



President's Overview



As we clean up the last of the autumn leaves and get ready for the holiday season, it's easy to forget what a busy summer and fall we've had at MHSM.

Thanks to the Peter Tufts House Committee, especially Beth Hayes, Ryan Hayward, and Claire Dempsey, the house is now eminently livable and has been rented to three young people who are enjoying the space and the sense of history surrounding the house. MHSM members tend to be "old house people," but a house built around 1683 gives "old" a new meaning. If you're wondering about the 1683 date, see the article in this newsletter about how modern scholars have reinvestigated the historical context of the house and modern science has helped date the house more accurately. For our next step, Claire Dempsey, with the help of outside experts, is preparing a report to guide our future decisions about the best use of the house.

The original play, *Letters to Medford*, ran for two weekends in October in the MHSM main hall. In recent years the hall has seen exhibits, lectures, dinners, and student tours. The old "magic lantern" upstairs and keyboard instruments in the basement suggest past activities in the nearly 100 year-old building. But running an original play for two weeks is probably a first! MHSM co-sponsored the event,

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Letters to Medford a Huge Hit

A Play About the Future According to the Past

by *David Fedo, Academic Vice President Emeritus at Curry College*

"History," said the American industrialist Henry Ford, "is more or less bunk." But the Italian diplomat Machiavelli had a different view: "Whoever wishes to foresee the future must consult the past: for human events ever resemble those of proceeding times." Added the American novelist William Faulkner: "The past is never dead; it isn't even the past."

All of these definitions were in play at the October 17 opening night performance of *Letters to Medford: A Play about the Future According to the Past*, the extraordinary production on Medford's rich history—past, present and

projected future—at the Medford Historical Society and Museum (MHSM) at 10 Governors Avenue. The presentation is an initiative of the Two Roads Performance Projects, which in the past has produced "Dance in the [Middlesex] Fells." This ingenious play, shaped from letters written by past and present Medfordites, was crafted by Canadian-born Kyna Hamill, long associated with the Medford Historical Society and Museum and professor at Boston University who, as she says, "dabbles in many things in Medford." Her artistry

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Above, Emily Hall takes a "selfie" with Lydia Maria Child. Left to right: Alona Bach (Emily), Melissa Bergstrom (Lydia), Nicole Howard (Lucy Osgood) and Sloan Zwanger (Taylor). Right: Charles Brooks played by Matthew Arnold talks about his history of Medford to the Archivist played by Geoff Van Wyck. Photos by Christine A. Banna.



President's Overview *continued*

but the real work was done by Kyna Hamill and Wanda Strukus (Two Roads Performance Projects) in collaboration with the actors and technical staff. Plays are inherently ephemeral, but one permanent memento of the production has been left behind. The next time you are in the building, look around the walls in the entrance hall for the quotation from Reverend Charles Brooks.

As I watched the play, I remembered a quotation I saw recently by Dutch photographer, Andrea Stultiens: "Archives are dead until their content is handled by people who connect it to their reality in one way or another." This nicely restates our mission – helping people connect history to their own world.

Collaboration with Two Roads is just another example of our outreach to other organizations, both within and outside of Medford. As you look through this issue of the newsletter, you will see that we are continuing our public programs, expanding the exhibits in our museum, and reaching out to other groups.

This is all made possible by the continuing support from our members and volunteers. Our annual appeal letter is included with this newsletter.

Best wishes for the Holiday Season!

John Anderson, President

Historical Societies Exchange Visits

Medford's and Lexington's historical societies exchanged visits this spring, appropriately, right around the time of Paul Revere's ride.

On May 6, a group from the Lexington Historical Society came to town to learn about Medford's history. Following a tour of the Royall House, their bus arrived at MHSM where Allison Andrews gave them an overview of the city's past with visual references to items in the display cases.

A few weeks later, Marjorie Travis of the Lexington Historical Society led some MHSM members around the Lexington Battle Green (properly known as the Lexington Common) and brought us through the Buckman Tavern where we took the self guided audio tour.

Medford and Lexington share a history that dates back to the Revolution, and we look forward to more collaboration in the future.



Left to right: Joan Quigley, Sue Gerould, Marjorie Travis from the Lexington Historical Society, John and Heather Anderson on the Lexington Common.



Left to right: Allison Andrews, Joan Quigley, Maryann Langen, Tresa Casteletto, Sarah Cumber and Laura Duggan

Garden Club Views Lydia Maria Child's "Floral Souvenir"

Following its appearance in the last MHSM newsletter, the Medford Garden Club ran Joan Quigley's article on Lydia Maria Child's "Floral Souvenir" scrapbook in their October newsletter, followed by a visit to MHSM for a viewing of the scrapbook on October 22nd.

Garden Club members (some of whom at MHSM members as well!) saw the original artwork, pressed flowers, and impeccable handwriting described in the article. Joan was on hand to talk about her discoveries during the process of indexing the album and to answer questions.

In return, we received some friendly gardening advice regarding Child's beloved Star of Bethlehem flower bulbs - caution: they are lovely but they'll take over your garden!

Alternative Ways to Support MHSM



SMILE at Amazon.com Supports MHSM We strongly support shopping at local establishments when-

ever possible, whether it be for books, hardware, or gifts. When we support local businesses, they can support us. But I do shop at Amazon for things that aren't available locally, and I sometimes use Amazon as an alternative to a big box store. If you do shop at Amazon, first go to SMILE.AMAZON.COM and register your support for the Medford Historical Society. One half of one percent of your purchases will come back to us as a rebate. Don't desert local stores, but when you do buy at Amazon, it will help MHSM.

Employer and Company Matching Gifts Many companies will match gifts dollar for dollar or, in some cases, even more. A number of members have taken advantage of this opportunity and we thank you! In one case, the donation of \$250 from Pompeo & Sons Insurance, long time MHSM supporters, was matched two to one by Arbella Insurance for a total of \$750. Thank you, John, Steve, and Arbella. Check with your employer if this is an option for you.

Life Memberships In the last year, we welcomed Ruth Roper and Paul Donato as Life Members. This is a great way to support MHSM and it will also stop those letters asking you to renew! Life memberships are available at \$300 for an individual and \$400 for a family membership. You can find a membership form on the MHSM website, www.medfordhistorical.org.

Letters to Medford *continued*

is enhanced by the deft direction of Wanda Strukus, who has arranged the action of her six talented actors creatively within the small rectangular exhibit space of the Museum. The facility seats up to 35, many of whom gave the performance a standing ovation on opening night.

Hamill's play opened with the ghostly appearance of three well-known figures from Medford's history: the Reverend Charles Brooks, whose 1855 letter "to the future" stands at the center of the plot; Ms. Lucy Osgood, said to be "the grand dame" of nineteenth century Medford; and the famous abolitionist and writer Lydia Maria Child ("Over the River and through the Woods" is her immortal Thanksgiving jingle). All are costumed in the clothing of their times. These are Medford's historical icons, and they appear here as foils to Adam, the modern Archivist, and later to two teenage Medford students, Emily and Taylor.

Letters to Medford is at once both serious history and comedy. Medford's past is presented dramatically in dialogue that is both crisp and compelling. "What will the future hold?" wonders Osgood, ably played by Nicole Howard, early in the drama. "We have something important to say about the future and the past," answers the Rev. Brooks (expertly acted by Emerson College graduate Matthew Arnold), whose family name was and is familiar to all Medford citizens. "I can conjure the future." He is at first challenged by the bespectacled contemporary Archivist (played by the energetic Geoff Van Wyck), who insists that "History belongs to the present." But he will soon change his tune and become part of the game in which the meaning of history goes back to the past and forward to the future.

The comedy comes in little asides—about the roads in Medford and about the fact that the Archivist is the keeper of Medford's past but nonetheless lives in Malden. Later one of the students, Taylor (nicely played by Sloane Zwanger), in a 2014 school assignment written to the Medford students of 2215, wonders whether the McGlynn family "is still in power." And the Rev. Brooks, in asking Emily (magnificently played by Harvard student Alona Bach) whether she has read his book, hears a modern-day reply: "Did you e-mail it to me?" Later, Emily uses current teenage language like "wicked awesome" in speaking to the nineteenth-century "ghosts" and in one scene coaxes Lydia Maria Child (superbly performed by Melissa Bergstrom) to actually say the word "sex."

The Rev. Brooks is persuasive, hoping to project the Medford of the past into its possible future. Of course, this practice is not uncommon in literature, including drama, where events of history are sometimes compared against both the reality of the past and the present and then against an imagined future; this narrative device is what makes Charles Dickens'

A Christmas Carol, for example, so beguiling. It works because, as Child says, "History is dynamic, and the future is dynamic. You must have perspective." Henry Ford was clearly wrong; history is decidedly not "bunk." And Hamill makes it clear that, as Faulkner writes, history is "never dead." It lives in the hearts and minds and the letters of the generations before and the generations after. As Brooks has said earlier, "History goes on and on."

As Hamill's play nears its end, there is a kind of shared understanding about history between who Taylor has called the "old-fashioned" ghosts and the generation of 2014. Rev. Brooks even willingly takes a photo of the mixed group with what appears to be Emily's cell phone; he seems to "get it" and so do Child and Osgood. A storm of letters are soon thrown on the stage by the Archivist, who has served successfully as an intermediary between the three ghosts of the past and the two young students. They all begin to be read by the cast. At the close, blank pieces of paper are handed out to members of the audience, with the request that they (we) write our own letters. It's a nice touch, and Hamill and Strukus have brought it all together with a thoughtful coda.

In a program note, Kyna Hamill and Wanda Strukus report that "some of the letters from the present-day students came from Cache's Mystic River Celebration in 2013 thanks to a project devised by artist, Hannah Verlin." There is an art installation by Verlin in the MHSM facility which is exhibited concurrently with the production.

Charles Brooks, played by Matthew Arnold, and Lucy Osgood, played by Nichole Howard, discuss the future. Photo by Christine A. Banna.



History, Mystery, and Mythology at the Peter Tufts House

by John Anderson



Peter Tufts House circa 1880 shows broken windows, no dormers, and an inappropriate single storey addition

the Town of Medford in 1855, he declared it to be the oldest house in America. Brooks based his claim on the fact that Matthew Cradock, who was one of the 35 members of the Massachusetts Bay Company, was granted land in present day Medford in 1634, and that there were houses, barns, and outbuildings present when his heirs sold the property in 1652.

In 1975 Dr. Joseph Valeriani became the President of the Medford Historical Society. At the time, he was chairman of the Medford High School Social Studies Department. He was active in many community organizations and took a leadership role in planning Medford's 1976 Bicentennial celebrations. In 1982, he raised the funds to acquire the Peter Tufts House for the Society from Historic New England (formerly known as SPNEA). In spite of all this work he also took on the job of correcting popular misconceptions about Medford's history. He expanded the written mission of the Society to include: "...correct the myths that had grown up over the years" about Medford.

Although scholars focus on original sources, most of us read contemporary historical books and articles which reflect the interests, points of view, or even prejudices of the author. If it's a book intended for the *NY Times* best seller list, it better spin a tale that appeals to the readers of the time. It's hardly surprising that what was generally accepted in the past often becomes today's mythology. Shakespeare's "history" play, *Richard III*, legitimizes his overthrow by Queen Elizabeth's grandfather Henry VII by demonizing Richard, the "hunchback," as a murderous monster. At best this was an exaggeration, but it made good politics for Shakespeare and pleased the playgoers of the Elizabethan era. More recently, Thomas Jefferson's legacy has become part of a major and sometimes bitter disagreement among modern scholars and popular writers.

Our own Peter Tufts House has been the subject of books and articles for so long that we now have a "history of histories" of the house. Views have changed dramatically over the past 150 years. Who built it? When was it built? Why was it built?

The house has been known as "The Old Fort" and the "Cradock House," supposedly built in 1634 by Matthew Cradock. The oval portholes were said to be for firing guns to defend against attacking native Americans. When Charles Brooks wrote a *History of*

The most colorful history of the house comes to us from an 1894 work by Samuel Adams Drake entitled *Our Colonial Homes*. Drake writes:

Of all the old buildings going back to the colonial period, which accident has left unharmed, the subject we here illustrate must be considered the patriarch. It is much the oldest building in New England, if not the oldest in the United States retaining its original form. It derives additional interest as the handiwork of the first planters in the vicinity of Boston, and one of the first, if not the very first, brick houses erected within the government of John Winthrop. Not only is its title to antiquity thus secure; but what a pleasure it is to be able to say of this venerable relic, as we now do, that it still stands!

Drake continues:

The bricks are said to have been burned nearby, as bricks are today. There was even some little attempt at ornament, as seen in the lower course of the belt which is so laid as to form a cornice. The loop-holes were for both watch and ward; the walls half a yard in thickness. Ponderous iron bars secured the arched windows at the back, and the entrance-door was strongly cased in iron. The fireproof closets, huge chimney stacks, and massive hewn timbers, all told of strength and durability in the builder's plan. A single pane of glass, set in iron, and placed in the back wall of the western chimney, overlooked the approach from the town. It was, in short, just such a house as might have served the turn even of an inhabitant of the Scottish border, with its loop-holes, narrow windows, and doors sheathed in iron. Against an Indian foray it was impregnable.

Drake wrote this account at a time when the nation looked back into its past with a romantic eye. To end his story about the Cradock House, Drake tells of one legendary account of a stand-off with native Americans: "There is, in fact, a tradition running to the

Peter Tufts House *continued*

effect that this old fort was at one time beleaguered for several days together by an Indian war-party, who, after finding that they could make no impression on its thick walls, while the fire from the garrison was thinning their own ranks, finally drew off from the attack." According to Drake's view of the building, it is the oldest house in America, built in 1634 by Matthew Cradock as a mostly utilitarian fortified house, reminiscent of a medieval castle.

In 1926, Ruth Dame Coolidge read a paper at the Medford Historical Society, *The "Cradock House, Past and Future"*. It was subsequently printed in the *Medford Historical Register* and fills the entire issue of Volume XXIX, No. 3. Ruth Coolidge was Medford through and through. Born in 1880, she attended Medford High School where her father was principal. She graduated in four years from Tufts with a B.A., M.A., and a Phi Beta Kappa key. She taught at Medford High School and was President of the Medford Historical Society for four years. She wrote: *The Pageant of the Royall House* (1915); *The Pageant of the Mystic* (1930); and *The Pageant of the Centenary of Medford High School* (1935). She "summered" in Nantucket with her family where she died of a heart attack while vacationing in 1951.

In her paper, Ruth Coolidge takes on the mythology of the "Cradock" house directly, but with a note of apology:

There is something peculiarly sacred about old tradition. The halo of antiquity hangs about an old house, imbuing it with the mystery and romance of days long gone. So when the modern student ventures to dispel the haze with the rude breath of scientific criticism, he is assailed as a heretic and a vandal. About the Cradock house was such a halo, and even today, my little resume...is headed by the title of Cradock house. And in spite of all we can do or say it is probable that it will be known as Cradock house for years to come. A lie travels a mile while truth is getting his boots on...It is hard enough for Medford to lose its shipbuilding, its rum, and now its only "oldest in America" possession.

Ruth Coolidge points out that while Medford was inhabited as early as 1629, there are no records showing a house at the Tufts House location. A detailed map of 1637 shows a Cradock farmhouse, but not at that location. Buildings were very sparse at the time and a detailed map would surely have shown the large "fort" if it existed. The map shows buildings concentrated in the area near the current Medford Square.

To this day, no one has found new evidence to support the 1634 date. Perhaps the most telling evidence against that early date is in the mortar. According to Historic New England researchers, there was no lime readily available in 1634 to make the kind of mortar used in the Peter Tufts house. Instead, in those early years, a mud or adobe type of mortar was used.

suitable only for interior use or in structures that could be periodically rebuilt. As Ruth Coolidge says, "Bricks were made in the colonies at an early date, and we find Winthrop building himself a stone house, yet a storm arose, and as the stone was laid with clay, for want of lime, two sides of it were washed down to the ground."

Finally, Ruth Coolidge points to similarities between the Peter Tufts House and other houses built in Medford in the late 18th century. She writes, "Have you ever noticed, when taking an auto trip through some older part of New England, that if you note one old house of peculiar construction, you are almost certain to observe another, or three or four like it, before you leave the settlement?" (I love the thought of this lady taking her "auto trip" in the 1920s, the era of Model T Fords. I wonder if she stopped at the Colonial Inn in Concord as thousands have since. Did she go with her husband or take jaunts by herself during her time off from teaching school in the summer? If only she had kept a journal of what she saw nearly a hundred years ago!) She continues:

It sometimes seems as if one architect or master builder hit upon one especially happy design for one township and perpetuated that in several variants over the whole community...So it is hardly surprising if, at the end of the seventeenth century, when a reasonable prosperity and security had settled upon the little village on the Mystic, three eminent citizens should have constructed brick houses, similar in size, material and design, not for fortification, but for peaceful residence. There rose, at least, however tenable this theory, in the last quarter of the seventeenth century, the Peter Tufts House, the Jonathan Wade house, called the Garrison house, behind the savings bank,

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Peter Tufts House after General Lawrence's reconstruction. The changes inside were even more extensive.





This view of the fireplace in the parlor at Peter Tufts House taken about 1890.

and the Nathaniel Wade house, formerly on Riverside avenue, long since torn down. All were men of wealth.

[The Jonathan Wade house is the brick building on Bradlee Road, visible from the front door of 10 Governors Avenue as you look across the municipal parking lot. It is currently used as an office building. Could this be “the oldest brick office building in America?”]

By pointing out that the Peter Tufts house was built by a wealthy man at the same time as a few other similar houses, Ruth Coolidge anticipates a modern view of the house. Cary Carson is Vice President of Research at Colonial Williamsburg and author of many books on colonial era architecture and culture. Mr. Carson first visited the house in 1970 when he was in graduate school, and we are fortunate that he still finds it significant and worth further study. In 2010, he re-visited the house and wrote:

Whatever the date of its construction, the Tufts House is one of the very earliest gentry houses in the region, even in the colonies, to have been laid out originally on a full, double-pile plan, what non-

*specialists call a “Georgian” plan. Houses two rooms deep with a broad central passage soon became the plan of choice for 18th century gentlemen builders almost everywhere. To describe its importance another way, the Tufts House looks to be one of the earliest large houses outside of Boston to break away from the traditional house form that arranged the principal living spaces on either side of a small lobby entrance and central chimney and pushed kitchens and work rooms to the back of the house. Newer fangled gentry houses showed callers into a central corridor, usually containing a staircase, then distributed them to front rooms for public activities or to rooms directly behind them for more private functions. Such house-planning innovations brought an end to older, vernacular lifestyles **and introduced colonists in New England and elsewhere to a manner of fashionable living that spread throughout England’s world-wide empire.**[my emphasis]*

Over the period of about a hundred years, scholarly views of the house have turned completely around. In 1894, Drake saw it as “such a house as might have served the turn even of an inhabitant of the Scottish border”. In 2010, it is seen as a rich man’s attempt to validate his own good taste and devotion to the most up-to-date fashionable living. It has gone from the “oldest house in America” to “the oldest brick house in America” to the more reasonable, but less exciting, “one of the oldest brick houses in America.”

Of course, if Dr. Valeriani were still with us, he would have more myths to research and correct. Many experts have repeated the widely held belief that the house was rebuilt in 1890 by General Samuel Lawrence as a wedding present for his daughter. He certainly did buy the house and renovate it extensively. I have personally spoken with descendants of General Lawrence who say that his daughter never lived there. She lived in a much larger mansion, long gone, on Forest Street at the location of the present-day Medford Post Office. According to the deeds, Samuel Lawrence owned the Peter Tufts House until 1911, the year of his death. His widow, Carolin Lawrence was listed as the next owner. And certainly, the Peter Tufts House would have been rather small for a very wealthy Victorian era family. Still, the myth lives on. Before I knew better, I repeated it many times myself!

Breaking News: Scientific Study Dating the Peter Tufts House

Just before deadline for this newsletter, thanks to Claire Dempsey and the Massachusetts Historical Commission, we received a dendrochronology study that sheds light on the age of the Peter Tufts House. Claire Dempsey is a long time MHSM member, Boston University professor, and a well known expert on American colonial architecture. As part of her vol-

unteer work for the Peter Tufts House Committee, she arranged for a study paid for by the Massachusetts Historical Commission.

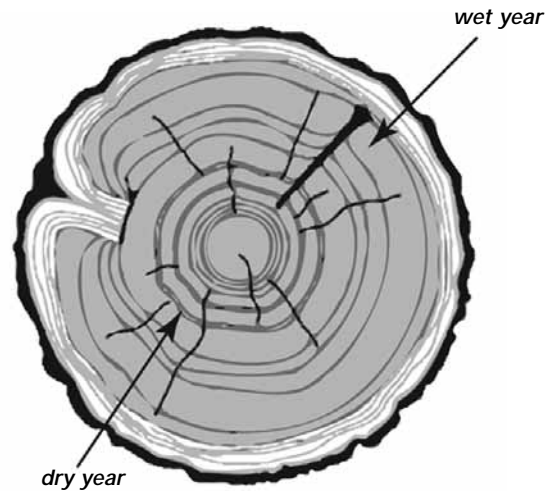
When I first heard the word “dendrochronology” I thought it had something to do with dentistry! But careful drilling with power tools is the only similarity. Dendrochronology is a process by which small cores are

Breaking News *continued*

removed from pieces of wood so that its age can be established.

In case you're wondering how this is possible, the report explains:

Dendrochronology, or the study of tree ring growth patterns to date the age of archeological timbers, was initially developed in the 1920's by Andrew E. Douglass using long-lived Ponderosa pines in the Southwest United States. An astronomer by training, Douglass was interested in historical sun spot activity and its relationship to earth's climate. He surmised that by looking at yearly growth ring sequences in longlived trees growing in an arid environment where moisture is key, he might be able to ascertain yearly variations in climate attributable to sunspot activity. (Baillie, 1982). To push the tree ring database back past the age of living trees, samples were taken from roof poles in Pueblo ruins which turned out to eventually overlap the living tree data. Besides fulfilling his research needs, this work revealed the feasibility of dating archeological structures. In the 1980s the advent of computer programs to collate the data and compile master chronologies enabled unknown samples to be compared to known masters with a high degree of accuracy. Pioneering work in Eastern Massachusetts on Oak... and in the Connecticut River valley initially concentrating on Pitch pine (Flynt 2004) and expanding into oak, chestnut, hemlock, and white pine has revealed the suitability of using dendrochronology as a mainstream research tool for analyzing and establishing construction timber felling dates in the Northeast, a region heretofore considered too variable climatically to provide reliable results.



This crosssection of a tree shows differences in the depth of rings formed during wet and dry years.

The study focuses on the timbers of the house, generally accepted as part of the fabric of the house dating to its original construction in the 1600s. The report concludes by stating "...the successful compilation of the oak site master reveals that the [Peter Tufts House] timbers were felled over two winters, 1681/2 and 1682/3, making 1683 the earliest the framing could have been incorporated into this brick structure."

This study seems to be the final blow to the 1634 date ascribed to the house by our beloved Charles Brooks in 1855. It even indicates that the generally accepted 1677/8 date is at least 5 or 6 years too early. But we can still say that it is "one of the oldest brick houses in America."

Native American Display

by Allison Andrews

A selection of our numerous Native American objects has finally found a place among our regular displays, a welcome addition to the artifacts that we use to tell Medford's history. Most of the objects are made of stone and date back thousands of years. Some are labeled as found in Medford and surrounding towns. Among the array of items are bowls, mortars & pestles, ax heads, fishing weights, and spear- and arrowheads.

By happy coincidence, at the same time that the display was in progress, some experts came our way who greatly enhanced our understanding of the objects. Geologists/authors Alison Simcox and Doug Heath examined the artifacts in researching their upcoming book about the Middlesex Fells and archeologist Ryan Wheeler from Phillips Academy in Andover (and former MHSM Board member) spoke about them to the riders on the annual bike tour on September 20th, this year themed "Narratives of the First Peoples of Medford."

They informed us about how the objects were made (usually by carving softer with harder stone), how they



Clockwise from top left: fishing weights; cutting and carving tools; amulets, European and Native American trade items - beads and hatchets; spear- and arrowheads.

were used, and what the types of stone can tell us about where they originated.

Our thanks go to Peter Escott (2013 MHSM Volunteer of the Year) for getting this project off the ground. It will especially illustrate this important era for the third graders when Peter gives his local history presentations.



Left: "Meeting House Brook", photo by Mike Ryan and Above: "Snowy Footbridge at Medford Square" by Patty Saunders are part of a group of images included in a show entitled Medford in Winter: Then and Now which will hang December 6th through January 18th at MHSM.

December/January 'Tis the Season... for Celebrating Art

Medford in Winter: Then and Now, Medford Arts Center, Inc. (MACI) Art Show at MHSM, December 6, 2014 – January 18, 2015, 10 Governors Avenue

Opening Wine and Cheese Reception
Friday, December 12, 2015, 7:00 PM

Medford in Winter: Then and Now features the work of talented MACI artists, in a show of photographs of Medford. **Join us at the Opening Reception** to browse, meet and chat with the artists and friends, and enjoy the refreshments. The display will continue through January 18th and can be viewed on Sundays, 12 noon – 4:00 PM or by appointment; requests may be made at mhsqueries@yahoo.com.

Collection Chats: Three Sundays
beginning January 11, 2015, 1:00 – 2:00 PM
10 Governors Avenue

Come and learn more about the treasures of MHSM. Each talk centers on the story of a valued Museum object and explores where that piece fits into the study of Medford history. Hosted by Barbara Kerr who is both the MHSM Director of Collections and the Medford Public Library Assistant Director.

Part I: Sunday, January 11, 2015, 1:00 – 2:00 PM
The Great Man's Chamber Pot and Other Observations About Plumbing

Part II: Sunday, March 8, 2015, 1:00 – 2:00 PM
Half a Hull is Better Than None: Half Hull Ship Models and What Really Went on in Medford's Shipyards

Part III: Sunday, May 17, 2015, 1:00 – 2:00 PM
A Long Journey Home: Medford and the Spanish-American War

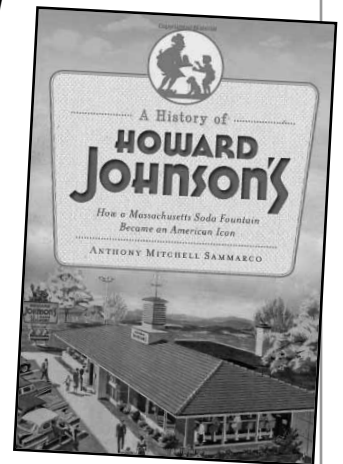
A History of Howard Johnson's
Author Lecture by Anthony Sammarco
Thursday, January 22, at 7:00 PM
10 Governors Avenue

Howard Johnson created an orange roofed empire of ice cream stands and restaurants that following World War II would stretch from Maine to Florida and from the east coast to the west coast. Popularly known as the father of the "franchise industry," he would revolutionize the restaurant industry in the United States and thereby ensure the delicious foods and quality prices that brought appreciative customers back for more.

Join us for another memorable evening with author Anthony Sammarco.

Special Occasion: You're Invited to A Valentine's Tea
Sunday, February 8, 2015, 1:00 PM and 3:00 PM seatings
10 Governors Avenue

Tickets are \$15.00 each and are available beginning Sunday, January 4, 2015, by phone 781-483-8098 or on-line at mhsqueries@yahoo.com. Please reserve in advance; confirmations will be made via return



phone call or email. Last minute tickets will be available at the door if spaces remain.

Relax and enjoy a lovely afternoon tea and fundraiser with special Valentine's Day sweet and savory flavors, a display of vintage valentines, vignettes about this timeless and romantic Day in history, raffles and much more. Bring friends, family and sweethearts.

Discovering Immigrant Voices through House History Research, Lecture by Marian Pierre Louis
Wednesday, March 11, 7:00 PM, 10 Governors Avenue

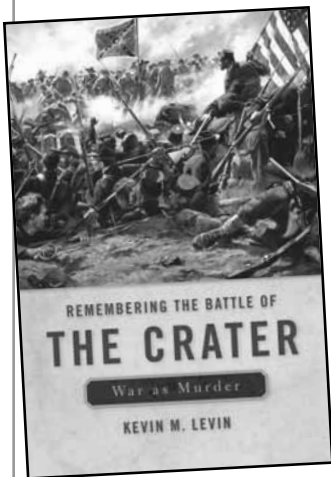
The history of a house can also be the history of those who lived in it. Two-family and multi-family homes often provide a look into the stories of the waves of immigrants that have passed through a city in different generations. In this lecture, house historian Marian Pierre-Louis, will discuss different types of housing and all the secrets they can reveal, with special emphasis on the immigrant history of Medford. This lecture will also include some basics of house history research.

Marian Pierre-Louis is a House Historian and Professional Genealogist who focuses on New England research. In recent years she has been turning her attention to educational outreach through the use of New Media—webinars, internet broadcasts and video.

The Myth of the Black Confederate Soldier
Wednesday, April 8, 7:00 PM, Author Lecture by Kevin Levin, 10 Governors Avenue

The subject of black Confederates is one of the most divisive and misunderstood subjects within the field of Civil War history. A recent scandal involving a fourth grade Virginia history textbook that included a reference to thousands of black Confederate soldiers serving in Robert E. Lee's Army of Northern Virginia is not only a reflection of how pervasive this particular narrative has become, but it also demonstrates the challenges and dangers of using the Internet as a research tool. This talk will explore the evolution of the black Confederate narrative over past twenty five years and look closely at the most popular stories that can be found on countless sites on the Internet.

Kevin M. Levin teaches history at Gann Academy in Waltham, MA. He is the author of *Remembering the Battle of the Crater: War as Murder* as well as numerous essays that have appeared in academic journals, popular magazines and newspapers. He can be found online at Civil War Memory, <http://cwmemory.com>.



Isabella Stewart Gardner



Mrs. Jack – Art Collector, Muse, Mentor, and Mascot: Isabella Stewart Gardner and the Boston Red Sox, Lecture by Jay Hurd, a joint program with the Library and Community Read, Tuesday, May 5, 2015, 7:00 PM at the Medford Public Library,

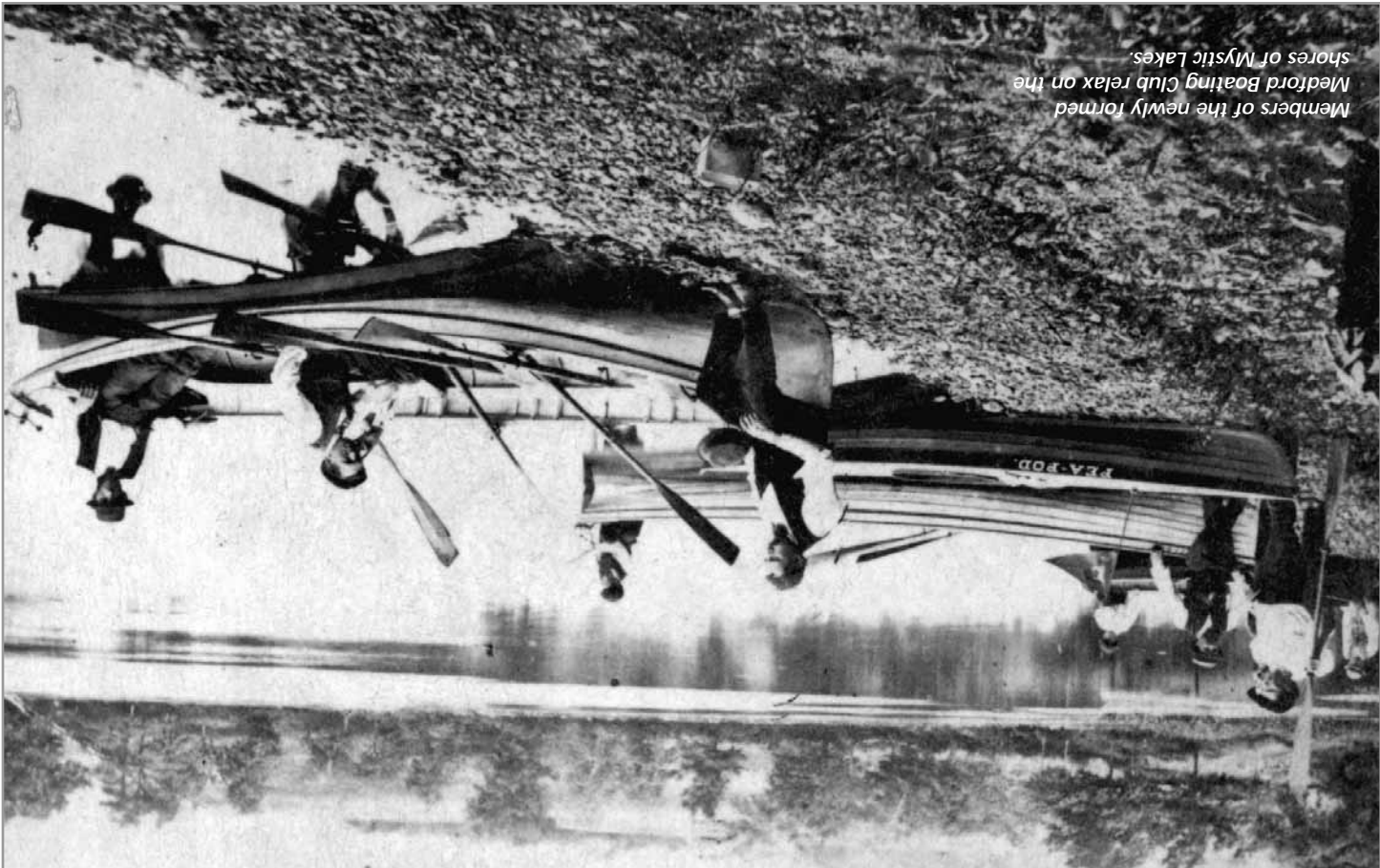
In 1912, the Red Sox defeated the New York Giants to win the World Series. In December of that same year Mrs. Isabella Stewart Gardner, also known as Mrs. Jack, attended a concert at Boston's Symphony Hall. She arrived "with a white band bound round her head and on it the words 'Oh you Red Sox' in red letters." The Town Topics reported that "It looks as if the woman had gone crazy." This is one of many stories – some of which were true – attached to Mrs. Gardner during her life in Boston as muse and mentor for artists, writers, musicians, and athletes. Acquisition of art (her competitive world) and an unbridled zest for life drove her to the design and construction of her own Venetian Palazzo Barbaro, the Isabella Stewart Gardner Museum. Please join us as Jay Hurd, MHSM Board member, reviews the life of Isabella Stewart Gardner and her connection to sports as well as the arts.

Jay Hurd, member of the Society for American Baseball Research, retired from Harvard University where he worked as Preservation Review Librarian for Widener Library. He is a fan of the Boston Red Sox.

Please Join Us in MHSM Programming

We welcome your involvement in program planning, publicity, greeting at events, and arrangements (set-up and refreshments). Come join us. We need your help, and it's fun!!

For more information about how you can help please contact Susan Fedo: sfedo@wheelock.edu or Barbara Kerr: bkerr@minlab.net, or, call MHSM at 781-391-8739 and leave a message.



Members of the newly formed Medford Boating Club relax on the shores of Mystic Lakes.

Annual Appeal Enclosed

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