

MHS Miscellany

Number 97 / Spring 2014

THE LINCHPIN

MHS Collections on Loan



In the near past and not-too-distant future, items from MHS collections have played or will play key roles in major exhibitions in Boston and further afield. Some of our materials have provided the linchpins for exhibitions about a Civil War regiment and the artwork of John Singer Sargent, and in the future others will be displayed alongside the work of a Salem furniture maker and the Magna Carta.

A single diary volume, what might look to some like an unexceptional manuscript (of course we think they are all exceptional), served as just such a linchpin last fall for our Fenway neighbor the Museum of Fine Arts, Boston. *John Singer Sargent's Watercolors* drew together, for the first time, the only two substantial collections—those held by the Brooklyn Museum and the MFA—of Sargent's pieces in this medium, some 90 works in all. It was also the first time in over a century that any exhibition explored this work in depth—that is, since Sargent had exhibited the work himself in two New York shows in 1909 and 1911. From her careful research, Erica Hirshler, Croll Senior Curator of American Paintings at the MFA, knew that Boston businessman Robert Boit and his brother Edward, a friend of Sargent's and an artist as well, had been the engine behind those early 20th-century exhibitions. In that light, she was determined to feature one of Robert's apparently modest volumes in the show, because his diaries, in her words, "entirely recast our understanding of these important events and the role they played in Sargent's career."

Massachusetts
Historical Society
Founded 1791

Account books will play a similar role in the Peabody Essex Museum's *In Plain Sight: Discovering the Work of Nathaniel Gould*, a show in development for next winter. *In Plain Sight* will be the first major display of furniture by Salem craftsman Nathaniel Gould, beloved for the exquisite detail of his work. While the PEM has noted that "Gould is now recognized as Salem's premier 18th-century cabinetmaker," until recent years very few pieces attributed to him were known to exist. That changed in 2007, when furniture historians Kemble Widmer and Joyce King were searching online for more information about Gould, and one "hit" landed on a collection guide at the Society's website (<http://www.masshist.org/collection-guides/view/fa0143>). Although the guide described the papers of lawyer and state legislator Nathan Dane, it also referenced account books belonging to Gould; Dane had ended up with three volumes in which the craftsman made thousands of notations about his work, documenting pieces commissioned by Salem's leading families. Based on these ledgers, Mr. Widmer and Ms. King began rewriting what we know about Gould's creations and, therefore, about Massachusetts furniture making in general. With these manuscripts key to the very existence of the upcoming exhibition, PEM will present them alongside 20 examples of Gould's furniture.

In Washington, D.C., last fall, the National Gallery of Art made use of a more extensive loan from the Society's collections for *Tell It with Pride: The 54th Massachusetts*

Regiment and Augustus Saint-Gaudens' Shaw Memorial. This exhibition celebrates both the bravery of this Civil War regiment and the sculptor who memorialized the soldiers in the work of art on Boston Common, where it faces the State House. To tell the story of the first black regiment raised in the North, the curators at the NGA submitted a loan request to the MHS, which holds one of the most substantial collections related to the 54th. Most significantly, eight tintypes and one ambrotype of the NGA's selection came from the MHS, and dozens more appear in the catalog; both the exhibition and the catalog also include several other manuscript and printed items from MHS holdings.

Because the officers of the 54th, many of whom were members of families whose papers are at the MHS, were white men, photographic traces of them are not so unusual; in the latter half of the 19th century, the medium was becoming ever more accessible to the middle and upper classes. Conversely, the photographic roster of the African American soldiers stands out: these are faces and stories usually lost with the passage of time. In this instance, however, because of the pride these men took in their contribution to the war effort, many decided to invest in having portraits made. The Society takes similar pride in caring for this legacy and making it possible for people today to see the faces of these men, in Washington and in Boston.

We are grateful that the NGA also chose to share *Tell It with Pride* as a traveling exhibition. It will be on view

The Massachusetts Historical Society is an independent research library that collects, preserves, makes accessible, and communicates manuscripts and other materials that promote the study of the history of Massachusetts and the nation—a mission it has pursued since 1791.

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Periodical Newsletter of the Massachusetts Historical Society

Masthead illustration:

"Plan & Elevation of the Tontine Crescent, now erecting in Boston." From the *Massachusetts Magazine*, 1794. All images are from the MHS collections unless otherwise credited. The MHS occupied the Tontine Crescent from 1794 until 1833.

Cover photo:

Private Abraham F. Brown, c. 1862-1863. Brown was a member of Company E, part of the 54th Massachusetts Volunteer Infantry Regiment, the first black regiment raised in the North during the Civil War.

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Hours:

The MHS reading room is open to the public free of charge, 9 AM to 4:45 PM Mondays, Wednesdays, Thursdays, and Fridays; 9 AM to 7:45 PM on Tuesdays; and 9 AM to 4 PM on Saturdays.

For more information:

Please call ahead or check the website for directions, information about collections, reading room policies, holiday hours, and special events.



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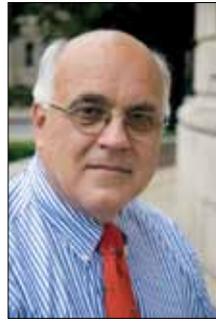
through May 23 at the Society’s headquarters, where visitors will also see additional items chosen from MHS collections, including the recently acquired Luis Emilio papers (see pp. 6–7). Many of the photographs are also viewable at our website.

Planning ahead for this summer, museum-goers can once again see MHS materials in the MFA galleries. In partnership with the MHS, the museum will be hosting one of the four extant copies of the Magna Carta, the 13th-century document generally recognized as the cornerstone of modern democracy. The visiting copy hails from Lincoln Cathedral, where it was placed after King John signed it at Runnymede in 1215.

Given the centrality of American history in the Magna Carta’s legacy, MHS items were deemed indispensable to this showing; the selection on view will comprise printed items, including Elbridge Gerry’s annotated copy of the Constitution, artwork, and two manuscript copies of the Declaration of Independence. For when one needs to see both Thomas Jefferson’s and John Adams’s handwritten copies, well, those can only be found here.

Declaration of Independence, manuscript copy by John Adams, before 28 June 1776.

FROM THE PRESIDENT



One of the comments I most often hear from our Members and other occasional guests at our events runs something like this: “I would attend more often if the MHS were not so difficult to get to.” We are no more difficult to reach, especially by the T, and in fact easier to get to, in several instances, than our sister cultural institutions. The Fenway also offers a number of parking options.

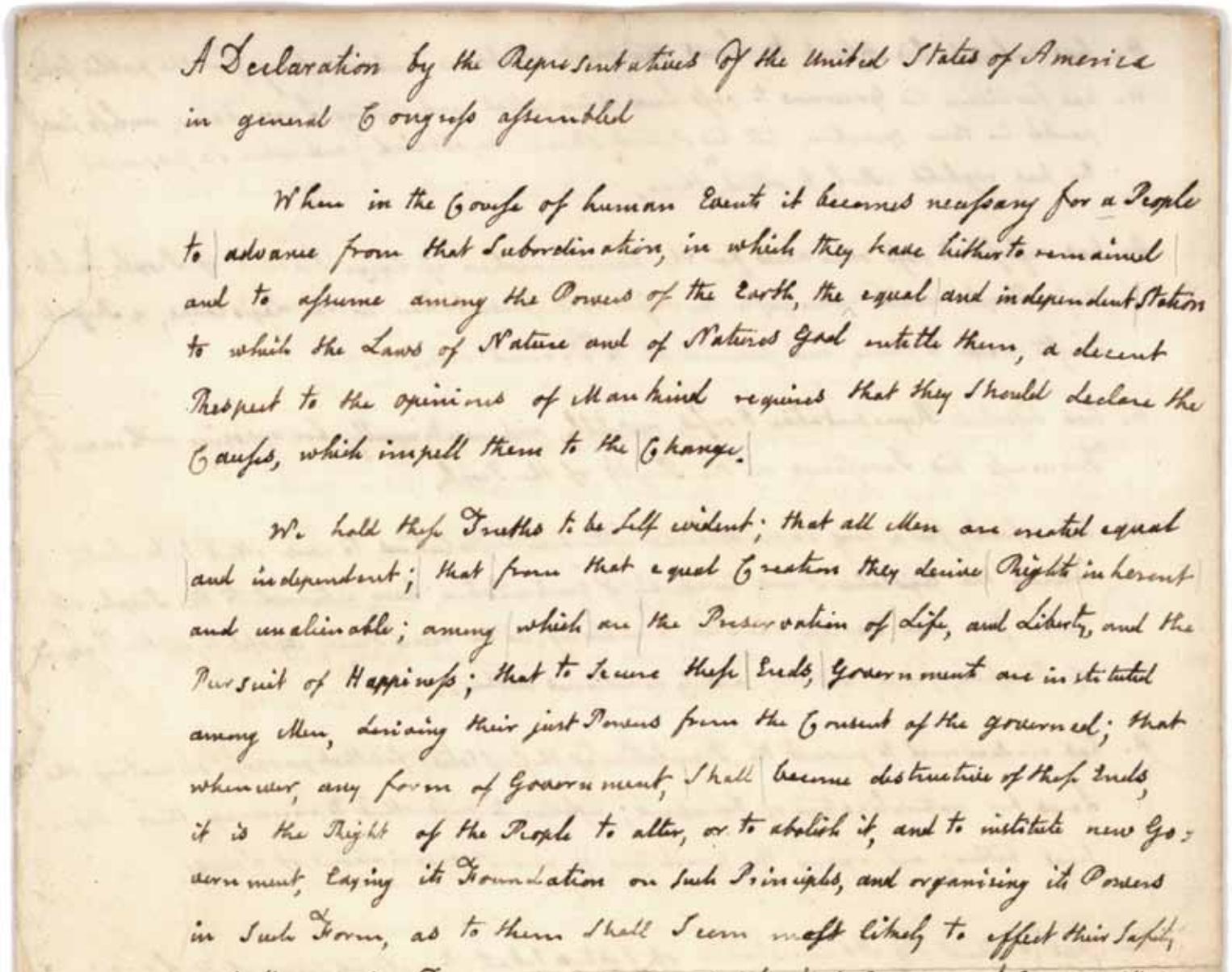
I am not sure the same refrain is heard at the Boston Athenæum, but as it is an inner-city institution—that is, not in the hinterlands of the Fenway—I will use it for comparison. Thanks to Google Maps and an able research assistant, we were able to make the following calculations based on distance ÷ feet-per-minute (265) as walked by the (apparently) average person:

Athenæum by T
From Park Street Station

925’/265 = 3.49 mins.

MHS by T
From Hynes Station
exiting on Mass. Ave.

708’/265 = 2.67 mins.



<i>Athenæum by car</i>	<i>MHS by car</i>
From Common Garage 2476'/265 = 9.34 mins.	From Boylston St. Lot 423'/265 = 1.59 mins.
	From Newbury St. Garage 1120'/265 = 4.22 mins.
	From Pilgrim Parking Garage 1351'/265 = 5.09 mins.

Did you realize that the Fenway affords so many off-street parking options? In fact, this list is not even complete. We are also an easy exit off of Storrow Drive.

Now that I have banished another urban myth, I hope to see you at the MHS more often, and my apologies to the Athenæum.

LOUISA CATHERINE ADAMS

Speaking for Herself

In March, Harvard University Press published *A Traveled First Lady: Writings of Louisa Catherine Adams*, edited by Margaret A. Hogan and C. James Taylor from the manuscript originals in the Adams Family Papers at the MHS. This volume draws from the diaries and memoirs of Louisa Catherine Adams (1775–1852), the wife of John Quincy and to this day the only foreign-born first lady. Louisa truly had a “traveled” life: a childhood in London and Paris, years at the courts of Berlin and St. Petersburg, and decades in Washington, D.C., serving as a leading society hostess. *A Traveled First Lady* includes Louisa’s musings on her life as the wife of a diplomat, congressman, secretary of state, and president, and recounts the hardships of being separated from her own children while accompanying John Quincy

on his diplomatic duties.

Arriving in the United States for the first time in late 1801, Louisa comments on learning to navigate what she described as the “Noah’s Ark” of Quincy, Massachusetts, and trying to integrate into the larger Adams family. Louisa also details her relationship with Abigail and John Adams; she was particularly fond of John. Although Louisa’s name doesn’t have the broad recognition today that her mother-in-law’s does, at the time of Lou-

isa’s death in 1852, both houses of Congress adjourned for her funeral—an act that speaks to her popularity and pre-eminence in 19th-century America.

Laura Bush, another first lady who was also the daughter-in-law of a former president, penned the foreword, introducing Louisa to a modern audience. Emotional, critical, witty, and—in the Adams tradition—always frank, Louisa Catherine Adams’s writings draw sharp portraits of the people around her, from servants to members of the imperial court, and she delivers clear, well-informed opinions about the major issues of her day.

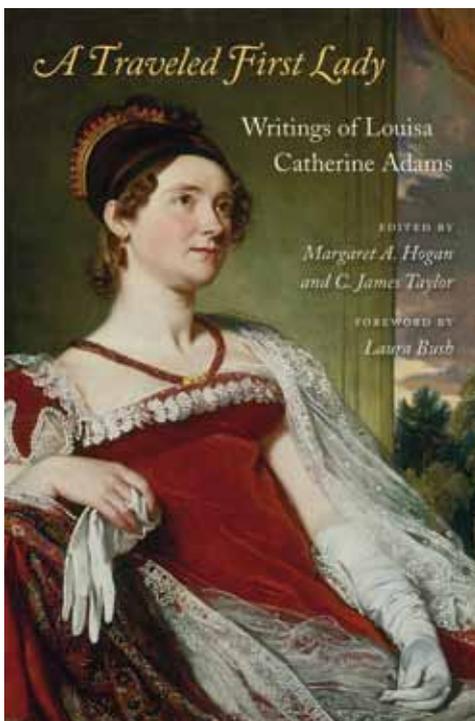
THE FUTURE OF HISTORICAL SCHOLARSHIP

When the 128th annual meeting of the American Historical Association (AHA) convened in Washington, D.C., in January, MHS Research Coordinator Katheryn Viens was there. The Society’s Research Department develops seminars, fellowships, and conferences to meet the needs of academics, who, in turn, bring new scholarship to life in their classrooms, in publications, and, most generously, in MHS programs and exhibitions.

To serve our academic audience, MHS staff enthusiastically keep abreast of scholarly trends, whether these comprise new topics or emerging methodologies. With the support of the Society’s Mellon Foundation grant for technology training, Kate was in Washington to achieve one goal: to gain for Research a greater understanding of the ways in which computers and the internet facilitate historical research and teaching for a variety of audiences—a field sometimes known as “digital history” and recognized as a subset of digital humanities, or DH, in general.

It took the AHA smart phone “app” to help Kate navigate more than a dozen sessions with names such as “The Digitally Informed Dissertation,” “New Research Questions,” “Doing Digital History with Undergraduates,” and “Publishing History Digitally.” In one meeting after another, acclaimed historians and digital humanists demonstrated that—as it is for many MHS researchers—the future is now. Among the participants were DH luminaries, such as Dan Cohen, executive director of the Digital Public Library of America, a Boylston Street neighbor of the MHS based at the Boston Public Library.

One of the first things these discussions made clear is that this is not your mother’s social history, when scholars of the 1970s labored over dot-matrix printouts to make new discoveries about, for example, groups of immigrants. The databases that typically drove that ground-breaking methodology were substantial, but they pale in comparison to the amount of material that digitization now serves up. While good research today still takes time and draws



on traditional skills, accessing and analyzing the volume of information available for any one research question now requires historians to partner with computer programmers or to invest in digital training—or both. Not all universities provide adequate resources for big projects. Dan Edelstein, a humanities investigator at Stanford University’s Center for Spatial and Textual Analysis, explained, for example, how a geographic information system (GIS)—a favorite tool among researchers today—allows scholars to visualize data and explore the results of queries more thoroughly than ever before.

Even the process of gathering raw data—what historians consider traditional archival research in collections such as those of the MHS—has changed dramatically with the aid of technology. As Sean Takats of the Roy Rosenzweig Center for History and New Media at George Mason University observed, the challenge for historians is not that too few archival collections have been made available electronically. While special libraries, including that of the MHS, put more and more online every day, researchers also take matters into their own hands, literally: armed with digital cameras, they routinely snap pictures of manuscripts, assembling a larger research corpus than they can reasonably use. “Research” and “writing” are no longer discrete phases of historical scholarship, as colleagues alternate between honing their arguments and returning to the archival sources in the comfort of their homes and offices.

“We’re bunting when we should be swinging for the fences,” remarked Yoni Appelbaum, a doctoral candidate at Brandeis University and a blogger for the *Atlantic*, describing an overly cautious approach to digital methodologies. In the field of historical publishing, the internet encourages longer works than do printed journals, provides simpler access through online searches, opens up new audiences, and “lowers friction” for those who wish to provide feedback. Yet online publishing still has its detractors. On the downside, the internet can create the illusion that all readers and writers share the same amount of knowledge of a subject, and online dialogue can quickly degenerate to name-calling.

Are the drawbacks, or even the unknowns, of digital history sufficient reason to dissuade scholars from designing projects using this methodology? It seems that the best way around these thorny issues may actually be to persevere through them. AHA speakers offered a few case studies in the merits of perseverance.

Prof. Jeff McClurken, the chair of the Department of History and American Studies at the University of Mary Washington, has helped make digital literacy a goal for the department’s undergraduates. Every student takes a two-semester methods course, receives a domain name and hosting service, and is responsible for managing his or her

online identity. Work on a senior thesis routinely involves learning, and using, digital strategies, such as those that fall into areas known as “text mining” and “data visualization.”

In a competitive job market, these skills are helping graduates find jobs: the advanced digital training also allows them to demonstrate the long-standing value of historical training, which prepares them to collect information from a wide range of sources, think critically, and write clear reports. For Prof. McClurken’s students, the methods of digital history are an effective means to this end. If this generation offers any indication, digital scholarship will one day be the norm. Or, as the professor noted, scholars can look forward to the day when “digital humanities” become simply “the humanities.”

MY DEAREST FONT

Abigail Adams’s handwriting—which must have charmed her husband, John Adams, as much as it would later puzzle transcribers—recently was crafted into a typeface. The eponymous font reproduces the look and character (that’s a pun) of what its designer, Brian Willson, calls Adams’s “disconnected cursive, which struck me as distinctive and alluring.” Making creative use of the Society’s online collections, Mr. Willson studied her letters from the 1780s and ’90s to create a font family of nearly 1,000 glyphs in all, including numerous alternate characters (4 different capital Ds!), ligatures, a few ink blots, and other features that reflect her idiosyncratic scrawl. This typeface, which is available in electronic format for anyone to use, is not the first to be based on the handwriting of an Adams: in 2010, Mr. Willson released *Old Man Eloquent*, modeled after the tidy hand of John and Abigail’s son John Quincy Adams.



Abigail Adams, by Benjamin Blyth, 1766.

For more about Brian Willson’s work and the Abigail Adams font, visit www.oldfonts.com



LUIS F. EMILIO PAPERS

The MHS recently purchased at auction a significant collection of papers of Luis F. Emilio (1844–1918), a Salem, Massachusetts, man who served in two regiments during the Civil War. He entered the Union army as a private with the 23rd Massachusetts Volunteer Infantry Regiment and later joined, upon its formation in the spring of 1863, the 54th Massachusetts, the first black regiment raised in the North during the Civil War. As soon as the materials arrived onsite in the winter, they were treated to a photo shoot with in-house photographer Laura Wulf.

The “War pictures of Luis F. Emilio” show him at different stages in his military career: as a private with the 23rd Massachusetts (upper left), as a second lieutenant at the time of his enlistment in the 54th (bottom left), and as a captain following his promotion in May 1863 (center and right).



Consent to the enlistment of a minor

I Manuel Emilio do certify that
 down the father of Luis Emilio that
 he is 18 years of age, and I do
 hereby freely give my consent to his
 enlistment as a soldier in the 23rd
 Massachusetts volunteers, for the period of
 three years in the service of the United
 States.

Manuel Emilio

Salem October 12/61

Although Emilio’s father, Manuel Emilio, signed this document giving permission for his 18-year-old son to enlist in the 23rd Regiment in October 1861, Emilio was actually only 16 at that time. Over a year later, in the spring of 1863, when Gov. John A. Andrew commissioned him second lieutenant in the 54th, he was actually 18. Writing to his mother in November 1861, Emilio reassured her, “My dear momma you do not a greater sacrifice than thousands of American mothers are doing cheerfully. . . . Do not regret the step that I have taken with a full perception of all consequences.”

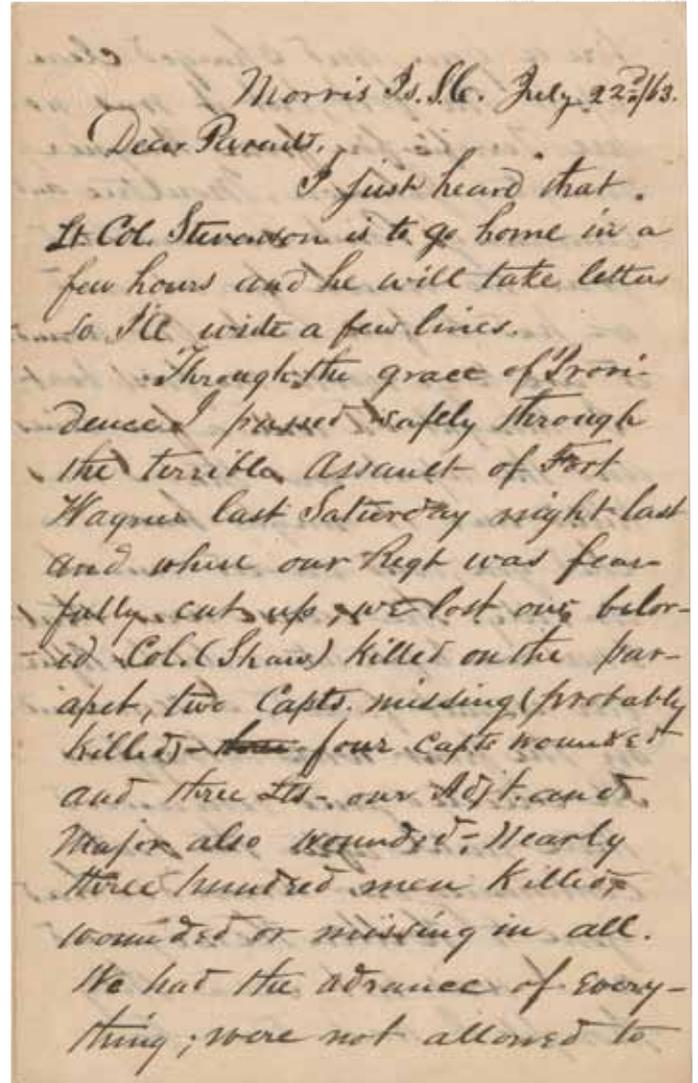
Military insignia (right) that arrived with the new collection include Emilio’s brass officer’s spurs, his hat cord with acorns signifying his rank (shown on his hat in the center photo above), and his captain’s straps (one of three sets in the collection). The hand-drawn map of the charge on Fort Wagner in July 1863 is one of seven prepared as an illustration for Emilio’s history of the 54th’s service (back page).





The newly acquired collection (shown here as it arrived) encompasses hundreds of letters Emilio exchanged with family before, during, and after the war, as well as official documents, diaries, photographs, newspaper clippings, and military insignia. The collection also includes material he gathered to write his unofficial history of the regiment, *History of the Fifty-fourth Regiment of Massachusetts Volunteer Infantry, 1863-1865* (often referred to by its cover title, *A Brave Black Regiment*), published in 1891. The MHS already held a significant collection of the papers Emilio used to write his history, including the best-known photographs of black Civil War soldiers, which are featured in the exhibition *Tell It with Pride: The 54th Massachusetts Regiment and Augustus Saint-Gaudens' Shaw Memorial*, on view at the Society through May 26.

In a letter to his parents composed a few days after the fateful attack on Fort Wagner, Emilio assures them that reports of his death are premature and that he is now (temporarily) in command of the regiment. "Through the grace of Providence," he wrote, "I passed safely through the terrible assault of Fort Wagner last Saturday night . . . where our Regt was fearfully cut up; we lost our beloved Col. (Shaw) killed on the parapet. . . . I thought I'd write a few lines and the report was that I was killed and it might have reached you, and caused much anxiety. The cause was that I had seen to fall into a ditch & After our assault failed, I remained in the front with stragglers I'd collected, and remained there . . . and as I was not seen they thought I was done for."



A TOUR OF THE HILL TOWNS OF TUSCANY & UMBRIA

From October 20 to 30, 2013, travelers from the MHS visited the hill towns of Tuscany and Umbria in the footsteps of Bostonians such as Isabella Stewart Gardner and Bernard Berenson. Siena and Perugia made for a perfect base for excursions to the surrounding towns, including beautiful Pisa, San Gimignano, and Assisi. An evening at the home of Overseer Tony Pell and his wife, Kitty, where our group also enjoyed the company of Trustee Lia Poorvu and her husband, Bill, was a pleasant interlude.

The Society's next tour will be to the Low Countries in March 2015.



RESEARCH FELLOWS PAY IT FORWARD

Every year, the MHS awards several dozen fellowships that support scholars who wish to do research using our collections. That support generates many benefits—for the individual researcher, for the field of history, and for the Society. One of the great benefits of the fellowship program is the opportunity it creates for scholars and the Society's staff to get to know each other. For the fellow, talking about a project with the people who work here means better leads on useful collections and connections with other scholars who share the same interests. The Society benefits because researchers who come to know and care about the MHS look out for its best interests.

Several years ago, we began inviting fellowship recipients to join an alumni association as a way to draw on and

sustain that initial connection. We found that scholars who have spent weeks or months on their research here have welcomed a continuing affiliation with the MHS. Now we keep in touch with these friends through periodical publications, a semiannual e-newsletter, and an annual reception at an academic conference.

We take special pride in one particularly generous activity pursued by the alumni association. Since 2011, contributions from our alumni have underwritten one of our short-term fellowships. In 2014–2015, additional contributions will permit an increase in the number of awards: gifts made at the end of 2013 will allow us to choose two new research fellows. What better contribution could our alumni give the Society than the opportunity for more scholars to benefit from an MHS fellowship?

PAPERS OF JOHN ADAMS

Volume 17, April–November 1785

The Papers of John Adams, the gold-standard edition of John Adams's political and public papers, has reached its 17th volume, available in print from Harvard University Press this spring. Prepared with meticulous care by the Adams Papers Editorial Project, based at the MHS, the 332 documents presented in the volume cover an eight-month span in 1785 in which Adams served as United States minister to Great Britain. Eager to restore "the old good Nature and the old good Humour" between the two nations, Adams spent his time establishing the U.S. legation at No. 8 Grosvenor Square in London.

For Adams, it was a period of multiple responsibilities and mixed success. He retained his posts as minister to the Netherlands and as one of the joint commissioners appointed to negotiate commercial treaties with the nations of Europe and North Africa—sensitive duties that occasionally called for him to encode his correspondence with the aid of his new secretary and future son-in-law, Col. William Stephens Smith. Rebuffed by the British ministry in his mission to implement the peace treaty of 1783 and negotiate an Anglo-American commercial treaty, Adams instead identified and achieved other goals. He preserved American credit despite the bankruptcy of a Dutch banking house that handled U.S. loans, petitioned for the release of impressed sailors, signed the Prussian-American treaty, championed the needs of the American Episcopal Church, and laid the groundwork for negotiations with the Barbary States.

Adams's attention was not confined solely to foreign affairs. His letters from London, laced with his trademark candor, also suggest his ripening Federalist view of the new American government's vulnerability and promise. Stay tuned for more on that in volume 18.

TIME IS RUNNING OUT TO SUPPORT THE MHS FUND

A crucial part of the Society's daily life, the MHS Fund provides critical funding for our ongoing operations, including exhibitions, programs, and special projects. The June 30 deadline to make a donation is fast approaching. Why should you give to the MHS Fund this year? Your generous gift at this time supports some special projects launching this summer to mark the centenary of the First World War.

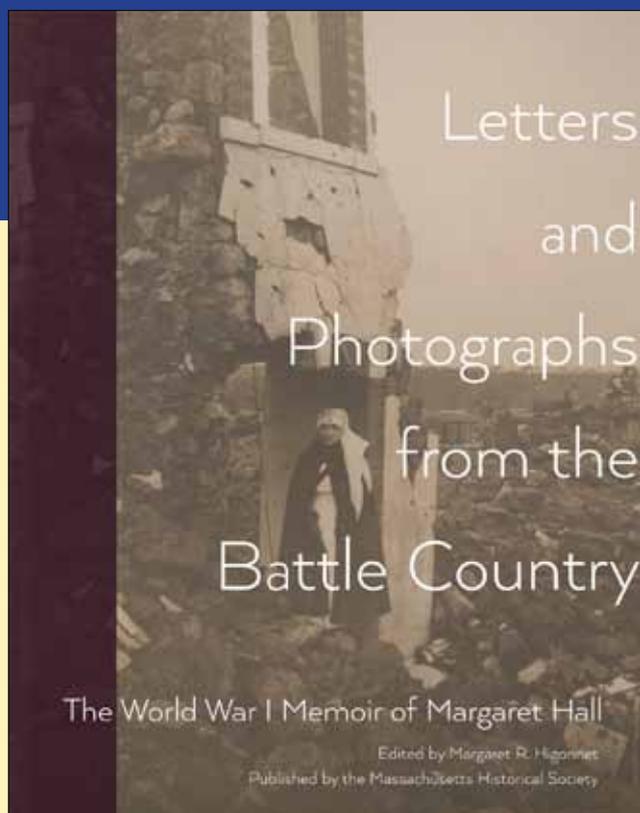
- The MHS publishing arm produces a variety of items, including the *Massachusetts Historical Review* and this newsletter, and gifts made now will also support the release of the previously unpublished memoir of a Massachusetts woman who served in France during the Great War: *Letters and Photographs from the Battle Country: The World War I Memoir of Margaret Hall*.
- Contributions to the MHS Fund make our exhibitions possible, including at least two major showcases each year; this summer's will provide the launch for the book, above, and give visitors a broader view of our World War I collections. The exhibition opens at the Society on June 12.
- We know that many of our friends are eager to advance our educational programming, and gifts made to the MHS Fund before the end of June will support the teacher workshop on women in World War I taking place this summer.

Other vital needs that are always ongoing include preservation and conservation of our unparalleled collections and the operation and maintenance of our building, a National Historic Landmark.

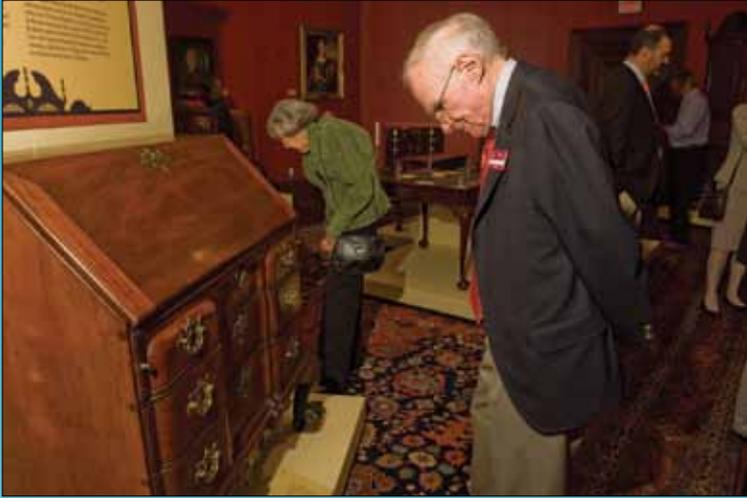


Left: "M[argaret] H[all] veady to sail," 1918, courtesy of the family; above: *Joan of Arc Saved France*, by Haskell Coffin, 1918. Below: "Our Abris," by Margaret Hall, 1918, *Letters and Photographs from the Battle Country*.

With a donation of \$500 or more, you can become a member of one of the MHS Fund Giving Circles and enjoy a full year of social, cultural, and educational experiences reserved for this select group. Donate now and help us collect, preserve, share, and make history today! For more information visit www.masshist.org/support/mhsfund.



THE CABINETMAKER &
THE CARVER
PREVIEW RECEPTION
OCTOBER 3



On October 3, 135 Fellows, Members, and special guests attended the preview reception for the Society's exhibition *The Cabinetmaker and the Carver: Boston Furniture from Private Collections*. Curated by Gerald W. R. Ward of the Museum of Fine Arts, Boston, the exhibition displayed nearly 50 examples of rarely seen furniture borrowed from distinguished private collections in the greater Boston area.



Top: Trustee Bill Cotter examines a desk from a private collection. Middle: Trustee Paul Sandman and Mary Beth Sandman talk with MHS staff member Mary Kearns during the preview. Bottom: MHS Pres. Dennis Fiori introduces guest curator Gerald W. R. Ward and MHS Curator of Art Anne Bentley during his opening remarks. Photos by Laura Wulf.



Above: Visitors investigate the similarities of two side chairs. Below: A young visitor enjoys the furniture-making demonstration. Photos by Carol Knauff.



More than 100 people visited the Society on October 14 for an Open House as part of Opening Our Doors, Boston's largest one-day extravaganza of free arts and cultural events. Guests viewed *The Cabinetmaker and the Carver: Boston Furniture from Private Collections* and enjoyed a demonstration related to furniture on display by craftspeople from the North Bennet Street School. Visitors were also invited to explore a new website providing digital access to the four volumes of Revolutionary-era Boston newspapers that 18th-century shopkeeper Harbottle Dorr, Jr., had collected, annotated, and indexed.

OPEN HOUSE
OCTOBER 14

COCKTAILS WITH CLIO NOVEMBER 7

Nearly 300 guests enjoyed a reception, dessert, and speaking program at the fourth annual, sold-out Cocktails with Clio on November 7. Political commentator, author, and MHS Overseer Cokie Roberts narrated entertaining and insightful vignettes from her background and career in a dialogue with MHS Pres. Dennis Fiori.

Right: MHS Board Chair Charlie Ames, Overseer Cokie Roberts, and MHS Pres. Dennis Fiori pose for a photo before the speaking program.

Below: Overseer Marshall Moriarty, Janet Fitzgibbons, and Overseer Debbie Gates enjoy the reception. Below right: Cokie Roberts poses for a photo with Overseer James Segel, his wife, Mimi, and their daughter Lainey. Photos by Mary Kearns.



FELLOWS & MEMBERS HOLIDAY PARTY DECEMBER 5

Festive holiday music performed by the Back Bay Ringers filled the building on December 5 as more than 130 Fellows, Members, and guests gathered to celebrate the season at the Society's annual holiday party.

Left: Trustees Bill Clendaniel and Fred Ballou share a laugh during the reception. Far left, below: MHS Pres. Dennis Fiori catches up with Members Phyllis and David Bloom. Far left, above: Stephen T. Riley Librarian Peter Drummey discusses the anti-Christmas laws with Members Julia Pfannenstiehl and Isaiah Jackson and Trustee Judy Wittenberg after reading the proclamation to the crowd. Photos by Laura Wulf.



New Collection. See pages 6-7.

Vincent's Creek

FORT WAGNER
CHARGE OF 54TH MASS
JULY 18, 1863.

Attacker's Position 54th Mass.

Arrows indicate attacking column, show broken formation when passing defile and the oblique attack on the curtain.

FORT WAGNER

BOMB PROOF

Raily Port

The 54th had advanced 1000 yards in the assault when it reached this point. The assaulting column was formed at point marked First Parallel shown on plan. Siege Operations

HIGH WATER

LOW WATER

