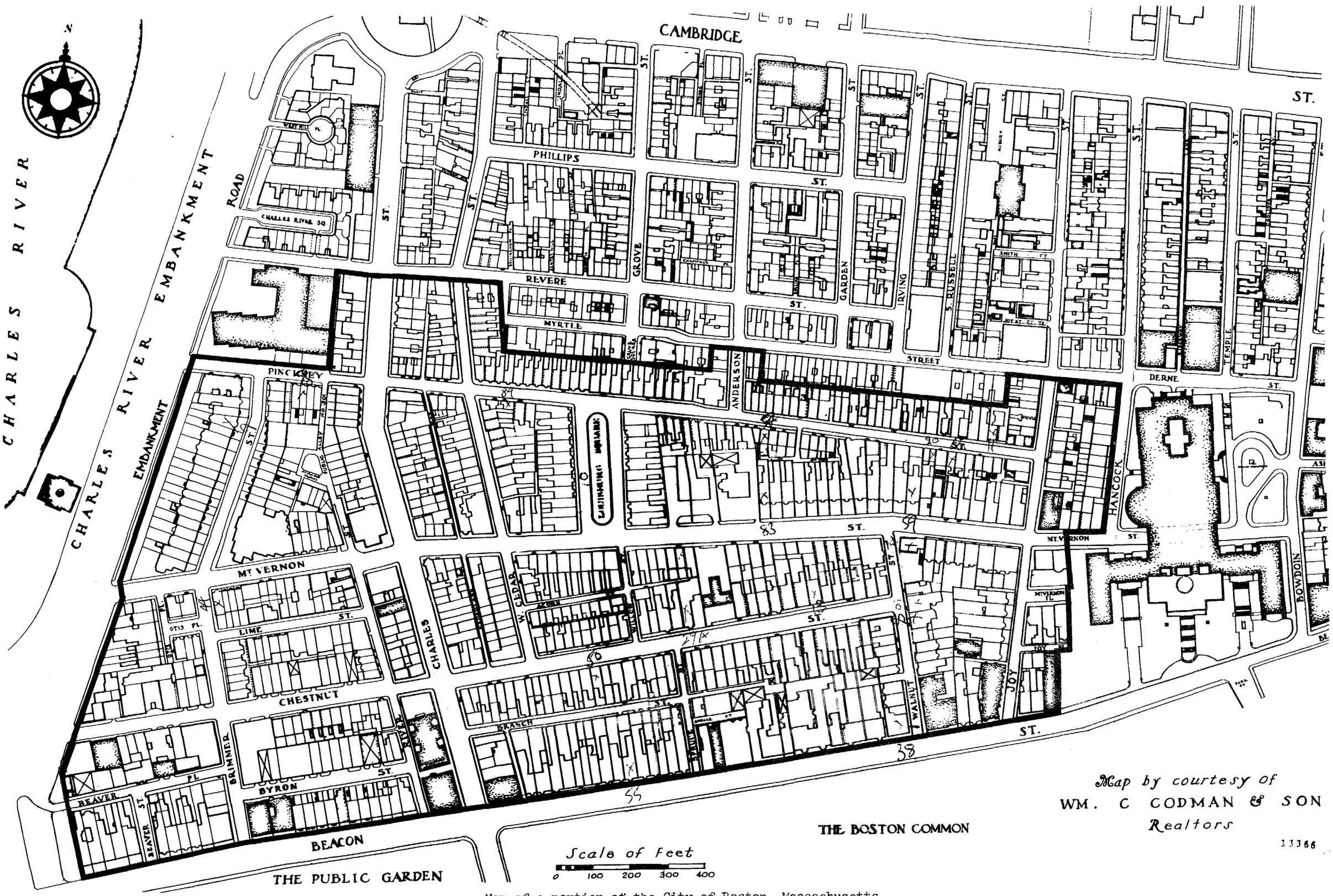
[45] J. Wainwright, Boston in Picture and Story (The Picturebook Press, Cocuit, Mass.

of the Square. The street is also private. Artistic and literary figures once lived in the large bow-fronted houses in Louisburg Square. In one, Jenny Lind, the Swedish Nightingale, was married. In another dwelt novelist Dean Howells, editor of the Atlantic Monthly. Other residents include Louisa May Alcott and her father, Amos Bronson Alcott.

Prominent personages who lived on Beacon Street, in Beacon Hill, include: Harrison Gray Otis, whose house, erected in 1806, was designed by the famous Boston architect, Charles Bulfinch, and contained a famous oval ballroom. The house is a fine example of Federal architecture, overlooking Boston Common. Otis was a prominent Federalist and one of Boston's leading citizens. Another was William Hickling Prescott, Boston's great historian of the Spanish Conquest of Mexico and Peru. His house was located at 55 Beacon Street. Still another was John Singleton Copley, a famous artist of the period, whose house was located at 42 Beacon Street; Henry Wadsworth Longfellow, who was married in the drawing room of No. 39 Beacon Street, and the first Mayor of Boston, John Phillips. His well known son, Wendell Phillips, the leader of the Abolitionists, was born here. Theirs were all houses of distinction, designed by Bulfinch, who brought an urban elegance and refinement of taste to his buildings. His private houses followed the mansion house pattern, with gardens and stables, a servants' stairway, and the upstairs drawing room.

Other notable persons whose present or former homes are in this district include the names of Francis Parkman, Ellery Sedgwick, Thomas Bailey Aldrich, William Ellery Channing, Margaret Deland, Edwin Booth, Julia Ward Howe, Samuel Gridley Howe, John Lothrop Motley, Daniel Webster, Charles Francis Adams, Celia Thaxter, Alice Brown, Louise Imogen Guiney, Admiral William Byrd, and Samuel Eliot Morison.

There is hardly a novelist, coping with the Boston scene, who has not turned to Beacon Hill for some of his settings.



Map of a portion of the City of Boston, Massachusetts
outlining boundaries of the Beacon Hill historic district

William Cullen Bryant Home

Location: On side road, 2 miles from Cummington.

Ownership-Administration: Trustees of Reservation, 224 Adams Street, Milton

Significance: The Bryant home, a 27-room frame building, beautifully situated on a hillside with a fine view, was built by Dr. Peter Bryant circa. 1799. It is open to the public Monday, Wednesday, and Friday, 2:30 to 5:00 p. m., June 15 to September 15. Admission is fifty cents. The house is completely furnished with authentic objects of Bryant association.

William Cullen Bryant (1794-1878) studied one year at Williams College, but previously acquired a knowledge of classical language from private tutors. He read and practiced law in Massachusetts until 1824 when he turned to writing as a full profession. "By 1825 he had clearly emerged as America's one great poet."[46] During some 40 years he was editor of the New York Evening Post, bringing a combination of scholarly literary qualities and journalistic ideals previously unknown in the New York newspaper field. Aside from being a prolific and sensitively artistic poet, Bryant turned out a remarkably successful translation of Homer. His better known poems such as "Thanatopsis" and "To a Waterfowl" are brief--he never attempted a really long poem.

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[46] Allan Nevins, "William Cullen Bryant," Dictionary of American Biography, Vol. III, 202.

Home of William Cullen Bryant
near Cummington, Massachusetts

References: American Literature Since 1870, Fred Lewis Pattee covers Bryant's place in literature. Parke Godwin, Bryant's son-in-law wrote the standard life, A Biography of William Cullen Bryant (1883), which is objective but not laudatory. Godwin considered himself underpaid by the Evening Post. William Ellory Leonard wrote the critical study for the Cambridge History of American Literature (1917).

Craigie-Longfellow House

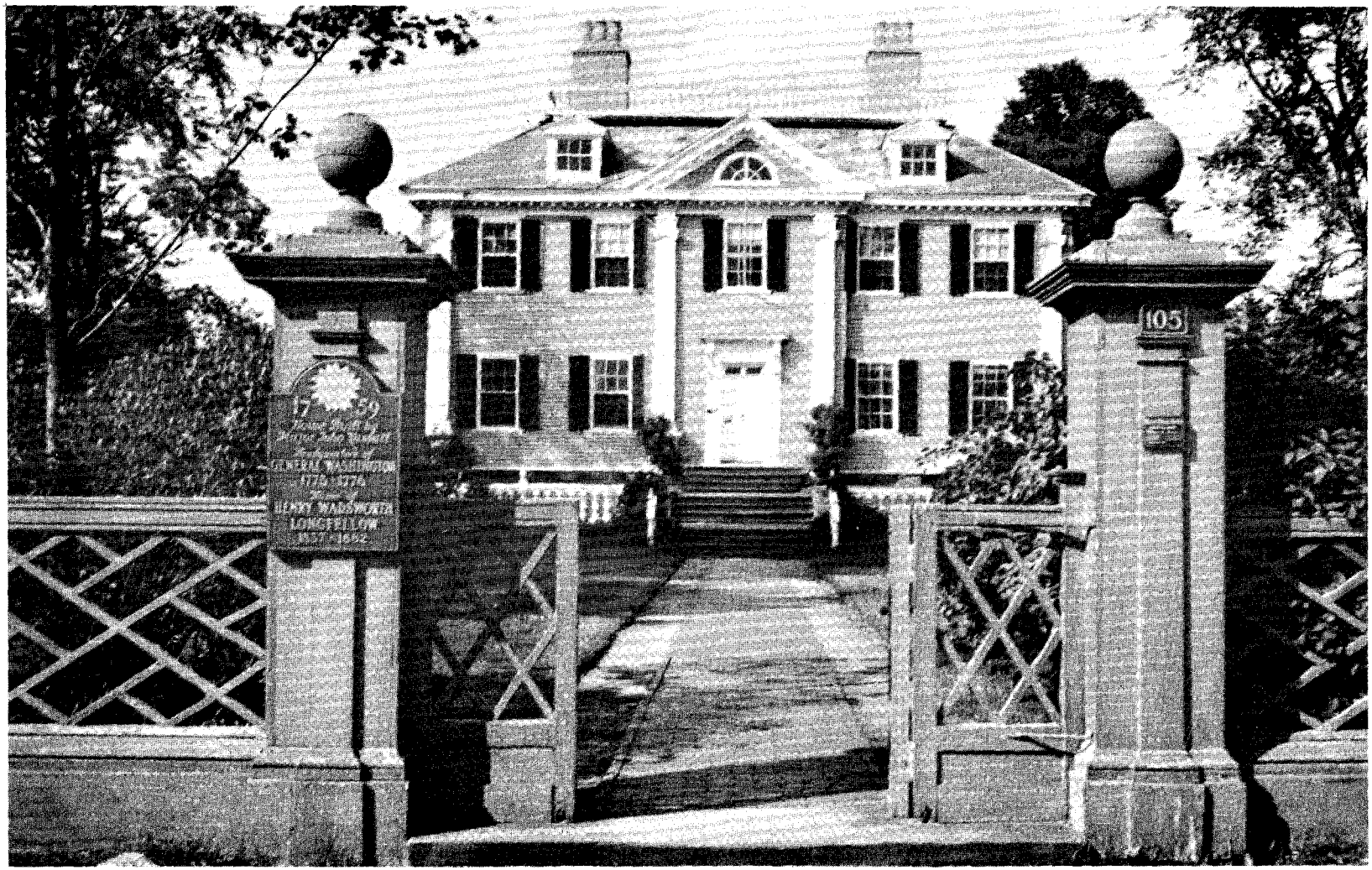
Location: 105 Brattle Street, Cambridge

Ownership-Administration: Longfellow Trust

Significance: This 18-room frame house was built in 1759 by John Vassall. Washington stayed here during his Boston sojourn at times, 1775-76. Longfellow owned and occupied it, 1837-82. It is open to the public, Monday-Friday, 10:00 to 5:00; Saturday, 12 noon to 5:00; Sunday; 1:00 to 5:00. The admission is thirty cents.

Henry Wadsworth Longfellow, 1807-1882, in his day generally regarded as America's greatest poet, was born in Portland, Maine, and studied at Bowdoin College. Here he was professor of modern languages, 1829-1835, having first spent three years in European travel. After another year of travel he became a professor at Harvard where he taught until 1854. Two of his first ambitious works were the novels of European travel, Hyperian and Outre Mer, but he soon realized that his field was poetry. In prosody he covered a wide range from sonnets to the long narratives such as Hiawatha, Evangeline, and The Courtship of Miles Standish. New verse form, previously used in the Finnish Kalevala was introduced in Hiawatha and Longfellow also made extensive use of hexameter.

He became immensely popular in Europe--10,000 copies of Miles Standish sold in London the first day--and the works were translated



Craigie-Longfellow House
Cambridge, Massachusetts

into 12 languages by 1900. He also translated extensively, notably from Dante.

Though he wrote of Indians and of travel on the Mississippi, Longfellow's knowledge was strictly from the library. His fame has receded during the present century somewhat, but he must be accounted a front rank figure in American literature.

References: Harvard University has many of the Longfellow papers. References include T. W. Higginson, Henry Wadsworth Longfellow (1902), H. S. Gorman, A Victorian American (1926), W. C. Bronson article in Dictionary of American Biography.

Home of Emily Dickinson

Location: 280 Main Street, Amherst.

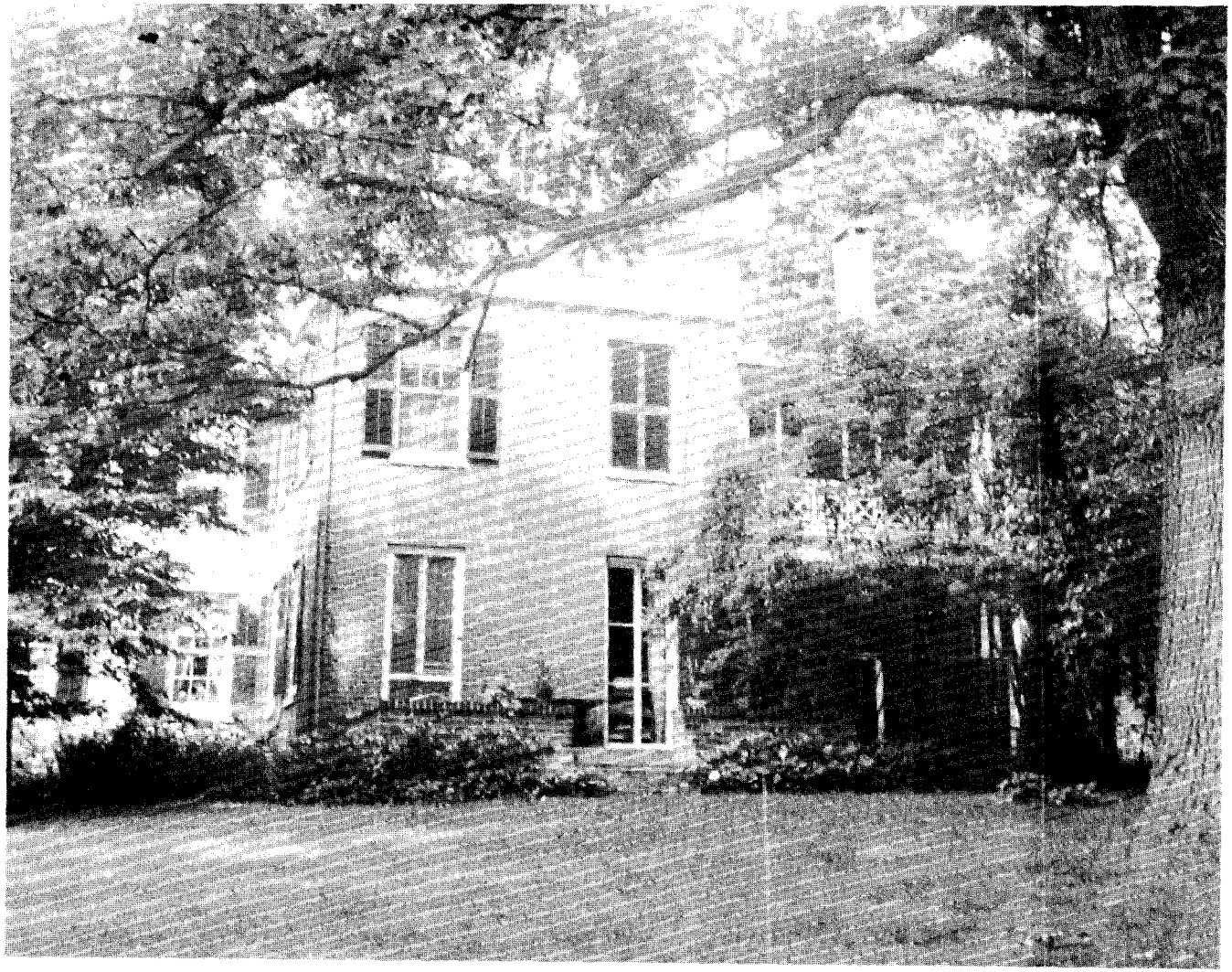
Ownership: Privately owned - Mrs. Hervey Parke

Significance: This 14-room brick house, built in 1813, was the birthplace and home of Emily Dickinson, 1830-1886. It is not open to the public. The house is furnished, but not with Dickinson material. It is secluded by trees and a fence, and is difficult to photograph. Harvard University has most of the family possessions.

Emily's father was treasurer of Amherst and a Congressman. The girl was a contemporary of Helen Hunt Jackson (Helen Fiske) and the latter caused one of her poems to be published without Emily's consent. Well educated, she became more and more a recluse, especially after 1861, writing poems for her own satisfaction. She eventually dreaded being even seen by strangers. Following her death her sister, Lavinia, interested Thomas Wentworth Higginson in Emily's poems, which were first published in part in 1890.

Miss Dickinson's works have gained in stature, particularly during the last 40 years, until she has attained a high status indeed and is considered pre-eminent among American women lyricists by some competent critics.

References: Most of the manuscripts of poems and letters are in the Galatea Collection of the Boston Public Library. Conrad Aiken, preface to Selected Poems of Emily Dickinson (1924); Gamaliel Bradford, Portraits of American Women (1919); Martha Dickinson Bianchi, Life and Letters of Emily Dickinson (1924).



Home of Emily Dickinson
Amherst, Massachusetts

Elmwood

(Home of James Russell Lowell)

Location: Elmwood Avenue, Cambridge

Ownership: Privately owned

Significance: James Russell Lowell (1819-1891), like Longfellow, was a New England Brahmin of distinguished lineage, a scholar, linguist, poet, and professor of language at Harvard; unlike him, Lowell was unconventional, a word twister, and a practical editor.

As first editor of the Atlantic Monthly, 1857-61 (while still professor of Belles-Lettres at Harvard, 1856-72), he exerted a great influence on American literature during the "flowering of New England" when Holmes, Emerson, Hawthorne, Longfellow, and others were at their height. Later he was associated with the North American Review. His verse polemic, The Biglow Papers, directed against the Mexican War, was followed by prose protests in other causes that Lowell espoused, but, like Whittier, he was no friend of the labor movement nor of those who veered to the left of center.

Lowell's "Ode Recited at the Harvard Commemoration, July 21, 1865" is perhaps his best poetry, although his "Fable for Critics" is widely read and appreciated. He spared no one, including himself--"Here's Lowell who's striving Parnassus to climb with a whole bale of isms tied together with rhyme."

De Wolfe Howe considers Lowell the foremost American man of letters in his time. V. L. Parrington in 1927 questioned that he represented the solid realities of America. Undoubtedly, he represented some.

References: E. E. Hale, James Russell Lowell and His Friends (1899); Ferris Greenslet, James Russell Lowell (1905); H. E. Scudder, James Russell Lowell (1901).

"Elmwood," the home of James Russell Lowell
Cambridge, Massachusetts

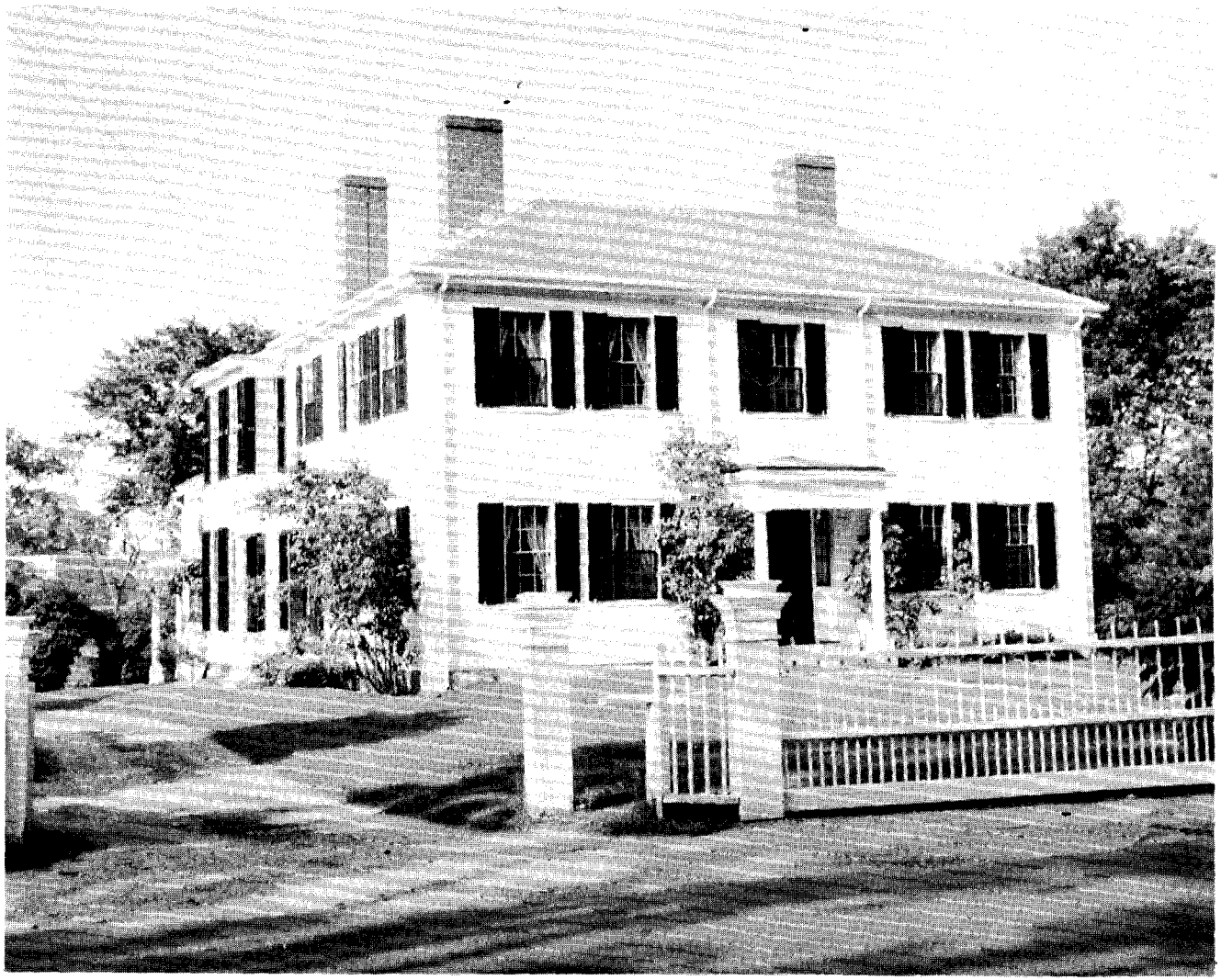
Emerson House

Location: Lexington Road and Cambridge Turnpike, Concord.

Ownership-Administration: The Emerson Association

Significance: Ralph Waldo Emerson, poet and essayist, lived here from 1835 until his death in 1882, except for the period of his European tour when Thoreau occupied the house. Emerson is best known for his essays which express his personal Transcendentalist philosophy. He was perhaps more famous as a lecturer during his life. His house in Concord was bought for his second wife in 1835.

Emerson graduated from Harvard in 1821. As a thinker he developed slowly and matured late. Early in his career Emerson was a minister, but he retired from the ministry due to the incompatability of certain of his ideas with orthodox Christian theology. Although he retired from the ministry, it may be said he was always a preacher through his essays and his lectures. In these he sought to guide the inner life of man. His philosophy may be described as an ethical idealism and was based on the metaphysics of Plato, modified by the Neoplatonists and Christian mystics. It was a practical philosophy of human conduct in which the individual was sacred, and in which self-reliance was looked upon as a reliance on the individual's perception of the Divine Will. It was a highly individual philosophy based on conscience and individual responsibility. Emerson expressed his philosophy in powerful and beautiful English and he may be considered the most inspirational of American writers.



Home of Ralph Waldo Emerson
Concord, Massachusetts

Much of his thinking developed during his years in the house in Concord. Here he did the better part of his reading and made friends who were all a part of the Transcendentalist group (Margaret Fuller, Amos Branson Alcott, Henry David Thoreau, Jones Very, and Nathaniel Hawthorne). Emerson published his first book, Nature, in 1836. Although it was not popular, it marked the beginning of Transcendentalism. Emerson was highly thought of amongst his friends, and amongst other men of literature. When his house in Concord burned in 1872, $17,000 were raised by private subscription to rebuild it. The house is a square white building in a setting of pines. It has a Victorian interior with furnishings, portraits, and hangings of Emerson's day and contains his fine library of classics and first editions.

References: George Willis Cooke, Ralph Waldo Emerson (1881); F. B. Sanborn, ed., The Genius and Character of Emerson; Lectures at the Concord School of Philosophy (1885).

Home of Helen Hunt Jackson

Location: 249 S. Pleasant Street, Amherst

Ownership-Administration: Amherst College, Amherst

Significance: The house is frame, probably 12 rooms, and of early nineteenth century appearance.

Helen Maria Fiske lived here from her birth in 1830 until about 1847. Her father was on the college faculty and she was an intimate friend of Emily Dickinson, but she showed no early literary proficiency. Her first husband, Edward Hunt, died in 1863 after 11 years of marriage leaving a son who died in 1865. She then began to write for a wide variety of magazines, ranging from Hearth and Home to Scribners Monthly, to which she anonymously contributed the Saxe Holm stories and which she never acknowledged. Married in 1875 to William Sharpless Jackson, she made her home in Colorado Springs and began her famous Indian studies. A Century of Dishonor, 1881, led to her appointment as an Indian commissioner in California to investigate official treatment of the Indians. In 1884, finding her reports ignored, she wrote the famous Ramona, intended as a problem novel. Instead, it has come down to us as "the strongest romance of the period."[47] This critic considers Mrs. Jackson one of the two or three best writers of American romance.

Much of her writing, unsigned, cannot be positively identified, as she was peculiarly averse to publicity. The house in Amherst appears to be the most important extant site associated with her.

References: Thomas Wentworth Higginson, Contemporaries (1899); Fred Louis Pattee, American Literature Since 1870 (1915); Moncure Conway, Autobiography, Memories and Experiences (1904).

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[47] Pattee, p. 254

The Old Manse

Location: Monument Street just above historic Concord Bridge, Concord.

Administration: Trustees of Public Reservations, 224 Adams Street, Milton.

Significance: The Old Manse is associated with the life and work of Nathaniel Hawthorne, and in lesser ways with Ralph Waldo Emerson and his grandfather, the Reverend William Emerson. The last was the builder, in about 1765. He was a militant patriot, said to have been the first to answer the alarm at Concord in 1775, who later served in the Continental Army as a chaplain, dying in 1777 while returning from Fort Ticonderoga. He wrote an account of the battle at the nearby bridge, which is within sight of the house. The property remained with Emerson descendants in the nineteenth century. In the 1830's, William's grandson, Ralph Waldo Emerson occupied it.

Nathaniel Hawthorne and his bride, Sophia Peabody, moved into the Old Manse in 1842 and lived there for three or four years. The eighteenth century original window panes bear the names of Hawthorne's son and daughter, Julian and Rose, who were important figures in their own right in later years. The Old Manse was one of a number of homes which Hawthorne occupied during his adult life, including Brook Farm and homes in Salem, Lenox, West Newton, again in Concord (when he resided at The Wayside), and in Europe. His residence in the Old Manse stands out as particularly significant, however, because of his personal attachment to the place, reflected by his descriptions in Mosses from an Old Manse.

"The Old Manse," the home of Nathaniel Hawthorne
Concord, Massachusetts

Hawthorne and his works were typically products of New England, in many ways. He was born in 1804 and developed a tendency toward seclusion after the death of his father, while Nathaniel was very young. He inclined toward voluminous reading at an early age, and determined while relatively young to pursue a career as a writer. His literary works are among the most polished of nineteenth century American literature. An important element in his personality which was reflected in his writing was his interest in the description of small, everyday phases of life. He was singularly skilled in his description of scenes, manners and human character. He was concerned with sin, which in various forms is the theme of many of his stories. These characteristics are reflected in Mosses from an Old Manse, Twice Told Tales and The House of Seven Gables.

The Old Manse is a dark gray, two and a half story clapboard structure with a gambrel roof and two pedimented doorways. It has been well-preserved, picturesque in its quiet setting. Hawthorne had his vegetable garden, discussed often in his "Notebooks," across the road in front of the house. Inside, there is a spacious central hall with somber paneling extending through the house. The rooms are darkly wainscoted and low-ceilinged, with massive beams overhead. The Hawthornes used the room to the left of the entrance as their parlor, where were entertained Ralph Waldo Emerson; Henry David Thoreau; Ellery Channing, his wife and her famous sister, Margaret Fuller; George William Curtis; and General-President Franklin Pierce, Hawthorne's lifelong friend.

Hawthorne's first child was born in the first chamber to the right, behind which was Hawthorne's ten-foot-square study and workshop. Two windows of small, prismatic-hued panes look into the orchard, and upon one of them was inscribed: "Nath[l]. Hawthorne. This is his study, 1843." It was in this room that Ralph Waldo Emerson wrote his "Nature," and Hawthorne, in addition to much of his Mosses, wrote articles for the Democratic Review and other periodicals, and edited Old Dartmoor Prisoner and Horatio Bridge's African Cruiser.

Hawthorne's Mosses and journals show that he made the Old Manse a part of his very life. "Its air of antiquity, its traditional associations, its seclusion, and all its peaceful environment were pleasing to the shy and susceptible nature of the subtle romancer.... Besides, it was 'the first home he ever had,' and it was shared with his 'new Eve.'" Few historic houses in the country today carry as strong conviction of undisturbed age and authenticity. It is open to the public, maintained as a memorial to its famous occupants.

References: Herbert Gorman, Hawthorne: A Study in Solitude (1927); Lloyd Morris, The Rebellious Puritan: Portrait of Mr. Hawthorne (1927); American Guide Series, Massachusetts (1937); Historic American Buildings Survey, two photographs, 1941; Theodore F. Wolfe, Literary Shrines; the Haunts of Some Famous American Authors (1895).

Orchard House

Location: Lexington Road, Concord

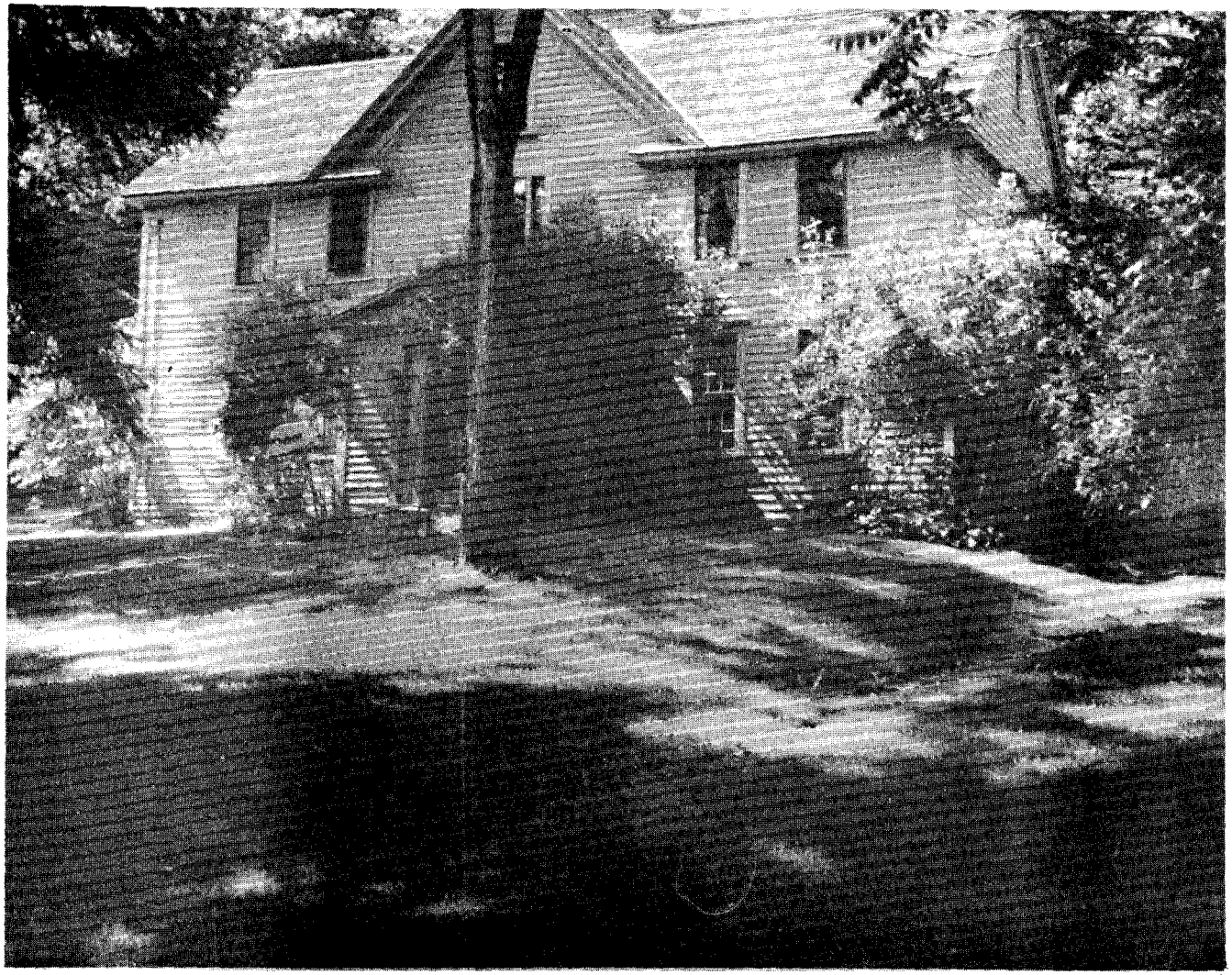
Ownership-Administration: Louisa M. Alcott Memorial Foundation

Significance: This house was the second home of the Alcott family in Concord. The old house, which was considered uninhabitable, was repaired, painted, and papered on the interior by the Alcotts. Today it contains furnishings, books and pictures of the Alcott family. Drawings by Amy are still on the doors and walls of her room. Louisa May Alcott wrote the first part of Little Women in this house.

Louisa May Alcott was born in Germantown, Pennsylvania, but spent her childhood and youth in Boston and Concord, Massachusetts. The book Little Women is based on her family's life in Concord. The family was poor through much of her early life. Miss Alcott's success with Little Women placed the family in comfortable circumstances for the first time. Louisa May Alcott served as a nurse in Georgetown during the Civil War. One of her works, entitled "Hospital Sketches," is based on her experiences during this period. Much of her writing was done in Boston where the climate suited her better than that of Concord. She died in Boston on March 6, 1888. Although more than half a century has elapsed since her death, her books still retain their appeal to children. A champion of causes dear to her heart, she was a staunch supporter of women's suffrage.

Orchard House is a two-and-one-half story structure with a circular chimney and small-pane windows. When the Alcotts lived there, it was shaded by elms in the front and had an apple orchard in the rear.

References: Clara Endicott Sears, Fruitlands (1915); Gamaliel Bradford, Portraits of American Women (1919); American Guide Series, Massachusetts (1937).



"Orchard House," the home of Louisa M. Alcott
Concord, Massachusetts

Francis Parkman House

Location: 50 Chestnut Street, Boston

Ownership: Privately owned

Significance: Francis Parkman, the product of a New England family, was trained in the law although he did not intend to become a practicing lawyer. His classmates at Harvard observed that he showed an early interest in Indians and was given to long excursions out of doors.

In 1846 he made his famous journey along the Oregon Trail. Although he took this trip partly to observe Indians and partly to improve his health, the trip left him in poorer health than previously. On his return to Boston he suffered a complete breakdown and dictated his account of his travels while undergoing a cure at Brattleboro, Vermont. This work was published serially in "The Knickerbocker" in 1847. It was later published in book form under the title "The California and Oregon Trail" but is better known under the shorter title, "The Oregon Trail," which was used in subsequent editions.

In the planning and execution of his writings Parkman was primarily an artist and his historical works have a place in American literature. His works were all nonfictional with the exception of Vassall Morton, a novel. Parkman's historical works are important since he depicted the contest of two rival cultures (Indian and European) for possession of the American continent.

He was wise enough to make use of the first-hand observations of this process available to the historian of his day. At the same time he was one of the first American historians to insist on a critical use of original manuscript material. His house in Boston, which was his home during many of his productive years, has an arched recessed doorway, a slate hip roof and high flues. It was built in 1824.

References: C. H. Farnham, A Life of Francis Parkman (1900); H. D. Sedgwick, Francis Parkman (1904); American Guide Series, Massachusetts (1937).

William H. Prescott House

Location: Beacon Street, Boston

Ownership-Administration: Colonial Dames, Boston

Significance: William Hickling Prescott was born in Salem, Massachusetts, in 1796 and enjoyed a pleasant childhood as a prelude to an existence as adult that involved a great deal of pain and a severe handicap. During his junior year at Harvard his left eye was injured so as to destroy sight entirely on that side, and subsequently he developed acute inflammation in the right eye which produced extreme pain throughout his life, intermittently, and made it impossible to use the eye much. In fact Prescott was entirely blind for extended periods, until the day of his death.

Prescott's redoubtable reputation as an historian was thus achieved in spite of formidable difficulties, but it was achieved through no act of charity. Prescott's work stands on its own merits, head and shoulders above that of most other American historians. His first published writings began to appear in 1821, a series of essays and reviews on literary and historical subjects for periodical publication. The most important of his works in this category were collected and published in 1845 in a volume entitled Biographical and Critical Miscellanies. By 1826, however, after careful study of alternatives, Prescott had begun on his first major study. It was finally published more than ten years later, the History of the Reign of Ferdinand and Isabella the Catholic. The book was a literary triumph, the whole edition exhausted within five weeks.

Prescott had now mastered his techniques of researching and writing--using secretaries, readers and noctograph--and proceeded much more rapidly with the History of the Conquest of Mexico, published in 1843 in three volumes; and still more quickly with History of the Conquest of Peru (two volumes, 1847). He then turned to the writing of a history of the reign of Philip II, but was unable to complete it. Sources were very much more abundant for this period, and at the pace he originally set himself ten volumes would have been required to complete the work; he actually published three, two in 1855 and the last in 1858 just prior to his death. He was thorough and competent, but these three volumes contribute nothing to his reputation as compared to the earlier works.

Tall, erect and handsome, Prescott maintained youthful gaiety and good spirits throughout a series of oppressions in his adult life that would have borne down a lesser spirit. He was a universal social favorite, but at the same time he followed in his writing a rigorous self-discipline which demands respect. He regarded history as a form of polite literature, and for this he was lionized in his own time, and properly so. It is ironic to some degree, then, that he is respected most in the twentieth century by professional historians who care little for style but very much for precise, "scientific" accuracy and thoroughness in historical writing. Prescott made no statement in writing which was not supported by adequate authority, or else explained by annotation

if matters of interpretation were involved. He died of apoplexy in the library of his Beacon Street home, a comfortable four-story house. He was survived by his wife, two sons, a daughter, and a very large circle of devoted admirers.

References: George Ticknor, Life of William Hickling Prescott (1864); Ruth Putnam, "Prescott and Motley," in The Cambridge History of American Literature, Vol. II, 231-47 (1944).

Walden Pond

Location: One and a half miles from Concord (in Middlesex County).

Ownership: Publicly owned; a State Park.

Significance: Walden Pond is a reservation of 144 acres, most of which is a pleasant New England lake, with a wooded shoreline and bathing beach and modern facilities at one end. Here Henry Thoreau erected a cabin and lived with nature in great simplicity, July 4, 1845 to September 6, 1847. The site typifies the life of this great nature writer, poet, and philosopher more dramatically than any school or dwelling.

Thoreau (1817-62) was a Transcendentalist. He had lived in the homes of Orestes Brownson and Emerson. He knew intimately and was influenced by Edward, Ellery and William Channing, Bronson Alcott, Margaret Fuller, Horace Greeley, Lucretia Mott, and Henry James, Sr., to mention a few. Having a classical education (Harvard, 1837 graduate), he taught and wrote but did not sell. Eventually he became a philosopher whose immense talent was late to be recognized.

Thoreau was considered eccentric in his day, but he is better understood now. He was a poet and seer of nature rather than a scientist, like Burroughs. He is best remembered for A Week on the Concord and Merrimack Rivers (1849) and Walden, or Life in the Woods (1854).

References: F. H. Allen, A Bibliography of Henry David Thoreau (1908); W. E. Channing, Thoreau the Poet-Naturalist (1873 and 1902); and Norman Foerster, "Thoreau" in Nature in American Literature (1923).

The Wayside

Location: Concord (on Boston road).

Ownership: Privately owned.

Significance: The Wayside is a 12-room house with a tower study, brick, covered with shiplap, built in part in 1717 by Calob Ball. There are eight staircases.

The house was the home of Nathaniel Hawthorne, one of America's great novelists (1804-1864), who lived here from 1852-53 and 1860-64, and who was visited by numerous great personages, such as Thoreau, Ellery Channing, and Ralph Waldo Emerson.

Branson Alcott (1799-1888), educator, author and eccentric Transcendentalist, lived here from time to time, writing and attempting (with small success) to farm. Louisa May Alcott (1832-88), his daughter, author of Little Women, and many other stories, lived in (and also wrote about) The Wayside.

Here also Margaret Sydney (Lothrop) lived and wrote The Five Little Peppers. Her daughter now runs the house. She remembers visits from Whittier, Mark Twain, and others.

References: Cambridge History of American Literature; F. B. Sanborn, Recollections of Seventy Years.

"The Wayside," Alcott-Hawthorne Home
Concord, Massachusetts

Home of John Greenleaf Whittier

Location: Pickard and Friend Streets, Amesbury

Ownership-Administration: Whittier Home Association, Pond Hill, Amesbury, Massachusetts. (Mrs. Mabel Raymond, Secretary)

Significance: Originally a six-room frame house (four have been built on the main portion and another section has been added to the rear), this dwelling was purchased by Whittier in 1836. He lived there until his death in 1892, and did most of his major writing there. The greater part of the furnishings are intact as Whittier left them, including his desks. A retired factory foreman and his wife administer the house.

Whittier was one of a large group of New England writers born remarkably close together in point of time. Rather scantily educated, he read widely in the best of English and Colonial literature. He was early influenced by the abolitionist William Lloyd Garrison, editor of the Newburyport Free Press, and obtained several editorial posts through his help. In 1833 Whittier became an active abolitionist, was ostracized socially and, in 1835, mobbed in Concord, New Hampshire. Similarly, in 1838, while he was editor of the Pennsylvania Freeman in Philadelphia, the press building was burned by a mob. He was active in politics, chiefly behind the scenes although he served one term in the legislature. He was a friend of the oppressed Negro, but a reactionary on most labor questions.

Home of John Greenleaf Whittier
Amesbury, Massachusetts

Whittier is best remembered for his many quotable warm-hearted brief poems such as "The Barefoot Boy" and "Barbara Frietchie," and the longer nostalgic pen picture, "Snowbound."

References: Whittier manuscripts are concentrated in the Essex Institute, Salem. Standard writings include Albert Mordell, Quaker Militant, 1933, and the article by the same author in Dictionary of American Biography. The Cambridge History of American Literature article contains a good bibliography. There are numerous biographies, including one by T. W. Higginson, John Greenleaf Whittier, 1902.

MISSOURI

Samuel L. Clemens' (Mark Twain) Boyhood Home

Location: Hannibal, Missouri

Ownership-Administration: The City of Hannibal owns and administers the boyhood home, the museum, and Judge John M. Clemens' law office.

Significance: Mark Twain's home has appropriately been described as "perhaps the Midwest's outstanding literary shrine."[48] It owes its significance to the fact that it was the boyhood home of Samuel Langhorne Clemens, known better under the pseudonym of "Mark Twain," who was America's foremost humorist and was also widely known as a novelist. He became one of the best known literary figures of the nineteenth century. William Dean Howells, leader in American letters, has called Twain, "the sole, the incomparable, the Lincoln of our literature. . . the very marrow of Americanism."[49]

Born in Florida, Missouri, on November 30, 1835, young Clemens and his family moved to Hannibal in 1839. He lived in that Mississippi River town until 1853.

Clemens' life in Hannibal had a great effect on his later literary career. Among his best known books are The Adventures of Tom Sawyer and The Adventures of Huckleberry Finn, published in 1876 and 1884 respectively, which are well known to most school children in the United States. Many

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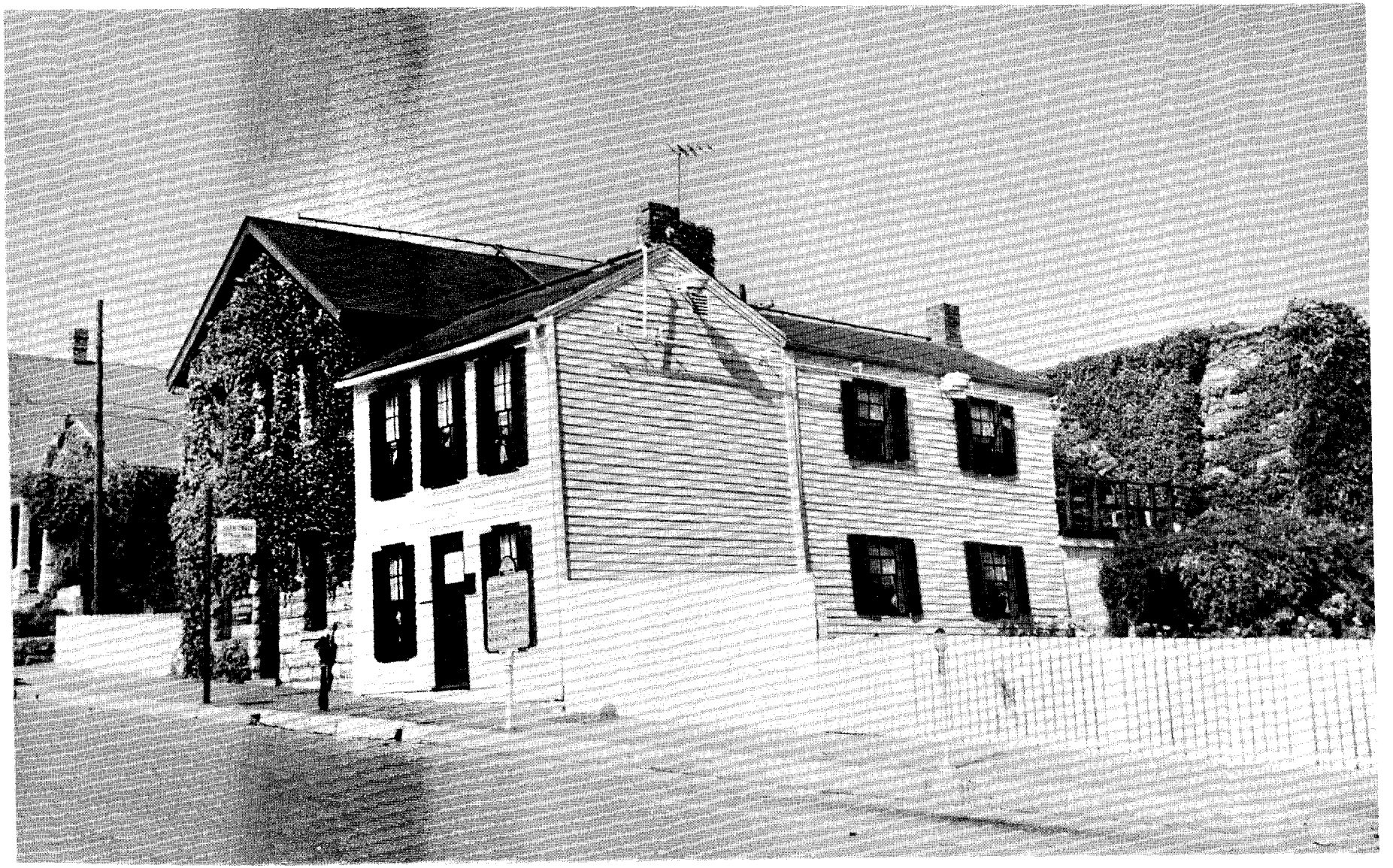
[48] John Drury, Historic Midwest Houses (Minneapolis, 1947), 88-91.

[49] Foster Rhea Dulles, The United States Since 1865 (Ann Arbor, 1959), p. 114.



MARK TWAIN MUSEUM AND HOME, Hannibal, Missouri - The frame house, built by Clemens' father in 1844, was immortalized in fiction as the home of Tom Sawyer.

September, 1959 National Park Service photograph

of the episodes related in these two volumes were based on his boyhood experiences in Hannibal. A number of the characters in these books were drawn from Clemens' associates in his youth. "Laura Hawkins," Tom's sweetheart in Tom Sawyer resembled Becky Thatcher; the "Judge" was his father; "Aunt Polly," his mother; "Sid Sawyer" his brother; "Negro Jim" resembled a slave known as Uncle Dan'l; "Huckleberry Finn" bears a similarity to Tom Blankenship; and Tom Sawyer, according to Clemens, was "a combination of three boys whom I knew," one of whom was the author himself. In his Life on the Mississippi, Clemens tells of his return to Hannibal after thirty years' absence. He climbed Holliday's hill and reflected over what he saw. He pointed out the various parts of the town with which he was once familiar and reminisced on individuals whom he once knew and what had happened to them.

Following his father's death in 1847, young Clemens, only twelve years old, was forced to leave school. Apprenticed to a printer, he mastered that trade and learned something of composition. He became a newspaper writer. He eventually went to New Orleans where he apprenticed himself as a river pilot which he called his university. After serving as apprentice for a year and a half, he became a full pilot. Clemens served as a licensed river pilot for two and a half years. His Life on the Mississippi is based in a large part on these experiences.

The Civil War stopped much of the traffic on the river, so Clemens was forced to turn to another occupation. After spending a short time in the army, he, in 1861, became secretary to his brother who, in turn,

was secretary to the territorial governor of Nevada. Finding neither duties nor the salary attached to the position adequate, he, after becoming a prospector for a short time, became a reporter in Virginia City. His western experiences are incorporated in the book Roughing It.

Within a few years after the Nevada experience, he became a recognized author. With the publication of The Innocents Abroad, he achieved national recognition. Until the time of his death on April 21, 1910, Clemens wrote many books and stories, some of which were published posthumously. He had a wide range of interests and wrote on a broad variety of subjects and so avoided the trap of working too long in a single vein. He traveled extensively in the United States and in Europe.

Professor Clarence Gohdes summarizes the present day evaluation of Clemens' works:

> In time, the works of Mark Twain will be further winnowed, but there can be no question as to the cordiality with which American pride themselves on his accomplishment. To find fault with him at the present time seems almost as ungrateful business as was pointing out the shortcomings of Longfellow in 1860. And the rest of the world has long since also learned to love his mirth and to admire his representative qualities. In England he has been almost as widely read as at home, in Germany his books have multiplied in reprints, and today in Russia he enjoys a favor astounding in scope and in heartiness. Like Emerson and Whitman, he seems to reflect the qualities of his country with unusual fullness, and he transcends all other American writers in exhibiting the cheerful irreverence which may be characteristic of us as a people.[50]

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[50] Arthur Hobson Quinn, ed., The Literature of the American People, Clarence Gohdes, "Mirth for the Million" (New York, 1951), 719-720.

Condition of Site

The exterior of the Samuel L. Clemens home, built in 1844, is very much the same as when the author lived there. Adjacent to it is a garden. The original fence is gone, but there is one like it. Also adjacent to the home is a stone museum. Across the street from the house is the home of Becky Thatcher, Mark Twain's boyhood sweetheart, which serves as a book and souvenir shop. Nearby is the law office of Mark Twain's father, Judge John M. Clemens. Below stands the two-story house, called "the House of Pilasters," where the Clemens were living when Mr. Clemens died. This building is currently being restored.

References: John Drury, Historic Midwest Houses (Minneapolis, 1947), pp. 88-91; John A. Winkler, Tom Sawyer's Town (n. d., n. p.); Works Progress Administration, Missouri: A Guide to the "Show Me" State (New York, 1941), pp. 216-224; Allen Johnson, Dictionary of American Biography (New York, 1946), IV, pp. 192-198; Foster Rhea Dulles, The United States Since 1865 (Ann Arbor, 1959), p. 114; Arthur Hobson Quinn, ed., The Literature of the American People, Clarence Gohdes, "Mirth for the Million" (New York, 1951), pp. 719-720.

NEVADA

The Territorial Enterprise

Location: C Street, Virginia City, Storey County

Ownership: Lucius Beebe and Charles Clegg

Significance: Samuel Langhorne Clemens' close association, May 1862 to May 1864, with the Territorial Enterprise represents a decisive turning point in the great author's life. After several years of wandering and indecision, having tried his hand as a river pilot, temporary home-guard soldier, private secretary, and finally as a miner, Clemens accepted a job as a reported for the Enterprise largely because his enthusiasm for mining had been exhausted and he had to earn a living one way or another. However, it was not long after making this decision that his attitude towards his work shifted to enthusiasm. As an understudy and competitor of William Wright ("Dan de Quille"), a well-established Western humorist, Clemens first discovered his true talent and profession in life. In his report to the Enterprise of February 2, 1863, Clemens first used the pen name of "Mark Twain." By the end of his first year as a reporter for the newspaper, Twain had become the most popular journalist on the Comstock, and his articles were being widely reprinted in San Francisco. His writing for the Territorial Enterprise thus launched Mark Twain on the path that was to lead him to world fame. Twain also later drew on his Virginia City experiences for material in his great book Roughing It, first published in 1872.

"TERRITORIAL ENTERPRISE" BUILDING, Virginia City, Nevada.

June 22, 1958 National Park Service photograph

The Territorial Enterprise was Nevada's first printed newspaper; the weekly journal started publication at Genoa on December 18, 1858. In November 1859, the newspaper moved to Carson City. In October 1860, following the rush of the population to the silver mines, the Enterprise finally relocated itself in Virginia City. On March 2, 1861, the publication was purchased by Joseph T. Goodman, owner and editor until his death in 1874, and D. E. McCarthy. The newspaper became a daily on September 24, 1861. The Enterprise continued independent publication until 1919, when it merged with the Virginia Chronicle, the only other survivor of the bonanza period. The combined papers continued publication until 1927.

The Territorial Enterprise was reactivated by its present editors, Lucius Beebe and Charles Clegg, in 1951 and is now issued as a weekly newspaper.

Condition of Site

The first (1860-1861) office of the Territorial Enterprise in Virginia City, a "one-story, rickety frame structure, about thirty-five feet long and twenty feet in width," was located at the corner of A Street and Sutton Avenue. In 1862, just before Mark Twain joined the staff, the Enterprise office was moved to a large brick building on North C Street, "where," as Dan de Quille put it, "everything was about as comfortable as in the majority of country towns on the Pacific Coast."

This structure is still standing and is in good condition. The three-story building is now utilized as a newspaper office and a museum. On exhibit are Mark Twain's desk and some examples of early print shop equipment.

Site Documentation: Nevada - a Guide to the Silver State, compiled by Workers of the Writers' Program of the Works Project Administration in the State of Nevada. American Guide Series. (Portland, Oregon, 1957), pp. 80-83, 283; Thompson and West's History of Nevada, 1881, with Introduction by David F. Myrick (Berkeley, 1958), pp. 317-322, 589; George D. Lyman, The Saga of the Comstock Lode, Boom Days in Virginia City (New York, 1934), pp. 126-129; 202-215, 246-250, 267-269, 293-304; Franklin Walker, San Francisco's Literary Frontier (New York, 1939), pp. 93-97, 187-189; Lucius Beebe, "Nevada's First Newspaper," in Nevada Highways and Parks, Vol. XVIII, No. 3 (1958), pp. 24-27; Fred Lewis Pattee, A History of American Literature Since 1870 (New York, 1915), pp. 49-51; John Walton Caughey, California (New Jersey, 1957), pp. 335-338.

NEW JERSEY

Walt Whitman Home

Location: 330 Mickle Street, Camden

Ownership-Administration: State of New Jersey, Department of Conservation and Economic Development.

Significance: For the last eight years of his life, from 1884 until 1892, Walt Whitman occupied this plain frame house. Although the years of his greatest work were behind him, the house is the surviving structure most intimately associated with the "Poet of Democracy."

Whitman came to Camden from Washington in 1873. Recovering from a recent paralytic stroke, he had been summoned to Camden by his brother George, in whose home Whitman's mother was critically ill. She died in May 1873 and Whitman, himself too ill to return to Washington, made his home with his brother for the next eleven years.

When George Whitman's business was moved to Burlington, New Jersey, Walt elected to remain in Camden and on April 1, 1884, bought a small two-story frame house then numbered 328, on Mickle Street, since renumbered 330. Whitman invited the tenants then in the house to remain at reduced rent in exchange for supplying his meals. The house soon proved too small for joint occupancy and the tenants moved, leaving the poet with a few pieces of furniture, his books and papers. Unable to care for himself, Whitman asked a neighbor, Mary O. Davis, a widow, to move into the house with her furniture and maintain it for him, rent free and with a small stipend.

With a modest income from his published works and the gifts of friends and admirers Whitman was able to live comfortably if not elegantly. In his last years, while living in the Mickle Street house, he issued a new edition of Leaves of Grass and published two collections containing new poems. Shortly before his death he began the construction of his tomb in Camden's Harleigh Cemetery. On May 26, 1892 he died, too soon to see the fruits of the literary criticism that would accord him a place in the first rank of American poets.

Shortly after World War II the little house on Mickle Street, built around 1848, was acquired by the City of Camden from Whitman's heirs. An advisory committee, the Walt Whitman Foundation, was formed to oversee the preservation and development of the property. Furnishings known to have been in the house during Whitman's lifetime were acquired by the Foundation and placed on display together with a collection of books, papers and Whitman memorabilia. In 1947, the property was transferred to the New Jersey State Department of Conservation although its contents remain the property of the Walt Whitman Foundation. The house stands in a row of dilapidated brick dwellings, one of which, at 328, next to the poet's home, has been acquired by the State. The most essential maintenance is performed by the State, and a custodian-guide lives on the property. Considering the limitation of funds available for its maintenance, the house is in reasonably good condition. Proposals have been made for redevelopment in the area, although the effect of this program on the Whitman house is not certain. A number of the brick houses in the row containing the

Whitman house existed during the poet's lifetime and it would appear desirable to retain at least those adjacent to the property as part of the historic setting.

References: Elizabeth Keller, Walt Whitman in Mickle Street (New York, 1921); Ralph W. Westcott, Walt Whitman in Camden, pamphlet published by Walt Whitman Foundation and State of New Jersey Department of Conservation and Economic Development (Trenton, 1952).

NEW YORK

Sunnyside

(Home of Washington Irving)

Location: Near Hudson River at Tarrytown

Ownership-Administration: Sleepy Hollow Restorations, Inc., Tarrytown

Significance: This stone house of 16 rooms was partly built in the seventeenth century (1656, according to Irving) by the Van Tassels. Irving bought it in 1835, added to it substantially and lived there pleasantly most of the time until his death. It is easily the most noteworthy site connected with his life.

Washington Irving (1783-1859), last of 11 children in a New York mercantile family, studied law but practiced only briefly. His humorous sketches and essays established him as a well known writer by the time he was 26, when Diedrich Knickerbocker's A History of New York was published. He travelled extensively in Europe and aside from the Rip Van Winkle and Ichabod Crane stories in The Sketch Book, 1819-20, most of his work was Old World in flavor.

Returning to New York in 1832, after 17 years in Europe, he found himself idolized as America's foremost prose writer. The competition was not excessive. However, Thomas Campbell, Thomas Moore, and Byron liked his work, and Walter Scott encouraged him greatly when he needed help. Hazlitt was more critical.

Irving's last 24 years, partly spent in the diplomatic service in Spain and Britain, showed a somewhat dwindly production and lessened literary vigor.

"Sunnyside," the home of Washington Irving, near
Hudson River at Tarrytown, New York

Irving was our first famous prose writer and the first to be recognized in Europe. Much of his best work was done in Spanish folklore and on saccharine British nostalgia, but he will always be remembered in the United States for his writings on the Hudson Valley Dutch.

References: Irving manuscripts are deposited at Yale, New York Public Library, Harvard, the Peabody Institute, Baltimore, and The Pennsylvania Historical Society, Philadelphia. C. D. Warner, Washington Irving, 1881, and Stanley T. Williams, The Life of Washington Irving, 1935.

Woodchuck Lodge

(Home of John Burroughs)

Location: Burroughs Road, 2 miles from Roxbury, New York

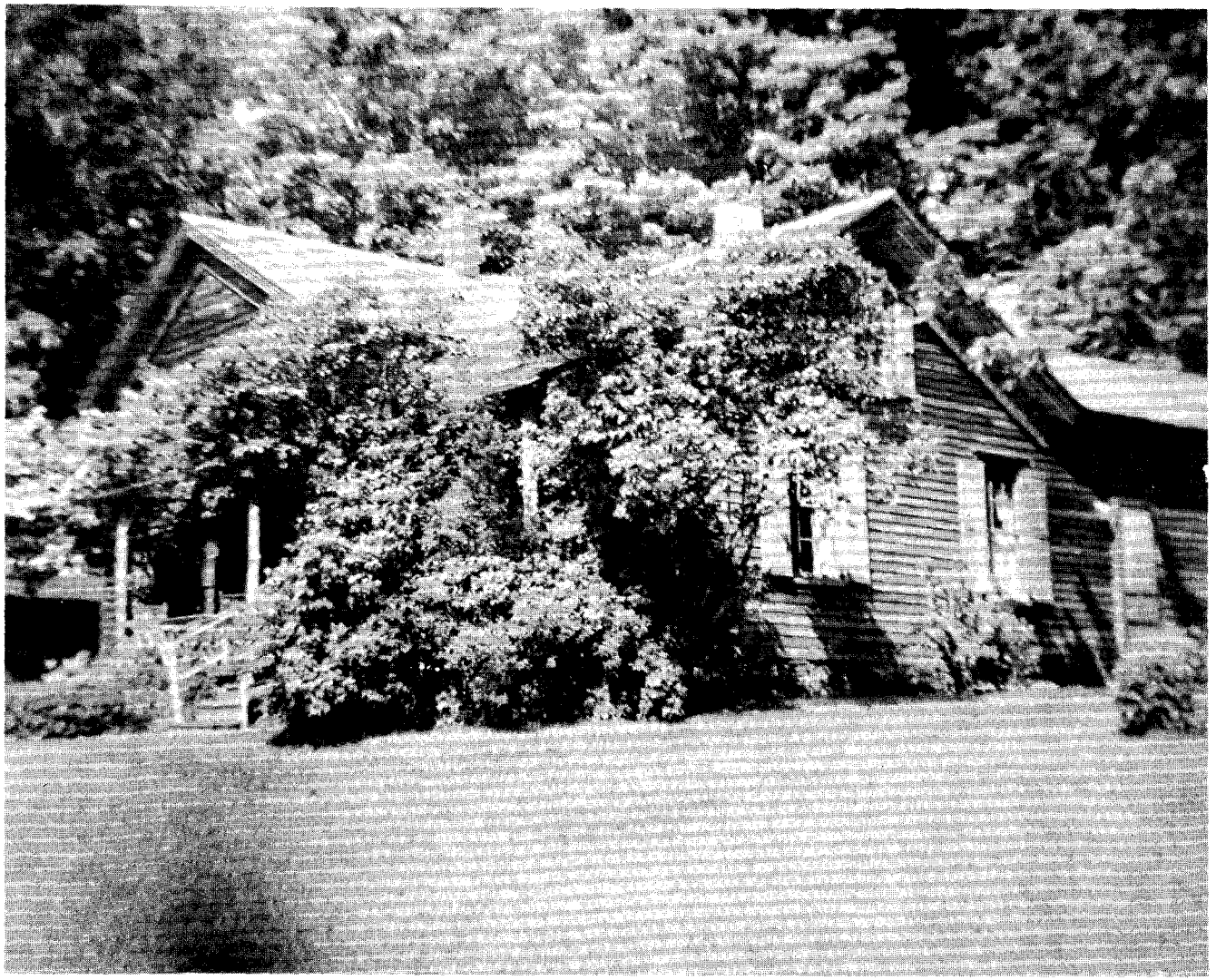
Ownership: Privately owned - Wilson Burroughs (grand nephew), 9 Eastman Terrace, Poughkeepsie

Significance: John Burroughs (1837-1921), one of America's great nature writers, was a sound scientist and a very able critic. He was an authority on Walt Whitman, his close friend. His first essay published by Lowell in the Atlantic Monthly in 1860, unsigned, was popularly attributed to Emerson. From 1863-1873 he worked in Washington for the Treasury Department, and published regularly. Burroughs lived at "Slabsides," near Esopus or Ulster Park, New York, on the Hudson, following 1873. In 1908 he built the rustic lodge on the ancestral farm and spent his summers there where he had many visitors, including Edison and Henry Ford.

The burial place of Burroughs, Memorial Field, is owned by the John Burroughs Memorial Association of Roxbury and is a half mile from the lodge. Mrs. Rudolph Gorsch of Roxbury is secretary. The Ford interests owned the lodge at one time and apparently were going to move it to Michigan when Wilson Burroughs purchased it.

This is a frame house with rustic trimming on the porch, seven rooms, shingle roof, electricity, furnished meagerly. Parts at least were once painted.

References: American Literature Since 1870, Fred Lewis Pattee; The Development of the Natural History Essay in American Literature, Philip M. Hicks; Dictionary of American Biography, Article by Norman Foerster.



"Woodchuck Lodge," the home of John Burroughs
near Roxbury, New York

OHIO

Paul Laurence Dunbar House

Location: 219 North Summit Street, Dayton, Ohio

Ownership-Administration: State of Ohio - Ohio Historical Society.

Significance: Paul Laurence Dunbar was the son of former slaves, a father who had run away to Canada and later served in the Union Army during the Civil War, and a mother who had run away from a Kentucky plantation. The future "poet laureate of his race," the young Dunbar was born in 1872 and educated in the public schools of Dayton, where his genius was recognized and encouraged. The only Negro student in Steele High School, he was elected president of the literary society and served as editor of the monthly student publication in his senior year, 1890-91. He was employed in several minor capacities in succeeding years, notably in the Haiti Building at the Columbian Exposition in Chicago. Returning to Dayton, he passed through a period of discouragement in spite of the publication of his first book, Oak and Ivy, in 1893. He was befriended by two men from Toledo, Charles Thatcher and Dr. Henry A. Tobey, Superintendent of the Ohio State Hospital, who together sponsored his second book, Majors and Minors, in 1895. This came to the attention of William Dean Howells, who devoted a full page of Harper's Weekly to a review of it, in glowing terms.

Dunbar's period of great popular acclaim began at this point, and his third book, Lyrics of Lowly Life, was published by Dodd, Mead and Company of New York City, with an introduction by Howells. It remains

his best-known collection in spite of the prolific production of verse, four novels, stories, sketches, and a one-act musical sketch in the few remaining years of his life. He lectured widely in the United States and England, but without notable success in this branch of endeavors. In 1897-98 he was employed in Washington, D. C., at the Library of Congress, and in the latter year married Alice Ruth Moore of New Orleans and New York, herself an author and a teacher.

The marriage was not a lasting success, however, and Dunbar returned to Dayton in 1903 with the additional burden of broken health. He purchased for his mother the house at 219 North Summit Street where they both lived their remaining years--he dying in 1906, she in 1934. The State of Ohio purchased the property, furnishings and personal belongings from her estate and turned it over to the Ohio Historical Society as a State Memorial and museum. It is a plain, two-story, nine-room, brick structure. Many of the poet's personal belongings are on display there. He was "singularly beloved by his people," and widely admired and universally respected by all who knew him.

References: Lida Keck Wiggins, The Life and Works of Paul Laurence Dunbar (1907); Paul Laurence Dunbar House (Ohio State Historical Society folder, n. d.).

PENNSYLVANIA

Edgar Allan Poe House

Location: Brandywine Street at North Seventh, Philadelphia

Ownership-Administration: Edgar Allan Poe Club of Philadelphia

Significance: Edgar Allan Poe lived in Philadelphia from 1838 until the spring of 1844, living for the last two years of this period in the little brick cottage on Brandywine Street. Of this cottage Hervey Allen, Poe's major biographer, wrote: "No other house occupied by the poet during his manhood is so closely related with the intimate joys and tragedies of Poe's life as this brick cottage. It was under its roof that the last vestiges of his prosperity disappeared, and that the swift descent into the whirlpool of despair took on an accelerated motion."

The years in Philadelphia saw the publication of some of Poe's greatest tales, and it was during this period that he perfected the short mystery story into the distinctive prose form which continues to characterize this type of fiction. Among the products of the Philadelphia years were "The Gold Bug," "The Mystery of Marie Roget," "The Murders in the Rue Morgue," "William Wilson," and "The Fall of the House of Usher."

Of the several houses in Philadelphia which Poe occupied during his most productive years only what Poe calls the "rose-covered cottage" remains. In 1842 the Spring Garden neighborhood was

suburban. Today the cottage is surrounded by commercial developments and public housing units of downtown Philadelphia. Visitors in Poe's time noted the neatness and refinement of the little house. The three-story house, of red brick and trimmed in white, has the simplicity characteristic of the smaller houses of old Philadelphia. The narrow, walled-in stairway divides each floor into two rooms. Part of the original garden survives on the west side of the house. Furnishings are of the period of Poe's occupancy, although none of the pieces are directly associated with the author. After Poe left Philadelphia for New York in 1844, a larger house was built adjoining the original cottage and fronting on North Seventh Street. The first floor of this later addition presently serves as a museum, although the later house and several adjoining structures are proposed for razing in 1962, with the property to be acquired by the Edgar Allan Poe Club of Philadelphia. Plans call for the creation of a garden surrounding the house and in the garden a small museum will be built.

The house was acquired and opened to the public in the early 1930's through the effort of Richard Gimbel, founder and then president of the Edgar Allan Poe Club of Philadelphia and the Richard Gimbel Foundation for Literary Research. The house is maintained in good condition and is open to the public.

References: Hervey Allen, Israfel, The Life and Times of Edgar Allan Poe, 2 Vols. (New York, 1926); Anthony J. Frayne, The Rose-Covered Cottage (Philadelphia, 1934).

Sites of Exceptional Value - DRAMA

NEW YORK

The Players Club

Location: 16 Gramercy Park, New York, N. Y.

Ownership: The Players

Significance: The building which houses The Players was selected, decorated, furnished and presented to the club upon its organization in 1888, by its founder and first president, Edwin Booth. Its purpose was to establish a club where the theatrical profession might mingle with writers, artists and interested men of affairs.

Upon commission by Mr. Booth, architect Stanford White, a charter member of The Players and architect of many notable New York club houses, redesigned the structure to its new use and supervised its renovation.

The Players Club houses a rare collection of material of the theater. In the great hall, or lounge, on the first floor is a lighted display case exhibiting dozens of the accoutrements carried or worn by Edwin Booth in his storied roles on the stage and literally hundreds of items similarly related to other members of the Booth family and other famous men and women of the American theater. The walls throughout the building are hung with paintings of the great and important men and women of the American theater. The second floor is devoted to the library and a card room. In the library, in addition to the bound volumes, holdings include approximately 1,300 letters, among them 340 by Edwin Booth,

15,000 theater programs and playbills from 1730 to date, and 18,000 photographs related to the English and American stage. The library includes Shakespeare second, third and fourth folios in excellent condition, the William Henderson Collection of 40 volumes of English Playbills, 1750-1888, and the Dunlap Society Publications (fostered by The Players for publishing manuscripts, books and pamphlets relating to the history of the American theater).

Booth reserved for his own use a suite of rooms on the third floor, where he lived the remaining years of his life, and where he died in 1893. It is still furnished as he left it. The remainder of the third floor is utilized for offices, and on another floor above are several bedrooms available for occasional use by members staying overnight in town.

The mellow quarters on Gramercy Park continue to house The Players, which is today the leading theatrical club of the United States. Except for replacements due to wear and tear, its appearance has changed very little.

PENNSYLVANIA

The Walnut Street Theater

Location: Northeast corner, Ninth and Walnut Streets, Philadelphia, Pa.

Ownership-Administration: Ninth and Walnut Streets Corporation, Thomas Strain, Manager of Theater

Significance: The Walnut Street Theater, in existence since 1809, is the oldest surviving theater in the United States and "possibly the oldest in the English-speaking world."[51]

The Theater, originally known as the "Olympic", had its origin as a circus, but beginning in the 1811-1812 season it presented legitimate drama. When the Olympic opened, Philadelphia already had a long-established theatrical tradition dating from the productions of Thomas Kean and Walter Murray in January, 1749. This is the first American theatrical company of which there is detailed knowledge, although there were earlier productions in the southern colonies. Several theaters in Philadelphia, notably the First Chestnut Street Theater (Old Drury), antedated the Walnut Street house, but these have long since fallen victim to fire and time.

When the First Chestnut Street Theater burned in 1820, William Warren and William Wood, its joint managers, leased the theater on Walnut Street, redecorated it, and operated it for two seasons without conspicuous success. In 1828 the Walnut Street Theater was extensively remodeled by the English-born architect John Haviland who had come to

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[51] Arthur Hobson Quinn, "The Theatre and the Drama," in Historic Philadelphia from the Founding Until the Early Nineteenth Century, Vol. 43, Part 1, of the Transactions of the American Philosophical Society (Philadelphia, 1953), 316.

Philadelphia in 1816. On the Walnut's stage Mrs. John Drew and Edwin Forrest, among many others, made their theatrical debut. In its one hundred and fifty years as a legitimate theater the house on Walnut Street has offered plays starring most of the major figures of the American stage. Despite its several remodelings, both inside and out, the basic structure of the Walnut Street Theater remains as an exceptional illustration of the story of the American theater, past and present.

References: Arthur Hobson Quinn, "The Theatre and the Drama," in Historic Philadelphia from the Founding Until the Early Nineteenth Century, Vol. 43, Part 1, of the Transactions of the American Philosophical Society (Philadelphia, 1953); George B. Tatum, Penn's Great Town; Two Hundred and Fifty Years of Philadelphia Architecture Illustrated in Prints and Drawings (Philadelphia, 1961).

Sites of Exceptional Value - MUSIC

NEW HAMPSHIRE

The MacDowell Colony

Location: Peterborough

Ownership-Administration: The Edward MacDowell Association, Inc., George M. Kendall, General Director.

Significance: During the latter part of his life, Edward MacDowell (1861-1908), the composer, bought an old and deserted farm in Peterborough, New Hampshire and built a log-cabin studio deep in the woods. In these inspiring surroundings he composed some of his most famous works--among them, his Indian Suite, Fireside Tales, Keltic Sonatas and New England Idylls. Finding inspiration in the peace and solitude of New Hampshire woods, he planned to develop his estate of about 100 acres into a colony where musicians, authors, and artists would be given a chance to express themselves under the best possible conditions. In 1907 the Edward MacDowell Association was organized "to promote the arts." Mrs. MacDowell deeded to it the Peterborough farm for a retreat and workshop for artists.

Today, MacDowell Colony comprises more than 600 acres. Scattered among the trees and fields of the colony are 33 buildings, 23 of which are artistically-built studios in secluded surroundings. Among the buildings are the Log Cabin where MacDowell worked; Hillcrest, the original home of Mr. and Mrs. MacDowell when they spent their summers there; the

Eaves, a century-old house, used for a women's residence; Colony Hall, which contains the dining room, kitchen, and assembly hall; the Eugene Coleman Savidge Memorial Library, with the notable William N. Humiston Library of Wagner and Bach music; and the MacDowell Colony Inn, on the main road. In the heart of the colony is the grave of Edward MacDowell.

NEW YORK

Carnegie Hall

Location: Seventh Avenue and Fifty-Seventh Street, extending through to Fifty-Sixth Street, New York City.

Ownership-Administration: City of New York.

Significance: The completion of Carnegie Hall in 1891 established the surrounding area of New York City as the prime musical center of the United States. Manufacturers of musical instruments, particularly manufacturers of pianos, opened showrooms along Fifty-Seventh Street. Originally called "Music Hall," the name was changed to Carnegie Hall in 1898 to honor Andrew Carnegie, principal investor in the building's construction. Designed by William B. Tuthill, the hall was built for the Oratorio Society. Two million dollars were invested in the enterprise by Andrew Carnegie. Believing he would profit financially from the enterprise, Carnegie made his investment on the persuasion of Walter Damrosch. The venture was a failure financially, however, for the hall never paid its way--in spite of the large crowds that were drawn to performances held there.

Carnegie Hall was opened on May 5, 1891, with a five-day music festival. The Russian composer Tschaikovsky conducted several of his own works at the festival. During the same season Ignace Jan Paderewski gave his first performance in America. Others who made their American debut at Carnegie Hall included Joseph Lhevinne, and Mischa Elman. Efrem Zimbalist gave his first New York City performance in the Hall. The

New York Philharmonic Orchestra made its first appearance in Carnegie Hall in 1892. Arturo Toscanini was guest conductor of the Philharmonic in 1926 and 1927. He was regular conductor thereafter until his farewell performance on April 29, 1936. In 1938, Benny Goodman gave a memorable "swing" performance in Carnegie Hall to an audience devoted to jazz music, which has been heard here often since that time.

Carnegie Hall is a six-story building with a fifteen-story tower containing studio apartments. The building is constructed in an architectural style suggestive of Italian Renaissance. Its auditorium has a seating capacity of 2,760 people and is quite plain in decoration. Few auditoriums have such excellent acoustics as Carnegie Hall--a fact which is interesting in view of its having been constructed early in the development of acoustical engineering. In addition to the auditorium, Carnegie Hall contains a recital hall accommodating 299 people; a chapter room, and 200 studios or stores. Over 1,000 programs are given annually in the building, and annual attendance is over 750,000.

References: Richard Schickel, The World of Carnegie Hall (New York, 1960); Ethel Rose Peyser, The House that Music Built: Carnegie Hall (New York, 1936); New York City Guide, American Guide Series (New York, 1939).

Metropolitan Opera

Location: Broadway, 39th to 40th Streets, New York City.

Ownership and Administration: The Metropolitan Opera Association, Inc.

Significance: The new moneyed aristocracy of New York City, in the years after the Civil War, grew dissatisfied with the old Academy of Music, a structure of the 1850's on 14th Street. This aristocracy was at the same time dependent upon European artists for aesthetic tutelage and determined to outdo its mentors. Thus, in the eyes of some, the most important things about the new Metropolitan Opera were its size and the opportunity offered for display, as exemplified by the "Golden Horseshoe" (two tiers of boxes and a row of baignoires seating 210 persons including the Vanderbilts, Morgans, Goulds, and the other original seventy stockholders). There are five balconies and the main floor, seating, with the boxes, a total of 3,389 persons, and space, in addition, for 380 standees.

However, the size of the hall and the faulty design handicapped the operation of the Metropolitan from the beginning; its successes have been in spite of these faults, and its greatness all the more impressive because of it. The architect was Josiah Cleveland Cady. He had never before designed a theater and is said to have boasted that he "had never entered a playhouse." His design was antiquated even in 1883, when the building was opened. The external appearance has inspired the affectionate epithet, "The Warehouse." The facade is of plain yellow

brick, ostensibly in Italian Renaissance style, but with Romanesque panels. For two generations hardly a year has passed without an effort to initiate the construction of a new opera house, but recent "Save the Met" campaigns have successfully brought forth millions of dollars in contributions for this, the greatest center of classical opera in the Western Hemisphere.

The Metropolitan opened on October 22, 1883, with a performance of Gounod's Faust, featuring Christine Nilsson and Italo Campanini. Manager Henry E. Abbey incurred a loss from his own pocket in this season estimated at between $300,000 and $600,000. In the second season, under Leopold Damrosch, all performances were in German, predominantly of operas by Wagner and other German composers, but financially the results were not much improved. Deficits were met by contributions from wealthy patrons.

In August 1892 fire destroyed much of the building backstage, and no season was held that year. The house was dark also in the period 1896-98, due to the break-up of the previous management, but performances have been sustained in every season since that time in spite of notable difficulties, such as those during the Great Depression. Much wealthy patronage was withdrawn at this time, and the "Met" turned to the public for support. One hundred and fifty thousand dollars ($150,000) had been raised from the public by the spring of 1932, at which time the company was reorganized on a membership instead of a stockholding basis, and the name changed from the Metropolitan Opera Company to the Metropolitan Opera Association, Inc. More and more extensive fund-raising

efforts followed, and were helped immeasurably by the popular radio broadcasts of opera from the Metropolitan, beginning in 1931. Television was first used in 1940; television broadcasts to theaters in 1952. A climax in fund-raising was achieved in 1940 when the Association purchased the building, having raised $1,057,000 by public subscription.

The list of singers, conductors, impresarios and premiers associated with the Metropolitan is impressive indeed. No singer has had a greater reputation than Enrico Caruso, who enjoyed his American debut at the Metropolitan in 1903 and sang there until his death in 1921. Madame Schumann-Heink was another all-time great singer, of an earlier period. The change of administration over the years 1932-35 brought about the greater use of native singers, occasional performances in English, more attention to the concept of opera as musical theater, and a more balanced repertory. Wagnerian opera enjoyed great popularity in the latter 1930's due to the supreme artistry of Kirsten Flagstad, performing often with Lauritz Melchior. Distinguished conductors at the Metropolitan have included Walter Damrosch, Arturo Toscanini, Leopold Stokowsky, Sir Thomas Beecham, Bruno Walter, and Dimitri Mitropoulos. The single most important impresario of the Metropolitan's history was undoubtedly Giulio Gatti-Casazza, during most of whose years of tenure (1908-35) the company operated with substantial profits. Two outstanding events of his period were the world premieres of Puccini's "Girl of the Golden West" and Humperdinck's "Goose Girl."

In recent years the Metropolitan Opera Association has broadened its activities and become truly a national institution. Ballet has been introduced and extensive tours by the opera company have become common. Its educational activities have had a great influence in the general field of music.

PENNSYLVANIA

The Academy of Music

Location: Southwest corner of Broad and Locust Streets, Philadelphia.

Ownership-Administration: The Philadelphia Orchestra Association, Harold T. Mason, Manager.

Significance: Since its opening on the evening of January 26, 1857, Philadelphia's Academy of Music has become a pre-eminent landmark in the story of American music. It is today the country's oldest musical auditorium still retaining its original form and serving its original purpose. And it remains, after more than a century, a foremost center of the nation's cultural life.

The cornerstone of the building, built for the American Academy of Music, was laid on July 25, 1855 and the structure was completed in the following year. The architect for the Academy was Philadelphia-born Napoleon Lebrun, son of a French diplomat who had come to the United States during the presidency of Thomas Jefferson. Informed that the cost of the building could not exceed $250,000, Lebrun promised a beautiful interior, with a simple brick exterior which could later be faced with marble should the funds be available. This adornment has never been realized and the plain brick walls remain, distinguished principally by the series of shallow arches forming doors on the first floor and the windows above. However, Lebrun's assurance of a "thoroughly built interior" was more than fulfilled. In preparing his plans, Lebrun

visited the great opera houses of Europe and was influenced most significantly by Milan's Teatro della Scala. In addition to the beauty of its interior, distinguished by the columned proscenium and tiers of boxes, lavish decoration and crimson, cream and gold decor, the auditorium is blessed with unsurpassed acoustical properties. From its beginning the Academy has attracted the foremost musical talent of the nation and the world. On its stage have been presented the American premieres of the operas, symphonies, and ballets that make up the standard repertoire of today. The first opera to be performed at the Academy was Verdi's "Il Trovatore," only four years after its Rome premiere. Adeline Patti, Tchaikovsky, Strauss and Saint-Saëns; Ole Bull, Anton Rubenstein, Damrosch, Caruso, Rachmaninoff and Elman are but a few of the great talents that have made memorable the long history of the "Grand Old Lady of Broad Street." Since the turn of the century the Academy has been the home of the world-famed Philadelphia Orchestra whose brilliant tradition is maintained today under Eugene Ormandy.

In 1956 the American Academy of Music, which had operated the building for a century, was liquidated, to be succeeded by the new Academy of Music of Philadelphia, Inc., a subsidiary of the Philadelphia Orchestra Association. Coincident with its centennial year, the Academy interior, seating approximately 3,000 persons, was refurbished and restored.

References: "The Centennial Jubilee Celebrating the One Hundredth Anniversary of the Academy of Music, 1857-1957," Souvenir Program published for the Academy of Music Centennial Concert, January 26, 1957; George B. Tatum, Penn's Great Town; Two Hundred and Fifty Years of Philadelphia Architecture Illustrated in Prints and Drawings (Philadelphia, 1961).

Sites and Buildings in the National Park System Having Associations with Persons or Events Pertaining to this Theme.

1. Independence National Historical Park, Philadelphia, Pennsylvania. Closely associated with the two great documents of American history: the Declaration of Independence, and the Constitution of the United States. Associated with several outstanding statesmen, orators, and authors, including Benjamin Franklin.

2. Gettysburg National Military Park, Gettysburg, Pennsylvania. Lincoln's Gettysburg Address was delivered here.

3. Thomas Jefferson National Memorial, Washington, D. C. Contains inscriptions based upon Jefferson's writings.

4. The Lincoln Memorial, Washington, D. C. Contains inscriptions of the "Gettysburg Address" and the "Second Inaugural Address."

5. Jamestown National Historic Site, Jamestown, Virginia. Associated prominently with Capt. John Smith, famous leader, and author of A True Relation, 1608, and The General Historie of Virginia, New England and the Summer Isles, 1624; and with Geroge Sandys, noted man of letters and translator of Ovid's Metamorphoses.

6. The Grange (authorized), New York, N. Y. Home of Alexander Hamilton, statesman and author of many of the Federalist papers.

7. Salem Maritime National Historic Site, Salem, Mass. Nathaniel Hawthorne worked in the Old Custom House, a part of this Historic Site.

8. Lincoln Museum National Memorial, Washington, D. C. Contains the Ford Theater where Lincoln was shot by actor John Wilkes Booth, April 14, 1865.

9. Booker T. Washington National Monument, Washington, D. C. This famous Negro leader and educator was also known for his writings, which include Up From Slavery.

10. Muir Woods National Memorial, Mill Valley, California. Set aside primarily to preserve the great redwood trees found there, but also honors John Muir, conservationist and writer.

Sites and Buildings Classified as Having Exceptional Value in Other Themes, but which Have Associations also with Literature, Drama, and Music.

L. Westover, Charles City County, Virginia (classified in Theme IX, Development of the English Colonies, 1700-1775). Home of William Byrd II, literary gentleman, author of History of the Dividing Line, written in 1729.

2. Montpelier, Orange County, Virginia (Classified in Theme IX, Development of the English Colonies, 1700-1775). Home of James Madison who was also one of the authors of The Federalist Papers, and many other works.

3. The John Marshall House, Richmond, Virginia (classified in Theme XII, Political and Military Affairs, 1763-1830). Marshall was also known for his writings and as author of Life of George Washington, 1804-1807, 5 Vols.

4. The John Dickinson House, near Dover, Delaware (Classified in Theme X, The War for Independence). Dickinson was a famous pamphleteer, sometimes called "Penman of the Revolution"; author of Letters of a Farmer in Pennsylvania, etc.

5. Monticello, near Charlottesville, Virginia (classified in Theme XII, Political and Military Affairs, 1763-1830). Home of Thomas Jefferson, statesman, scholar and famous author of The Declaration of Independence, Notes on Virginia, etc.

6. Graeme Park, Horsham, Pennsylvania (classified in Theme IX, Development of the English Colonies, 1700-1775). This site was also the home of Elizabeth Graeme Fergusson, poetess and author of the Country Parson.

7. Tombstone (Historic District), Arizona (classified in the Mining Frontier subtheme of Theme XV, Westward Expansion). Site includes the Bird Cage Theater, noted in this study.

8. Virginia City (Historic District), Nevada (classified in the Mining Frontier subtheme of Theme XV, Westward Expansion). Site includes The Territorial Enterprise (Mark Twain Association); and Piper Opera House, both included in this study.

OTHER SITES AND BUILDINGS CONSIDERED AND NOTED

The sites and buildings briefly described or noted in the following pages were considered as not meeting the criteria for classification of exceptional value (national significance) in this theme of study at this time. The list is not intended to be all inclusive, for a mere listing of all sites and buildings associated in some manner with writers, authors, musicians and actors is not practicable and would not serve the purposes of the Survey.

Many of the buildings included here memorialize persons important in state and local history. Some may be classified as meriting national significance in other themes to which they more appropriately pertain, and which are yet to be accomplished. After the criterion of the fifty-year limit no longer applies, some may be classified in the first category under this present theme. From time to time, addendums to this study will, of course, need to be made. Some of the sites and buildings mentioned here, while associated in some degree with very prominent and influential persons, are considered as having only secondary importance in the lives of those persons, depending upon the degree of the association, integrity, and the person's activities at the particular site.

LITERATURE

ALABAMA

St. Mary's Church, Mobile: (Parish of Father Abram J. Ryan)

This church, on the corner of Lafayette Street and Old Shell Road, is built on the site of an earlier church of the same name, in which Abram J. Ryan (1838-1886), author of "The Conquered Banner," served as pastor from 1870 until 1883. While at the Mobile church, Ryan wrote a number of poems, including "Reunited" (1878).

ARKANSAS

Albert Pike House, Little Rock:

This large, two-story brick house, 411 East 7th Street, was built in 1840 for Pike (1809-1891), who was noted for his writings as well as his varied career as lawyer, soldier, and exponent of Freemasonry. His reputation as a poet was considerable in his lifetime, though his poems have not survived the passage of time. His lyrics for "Dixie" are among the most lasting of his compositions.

CALIFORNIA

"The Abbey," Oakland:
Home of "Joaquin" (Cincinnatus Hiner) Miller -

"Joaquin" (Cincinnatus Hiner) Miller, "Poet of the Sierra" and flamboyant personality, was the first major poet to be produced by the Far Western Frontier. His "Songs of the Sierras" (1871), the "Songs of the Sunlands" (1873), and numerous plays, novels, essays, and autobiographical writings (1868-1910) deal mostly with the turbulent exploits of pioneers, outlaws, and Indians, and with the scenic marvels of the West.

Miller was born near Liberty, Indiana, on September 8, 1837. In 1852 the young boy emigrated with his family in a covered wagon to a homestead in Oregon. He then briefly followed a

"The Abbey" - cont'd.

turbulent career as an Oregon miner, judge, squaw-man, horse thief, college student, and school teacher. After he married Minnie Myrtle, a poetess in her own right, the young couple came to San Francisco in 1863, where their first poems appeared in the Golden Era. In 1870, Miller left the West Coast for England, where young American writers were then the rage. He acted the part of a frontiersman, to the complete satisfaction of the English.[52]

After several years of successful sojourn in England, he travelled over Europe. When the Continent had tired of him, he returned to America, where he posed for a while as a wild-western poet, living in a log cabin situated in a park in Washington, D. C. In 1885, when a great real estate boom brought new life to the West, Miller returned to California and purchased 100 acres of land on the hills ("The Hights" as he called it) east of Oakland.

This final period of his life, 1885-1913, has been described by Franklin Walker as follows: "He continued to produce abundantly, turning out novels, poems, plays, and even a history; he rewrote his autobiography in several versions; and he discarded the role of a frontier Byron for that of a Pacific Coast Moses." Here on the "Hights," Miller, a poet of genius in spite of his picturesque poses, died in 1913.

Condition of the Site: "The Abbey," built by the poet in 1886 and his home until his death, consists of three one-story, one-room frame structures connected to form a single unit, each room roofed by a shingled peak. On an eminence to the north stands his stone funeral pyre (never used) and the three native rock monuments to Frémont, Browning, and Moses. The City of Oakland purchased Miller's property in 1917, and the structures and park have been preserved intact. The "Abbey" is well maintained and is used as a museum. The "Abbey" is also marked as California Registered Historical Landmark No. 107.

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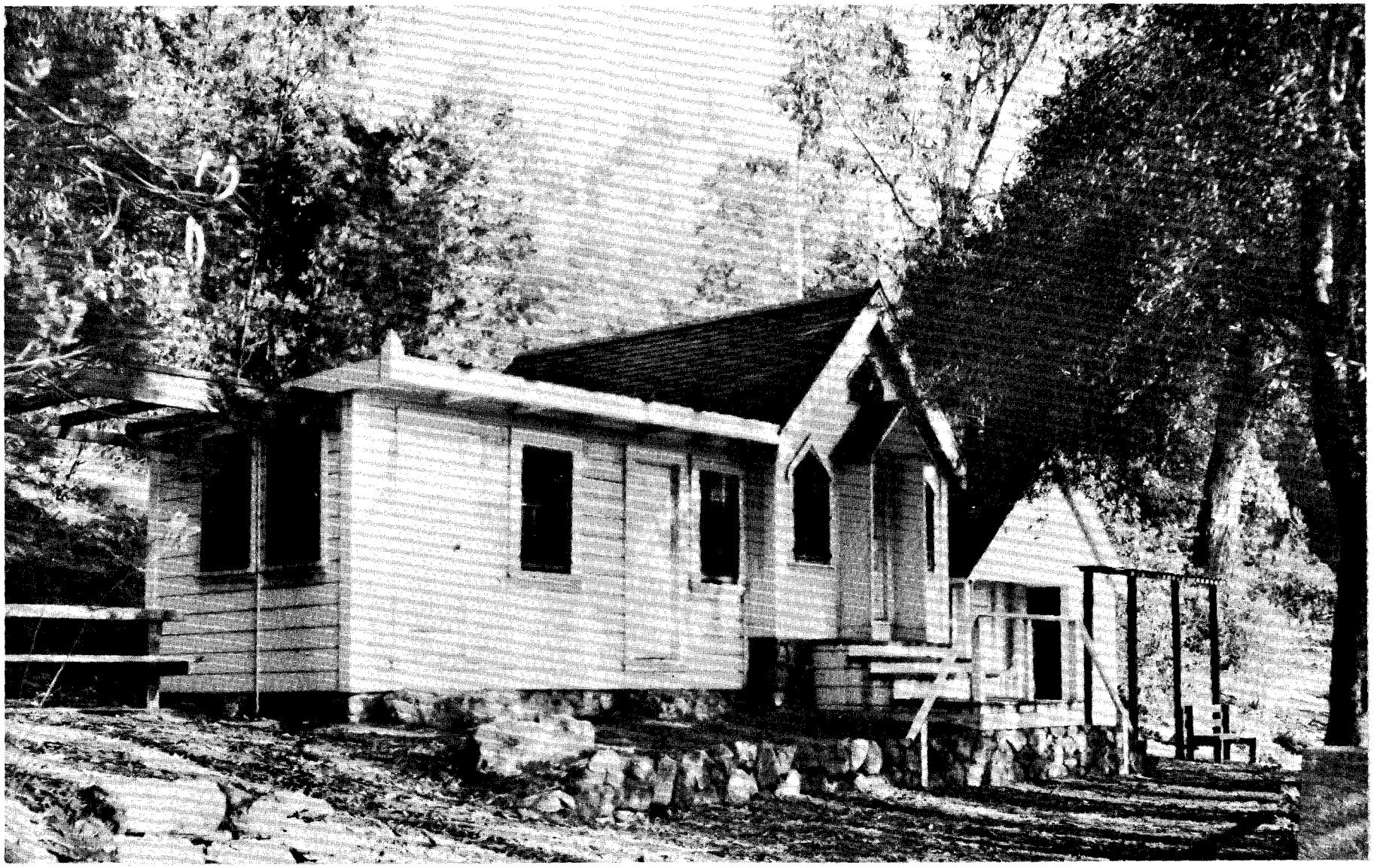
[52] Franklin Walker, San Francisco's Literary Frontier (New York, 1939), p. 82.



"THE ABBEY," Oakland, California. The 1886-1913 home of Joaquin Miller, the "Poet of the Sierra."

November 17, 1960 National Park Service photograph

El Alisal, Los Angeles:
Home of Charles F. ("Don Carlos") Lummis -

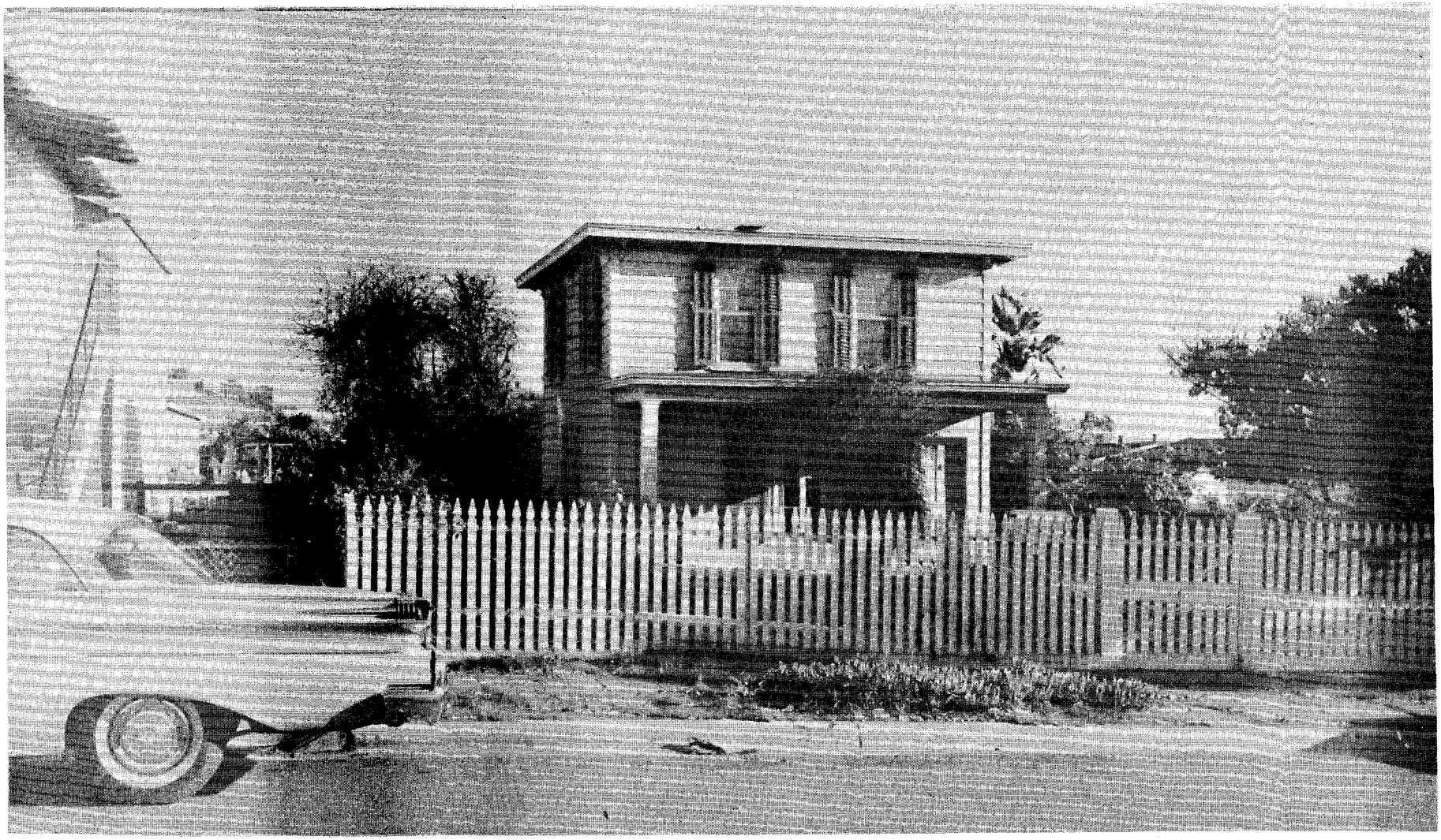
El Alisal (Spanish for "the Sycamore") is a large stone house that is located on the west side of the Arroyo Seco at the corner of Avenue 43 and Carlota Boulevard in Los Angeles. Charles F. ("Don Carlos") Lummis (1859-1928) born in Lynn, Massachusetts, wrote and lectured vividly on the Southwest, of which he was a life-long student. In 1893 he edited the Land of Sunshine, later the Outwest Magazine. He founded the Landmarks Club, which was largely responsible for the preservation of the early missions and the bettering of conditions among the mission Indians. He also played a leading part in the founding of the Southwest Museum for the purpose of housing the collections of the Society of the Archeological Institute of America, an institution which he also founded. He served as city librarian for Los Angeles from 1905 to 1911. With his own hands, aided only by an Indian boy, Lummis built El Alisal (1894-1919) around a giant sycamore tree. His former home is now a State Historical Monument, operated by the City of Los Angeles, and the site is marked as California Registered Historical Landmark No. 531.

Casa Verde - Monterey
Home of Charles Warren Stoddard -

Casa Verde, standing at the corner of Olivier and Decatur Streets in Monterey, is an old fashioned frame house where Charles Warren Stoddard (1843-1909) lived in the latter part of the nineteenth century. Here he wrote many of his California stories and poems. The author is buried in the old Catholic cemetery near El Estero in Monterey. Casa Verde is scheduled for early demolition in the redevelopment of a section of the Monterey waterfront.

Derby (Pendleton) House - San Diego
Home of George Horatio Derby -

George Horatio Derby (alias "John P. Squibob" and "John Phoenix"), born at Medford, Massachusetts, in 1823 and graduated from West Point in 1846, was an accomplished soldier-engineer and a literary madcap of the first order. He is recognized as the father of



CAPTAIN GEORGE ALLEN PENDLETON HOUSE, Old Town, San Diego, California. The 1853-55 home of Lieutenant George H. Derby ("John Phoenix"), early humorist and author of Phoenixiana.

November 13, 1960 National Park Service photograph

Derby (Pendleton) House - cont'd.

the mid-nineteenth century school of far Western humor and as the finest exponent of that style of writing. His influence was great. It affected the early Mark Twain, impressed Lewis Grayland Clark of the New York Knickerbocker Magazine, and caused Thackeray to label Derby "America's first wit."

In August, 1853, J. Judson Ames, editor of the San Diego Herald, made a trip to San Francisco and left the newspaper in charge of Derby. Writing under the pen name of "John Phoenix," Derby at once converted the paper into a humorous sheet and for a two-week period--until the editor returned posthaste--completely reversed the political views of the publication. Derby's antics briefly made the Herald world famous and he continued to write humorous sketches that were published in the San Diego and San Francisco newspapers from 1853 to 1855. By means of cartoons, burlesques, parodies, and practical jokes, Derby brilliantly satirized the pretensions of the rough frontier, where every collection of miserable huts and shanties hopefully called itself a city. He kept up this running fire of humor until he left California in 1856. The young officer died in 1861 from the after-effects of a sunstroke.

Derby's friend, J. Judson Ames, collected many of his writings and published them under the title of Phoenixiana in 1855; the book soon ran through 35 editions in England and in the United States. The humorist's widow added to this collection in the Squibob Papers, first issued in 1865.

Condition of Site: This tiny two-story frame house was the home of George Derby from 1853 to 1855, while he was engineering the first turning of the San Diego River into False Bay. It was also here, during his leisure hours, that he wrote his humorous sketches for the newspapers. The house was built in 1852 by Juan Bandini for his daughter Delores, the wife of Captain Charles Johnson. In the 1860's the building was purchased by Captain George Allen Pendleton, who resided there until his death in 1871. The house has been carefully restored, is well maintained, and is now utilized as a private residence.

"GOLDEN ERA" (BELLI) BUILDING, 718-20 Montgomery Street, San Francisco, California.

October 30, 1960 National Park Service photograph

Golden Era Building (Golden Era Literary Journal) - San Francisco

San Francisco, in the mid-nineteenth century, had the largest population and the greatest wealth of any city in the West. The tremendous growth of the city was based on the undisputed economic monopoly that the great metropolis held over the entire Pacific Coast from 1849 to 1869.

Coinciding with this Golden Age of Commerce, was San Francisco's Golden Era of literature--that amazing development that appeared and vanished so rapidly in the midst of the rough and ready frontier. Leader of this cultural development was the Golden Era, the most important literary journal ever published on the Pacific slope. Started by its able and energetic young editors, J. Macdonough Foard and Rollin M. Daggett, on December 18, 1852, the Golden Era attained an immediate and sustained popularity. It flourished for 41 years and, circulating throughout every city, town, and mining district in California and over the entire Pacific Coast, the Era was more widely read than any of its competitors. The journal was a chatty informal publication, carrying poetry and fiction, summaries of news, an occasional signed article, and columnist chatter by its many pseudonymous writers. Although the journal was unpretentious in style and format, the entire galaxy of early California writers, with but one or two exceptions, found their initial opportunity to appear in print in the Era.

In the 1850's these authors, humorists and poets included Alonzo Delano (Old Block), William A. Rhodes (Caxton), John Rollin Ridge (Yellow Bird), and the historian, J. T. Hittell. The Era carried the poems of Ina Donna Coolbrith and the first writings of Bret Harte. In the sixties, the new editors, Joseph H. Lawrence and James Brooks, continued the Era policy of encouraging local young writers. Among the great and near-great contributors of the period were Mark Twain, fresh from his triumphs with the Virginia City Territorial Enterprise, Joaquin Miller, Charles Warren Stoddard, Charles Henry Webb (Inigo), Prentice Mulford, Francis Fuller Victor, Fitzhugh Ludlow, Ralph Keeler, Adah Isaacs Menken, Ada Clare, and Orpheus C. Kerr.

Completion of the first transcontinental railroad in May, 1869, brought down with a crash both San Francisco's economic hegemony and her monopoly of Pacific Coast culture. Not until the beginning of the twentieth century, when Frank Norris and Jack London

Golden Era Building - cont'd.

appeared on the scene, was San Francisco to see another such group of promising young writers flourish in its midst.

Condition of the Site: The Golden Era building is a two-story brick structure, the last survivor of San Francisco's noted ship buildings. These odd buildings were built around abandoned ships that were drawn up and fastened to what was then the waterfront. The structure, located at 718-720 Montgomery Street and still intact, is well maintained and is used as an apartment house.

Jack London's First and Last Chance Saloon - Oakland

This unpainted frame one-story saloon, built about 1880, is located at 50 Webster Street, Oakland, and stands right on the waterfront. It is noted as the place where Jack London, then in his late teens, studied and wrote through the kindness of the barkeeper, Johnny Heinhold. The building, with its battered bar, the walls plastered with faded pictures of forgotten celebrities, its decrepit tables and brass spittoons, still retains to an amazing degree its early sea-going atmosphere. The bar is privately owned and still faithfully serves the function for which it was originally designed.

Mark Twain Cabin - Tuolumne County

The Mark Twain Cabin is located near State Highway 49, one mile west of Tuttletown, in Tuolumne County. The building is a replica of the cabin where Mark Twain (Samuel Langhorne Clemens), the great American humorist, spent five months on Jackass Hill in 1864-1865 as the guest of William R. Gillis. Here Twain gathered material for his The Celebrated Frog of Calaveras County and Other Sketches, the publication of which in New York on May 1, 1867, first brought him to the Nation's attention. Twain also recounted his experiences of life on Jackass Hill in Roughing It, published in 1872.

Edwin Markham's Home - San Jose

Located at 432 S. 8th Street, San Jose, is the house where Edwin Markham (1852-1940) lived from 1869 to 1899 and wrote the first draft of his most famous poem, "The Man with a Hoe," which was published in a San Francisco newspaper in 1898. The tiny two-story frame cottage has been moved a few feet from its original location, near the street, to the rear of the lot. The house is well preserved and is exhibited as a museum by the Poet Laureate Bland-Markham Landmark Association and the Associated Students of San Jose State College. The site is marked as California Registered Historical Landmark No. 416.

Silverado - (Robert Louis Stevenson Memorial State Park), Napa County.

Robert Louis Stevenson Memorial State Park is located 8 miles northeast of Calistoga on Highways 29 and 53, in Napa County. The park was the site of the honeymoon of Robert Louis Stevenson and Fanny Osbourne in 1880. Their life and the locale are described in Stevenson's Silverado Squatters.

The original cabin is gone, and its former site is now marked as California Registered Historical Landmark No. 710. Traces of the Silverado mine and dump are still evident but all other structures have disappeared. The park is undeveloped, and the former site of the Stevenson Cabin can only be reached by a difficult climb up over a mile-long unimproved trail.

Robert Louis Stevenson House - Monterey

Notable in the literary annals of California was the visit in 1879-80 of the Scotch author Robert Louis Stevenson, then on the threshold of his literary career. He lived for a while in Monterey and later in San Francisco, where his marriage to Mrs. Fanny Osbourne took place. The Silverado Squatters (1883), The Wrecker (1892), The Amateur Immigrant (1894), and many of his published letters have to do in whole or part with the California scene.

For three months Stevenson resided in a rented second floor bedroom in the adobe house at 536 Houston Street, Monterey. While living there he worked on the Amateur Immigrant and Vendetta of the West, and earned his living by reporting for the Monterey newspaper the Californian at a salary of $2 a week.

The Stevenson house was erected in the late 1830's as the home of Don Rafael Gonzales, the first administrator of customs of Alta Calfornia. The structure was later enlarged and altered by

Robert Louis Stevenson House - cont'd.

Juan Girardin, an early French resident, who became the owner of the house in 1856. The building is marked as California Registered Historical Landmark 352 and is preserved as a State Historical Monument. The structure has been restored by the State as a house of the period, and several rooms exhibit material devoted to Stevenson.

Dana Point -

This residential community overlooks Dana Cove, the anchoring place in 1835 of Richard Henry Dana's ship Pilgrim. Dana described the cliffs as "twice as high as our royal-mast-head." The precipitous descent to the beach was so dangerous that when ships anchored here to load hides, the natives threw the hides down from above. Dana is known for his famous work, Two Years Before the Mast, 1840.

CONNECTICUT

David Barlow House, Branchfield:

Where Joel Barlow, a leading member of the literary group known as the "Hartford Wits," spent the winter of 1777. Here in 1807, Barlow wrote part of his Columbiad.

Ebenezer Bartlett House, Guilford:

This structure dating from the second quarter of the eighteenth century, is noted architecturally for its great T-shaped chimney. It was the house in which the poet, Fitz-Greene Halleck (1790-1867) died. He was a native of Guilford but lived most of his life in New York City. He enjoyed great popularity as a poet during his lifetime, but does not rank with the great poets of America. "His best work gives him a secure niche among minor American poets," is a fair estimate of his position. His best-known poem, declaimed by several generations of elocution students, is "Marco Bozzaris."

Stormfield, Mark Twain Estate, near Georgetown:

Site of the former estate of Twain. The Twain house burned to the ground many years ago. Nearby is the Mark Twain Library, established by the author in 1909, and containing his personal library.

Harriet Beecher Stowe House, Hartford:

Home of the authoress during the last 23 years of her life, 1873-1896.

Noah Webster Birthplace, West Hartford:

The famous lexicographer, Noah Webster, was born in this house in 1758, when it was part of an 81-acre farm. Of early New England stock, Webster graduated from Yale University in 1778 with the intention of entering a legal career.

He began to devote himself full-time to lexicography before the turn of the century, and in 1806 produced his first dictionary. In 1828 his An American Dictionary of the English Language (two volumes) was probably the most ambitious publication project undertaken to that time in America.

His birthplace is an added lean-to, salt-box house of very early date, perhaps as early as 1676. The ell and paneling, some of which is very good, are eighteenth century. The rear wall represents some of the earliest New England brick work. The structure was recently given to the Town of West Hartford "as a historic landmark to be maintained as a museum."

INDIANA

Edward Eggleston Birthplace, Vevay:

The novelist and social historian was born in this house in 1837.

Gene Stratton Porter House, Geneva:

A fourteen-room log house where the novelist wrote her most popular works, The Girl of the Limberlost and Freckles.

Lew Wallace Study, Crawfordsville:

This structure was planned, and its construction supervised by General Lew Wallace. The study is located at Pike Street and Wallace Avenue and is set in a landscaped tract of three and a half acres. It is a square, tower-like red brick structure of Byzantine design with Doric columns and a frieze above the door sculptured to represent literary characters created by Wallace. The study contains war relics, letters, and art objects.

James Whitcomb Riley Birthplace, Greenfield:

James Whitcomb Riley was born October 7, 1849, in a log cabin on the site of the present Riley home in Greenfield, Indiana. The Riley family moved to this two-story house a few days after the baby Jim arrived. The log cabin of his birth became the kitchen of the new home. Later, the family sold this house and moved to a larger home in Greenfield. After fame and fortune had come to the Hoosier poet, he bought his old birthplace; and his brother lived there a number of years. Finally, with all of the immediate family gone, the City of Greenfield bought the home, and many citizens worked to restore it to its present authenticity. The Riley Old Home Society arranges to have the Home open to the public from May through October and each year thousands of visitors visit the shrine.

KENTUCKY

Gaitskill Farm, Bourbon County:

This was the birthplace of John William Fox (1863-1919), who, under the name of John Fox, Jr. wrote such turn-of-the century best-sellers as The Little Shepherd of Kingdom Come and The Trail of the Lonesome Pine, dealing with the mountaineers of the Cumberland. The house in which Fox was born has been destroyed. The farm is located eight miles south of Paris on U. S. Highway 227.

Scarlet Gate, Fayette:

Home of James Lane Allen (1849-1925), the Kentucky-born author of such works as Flute and Violin, A Kentucky Cardinal, Aftermath, and The Choir Invisible. The house is located on Lane Allen Road about a mile from its junction with U. S. Highway 68.

KANSAS

"Red Rocks," Emporia:
The home of William Allen White - (1868-1944) -
(Nationally-known newspaper editor)

After working on several city papers, William Allen White purchased the Emporia Gazette in 1895. White made the Gazette nationally famous. He also published a number of magazine articles, all of which were to earn him renown as the "Sage of Emporia." The White residence was one of the showplaces of Emporia. Purchased by White, it served as the newspaperman's home throughout his life. Just after World War I, the interior of the house was slightly damaged by fire, and the first floor was restored from a new design by Frank Lloyd Wright.

LOUISIANA

Lafcadio Hearn House - New Orleans -

Here the exotic Hearn (1850-1904) lived for a time after coming to New Orleans in 1877. Probably he worked on his first novel, Chita, in his small rented room, during the hours he was not working as a newspaperman on the Item. The building, across from the site of the French Opera House, still is a rooming house.

MAINE

Sarah Orne Jewett House, South Berwick:

This is a two and one-half story frame clapboard house of classical design, built about 1780, furnished with effects of Miss Jewett and open at varying times to the public.

Sarah Orne Jewett (1849-1909) was a Brahmin who lived much in Boston, but she loved the Maine coast and characterized her section well in such works as Deephaven, The Country of the Pointed Firs, and many others.

Sarah Orne Jewett House
South Berwick, Maine

MARYLAND

Edgar Allan Poe House, Baltimore:

Poe's home from 1832 to 1835, during which time he took up short story writing, the turning point of his literary career.

MASSACHUSETTS

The Thomas Bailey Aldrich House, Boston:

The Aldrich house is a tall, deep-roomed dwelling surmounted by an observatory. It is distinguished by its white marble portico and a white marble band between the second and third stories.

This is the home of the author of The Story of a Bad Boy and scores of other popular novels, short stories and poems. Aldrich was an influential editor of the Atlantic Monthly and had considerable influence on late nineteenth century writing.

Edward Bellamy's Birthplace, Chicopee Falls:

The home is a small two-and-a-half story plain white clapboard house with a small ell and two porches. Here Bellamy was born in 1850 and later pondered the theme of social equality which he treated in Looking Backward and Equality. His Looking Backward is the best known of the American Utopias and had sold nearly a million copies within ten years of publication.

Beverley Farms, Beverley:

This was a summer home of the poet-novelist, Oliver Wendell Holmes and of his son, Justice Oliver Wendell Holmes, Jr.

Holmesdale, Pittsfield:

Holmesdale was the hereditary home of the Wendells in Pittsfield and a summer home for Oliver Wendell Holmes. The den in which Holmes did much literary work has been expanded into a library. Holmes spent seven seasons here and wrote The Deacon's Masterpiece, The New Eden, and The Ploughman, all on local themes.

"The Mount," Lennox:
Home of Edith Wharton -

More than any other American novelist, Edith Wharton (1862-1937) became the authentic historian of the landed, aristocratic society into which she had been born. Since her enduring works, The House of Mirth, The Custom of the Country, and Etham Frome fall within the preceding fifty years, Miss Wharton has been considered only briefly in this study.

Born in New York City, she lived in this country and abroad. Near Lennox, Massachusetts, off U. S. 20, Miss Wharton designed "The Mount," one of the group of splendid homes with which her name is associated. A small but distinguished literary and social group came to be centered here for a time.

MINNESOTA

Sinclair Lewis Boyhood Home, Sauk Centre:

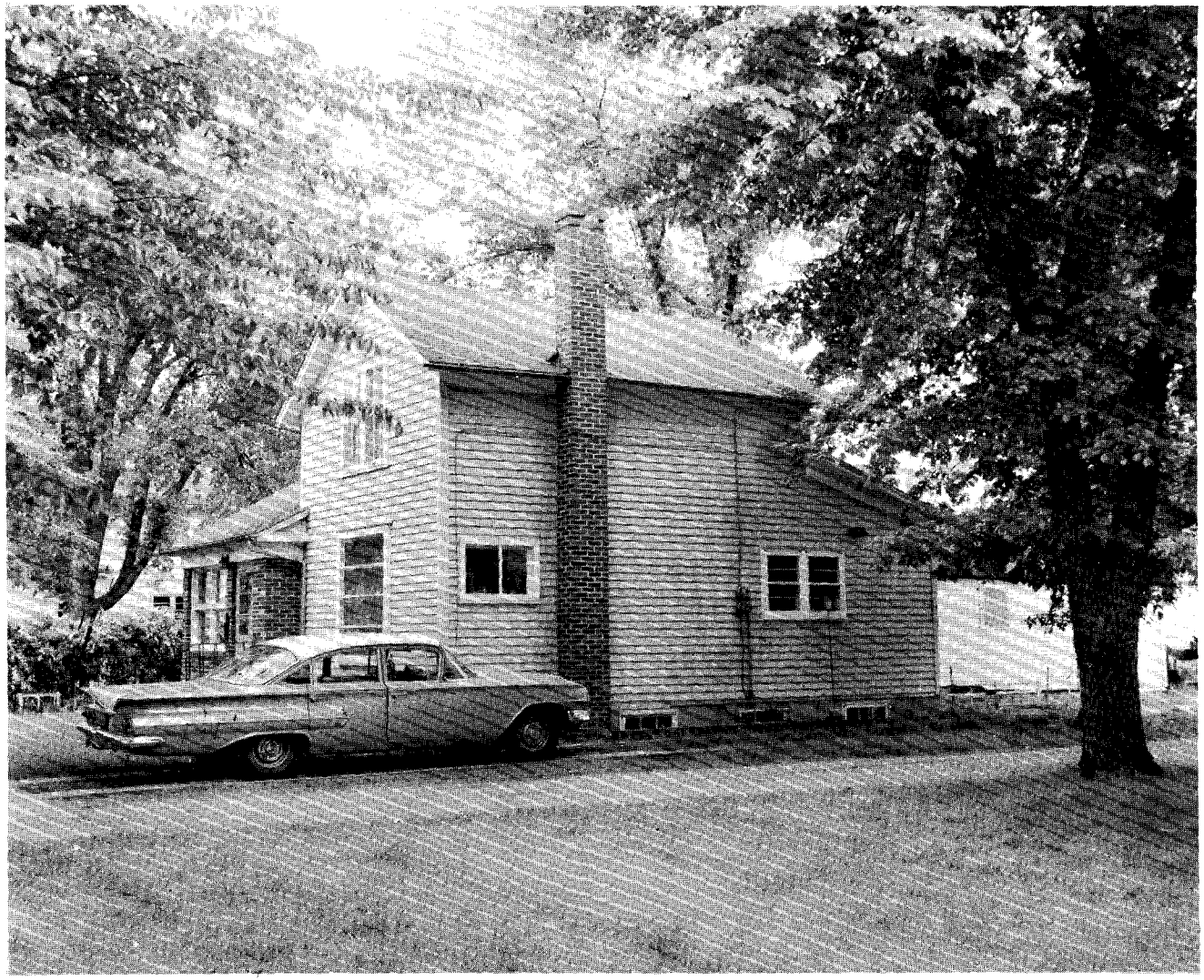
This building was the boyhood home of Sinclair Lewis, one of the United States' foremost novelists of the twentieth century and the first American to be awarded the Nobel Prize for literature. It was to this place that the Lewis family moved a few weeks after the author's birth and where young Sinclair spent his youth.

Lewis achieved national prominence with the publication of Main Street. In 1930 this novel won for him the Nobel Prize. The publication of Main Street was followed by more than a decade of writing. Among his more prominent books, still widely read today, are: Babbitt, a satire on the average American businessman in a medium-sized city; Arrowsmith, depicting the medical profession; Elmer Gantry, the clergy; Dodsworth; and others.

Since Lewis' major literary contributions were made within the past fifty years, he is only briefly noted in this study. When the passage of time has given perspective, a more critical evaluation will be in order.

Birthplace of Sinclair Lewis, Sauk Centre:

The building where Lewis was born and lived for only a short time after his birth when he and his family moved across the street, has undergone considerable architectural changes.



Birthplace of Sinclair Lewis
Sauk Centre, Minnesota

Home of O. E. Rolvaag, Northfield:

This residence of the noted scholar and writer (1876-1931), who produced Giants of the Earth and other novels depicting Norwegian immigrants on the northwestern prairie frontier, has survived at Northfield. The fifty year limitation also applies to Rolvaag.

Birthplace of F. Scott Fitzgerald, St. Paul:

Fitzgerald (1896-1940) whose novels were published largely in the decades of the 1900's and 1930's, was the principal American articulator of the Jazz Age. Since his productive years fall within the last fifty years, a more critical evaluation is not yet possible. The birthplace house now serves as an apartment building.

MISSOURI

Birthplace of Samuel Clemens (Mark Twain), Monroe County:

The birthplace cabin is located near Florida and is preserved as a State Park. The cabin was removed from its original site in Florida, Missouri, in 1930. There is doubt as to its authenticity.

Birthplace of Eugene Field, St. Louis:

Field attained national fame as a humorist, satirist, prankster and, ultimately, as a children's poet while writing for the Chicago Morning News.

The house is a three-story brick structure which is preserved by a private foundation. It is open to the public.

Rupert Hughes Birthplace, Lancaster:

The small house in which Hughes, prominent American dramatist, biographer, and novelist (1872-1956) was born, survives.

The Eugene Field House
St. Louis, Missouri

NEBRASKA

Willa Cather Girlhood Home, Red Cloud:

The Cather family moved to Red Cloud in 1884; six years later Miss Cather entered the University of Nebraska and then returned to the East shortly after her graduation. O Pioneers and My Antonia were recollections of Nebraska prairies; in them human fortitude and courage triumphed over the frontier environment. The home of this Pulitzer prize novelist (1881-1954) is preserved, with some alterations, by the Willa Cather Pioneer Memorial Foundation.

NEW HAMPSHIRE

Thomas Bailey Aldrich House, Portsmouth:

Boyhood home of the author of The Story of a Bad Boy and other popular works of the late nineteenth century.

Horace Greeley Birthplace, Amherst Township:

This small one-story frame house sits in a rocky pasture near the town of Bedford. Here young Greeley gave early evidence of his literary abilities showing considerable promise in spelling and reading.

"The House By the Side of the Road," Candia Depot:

Here Sam Walter Foss, author of the popular poem "The House By the Side of the Road," was born. The birthplace is a simple two-story house with four windows across the front. Foss lived here for the first 14 years of his life, alternating farm work with school in the winter.

Home of Willa Cather
Red Cloud, Nebraska

NEW JERSEY

Birthplace of James Fenimore Cooper, Burlington:

An eight-room frame house, attached to the home of Captain James Laurence of War of 1812 fame, this building was the birthplace of the famous novelist (1789-1851). The family moved soon after his birth. The home is furnished and open on weekends only.

Cooper wrote adventure tales of land and sea, the most famous being the Leatherstocking series.

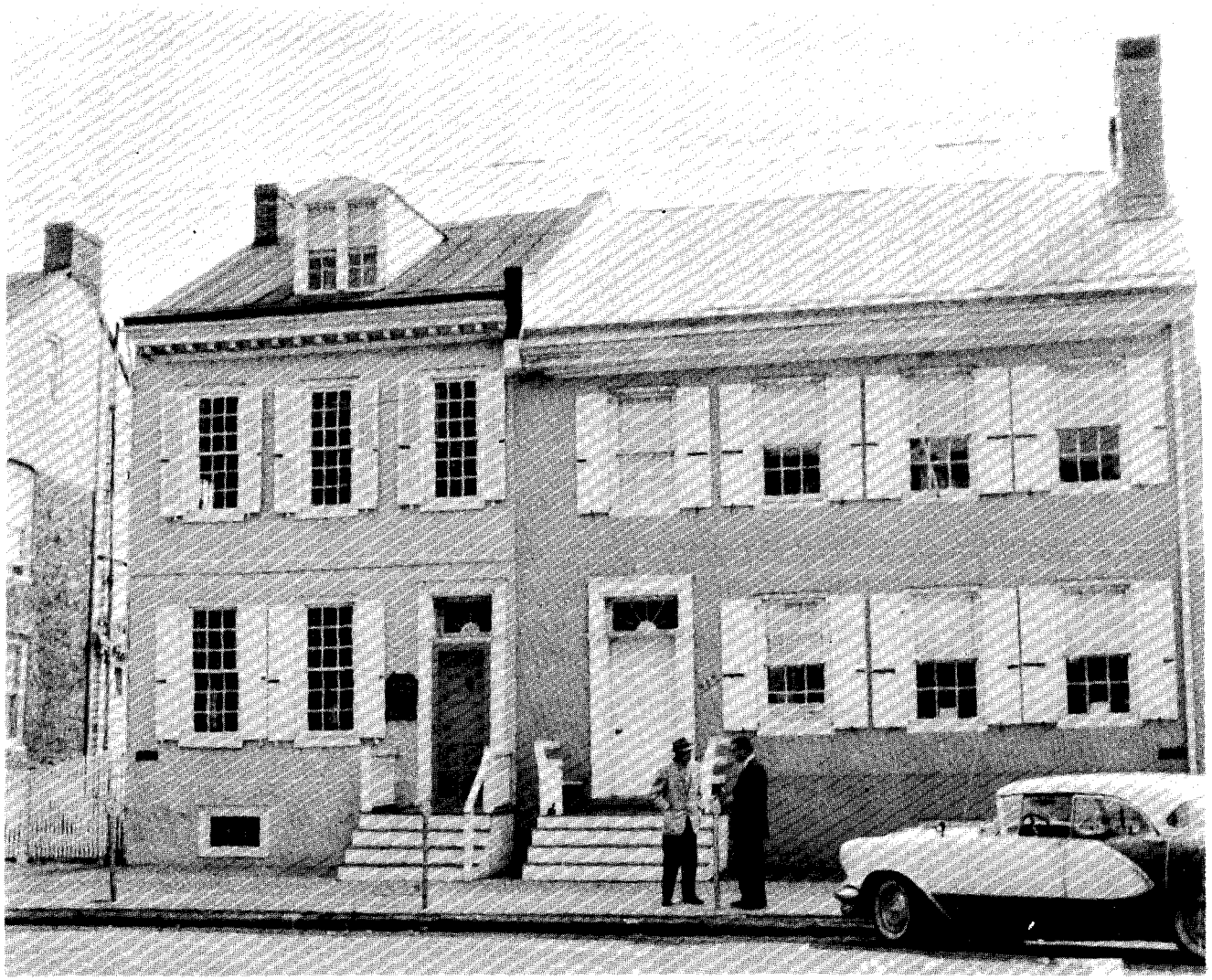
Stephen Crane House, Newark:

Birthplace of the novelist whose stark realism was a considerable force in American writing at the end of the nineteenth century, despite the limited volume of his work. Crane's best-known work was the classic Civil War novel The Red Badge of Courage.

NEW MEXICO

Eugene Manlove Rhodes Grave, Rhodes Pass:

Early in the twentieth century, the western stories of New Mexico author, Eugene Manlove Rhodes, achieved a fame that dimmed little in later years. He had spent a number of years as a cowboy on the desolate Jornado del Muerto, and his stories, based on personal experience, carried a quality of realism that set them apart from the usual western. Rhodes died in 1934 and was buried at the summit of remote Rhodes Pass, in the San Andres Mountains, overlooking the vast deserts where he had once punched cows. A rough trail runs west from Tularosa, 47 miles across the White Sands, to the site, which is opened by the military authorities of Hollaman Air Force Base only for the annual Rhodes pilgrimage.



Birthplace of James Fenimore Cooper
Burlington, New Jersey

NEW YORK

"Cedarmere" - William Cullen Bryant Home, Roslyn:

William Cullen Bryant came to New York in 1825 and became the editor of the New York Evening Post a few years later. From 1843 to 1878, he lived in his house, "Cedarmere," in Roslyn Harbor on the north shore of Long Island. He divided his time between this house and his city home.

"Cedarmere" was built in 1787. It has, however, been so much altered that it bears little resemblance to the original.

The Cooper House, Oswego:

This small frame structure was the home of James Fenimore Cooper in the years 1808 and 1809. At that time he was a midshipman stationed at Oswego. The Oswego River Valley is the scene of Cooper's novel, The Pathfinder. According to local legend, Pathfinder Island in the Oswego River is the site of the fight described in Cooper's novel, between Natty Bumppo and the Iroquois.

The Mark Twain Study, Elmira:

The Mark Twain Study was built for Twain in 1874 by his sister-in-law, Mrs. Theodore Crane. It was on Quarry Farm, off East Hill Road, about half a mile from Elmira. Twain described it as "octagonal, with a peaked roof, each face filled with a spacious window, and its site perched in complete isolation on the very top of an elevation that commands leagues of valley and city and retreating ranges of distant blue hills." From the summer of 1874 and in many succeeding summers until 1903, Mark Twain did much of his writing in this retreat, including portions of The Adventures of Tom Sawyer, The Adventures of Huckleberry Finn, The Prince and the Pauper, A Tramp Abroad, Life on the Mississippi, and A Connecticut Yankee at King Arthur's Court. The study has been moved from its original location to the campus of Elmira College.

Otsego Hall, Cooperstown:

In the house which stood on this site James Fenimore Cooper wrote The Deerslayer and other books. Otsego Hall was built in 1798 by Judge William Cooper, father of James Fenimore Cooper. Although Otsego Hall no longer exists, a two-acre memorial park, dominated by a statue of James Fenimore Cooper, is located on the site of the Hall.

The Poe Cottage, The Bronx:

The Cottage was the home of Poe during most of the last three years of his life (1846-1849). It is a five-room frame house which has been restored and moved a short distance from its original location. It now stands at Kingsbridge Road and Grand Concourse and is open to the public.

These last years here were tragic with Poe in constant bad health, his wife dying and deep poverty engulfing them. However, occasional products of poetical genius appeared with "Ulalume," "Annabel Lee," and "El Dorado."

The Walt Whitman House, Huntington:

The Whitman House is identified, but not authenticated, as the poet's birthplace (March 31, 1819). It is a weathered two-story-and-attic, shingled cottage built in 1812. When Whitman was four years old his father moved to Brooklyn to earn a living as a carpenter and house builder.

In the summer Walt was taken back to Huntington and other places on Long Island. He subsequently came to believe that this early knowledge of life on the farm and seashore was one of the few important influences on his work.

OREGON

Edwin Markham Birthplace Site, Oregon City:

Located at Water Street between 5th and 6th Streets, this was the birthplace site of the poet Edwin Markham, born here on April 23, 1852. The house, which was a small yellow cottage, was destroyed in a flood in 1861.

Hulins Miller Homestead, Coburg:

At this site Joaquin Miller lived with his father from 1854 to 1856 when he was 5 years old. The setting of the Miller home at Coburg is one of magnificent primeval beauty. The present farmhouse rests on the foundations of the Miller house which no longer exists.

Joaquin Miller Cabin, Canyon City:

This four-room structure, hidden from the highway on a hill, has been restored to a condition near its original appearance at the time the poet occupied it. Behind the cabin is an orchard planted by Miller. The cabin contains a bellows organ, photographs of the Miller family, crude furniture, and other pioneer relics.

RHODE ISLAND

"Whitehall," Dean George Berkeley Estate, Middletown Township:

The estate was purchased by Dean Berkeley in 1729. Berkeley was a noted early nineteenth century educator and author. In his poem "On the Prospect of Planting Arts and Learning in America" appears the famous line "Westward the course of empire takes its way."

SOUTH CAROLINA

Henry Timrod Schoolhouse, Florence:

This structure, located in the city park between Coit and McQueen Streets, is a small one-room frame building. In this building, Henry Timrod, "poet laureate of the Confederacy," taught school in 1859. The school building originally stood about four miles east of Florence and has been moved to the present site. A small obelisk erected to Timrod's memory stands nearby and is inscribed with appropriate lines from the poet's works. The building is publicly owned.

"Woodlands," Bamberg County:

This was the plantation home of Wilmore Gilmore Simms (1806-1870), leading South Carolina author, from 1836 until the manor house was destroyed during the Civil War. Only one wing of the house and a detached study survive. Simms wrote a good deal of prose and poetry, his better-known novels including The Yemassee, The Partisan, Mellichampe, and The Scout, all historical fiction dealing with his native state.

SOUTH DAKOTA

Hamlin Garland Homestead Site, near Westport:

The place where Garland (1860-1940), depictor of the Middle West during the 1880's, began his writing career.

TEXAS

O. Henry Houses, Austin and San Antonio:

William Sidney Porter (O. Henry), one of America's favorite short story tellers in the early years of the twentieth century, began his writing career in Texas. He came to the state in 1882 and for the next 14 years lived variously in Austin, Houston, and San Antonio, writing, reporting for newspapers, and working as a bank teller. Both Austin and San Antonio today preserve O. Henry houses. The one in Austin, a one-story frame cottage at 409 East 5th Street, where Porter lived from 1893-1895, is an historic house museum. The one in San Antonio, a similar structure, has recently been moved and renovated by the San Antonio Conservation Society and the Lone Star Brewing Company, on whose grounds it now stands.

VERMONT

Kipling House, near Brattleboro:

"Naulahka" (private) is the former home of Rudyard Kipling, who married Caroline Balestier of Brattleboro in 1892 and made his home there until late in 1896. There he wrote the two Jungle Books, The Seven Seas, The Day's Work, Captain's Courageous and two short pieces that are included in Notes of Travel. The house was designed by Kipling and built by Jean Pigeon. The long bungalow type of structure 90 x 30 feet is of wood, the roof and sides are shingled with dull green shingles. It rests on a high solid foundation of stone. Naulahka still retains the air of planned seclusion that Kipling found conducive to the creation of some of his best work.

"Rockby," Ferrisburg:
Rowland E. Robinson Homestead

The Rowland E. Robinson Homestead is set back from the highway in a tangled shade and rustic peace, attractive in a simple, venerable unkempt way. The house was built prior to 1784, and in Civil War times was a station in the "Underground Railway." Robinson's private collection of pictures and antique furniture is here. Rowland E. Robinson (1833-1900) was probably Vermont's most representative and loved writer, and the outstanding Vermont literary figure of the nineteenth century.

WEST VIRGINIA

Rion Hall, Jefferson County:
Home of Daniel Bedinger Lucas -

This large brick house, just west of Halltown on U. S. Highway 340, was the home of Daniel Bedinger Lucas (1836-1909), "poet of the Shenandoah Valley." Lucas, a Confederate soldier and a jurist as well as writer, is best known for his war poem, "The Land Where We Were Dreaming."

Strother House, Berkeley Springs:

General David Hunter Strother (1816-1888), who wrote under the pseudonym of "Porte Crayon," bought this house in 1861 and made his home there after the Civil War. Here he wrote a number of articles for Harper's Magazine, including a series on "Personal Recollections of the War, by a Virginian," and "The Mountains." Strother was perhaps best known as an illustrator, especially for his work in John P. Kennedy's Swallow Barn (1851), Pendleton Kennedy's The Blackwater Chronicle (1853), and Virginia Illustrated, by Porte Crayon (1857).

WISCONSIN

The Hamlin Garland House, West Salem:

The Hamlin Garland House, where the author lived, and which he described in A Son of the Middle Border, stands in West Salem. It is a two-story wooden structure, painted dark green and suggestive of a kite with its broad gabled wings and long tail of a kitchen and sheds. Garland was born in 1860 on a farm in Green's Coulee, north of nearby Onalaska. When he was eight, his family moved west, and it was not until 1893 that the novelist returned to the Coulee country which he was to describe and celebrate. Garland settled in West Salem and remained there until 1915 when he moved East.

CALIFORNIA

"First" Theater in California, Monterey:

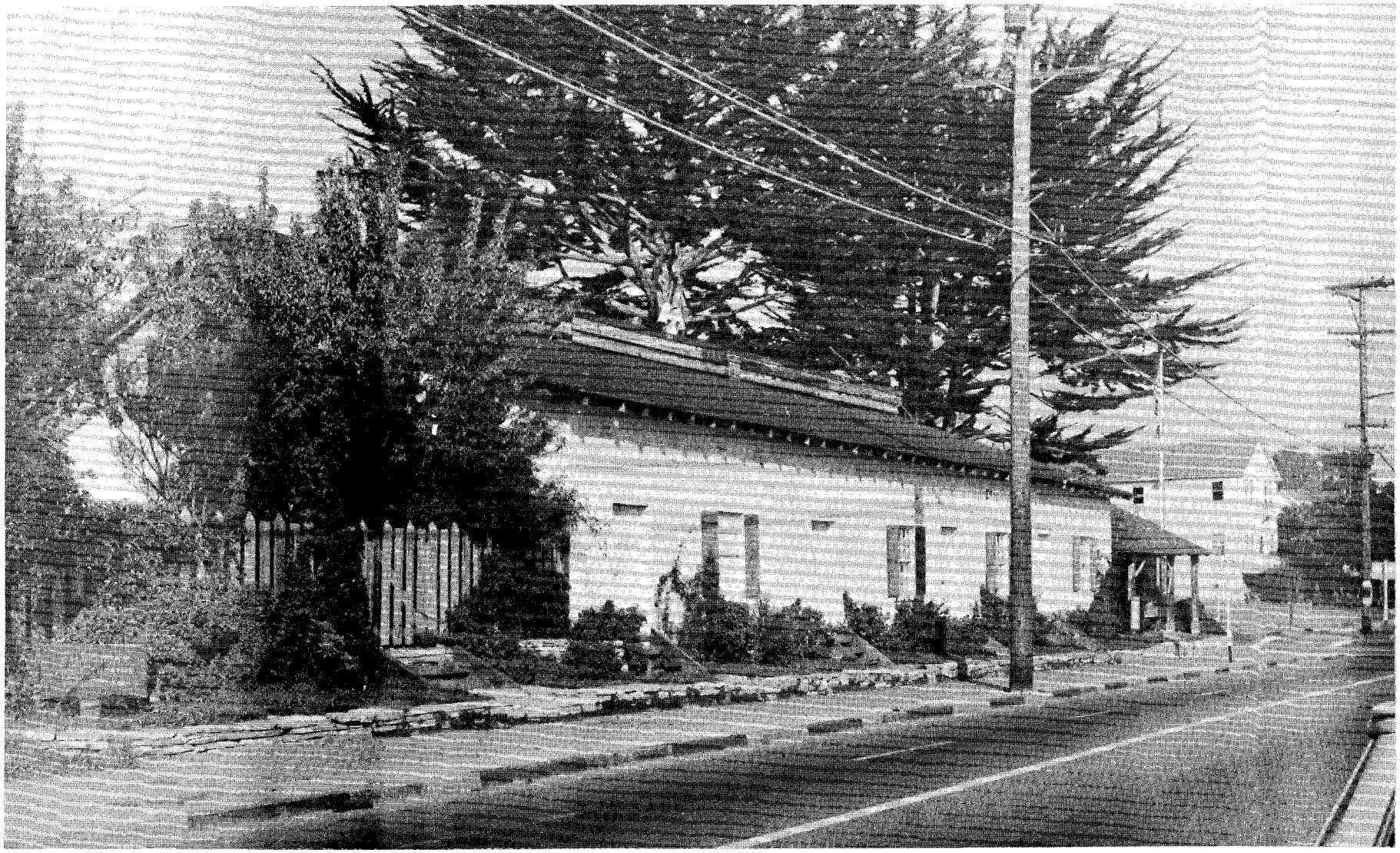
California's "first" theater is a long, rectangular, one-story adobe that was built in 1846-1847 by John A. Swan as a lodging house, with a barroom attached. Its location is on the southwest corner of Pacific and Scott Streets, Monterey.

Jack Swan's saloon was rented and converted into a theater by soldiers recently discharged from service in the Mexican War. From their success with barracks plays, they had determined to organize a stock company and present plays for profit. These first actors were members of Stevenson's regiment who were joined by some of the residents of Monterey, including a few women, to form the stock company. This group continued to give plays successfully until early in 1849, when the gold rush caused the company to break up as its members rushed away to the mines.

With the departure of the actors for the mines, the theater was turned into a lodging house for whalers. By the 1870's the structure was utilized as a drug store. On Jack Swan's death in 1896, the building began to disintegrate. In 1906 it was purchased by the Montereyans, assisted by the California Historic Landmarks League, and presented to the State. The building has been carefully restored and, since 1937, has been utilized as a theater, where authentic nineteenth century plays are presented, and also as a museum. The building is now marked as California Registered Historic Landmark No. 136.

Lola Montez's Home, Nevada County:

The home of Lola Montez, famous actress and dancer, is located at 248 Mill Street, Grass Valley. Lola Montez, Countess of Landsfield, Bavaria, was a woman of marked intellectual ability, of almost angelic beauty, and possessed of a regal grace. Maria Dolores Eliza Rosanna Gilbert, alias Lola Montez, had been the personal friend of George Sand, Alexandre Dumas, Victor Hugo, Lamartine, and Liszt, and the favorite of royalty throughout Europe. A furore was created by the appearance of this



CALIFORNIA'S FIRST THEATER, Monterey. Built in 1846-47 as a seamen's saloon and boarding house, the structure served as the first theater in California, 1847-1874.

November 10, 1960

National Park Service photograph

extraordinary woman in San Francisco during the height of the Gold Rush. Here her Spider Dance took the rough miners by storm. Marrying a miner, Lola Montez retired to Grass Valley in 1854. Here, surrounded by a grove of magnificent poplar trees, she lived with her pet bear, husband, and dogs in a modest one-story frame cottage complete with a rose garden and quaint dovecote. The house still stands but had been subsequently altered by the addition of a second story to the structure. The site is marked as California Registered Historical Landmark No. 292.

Home of Lotta Crabtree, Nevada County:

The childhood home of Lotta Crabtree, famous Mother Lode actress and protege of Lola Montez, is located at 238 Mill Street, Grass Valley. Here, Lotta met the glamorous Montez, who introduced her to Spanish dancing and turned her into an actress. Beginning her career at the age of eight as a child entertainer, Lotta traveled from mining camp to mining camp with her mother. At the age of 16 she scored a triumph in San Francisco, and in her career became the prototype of the Gold-Rush actress. Traveling to the Atlantic Coast, she enjoyed an equal success. The childhood home of Lotta Crabtree, a two-story house where her mother once boarded miners, still stands but has been considerably altered through the years. The site is marked as California Registered Historical Landmark No. 293.

Merced Theater, Los Angeles:

Located at 420-422 North Main Street, the Merced Theater was the first theater building to be erected in Los Angeles. The three-story brick building was constructed by William Abbott in 1869. The theater was originally situated on the second floor while the first floor was utilized as a store and the third floor as an apartment. The building is now being restored to its original appearance as a part of the Pueblo de Los Angeles State Historical Monument project. The theater is marked as California Registered Historical Landmark No. 171.

COLORADO

Central City Opera House, Central City:

Erected soon after the fire of 1874, the opera house in Central City was one of the most famous in the Trans-Mississippi West. It drew to its stage the finest talents in the country. Among these who appeared were Emma Abbott, Madame Janauschek, Joe Jefferson, Lotta Crabtree, Christine Nilsson, and Modjeska. In the 1890's, traveling companies made one-night stands presenting minstrel shows and vaudeville acts.

With the decline in population in Central City, the building became less important. The infrequent movies and school commencement programs were the chief attractions.

In 1932 the building passed into the possession of the University of Denver, which has since renovated and restored it. Under the sponsorship of the Central City Opera House Association, the first play festival was held here in 1932, and every summer plays of the late nineteenth century are featured here for several weeks.

The Elks Opera House, Leadville:

Formerly known as the Tabor Grand Opera House, the Elks Opera House is a four-story brick building which was opened in November, 1879. At the time it was advertised as the finest playhouse west of the Mississippi, with all appointments "first class in every respect." On the ground floor was a saloon where the male audience enjoyed a drink and a hand of poker between acts.

Melodramas, farces, and Shakespearian tragedies were held until 1882 when the Emma Abbott English Grand Opera Company arrived. Later in the year the famous actor and playwright Oscar Wilde appeared in the theater. Chauncey Olcott, Robert Mantell, and Louis James were other famous actors who appeared here.

In 1905 the Opera House was acquired by the Elks Club.

Tabor Grand Opera House, Denver:

Built by H. A. W. Tabor in 1881, the five-story red brick structure, in Romanesque design, was one of the lavish playhouses of the country. Emma Abbot English, Modjeska, Nilsson, Wilde, Booth, Drew, and Mansfield were among the prominent actors who appeared at this opera house.

This building has been converted into a moving picture house and its interior greatly altered. It is scheduled for demolition.

Elks Opera House
Leadville, Colorado

CONNECTICUT

William Gilette Houses, Hartford:

William Gilette (1855-1937) was one of the most distinguished of American actors and playwrights. His most noted role was that of Sherlock Holmes, in a play of his own writing, which was popular in both the United States and England. His only moving picture appearance was in 1915, in the role of Sherlock Holmes. He wrote most of the play in which he appeared. The house in Hartford was his early home and that of his father, United States Senator Francis Gilette. The actor spent his declining years at Gilette Castle, 1.4 miles from Chester on the road to Hadlyme. This building is perched atop a high cliff like a medieval stronghold. The grounds contain a miniature railway, complete with steel trestle and other appurtenances.

MARYLAND

Tudor Hall, Aberdeen:

Tudor Hall, built in 1822 by Junius Brutus Booth, was the birthplace of Edwin Booth, leading Shakespearian actor of the nineteenth century and birthplace of John Wilkes Booth, the assassin of Abraham Lincoln. It is a brick, two-story house surrounded by fine shade trees, one of which is a sycamore 18 feet in circumference.

MASSACHUSETTS

Edwin Booth Home, Boston:

The home of Edwin Booth is at 29A Chestnut Street, Boston. This is the only house on the street with a main entrance at the side, facing a small lawn. There is an arched Georgian doorway with Corinthian portico and the house still has some of its original purple window panes which were a hallmark of this district. The house has small, wrought-iron second-story balconies introduced by Bulfinch and Benjamin. The entire house has a "princely, brooding air suggestive of 'Hamlet,'" the most famous role of this great tragedian of the nineteenth century.

MISSOURI

Thespian Hall, Boonville:

Thespian Hall, built 1855-1857 by the Thespians, a frontier dramatic group, is claimed to be the oldest surviving theater west of the Allegheny Mountains. This two-story structure of Greek Revival design with a four-column Doric portico was fortified during the Civil War and used as a military supply station, barracks, hospital, and prison.

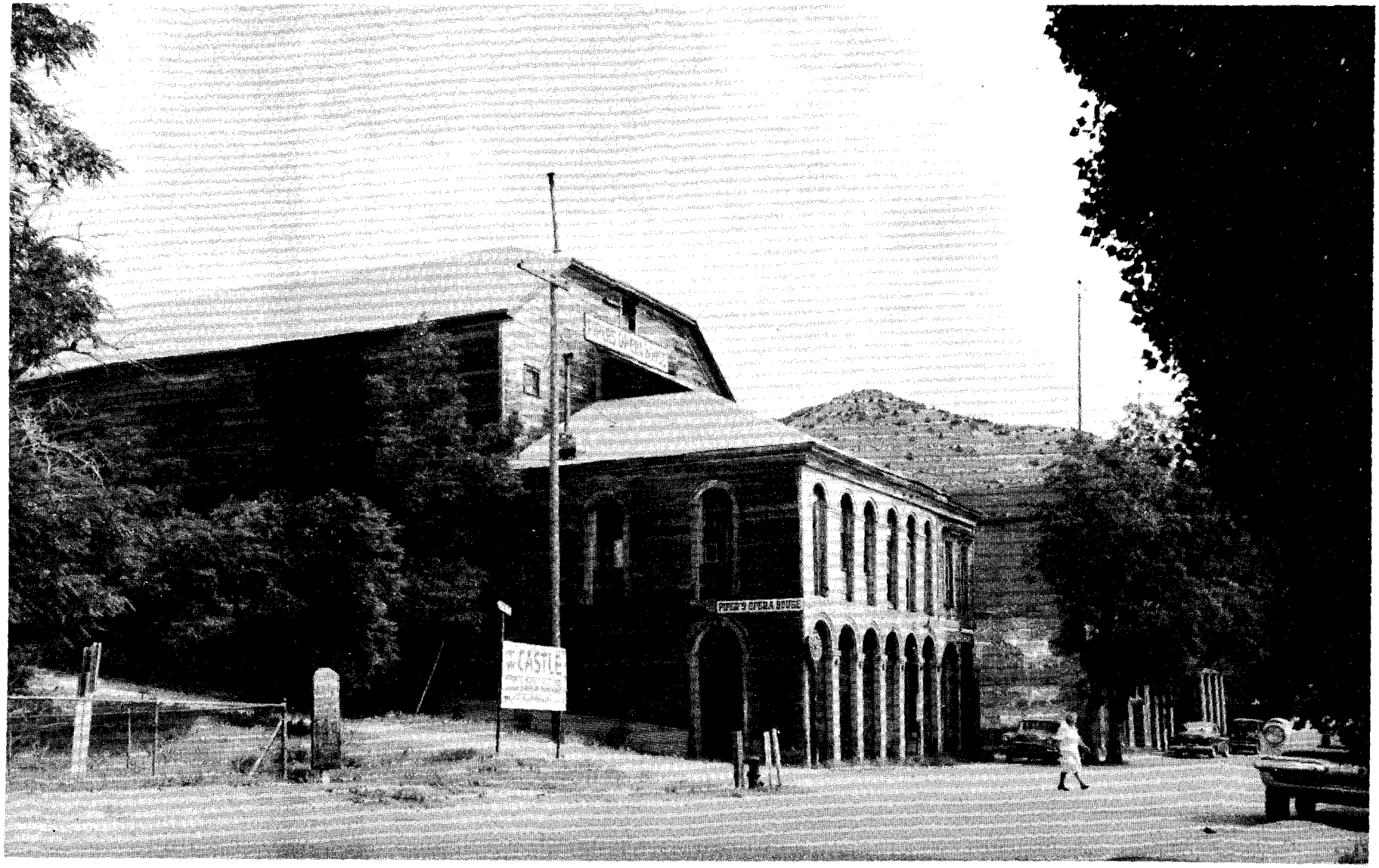
In the early 1900's it was used as a moving picture theater. Then in 1936, a Thespian Hall Preservation Committee formed by Boonville citizens prevented its being torn down. The floor of the present movie house slopes from the first-floor level into the original basement, so that the present stage floor is just slightly above the basement floor; a sloping balcony has also been added. The second floor remains the same, with its three large, but now empty rooms.

NEVADA

Piper's Opera House, Virginia City:

Virginia City, in its feverish heyday, was the principal city of the Comstock Lode, and theaters, restaurants, and saloons to rival those of San Francisco were constructed by the ever optimistic citizenry. Although devastated by great fires in 1863 and 1875, each time the city was built anew.

Among the twenty or more theaters that once graced Virginia City, Piper's Opera House alone stands today, a magnificent example of the mining frontier theater. John Piper bought Maguire's Opera House, located on D Street, in 1875, and after the fire of that year, rebuilt it and named it Piper's Opera House. His theater was again destroyed by fire in 1883, and a new structure bearing the old name was constructed at its present location on B Street.



PIPER'S OPERA HOUSE, built in 1883, Virginia City, Nevada.

June 22, 1958 National Park Service photograph

OKLAHOMA

Will Rogers Birthplace, Rogers County:

Although the great Oklahoma humorist did not attain wide renown until comparatively recent times, the scene of his birth and early years is not without importance in a consideration of sites associated with drama. Will Rogers was born in 1879 in a farm house built by his father in the Verdigris Valley four years earlier. The house, originally a log structure, was later covered with white weather boarding. Together with smokehouse, barn, blacksmith shop, sheds, and corrals, it stands substantially unchanged from the time Will Rogers lived there. Located two miles east of Oolagah, the site will be innundated by a reservoir created by Oolagah Dam. The State is currently making efforts to preserve the buildings.

OREGON

New Market Theater, Portland:

First incorporated in 1851, Portland grew rapidly from a village of 821 in 1860 to a city of 9,565 by 1870. On the Pacific Coast, it was second only to San Francisco in commercial importance and wealth. One of the important "Palatial" structures that illustrated that commercial wealth and the cultural life of nineteenth century Portland was the New Market Theater.

Theater was popular in the mining camps of Oregon at an early date. Portland had variety troupes and minstrel shows. In 1871-1872 Oregon's first brick show house, the New Market Theater, was erected by A. P. Ankeny, merchant and shipowner, at a cost of $100,000. The panic and depression of 1872, however, delayed the opening of this splendid theater until 1875, when James A. Hearns presented a spectacular production of Rip Van Winkle. The New Market was Portland's foremost theater during the late 1870's and 1880's. Among the noted people who appeared there were Madame Modjeska, Janauschek, Annie Pixley, Fannie Davenport, Billy Emerson, Baird's Colossal Minstrels, Henry Ward Beecher, Robert G. Ingersoll, and John L. Sullivan.

NEW MARKET THEATER, built in 1872, Portland, Oregon.

August 23, 1960 National Park Service photograph

(Oregon - cont'd.)

The New Market Theater is a three-story brick frame building with plastered front that extends from S. W. First Avenue through to S. W. Second Avenue. The facade of the theater has survived virtually intact, but the interior of the structure has been radically altered for use as offices and a garage.

UTAH

Old Salt Lake Theater, Salt Lake City:

Opened in 1862 as an outgrowth of the Salt Lake Musical and Dramatic Association, the Salt Lake Theater became the theatrical and musical center of the inter-mountain West. From 1870 to 1900 it regularly billed the outstanding stage talent of the country. Next to the Salt Lake Temple and Tabernacle, it was, in the words of Utah historian A. R. Mortensen, "the most famous and beloved building the Mormons ever built." It was torn down in 1928 and replaced by the Mountain States Telephone Building. A plaque marks the site.

MUSIC

IOWA

Antonin Dvorak House, Spillville:

Born of peasant stock in the tiny village of Nelahozeves in Bohemia in September, 1847, Antonin Dvorak became one of the best-known Czech composers. In 1893 he and his family visited the United States and spent the summer in the little Czech town of Spillville in the northeastern part of Iowa. While there he wrote the "String Quartet in F Major, Opus 96" and "String Quartet in E Flat, Opus 97." Dvorak formed an impromptu string quartet in the village and played his "String Quartet in F Major" in his summer home on Main Street.

KENTUCKY

My Old Kentucky Home State Shrine, Bardstown:

Known as Federal Hill, the mansion was begun in 1795 by Judge John Rowan, a cousin of Stephen Foster. Local legend credits Federal Hill with being the inspiration for Foster's song, "My Old Kentucky Home," written in 1852.

LOUISIANA

Beauregard Square, New Orleans:

Located on North Rampart Street between St. Ann and St. Peter Streets, this is the remnant of the nineteenth century Congo Square, which was intimately associated with the life and works of Louis Moreau Gottschalk (1829-1869), pianist and composer. An infant prodigy who began studying piano at the age of four, Gottschalk spent the first eight years of his life in the house on Rampart from which, on weekends, he could hear the primitive rythmns of the slaves dancing and singing in Congo Square. His memory of these haunting rythmns influenced many of his numerous musical compositions, of which the best-known today probably is "La Bambaula." Aside from Congo Square, no site associated with Gottschalk's career survives in New Orleans.

MASSACHUSETTS

Julia Ward Howe-John Singer Sargent House, Boston:

A four-story brick structure at 13 Chestnut Street, which has been attributed to Bulfinch, was the home of Julia Ward Howe and later of John Singer Sargent. The entrance is a delicate-columned Georgian doorway, and there are second-story long windows with wrought-iron balconies which indicate the upstairs drawing room then so fashionable. For many years this house was the meeting place of the Radical Club that succeeded the noted Transcendentalist Club.

NEW YORK

John Howard Payne House, Long Island:

This house, located in East Hampton, was the birthplace of John Howard Payne, author of "Home, Sweet Home." Of saltbox type and weathered shingle construction, the house has a gable end facing the street. It contains a collection of Americana and art objects.

PENNSYLVANIA

Ethelbert Nevin Birthplace, Edgeworth:

Ethelbert Nevin (1862-1901) was one of the most popular and noted of American musicians. He made his debut as a pianist at the age of 24, but is best known as a composer. "The Rosary" is widely known, and also the solo piano pieces, "Narcissus" and "A Day in Venice." He spent many years of his life in the home where he was born, a three-story brick structure set in spacious grounds. Many of his piano cycles and songs were composed in a studio building in the rear of the building.

UTAH

Mormon Tabernacle, Salt Lake City:

Built in Temple Square during the 1860's, the Tabernacle has from the first been the home of the world-famous Tabernacle Choir. The Choir was organized in the early 1850's and rapidly achieved a distinction that time has continued to enhance.

Recommendation for Additional Study

Additional study and investigation are recommended for the sites associated with the following persons:

1. Sidney Lanier

   Study and investigation is needed to determine the best extant site or building to commemorate the life and works of this writer. The home of Lanier's grandparents on High Street in Macon, Georgia, has been marked as his birthplace. However, there is doubt as to the authenticity of this site. Aubrey H. Starke, in his Sidney Lanier: A Biographical and Critical Study (Chapel Hill, 1933), says that "... the most reliable Macon tradition is certainly against accepting the High Street House as the birthplace...." On the other hand, there is a tradition, traceable indirectly to the Lanier family which describes the High Street House as the birthplace. A further effort to locate documentary evidence supporting one or the other of these traditions should be made.

   The High Street cottage was built by Larkin Griffin not long before the year of Sidney Lanier's birth. It is a small, story-and-a-half frame house with dormers and a low portico across the front. Since Lanier's time it has been altered by additional construction in the rear, but the original portion appears to be substantially unchanged.

2. George Bancroft

   Bancroft lived in the Beacon Hill area of Boston, Massachusetts. The building in which he lived, however, does not appear to be standing today. The Custom House where Bancroft worked has undergone considerable alterations.

3. John L. Motley

   There does not appear to be a building or site still extant which was significantly associated with this outstanding historian.

4. James Fennimore Cooper

   Additional investigation and study are needed to determine which of the sites associated with this author merit classification of exceptional value.

5. Owen Wister

   We need further investigation of the sites associated with this author.

SIDNEY LANIER COTTAGE, Macon, Georgia

December 19, 1960 National Park Service photograph

APPENDIX

CRITERIA

The criteria used in the evaluation of sites and buildings are as follows:

1. Structures or sites at which events occurred that have made an outstanding contribution to, and are identified prominently with, or which best represent, the broad cultural, political, economic, military, or social history of the Nation, and from which the visitor may grasp the larger patterns of our American heritage.

2. Structures or sites associated importantly with the lives of outstanding historic personages.

3. Structures or sites associated significantly with an important event which best represents some great idea or ideal of the American people.

4. Structures which embody the distinguishing characteristics of an architectural type specimen, exceptionally valuable for a study of a period style or method of construction; or a notable structure representing the work of a master builder, designer, or architect.

5. Archeological sites which have produced information of major scientific importance by revealing cultures, or by shedding light upon periods of occupation over large areas of the United States. Such sites are those which have produced, or which may reasonably be expected to produce, data affecting theories, concepts, and ideas to a major degree.

6. Every historic and archeological site and structure should have integrity--that is, there should not be doubt as to whether it is the original site or structure, and, in the case of a structure, that it represents original materials and workmanship. Intangible elements of feeling and association, although difficult to describe, may be factors in weighing the integrity of a site or structure.

7. Structures or sites of recent historical importance, relating to events or persons within 50 years, will not, as a rule, be eligible for consideration.

8. Structures or sites which are primarily of significance in the field of religion or to religious bodies but are not of national importance in other fields of the history of the United States, such as, political, military, or architectural history, will not be eligible for consideration.