

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

FOR FEDERAL PROPERTIES

already on NR

FOR NPS USE ONLY	
RECEIVED	18 1979
DATE ENTERED	approved 4/4/80

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC

Longfellow National Historic Site

AND/OR COMMON

2 LOCATION

STREET & NUMBER

105 Brattle Street

NOT FOR PUBLICATION

CITY, TOWN

CONGRESSIONAL DISTRICT

Cambridge

VICINITY OF

Eighth

STATE

CODE

COUNTY

CODE

Massachusetts

25

Middlesex

017

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input type="checkbox"/> DISTRICT	<input checked="" type="checkbox"/> PUBLIC	<input type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE <input checked="" type="checkbox"/> MUSEUM
<input checked="" type="checkbox"/> BUILDING(S)	<input type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> COMMERCIAL <input checked="" type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input checked="" type="checkbox"/> WORK IN PROGRESS	<input checked="" type="checkbox"/> EDUCATIONAL <input type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	PUBLIC ACQUISITION	ACCESSIBLE	<input type="checkbox"/> ENTERTAINMENT <input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input checked="" type="checkbox"/> YES: RESTRICTED	<input checked="" type="checkbox"/> GOVERNMENT <input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL <input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY <input type="checkbox"/> OTHER:

4 AGENCY

REGIONAL HEADQUARTERS: *(If applicable)*

National Park Service, North Atlantic Region

STREET & NUMBER

15 State Street

CITY, TOWN

STATE

Boston

VICINITY OF

MA.

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC.

Middlesex Registry of Deeds, Southern District

STREET & NUMBER

208 Cambridge Street

CITY, TOWN

STATE

Cambridge

MA

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

H. A. B. S.

DATE

1974

FEDERAL STATE COUNTY LOCAL

DEPOSITORY FOR
SURVEY RECORDS

Library of Congress

CITY, TOWN

Washington

STATE

D. C.

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input checked="" type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input checked="" type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

Longfellow National Historic Site is located at 105 Brattle Street, Cambridge, Massachusetts on 1.98 acres of land. It is situated in a neighborhood of fine old houses, some of which are outstanding examples of Georgian, Greek Revival and Victorian styles. On the east, separated by a dignified interval, stands the Hastings house built in 1845, with its charming early Victorian bow-windowed front. The two houses to the west were built by Longfellow's two sons-in law, Richard Henry Dana and Joseph Gilbert Thorpe, within a few years after the poet's death in 1882. The properties adjoining to the north are residential and institutional with an agreeable interspersions of gardens and trees, and the south vista, across Brattle Street to the Charles River, is for the most part preserved in the form of a municipal park.

Originally the "seat" of the 200-acre estate that John Vassall owned on the north side of the Charles River, the Longfellow House today stands largely shorn of its early "manorial" surrounding. Still, the house--with the formal arrangements of terraces, balustrades and steps at its front--symbolizes the finished whole. Behind the house and to the west stands a well-constructed and preserved two-story carriage house and barn approximately 60' x 20' in dimension, designed for Longfellow and built in 1844 atop the site of an earlier barn built by Andrew Craigie.

The grounds around the house are well landscaped and maintained. East and adjacent to the rear portion of the house is a formal garden designed by Longfellow which resembles an Italian garden he had seen while visiting Italy. The flower beds, with their borders of boxwood, make up a symmetrical pattern, something like that in an oriental rug. In the center, four pear shaped beds make up a circle. This in turn is enlarged by triangular beds in the corners so as to make a square. The gateway to the path leading from the garden to the barn consists of side posts and pediment taken by the poet in 1881 from the Longfellow House in Newbury, built in 1685.

A late 18th--early 19th century fence of carefully finished woodwork in Chinese Chippendale pattern runs along Brattle Street in front of the property. A gate leads to a broad, straight walk which creates a strong central axis at the end of which is the central pavillion of the house facade. The house itself is set on a double (ca. four feet) terrace which the walk negotiates in two low flights of brown sandstone steps which date from John Vassall's ownership. At either side of the steps and along the front of the terrace is a white-painted wood balustrade, added by Longfellow in 1872, which recalls the more delicate balustrade on the roof and forms a fine visual base for the facade.

In front of the property and across Brattle Street is a small formal park, Longfellow Park, owned by the City of Cambridge, which was once part of the original Longfellow property when it extended to the Charles River.

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DATE ENTERED	Approved 4/4/80

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1. Longfellow House (No. HS 1)

Built about 1759, the Longfellow House is a fine example of New England High Georgian style which combines features of English Palladian classicism and an old-fashioned basic building form onto which they are grafted. The two-story-plus-attic structure is wood frame above a brick and stone basement and has clapboard siding and a slate roof. Piazzas on the east and west sides, the rear ell and the northern part of the library are all 1790's additions to the original portion of the house which is a horizontal block with a symmetrical facade and a low, double-hipped roof. The four lower slopes of the roof are crowned by a balustrade which conceals upper slopes of very low pitch. Two large brick chimneys, capped with ornamental hoods, rise from the upper section of the roof.

The facade of the Longfellow House well illustrates High Georgian and attempts to add distinction to the familiar five-bay, two-story elevation by adding ornamental features. The center bay breaks forward 9" in a central pavilion topped by a pediment and framed by two giant Ionic pilasters. Similar pilasters are used at the ends of the facade. In addition, there is a rather prominent modillioned cornice. The pedimented central pavillion and its Ionic pilasters and classical doorway are academic, or Palladian, while the basic form of the building lacks any suggestion of that which is associated with full-blown English Palladianism. Rather, the building is shaped more like English houses of the earlier Baroque style. Thus, like much other Georgian work, Longfellow House combines some restrained and academic elements, such as the front doorway, with many other features best described as English Baroque, such as the front staircase with its busy spiral Newel post, spiral balusters, vigorous ramps and easings of the banister.

In contrast to the ornamental features of the Longfellow House facade, the windows are plain openings equipped with both interior shutters and exterior blinds, probably added in Craigie's 1793 remodeling. New windows appear to have been substituted at this time for the originals; the present window frames are flat against the wall and the muntins are thinner than those used a generation earlier.

The plan of the Longfellow House is of the central-hall type with interior chimneys, differing from the norm only in the depth of the hall which permits a partitioned back hall with a separate servants' staircase which almost mirrors the front staircase. A tall round-headed glazed window and door connect the two landings.

There are many noteworthy interior features in the Longfellow House. The first floor rooms have splendid fireplace compositions set against fully paneled walls. The overmantels of three chimneys are composed of a single well-proportioned panel framed by moldings with crossettes (rectangular enlargements at the corners), a solution replacing the Early Georgian raised panels and bolection moldings. The drawing-room overmantel is flanked by broad pilasters and crowned by a broken pediment; the chimney breast is

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flanked by deep, paneled recesses covered with elliptical arches. In the 19th century, the Longfellows substituted marble and soapstone frames and iron grates for three early wooden mantels, though the fine marble mantelpiece in the parlor may be original.

2. Carriage House and Barn (No. HS2)

The Carriage House and Barn stands to the rear of the Main house. A two-story wood frame building constructed in 1844, it consists of a central section with two wings. It is a good example of the kinds of outbuildings seen in the pattern books and other architectural works (such as Downing) in the middle of the nineteenth century. A search of the likely architectural books of the period would probably turn up a published prototype for the design. Stylistically, the building incorporates some Greek Revival aspects, (for instance the paneled pilasters on each side of the front facade), some features which may be Italianate in inspiration (such as the wide eaves), and some design qualities not easily associated with any historic style other than just early Victorian. Structurally the building is early Victorian in character.

Exterior woodwork in the Carriage House and Barn includes the large false doorway in the center of the facade which appears always to have been just a decorative device. It fits together so closely that it is hard to imagine how it could ever have functioned. The cupola astride the ridged roof of the barn, with its balustrade and other features, appears to be original as judged by the use of Greek Revival moulding profiles and cut nails.

Plans of about 1880 or 1890 exist for major alterations to the Carriage House and Barn. These included the lowering of the loft floor and the rearrangement of partitions. The second major alteration was the extension of the entire west wing to the north in about 1904. Subsequently, a portion of the first floor was altered to serve as a garage.

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input checked="" type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input checked="" type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input checked="" type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES

BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

Longfellow National Historic Site, the principal historic resources of which are the Longfellow House (No. HS1), the Carriage House and Barn (No. HS2) and the grounds, is significant for both its architecture and its associations. The house is one of the foremost examples of New England High Georgian architecture, combining English Palladian and baroque elements. Structurally it is composed of the nearly square front core-- the formal clapboarded Georgian edifice with pilastered central pavilion and pediment built by John Vassall, Jr. in 1759, and (2) the slight rearward extension thereof and ell, and side piazzas built following its acquisition by Andrew Craigie in 1791. The Carriage House and Barn, with some Greek Revival detailing, was designed for Longfellow and built in 1844 and remains an integral part of the historic scene which the site presents. Likewise the grounds, particularly the formal garden designed by Longfellow himself, are significant as an essential part of the historic environment which is directly associated with the poet.

The associational significance of the site embraces principally (1) the Vassall period, 1759-1774, terminated when Tory John Vassall found it prudent to move to Boston to take refuge from the mob that surrounded the house in September of the latter year; (2) the Revolutionary War Period, when, after having first seen use as a hospital for colonials wounded at Lexington and Concord and Bunker Hill, and as housing for Colonel John Glover and his "Marblehead fishermen," it became from July 1775 to April 1776, the headquarters for George Washington; (3) the occupancy of the Andrew Craigie's (Andrew Craigie, 1791 till his death in 1819; his wife Elizabeth until her death in 1841), Andrew Craigie being the first Apothecary General of the American Army, and speculator extraordinary; and, (4) most notably, the Longfellow period.

Henry Wadsworth Longfellow's (1807-1882) lengthy association with the house began in August, 1837, when he rented rooms from Andrew Craigie's widow. He had come to Cambridge the previous December to be Smith Professor of Modern Languages at Harvard. Shortly after he married Frances Elizabeth Appleton in 1843, his father-in-law bought the house and grounds for them. There Longfellow lived and wrote until his death in 1882. A scholar and a poet of international note, Longfellow counted among his friends other men of reknown who were helping to create an American literary tradition during the mid-19th century. Longfellow himself stands as a major literary symbol of that era. Extraordinarily popular in his lifetime, he is known to millions of Americans for his poems read during their school years, such as "The Courtship of Miles Standish," "Evangeline," or "Hiawatha".

9 MAJOR BIBLIOGRAPHICAL REFERENCES

Craigie, Andrew. "Letter and Related Materials",: American Antiquarian Society, Worcester, Ma.

The Society for the Preservation of New England Antiquities, "Historic Structures Report. Architectural Data Section, Longfellow NHS (April 1975)."

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 1.98

UTM REFERENCES

A 19 | 324810 | 4693600
 ZONE EASTING NORTHING

B | |
 ZONE EASTING NORTHING

C | |
 ZONE EASTING NORTHING

D | |
 ZONE EASTING NORTHING

VERBAL BOUNDARY DESCRIPTION
See site plan

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE

Anne Booth, Architectural Historian

April, 1977

ORGANIZATION

National Park Service, NAR

DATE

STREET & NUMBER

15 State Street

617-223-3778

TELEPHONE

CITY OR TOWN

Boston

STATE

MA.

12 CERTIFICATION OF NOMINATION

STATE HISTORIC PRESERVATION OFFICER RECOMMENDATION

YES NO NONE

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

In compliance with Executive Order 11593, I hereby nominate this property to the National Register, certifying that the State Historic Preservation Officer has been allowed 90 days in which to present the nomination to the State Review Board and to evaluate its significance. The evaluated level of significance is National State Local

FEDERAL REPRESENTATIVE SIGNATURE J. B. Holloman

TITLE Asst. Dir., Cultural Resources

DATE 1/10/79

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

James M. Driscoll

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

DATE 4/4/80

ATTEST: Patrick Andrew

DATE 4/3/80

KEEPER OF THE NATIONAL REGISTER

UNITED STATES DEPARTMENT OF THE INTERIOR
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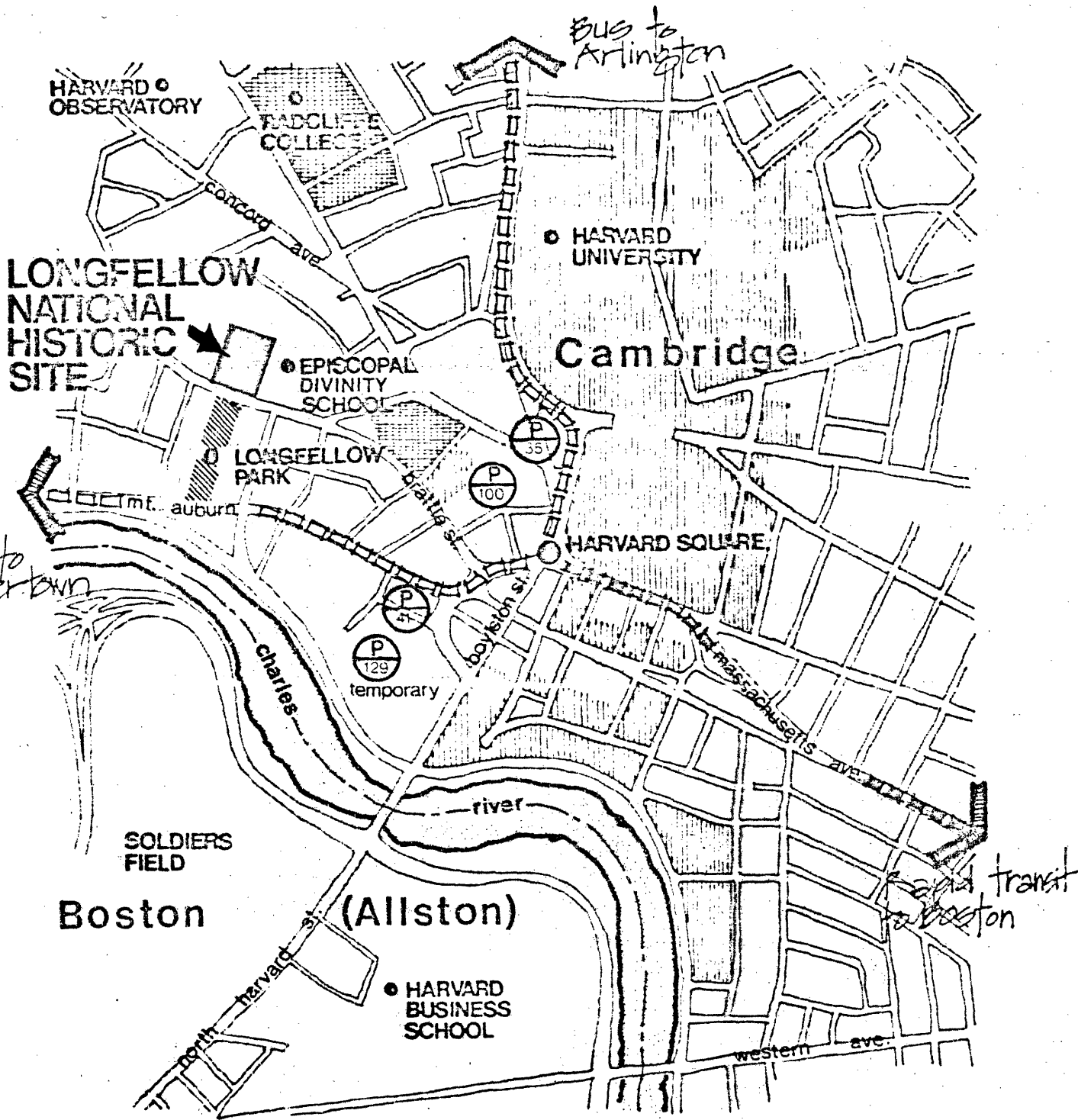
FOR NPS USE ONLY	
RECEIVED	10 1378
DATE ENTERED	approved 1/14/80

CONTINUATION SHEET

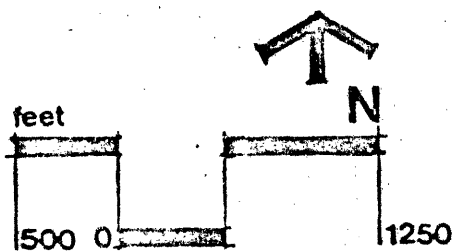
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Longfellow's oldest daughter, Alice Mary Longfellow, lived in the house until her death in 1928. Subsequent family residents maintained the house and its contents. The Longfellow House, as shown today, presents an interior aspect that stems from the last period of Henry Longfellow's life. Most notable is the ground floor study--the room to the right of the front hall--where in the far front corner stands the high desk before which Longfellow stood to compose much of his poetry. In front of a bookcase near an interior corner of the same room is the long, leather-covered chair in which Longfellow sat. In the center is the table which in his time was piled high with books and papers. This room, probably that used by George Washington as a council chamber, was that used by the poet to receive the countless visitors to the house. Other rooms in the house are likewise furnished with Longfellow pieces which, with the memorabilia, pictures and other details of decoration that stem from the last century, are set against a background of good Georgian staircasing, paneling and chimney pieces a hundred years earlier.

When the National Park Service acquired the Longfellow House in 1973, it received a large collection of paintings, sculpture, decorative arts, library and manuscript materials. Dating from the 18th to the early 20th centuries, the objects are significant works of art, having been fabricated by some of America's and Europe's leading artists and craftsmen. Virtually all were part of the house furnishings during the occupancy of Henry W. and Alice Longfellow (from 1837-1928) and, as such, provide a valuable index to the taste of both the family and the time.

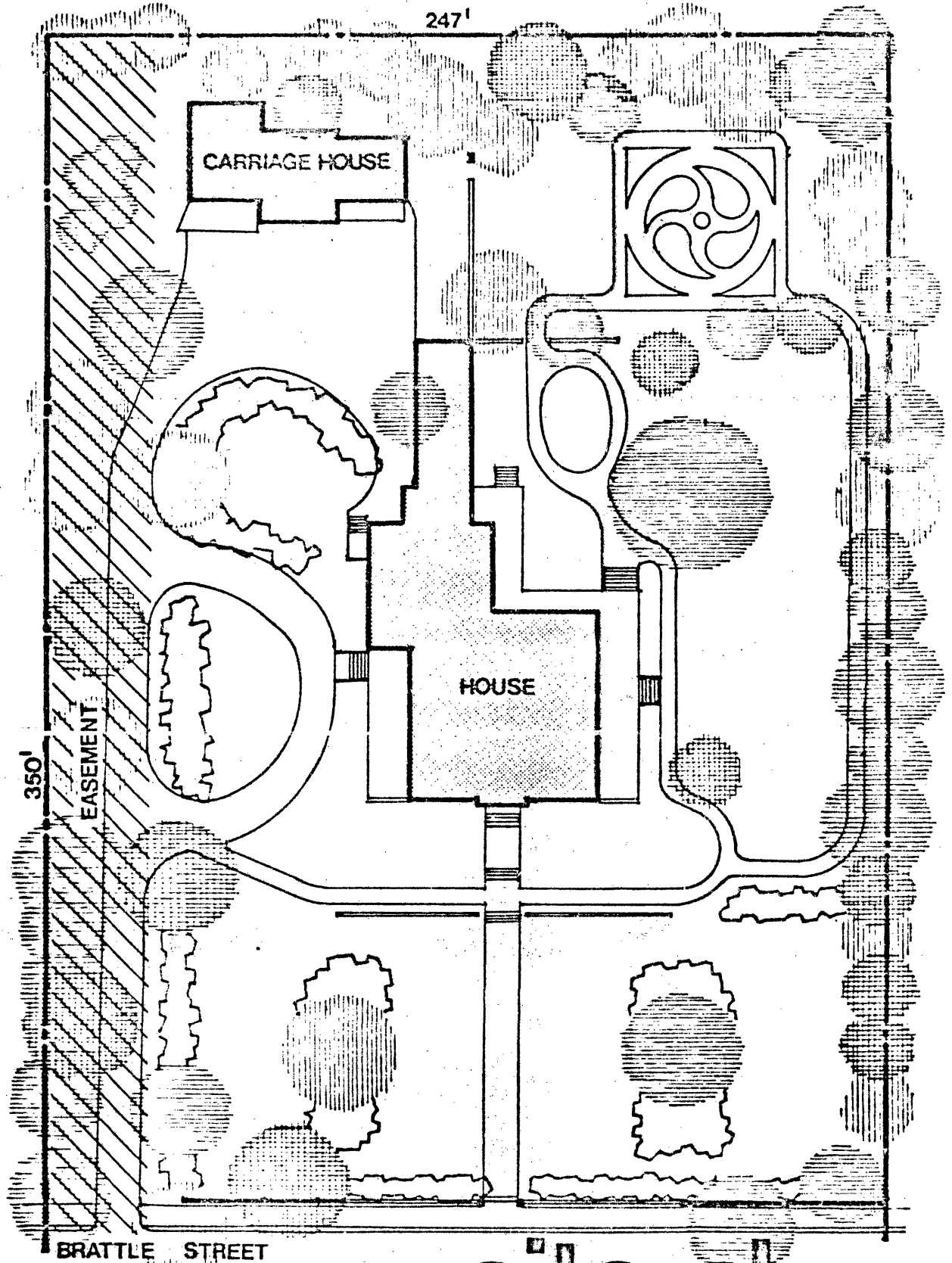


 — MUNICIPAL PARKING SPACES



setting

LONGFELLOW NATIONAL HISTORIC SITE



site plan

LONGFELLOW NATIONAL HISTORIC SITE

