

Withdrawal/Redaction Sheet

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
001. bio	re: Glenn A. Russo [partial] (1 page)	07/10/1998	b(6)
002. bio	re: Stephen Ted Miller [partial] (1 page)	07/07/1998	b(6)
003. bio	re: Robert Boland [partial] (1 page)	07/07/1998	b(6)
004. bio	re: Gerald S. Doyle, Jr. [partial] (1 page)	07/09/1998	b(6)
005. resume	re: Rachel Davis Bliven [partial] (1 page)	07/10/1998	b(6)
006. bio	re: Reverend Paul G. Carter [partial] (1 page)	07/10/1998	b(6)
007. bio	re: Josie Gernadez [partial] (1 page)	06/24/1998	b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Melanne Verveer
OA/Box Number: 20360

FOLDER TITLE:

Save America's Treasures Tour Briefing Book (DC, Maryland, New Jersey, New York,
Massachusetts 7/13/98-7/16/98) [Binder] [3]

2013-0534-S
rc1649

RESTRICTION CODES

Presidential Records Act - [44 U.S.C. 2204(a)]

P1 National Security Classified Information [(a)(1) of the PRA]
P2 Relating to the appointment to Federal office [(a)(2) of the PRA]
P3 Release would violate a Federal statute [(a)(3) of the PRA]
P4 Release would disclose trade secrets or confidential commercial or
financial information [(a)(4) of the PRA]
P5 Release would disclose confidential advice between the President
and his advisors, or between such advisors [(a)(5) of the PRA]
P6 Release would constitute a clearly unwarranted invasion of
personal privacy [(a)(6) of the PRA]

C. Closed in accordance with restrictions contained in donor's deed
of gift.

PRM. Personal record misfile defined in accordance with 44 U.S.C.
2201(3).

RR. Document will be reviewed upon request.

Freedom of Information Act - [5 U.S.C. 552(b)]

b(1) National security classified information [(b)(1) of the FOIA]
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concerning wells [(b)(9) of the FOIA]

Clinton Presidential Records Digital Records Marker

This is not a presidential record. This is used as an administrative marker by the William J. Clinton Presidential Library Staff.

This marker identifies the place of a tabbed divider. Given our digitization capabilities, we are sometimes unable to adequately scan such dividers. The title from the original document is indicated below.

Colonial Theater, Pittsfield

Divider Title: _____

**Trip of The First Lady
To
Pittsfield, Massachusetts
July 14, 1998**

EVENT: Colonial Theatre Tour/Remarks to the people of Pittsfield

PLACE: Historic Colonial Theatre

TIME: 3:45 p.m.-5:10 p.m.

DATE: Tuesday, July 14, 1998

HOLD: TBD

GREETERS: Gerald Doyle, Mayor of Pittsfield
Bob Boland, Historian for the Colonial Theatre
Stephan Miller, Owner of the theatre buildin

PRESS: Pool inside the theatre/Open outside the theatre

PARTICIPANTS: **The First Lady**
Mayor Gerald Doyle
Bob Boland, Historian
Approx. 1500 invited ticketed people outside

SCENARIO:

The First Lady arrives the Colonial Theatre and is greeted by Gerald Doyle, Mayor, City of Pittsfield; Bob Boland, Historian for the Colonial Theatre; Stephan Miller, owner of the Colonial Theatre building.

The First Lady, accompanied by Mayor Doyle, Mr. Boland and Mr. Miller proceed inside the building for a guided tour of the first floor. Upon conclusion of the tour **The First Lady**, led by Mayor Doyle, Mr. Boland, and Mr. Miller proceeds upstairs for a tour of the main theatre area.

Upon arrival to the second floor, **The First Lady**, is escorted by Mayor Doyle, Mr. Boland, and Mr. Miller up a flight of stairs to a viewing box. Upon arrival to the viewing box, **The First Lady** is introduced to Ms. Alla Zernitskaya, director of the Berkshire Fiddlers, who will then introduce her 12 member orchestra. Ms. Zernitskaya will then introduce the two pieces that will be performed. Upon conclusion of the two pieces, **The First Lady** will descend from the viewing box and proceed directly to the outdoor event.

Upon arrival to the outside event, **The First Lady**, accompanied by Mayor Doyle, Mr. Boland, Judith McDonah and Mr. Miller, proceeds directly to the stage. Mayor Doyle makes brief remarks then introduces **The First Lady**. **The First Lady** makes remarks. Upon conclusion of remarks, **The First Lady** will exit stage right and work a ropeline right to left. Upon conclusion of the ropeline, **The First Lady** will proceed directly to the motorcade.

Staff Note: Upon arrival to the theatre all staff should either proceed directly to the outside event or should pre position in the up stairs area of the theatre.

All Millennium Council staff who are not apart of the downstairs tour should proceed directly to the upstairs event, due to the limited space available downstairs.

The Berkshire Fiddlers are made up of 5th, 7th and 8th grade public school children.

THE COLONIAL THEATER

113 South Street, Pittsfield, MA

Description

Built in 1903 as a theatre and opera house, the Colonial currently houses a paint supply store. Classical and Renaissance architectural elements in the facade relate this structure to the Colonial period houses which once surrounded it, but a marquis added in the 1930's, when it was used as a movie theatre, identifies it as Miller Supply. With care to protect as many of the original theatre fixtures as possible, the current owner's father leveled the rake of the orchestra section to create the floor of the store and added a dropped ceiling suspended by cables. Above the dropped ceiling, the rest of the theatre can be seen from the balcony. It is horseshoe shaped with the most distant seats only 80 feet from the stage. The lavishly ornamented interior has a proscenium framed by decorative plaster and painted panels depicting Art and Music, two balconies, mezzanine and balcony boxes adorned with cherub-like figures, a 50 foot high domed ceiling with mural and, in the current store, elaborate columns.

History and Significance

A turn of the century jewel, this 1,200 seat theatre by architect Joseph McArthur Vance, combines the ornate beauty of a European opera house with practical American innovations in theatre design pioneered by J.B. McElfatrick. Designed according to the highest precepts of theatre practice, it has good sight lines and depth of stage (34 feet). The acoustics are on par with just a handful of premier theaters in the world. Theatre architecture expert Louis Fleming calls the Colonial one of the six or seven best remaining examples of legitimate theatre architecture in America and one of only 13 or 14 theaters like it in the world.

From the time it was built in 1903, until 1915, when motion pictures began to dominate, the Colonial was a performing arts venue. Situated between the large markets of Boston and New York City, the Colonial was a regular stop for some of the era's most famous early 20th century entertainers, from Sergei Rachmoninoff to Eubie Blake and John Philip Sousa, from Pavlova to the Zigfield Follies, from the Barrymores and Sarah Bernhardt to George M. Cohan, the Three Stooges and Billie Burke. President William Howard Taft spoke from the stage of the Colonial representing the League to Enforce Peace.

The Colonial opened in 1903 as part of the Sullivan Bros. system of company-owned theatre facilities throughout western Massachusetts. It boasted its own resident company which performed between traveling shows; quite an unusual thing at the time for a city the size of Pittsfield. In 1911, Joseph F. Titus purchased the theatre for the Pittsfield Theatre Company for significantly less than the original \$70,000 construction cost. In 1915, the theatre was sold to the Goldstein Brothers Amusement Company to operate as a movie house.

Between periodic closings and sales, the Colonial played second-run movies until the late 1950's, when George Miller purchased the building to house his paint and wallpaper store. Miller obtained the property despite being the lowest of four bidders because he was the only one who did not plan to raze the building. The Colonial is currently operated as Miller Supply Co. by George's son, Stephen, who has inherited his father's custodial interest and resolve that the

business must adapt to the building.

Preservation Needs

Interest in renovating the Colonial was raised by a 1983 study commissioned by the City of Pittsfield to look into the feasibility of establishing a performing arts center downtown. In 1994, a 13 member advisory board was appointed specifically to explore the feasibility of restoring the Colonial Theatre and turning it into a first class performing arts facility. Many of the original historical architectural features are well preserved, but refurbishment will be necessary. The basic structure is sound, but several areas will require reinforcement. Massachusetts seismic code must be met. The paint store facility must be removed and the rake and seating restored to the orchestra section. The ceiling mural is partially deteriorated. About 30,000 square feet of new support space must be added to the existing building and additional land must be purchased for that space and for parking. There is discussion of an endowment to support operating costs.

Estimated cost: \$14 million

The Colonial renovation is not intended to preserve a museum piece, but to create a performing arts facility which will bring quality experiences in the arts to the people of Pittsfield and the visitors it will attract. In addition to touring productions, several area arts organizations have expressed interest in using the Colonial to expand their summer seasons year round. The project will be a centerpiece for the revitalization of the downtown area. (This would potentially be the lead project within a plan for the restoration of two other downtown buildings: the Old Central Fire Station which the Business and Professional Women are pursuing; and the former Berkshire Eagle flatiron building which would become an American Graphic Arts Museum.) It is expected to create jobs, increase sales for existing businesses and spur new business development needed to provide services for the estimated 110,000 people it will attract yearly. It is expected to pump an estimated \$5.5 million into the local economy in the first year of operation.

Resources

The Friends of the Colonial Theatre group is the primary supporter and is working to raise private dollars as well as advocating for public funding.

Through Senator Andrea Nuciforo, Jr. the State of Massachusetts has committed an appropriation of \$2.5 million, as part of the Convention Center Bond Bill, earmarked for restoration of the theatre. Representative John Olver is working to secure federal funds for the development of the strategic business plan, required to obtain the Bond Bill funding, as well as for the restoration.

Contact

Glenn Russo, Pittsfield Department of Community Development, 413-499-9368.

**CITY OF PITTSFIELD****OFFICE OF THE MAYOR, CITY HALL, 70 ALLEN ST., ROOM 103, PITTSFIELD, MA 01201****GERALD S. DOYLE, JR., MAYOR****(413) 499-8321
FAX (413) 442-8043****FOR IMMEDIATE RELEASE**

**TO: ALL NEWS MEDIA
FROM: MAYOR GERALD S. DOYLE, JR.
DATE: JULY 8, 1998**

Following today's White House announcement that First Lady Hillary Rodham Clinton will make the Colonial Theatre one of her stops on the "Save America's Treasures" tour, Mayor Gerald S. Doyle, Jr. has confirmed that a White House advance team have been working with City Hall since late May about a stop by the First Lady. Mrs. Clinton will be taken on a private tour of the Colonial Theatre and will be speaking to the public at a downtown site by the theatre. At present, the itinerary calls for Mrs. Clinton to arrive in Pittsfield around 3:45 p.m., with the public appearance to follow thereafter.

"I am proud and thrilled that the First Lady will be here next week. This is a great honor for this City and an immeasurable boost for the Colonial Theatre restoration effort and the revitalization of the economy of Pittsfield", said the Mayor.

The Colonial Theatre is a local landmark rich in theatrical history and generally considered an architectural masterpiece of theatre design. The restoration of this theatre as a first-class performing arts facility was a dream of the late George Miller, who purchased the theatre in 1952 to house his arts supply store. This dream is continued today by the Friends of the Colonial Theatre Restoration and the Colonial Theatre task force.

"The restoration of the Colonial is no longer a goal of just the Miller family," the Mayor said. "Many others have since viewed the Colonial as an important historic preservation project as well as a centerpiece of downtown revitalization."

The First Lady's visit takes the dream to a new level. Mayor Doyle added, "This is not just a local cause anymore. Mrs. Clinton's visit signifies that this is a project worthy of national recognition."

The Mayor also said that the occasion of the visit of First Lady Hillary Clinton is a great opportunity for the City to turn the dream of the Colonial Theatre restoration into a reality. "I cannot imagine a more significant event to encourage the restoration effort than the Colonial being highlighted on a tour by the First Lady."

From the first days of Mayor Doyle's administration, its highest priority has been the rebirth of Pittsfield, both economically and culturally. We have encouraged new business owners to come into the downtown and restore and reuse our buildings, attracted new businesses, and renovated our public parks to make Pittsfield a better place to live.

Pittsfield is the Heart of the Berkshires and our revitalization benefits the entire county. The Berkshires are one of America's premiere cultural resorts and have some of the best attractions in the country- including the Boston Symphony at Tanglewood, Williamstown Theatre Festival, Albany Berkshire Ballet, Berkshire Opera Company, Shakespeare and Company at the Mount and many others. This trip by the First Lady highlights the Colonial Theatre as another of those attractions that can help to encourage the economic redevelopment of this city and this county.

One of the key economic engines to spur that initiative is the restoration of the Colonial Theatre. But we must emphasize that the restoration of this extraordinary theatrical gem must be viewed not solely as an act of historical preservation but rather as an integral part of the restoration of the City of Pittsfield, which benefits Berkshire County as a whole. That is why last fall Mayor Doyle actively supported and championed the creation of the Steering Committee for the Restoration of the Colonial Theatre. This organization, whose co-chairs Sandy Fisher and Steve Massicotte are here today, is charged with developing a business plan for the restoration of the Colonial Theatre as a multi-use performing art center. They have been hard at work for the past 9 months and will report their recommendations to the task force shortly.

Mayor Doyle revealed today that he has known since early June that Mrs. Clinton would be stopping in Pittsfield on the afternoon of July 14th, 1998. However, White House protocol required him to remain silent until the White House

made the official announcement. "You cannot imagine how difficult it has been not to inform people about this great news." Indeed, only a handful of people have been privy to the news until recently, when rumors began to circulate around the city.

Among those few with early knowledge of the First Lady's visit are Glenn A. Russo from the City's Department of Community Development and Robert Boland, a long-time advocate of the Colonial's restoration.

Mr. Russo handled the initial inquiry about the Colonial Theatre from the staff of the White House Millennium Council. "The caller was initially vague about the reason for the inquiry. I assumed that it may have had something to do with possible funding for the project, so I told her as much as I could to convince her that the Colonial is a worthwhile project", said Mr. Russo. He then mailed a package of information about the Colonial the next day. Within days, the First Lady's scheduling office called to say that they were sending an advance team to see the theatre during an inspection of possible sites for the First Lady to visit on her "Save America's Treasures" tour in July.

A six-person White House advance team was then sent to view the Colonial Theatre to determine if our site would be selected. Making the most of this opportunity, Mayor Doyle selected Robert Boland to accompany himself, Mr. Russo, and Colonial owner Stephen Miller to take the team on a guided tour of the theatre. "There is no one more knowledgeable about the Colonial's history and can speak about it with more passion than Bob Boland," said the Mayor. "He did a superb job during the advance team's brief visit and I'm sure he was a big factor in our being selected."

Mr. Glenn Russo has been the designated local coordinator for the First Lady's visit. Since the end of May, Mr Russo has been in regular contact with a number of White House and Millennium Council staff by telephone. White House events coordinators came to Pittsfield on Monday to help with the final preparations for the First Lady's visit.

Meanwhile, Bob Boland has been working on coordinating a performance event for the First Lady when she tours the Colonial next Tuesday.

This visit to Pittsfield by the First Lady is an important event not only for the Colonial Theatre, but as a symbol of the revitalization of the economy of the City of Pittsfield. In making this a reality, Mayor Doyle would like to thank Mr. Glenn

Russo for all of his efforts in coordinating this entire event, Bob Boland for his support and dedication to the Colonial Theatre which helped to see this project through, and to the Miller family, for their never-ending commitment to this project and the members of the Steering Committee, whose hard work will make this project a reality. In addition, Mayor Doyle would like to acknowledge the work of Congressman John Olver in planning the details of the trip after the initial commitment from the White House was made. I would also like to thank and recognize State Senator Andrea Nuciforo for his commitment to this project and for the funding that he has fought for in the State Senate.

Places Where Women Made History

Colonial Theater

37 The Colonial Theater opened in September of 1903, and for 40 years, offered the residents of Pittsfield, MA the opportunity to see some of the finest stage actresses, actors, and entertainers of the day. Although the general mores of American society looked down upon "acting" until well into the 20th century, stage careers offered many women opportunities equal to, and sometimes, superior to their male counterparts. As "popular" culture began to emerge in the 20th century, more and more actors and actresses began to acquire national name recognition and celebrity. After a successful run in America's larger East Coast cities, many plays, musicals, and entertainment revues took their shows on the road, performing in small towns during the week, and arriving in big cities for weekend shows. Pittsfield, located on the western edge of Massachusetts, was a prime location for travelling entertainers. Located about halfway between the large markets of Boston and New York City, Pittsfield's Colonial Theater was a regular stop for some of America's most famous early 20th century entertainers. A remarkable array of big-name women entertainers have graced the Colonial Theater's stage. Ethel Barrymore appeared here, as did Constance Cowl, Maxine Elliot, Anna Held, Lillian Russel, May Irwin, and even Edith Lockett, first lady Nancy Reagan's mother. In 1926, Florence Mills and the cast of Eubie Blake's award winning black musical *Shuffle Along* performed here, as did world famous ballet dancer Anna Pavlowa. In 1928, the 100 member cast of the Ziegfeld Follies played to a packed Pittsfield audience. The Colonial Theater, like so many other playhouses across the United States, was converted into a movie theater in 1937. Recognized as one of the finer small theaters on the East Coast, today a non-profit group is attempting to raise funds for a full restoration of the once-glorious Colonial Theater.



Interior of Colonial Theatre
Photograph courtesy of Robert Boland.

The Colonial Theater is located at 113 South Street in Pittsfield, MA. The Colonial Theater is undergoing restoration and is not open to the public.

[Home](#) | [List of Sites](#) | [Main Map](#) | [Western MA Map](#) | [Next Site](#)

women

& historic preservation progressive era the arts professionals equal rights

[Comments or Questions](#)

Last Modified: Monday, 30-Mar-98 15:42:58EST



Friends of the Colonial Theater RESTORATION
113 SOUTH STREET
PITTSFIELD, MA 01201



The COLONIAL THEATER: a brief history

Built by Sullivan Brothers Construction of North Adams; opened as a playhouse on September 28, 1903.

Sold in 1911 to a Corporation of Pittsfield businessmen as the Pittsfield Theater Co. They owned 25,000 shares of stock at \$1.00 per share.

SOLD TO GOLDSTEIN BROTHERS AMUSEMENT CO OF SPRINGFIELD, MA IN 1915,

Original cost estimated at \$60,000. Actual cost \$70,000.

Workers labored on two Sundays to finish painting, etc. Rev. F.W. Lockwood preached a sermon that this was "sinful and destructive" in its "tendency, and should not be tolerated."

Building designed by Joseph MacArthur Vance, an architect made his home here from 1894 to 1948. He also designed the Masonic Temple, The First Baptist Church, Berkshire Life (top floors) on North Street, the Berkshire County Savings Bank, (now Berkshire Bank) The Christian Science Church, the Registry of Deeds Bldg., the Grandstand at Wahconah Park, and seven neo-classical homes on South Street. Later (1906) he designed the entire Barrington Block and the Mahaiwe Theater in Gt. Barrington. He designed Bascom Lodge on Mt. Greylock.

Vance was a native of Urbana, Ohio, received a degree from M.I.T. and married a Pittsfield girl in 1896.

The Colonial Theater has been called one of the three best acoutical theaters in the world. It opened on September 28, 1903 with a production of ROBIN HOOD, presented by the world-famous opera company, The Bostonians. A featured finale number was Oh, Promise Me.

Touring productions were presented weekly with stars such as Ethel and John Barrymore and John Drew. Sarah Bernhardt made the first of several appearances here in 1917 for three nights in JEANNE D'ARC, THE LADY OF THE CAMILLIAS, and MERCHANT OF VENICE.

2/

Friends of the Colonial Theater RESTORATION
113 SOUTH STREET
PITTSFIELD, MA 01201



A permanent stock company called the Colonial Players was formed in 1912 and remained until 1924 with occasional re-appearances later. This company was the origin of the Town Players of Pittsfield still in production with three shows a year; the second oldest community theater in the U.S.

Tanglewood history says that the BSO first played in Lenox in 1936 but programs show the BSO with Max Fiedler here in 1912.

Anna Pavlowa danced here with the Ballet Russe Co.
Blackstone the Magician appeared here. So did famed Irish Tenor John McCormack.

ABOUT THE PHYSICAL STAGE AND HOUSE:

The stage which has its original floor has a proscenium opening of 32' with 15' of wing space on either side. The flyspace or grid is at 64' with a 30' proscenium height. The entire building is 145' deep by 62' to 65' wide. The stage is 34' deep which is more than most Broadway theaters except the newest ones.

Inspection stickers show that the original seating was for 1158 patrons. The six tiers or boxes could seat 6 people each. Total 72. No seat is more than 80' from the stage.

DECORATION

The original color scheme was very victorian with the walls painted deep maroon at the top tiers and a "golden scarlet" on the floor sections. This was offset by architectural decoration in cream, gold, ivory, and nile green with deep green carpets and maroon leather seats.

3/

Friends of the Colonial Theater RESTORATION
113 SOUTH STREET
PITTSFIELD, MA 01201



The plaster work was naturalistically painted by one Carl T. Anderson and designed by Mortinson and Holdenson of Boston, Massachusetts.

The combination of natural greens and pink, rose and white flowers was said, quote, "to surpass anything in this part of the country." Pure gold leaf was used to highlight and decorate even the ceilings. It was redecorated in 1913 to be more "modern" with a new color scheme of cream, gold, brown and ivory.

ACOUSTICS

Overhead in the main audience area is a great sounding board which is painted with a mural representing music and art. Even in its own time the Colonial was noted for its remarkable acoutical properties. Modern theater experts have said that it may be one of the three best theaters in the world for its acoustics. The present mural with laurel leaf banding is original.

END OF AN ERA

The Colonial became a fulltime movie theater in 1937 and continued to show fims until 1949 with an occasional stage production road booking. In 1952 it was bought by Mr. George Miller who intended to save it as a theater. He later adapted it to his Art and Paint Supply business without destroying any of the theater itself.

EPHEMERA

A movie called FOOLS OF PASSION was shown in 1928. The ads stated, "Because of the staggering expose of tragedies resulting from sexual ignorance" men and women will not be allowed to attend together; ladies were admitted only on Monday, Wednesday and Friday, and men on Tuesday, Thursday, and Saturday. No one under sixteen.

4/

Friends of the Colonial Theater RESTORATION
113 SOUTH STREET
PITTSFIELD, MA 01201



One opening scheduled for Thanksgiving sold poorly. The producers announced a great event for Park Square and released fifty turkeys with tickets attached to each bird's leg. If you caught a turkey you had your dinner and a show that night.

Edith Lockett, the ingenue star of the Colonial Players married a Pittsfield man on June 17, 1916. They had a daughter Nancy who was later adopted by Dr. Loyal Davis, Miss Lockett's second husband. Nancy Davis became First Lady Nancy Reagan. Her father was Kenneth Seymour Robbins.

THEATER TERMS:

Proscenium - the arch or frame around the stage

Tiers - separate boxes for seating near the front

Wings - the backstage areas off the stage; usually not seen

Grid - (or flyspace) the tall stagehouse for flying scenery out of sight

Orchestra-- the main seating area on the first floor

(Orchestra pit refers to the musicians area)

Mezzanine or First Balcony - the seating above the orchestra

Family circle - the upper balcony (the Colonial has wooden benches)

Judith Brew McDonough

Judith Brew McDonough has been Executive Director and State Historic Preservation Officer at the Massachusetts Historical Commission within the Office of the Secretary of the Commonwealth, William Francis Galvin, since 1990. Believing that ultimately "all preservation is local," Ms. McDonough has worked with the Commonwealth's approximately 450 preservation commissions and organizations to build local capacity for preservation activity. With MHC's strong base in cultural resource identification, planning and environmental review, based on the State's Model for Management, Ms. McDonough has forged new relationships with the state's travel and tourism leaders, initiated a State and Federal agency Disaster Planning Program, and renewed the Statewide Preservation Conference. MHC's \$26 million matching grant program, the Massachusetts Preservation Projects Fund, has assisted 270 sites in 4 of 6 funded grant rounds; expansion of the successive program is under active consideration by the Legislative Conference committee. Ms. McDonough serves as the Secretary of the National Conference of State Historic Preservation Officers and on the Blackstone River Valley National Heritage Corridor Commission, as well as several local organizations. Prior to the MHC, Ms. McDonough directed the City of Boston's Landmarks Commission with its extensive local historic districts. A resident of Boston, Ms. McDonough received her A.B. from Vassar College and M.A. from Boston University.

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**CITY OF PITTSFIELD**

DEPARTMENT OF COMMUNITY DEVELOPMENT, CITY HALL, 70 ALLEN STREET, ROOM 205, PITTSFIELD, MASSACHUSETTS 01201

GERALD S. DOYLE, JR., MAYOR

(413) 499-9368

FAX (413) 442-5661

GLENN A. RUSSO

Glenn A. Russo is a native of (b)(6) and was educated in the local school system, [001] graduating in 1971 from Pittsfield High School pro merito and with honors. He was a Dean's list student and graduated with honors from Berkshire Community College in 1973 and was a cum laude graduate from the University of Massachusetts - Amherst in 1975.

Glenn has been employed as a Community Development Specialist by the City of Pittsfield for ten years. In that capacity he has managed numerous design and construction projects including the \$1.4 million rehabilitation of an historic downtown building for a new Senior Center. He was also the project manager for the Colonial Theatre Feasibility Study, which was completed in September 1995.

Prior to his employment with the City, Glenn was a transportation planner with the Berkshire County Regional Planning Commission for over eleven years. In that capacity, he was involved in a wide variety of planning activities, including those related to the regional transit authority; handicapped transportation; planning for the proposed Pittsfield Bypass; data management; and many other local and regional issues.

Glenn has been active in the community in various ways. Prior to his employment with the City, he served on several appointed City committees and as a member on the Executive Board of the Berkshire Community College Alumni and Friends. He was also a member of the Greater Pittsfield Jaycees, and served as its President in 1980/81 and received the Jaycee of the Year Award that same year.

As a registered emergency medical technician and member of the Lenox Volunteer Ambulance Squad, Glenn served as the squad's president for a three-year period. Most recently, Glenn has served as Senior Warden at St. Martin's Episcopal Church in Pittsfield for the last seven years.

A devoted family man, Glenn has been married for 18 years to the former Maureen Kerr, also a (b)(6) native. They have a five-year old son, Nicholas, who will soon begin kindergarten at Pittsfield's Egremont Elementary School.

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FACSIMILE COVER PAGE**To :** Lisa McCann**From :** Cantor Amy O. Miller**Sent :** 7/7/98 at 9:37:40 AM**Pages :** 1 (including Cover)**Subject :** Biography of Steve Miller

Dear Ms. McCann:

Here is the information that you requested about Steve Miller. Please do not hesitate to call with any questions that you may have.

Stephen Ted Miller, the current owner of the Colonial Theater, was born on (b)(6) in 1902.

(b)(6) Educated in Pittsfield schools, he graduated from Pittsfield High School in 1970. He attended the University of Massachusetts at Amherst and received a Bachelor of Business Administration, magna cum laude, in 1974.

Mr. Miller's career at Miller Supply Co., Inc., which now inhabits the Colonial Theater, began while he was still in high school. He was named vice president in 1969 upon the death of his mother Sally Ruth Miller, and succeeded his father George, who purchased the Colonial Theater in 1952, as president in 1984 when George retired.

He is married to Cantor Amy Ortenberg Miller who serves Temple Sinai, Newington, CT. They have two daughters: Jacqueline, who is a sophomore theater major at the University of Southern California in Los Angeles and Roberta, who is a junior at Pittsfield High School.

Mr. Miller is a member of the board of directors of Congregation Kneset Israel in Pittsfield and a member of Historic Massachusetts.

Withdrawal/Redaction Marker

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DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
003. bio	re: Robert Boland [partial] (1 page)	07/07/1998	b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Melanne Verveer
OA/Box Number: 20360

FOLDER TITLE:

Save America's Treasures Tour Briefing Book (DC, Maryland, New Jersey, New York,
Massachusetts 7/13/98-7/16/98) [Binder] [3]

2013-0534-S

rc1649

RESTRICTION CODES

Presidential Records Act - [44 U.S.C. 2204(a)]

- P1 National Security Classified Information [(a)(1) of the PRA]
- P2 Relating to the appointment to Federal office [(a)(2) of the PRA]
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Friends of the Colonial Theater RESTORATION
113 SOUTH STREET
PITTSFIELD, MA 01201



Robert M. Boland
113 East Housatonic Street
Pittsfield, MA. 01201

Bob is Professor Emeritus of Fine Arts at Berkshire Community College where he was Chairman of Fine Arts for 28 years. He created major programs in Visual Arts and Theatre and was a professor of drawing, painting, design, scene design, acting and History of Art.

A 1952 graduate of the University of Massachusetts he completed an MFA at Boston University in 1955. He is presently the Chair of the Pittsfield Historical Commission and created the Friends of the Colonial Theatre in 1996 to promote this restoration project.

He is a professional set designer and director, as well as costume designer associated with Williams College, Albany/ Berkshire Ballet and the Town Players Community Theater which dates from 1910 and is still presenting three productions a year.

He has served on the Board of Directors for the Pittsfield Community Music School, Jacob Pillow Dance Festival, The Berkshire Museum and is the author of a book, *MUSICALS!* published by Scarecrow Press in September 1997.

He has received the Pittsfield Citizens Award for Outstanding Educators, the Commonwealth Award for Teaching Service and the Berkshire Community College President's Award for Service to the College and Community.

Born in (b)(6), he grew up in Joplin, Missouri and is a Veteran of World War II from March 1944 to June 1946. 00033

Did the restoration of the Edith Wharton Family portraits as a contribution to Edith Wharton Project in Lenox, MA. These were recently exhibited in Washington, D.C..

Withdrawal/Redaction Marker

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
004. bio	re: Gerald S. Doyle, Jr. [partial] (1 page)	07/09/1998	b(6)

COLLECTION:

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**CITY OF PITTSFIELD**

OFFICE OF THE MAYOR, CITY HALL, 70 ALLEN ST., ROOM 105, PITTSFIELD, MA 01201

GERALD S. DOYLE, JR., MAYOR

(413) 499-9321
FAX (413) 442-8043**Gerald S. Doyle, Jr.**

A native of (b)(6) Gerald S. Doyle, Jr. was educated in local schools, graduating from Taconic High School in 1976. Following graduation, he attended North Adams College, now known as the Massachusetts College of Liberal Arts.

Prior to assuming his current position as Mayor of the City of Pittsfield, Massachusetts, Gerry was a 19 year employee of the Berkshire Gas Company, also in Pittsfield. He began his career with Berkshire Gas as a laborer and went on to hold a number of management positions with the company.

Gerry was first elected to the Pittsfield City Council as a ward Councilor in 1985. He went on to serve four consecutive two-year terms as an At-Large member of the Council, earning the status of top vote getter in each city-wide At Large re-election bid. In 1994, he was named Vice President of the Council and was elected City Council President in 1996. Over the course of his City Council tenure, he served as Chairman of every major Council committee.

In April of 1997, Gerry announced his intention to run for Mayor and was elected on November 4, 1997 in the general election. He was inaugurated as Pittsfield's 35th mayor on January 5, 1998.

An active member of the community, he has served on the Board of Directors of the Berkshire County Babe Ruth League and the Pittsfield Little League. He has also volunteered his time as a member of the Boys' and Girls' Club Alumni Association, the Deputy Sheriffs Association, the Pittsfield Elks Lodge and the Irish-American Club. He is also a former member of the Pittsfield Conservation Commission.

Gerry is married to the former Beth Harrington, also a (b)(6) native. They have two children, a son Michael, age 19 who is attending Trinity College in Hartford, Connecticut and a daughter Megan, age 15, a student at Pittsfield High School. [004]

Biography of Congressman John W. Olver

Representing the First District of Massachusetts

Congressman John W. Olver has represented the First Congressional District -- spanning Berkshire, Hampden, Hampshire, Franklin, Worcester and Middlesex Counties -- since a special election in 1991.

Rep. Olver is currently the only member of the Massachusetts delegation serving on the House Appropriations Committee. His sub-committee assignments on Appropriations are Transportation and Military Construction. Olver is also a Whip-at-Large for the Democratic Caucus.

Rep. Olver's chief priority as a member of Congress is to secure federal dollars that create opportunities for the people of the First District. Olver works closely with his House colleagues, as well as with federal agencies, to ensure that western and central Massachusetts get its fair share of federal attention and resources.

Since his appointment to the Appropriations Committee, Olver's primary goal has been to provide funding for local economic development projects and the creation of new business opportunities. Additionally, he fights for national initiatives that benefit working families -- such as curbing the cost of health care, reducing the average class size and modernizing schools, and protecting the environment. In an effort to make the federal government more responsive to people's needs, Congressman Olver introduced the Fair Wage Act, a bill which pushes for a \$6.50 minimum wage by 2000.

Olver's public service career began in 1969 when he was elected as a State Representative of Massachusetts representing a portion of Hampshire County. In 1973, he was elected and then served for 18 years as a Massachusetts State Senator representing portions of Franklin, Hampshire, Hampden, and Berkshire Counties. On June 4, 1991, Olver was elected to the U.S. House of Representatives in a special election to complete the term of the late Rep. Silvio O. Conte. Olver is currently in his fourth term.

Prior to his tenure in the Massachusetts State House, Olver was a chemistry professor at the University of Massachusetts at Amherst.

Olver earned his B.A. from Rensselaer Polytechnic Institute, his M.A. from Tufts University, and his Ph.D. in chemistry from the Massachusetts Institute of Technology.

Olver was born on September 3, 1936, in Honesdale, Pennsylvania, where he grew up on a farm with his brother and sister. Olver, and his wife Rose, a women's studies professor at Amherst College, have lived in Amherst since 1963. They have one daughter, Martha.

[Biography](#) || [Contact John Olver](#) || [About First District](#) || [Press Releases](#) || [Photo Gallery](#)
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Edith Wharton Residence

Divider Title: _____

**The Visit of the First Lady
to
Lenox, Massachusetts
July 14, 1998**

EVENT: Tour of The Mount, home of Edith Wharton/Remarks

PLACE: The Mount

TIME: 5:35-6:30 p.m.

HOLD: Den

GREETERS: Stephanie Copeland, President, Edith Wharton Restoration
Jonas Dovydenas, Chairman of the Board, Edith Wharton Restoration
Scott Marshall, Vice President, Edith Wharton Restoration
William Smitty Pignatelli, Chairman of the Selectmen, Lenox
(T): Pauline Metcalf, Board Member, Edith Wharton Restoration

PARTICIPANTS: **THE FIRST LADY**
Stephanie Copeland
Jonas Dovydenas

PRESS: Pool press on tour; open press for remarks

SCENARIO:

THE FIRST LADY arrives at The Mount and is greeted by Stephanie Copeland, Jonas Dovydenas, Scott Marshall, William Smitty Pignatelli, and Pauline Metcalf (T). Accompanied by Jonas Dovydenas, Stephanie Copeland, staff, and selected pool press, **THE FIRST LADY** proceeds into the mansion for a tour. The tour will first go up to the second floor, then to the main floor, ending in the library. (The library "story" is the focus of the tour.) Food and drink will be available in the library for traveling staff/press.

THE FIRST LADY then proceeds outdoors to the lower terrace, where a crowd of 200-250 guests will be assembled. Jonas Dovydenas will give welcoming remarks and introduce Stephanie Copeland. Stephanie Copeland will give a brief history of the restoration project and introduce **THE FIRST LADY**. Following remarks, **THE FIRST LADY** works a ropeline and exits via the terrace and through the house.

THE MOUNT, HOME OF EDITH WHARTON

2 Plunkett St., Lenox, MA, 01240

Description

Grounds include house, stables, gatehouse all designed by Edith Wharton and built in 1902. The house is undergoing exterior restoration and covered in scaffolding outside; paint is peeling on the inside.

Historical Significance

The Mount was the home of Edith Wharton (1862-1937) for 11 years and where she wrote *The House of Mirth*, her first great work and a major bestseller. Wharton was the first woman to be awarded the Pulitzer Prize for Fiction (1921 for *The Age of Innocence*). It was designated as a National Historic Landmark in 1971, the highest category of landmark designation in this country, and is one of the few NHL's (about 5%) dedicated to a woman.

The design of The Mount reflects the practical application of the ideas Ms. Wharton put forth in her first book, *The Decoration of Houses*, written in collaboration with architect Ogden Codman, Jr., published in 1897. The book was a financial and critical success, and its innovative design precepts have exerted considerable influence on architects and designers. It was written in reaction to the heaviness of the Victorian style and the excessive gilded age. It is still considered a guide to good taste. She advocated balance, symmetry, and suitability.

Ms. Wharton's niece, Beatrix Jones (later Farrand), who later designed Dumbarton Oaks and consulted with John D. Rockefeller, Jr., on the carriage roads on Mt. Desert Island, designed a kitchen garden, as well as the drive and the approach to the mansion. The formal gardens at The Mount were designed by Edith Wharton herself, most likely in consultation with her niece. Wharton, who authored the influential book *Italian Villas and Their Gardens* (1904) while living at The Mount, believed that gardens were architectural compositions, divided into rooms, and should be planned in concert with the house and natural landscape. Her Italian "walled garden" was built from profits from her novel *The House of Mirth*.

Wharton (1862-1937) was the author of *The Age of Innocence*, *Ethan Frome*, and *The House of Mirth* as well as works on architecture, gardens and interior design. She was the first woman to receive an honorary degree from Yale University, and one of the few civilians during World War I to receive the Chevalier of the Legion of Honor for her extensive humanitarian war work.

Wharton sold the property in 1912 and the property passed through several owners, including 35 years as a dormitory for Foxhollow School, a private girl's school. The School then sold the property for development as a condominium resort, hotel and conference center in 1977. The following spring, Tina Packer of Shakespeare & Company discovered The Mount and rented the property with an option to buy. Shakespeare & Company then established Edith Wharton Restorations, Inc. as a separate corporation to own and maintain the house. The property was purchased by Edith Wharton Restorations with the assistance of a loan from the

National Trust for Historic Preservation. Edith Wharton Restorations, Inc. conducts tours of the home and sponsors the lecture series "Women of Achievement." Shakespeare & Company conducts extended summer theater at The Mount including Shakespeare productions, adaptations of Wharton and Henry James' works, and their Summer Training Institute and Young Company.

Preservation needs

Years of hard use and deferred maintenance resulted in a severely deteriorated state. Although it remains architecturally intact the house and grounds have never been restored so need preservation and repair. Both the National Trust for Historic Preservation and the Massachusetts Historical Commission hold easements on the property as conditions of their loans and grants, respectively.

Two restoration phases are planned. The first would deal with the exterior of the building, the mechanical systems, performing and writing a garden landscape report to determine what Wharton had planted where, and stabilizing the out buildings including the large stables and the near-collapsing Italianate terrace (steel support beams are corroding). Last year they did the roof, chimneys and cornice, and they are currently working on re-doing the exterior stucco work - replicating Wharton's stucco "recipe" rather than previously incorrect stucco patching. **Estimated cost: \$5 million.** The second phase would include all the interiors and replanting of the gardens. **Estimated cost: \$5 million.** The Capital Campaign also hopes to produce an endowment for the property. **Estimated cost: \$5 million.**

Resources

Owned and operated by Edith Wharton Restoration. To date, over \$1.5 million has been raised.

Contact

Stephanie Copeland, Executive Director, 413-637-1899.
Scott Marshall, Deputy Director

Places Where Women Made History

The Mount

34 Edith Wharton (1862-1937), novelist

The Mount, designed by Edith Wharton in 1902, documents the wide ranging talents of one of the finest American novelists of the 20th century. In 1897, the woman who would win the 1920 Pulitzer Prize for fiction, co-authored *The Decoration of Houses*, with Boston Architect Ogden Codman, Jr. This book is now considered one of the seminal works of professional interior decoration and clearly presents Wharton's strong views about good taste and moderation. These views were successfully translated into her own new home, The Mount. During an era of flamboyant house decoration, Wharton designed an airy, informal mansion with many design elements drawn from the houses of continental Europe. Wharton also hired her niece Beatrix Farrand, an acclaimed landscape architect, to design the gardens. One of New England's great chroniclers, Wharton wrote her first major work, *The House of Mirth* (1905), "a novel of manners" that described the tensions between New York's "old" 19th century elite society and the emerging economic power of industrialists and financiers while at The Mount. The cold Massachusetts' winters spent there inspired Wharton's 1911 *Ethan Frome*. After Wharton and her husband sold The Mount in 1913, Wharton refused to visit the house as "a stranger." She continued to write in her new home in Europe and in 1920 was awarded the Pulitzer Prize for *Age of Innocence*. In 1923, Wharton became the first woman to receive an honorary doctorate from Yale University. The Mount survived as the Foxhollow School for Girls until the 1970's and was later purchased and saved from neglect by Edith Wharton Retoration, Inc. through a grant from the National Trust for Historic Preservation.



The Mount
Photograph by Steven Ziglar. Courtesy of Edith Wharton Restoration at The Mount.



Edith Wharton at her desk at The Mount c. 1905
Courtesy of Edith Wharton Restoration at The Mount.

The Mount, a National Historic Landmark, is located in Lenox, MA, at the corner of Plunkett St. and Route 7. The Mount is a house museum and is open to the public for guided tours 9 am to 3 pm daily from Memorial Day to November 1, and weekends in May. For more information call 413 637-1899 or [click here](#).

[Home](#) | [List of Sites](#) | [Main Map](#) | [Western MA Map](#) | [Next Site](#)

The Mount

Home of Edith Wharton

A HISTORIC STRUCTURE REPORT

*History of The Mount
and Report Preparation*

SCOTT MARSHALL

*Existing Conditions,
Problems of Repair,
and Recommendations*

JOHN G. WAITE ASSOCIATES,
ARCHITECTS

EDITH WHARTON RESTORATION, INC.
LENOX, MASSACHUSETTS

Introduction

The Mount was the beloved summer estate of Edith Wharton, the noted American author of 21 novels, 11 collections of short stories, nine works of non-fiction, and numerous articles and reviews. The house was constructed in 1901-02 to the design of Francis L. V. Hoppin, of Hoppin & Koen Architects in New York City. It embodies the ideals of a classical house that expressed "human dignity and greatness" as described in the popular book *The Decoration of Houses*, co-authored by Mrs. Wharton in 1897 with architect Ogden Codman, Jr.

Edith Wharton retained ownership of The Mount until late 1911. It continued in use as a private residence until 1942, when it was acquired by the Foxhollow School for Girls. The estate was used as part of the school until 1976; 49 acres of the original property were purchased by Edith Wharton Restoration, Inc., in 1980. Since then the house, outbuildings, and grounds have been the subjects of planning studies and restoration efforts.

This historic structure report is the first step in the preparation and implementation of a comprehensive program for the long-term preservation of the mansion. The building is now in need of extensive stabilization and restoration because of years of hard use and little substantive maintenance.

Today, in preparing a historic structure report, restoration architects follow a disciplined approach in which investigative techniques are applied to the preservation of historic buildings. Too often in the past, preservation and restoration projects have been shaped by romantic notions of history or expedient compromises in repair work. Such unfortunate practices have destroyed the historic integrity of countless structures. For The Mount, a team of architects, architectural historians, and restoration-technology specialists assembled all known documentary materials relating to the mansion, conducted a comprehensive survey of the existing facility, and analyzed the particular problems of the structure. The accomplishment of these tasks enabled plans for the restoration to be formulated without whim or uncertainty and in a logical and sequential manner. This approach will help to ensure that the integrity of The Mount will survive the extensive preservation efforts that are now required to save the building.

JOHN G. WAITE, FAIA

John G. Waite Associates, Architects

On a slope overlooking the dark waters and densely wooded shores of Laurel Lake we built a spacious and dignified house, to which we gave the name of my great-grandfather's place, the Mount. There was a big kitchen-garden with a grape pergola, a little farm, and a flower-garden outspread below the wide terrace overlooking the lake. There for over ten years I lived and gardened and wrote contentedly, and should doubtless have ended my days there had not a grave change in my husband's health made the burden of the property too heavy. But meanwhile the Mount was to give me country cares and joys, long happy rides and drives through the wooded lanes of that loveliest region, the companionship of a few dear friends, and the freedom from trivial obligations which was necessary if I was to go on with my writing. The Mount was my first real home, and though it is nearly twenty years since I last saw it (for I was too happy there ever to want to revisit it as a stranger) its blessed influence still lives in me.

EDITH WHARTON

A Backward Glance, 1934



PART ONE

History of
The Mount

SCOTT MARSHALL

*No one fully knows our Edith who hasn't seen her in the act of creating a habitation
for herself.*

HENRY JAMES

Portrait of Edith Wharton

by Percy Lubbock, 1947



PART ONE

History of
The Mount

SCOTT MARSHALL

PREFACE

A Passion for Houses

I have sometimes thought that a woman's nature is like a great house full of rooms: there is the hall, through which everyone passes in going in and out; the drawing room, where one receives formal visits; the sitting room, where the members of the family come and go as they list; but beyond that, far beyond, are other rooms, the handles of whose doors perhaps are never turned; no one knows the way to them, no one knows whither they lead; and in the innermost room, the holy of holies, the soul sits alone and waits for a footstep that never comes.

EDITH WHARTON

"The Fullness of Life," 1893

Edith Wharton had lifelong love affairs with her homes. In letters to friends and in her autobiography she often described these houses in passionate and rapturous terms.

Her first love was her family's Victorian country home, Pencraig, in Newport, Rhode Island. She remembered fondly the many happy childhood hours that took place under its "friendly gables."¹

Her mother's residences in New York City were never finished, as Edith explained in a late memoir, but they lacked something more fundamental: a sense of home. She fled from these cold habitations by marrying Teddy Wharton in 1885.

Their first home together, Pencraig Cottage, was too close to her mother to be a true place of refuge. In the early 1890s, Edith purchased Land's End in Newport, a house with which she had a temperate love affair. Although finding its exterior "intolerably ugly," she confided, "I loved Land's End, with its windows framing the endlessly changing moods of the misty Atlantic, and the night-long sound of the surges against the cliffs."²

Her efforts to remake this early object of her affection resulted in her first book, *The Decoration of Houses*, co-authored with Ogden Codman, Jr., which remains in print a century later as an influential touchstone in the field of design. On every home she owned, she lavished her attentions on both the house and its gardens with, as she described it, "such a frenzy of affection and zeal for improvement."³

In her later years Edith had two French homes: the Pavillon Colombe in St. Brice-sous-Forêt, outside of Paris, and Ste. Claire du Vieux Château in Hyères, on the Riviera. Her passions for these

final abodes were those of an independent woman. Encountering Pavillon Colombe for the first time in 1918, Edith wrote: "I saw the house and fell in love with it... [it] has never failed me since."⁴ A few years later, moving into the Château Ste. Claire, she revealed in a letter to a friend: "I am thrilled to the spine... I feel as if I were going to get married — to the right man at last!"⁵

Edith's own words suggest that for her these homes came to assume positions of surrogate husbands. Each house gave her what Teddy Wharton and her lover, Morton Fullerton, could not: order, tranquility, stability, and the freedom from trivial obligations, which she deemed necessary if she was to continue her writing.

At the turn-of-the-century, following her years at Land's End but prior to her permanent move to France, Edith fell in love with a new locale: the Berkshires of western Massachusetts. She wrote to Codman: "The truth is, that I am in love with the place — climate, scenery, life & all."⁶ Removing herself from Newport, she created her ideal world: a house and gardens of her own designs. The Mount was to be the scene of many of her greatest triumphs and of some of her deepest sorrows. In this world of her making she wrote her first bestseller, *The House of Mirth*, and entertained illustrious friends such as Henry James. It was at The Mount that Edith Wharton came into her own as one of America's greatest writers.

But it was also at The Mount that she agonized through many of the highs and lows of her love affair with Fullerton. The final chapter of her unhappy marriage was played out there, and the estate, whose management provided Teddy with a principal occupation, was a contributing factor in the dissolution of their marriage tie. Like that earlier commitment, she entered into her relationship with The Mount with permanence in mind, writing years later that she had intended to end her days there, but a grave change in her husband's health had "made the burden of the property too heavy."⁷ Although she ultimately divorced Teddy after moving to France, Edith never fully separated herself from The Mount. In her twilight years she admitted poignantly: "The Mount was my first real home... and its blessed influence still lives in me."⁸

The subsequent owners of the property also loved The Mount; they preserved and cared for its basic virtues, allowing it to remain remarkably intact. Thanks to them, The Mount survives today as Edith Wharton's autobiographical house, definitively embodying its creator's spirit and ideas, as well as her distinctive passion for houses. The Mount's restoration is a tribute to the enduring strength of Edith Wharton's many achievements and to the legacy that she has left us.

CHAPTER 1

Edith Wharton

Designing a Life

Edith Newbold Jones was born on January 24, 1862, into the fashionable, tightknit world of old New York society. She was the third and last child of middle-aged George Frederic Jones, an educated and kindly "gentleman of leisure," and his wife, Lucretia Rhineland Jones, who instilled her passions for high fashion, proper etiquette, and personal discipline into the consciousness of her only daughter.

Despite what she later considered the dull pleasantries and formal constraints of life in a narrow and well-to-do milieu unconcerned with — in fact, vaguely frightened by — matters of intellectual import, Edith developed a prodigious curiosity and imaginative intelligence. These attributes were greatly stimulated between 1866 and 1872 (when she was four through ten years old) as the Jones family travelled in Europe in order to reduce the expenses of maintaining their New York and Newport properties. During this formative period, as her family journeyed to Italy, France, Spain, and Germany, Edith absorbed European culture and languages and began to develop a lifelong passion for travel.

Upon their return to America in 1872, the Joneses routinely divided their time between their brownstone residence at 14 West 23rd Street and their summer home, Pencraig, a rambling Queen Anne-style structure, in then-rural Newport, Rhode Island. Edith's girlhood was calm, lonely, and quite sheltered, hardly remarkable for an upper-class daughter except for her passion to make up stories and write them down on pieces of discarded wrapping paper. Although her father encouraged Edith by allowing her to spend endless treasured hours reading books in his library, Lucretia was distinctly unsupportive, preferring instead to lecture her daughter on proper manners and decorum.

During these early years, a kindly German governess, Anna Bahlmann, guided Edith through her only formal education. All else was self-taught, leading the mature Wharton to refer to herself as a "self-made man." Her lonely life was peopled mainly by the characters and stories that were constantly forming in her imagination.

By 1877, when Edith was fifteen, she had secretly written a melodramatic novella of thirty thousand words, *Fast and Loose*. Though she would parody its title in a later short story, this work (finally published in 1977) marked the beginning of Edith's literary career and revealed that her gifts for style, irony, and character delineation were already well developed.

The following year her mother uncharacteristically encouraged Edith's poetic gifts by underwriting the publication of *Verses*, a slender volume of 29 poems. The eminent author and editor William Dean Howells reprinted one of the poems in the *Atlantic Monthly* in 1880, Edith's first professional appearance in wide-ranging print. Her New York society debut, made in 1879, marked the beginning of the identification enigma with which Wharton would be presented so often during her life: how could she be both a creature of high society (as, by birth, she was) and a serious writer?

Although her debut had been an unhappy experience for a girl who was often intensely shy and withdrawn, Edith soon joined the other members of her set for the youthful activities of the time: evenings at the opera or the theater, midnight suppers and dances, winter skating and sleigh rides, and frequent carriage rides and social calls. Her father's declining health led the family to return to Europe in 1880. Edith greatly welcomed the opportunity to renew the European interests of her youth. Her father's

death in 1882 was a key event in her life. It meant the end of her European sojourn, but more importantly it marked the end of a close and affectionate relationship with the only member of her family who had encouraged her interest in reading and her talents for writing.

Alone with her stern and unsympathetic mother, Edith — as a young woman at the age of courtship and marriage — began to develop friendships with eligible young men. A formal engagement to Harry Stevens, a gentle and amiable suitor, was averted only at the last moment, apparently a casualty of social niceties between his mother and hers. At approximately the same time, Edith formed a friendship that would last throughout her lifetime with Walter Berry, an aspiring young lawyer whom she met on holiday in Bar Harbor, Maine. A mutual friend once called Berry the “dominant seventh-chord” in Edith’s life. He proved to be her most beloved friend, and his support during both personal and authorial crises was unwavering and influential.

In 1883 Edith was courted by Edward (Teddy) Robbins Wharton, of Boston, a good friend of her brother Henry. Thirteen years older than Edith, Teddy, at thirty-three, seemed an unlikely candidate for marriage to Edith, as he was not at all interested in intellectual matters, preferring outdoor activities such as hunting and fishing. However, his kindly demeanor and even temper, as well as his love of animals and travel, appealed to Edith, and the two were married on April 29, 1885, at Trinity Chapel in New York City.

The young couple established a routine in the early years of their marriage that was not dissimilar to that of Edith’s parents in their youth: they spent June through January in Newport at Pencraig Cottage, a small house near her mother’s, and February through May traveling through Europe, often in Italy. In 1888 they took a large financial gamble with their limited incomes by chartering a yacht with a friend and spending three months cruising the Aegean and visiting little known Greek islands. Upon returning to New York, Edith discovered that she was now independently wealthy, having inherited a large sum of money from a distant relative.

Her European travels had stimulated Edith to begin writing poetry again. In 1889 she submitted three poems to three New York magazines, all of

which were accepted. Edward Burlingame, an editor of *Scribner’s Magazine*, published “The Last of the Giustiniani.” He evinced a particular interest in Edith’s work and also published her first short story, “Mrs. Manstey’s View,” in July 1891. This flush of success encouraged Edith to write more often and to concentrate on poetry and short stories.

Meanwhile, the Whartons sought to put down roots; they purchased a small brownstone house at 884 Park Avenue in New York in 1891 and a summer home, Land’s End, in Newport, in 1893. The remodeling and decorating of these two new homes brought Edith into contact with Ogden Codman, Jr., a Boston architect, who had recently started his own firm and was pleased to add the Whartons as clients. Edith



FIG. 1 Edith Wharton, c. 1885-86. (LL)

and Codman found that they shared many of the same ideas on design and similar philosophies of interior decoration. The time they spent together on these projects became an important influence in Edith's development.

In the mid-1890s, Edith suffered from several years of exhaustion and endured undiagnosed and recurring nauseas, which culminated in a series of nervous breakdowns. Biographers surmise that this was an identity crisis concerning her roles of wife and writer, exacerbated by the failure of her marriage to Teddy.¹ Nevertheless, at this time Edith also collaborated with Codman on her first book, *The Decoration of Houses*, which was published in

1897. It was a financial and critical success, and its innovative design precepts have exerted considerable influence on architects and designers. She would almost always publish one book, and sometimes two, each year for the rest of her life.

As her literary life began to flourish, so too did her social life, but Edith was most interested in developing friendships with highly educated, artistic, and culturally refined people. Beginning in the 1890s, she initiated important friendships with Egerton Winthrop, Paul and Minnie Bourget, Vernon Lee, George Cabot Lodge, Howard Sturgis, and ultimately, Henry James. Her first collection of short stories, *The Greater Inclination*, published in 1899 by Scribner's, was followed by a novella, *The Touchstone* (1900), and a second volume of short stories, *Crucial Instances* (1901).

Since the mid-1890s, Edith and Teddy had come to the Berkshire Hills in western Massachusetts for occasional visits to Pine Acre, his mother's home in Lenox. Edith fell in love with the beauties of the countryside and resolved to build a house there. She purchased land in 1901 and hired Codman as the architect. However, disagreements with the Whartons eventually led to Codman's withdrawal. The Whartons hired Francis L. V. Hoppin in his place, but Codman later returned to the project to design the interiors of the principal rooms. Construction of The Mount began in July 1901 and lasted into the fall of 1902. Despite her pre-occupations with the design and construction of what she called her "first real home," Edith was also able to oversee the publication of her first novel, *The Valley of Decision* (1902), and to translate Hermann Sudermann's *Es Lebe das Leben* into a Broadway play for the actress Mrs. Patrick Campbell.

The Whartons moved into The Mount in late September 1902, and Edith at last was in a world totally of her own creation. She continued to develop the property, adding a flower garden, an Italian walled garden, and a rock garden; she landscaped parterres that linked the formal garden areas, cleared views, and created striking vistas of the Berkshire countryside. Her niece, Beatrix Jones (later Farrand), designed a kitchen garden, as well as the drive and approach to the mansion. The property also included a well-equipped stable, a superintendent's house near the main gate, a greenhouse, and a collection of farm buildings on a rise overlooking a lake. It was Teddy's responsibility to oversee the day-to-day operations of The Mount, an arrangement that allowed Edith to spend her mornings writing in her room and the rest of her day entertaining a steady stream of guests.

The years that the Whartons owned The Mount — 1902 until 1911 — were productive ones for Edith. Her first great work (and a major bestseller), *The House of Mirth* (1905), was written there, even though much of the story — a skillful dissection of contemporary society — was set in New York City. Her other novels from this



FIG. 2 Edith Wharton, c. 1902. Although this image of the author is regularly dated 1907, it was published in March 1903 in *Women Authors of Our Day in Their Homes*. (LL)

period include *The Fruit of the Tree* (1907), which has a Berkshire setting in its mill-town scenes, and large portions of what became *The Custom of the Country* (1913). She also published three novellas: *Sanctuary* (1903), *Madame de Treymes* (1907), and perhaps her most famous work, *Ethan Frome* (1911), which was inspired by a real-life local sledding accident in the Berkshires and by the poverty that she saw surrounding the estates during her frequent drives through the countryside.

Edith also wrote a great many short stories during her years at The Mount, published as collections entitled *The Descent of Man and Other Stories* (1904), *The Hermit and the Wild Woman* (1908), and her first collection of ghost stories, *Tales of Men and Ghosts* (1910). She also wrote essays about her impressions of places that she had visited on her European travels. Usually first appearing as magazine articles, these essays were collected into two volumes of travel sketches: *Italian Backgrounds* (1905) and *A Motor-Flight Through France* (1908).

Edith's great passion for gardens, landscaping, and garden history led her to undertake a series of scholarly articles published as *Italian Villas and Their Gardens* (1904). This topic was hardly a surprising choice, given her prodigious research for her first novel, *The Valley of Decision* (1902), which was set in seventeenth-century Italy, and her learned writing and astute observations first revealed in *The Decoration of Houses* in 1897. She also wrote more poetry for magazines; a volume of some of her best poems, *Artemis to Acteon*, appeared in 1909.

The Mount was the scene of some of Edith's happiest moments, as well as the site of her deepest sorrow. Henry James visited on three occasions — in 1904, 1905, and 1911. He was the brightest luminary of Edith's inner circle of friends that she began to draw around herself as darker events unfolded. Teddy, previously so robust and uncomplicated, soon showed disturbing signs of mental problems, which eventually affected his physical well-being. In 1907 Edith first met Morton Fullerton, a friend of Henry James. By the following year Edith

and Fullerton were secret lovers, and she then experienced firsthand some of the pains and pleasures that she had previously ascribed only to her fictional characters.

Edith and Teddy had continued to travel to Europe each year, but in 1909 and 1910 she did not return to America. Instead, she remained primarily in Paris, where she could be near Fullerton and pursue her interest in Parisian society, resulting in a novella set in that milieu, *Madame de Treymes* (1907). Her affair with Fullerton also contributed to her renewed efforts at poetry, including several unpublished erotic poems, most notably "Terminus" (1909), which celebrated their night of passionate love-making at a railroad station hotel.

The Whartons' growing estrangement, initially complicated by the lack of any sexual relationship and their fundamentally different personalities and interests, was exacerbated by Teddy's constant mental and physical problems and by Edith's affair with Fullerton. Possibly because he was suspicious of his wife's infidelity, Teddy embezzled a large sum from Edith's trust fund, which he managed, in 1909 and spent most of it on a house in Boston for a mistress.

Edith could no longer trust Teddy with her money or property. She removed him as a manager of her trust and of The Mount, a thoroughly wounding experience that made Teddy feel even more useless. Both Edith and Teddy attempted sporadically to repair their marriage and tried to continue living together (or at least to give the semblance of it). However, Edith's lack of trust, her exhaustion, and her deep personal unhappiness finally led her to sell The Mount late in 1911 and to obtain a French divorce in 1913.

Edith moved to France permanently in 1911. Her ten years at The Mount — years in which she attained her first great success, wrote prodigiously, formed influential friendships with intellectuals, experienced her only love affair, and witnessed the beginnings of an independent existence—are clearly central to understanding her life and career.

Around the time of her relocation to France, Edith published two novels, *The Reef* (1912)

and *The Custom of the Country* (1913). With the outbreak of World War I, she revealed a selfless and heroic side by organizing the American Hostels for Refugees and the Children of Flanders committee to aid Belgian orphans, as well as by doing extensive work on behalf of tubercular soldiers. She visited the front lines and recorded her impressions in *Fighting France* (1915). She also compiled *The Book of the Homeless* (1916), in order to raise funds for these French charities. For her war work, Edith was made a Chevalier of the Legion of Honor by the French government in 1916 and was later awarded the Order of Leopold by the Belgian government. During the war years she published a novel with a Berkshire setting, *Summer* (1917); a collection of short stories, *Xingu and Other Stories* (1916); a novella with a wartime theme, *The Marne* (1918); and a book of essays on French culture, *French Ways and Their Meaning* (1919).



1G. 3 Edith Wharton in 1923, when she became the first woman to receive an honorary degree from Yale University. (AP)

After the war, Edith found a house near Paris, the Pavillon Colombe in St. Brice-sous-Forêt, which she remodeled, landscaped, and made into her first real home since she had left America. Within two years she had also established a winter residence on the French Riviera, Ste. Claire du Vieux Château in Hyères, a former convent. For the final 17 years of her life, she divided her time between these two estates, making only occasional trips abroad. A 1917 trip resulted in another volume of travel essays, *In Morocco* (1920). In 1926 she chartered a yacht and retraced the route of her Aegean cruise of 1888.

Although the war years also brought the deaths of friends, notably Henry James and Ronald Simmons, Edith was already developing, or would soon develop, key friendships with Bernard Berenson, Percy Lubbock, Gaillard Lapsley, John Hugh Smith, Robert Norton, Geoffrey Scott, Logan Pearsall Smith, Kenneth Clark, Nicky Mariano, and Elisina Tyler, her husband, Royall, and their son, William. Edith's friendship with Walter Berry deepened, as did her relationship with her sister-in-law, Mary (Minnie) Cadwalader Jones, the divorced wife

of her brother Frederic. Among the literary friendships that she continued or developed were those with Robert Grant, André Gide, William Gerhardt, Aldous Huxley, Vivienne de Watteville, and Sinclair Lewis.

In 1920 Edith published one of her most celebrated novels, *The Age of Innocence*, an evocative return to the New York of her youth. For it she became the first woman to receive the Pulitzer Prize for Fiction, awarded in 1921. Other significant awards included an honorary Doctorate of Letters from Yale University in 1923 (the first woman so honored) and election to the American Academy of Arts and Letters in 1930 (only the second woman to be so recognized).

Perhaps what is most outstanding about Edith Wharton's final years was her deep commitment to her art: she never stopped writing. Her later output included a work analyzing her own metier, *The Writing of Fiction* (1925); an autobiography, *A Backward Glance* (1934); another volume of poetry, *Twelve Poems* (1926); several collections of short stories — *Here and Beyond* (1926), *Certain People* (1930), *Human Nature* (1933), and *The World Over* (1936); and a quartet of novels collectively titled *Old New York* (1924) — *False Dawn*, *The Old Maid*, *The Spark*, and *New Year's Day*. Her major efforts, nevertheless, were directed towards a series of novels — *The Glimpses of the Moon* (1922), *A Son at the Front* (1923), *The Mother's Recompense* (1925), *Twilight Sleep* (1927), *The Children* (1928), *Hudson River Bracketed* (1929), and *The Gods Arrive* (1932).

In June 1937, while visiting Ogden Codman, Jr., at his château in Grégy, Edith suffered a devastating stroke, from which she never recovered. She was transported back to the Pavillon Colombe, where she lingered near death until August 11. She was buried in the Cimetière des Gonards in the town of Versailles, close to her companion, Walter Berry. *Ghosts* (1937) and her incomplete final novel, *The Buccaneers* (1938), were published posthumously.

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LENGTH: 1849 words

HEADLINE: Wharton's Passion, Written in the Snow

BYLINE: By PATRICIA LEIGH BROWN

DATELINE: LENOX, Mass.

BODY:

IN the stillness of a Berkshire winter, when icicles hang languorously from the sugar maples and the walled Italian garden is submerged in snow, the extraordinary house that Edith Wharton built for herself here nearly a century ago seems frozen, literally, in time.

Of all the characters she created, Wharton may have loved the Mount, now undergoing a long-awaited restoration, the best. For it was here -- where she wrote her first best seller, "The House of Mirth," in her bed strewn with letters and papers, her writing board and ink-pot perched perilously on her knee and what a friend called "the dog of the moment" tucked beneath her left elbow -- that she consummated what was perhaps her deepest love affair: her romance with houses.

The year 1998 may be the Mount's moment. The current \$2 million exterior restoration is the first phase of a broader \$15 million effort by Edith Wharton Restoration Inc. to restore the rooms and gardens that offer a floor-to-ceiling mirror of this "rather housekeeperish" writer's being. The house, where she lived from 1902 until 1911, is also the subject of a new book, "The Mount: Home of Edith Wharton" (Edith Wharton Restoration), by Scott Marshall, in which its tumultuous past, and imminent resurrection, take on the cast of an Edith Wharton novel.

In a hot news flash from the turn of the century, research undertaken by restoration architects has revealed that Wharton's lavish, cupola-crowned villa isn't quite what it seems. Like Lily Bart in "The House of Mirth," whose beauty and savoir-faire were built on fragile emotional scaffolding, it now appears that Wharton cut corners to save money, using tin instead of copper on the roof and crude tar waterproofing on the ornate Italianate terrace, which sped up the house's deterioration. As the preservation architect John G. Waite put it, in somewhat Whartonian fashion, "Her ideas were grander than the money she had."

Grand they certainly were. Even as it was being built in 1902, the Mount -- whose Gilded Age front is now shrouded, its marble balustrades and fieldstone garden walls faltering -- was more than a house. One of the few National Historic Landmarks created by a woman, it was a sumptuous laboratory for Wharton's ideas on architecture and design, set forth in her pointed, erudite treatise "The Decoration of Houses," written with the architect Ogden Codman Jr. in 1897 and rereleased for its centennial in 1997 (along with the Edith Wharton Restoration fabric collection by Schumacher).

The New York Times, January 1, 1998

The book, as much a critique of manners and morals as of design, dared to suggest that wealth didn't guarantee taste, even as it became a decorating manual for robber barons. Its observations are uncannily relevant to today's Upholstered Age, passionately urging that a house's architecture be allowed to speak for itself while decrying the "modern litter of knickknacks" and windows "dressed up in ruffles" reminiscent of lingerie.

"The modern upholsterer," she observed, "pads and puffs his seats as though they were to form the furniture of a lunatic's cell."

The Mount was officially designed by Francis L. V. Hoppin, with interior detailing by Codman. But the house, scene of triumphs and tragedies, including the collapse of her marriage, was pure Wharton, from the entrance hallway inspired by Italian grottoes, with textured stucco walls that simulate the effect of dripping water, to the stone terrace where friends like Henry James gathered on moonlit evenings.

"She had a deep sense of place and places, of houses and homes," said the historian R. W. B. Lewis, who won the Pulitzer Prize for his 1975 biography of Wharton. "Each room is distinct, with its own shape and purpose, but they are all interrelated, reflecting her sense of the oneness and manyness of life. She designed and oversaw the building of the house. It's a unique creation."

As James, a frequent visitor, observed "It is an exquisite and marvelous place, a delicate French chateau mirrored in a Massachusetts pond."

IN books and life, Edith Wharton believed that houses were windows onto the soul, especially her own: "I have sometimes thought that a woman's nature is like a great house full of rooms," she wrote of a failed marriage resembling her own in the 1893 short story "The Fullness of Life." "There is the hall, through which everyone passes in going in and out; the drawing room, where one receives formal visits; the sitting room, where the members of the family come and go as they list; but beyond that, far beyond, are other rooms, the handles of whose doors perhaps are never turned; no one knows the way to them, no one knows whither they lead; and in the innermost room, the holy of holies, the soul sits alone and waits for a footstep that never comes."

When she was a child, Wharton's unusual sensitivity to her surroundings and her photographic memory for houses and rooms was "a source of inarticulate misery," she wrote, "for I was always vaguely frightened by ugliness."

She often drew connections between buildings and the people who inhabited them, including her own family. "From the first," she wrote in "A Backward Glance," a 1933 memoir, "I was obscurely conscious of a queer resemblance between the granitic exterior of Aunt Elizabeth and her grimly comfortable home, between her battlemented caps and the turrets of Rhinecliff."

Like Codman (he called her "Puss" and she called him "Coddy"), her family traveled widely in Europe during her childhood. Both "The Decoration of Houses" and the design of the Mount may be a reaction to the oppressive, overstuffed interiors of her mother's New York City town houses, never finished and covered in "a universal chocolate-colored coating of the most hideous stone ever quarried."

Wharton's first architectural endeavor was at Land's End in Newport, R.I., an "intolerably ugly" house she and her husband, Teddy, bought after their wedding in 1885 and hired Codman, then a relatively obscure young Boston architect, to redo. The Mount would be the first of three houses she would build herself before her death in France in 1937. (The others were the Pavillon Colombe in St.-Brice-sous-Foret, north of Paris, and Chateau St.-Claire, on the Riviera.) It was the Mount where she most wholly created her ideal world.

It sits firmly planted on a hillside overlooking two walled gardens linked by sculptured terraces now in varying states of picturesque decay. In better days, a "lime walk" of linden trees lay between the gardens. The house is a peculiarly American mix of European styles: modeled on Belton, the classic English country house, but with a French floor plan, an Italian garden and terrace and a polite white stucco front with green shutters -- the ultimate New England archetype.

TO tour the house today with Mr. Marshall, the author of the new book on the Mount and the deputy director of Edith Wharton Restoration Inc., is to be acutely aware of the peculiar hold the writer continues to have on contemporary admirers; he has single-handedly restored the pet cemetery visible from her bedroom window.

Though most of the original furniture is gone, the spirit of "The Decoration of Houses" permeates every room, particularly Wharton's notions of intricately carved paneling as decoration to give even a cold, empty room dignity. And to stand in Wharton's oak-paneled library is to be struck by the radicalness of a woman's building such a room for herself. Devoid of cracked-leather sitting chairs and pipe smoke, it also speaks to Wharton's poignant memories of her father's library, which her mother rarely entered and where her love of books was nurtured. She called it wistfully "the kingdom of my father's library."

The library will be the first room to be restored. In many ways, it is the key to her kingdom.

Over time, the Mount became a "gorgeous millstone" around Edith Wharton's neck, in Henry James's words. Teddy, from whom she grew increasingly estranged, was in charge of its upkeep until their mutual affairs and his embezzlement of her trust funds ended the marriage and prompted her move to France, where she lived until her death. The Mount was sold in 1911 and remained a private home until 1942, when it was acquired by the Foxhollow School for Girls and became a dormitory. In 1978, when the house was under threat of condominium development, the theater company Shakespeare & Company rented it and set up the Edith Wharton Restoration to buy and preserve it.

Over the years, however, the relationship between the preservation organization and the theatrical group grew increasingly strained, resulting in a legal dispute over the appropriate use of the house. A recent court settlement has cleared the way for the restoration of the property, said Stephanie Copeland, president and executive director of Edith Wharton Restoration Inc. The goal is to raise the \$13 million necessary to restore the rest of the property and to set up an endowment both to maintain the house and to establish a "center for the written word" in time for the Mount's centennial in 2002.

THE preservation architect, Mr. Waite, who has worked extensively at Mount Vernon and Blair House in Washington, is augmenting the Mount's original but decaying fabric -- Wharton the critic may have dismissed it as "cheap effects"

The New York Times, January 1, 1998

-- with modern, more durable materials and technology.

To treat the tilting cupola, for example, which rested on inadequate wood framing, Mr. Waite's firm almost surgically inserted steel trusses in the attic between the original wood beams. It is replacing Wharton's rusted tin plating with a combination of stainless steel and rubber, an improvement that will be invisible and is also "reversible if something better comes along," Mr. Waite said. Eventually, the obsolete heating and electrical systems will need to be replaced.

"It's like dealing with Mount Vernon," Mr. Waite said. "Because of the houses' historical significance, it's important to keep as much of the original fabric as possible."

Even as the Mount's shutters await restoration in Beckley, W.Va., the popular obsession with its owner, the first woman to win the Pulitzer Prize for fiction, for "The Age of Innocence," continues unabated, with the composer Stephen Paulus writing an opera based on "Summer," her 1917 novella set in the Berkshires, and a forthcoming CBS movie of the week of her 1912 novel, "The Reef." (It has been retitled "Passion's Way." "I guess 'The Reef' sounded too much like a Jacques Cousteau special," Mr. Marshall said.)

With an eye toward restoring the interiors down to the mother-of-pearl servants' call buttons, Edith Wharton Restoration is collecting period pieces and hoping to find some of Wharton's original furniture and tapestries, which were sold at auction under a subsequent owner's name during the Depression. It also hopes to acquire what survives of her book collection, including copies of James's novels inscribed to her.

The prospect of the Mount's coming full circle is something that might have pleased her. Above all, she loved symmetry.

GRAPHIC: Photos: GARLAND REGAINED -- The restored cupola on the Mount, the Berkshire house where Edith Wharton looked out onto the world and saw into its heart. (Photographs by Fred R. Conrad/The New York Times) (pg. F1); ROOMS OF HER OWN -- To Edith Wharton (shown at her desk, where she did not write), "a vigorous massing of light and shade are essential." Left, decay in the French-style staircase hall. Top right, the original east elevation. Center right, plaster medallion in Teddy Wharton's den. Bottom right, arches in the first-floor gallery. (Photographs by Fred R. Conrad/The New York Times; portrait from Edith Wharton Restoration at the Mount) (pg. F6)

LANGUAGE: ENGLISH

LOAD-DATE: January 1, 1998

STAFF--BIOGRAPHIES

Stephanie Copeland (President and Executive Director) The product of a Sacred Heart education, including Barat College in Lake Forest, Illinois, she began her career in the arts in 1972 as personal assistant to Nancy Hanks, Chairman of the National Endowment for the Arts. In 1974, she became Executive Producer of the Musical Theatre Lab in New York City, where she produced new musicals, several of which were optioned for Broadway. Mrs. Copeland was subsequently engaged as a consultant by Joseph Papp's Public Theater in New York and, two years later, by the National Endowment for the Arts. It was in this capacity that she was first introduced to The Mount when--in 1981--she was asked to assist Shakespeare & Company with its fundraising and management concerns. Following a 10-year career as a legal search consultant in New York City, she returned to The Mount in 1993 as Executive Director of EWR; in 1997 she was elected President of the Corporation.

Scott Marshall (Deputy Director and Historian) has been associated with EWR since 1983. Currently Deputy Director, he was EWR's first assistant director (1986-89) and its first intern (1985). He is the author of the Historic Structure Report, The Mount: Home of Edith Wharton (1997), and of articles in such publications as The Edith Wharton Review and the forthcoming book, Edith Wharton from A to Z. His article, "Edith Wharton and Kate Spencer," was included in the Norton Critical Edition of Ethan Frome (1995); an essay, "A History of Edith Wharton on Film," was published in Japanese in The World of Edith Wharton: New Essays on Edith Wharton (Yumi Press, 1996). From 1990-93 he was Executive Director of the Greenwich Village Society for Historic Preservation in New York City. He received a B.A. in English from New York University and an M.S. in Historic Preservation from the Graduate School of Architecture, Planning, and Preservation at Columbia University.

TINA PACKER
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1978 to Present

Co-Founder, President and Artistic Director of Shakespeare & Company

The activities of Shakespeare & Company include a summer/fall performance season of 14 to 18 plays; a year round theater-in-education program for 130 schools, with performances, workshops and training for students, classroom teachers and artists; and actor training program with two intensive month-long workshops, a Summer Training Institute, a Summer Performance Institute, and weekend workshops across the U.S.

1978 to 1982

Co-Founder, Member of Board of Trustees of Edith Wharton Restoration Inc.

1984 to Present

Artistic Director of the Boston Shakespeare Company (merged with Shakespeare & Company in 1986).

Honors an Award and Major Grants

1994 Guggenheim Fellowship

1992 Henry Jewitt Prize for Outstanding Direction

EDITH WHARTON/THE MOUNT
LENOX, MA

JONAS DOVYDENAS, CHAIRMAN OF THE BOARD OF DIRECTORS, EWR - Since joining the board 1983, he has twice served as its chairman leading the Restoration into a position of viability.

STEPHANIE COPELAND, PRESIDENT AND EXECUTIVE DIRECTOR, EWR - Having raised over \$2 million in the past year, the much-needed and long-awaited restoration work has begun earnest under her directorship.

SCOTT MARSHALL, VICE PRESIDENT AND DEPUTY DIRECTOR, EWR - The Mount's historian and author of the full and only history of The Mount, which will serve as the blueprint for its restoration.

WILLIAM FRANCIS GALVIN, SECRETARY OF THE COMMONWEALTH, CHAIRMAN OF THE MASSACHUSETTS HISTORIC COMMISSION - Has seen to it that the Commonwealth continues to increase its financial support for the preservation of its historic properties.

RICHARD MOE, PRESIDENT, NATIONAL TRUST FOR HISTORIC PRESERVATION - It was through The Trust's Endangered Properties Program that EWR was able to purchase The Mount in 1980.

JUDITH MCDONNOUGH, EXECUTIVE DIRECTOR OF MASSACHUSETTS HISTORIC COMMISSION - The Mount has received \$230,000 in challenge grants from MHC under her directorship.

STATE SENATOR JOHN FITZPATRICK AND MRS. JANE FITZPATRICK - Among the county's largest employers, they are enormously generous donors to numerous local non-profits; they were the first to pledge a leadership gift to EWR's Centennial Campaign to restore The Mount. It is their hotel, Blantyre that is sponsoring the evening's reception.

STATE SENATOR ANDREA NUCIFORO - Has pledged his support for the restoration of The Mount.

STATE REPRESENTATIVE CHRIS HODGKINS - Local representative, who supports preservation.

STATE SENATOR ROBERT DURAND - Heads the Commonwealth's historic preservation committee, and has pledged to help secure financial support for the restoration of The Mount.

WILLIAM SMITTY PIGNATELLI, CHAIRMAN OF THE SELECTMEN, TOWN OF LENOX - A committed supporter of The Mount's restoration.

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Kate Mullany House, NY

Divider Title: _____

**VISIT OF THE FIRST LADY
TO
THE KATE MULLANY HOUSE
TROY, NEW YORK
WEDNESDAY, JULY 15, 1998**

EVENT: Plaque Presentation Ceremony

DATE: Wednesday, July 15, 1998

TIME: 9:30 AM - 10:30 AM

LOCATION: The Kate Mullany House
350 8TH Street
Troy, New York

ATTENDEES: Approximately 700 ticketed guests

PARTICIPANTS: The First Lady
Congressman Mike McNulty
Mayor Mark Pattison
Josephine Sano, Albany Central Labor Council
Reverend Thomas Flanagan, Pastor, St. Peter's
Reverend Mary Wallace, Associate Pastor Oak Grove Baptist Church
Mullany descendent, TBD
Governor Pataki, TBD
Kate Mullany actress, TBD

PRESS: Open

REMARKS: Speaking Program

SCENARIO:

The First Lady will arrive at the Kate Mullany House and be greeted by Congressman Mike McNulty, Mayor Mark Pattison, Josephine Sano and a Kate Mullany descendent. The First Lady and the greeting party will then proceed backstage and join other program participants and await introduction onto the stage according to the speaking program.

Upon conclusion of the program, The First Lady will be presented with an original Troy collar and then be invited to unveil a plaque commemorating the designation of the Kate Mullany House as a National Historic Landmark.

The First Lady will exit the stage (ropeline optional) and depart.

Rachel Davis Bliven

97-B Glenwood Road • Troy, New York 12180 • tel/fax 518-283-6353

RESUME

Interpretive Program Coordinator, Mohawk Valley Heritage Corridor Commission, 1998-present

Supervise development of historic interpretive signage, brochures, and other visitor materials for the eight counties of the Mohawk River watershed. The historic transportation corridor includes Native American, Revolutionary War, Erie Canal and unique natural resources.

Writer, historian, and design consultant, 1987-1998

Interpreting the historic & contemporary community in a variety of media for the general public:

- Community visitor centers in the New York State Urban Cultural Park/Heritage Areas system
- Audiovisual productions, many installed as permanent orientation features
- Temporary and permanent exhibits for museums and historical societies
- Guidebooks, self-guided tour brochures, & local history publications
- Public lectures on architecture, design, & reading the landscape
- Historic district surveys & National Register of Historic Places site nominations
- Grant development and proposal writing

Certified in New York State as a Woman-owned Business Enterprise since 1991

Visitor Center & Museum Development:

Buffalo Urban Cultural Park Visitor Center, Buffalo, New York, 1996

Research, conceptual design, graphics identification, and preparation of all label copy for permanent orientation exhibitry in Buffalo's Theatre District using local entertainment history to tell the story of the city's historical development; primary researcher for orientation video by Rusty Russell Projections

William Pryor Letchworth Museum, Letchworth State Park, Castile, New York, 1994

Research, writing, and conceptual design for permanent museum exhibitry refocusing on the life and influence of founder William P. Letchworth: Victorian philanthropist, collector, and tireless worker for improvements in the care of orphans, insane, epileptics, and other disadvantaged peoples; collection includes nationally significant Native American artifacts, pioneer & natural history materials

RiverSpark Urban Cultural Park Visitor Center, Cohoes, New York, 1993

Research, conceptual design, graphics identification, and preparation of all label copy for permanent orientation exhibitry introducing visitors to the historic realities of working life in the seven communities of RiverSpark; primary researcher for all audio components, including video on 1882 Harmony Mills strike by Rusty Russell Projections

Kingston Urban Cultural Park Visitor Centers, Kingston, New York, 1992

Research, conceptual design, graphics identification, and preparation of all label copy for permanent orientation exhibitry in two sites introducing visitors to the history and development of Kingston, third oldest Dutch settlement on the Hudson River; researched historic audio components for ambient soundtrack

Whitehall Urban Cultural Park Visitor Center, Whitehall, New York, 1991

Research, conceptual design, graphics identification, and preparation of all label copy for permanent orientation exhibitry introducing visitors to the history and development of this Lake Champlain community, "Birthplace of the American Navy"

Seneca Falls Urban Cultural Park Visitor Center, Seneca Falls, New York, 1990

Exhibit content, graphics identification, and preparation of all label copy for permanent exhibitry introducing visitors to history and development of Seneca Falls, a nineteenth century industrial center where the first women's rights convention was held in 1848

RiverSpark Urban Cultural Park Visitor Center, Troy, New York, 1988

Exhibit content, graphics identification, and preparation of all label copy for permanent exhibitry introducing visitors to the industrial history and development of five communities at the conjunction of Hudson and Mohawk Rivers; developed two walking tours of downtown Troy and historical videos for interactive command center

Exhibits:**Interpretive Street Signage, Troy, New York, 1997**

Developed text and identified graphics for series of six interpretive sign panels in downtown commercial area of city; Updated walking tour brochure for same area

"Water!" Stephentown Historical Society, Stephentown, New York, 1996

Seasonal exhibit on various uses of water in rural community, from historic industries to modern ecology

"Lifeboats, Lighters, & Liberty Ships: WWII Shipbuilding on the Hudson River," Hudson River Maritime Museum, Kingston, New York, 1993

Guest curator for exhibit on World War II shipbuilding activities in six communities on the Hudson River; exhibit travelled to the Rockland County Historical Society for the summer of 1994

"The Dating Game: Finding Stephentown's Architectural Heritage," Stephentown Historical Society, Stephentown, New York, 1991

Conceptual design, writer and photographer for photography exhibit on architectural styles and the history of a rural Rensselaer County community

"Working in an 1890 Metalworking Machine Shop," Watervliet Arsenal Museum, Watervliet, New York, 1990

Primary and secondary research on Watervliet Arsenal workforce & worker safety in the nineteenth and early twentieth century for proposed reconstruction of belt-driven metalworking machine shop of the 1890s

"Patterns: Nineteenth Century Women Of Saratoga Springs," Historical Society of Saratoga Springs, Saratoga Springs, New York, 1989

Developed storyline and label copy for exhibit on women's roles and employment in Victorian resort town

Audio-Visual Productions:

"Transformations: People, Land, and Time"

Drafted script treatment for exhibit and farmsteads orientation video, Somerset Historical Center, Somerset, Pennsylvania, 1994

"Old Streets, New Life: An Introduction To Design Review In Historic Districts"

Artistic director and writer for the first in a proposed series of training videos for historic district commissioners produced by Gary Gold Productions for the Preservation League of New York State, Albany, New York, 1989.

"Washington Park: Imagined in Pride, Shaped by Genius"

Prepared script treatment of audio-visual production for fund-raising purposes, for the Washington Park Conservancy, a non-profit advocacy group working to preserve historic park in Albany, New York, 1989

"It Was Heaven, Really"

Editor and writer for short visual and oral history of tuberculosis curing in Saranac Lake, New York, produced by James Bleecker for Historic Saranac Lake, 1988

"Unlocking The Wilderness: Settlements of the Adirondacks"

Researcher and writer for audio-visual production tracing the development of communities within the Adirondack Mountains, produced by James Bleecker for Historic Saranac Lake, 1988; permanently installed at Paul Smith's Visitor Center in the Adirondacks, 1990

"The Reluctant Pillar: New York and the United States Constitution"

Writer for audio-visual production about New York State's 1788 Ratification Convention, produced by James Bleecker for the New York State Commission on the Bicentennial of the United States Constitution, Albany, New York, 1987

"From Generation To Generation: The Story of the New York State Capitol"

Writer and Artistic Director for multi-media video production dramatizing the construction and preservation of the New York State Capitol and the many functions of state government, produced by Gary Gold Productions for The Capitol Commission, Albany, New York, 1987

"Where Water Ignited A Revolution: The Story Of RiverSpark"

Researcher and writer for award-winning multi-media production introducing visitors to the story and spirit of a nineteenth century industrial cluster of communities, produced by James Bleecker for the Hudson Mohawk Urban Cultural Park, Troy, New York, 1986

"North Of Pearl, West Of Willard: Tradition and Change in the Old North End"

Artistic Director, photographer and writer for a multi-media production by graduate students in the Historic Preservation Program, University of Vermont, documenting historic and current development pressures in a Burlington, Vermont, neighborhood, 1985, now available in video format

Educational Outreach

"History is Wherever You Look in New York State," Elderhostel course on architecture and design in New York State, Holy Cross Monastery, West Park NY, March 1997

"History on Your Street," Teachers' workshop on architectural styles and design, Albany County Historical Association/BOCES, October 1996-97.

- "Community Heritage: Creating A Sense of Place for Our Visitors and Ourselves," Panel Presentation, American Association for State and Local History annual conference, 1995
- "Interpreting Community History," Historic Preservation Program, School of Architecture, Tokyo University, Tokyo, Japan, 1995
- "Media and the Message: Interpreting the Built Environment," Historic Preservation Program, University of Vermont, 1994
- "Reading The City: The Art of Seeing History in the Streets" Speakers in the Humanities Program, New York Council for the Humanities, 1991-93 (given in numerous locations)
- "The Industrial Faces of Albany" Albany Urban Cultural Park lecture, August 1990
- "The Business of War: Albany's Contributions 1860-1865" Albany Urban Cultural Park lecture, July 1989

Interpretive Guide, Hudson Mohawk Industrial Gateway, Troy, New York, 1990-96

- Conducted historical and architectural tours of Capital District region

Director Of Education & Preservation Programs, Historic Albany Foundation, Albany, New York, 1985-1987

- Wrote successful grant application to New York State Council of the Arts, Arts-in-Education Initiative & administered implementation of teachers workshop series developing resource materials for teaching Albany history & architecture
- Developed historic tours of city, produced tour brochures & trained volunteer tour guides
- Coordinated & expanded Rehab Fair Northeast, a regional trade show of products, crafts, & trades used in historic building rehabilitation; responsible for all components of show from exhibiter recruitment to volunteer coordination

Publications

A Resourceful People: A Pictorial History of Rensselaer County, New York

Coordinator and editor of county history compiled by team of researcher/writers for the Rensselaer County Historical Society, Troy, New York, 1987

Patterns: Nineteenth Century Women of Saratoga Springs

Exhibit catalog examining women's roles and employment in nineteenth century resort community, Historical Society of Saratoga Springs, New York, 1989

"This Proposed Constitution: A Debate of the Times, April 1788"

"A Matter of Reflection and Choice: The Federalist/Antifederalist Debate"

Two staged versions of the historic constitutional debates in New York State, distributed throughout state for use in Bicentennial reenactments and classroom activities; published in anthology, New York and the Bicentennial by the New York State Commission on the Bicentennial of the United States Constitution, Albany, New York, 1990

Project Development, The Creative Company, Lawrenceburg, Indiana, 1995- present
Develop and write site-specific guidebooks and children's activity books

Withdrawal/Redaction Marker

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
005. resume	re: Rachel Davis Bliven [partial] (1 page)	07/10/1998	b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Melanne Verveer
OA/Box Number: 20360

FOLDER TITLE:

Save America's Treasures Tour Briefing Book (DC, Maryland, New Jersey, New York,
Massachusetts 7/13/98-7/16/98) [Binder] [3]

2013-0534-S

rc1649

RESTRICTION CODES

Presidential Records Act - [44 U.S.C. 2204(a)]

- P1 National Security Classified Information [(a)(1) of the PRA]
- P2 Relating to the appointment to Federal office [(a)(2) of the PRA]
- P3 Release would violate a Federal statute [(a)(3) of the PRA]
- P4 Release would disclose trade secrets or confidential commercial or financial information [(a)(4) of the PRA]
- P5 Release would disclose confidential advice between the President and his advisors, or between such advisors [(a)(5) of the PRA]
- P6 Release would constitute a clearly unwarranted invasion of personal privacy [(a)(6) of the PRA]

C. Closed in accordance with restrictions contained in donor's deed of gift.

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RR. Document will be reviewed upon request.

Freedom of Information Act - [5 U.S.C. 552(b)]

- b(1) National security classified information [(b)(1) of the FOIA]
- b(2) Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]
- b(3) Release would violate a Federal statute [(b)(3) of the FOIA]
- b(4) Release would disclose trade secrets or confidential or financial information [(b)(4) of the FOIA]
- b(6) Release would constitute a clearly unwarranted invasion of personal privacy [(b)(6) of the FOIA]
- b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
- b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
- b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

Historic Surveys

Kate Mullany National Historic Landmark nomination, Troy, New York, 1995

Harmony Mills National Historic Landmark nomination (currently in progress),
Cohoes, New York

Saranac Lake Multiple Resource Area, Saranac Lake, New York, NYS Office of Parks,
Recreation, & Historic Preservation, 1990

Boquet Valley Rural Cultural Resources, Essex Community Heritage Organization,
Essex, New York, 1990

Stephentown Depot Area, Stephentown Historical Society, Stephentown, New York, 1989

Communications

Editor, *The Albany Episcopalian*, Diocese of Albany, New York, 1995–1998

*Edit, write, and supervise production of diocesan newsletter for over 11,000 Episcopalian households in 19
counties of upstate New York*

Community Service

Board member and officer, Mary Warren Free Institute, Troy, New York, 1985-91,
1992-98

- *Nonprofit community organization responsible for preservation and maintenance of Church of the Holy Cross and serving the needs of children in the city of Troy*
- *President of Board, 1989-91; Secretary, 1995-present*

Board member, Friends of Holy Cross Monastery, West Park, New York, 1995–present

- *Nonprofit organization to raise money for preservation and maintenance of Holy Cross Monastery*
- *Chair, Properties Committee*

Education

M.S., Historic Preservation, University of Vermont, Burlington, Vermont, 1985

B.A., Victorian Studies, Wellesley College, Wellesley, Massachusetts /
University of East Anglia, Norwich, England, 1979

Born and raised in (b)(6) vacationed at Hilton Head Island since 1968 005J



IN REPLY REFER TO:

United States Department of the Interior

NATIONAL PARK SERVICE

Philadelphia Support Office
United States Custom House
200 Chestnut Street - Third Floor
Philadelphia, PA 19106

WILLIAM C. BOLGER

[Attending the Kate Mullaney Ceremony]

Mr. Bolger is the National Historic Landmarks Program Manager for the Northeast Region of the National Park Service. He works with a small staff of specialists in Philadelphia and Boston who are engaged in activities intended to analyze and protect the NHLs through out the Northeast Region which contains 1,050 sites, or nearly half the national total. Mr Bolger is a historian and a historic preservationist with over 23 years experience in the field. He has conducted numerous studies of communities and historic properties. He is currently involved in projects at Stratford Hall - the birthplace of Robert E Lee in Virginia, the R R Moton High-school, in Farmville Virginia - one of the schools involved in the *Brown v Board* Supreme Court Case, and Walden Woods and the Thoreau Institute in Massachusetts.

Image Version of Biography

Congressman MICHAEL R. McNULTY
21st Congressional District - New York
BIOGRAPHY

Congressman Michael R. McNulty is in his 28th Year in elective public office. His record includes extensive legislative and executive service at the local, state and national levels.

First elected to public office in November 1969 as Town Supervisor of Green Island, Michael McNulty became the youngest Town Supervisor in New York State at the age of 22. After serving eight years as Supervisor, he was elected Mayor of the Village of Green Island and served in that capacity until he was elected to represent New York's 106th Assembly District in 1982.

During his tenure in the State Legislature he served as Chairman of the Assembly's Democratic Study Group and chaired the Subcommittees on Alcoholism in Corrections, and Transportation Capital Improvements. As an Assemblyman, McNulty introduced more than 40 bills which were signed into law. He was a member of the Legislative Commission on Rural Resources and the Administrative Regulations Review Commission (ARRC), and served on the 13-member New York State Commission on the Bicentennial of the U.S. Constitution.

Congressman McNulty was elected to the U.S. House of Representatives for the 23rd Congressional District of New York in 1988, and was re-elected in 1990. In 1992, he was elected to represent the new 21st Congressional District, and was re-elected in 1994 and 1996. The district covers parts of Rensselaer, Saratoga and Montgomery Counties, and all of Albany and Schenectady Counties.

After having served as Freshman Majority Whip for the Northern Region of the country during the first session of the 101st Congress, Congressinan McNulty was named to the position of Majority Whip-at-Large, and served in that capacity through the 103rd Congress. He now serves as Minority Whip at Large.

McNulty has served on the House Armed Services Committee, the Small Business Committee, the Committee on Post Office and Civil Service, and the House International Relations Committee.

Congressman McNulty now serves on the House Ways and Means Committee, and its Subcommittees on Trade and Oversight.

From 1989 until its dissolution in 1993, he served on the House Select Committee on Hunger. He was also a member of the Executive Committee of the Congressional Human Rights Caucus.

Congressman McNulty has traveled widely in foreign countries, including the Soviet Union, Italy, Ireland, Greenland, England, Poland, Hungary, Israel, Saudi Arabia, Kuwait, Egypt, France, Tunisia, Spain, Germany, the Netherlands, Haiti, Ethiopia, Kenya, Greece, Sudan, the People's Republic of China, Hong Kong, Japan, Vietnam, Australia, New Zealand, Bosnia, Croatia, Singapore, India, Taiwan, Belgium, Iceland, Pakistan, South Africa, Serbia, Costa Rica, Chile, and Argentina. He has also traveled to both the North Pole and the South Pole with members of the 109th Stratton Air National Guard, which is based in Glenville.

McNulty became an Eagle Scout in the Boy Scouts of America on July 15, 1960, at the age of twelve.

He is a graduate of St. Joseph's Institute, Barrytown, N.Y., Loyola University Rome Center, Rome, Italy, and the College of Holy Cross, Worcester, Massachusetts, where he earned a Bachelor of Arts Degree in Political Science. He is also a graduate of the Hill School of Insurance in New York City.

In 1991, he was awarded a Doctorate of Humane Letters (Honoris Causa) by the College of Saint Rose, Albany, New York. In 1993, he was awarded a Doctorate of Laws (Honoris Causa) by Siena College, Loudonville, New York. In 1995, he was awarded a Doctorate of Laws (Honoris Causa) by the

Rensselaer Polytechnic Institute, Troy, New York.

Congressman McNulty is married to the former Nancy Ann Lazzaro. They have four daughters: Michele, Angela, Nancy, and Maria, and a granddaughter, Teigin Michele.

Clinton Presidential Records Digital Records Marker

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**Harriet Tubman Home /
Seward House**

Divider Title: _____

**VISIT OF THE FIRST LADY
TO
THE WILLIAM SEWARD HOUSE
AUBURN, NEW YORK
WEDNESDAY, JULY 15, 1998**

EVENT: Tour of the William H. Seward House

DATE: Wednesday, July 15, 1998

TIME: 1:50 PM - 2:05 PM

LOCATION: William Seward House
National Historic Landmark site in Auburn, New York

ATTENDEES: The First Lady
Descendants of William Seward

PRESS: Closed

REMARKS: Brief Remarks / Presentations

SCENARIO:

The First Lady will arrive Auburn, New York via motorcade and proceed to the William Seward House Museum. The First Lady will be greeted by Betty May Lewis, curator of the museum for the last 47 years. She will be introduced to the family members and distinguished guests. Mrs. Lewis will lead a brief tour of the Seward House museum focusing on the connections between William Seward and Harriet Tubman. Seward was Secretary of State under President Lincoln and was instrumental in the Emancipation Proclamation. The tour will include the Washington room, the study, the Harriet Tubman display, the Carriage House and the "dormitory" (where the Seward's hid run away slaves), the formal dining room and living room. The First Lady will then travel by motorcade along the South Street National Register Historic District en route to the Harriet Tubman Home..

Draft 2.

FROM CITY OF AUBURN-PHONE#315-255-4115

07.11.1998 13:32

P. 4

**VISIT OF THE FIRST LADY
TO
THE HARRIET TUBMAN HOME
AUBURN, NEW YORK
WEDNESDAY, JULY 15, 1998**

EVENT: Tour of the Harriet Tubman Residence,
DATE: Wednesday, July 15, 19998
TIME: 2:10 PM - 3:10 PM
LOCATION: Harriet Tubman property
National Historic Landmark site, Auburn, New York
ATTENDEES: The First Lady
Harriet Tubman Family members
Distinguished members of the A.M.E. Zion Church
Mayor and City Council members
PRESS: OPEN
REMARKS: Brief Remarks / Presentations
SCENARIO:

The First Lady will arrive Harriet Tubman's residence where she will be greeted by Reverend and Mrs. Paul Carter. (photo opportunity). The entire entourage will tour Harriet's home which is in need of restoration. They proceed to the Harriet Tubman "Home for the Aged" and will be greeted by City of Auburn Mayor Christopher J. DeAngella, they walk to the stage area. The Mayor gives welcoming remarks and introduces Reverend Paul G. Carter, Resident Manger of the Harriet Tubman Home. Rev. Carter will present the Thompson Memorial Youth Group to perform a brief play "Coming Out of the Wilderness" on the life and times of Harriet Tubman. Several of "Aunt Harriet's" direct descendants will participate in the performance. Reverend Carter will introduce the First Lady. The First Lady will then make brief remarks. Reverend Carter will make a presentation to the First Lady. The First Lady will work ropeline and proceed inside the "Home for the Aged" for a tour with great grand nieces en route to motorcade.

Draft 2.

HARRIET TUBMAN HOME

180 South St, Auburn, NY

Description

A 30-acre site with several buildings where Harriet Tubman (1821-1913) settled with her second husband, Nelson Davis in a home circa 1880. The Home for the Aged which she established in 1903 and lived in for the last several years of her life was restored in 1949 and is now open for tours. The Home for the Aged was designated a National Historic Landmark in 1975. The site also includes the ruins of the second building of the Home for the Aged, destroyed by fire in 1949 (Syracuse University is conducting preliminary archeological digs this summer), the Harriet Tubman Memorial Library, built in 1978 (dedicated in 1979), containing historical documents and photos and a computer lab, and the Multipurpose Center, built in 1983 (dedicated in 1984) used for special events.

The site receives approximately 5,000 visitors per year, including annual pilgrimages from southern African Americans. This year the site will remember the 85th anniversary of her death.

History and Significance

Though not directly associated with Tubman's activities with the Underground Railroad, the brick home of Nelson and Harriet Tubman Davis and the associated Home for the Aged are two of the very few documented, tangible links to Harriet Tubman, renowned leader in the Underground Railroad movement and known as "the Moses of her people."

Born into slavery in Dorchester County, Maryland, as one of eleven children of Harriet Green and Benjamin Ross, Tubman gained her freedom in 1849 when she escaped to Philadelphia. Working as a domestic, she saved money until she had the resources and contacts to rescue several of her family members in 1850. This marked the first of 19 trips back into Maryland where Tubman guided approximately 300 people to freedom, many to St. Catharine (correct spelling), Ontario, Canada. Tubman rented a room in a St. Catharine boarding house behind the African Methodist Episcopal Church between 1851 and 1858. At one point, rewards for her capture totaled \$40,000.

In 1859, Tubman relocated to Auburn, New York and entered into a contract with William H. Seward to purchase 7 acres. Shortly afterward, Tubman brought her parents from Canada to settle them on this property. The remaining 25 acres were purchased at auction on the steps of the county courthouse in 1896.

During the Civil War, Tubman served with the Massachusetts 54th Infantry Regiment (as did Frederick Douglass' sons Charles and Lewis) as cook, nurse, scout and spy.

After the war, Tubman returned to Auburn where she dedicated her life to helping former slaves, especially the children and the elderly. In 1869, she married Nelson Davis, a bricklayer. She became very involved with her church, the Parker Street African Methodist

Episcopal Zion Church, where her husband was an elder. Davis died in 1886. The existing church is nearly intact from its date of construction in 1892.

Having for years succored the needy in her home, in 1896, Tubman purchased the 25-acre parcel adjoining her home at a public auction held on the steps of the Cayuga County Courthouse. The frame building on the site became the Home for the Aged. Her work at the Home was supported by donations, with Tubman never asking for herself but for the people who depended upon her. Proceeds from the second edition of Sarah H. Bradford's book, *Scenes in the Life of Harriet Tubman*, also supported the Home for the Aged. (Proceeds from the first edition, published in 1869, went to Tubman to help pay for her own home.) In 1903, Tubman deeded this 25-acre property to the AME Zion Church.

Tubman died in Auburn in 1913 at the age of 93. Frederick Douglass once wrote of Harriet Tubman Davis, "Excepting John Brown - of sacred - I know of no one who has willingly encountered more perils and hardships to serve our enslaved people than [Harriet Tubman]." She was carried from the Parker Street AME Zion Church to her gravesite across the street in Fort Hill Cemetery where she was buried with military rites. The following year, the City declared a one-day memorial to this champion of freedom, and unveiled the Harriet Tubman Plaque, which, to this day, stands at the entrance to the courthouse.

Preservation needs

The overwhelming preservation need at the site is gathering historic documentation about the site and assessing the historic buildings and landscape so that informed decisions about the preservation, restoration and rehabilitation of the site can then move forward. To that end, the City of Auburn has obtained a \$4,000 from the Preservation League of New York State (source of funds to the Preservation League is the New York State Council of the Arts) to hire a contractor to prepare a National Register nomination for the majority of the site which is not included in the National Historic Landmark designation. A grant request has been submitted to the New York State Council of the Arts "Architecture Planning and Design Program" for \$10,000 to prepare measured drawings of existing conditions of the Tubman Davis home and the Home for the Aged. A decision on this grant is pending. State Senator Mozzolio has proposed \$50,000 for the site through the state's Community Facilities Assistance Program (administered through the Empire State Development Corporation).

The Home for the Aged has been owned by the AME Zion Church for 40 years who rehabilitated in 1949 what had become an abandoned shell. Currently the Home is in need of structural repair (roof) and some interior renovations to more accurately depict the historic appearance during Tubman's time.

Harriet Tubman's former residence, built circa 1880, is currently vacant with the interior mostly demolished. The interior rehabilitation has been put on hold until investigation of the structure itself can provide clues as to the original design of the house. The mortar between some of the bricks on the rear wall is missing causing water to leak into the house. The foundation also leaks. The house is in dire need of restoration and an effort will be made to preserve its historical significance.

The Memorial Library and Multipurpose Center are fairly new constructions, are heavily used by visitors for special programs and are in good condition.

Included in the long term plans for all of the sites are interpretive exhibits.

The preservation of all structures at the Tubman site and the AME Zion Church (see below) is included in the **estimated cost: \$1,400,000.**

Related sites

William H. Seward House (Governor, Senator, US Secretary of State) is a mile away and was a stop on the Underground Railway. Home is an immaculate mansion that was in the family roughly 100 years. Slaves were hidden in basement but also in rooms above carriage house which the house would like to open to the public. House has a special display case of Tubman memorabilia collected by Seward family members. House has letter written by Seward to his traveling wife which mentions that two people came by to be hidden and then says, "Isn't this underground railroad working well?"

Resources

Currently a consultant is under contract to the City to thoroughly research these sites in order to nominate the Church, gravesite, residence and Home for the Aged for the National Register; they also hope this will spur local involvement and site coordination. Syracuse University is conducting archeological testing this summer around the foundation ruins of the brick building that was part of the Home for the Aged. Right now the emphasis is on saving the Church.

Contacts

Reverend Paul Carter, 315-252-2081

Marc Peckham with the NY State Historical Preservation Office 518-237-8643 x258

Suzanne Warren, consultant doing research for the Nat'l Register nomination 802-447-0973

Michael Long, Auburn Planning Department, 315-255-4115.



Harriet Tubman Home for the Aged, Auburn, NY

Foster Memorial AME Zion Church



Foster Memorial AME Zion Church was founded in 1860 by Amanda and Henry Foster, Rev. Jacob Thomas, and Hiram Jimerson. Amanda Foster, considered the "Mother of the Church," was the driving force in the formation of the congregation whose first meetings were held in her confectionery store. Born in New York in 1806, Amanda, in possession of her "free papers," obtained employment as a nurse to Arkansas Governor Conway. While in Arkansas, she contributed to the Underground Railroad movement by using her "free papers" to help a young fugitive slave girl escape. She moved back to New York in 1837 and established her business in Tarrytown where she met and married Henry Foster around 1845. In 1865, after five years of the congregation meeting in the Foster confectionery store and other business establishments, construction of the church began with funds donated primarily by the local Dutch Reformed and Methodist congregations. During the Civil War, members of Foster AME helped to provide food and shelter to fugitive slaves escaping to Canada, and also provided assistance to those fugitive slaves who decided to settle in Tarrytown. Like most AME churches, Foster AME is a religious and social crossroads for the black community, providing a meeting place for worship and a place for public interaction. Foster AME Zion Church is located in Tarrytown, New York at 90 Wildey Street. It is open to the public.

Harriet Tubman Home for the Aged



Harriet Tubman (1821–1913), a renowned leader in the Underground Railroad movement, established the Home for the Aged in 1908. Born into slavery in Dorchester County, Maryland, Tubman gained her freedom in 1849 when she escaped to Philadelphia. Working as a domestic, she saved money until she had the resources and contacts to rescue several of her family members in 1850. This marked the first of 19 trips back into Maryland where Tubman guided approximately 300 people to freedom as far north as Canada. Maryland planters offered a \$40,000 reward for Tubman's capture at one point during her time as an Underground Railroad conductor. Active during the Civil War, Tubman aided the Union Army as a spy, nurse, cook, and guide. From Port Royal, South Carolina, in June of 1863, she directed a detachment of 150 African Americans in a raid up the Combahee River, destroying Confederate mines, storehouses and crops, and liberating about 800 slaves. Dedicating her life after the Civil War to helping former slaves, especially children and the elderly, Tubman also became active in the women's rights movement and the AME Zion Church. With the help of the AME Zion Church, Tubman established the Home for the Aged in 1908 on the property that she had purchased at auction 50 years before from Governor William H. Seward. Tubman spent the last few years of her life at this house and died there in 1913 at the age of 93. Though not directly associated with Tubman's activities with the Underground Railroad, the Tubman Home for the Aged, a designated National Historic Landmark, is a tangible link to this brave and remarkable woman who is known as "the Moses of her people." The Harriet Tubman Home for the Aged is located at 180–182 South Street in Auburn, New York. It is managed by the AME Zion Church and is open to the public by appointment.

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The Sunday Driver: Harriet Tubman Home honors life, times of a courageous woman

Published Feb. 22, 1998, in the Herald American.

This sign greets visitors to the Harriet Tubman Home in Auburn. Tubman housed elderly African Americans at the home in the years following the Civil War.

Photo by Stephen D. Cannerelli, Staff Photographer

By **Barbara Stith**, Staff Writer, The Syracuse Newspapers

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The home is a clapboard farmhouse, its rooms plain and functional.

The Harriet Tubman Home in Auburn is not a historic site where visitors should expect to admire remarkable architecture or furniture.

Instead, they can admire the remarkable life of one of the giants of American history: Harriet Tubman, Underground Railroad conductor; a Civil War nurse, scout and spy; a woman whose courage remains an inspiration 85 years after her death.

The home opened for the season this month, which is Black History Month, and will remain open through October. But plan on a weekday visit, or make an appointment for a Saturday tour. The home is not open Sundays or Monday.

Tubman escaped from slavery when she was in her late 20s. But she returned south repeatedly to free others, traveling there so often - and helping others escape so well - that a \$40,000 reward was posted for her capture. Tubman was undaunted. "She was willing to go back into the jaws of slavery," says the Rev. Paul G. Carter, resident manager of the Harriet Tubman Home.

Tubman made 19 trips south and led more than 300 slaves to freedom, earning her the title "the Moses of her people."

"One thing she was, she was determined," Carter says.

That a woman would have been pressed into service as a scout and spy for the Union Army was unusual to say the least, Carter says, but Tubman's skills and fearlessness were well known by then. Some Army officers adapted her nickname and called her "General Moses."

Her faith in God kept her going. Tubman suffered blackouts - what probably would be referred to today as the sleep disorder narcolepsy - but she viewed them as a help rather than a hindrance to her work. "She believed that was when God talked to her and directed her," Carter says.

Tubman married twice and had no children. Many details of her life are unknown; even the year of her birth is uncertain, listed as 1820 or 1821.

The lives of other historic figures often are revealed in their journals. But as a slave, Tubman was prohibited from learning to read or write. When the punishment for learning to read was as horrific as having one's eyes gouged out, Carter says, there was hardly an incentive for Tubman to seek an education.

Her literacy was a different kind, he says. She could read nature - the position of the stars, the moss on the north side of a tree - to point her in the right direction.

Tubman settled in Auburn when the Civil War ended, securing a house through the efforts of her friend William H. Seward, the former New York governor who served as secretary of state under Presidents Abraham Lincoln and Andrew Johnson. The Seward House is only a mile or so down South Street from the Tubman home.

the Tubman home.

Tubman's work continued even after the war. Elderly African Americans weren't accepted at the home for the elderly in Auburn, so Tubman turned her house into a home for them. That's the building that's open to the public now. Another house on the site, a brick structure, is in the process of being nominated to state and national historic registers and will be renovated. A third house on the property, which was thought to have been part of the Underground Railroad, was destroyed in a fire in 1949.

The home for the elderly barely survived the ravages of time. A photograph in the parlor shows how it looked in 1945: abandoned, windows missing, its clapboards gone. The story that's told, Carter says, is that the clapboards were removed during the Depression because they made good firewood. The home was restored in 1952 under the auspices of the A.M.E. Zion Church, to whom Tubman deeded the property.

Visitors start their tour in a parlor that's dominated by a portrait of Tubman, then move past a bedroom into a kitchen and a dining room. The bedroom furniture and a treadle sewing machine belonged to Tubman, and the other pieces of furniture are antiques that date to the late 1800s, when the house would have been in use. Tubman's descendants, some of whom still live in the Syracuse and Auburn areas, donated her possessions to the home.

The best place to begin a visit is at the library on the site, where a video explains Tubman's work. After the video, visitors are encouraged to look through the library and learn more not only about Tubman but about African-American history.

The library, with 500 books by or about African Americans, is privately operated, but the public is encouraged to use its resources. The A.M.E. Zion Church still owns the property and provides most of the money for its operation. The rest comes from donations and sales; the home doesn't receive state or federal money.

Carter or his wife, Christine, leads visitors through the house, and they end the tour with the hope that visitors will leave with a better appreciation of Tubman's work and the role of African Americans in history. Tubman inevitably leaves people with a positive impression, Carter says.

"She means courage to some people," says Carter. "Courage, determination, steadfastness, hope, freedom, tenacity - all those good words."

If you go ...

Where: Harriet Tubman Home, 180 South St., Auburn.

Phone: 252-2081.

Hours: 11 a.m. to 4 p.m. Tuesday through Friday. Saturday tours are available by appointment only. Closed Sundays and Mondays. The site has regular hours February through October, with tours by appointment in November and December.

Directions: From Syracuse, take Route 5 to Route 20 to Auburn. Once in downtown Auburn, look for South Street (Route 34) on your left. The Tubman home is about 3 miles down South Street on the left; the entrance is marked by brick pillars, each of which has a picture of Tubman.

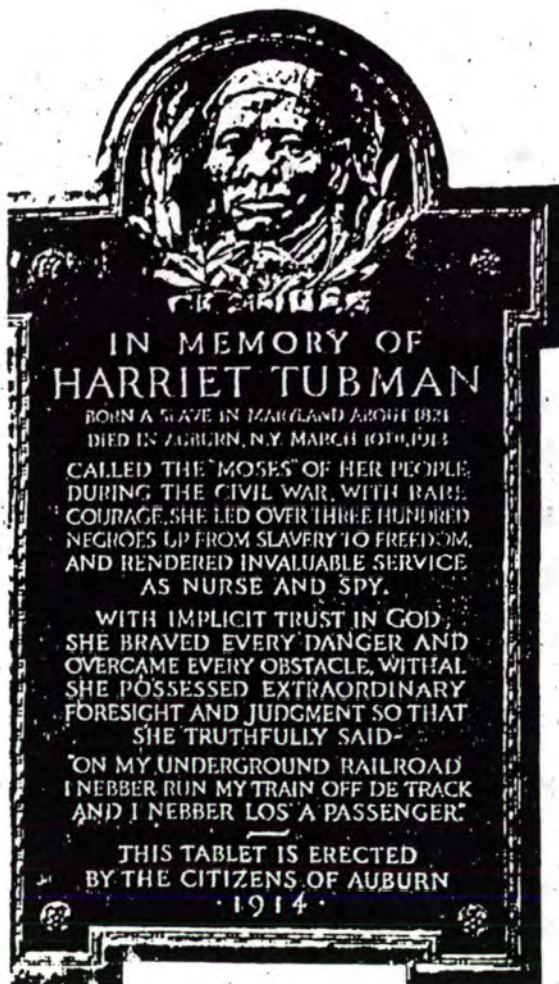
Admission: A donation of \$2 for adults and \$1 for children is requested.

Tip: History buffs who want to include a visit to the nearby Seward House, 33 South St., need to wait a few more weeks. The Seward House doesn't open until April. It was the home of William Seward, former New York governor and U.S. secretary of state.

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Talkback! Tell us what you think.



Harriet Tubman Home

180 South Street
Auburn, NY 13021

315-252-2081

Rev. Paul G. Carter
Resident Manager

E-mail: hthome@tocomet.com

Website address:

<http://www.NYHistory.com/harriettubman>

Current Published Books

Titles For Children:

THE STORY OF HARRIET TUBMAN,
Freedom Train * Dorothy Sterling
1954 Scholastic, Inc., New York, NY.

HARRIET TUBMAN,
The Road to Freedom * Rae Bains
1982 Troll Assoc., Mahwah, NJ.

HARRIET TUBMAN,
They Called Me Moses * Linda D. Meyer
1988 Dell Publishing, New York, NY.

GO FREE OR DIE:
A Story about Harriet Tubman * Jeri Ferris
1988 Carolrhoda Books, Inc.,
Minneapolis, MN.

HARRIET TUBMAN AND BLACK HISTORY MONTH,
Polly Carter
1990 Silver Press
Division of Simon & Schuster, Inc.
Englewood Cliffs, NJ.

THE STORY OF HARRIET TUBMAN,
Conductor of the Underground Railroad
Kate McMullan
1991 Dell Publishing, New York, NY.

Related Titles:
FOLLOW THE DRINKING GOURD,
Jeanette Winter
1988 Alfred A. Knopf, Inc.,
New York, NY.

Titles For Adults:
HARRIET TUBMAN,
Conductor On The Underground Railroad
Ann Petry
1971 Pocket Books
Division of Simon & Schuster, New York, NY.

HARRIET TUBMAN,
The Moses Of Her People
Sarah Bradford
1981 Peter Smith, Gloucester, MA.

HARRIET TUBMAN,
Judith Bentley
1990 An Impact Biography, Franklin Watts
New York, NY.

Related Titles:
UNDERGROUND RAILROAD,
Charles L. Blockson
1989 Prentice Hall Press
Division of Simon & Schuster
New York, NY.

A Champion of Freedom...



Harriet Tubman

Liberator

Soldier

Missionary

Harriet Tubman, born a slave in 1820 or 1821 in Bucktown, near Cambridge on the Eastern Shore of Maryland, was one of eleven children of Harriet Green and Benjamin Ross.

Escaping from the bonds of slavery in the summer of 1849, she traveled by night through Maryland and Delaware to Philadelphia, from there to New York and thence over into Canada. "I had reasoned this out in my mind," she said, "there was one of two things I had a right to -- Liberty or death. If I could not have one, I could have the other, for no man should take me alive, I shall fight for my liberty and when the time comes for me to go, the Lord will let them kill me."

But what did freedom mean to her, when every wind from the South was charged with plaintive cries of her oppressed brethren for deliverance? It was mockery so long as she could hear the crack of the overseer's whip, the clanking of slave chains, and the heart-rending cries of mothers, bereft of their dear ones at the auction block.

Harriet Tubman then began what she knew must be done. She made nineteen trips South, rescuing more than three hundred slaves from the "Jaws of Hell". Most of her traveling was done in the cheerless solitude of night, with no protection other than her cunning, no guide save the north star and no hope of reward save the consciousness that she was "about her Father's business". Such a terror did she become to the slave-holders of Maryland that a reward of \$40,000 was offered for her head. Rightly called "The Moses of her people" she was bold, daring and elusive. All of her trips were carefully planned and brilliantly executed through the use of the "Underground Railroad", a flexible but effective method of spirited



slaves out of the South by an ever-shifting series of hiding places. The secrets of the "Underground Railroad" were so well kept that, even today, not too much is known about it.

Harriet Tubman's motto was "Keep Going". She was accustomed to saying to the slaves when she led them toward freedom, "Children, if you are tired, keep going; if you are scared, keep going; if you are hungry, keep going; if you want to taste freedom, keep going". On one trip out of the South, she brought her own family. When she found her mother unwilling to leave behind her feather bedtick and her father his broad-axe and other tools, she bundled up bedtick, tools, mother, father and all and landed them in Canada.

During the Civil War, she rendered invaluable service to the Union Army as spy, scout and hospital nurse. With the general of her army, whatever she said, went. She was at the memorable battle of Fort Wagner and it was she who prepared the last breakfast eaten by the gallant Colonel R. G. Shaw.

She numbered among her friends such great abolitionists as John Brown, William

Lloyd Garrison, Charles Sumner, Wendell Phillips, Parker Pillsbury, Massachusetts Governor Andrew, Frederick Douglass, and Secretary of State William H. Seward.

Directly after the war, she settled in Auburn, New York where she lived in a home obtained through her lifelong friend, William H. Seward. Miss Sarah H. Bradford became greatly interested in her and wrote a history of her life, giving "Aunt Harriet" the proceeds of its sale to carry on her mission of mercy. Harriet Tubman came into possession of another property, consisting of twenty-six acres of land, on which two splendid houses stood. At the time, the property was worth \$6,000, but was burdened with a mortgage of \$1,700. It was her daily prayer that this might be removed, so that she could bequeath it, free of debt, to her race, to be used forever as an old folks' home. In 1906, she deeded this property to the A.M.E. Zion Church Connection.

The hope of the A.M.E. Zion Church Connection is to continue the practice begun by Harriet Tubman by planning a National Non-Sectarian Group to expand the property into a home for the aged, a meeting place for youth conferences and a cultural enrichment center. This would fulfill her dream for making this property an institution for the service of all her people.

On March 10, 1913, in the fiftieth year of emancipation, Harriet Tubman died. She was buried with military rites in Fort Hill Cemetery, Auburn, New York. The next year, this city declared an unprecedented one-day memorial to this courageous champion of freedom. On this day, Auburn citizens unveiled the Harriet Tubman Plaque which still stands at the entrance to the Cayuga County Court House in Auburn.

BIOGRAPHY

RALPH W. STANDBROOK

RAISED IN THE TOWN OF VICTORY, NEW YORK

GRADUATED FROM RED CREEK CENTRAL SCHOOL

ENTERED THE SERVICE AS A RECRUIT IN 1950

SERVED IN KOREAN AND VIETNAM CONFLICTS

RETIRED IN JUNE OF 1972 AS LIEUTENANT COLONEL
LEGION OF MERIT

MARRIED WITH THREE GROWN CHILDREN

ELECTED TO CAYUGA COUNTY LEGISLATURE IN 1991 REPRESENTING DISTRICT #1

APPOINTED TO SERVE AS MAYOR OF THE VILLAGE OF FAIR HAVEN IN 1991
AUGUST 1991- MARCH 1994

RE-ELECTED TO COUNTY LEGISLATURE IN 1993, 1995, 1997

CURRENTLY SERVING AS FULL-TIME LEGISLATIVE CHAIRPERSON & BUDGET
OFFICER

APPOINTED TO CENTRAL NEW YORK REGIONAL PLANNING & DEVELOPMENT BOARD -
ECONOMIC DEVELOPMENT COMMITTEE

CAYUGA COUNTY ECONOMIC DEVELOPMENT COUNCIL

PAST-COMMANDER OF FAIR HAVEN AMERICAN LEGION

AWARDED CONSPICUOUS SERVICE CROSS

AGRI-SERVICE AWARD

James Oliver Horton

James Oliver Horton is the Benjamin Banneker Professor of American Studies and History at George Washington University and Director of the Afro-American Communities Project of the National Museum of American History at the Smithsonian Institution. He received his Ph.D. in history from Brandeis University in 1973. He was Senior Fulbright Professor of American Studies at the University of Munich, in Germany (1988-89) and has also lectured throughout Europe and in Thailand and Japan. In 1991 he assisted the German government in developing American Studies programs in the former East Germany. In 1993 Professor Horton was appointed by Secretary of the Interior Bruce Babbitt to serve on the National Park System Advisory Board and in 1996 he was elected board chair. In 1994-5 he served as Senior Advisor on Historical Interpretation and Public Education for the Director of the National Park Service.

He has served as historical advisor to several museums in the United States and abroad, including the National Civil Rights Museum in Memphis, TN, Colonial Williamsburg, Monticello the Valentine Museum in Richmond, VA and the Tenement House Museum in New York City. An advocate of public history, he has been historical consultant to numerous film and video productions including those seen on ABC, PBS, the Discovery Channels and the History Channel.

Professor Horton has been recognized for teaching excellence, receiving The Carnegie Foundation, CASE Professor of the Year for the District of Columbia, in 1996 and the Trachtenberg Distinguished Teaching Award for George Washington University, 1994.

He has published over a hundred articles and five books including Free People of Color: Inside the African American Community (Smithsonian Institution Press, 1993) The History of the African American People (Salamander Books, Ltd., 1995), co-edited with Lois E. Horton and most recently In Hope of Liberty: Culture, Protest, and Community Among Northern Free Blacks, 1700-1860, coauthored with Lois E. Horton (Oxford University Press (1997)).

Lois Horton

George Mason University since 1979, Dept. Sociology & Anthropology. Professor of Sociology; chair of the department from 1995 to 1997. Also member of the faculties of the Program for the Study of the Americas, Women's Studies, and Cultural Studies.

Guest professor at University of Hawaii (1987) and at the Amerika Institute, Ludwig Maximilian University, Munich, Germany (1988).

Visiting scholar (1990-1992), National Museum of American History, Smithsonian Institution, Washington, D.C.

Articles on African American communities, race, gender, and social change published in the U.S. and in Europe. Extensive lecturing on American and African-American culture and social issues in the U.S., Europe, and Asia.

One of the authors of City of Magnificent Intentions: A History of the District of Columbia (1983), a text used in the D.C. public schools.

Co-author with James O. Horton of In Hope of Liberty: Culture, Community and Protest Among Northern Free Blacks 1700-1865 (1997) and Black Bostonians: Family Life and Community Struggle in the Antebellum North (1979).

Co-editor with James O. Horton of A History of the African-American People (1995).

Withdrawal/Redaction Marker

Clinton Library

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006. bio	re: Reverend Paul G. Carter [partial] (1 page)	07/10/1998	b(6)

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Clinton Presidential Records
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FOLDER TITLE:

Save America's Treasures Tour Briefing Book (DC, Maryland, New Jersey, New York,
Massachusetts 7/13/98-7/16/98) [Binder] [3]

2013-0534-S

rc1649

RESTRICTION CODES

Presidential Records Act - [44 U.S.C. 2204(a)]

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- P2 Relating to the appointment to Federal office [(a)(2) of the PRA]
- P3 Release would violate a Federal statute [(a)(3) of the PRA]
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- b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

Reverend Paul G. Carter

Born in (b)(6) the seventh child of nine to the late Rev. Haru [006] Carter, Sr. and the late Mrs. Pauline Carter.

Husband to Christine P. Carter and father to Natsu H. Carter.

Raised in the Capitol Hill area of Washington, D.C.

Educated in the D.C. public school system. Attended such historic schools as the Paul Lawrence Dunbar Sr. High and Western Sr. High, which is now Duke Ellington School for the Performing Arts.

Served in the United States Army from 1971 to 1973 as a Paratrooper and a Parachute Rigger with the 8th Infantry Division of the 11th Quartermaster Corp in Weisbaden, Germany. Served as a Military Police in the D.C. National Guard, until 1975, after leaving active duty.

Attended Washington International College studying communications, creative writing, music appreciation and video productions.

Appeared in several dramatic productions with such theatre groups as Kuumba Learning Center and Blood to Soul, both of Washington, D.C.

Founder and Director of the US Corp, an organization designed to expose local artist and created workshops in the area of visual and performing arts for youth.

A Community Organizer for the Friendship House Community Development Center of Washington, D.C., during the mid 70's.

Recipient of several awards and certificates from the Dale Carnegie Institute Leadership and Sales Training Course. 1988 inducted into the \$500,000 Club and in 1990 inducted into the \$1,000,000 Club at Vertical Visions Inc. of Beltsville, MD, where I worked as a salesman and a Interior Design Consultant for window treatments and residential interiors.

Entered into the ministry in 1983 after completing the 4 year conference course of study of the African Methodist Episcopal Zion Church, (A.M.E. Zion). Received my first ordination in May of 1988 at the Trinity A.M.E. Zion Church in Washington, D.C., by Bishop Charles H. Foggie. Received my second ordination in Oct. of 1989 at St. James A.M.E. Zion Church, Salisbury, MD, by Bishop J. Clinton Hoggard.

Served as one of the former Associate Ministers at Union Wesley A.M.E. Zion Church of Washington, D.C., where I was also the President of the Varick Christian Endeavor Society.

Former Pastor of St. Mary A.M.E. Zion Church of Washington, D.C.

Co-founder of Equality Circles, an organization developed to bring about positive change in communities, as it relates to racism and its effects on individuals and society.

I am now serving or have served on the Board of Directors of several organizations in the city of Auburn such as: The Harriet Tubman Boosters Club of Auburn, NY, the Booker T. Washington

Community Center, the NAACP Executive Committee, Auburn Branch, the Auburn Bi-Centennial Committee, the American Red Cross(Cayuga County), YMCA, Harriet Tubman Center Justice and Peace and Equality Circles.

Former Pastor of Thompson Memorial African Methodist Episcopal Zion Church, of Auburn, NY, from 1992 to 1997. The home church of Harriet Tubman-Davis and her second husband Nelson Davis.

1993-present serves as a volunteer chaplain in four (4) N.Y. State Division for Residential Centers for Juvenile teenage boys and girls, which is now called the NYS Office of Children and Family Services. These facilities are located in Auburn, N.Y., Lasing, N.Y., and Slatterville, N.Y.

Volunteer chaplain of Hillside Residential Center, Auburn, N.Y.

Currently serving as the Director and Resident Manager of the Historic Harriet Tubman Home, Inc. of Auburn, N.Y.

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This marker identifies the place of a tabbed divider. Given our digitization capabilities, we are sometimes unable to adequately scan such dividers. The title from the original document is indicated below.

**Ganondagan State
Historic Site**

Divider Title: _____

**The Trip of the First Lady
to Ganondagan State Historic Site, New York
July 15, 1998**

Event: Ganondagan State Historic Site Event

Time: 4:00—5:00 pm

Date: Wednesday, July 15, 1998

Location: Ganondagan State Historic Site

Greeters: TBD

Press: White House Photo
Pooled Travelling Press
Local Press

Participants: Roundtable Discussion
THE FIRST LADY
6-8 Clan Mothers from tribes of the Confederacy of the Six Nations
Millennium Council (Observation Only)

Cultural Performance
20 Young Spirit Dancers
11 Female Singers

Scenario:

THE FIRST LADY arrives with Peter Jemison, Sally Roesch Wagner, and the Millennium Council and is greeted by Jeanette Miller (wife of Peter Jemison). The group proceeds into the house, THE FIRST LADY proceeds around the table to greet each of the participants then takes her seat in the center. The discussion proceeds. After the discussion, the entire group (including clan mothers) proceeds to the canopied area and is seated.

TBD introduces the "Young Spirit Dancers". The dancers perform a Smoke Dance. After the performance, TBD thanks the dancers, thanks THE FIRST LADY, and presents a gift to THE FIRST LADY. THE FIRST LADY says words of thanks, works the ropeline, and departs the canopied area.

THE FIRST LADY, accompanied by Peter Jemison and Jeanette Miller, tour the Bark Long House. After the tour, the group proceeds back down the path towards the parking lot. THE FIRST LADY says goodbye and departs Ganondagan en route Waterloo, New York.

GANONDAGAN STATE HISTORIC SITE

1488 Victor-Holcomb Rd, Victor, NY

Description

Ganondagan State Historic Site is situated where there was once a large seventeenth-century Seneca village and fortified granary. The State Historic Site consists of two parcels: 245 acres, Broughton Hill, the site of the Seneca town and associated burial grounds, and 33 acres, encompassing Fort Hill, the site of the fortified granary. Trails with interpretive signs guide visitors through both. There is a very small visitor's center and gift shop and a late-19th century building in which the site manager resides. Broughton Hill is a National Historic Landmark (1964); Fort Hill is listed on the National Register of Historic Places (1966).

Historical Significance

The site is cherished as the home and burial place of one of the most important figures in Iroquois (Haudenosaunee) history, Jikonsaseh, the Mother of Nations. Nearly a thousand years ago, five nations who peopled the North American woodlands (Seneca, Cayuga, Onandaga, Oneida, Mohawk) were warring. At the same time, a Huron man who had taught his own people the ways of peace accepted his mission of spreading peace among other nations. The Peacemaker arrived among the Mohawks speaking of harmony and an ordered society. Jikonsaseh was the first person who accepted The Peacemaker's message. She went on to aid him in the work of bringing the five warring nations under one Great Law of Peace. Because of this, she became known as the Mother of Nations.

The Peacemaker established the Great Law of Peace or Gayanesshagowa as the constitution of the Haudenosaunee, or the Confederated Iroquois. The foundation of the law is that thinking and negotiations can replace violence and warfare as a means of settling disputes. The nations of the Confederacy have held fast to that law since the time of The Peacemaker.

Euro-American observers noted members of the Iroquois Confederacy's sophisticated use of oratory, causing one to compare them with the Romans and Greeks. It has been said that their successful confederation influenced the framers of the American Constitution as they established the United States as a representative democracy.

The Mother of Nation's role in creating the Iroquois Confederacy led to the acceptance of women as leaders. Clan Mothers are elected by the women in their clans (extended family/communal unit) and then choose a male chief, since their experience raising the children gives them insight into who are the fittest candidates. Clan Mothers control allocations from communal stores, act as communicators between generations and have the power to remove chiefs. The vision of a number of women's suffrage leaders was influenced by their knowledge of Iroquois women who were food producers, had the right to own property, wore comfortable clothing, were revered and not physically abused and were even able to divorce without losing custody of their children.

Somewhere between 1650 and the 1670s, a major Iroquois community, which rivaled any European settlement in North America at the time in population, commerce, production, trade,

manufacture, social organization and military might, developed on the Ganondaga site. It is estimated that over 100 long houses existed here making it the principal town of the Senecas in the 17th century. The town included houses, stores, fields, crops and livestock. With its vast granaries and extensive fields of corn, Ganondagan was the "breadbasket" of the League of the Iroquois, and illustrates the organic interdependence of all the communities which constituted the League.

On July 13, 1687, the Ganondagan community was destroyed during an attack by forces under the Marquis Denonville. These forces included French army regulars, Canadian militiamen, and Mohawk and Algonquin warriors. The attack on Ganondagan was part of a plan to destroy the villages of the Seneca in an attempt to eliminate them as competitors in the lucrative international fur trade. The village was rebuilt and later destroyed again by the Americans during the American War of Independence.

Visitation at the site in 1997 was over 31,000. Current programs include "Elders Gatherings" where 650 Rochester youth annually are taught to listen, learn from, and respect elders. Programs like the Young Spirit Dancers and the Spirit Dancers and other special seasonal events serve families, school children and educators, including over 130 schools. Further, Ganondagan is the only entity bringing on-going cultural and educational family programming to non-reservation Native families and youth in the Greater Monroe region. Programming at Ganondagan strives to create a sense of belonging and pride in heritage, and restores family and community relationships among Native participants.

Preservation Needs

There is a critical need for an adequate year-round interpretive center to orient and educate the public to the history and culture of this site. The center would display artifacts providing evidence of Ganondagan social order, spiritual values and history, including a recently-acquired private collection which is being stored temporarily at the Rochester Museum & Science Center. Such a center is particularly important to an archeological site in which there are no longer standing structures for the public to view and experience.

The site is currently in the midst of reconstructing a long house, based on oral, archeological, and historical records. The long house project has 3 components: construction; documentation (two Native American produced and directed video documentaries: 1 designed for 4th graders and 1 designed for the general public); and internal furnishings (replicated artifacts and period pieces from overseas trade; installed after completion of long house). This project is nearing completion and a dedication ceremony is planned for July 25 during Ganondagan's 2-day "Native American Dance and Music Festival." **Estimated cost: \$456,700**

Resources: The Friends of Ganondagan, a 501(c)(3) corporation formed in 1989 as a private educational partner to the State Historic Site, has raised over \$300,000 for the reconstruction of the long house, the accompanying video, and the furnishings.

Contact: Peter Jemison, Site Manager and Jeanette Miller, Friends of Ganondagan, 716-924-5848.

THE UNTOLD STORY OF THE IROQUOIS INFLUENCE ON EARLY FEMINISTS

The research of this nationally-recognized authority on the early woman's rights movement brings to light the astonishing fact that white women learned about women's rights from American Indian women. Considered nothing more than property in the Euroamerican tradition, early feminists knew native women who had respect, authority and power in their nations. The vision of suffrage leaders like Elizabeth Cady Stanton, Matilda Joselyn Gage and Lucretia Mott was shaped by knowing women who practiced rights of which they could only dream.

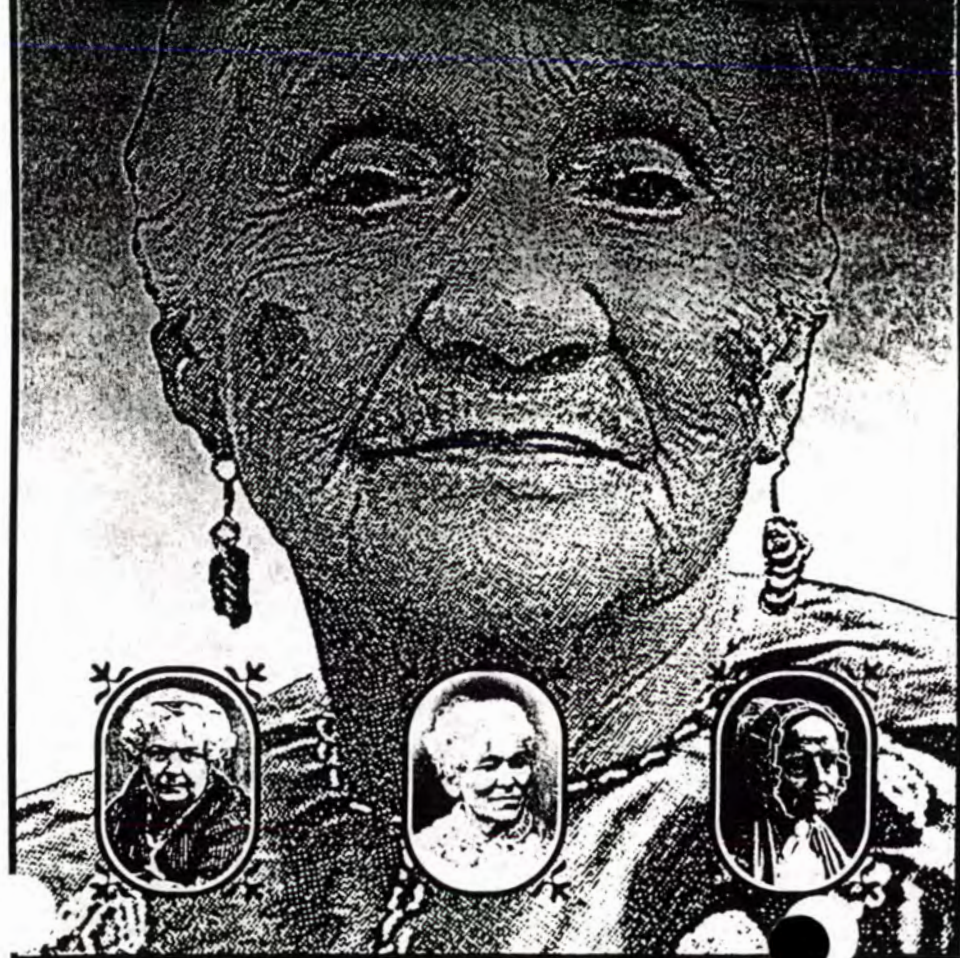
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ABERDEEN, SD 57402

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& MONUMENT ASSOC.

\$7.00

THE UNTOLD STORY OF THE IROQUOIS INFLUENCE ON EARLY FEMINISTS

ESSAYS BY SALLY ROESCH WAGNER



Is Equality Indigenous: The Untold Iroquois Influence on Early Radical Feminists

I had been haunted by a question to the past, a mystery of feminist history: *How did the radical suffragists come to their vision, a vision not of Band-Aid reform but of a reconstituted world completely transformed?*

For 20 years I had immersed myself in the writings of early United States women's rights activists — Matilda Joselyn Gage (1826-1898), Elizabeth Cady Stanton (1815-1902), Lucretia Mott (1793-1880) — yet I could not fathom how they dared to dream their revolutionary dream. Living under the ideological hegemony of nineteenth-century United States, they had no say in government, religion, economics, or social life ("the four-fold oppression" of their lives, Gage and Stanton called it). *Whatever made them think that human harmony — based on the perfect equality of all people, with women absolute sovereigns of their lives — was an achievable goal?*

Surely these white women, living under conditions of virtual slavery, did not get their vision in a vacuum. Somehow they were able to see from point A, where they stood — corsetted, ornamental, legally nonpersons — to point C, the "regenerated" world Gage predicted, in which all repressive institutions would be destroyed. What was point B in their lives, the earthly alternative that drove their feminist spirit — not a utopian pipe dream but a sensible, doable paradigm?

Then I realized I had been skimming over the source of their inspiration without noticing it. My own unconscious white supremacy had kept me from recognizing what these prototypical feminists kept insisting in their writings: They caught a glimpse of the possibility of freedom because they knew women who lived liberated lives, women who had always possessed rights beyond their wildest imagination — Iroquois women.

The more evidence I uncovered of this indelible Native American influence on the vision of early United States feminists, the more certain I became that this story must be told.

A Vision of Everyday Decency

It is difficult for white Americans today to picture the extended period in history when — before the United States government's Indian-reservation system, like apartheid, concretized a separation of the races in the last half of the nineteenth century — regular trade, cultural sharing, even friendship between Native Americans and Euro-Americans was common. Perhaps nowhere was this now-lost social ease more evident than in the towns and villages in upstate New York where Elizabeth Cady Stanton and Matilda Joslyn Gage lived, and Lucretia Mott visited. All three suffragists personally knew Iroquois women, citizens of the six-nation confederacy (Seneca, Cayuga, Onondaga, Oneida, Mohawk, and later Tuscarora) that had established peace among themselves before Columbus came to this "old" world.

Stanton, for instance, sat across the dinner table from Oneida women during her frequent visits to her cousin, the radical social activist Gerrit Smith, in Peterboro. Smith's daughter, also named Elizabeth, was first to shed the 20 pounds of clothing that, fashion dictated, should hang from a white woman's waist, dangerously deformed from corseting. The reform costume Elizabeth Smith adopted (named the "Bloomer" after the newspaper editor who popularized it) bore an uncanny resemblance to the loose-fitting tunic and leggings worn by the two Elizabeths' Native American friends.

Gage, appointed by a women's rights convention in the 1850's, worked on a committee with *New York Tribune* editor Horace Greeley to document the woefully few jobs open to white women. Meanwhile she knew hardy, nearby Onondaga women who farmed corn, beans, and squash — nutritionally balanced and ecologically near-perfect crops called the Three Sisters by the Haudenosaunee (traditional Iroquois).

Lucretia Mott and her husband, James, were members of the Indian Committee of the Philadelphia Yearly Meeting of the Society of Friends. For years this committee of Quakers befriended the Seneca, setting up a school and model farm at Cattaraugus and helping them save some of their territory from unscrupulous land speculators. In the summer of 1848 Mott spent a month at Cattaraugus witnessing women share in

discussion and decision-making as the Seneca nation reorganized their governmental structure. Her feminist vision fired by that experience, Mott traveled that July from the Seneca nation to nearby Seneca Falls, where she and Stanton held the world's first women's rights convention.

Stanton, Gage, and Mott regularly read newspaper accounts of everyday Iroquois activities — a recent condolence ceremony (to mourn a chief's death and to set in place a new one); the latest sports scores (a lacrosse match between the Mohawk and the Onondaga); a Quaker council called to ask Seneca women to leave their fields and work in the home (as the Friends said God commanded but as Mott opposed). Stanton, Gage, and Mott could also read that according to interviews with white teachers at various Indian nations, Indian men did not rape women. Front-page stories admonished big-city dandies to learn a thing or two from Indian men's example, so that white women too could walk around any time of the day or night without fear.

In the United States, until women's rights advocates began the painstaking task of changing state laws, a husband had the legal right to batter his wife (to interfere would "upset the domestic tranquility of the home," one state supreme court held). But suffragists lived as neighbors to men of other nations whose religious, legal, social, and economic concept of women made such behavior unthinkable. Haudenosaunee spiritual practices were spelled out in an oral tradition called the Code of Handsome Lake, which told this cautionary tale (as reported by a white woman who was a contemporary of Stanton and Gage) of what would befall batterers in the afterlife:

[A man] who was in the habit of beating his wife, was led to the red-hot statue of a female, and requested to treat it as he had done his wife. He commenced beating it, and the sparks flew out and were continually burning him. Thus would it be done to all who beat their wives.

To Stanton, Gage, Mott, and their feminist contemporaries, the Native American conception of everyday decency, nonviolence, and gender justice must have seemed the promised land.

A Vision of Power and Security

As a feminist historian, I did not at first pay attention to such references to American Indian life because I believed what I had been taught: that Native American women were poor, downtrodden "beasts of burden" (as they were often called in the nineteenth century). I did not know what I was looking for, so of course I could not see it.

I remembered that in the early 1970s, some feminist historians flirted with the idea of prehistoric matriarchies on which to pin women's egalitarian hopes. Anthropologists soon set us straight about such nonsense. The evidence just wasn't there, they said. But Paula Gunn Allen, a Laguna Pueblo/Sioux author and scholar, believed otherwise. "Before we decide," she wrote in 1981,

that belief in ancient matriarchal civilization is an irrational concept born of conjecture and wish, let us adjust our perspective to match that of our forefathers. Then, when we search the memories and lore of tribal peoples, we might be able to see what eons and all kinds of institutions have conspired to hide from our eyes... The evidence is all around us. It remains for us to discover what it means.

Allen's words opened my eyes, threw into question everything I thought I knew about the nineteenth-century women's movement, and sent me on a wholly new course of historical discovery. The results shook the foundation of the feminist theory I had been teaching for almost 20 years.

About eight years ago, early in my new phase of research, I sat in the kitchen of Alice Papineau-Dewasenta, an Onondaga clan mother. Over iced tea, Alice described to me the unbroken custom by which traditional Iroquois (Haudenosaunee) clan mothers nominate the male chiefs who go on to represent their clans in the Grand Council. She listed the qualifications: "First, they cannot have committed a theft. Second, they cannot have committed a murder. Third they cannot have sexually assaulted a woman."

There goes Congress! I thought to myself. Then a wishful fantasy occurred: What if only women in the United States chose governmental representatives and, like Haudenosaunee women, alone had the right "to knock the horns off the head," as Stanton marveled — to oust officials if they failed to represent the needs of the people unto the seventh generation?

If I am so inspired by Alice's words to dream today, imagine how the founding feminists felt as they beheld the Iroquois world. For instance, shortly after Matilda Joselyn Gage was arrested in 1893 at her home in New York for the "crime" of trying to vote in a school board election, she was adopted into the Wolf clan of the Mohawk nation and given the name Karonienhawi (Sky Carrier). In the Mohawk nation, women alone had the authority to nominate the chief, after counseling with all the people of the clan. What must it have meant to Gage to know of such real-life political power?

And Elizabeth Cady Stanton — called a heretic and worse for advocating divorce laws that would allow women to leave loveless and dangerous marriages — admired the model of divorce Iroquois style: "No matter how many children or whatever goods he might have in the house," Stanton informed the National Council of Women convention in 1891, the "luckless husband or lover who was too shiftless to do his share of the providing" in an Iroquois marriage "might at any time be ordered to pick up his blanket and budge; and after such an order it would not be healthful for him to attempt to disobey." What must it have meant to Stanton to know of such real-life domestic security?

A Vision of Radical Respect

While early women's rights activists began to be successful in changing some repressive laws, an ensuing backlash in the 1870's resulted in the criminalization of birth control and family planning; and child custody remained the right of fathers. How, then, did Stanton and her daughter Harriot envision "voluntary motherhood" — a revolutionary alternative to the patriarchal family, with women controlling their own bodies and having rights to the children they bore? Well, a short distance from the Stanton home in Seneca Falls, the Seneca women practiced it.

Among the Haudenosaunee, family lineage was reckoned through mothers; no child was born a "bastard" (the concept didn't exist); every child found a loving and welcome place in a mother's world, surrounded by a mother's sisters, her mother, and the men whom they married. Unmarried sons and brothers lived in this large extended family, too, until they left home to marry into another matrilineal clan. Stanton envied how American Indian women "ruled the house" and how "descent of property and children were in the female line." Gage, while serving as president of the National Woman Suffrage Association in 1875, penned a series of admiring articles about the Iroquois for the *New York Evening Post* in which she wrote that the "division of power between the sexes in this Indian republic was nearly equal" while the Iroquois family structure "demonstrated woman's superiority in power." For these white women living in a world where marital rape was commonplace and forbidden by neither church nor state (although the Comstock Laws of the 1870's outlawed discussion of it), Indian women's violence-free and empowered home life must have looked like heaven.

It wasn't simply that Euro-American women had no rights; once they married they had no legal existence. "The two shall become one and the one is the man," preached Christianity. This canon (church) law had been turned into common law, according to which married women were legally dead; therefore married women could not have custody of their children or rights to their own property or earnings, sign contracts, sue or be sued, or vote.

Until women's rights advocates began to change divorce laws in the last half of the nineteenth century, divorce was not allowed by church or state. Women fleeing from a violent husband could be returned to him by the police, as runaway slaves were returned to their master. Husbands could will away an unborn child, and the baby would be taken from its mother and given to its "rightful owner." And until the Married Women's Property Acts were slowly enacted state by state throughout the nineteenth century, any money a wife earned or inherited belonged outright to her husband.

A married woman was "nameless, purseless and childless," Stanton summed up, though she be "a woman, heiress and mother." Calling for an end to this injustice, the early suffragists

were labeled hopeless dreamers for imagining a world so clearly against nature, and worse, heretics for daring to question God's divine plan.

From her firsthand knowledge of the Iroquois, Stanton knew that the patriarchal "women's sphere" was not universal. When called a "savage," for instance, for practicing natural childbirth, Stanton rebutted her critics by mocking their use of the word, pointing out that Indian women "do not suffer" giving birth — thus it was absurd to suppose "that only enlightened Christian women are cursed" by painful, difficult childbirth. Stanton, whose major work, *The Woman's Bible*, was published in 1895, became convinced that the oppression of women was not divinely inspired at all. "*The Bible*," she wrote,

makes woman a mere after thought in creation;
the author of evil; cursed in her maternity; a
subject in marriage; and claims divine authority
for this fourfold bondage, this wholesale
desecration of the mothers of the race. I do not
believe God ever wrote or inspired such
sentiments.

Gage agreed, naming the church the "bulwark" of women's oppression. "In the name of religion," Gage wrote in *Woman, Church and State*, published in 1893, "the worst crimes against humanity have ever been perpetrated."

In the 1890s, when the religious right tried to destroy religious freedom by placing God in the Constitution and prayer in public schools and by pushing a conservative political agenda, Stanton and Gage (Mott had died) determined to challenge the church. Their theory held that women in indigenous cultures had respect and authority in egalitarian and woman-centered societies that worshipped a female deity. This matriarchal system was overthrown, Stanton contended, when "Christianity putting the religious weapon into man's hand made his conquest complete."

A common mythology held that Christianity and civilization meant progress for women, but Stanton and Gage saw through it. At the 1888 International Council of Women, they listened as Alice Fletcher, a noted white ethnographer, spoke about the greater rights of American Indian women. Fletcher made clear

that these Indian women were well aware that when they became United States citizens, they would lose their rights. Fletcher quoted one woman who told her:

As an Indian woman I was free. I owned my home, my person, the work of my own hands, and my children could never forget me. I was better as an Indian woman than under white law.

Fletcher also quoted an Indian man who reproached white men: "Your laws show how little your men care for their women. The wife is nothing of herself." He was not alone in chastising white men for their domination of women. A Tuscarora chief, Elias Johnson, writing about the absence of rape among Iroquois men in his popular 1881 book, *Legends, Traditions and Laws, of the Iroquois, or Six Nations...*, commented wryly that European men had held the same respect for women "until they became civilized." A Cayuga chief, Dr. Peter Wilson, addressing the New York Historical Society in 1866, encouraged white men to use the occasion of Southern reconstruction to establish universal suffrage, "even of the women, as in his nation." Today, try as I might, I cannot begin to imagine how such Iroquois men's radical respect for women's lives must have sounded to early feminists' ears.

A Vision of Responsibilities

A few years ago I was invited to lecture at the annual Elizabeth Cady Stanton birthday tea in Seneca Falls with Audrey Shenandoah, the Onondaga nation Deer clan mother. A crowd of my feminist contemporaries packed the elegant, century-old hotel, and I spoke of my deep gratitude for the profound influence of the Iroquois on early feminists' vision of women's rights.

Then Audrey talked matter-of-factly about the responsibilities of Haudenosaunee women in their system of gender balance: Iroquois women continue to have the responsibility of nominating, counseling, and keeping in office the male chief who represents the clan in the Grand Council. In the six nations of the Iroquois confederacy, she explained, Haudenosaunee women have

worked with the men to successfully guard their sovereign political status against persistent attempts to turn them into United States citizens. In Audrey's direct and simple telling, the social power of the Haudenosaunee women seemed almost unremarkable — "We have always had these responsibilities," she said. I caught my breath again, remembering that radical suffragists also knew such women who lived their vision.

My feminist terminology, I realized, had revealed my cultural bias. Out of habit I had referred to women's empowerment as women's "rights." But for Iroquois women who have maintained many of their traditional ways despite two centuries of white America's attempts to "civilize and Christianize" them, the concept of women's "rights" actually has little meaning. To the Haudenosaunee, it is simply their way of life. Their egalitarian relationships and their political authority are a reality that — like my forefathers — I still but dream.

Mother Earth Does Not Revolve Around the Son: An Afterward

I arrive, hurried, at the home of Ethel, a friend with whom I work. We have exactly an hour to meet, squeezed into a tight travel schedule. After pleasantries we get down to business, moving along at a smooth clip, and it looks as if we will finish on time when suddenly her son enters. A strapping 17-year-old, he fills the room with his presence. Ethel beams at him and hangs on his every word as he describes his teachers' deadlines, clean-uniform needs, other mundane details of his day. Virginia Woolf got it right: His mother's admiring gaze reflects him twice life size. He never acknowledges my presence, she doesn't introduce us, and our work is forgotten. When finally he walks out, Ethel and I scramble to tie up loose ends, some of which still dangle as I dash out the door.

Ethel is Euro-American; her son stands poised to inherit the world.

A week later I sit in my friend Jeanne's living room, enjoyably chatting. I hear her 17-year-old son in the kitchen rattling pans, perhaps cooking or washing dishes. Minutes later he appears and places cups of tea in front of us, his gift offered

unobtrusively, his demeanor without display. I look up to thank him but he is gone, his back already turned as he repairs to the kitchen. Jeanne seems not even to notice, and our conversation continues.

Jeanne is Onondaga, a Haudenosaunee, descended from the traditional, "pagan" Iroquois — those who refused to be "Christianized" and "civilized." Her son recognizes his mother, and all women, as the center of the culture.

Such sons of such mothers belonged to our foresisters' vision, too. They are sons who learned from their fathers to respect the sovereignty of women. They are sons of a tradition in which rape and battering of women was virtually unknown until white contact.

This article was originally published in *On The Issues*, Winter 1996.

The Root of Oppression is the Loss of Memory: The Iroquois and the Early Feminist Vision

... it behooves us women to question all historians, sacred and profane, who teach by examples or precepts any philosophy that lowers the status of the mothers of the race, or favors the one-man Power in government.¹

These are the words of one of the major theorists of the early women's rights movement, Elizabeth Cady Stanton, written 100 years ago. Stanton, along with Lucretia Mott, called the first women's rights convention in Seneca Falls, New York in 1848, and is generally credited with being the "mother" of early feminism.

Stanton and Matilda Joselyn Gage wrote the major documents of the radical wing of the women's movement, and shared leadership positions in the National Woman Suffrage Association and authorship of the monumental *History of Woman Suffrage* with Susan B. Anthony.

With the growing conservatism of the women's movement after 1890, the name of Matilda Joselyn Gage was literally written out of history by increasingly timid new woman suffragists who had taken charge. A similar attempt to sever historical ties with Elizabeth Cady Stanton was only partially successful.

As feminist historians restore Gage and Stanton to their rightful place in history, we find a new history. This is especially true with the rediscovery of Matilda Joselyn Gage, considered by some Women's Studies scholars today to have been one of the foremost feminist theoreticians, and considered during her time as part of the suffrage "triumvirate" with Stanton and Susan B. Anthony.

The inclusion of Gage and Stanton causes a rethinking of the origin of the nineteenth century women's movement. Previously, twentieth century historians assumed the story of feminism

¹Elizabeth Cady Stanton, "The Matriarchate," *The National Bulletin* 1 (February 1891) 3.

ARTISTIC RESUME

G. Peter Jemison
Box 239
Victor, New York 14564
(716) 924-5848

Born: Silver Creek, New York
1945
Tribe: Seneca Nation
Cattaraugus Reservation

PRESENT POSITON Site Manager for Ganondagan State Historic Site

EDUCATION

1988 to present	State University at Buffalo American Studies Department PhD Candidate
1967	Buffalo State College, Buffalo, New York B.S. in Art Education
1964	University of Siena, Siena, Italy

CONDENSED LISTING

EXHIBITIONS

1998	Iroquois ART Exhibition Amerika Haus Frankfurt, Germany
1997	<u>Paintings and Parfleches: Native American Abstract Designs</u> Bush Barn Art Center Salem, Oregon The Museum at Warm Springs Warm Springs, Oregon
1996	<u>Shared Visions:</u> <u>Native American Painters</u> <u>and Sculptors in the Twentieth Century</u> Waikato Museum of Art and History Hamilton, New Zealand

- 1995 Indian Humor
Center for the Arts
Yerba Buena Garden
San Francisco, California
- 1995 Native Survival: Response to HIV/AIDS
American Indian Community House Gallery/Museum
New York, New York

PUBLICATIONS

- 1998 Indian Artist
Winter 1998
A Striking Variety of Haudenosaunee (Iroquois) Images
Joanne Tobey
- 1995 Indian Humor
Sara Bates
American Indian Contemporary Art

AFFILIATIONS

- 1989-Present Haudenosaunee Standing Committee on Burial Rules and Regulations
Position: Chairman
- Member of the Board of Directors of the Keepers of the Treasures

Sally Roesch Wagner

One of the first women to receive a doctorate in this country for work in women's studies, (UC Santa Cruz), Sally Roesch Wagner was a founder of one of the first college women's studies programs (CSU Sacramento). Having taught women's studies for twenty years, she now tours the country as a writer, lecturer and historical performer, "bringing to life" Matilda Joslyn Gage and Elizabeth Cady Stanton.

One of the scholars interviewed in Ken Burns' upcoming production about Susan B. Anthony and Elizabeth Cady Stanton, Wagner was an historian in the PBS special, "One Woman, One Vote" and has been interviewed several times on National Public Radio's "All Things Considered." The Jeanette K. Watson Women's Studies Distinguished Visiting Professor in the Humanities at Syracuse University in Spring 1997, Wagner has been a consultant to the Woman's Rights National Historical Park and the National Women's History Project.

Wagner curated an exhibit, "She Who Holds the Sky: Matilda Joslyn Gage, Mother Radical, Scholar," for the Women's Rights National Historical Park in Seneca Falls, New York during the summer of 1998. She also developed a curriculum and curated a traveling exhibit (sponsored by the Elizabeth Cady Stanton Foundation) documenting the influence of Iroquois women on early women's rights activists Lucretia Mott, Elizabeth Cady Stanton and Matilda Joslyn Gage. Wagner keynoted the opening session of the 1998 National Women's Studies Association convention with a lecture on this topic.

Her essays have appeared in *The Encyclopedia of Women and World Religion* (forthcoming); *Women Public Speakers in the United States, 1800-1925*, (1993); *Indian Roots of American Democracy* (1992); *Iroquois Women: an Anthology* (1990); and *Handbook of American Women's History* (1990). She has published articles in *On the Issues*, *Northeast Indian Quarterly*, *Indian Country Today*, *Hartford Courant*, *Women's History Network News*, and the *Sacramento Bee*.

Other books by Sally Roesch Wagner:

Daughters of Dakota (six volume series)
The Untold Story of the Iroquois Influence on Early Feminists
Elizabeth Cady Stanton Thunders from the Pulpit
A Time of Protest—Suffragists Challenge the Republic: 1870-1887
Celebrating Your Cultural Heritage by Telling the Untold Stories

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M'Clintock House

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P. 2

**VISIT OF THE FIRST LADY
TO
M'CLINTOCK HOUSE
WATERLOO, NEW YORK
WEDNESDAY, JULY 15, 1998**

EVENT: Tour of the M'Clintock House
Girl Scout Millennium Patch announcement

DATE: Wednesday, July 15, 1998

TIME: 6:00 P.M. - 6:45 P.M.

LOCATION: M'Clintock House
16 East Williams Street
Waterloo, New York

ATTENDEES: The First Lady
Mr. Robert Stanton, Dir., Natl. Park Service
Marie Rust, Northeast Regional Director
Josie Fernandez, Supt., Women's Rights National Historical Park
Elinor Johnstone Ferdon, National President Girl Scouts of the U.S.A.

PRESS: OPEN

REMARKS: Brief Remarks / Presentations

SCENARIO:

The First Lady will arrive Waterloo Village via motorcade and proceed to the M'Clintock House. The First Lady is greeted by Mr. Robert Stanton, Director of National Park Service, Marie Rust, Northeast Regional Director, National Park Service, Josie Fernandez, Superintendent, Women's Rights National Historical Park, Mayor Rudolph Bertino, Village of Waterloo. The First Lady will be escorted by Josie Fernandez on a brief tour of the M'Clintock House, which will include the room where the Declaration of Sentiments was written. After the tour the First Lady proceeds outside and onto the stage for the Girl Scout Patch Announcement. Josie Fernandez gives welcoming remarks and introduces a representative from the National Park Service to give a brief history of the Restoration. Elinor Johnston Ferdon (fur Done), National President, Girl Scouts of the U.S.A. is introduced and will announce the establishment of the new Girl Scout Patch, as well as why it was created. (Unveiling of Rendering by local Jr. Girl Scout Troop #825) Carrie Logan, Senior Girl Scout of Seneca Falls, NY will introduce the First Lady. The First Lady gives remarks. Closing remarks by Josie Fernandez.

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M'CLINTOCK HOUSE/WOMEN'S RIGHTS NATIONAL HISTORICAL PARK

12 Williams St, Waterloo, NY

Description

The M'Clintock House is a brick house with a restored exterior and interior in the midst of restoration. Other sites in the park include the house where Elizabeth Cady Stanton lived from 1847 to 1862, and the remains of Wesleyan Methodist Church.

Historical Significance

The M'Clintock House is where the *Declaration of Sentiments* were finalized, three days before the Women's Rights Convention in 1848 and held in the Wesleyan Chapel, marking an important first step toward legal, political, and educational rights for women in America. Lucretia Mott, Elizabeth Cady Stanton, Mary Ann M'Clintock, Martha Wright and Jane Hunt drafted the Declaration. As the women sat in M'Clintock's parlor pouring over different examples of speeches, reports, and resolutions for inspiration, Stanton recalled that they "all seemed too tame and pacific for the inauguration of a rebellion such as the world have never before seen....After much delay, one member of the circle took up the *Declaration of Independence* and read it aloud with much spirit and emphasis, and it was at once decided to adopt the historic document, with some slight changes such as substituting 'all men' for 'King George.' In its final form, the *Declaration of Sentiments* closely followed the structure of the *Declaration of Independence*, including a list of 18 grievances women had with American society. Just two days later, on July, 18 the Women's Rights Convention was opened with the reading of the Declaration by Elizabeth Cady Stanton.

Preservation needs

Women's Rights National Historical Park and the National Park Foundation are currently working to restore the M'Clintock House. Once restored, this building will be a prominent feature of the park and will be an important component of its tours. The house is in the midst of restoration with the interior gutted no functioning utility systems. Plans and specifications are nearly completed to restore the interior, rehabilitate the grounds, reconstruct the missing kitchen wing, provide historic exhibits and furnishings, including the original table on which the Declaration was drafted. The house is currently not open to the public.

The Stanton House is open to the public and the extant portion is fully restored. However, two missing wings have yet to be reconstructed. Stanton Foundation donated the house.

Wesleyan Chapel has been restored as much as remains of it which are the two side walls and roof. It will need more protection in the future.

Visitor facilities are inadequate, and, in addition, represent modern intrusions on the cultural landscape. There is a proposal to construct a new Visitors Center at a nearby site along the Cayuga-Seneca Canal. Visitors would board a canal boat in downtown Seneca Falls and ride the approximately ½ mile through the Historic District to the site.

Resources

The village of Seneca Falls and Seneca County secured a \$500,000 grant from HUD through the Erie Canal Corridor Initiative to assist in constructing a visitors contact station. The

Village of Seneca Falls has been designated to receive a \$5 million grant from the New York State Thruway Authority for developing boater recreational facilities along the canal. This grant must be matched at a level of \$1.2 million each from other government sources and the private sector. Fundraising is being done by the Women's Rights National Parks Fund at the National Park Foundation to complete the renovations on both houses and for the new visitors center. Park funds paid for Wesleyan Chapel.

Contact

Josie Fernandez, Superintendent, Women's Rights National Historical Park, 315-568-2991 x 30

Mary Ellen Snyder, Chief of Interpretation, 315-568-2991, x17

Internet access: www.nps.gov/wori/celeb98.htm

Women's Rights National Historical Park
National Park Service
National Park Foundation

Background

Women's Rights National Historic Park, located in Seneca Falls, NY, consists of the Wesleyan Methodist Chapel where the First U.S. Women's Rights Convention was held, the home of Elizabeth Cady Stanton, and the M'Clintock House, site of the writing of the Declaration of Sentiments.

The National Park Foundation is seeking contributions to support the restoration at the M'Clintock House, other historic buildings and new interpretive exhibits at the site including the following (in priority order):



M'Clintock House -- The National Park Service will restore the interior of the house, reconstruct an original wing, and provide historic exhibits and furnishings, including the original table on which the Declaration of Sentiments was originally drafted.

Total Budget: \$1,000,000
Approximate budget breakout:
Restoration/Reconstruction: \$700,000
Exhibits: \$300,000

Stanton House -- The home of Elizabeth Cady Stanton has been restored. However the house is missing two original wings where Stanton entertained notable thinkers, politicians and reformers of the day, and raised her children. In order to give visitors an accurate picture of Stanton's life, the National Park Service will reconstruct the missing wings, restore the landscape to its original 1848 condition, and obtain historic furnishings for several rooms of the house.

Total Budget: \$1,000,000
Approximate budget breakout:
Restoration: \$700,000
Landscaping: \$300,000

Suffrage Print Shop -- This unique site provides hands-on printing workshops and education programs for more than 5,000 school children and 30,000 park visitors. Students of all ages learn how to print posters, placard and broadsides using a turn of the century print press. The site seeks a trained printer to lead school groups and visitors through an actual demonstration of the historic print press, as well as materials needed to conduct demonstrations.

Total Budget: \$30,000 per year

Wesleyan Methodist Chapel -- The site where the convention was held in July 1848, needs interpretive improvements with six new wayside interpretive exhibits:

Total Budget: \$25,000

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NATIONAL PARK FOUNDATION

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Future Stanton Contact Station - In partnership with the U.S. Department of Housing and Urban Development and New York State's Erie Canal Corridor Initiative, the Park Service will develop a community recreation and visitor-use area. Park visitors and area residents will enjoy boat-docking facilities, canal-side walkways, a picnic site, and an outdoor education amphitheater. (Please note, this is a \$2 million project, the Park has already received a \$500,000 grant from HUD).

Total Budget: \$1.5 million

Places Where Women Made History

M'Clintock House

11 Although the Women's Rights Convention of 1848 is usually associated with Seneca Falls, it is important to remember that crucial events important to the story also occurred in nearby Waterloo. On July 16, three days after Lucretia Mott, Elizabeth Cady Stanton, Mary Ann M'Clintock, Martha Wright and Jane Hunt met at Hunt's Waterloo, NY house and originated the idea of a women's rights convention, the same women met here, in Mary Ann M'Clintock's House, to write the now famous "Declaration of Sentiments." Even with speeches, topics of debate to organize, and a myriad of details to discuss, Elizabeth Cady Stanton wrote years later that the most difficult task proved to be the writing of the convention's "declaration." As the women sat in M'Clintock's parlor pouring over different examples of speeches, reports, and resolutions for inspiration, Stanton recalled that they "all seemed too tame and pacific for the inauguration of a rebellion such as the world have never before seen. . . . After much delay, one member of the circle took up the Declaration of 1776, and read it aloud with much spirit and emphasis, and it was at once decided to adopt the historic document, with some slight changes such as substituting 'all men' for 'King George.' In its final form, the *Declaration of Sentiments* closely followed the structure of Thomas Jefferson's 1776 *Declaration of Independence*, including a list of 18 grievances women had with American society. Just two days later on July 18, in the Wesleyan Chapel, Elizabeth Cady Stanton officially began the Women's Rights Convention of 1848 (and the American women's rights movement) with the reading of the document composed in Mary Ann M'Clintock's front parlor, the Declaration of Sentiments. Today, this small two-story brick house with two chimney's at either end -- a residence similar to thousands of others built in the 19th century -- occupies a prominent place in American history, and is part of the Women's Rights National Historical Park.



Mary Ann M'Clintock House
Photograph courtesy of the Women's Rights National Historical Park.

The Mary Ann M'Clintock House is part of the Women's Rights National Historical Park. Ranger guided tours are available. Call (315)-568-2991 or click [here](#) for more information.

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women

& historic preservation progressive era the arts professionals equal rights

Comments or Questions

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VITA

Professional Experience

Chief of Interpretation and Visitor Services
Women's Rights National Historical Park 1/95-present
Seneca Falls, New York

Responsible for directing and overseeing the entire Interpretive and Educational mission for the Park, which handles 30,000+ visitors annually. Directly supervises an Interpretive staff of three permanent Park Rangers, and up to 12 seasonal Park Rangers, intermittent Park Rangers, interns, and volunteers. Responsible for all exhibits and educational programs, as well as an Eastern National bookstore, which has annual sales averaging \$60,000. From 1991 until 1/95, was Park Ranger, Acting Supervisor Park Ranger, and Acting Chief of Interpretation and Visitors services.

Community Development Director
Cayuga County Action Program 11/87 - 3/91
Auburn, New York

Established not-for-profit anti-poverty program, serving economically disadvantaged county residents, supervised four specialists providing crisis intervention services to homeless, unemployed, and undereducated. Researched and developed self-sufficiency programs, serving welfare dependent families. Major grants received: HeadStart \$120,000, Community Development Block Grant, \$110,000 and Homeless Assistance Program \$20,000.

Snyder, MaryEllen-VITA

Director of Education and Public Relations Programs
National Women's Hall of Fame
Seneca Falls, New York

6/86 - 11/87

Developed and presented education programs for children and adults visitors. Trained and supervised docents conducting individual and group tours of permanent exhibit. Supervised gift shop staff, maintained sales and purchasing records. Coordinated activities for production of temporary exhibits. Coordinated production of educational material for elementary grades, supervised consultants and teacher volunteers. Planned, promoted and hosted special events including National Honors Ceremony.

Utility Systems Manager/ EEO Counselor
Sequoia National Park, California
Yellowstone National Park, Wyoming

10/83 - 1/86

4/78 - 9/83

Operated and maintained water treatment systems and waste water disposal plants. Trained and supervised permanent and seasonal laborers. Maintained replacement part inventory. Performed EPA certified water quality tests.

As a collateral duty served as Equal Employment Opportunity Counselor to national park employees, 20% of time. Facilitated discrimination case resolution. Developed and coordinated park-wide affirmative action plans and programs, recruited minority applicants. Assisted in development of career resource center for federally employed women.

Women's Leadership Development Program Coordinator
United Tribes Educational & Technical Center
Bismarck, North Dakota

9/76 - 9/77

Coordinated leadership development program for 80 Native American women participating in year-long, federally funded, training program. Developed and staffed women's resource center located at United Tribes Educational Technical Center. Wrote press releases and presented informational programs on radio and television. This position began as a student internship and became a full-time paid

Snyder, MaryEllen-VITA

position, upon receipt of federal grant.

Education

Grand Valley State University
Allendale, Michigan
B.Ph. Women's Studies Major

9/74 - 9/77

Specialized Training

- *Presenter, "Multi-Cultural Communications," New Orleans, LA 5/94
and Grand Canyon National Park, Grand Canyon, AZ, 10/94
- *Presenter, "Developing Educational Kits," National Association of
Interpreters Conference, Washington, D.C. November 1993
- *Fundamentals of Staff Training, Boston, MA 2/94 (40 hours)
- *Interpretive Skills, Harpers Ferry, W.VA 3/92 (80 hours)
- *Grantsmanship Center, Not-for-Profit Management, Buffalo, NY 10/88
- *Office of Personal Management, EEO Training, annually, 1978-1987

Volunteer Experience

Elizabeth Cady Stanton Foundation; Board Trustee, 9/89 1/95
As Board Member, produced "Kids Guide To Women's Rights NHP"

References Available Upon Request

Sally Roesch Wagner

One of the first women to receive a doctorate in this country for work in women's studies, (UC Santa Cruz), Sally Roesch Wagner was a founder of one of the first college women's studies programs (CSU Sacramento). Having taught women's studies for twenty years, she now tours the country as a writer, lecturer and historical performer, "bringing to life" Matilda Joslyn Gage and Elizabeth Cady Stanton.

One of the scholars interviewed in Ken Burns' upcoming production about Susan B. Anthony and Elizabeth Cady Stanton, Wagner was an historian in the PBS special, "One Woman, One Vote" and has been interviewed several times on National Public Radio's "All Things Considered." The Jeanette K. Watson Women's Studies Distinguished Visiting Professor in the Humanities at Syracuse University in Spring 1997, Wagner has been a consultant to the Woman's Rights National Historical Park and the National Women's History Project.

Wagner curated an exhibit, "She Who Holds the Sky: Matilda Joslyn Gage, Mother Radical, Scholar," for the Women's Rights National Historical Park in Seneca Falls, New York during the summer of 1998. She also developed a curriculum and curated a traveling exhibit (sponsored by the Elizabeth Cady Stanton Foundation) documenting the influence of Iroquois women on early women's rights activists Lucretia Mott, Elizabeth Cady Stanton and Matilda Joslyn Gage. Wagner keyed the opening session of the 1998 National Women's Studies Association convention with a lecture on this topic.

Her essays have appeared in *The Encyclopedia of Women and World Religion* (forthcoming); *Women Public Speakers in the United States, 1800-1925*, (1993); *Indian Roots of American Democracy* (1992); *Iroquois Women: an Anthology* (1990); and *Handbook of American Women's History* (1990). She has published articles in *On the Issues*, *Northeast Indian Quarterly*, *Indian Country Today*, *Hartford Courant*, *Women's History Network News*, and the *Sacramento Bee*.

Other books by Sally Roesch Wagner:

Daughters of Dakota (six volume series)
The Untold Story of the Iroquois Influence on Early Feminists
Elizabeth Cady Stanton Thunders from the Pulpit
A Time of Protest—Suffragists Challenge the Republic: 1870-1887
Celebrating Your Cultural Heritage by Telling the Untold Stories

Office of the Secretary
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Contact: David Barna
202/208-6843

Robert Stanton of Texas To Head the National Park Service

Robert G. Stanton was sworn in as the Director of the National Park Service (NPS) today. He was nominated by President Clinton on June 10. His nomination was unanimously approved by the Senate Energy and Natural Resources Committee on July 23 and was confirmed by the full Senate on July 31.

"Bob is an experienced Park Service professional with the background and the commitment to protect and preserve our American heritage for present and future generations to enjoy," Babbitt said. "I look forward to working with him as we face the tough challenges and make the tough decisions, as we lead the National Park Service into the 21st century."

As Director, Stanton will have policy and administrative responsibility for the 375 units in the National Park System. The 83 million acre National Park System is managed by 20,000 permanent and seasonal employees, visited by 265 million visitors each year and operated on an annual budget of about \$1.6 billion.

"I am excited about this new challenge," said Stanton. "I look forward with great expectation and enthusiasm to protecting our national treasures for people to share and enjoy. I will work hard to ensure that America's National Park System continues to be the envy of the world."

Before retiring in January 1997, Stanton served eight years as NPS' Regional Director of the National Capital Region in Washington, DC. He was responsible for 40 park units which attracted more than 38 million visitors annually to such popular sites as the White House, Washington Monument, Frederick Douglass National Historic Site, the Lincoln and Jefferson Memorials, Chesapeake and Ohio Canal National Historical Park, Manassas National Battlefield Park and Harpers Ferry National Historical Park.

Stanton began his federal career as a seasonal park ranger at Grand Teton National Park, Wyoming, during the summers of 1962-63. He took a full-time position with NPS in 1966, as a personnel management and public information specialist, in the Washington, DC, office. In 1969, he moved to National Capital Parks-Central, Washington, DC, as a management assistant, and in 1970, became Superintendent of National Parks-East, Washington, DC, and Maryland. A year later he was appointed Superintendent of Virgin Islands National Park, St. Thomas, U.S. Virgin Islands, and in 1974, he became Deputy Regional Director of the Southeast Region in Atlanta, Georgia.

In 1976, Stanton returned to Washington, DC, as Assistant Director, Park Operations, and in 1978, he went on to become Deputy Regional Director for the National Capital Region, a position in which he held for eight years. In 1987, he returned to headquarters (Main Interior) as Associate Director for Operations. In 1988, he became Regional Director of the National Capital Region until his retirement in 1997.

As the recipient of numerous honors and awards, he received in 1994 the National Council of Negro Women's highest award, the Distinguished Service Award; earned in 1993 the Presidential Distinguished Senior Executive Rank Award; and in 1987 the Interior Department's highest award, the Distinguished Service Award. In 1993, he was elected as a Fellow in the American Academy for Park and Recreation Administration.

Stanton, a native of Fort Worth, Texas, earned a bachelor's degree in 1963, from Huston-Tillotson College, Austin, Texas. He did graduate work at Boston University, Massachusetts, George Washington University, Washington, DC, and has completed numerous courses, seminars, and workshops in management and executive leadership.

Mr. Stanton and his wife Janet Moffatte of South Carolina, reside in Fairfax, VA. They have a grown

son and daughter.

Stanton is the 15th person to serve as Director of the National Park Service since the agency was established in August 1916. He is the first African American in the history of the 80 year-old agency to hold that position.

- DOI -

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Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
007. bio	re: Josie Gernadez [partial] (1 page)	06/24/1998	b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Melanne Verveer
OA/Box Number: 20360

FOLDER TITLE:

Save America's Treasures Tour Briefing Book (DC, Maryland, New Jersey, New York,
Massachusetts 7/13/98-7/16/98) [Binder] [3]

2013-0534-S
rc1649

RESTRICTION CODES

Presidential Records Act - [44 U.S.C. 2204(a)]

- P1 National Security Classified Information [(a)(1) of the PRA]
- P2 Relating to the appointment to Federal office [(a)(2) of the PRA]
- P3 Release would violate a Federal statute [(a)(3) of the PRA]
- P4 Release would disclose trade secrets or confidential commercial or financial information [(a)(4) of the PRA]
- P5 Release would disclose confidential advice between the President and his advisors, or between such advisors [(a)(5) of the PRA]
- P6 Release would constitute a clearly unwarranted invasion of personal privacy [(a)(6) of the PRA]

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Freedom of Information Act - [5 U.S.C. 552(b)]

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- b(2) Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]
- b(3) Release would violate a Federal statute [(b)(3) of the FOIA]
- b(4) Release would disclose trade secrets or confidential or financial information [(b)(4) of the FOIA]
- b(6) Release would constitute a clearly unwarranted invasion of personal privacy [(b)(6) of the FOIA]
- b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
- b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
- b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

JOSIE FERNANDEZ

Josie Fernandez is the fourth superintendent of Women's Rights National Historical Park in Seneca Falls, N.Y.

Established in 1980, this national park preserves, protects and interprets the nationally significant historical and cultural sites associated with the first Women's Rights Convention held in Seneca Falls in July 1848. This formal call for equality is one of the most critical and influential social movements in the United States history the 19th century.

A political refugee from Cuba, Josie's federal service began with the U.S. Air Force after becoming an U.S. citizen on July 4th, 1976. She served on active duty as a public affairs specialist in military units in South Florida and Italy until 1982 when she returned to school full-time. In 1984, she enlisted in the Air Force Reserve and joined the staff of the Daily News in Fort Walton Beach, Fla., as a staff writer.

In January 1988, she became a federal civil servant and public affairs officer with the Air Force Reserve in Sacramento, Calif. Within a year, she was named director of public affairs for a tactical airlift wing in Biloxi, Miss., where she was the primary spokesperson for the "Hurricane Hunters", the Air Force unit which flies hurricane reconnaissance mission in support of the National Hurricane Center.

In May 1993, Josie joined the National Park Service as the regional public affairs officer for the Mid-Atlantic Region with headquarters in Philadelphia. Two years later, she took the assignment of management assistant to the Northeast regional director.

In April 1996, she was named superintendent of Hopewell Furnace National Historic Site in Elverson, Pa.,. Established in 1938, Hopewell Furnace is the first national park established to interpret the nation's industrial heritage and the finest example of a rural American 19th century iron making community in the U.S.

Superintendent Fernandez assumed her duties at Women's Rights National Historical Park on April 26, 1998. She also continues her military affiliation serving as an Air Force Reserve major and public affairs officer with a military air mobility wing in New Jersey.

Josie was born in (b)(6). She has bachelor of science degrees in journalism and Spanish from Central Missouri State University and she is conversant in Italian. 6073

She is married to Charles A. Hiett (b)(6) and they have two young children, Andrew Joseph, age 5 ½, and Kathryn Hilda Sue, age 4.