

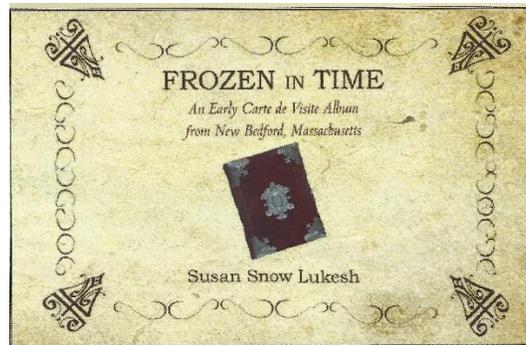
New Bedford Whaling Museum

October 20, 2016

A New Bedford Neighborhood
Viewed Through the Lens of an 1860's
Album of Cartes de Visite Photographs*

Susan Snow Lukesh

Drawn from



**Sponsored by The Samuel D. Rusitzky Lecture Fund*

A New Bedford Neighborhood

Viewed Through the Lens of an 1860's Album of Cartes de Visite Photographs¹

I'm delighted to welcome all of you to a brief discussion of an 1860s' photo album entrusted to me by my mother's cousin, Deborah Snow Simonds. My discussion will include not only who's in the album but how we know what we know about the album.

When I was growing up, my mother told me bits and pieces of stories about my family's New Bedford ancestors and I was fortunate as a teen-ager to receive the gold bracelet that my three-great grandfather, Henry Taber, gave his wife on their 50th anniversary. The stories she told developed my strong interest in history, and at college I studied classics and then subsequently received a PhD in Classical Archeology and Art. I then was fortunate to excavate prehistoric sites in southern Italy and Sicily.²

Archaeology: Sicily in the 1980s



How much farther could I go, geographically and temporally, from my ancestors' histories and still be following the same interest?

¹ This lecture is drawn from my book *Frozen in Time, An Early Carte de Visite Album from New Bedford, Massachusetts, 2016*. Information on the book is available at <http://www.sslukeshfrozenintime.com>.

² For my publications on archaeology and other matters, see <http://www.susanslukeshllc.com/Publications.html>.

After years of high education administration in the US and vacations spent excavating in Italy, I accepted an offer to work in the mid-East. While there I started considering the next phase of interests—my decades-long colleague had retired and our excavating had ended. I turned back to my ancestors and from that geographical distance used the capabilities of the internet to begin researching them. I returned to this country over 6 years ago and continued the research in earnest. One of the first things I did was to reach out to my mother's cousin, Deborah Snow Simonds, who is one of the family archivists I discuss in *Frozen in Time*. She lived in Little Compton and I visited with her two to three times a year, and spoke by telephone weekly. She was delighted to share her remembrances and materials with me. And in May 2014 she handed the photo album—the basis for *Frozen in Time*—to me and suggested I take it and research it.

Album page with penciled comments



Top row: Dr. Lyman Bartlett and James Arnold.

Bottom row: Sarah Russell and her husband Joseph Grinnell.

Comments at top detail wedding presents that James Arnold gave to Abby Taber and John Hunt.

There was no family knowledge at that time of who had compiled it; and it was clear that not all included in the album were family members. Additionally, there were comments penciled around the images, comments that my cousin Deborah seemed to think distracted from the album. But I believe you'll agree with me after I share information on the history of such albums that they in fact enhance this album, albeit in information shared rather than beauty.

I had already begun researching some of the relatives in the album and so, with the album in hand, I began the process of studying the album itself and all the people and their relationships with each other, with New Bedford and with US history.

The Album

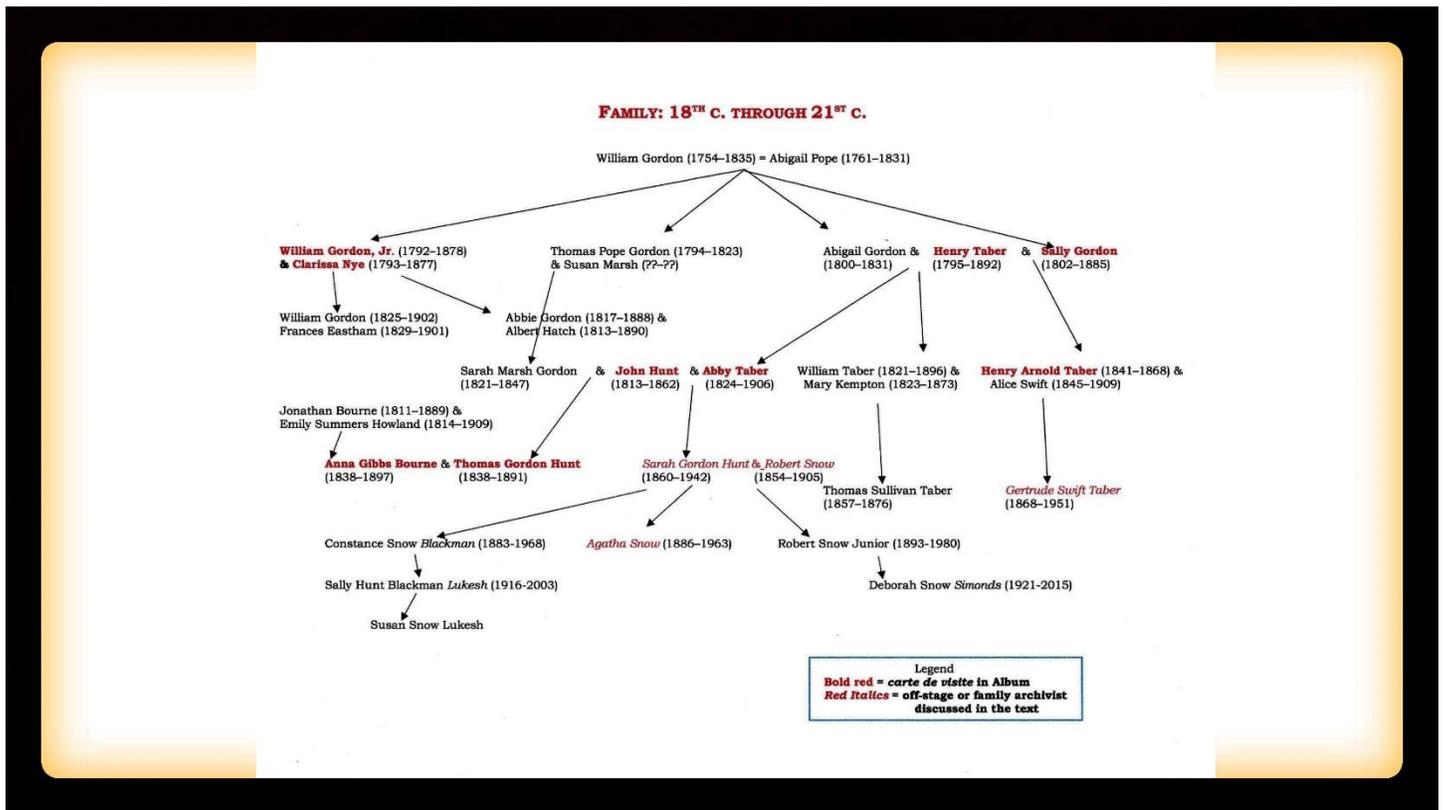
Today I'd like to share how we know what we know about the album as well as how a study of the people in the album expands our understanding of New Bedford in the 19th century. These two areas may be useful if you have or find a similar album. They exist and may be in your attic or boxes of family memorabilia. And what we know about the album and the people in it are clearly of use in attempts to further understand New Bedford's people and its past.

So, how do we know what we know about the album? My excavation and research as an archaeologist was in prehistoric sites where there are no written texts, no labels to help us understand the objects we recover. So, it shouldn't surprise you that I approached my study of this album in the first place as an artefact—albeit with some limited but very crucial text evidence—and looked to see what it could tell me to answer two fundamental questions I had: **who** and **when**. That is, **who** compiled it and **who** annotated it, and **who** photographed the people; and **when** were photographs made, **when** was the album compiled and **when** were the annotations added?

Let's begin with two who's—who compiled and who annotated the album?

It was easy to determine who added the annotations since the author referred to herself, Agatha Snow, my great aunt. But to answer the question of who compiled it, I needed to determine whose photos were there and how, importantly, they were grouped. Fortunately, this was where some minimal text was crucial—each photo carries a label. It quickly became clear that the images were, what I call Taber-centric, with the families of the Gordons, Tabers, and Hunts represented. That pointed strongly to Abby Taber Hunt as the creator. Let's consider those who are in the family and in the album.

This chart shows one branch of the family from the late 18th century to the 21st century. People whose images are in the album are listed in bold red. This chart is available full-page view in the Appendix.



The family members who appear in the album are:

- Abby Taber Hunt, my great-great grandmother, and her husband John Hunt;
- Thomas Gordon Hunt and his wife Anna Gibbs Bourne;
Thomas Gordon Hunt was the son of John Hunt and his first wife, Sarah M. Gordon;
- Abby’s parents, Henry Taber and Sally Gordon;
- Abby’s aunt and uncle, William Gordon and his wife, Clarissa Nye; and
- Henry Arnold Taber, half-brother of Abby.

We can also see most of these relatives in the following images.

Anna Gibbs Bourne & Thomas Gordon Hunt



Abby Taber & John Hunt



Clarissa Nye & William Gordon



Sally Gordon & Henry Taber

Non-family members are connected as well to Abby, or to her father, Henry Taber, or to a future member of the family. And even without a deep dive into history we can see their relationships. Let me briefly note a few and look at this image which shows some of these non-family members.



James Arnold

Mr. & Mrs. Joseph Grinnell



Capt. & Mrs. Hathaway

Mary B. Hathaway

- James Arnold, a close friend of Henry Taber, lived close to him; Henry named his third son Henry Arnold Taber, clearly in honor of their relationship. Agatha the annotator details on his page the presents from the Arnolds to Abby Taber and John Hunt on the occasion of their marriage.
- And Mr. and Mrs. Joseph Grinnell, close friends of the Tabers. His brother, Moses Grinnell, provided a mahogany cradle (now in the Museum) on the occasion of Henry Taber's wedding to his first wife and that gift is also noted by Agatha as well as in documents of her mother, Sarah Gordon Hunt.
- And Captain William Hathaway, his wife, Mary, and their daughter Mary B are featured as well. Captain Hathaway accompanied Loum Snow, one of my great-great grandfathers, to Washington, D.C. during the Civil War, as Agatha, the 1940s' annotator, tells us.

Other non-family members include in the album:

- The Hoadley family, of whom there are four images (not shown here), rented the house built by Henry Taber for Abby and John Hunt on the occasion of Abby and John's marriage. After John Hunt died, Abby returned with their young daughter to live with her father across Orchard Street and rented the house to the Hoadleys. Catharine Hoadley was one of Herman Melville's sisters and the family's home in New Bedford is said to have been a destination for Melville when he retreated from New York City.
- Also in the album is Captain Thomas Sullivan and his wife, he, a favorite captain of Henry Taber, ship owner and agent. Henry's first born son, William Gordon Taber named one son Thomas Sullivan Taber. We will return to Captain Sullivan and see his image a bit later.

So, the preponderance of evidence points to a Taber—and to Abby specifically—Agatha tells us the stories Abby told her while 'reading' the album with her granddaughter many years after it was compiled.

Now let's turn to when the photographs were taken and the album compiled

Although there are no dates noted on the album or known in the family, we can confidently place most of these images in the early 1860s. The timeframe is based on the images themselves, on known marriage and death dates, and, critically, on the dates of the photographers' work. The earliest death of those portrayed was that of John Hunt, who died in the summer of 1862 in Minneapolis where he gone in hope of a cure for consumption; others portrayed died in 1865 and 1868. One of those who died in 1868, Abby's brother Henry Arnold Taber, was married in 1866, and yet there is no image of his wife, but rather ones of two classmates from the Harvard Class of 1863. All these facts strongly suggest a date for most of the images in the album well before 1866.

And we can also date the addition of the text in the album: the first, of the inked names of those portrayed and the second, the comments penciled in by Abby Taber Hunt's granddaughter, Agatha, the annotator.

In the first instance, it might be logical to assume that the inked names were written when the album was compiled but we know that that was done much later, most probably when Abby was reading the album to her granddaughter, and recognized that only she as the compiler might know who the people were. And why do I suggest this? Although all women in the album were given their married names, two of them did not acquire that name through marriage until later, the late 1870s for one and 1889 for the other, giving us a *terminus post quem* of 1889, that is, a date after which something occurred. A useful Latin phrase used in both archaeology and history.

And as for the penciled comments, we know from the comments themselves that they were made by Agatha Snow, telling us what her grandmother had told her in the late 1880s/early 1890s when Agatha was a young girl.

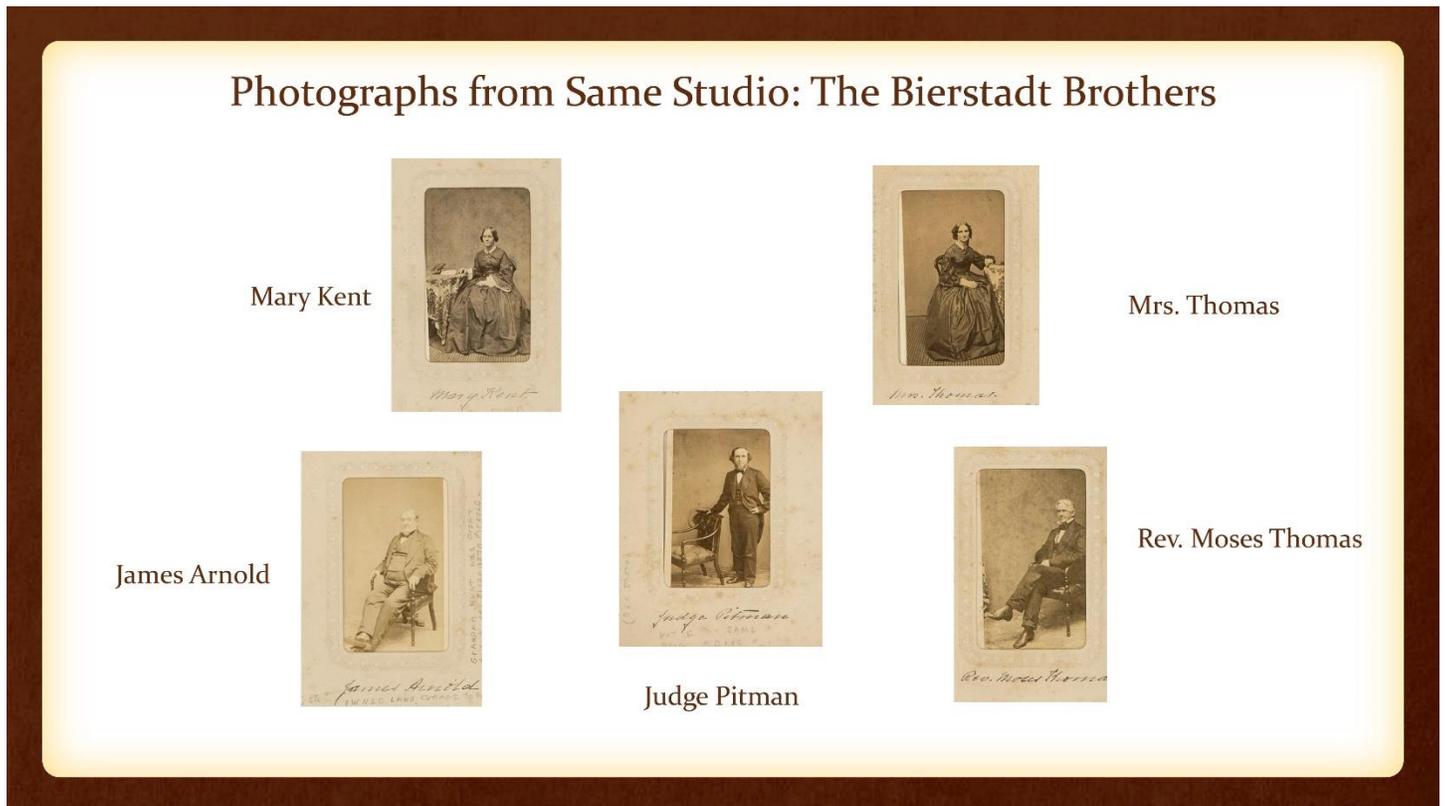
Agatha (born 1886) at 8 years and 10 years



And as for when Agatha added these comments, we can date this after September 1941—another *terminus post quem*—since we have Agatha's very fortuitous reference to DS Simonds—Deborah Snow only became Deborah Snow Simonds in September 1941 when she married. And we can immediately appreciate the importance of marriage dates and married names in pinning down the dates of both sets of text added to the album.

And, finally, who took the photos and when and where?

Agatha annotates, and we can see clearly, that several of the photos were taken in the same settings—the same chair for these men and the same rug and table covering for the women. And while we cannot tell from the album itself just which studios were responsible, the attribution is based on the fixed props in the studios, props required due to the length of time needed for the exposure.



The photos in the album are firmly fixed—presumably simply by 150 years in the album—and to remove them to determine the studio indicated on the back would destroy parts of the individual pages beyond what time has done. Nonetheless, we have recourse to a good collection of photos in the research library here in the museum. Among these loose photos we can find the same chair and the same table covering that we see here and other features that help us recognize that the prevalent studio was that of the Bierstadt Brothers (Charles and Edward, brothers of Albert). Of the twenty-nine images in the album for which we confidently can name a studio—based on other extant *cartes de visite*—sixteen were taken at the studio of the Bierstadt Brothers. And there are

neither Bierstadts nor their studio in the New Bedford City Directory after 1865, thus reinforcing the early date of many of these photos.

And this discussion of the photographers responsible for the photos in the album takes us straight to a concept, perhaps new to many of you, of 19th century social media. In *Frozen in Time* I trace the arc of this subject, a journey that instructs us that today's social media is not new, only on a different platform.

While not going any further into the totality of 19th century social media, today let's turn briefly to some specifics of 19th century photography and photograph albums that are useful in placing this specific album in context.

Although many people were working on photographic techniques from the early 1800s, 1839 is generally recognized as the beginning of photograph history, the year when the daguerreotype was introduced. This was a photographic image formed on a mirrored surface and as such was fragile and came in its own hinged case for protection.

The format of the photographs in this album—carte de visite—was patented in France in the early 1850s and introduced late in the summer of 1859 in New York City, spreading quickly beyond the city. The Civil War gave enormous momentum to the format as soldiers posed for them before heading off to war and their family members did the same so soldiers could travel with photos. These small photographs were printed eight on a page and purchased in multiple copies. We can see these as 19th century consumables, offered in person and/or sent through the mail without requiring bulky cases or fragile cover-glass.

These small photographs were followed within a few years by a larger and more refined version, the so-called cabinet cards—which by the 1880s almost completely replaced cartes de visite, to remain the dominant studio format through the 19th century.

The prosaic city directories of New Bedford are an enormous source of information overall and here specifically offer a glimpse of the history of photography and changing fashions. Looking specifically at the records in the directories from 1852 through 1885 of Lemuel Taber, a distant cousin of Henry, we can see that Lemuel's career illustrates the changes of photography.

Beginning in 1852, we note that the occupation for Lemuel Taber transitioned over time from daguerreotype artist to ambrotype artist to photographer, then back to ambrotypes and tintypes, then photographer again until

in 1875 we find that he is a porter at Peirce and Bushnell, Mfg. Co., a maker of picture frames; subsequently he is listed as a peddler. The decline of Lemuel's fortunes as a photographer may be due less to his capabilities than to the declining interest in studio photographs. In 1888, the year of Lemuel's death, the Kodak camera was patented and became available almost immediately in 1889, forever changing the landscape of photography. The Kodak camera and its capabilities allowed the family of Sarah Hunt Snow, daughter of Abby Taber Hunt, to take their own photographs and create albums of family moments—young children on holiday, Grandmother in a buggy, Agatha as a young woman posing as an artist, and so forth.

Photograph albums were and remain useful for preservation and presentation of what became individual collections. The photograph album, as has been said,³ not only “gives tangible form to an intangible network of affection,” it served as a genealogical tool, a way of visually organizing family.

And as has been noted by a scholar of early 19th century photography,⁴ and I quote,

the family and often guests assembled in the central parlor, and it was here that the album was displayed and the family history shown to relatives and friends. Next to the album usually stood the family Bible, and together the two transformed any house into a home.

Abby Taber Hunt, as compiler of her album and other such compilers, grouped the photos in a structured manner for presentation to individuals or small groups, one which would be accompanied by a verbal narrative, a narrative whose importance, it has been said, “to the experience of photo albums cannot be overstated.”⁵ In this specific album, the addition of the names of the people included by my great-great grandmother, the addition of Agatha's subsequent annotations reflecting the narrative her grandmother supplied, and then the information available in New Bedford archives—whether the Research library or the Free Public Library or the publications of the New Bedford Preservation Society—on the lives and the families of those who appear offer together an understanding that few albums from the mid-19th century can offer.

³ Tucker, Susan, Ott, Katherine, and Buckler, Patricia P., Eds. *The Scrapbook in American Life*. Philadelphia: Temple University Press, 2006, 210.

⁴ Siegel, Elizabeth. “How to Keep a Photograph Album.” Tucker et al. eds. *The Scrapbook in American Life*. Philadelphia: Temple University Press, 2006, 255.

⁵ Walker, Andrew L. and Moulton, Rosalind Kimball, “Photo Albums: Images of Time and Reflections of Self,” *Qualitative Sociology*, 12 (2) Summer 1989, 165.

Harper's Weekly published a poem in 1879⁶ whose second stanza captures the power and importance of the spoken narrative:

And yet, Jeannette, look well at the book:
It is full of stories strange;
The faces are just an index, dear,
The stories of pitiful change—
Drama and poem and tragedy,
Which I alone have the power to see.

Photograph albums flourished and continue to do so today, although in the twenty-first century they are most often digital versions. And photographic albums at the outset portrayed at the outset and continue to portray today a selected community, and, importantly, the albums served as a source for personal and collective storytelling, acting “as a catalyst and occasion for remembrance.”⁷ And we can’t see a better example of an album serving as an occasion for remembrance than this one with the stories that Abby told her granddaughter Agatha—stories that told of her family and parts of New Bedford’s history—written on the pages. Photograph albums functioned as links to the past and perhaps as plans for the future, and offered intimations of status and social connections and even family genealogy. Finally, and, most importantly, such albums are collections of potential biographical information, offering insights as well into the culture of those included and especially of those compiling the albums.

As one scholar has suggested,⁸ the “albums are like messages in a bottle. The compiler’s interests are captured photographically and organized into a report intended for the future.”

And so, having discussed what we know and how we know it as well as the role of the photograph album, let’s look at a small part of this album’s report for the future.

Discussion of interconnections among folks in the album

A close look at the actual neighborhood and the neighborhood presented in the album reveals some interesting connections, a few of which I’ve touched on already and I add a couple more here. Full size pages of the map and legend are in the Appendix.

⁶ The full poem is presented in Siegel, Elizabeth. *Galleries of Friendship and Fame. A history of the Nineteenth-Century American Photographic Albums*. Yale University Press. 2010, 173-74.

⁷ Siegel, Elizabeth. *Galleries of Friendship and Fame. A history of the Nineteenth-Century American Photographic Albums*. Yale University Press. 2010, 145.

⁸ Ibid.

Map and Legend



Residences on the Map

1. **Arnold:** James Arnold (1b).
2. **Bartlett:** Dr. Lyman Bartlett (4a).
3. **Bennett:** Thomas Bennett (John Avery Parker) House.
4. **Bourne:** Jonathan Bourne, Anna and Thomas Hunt (10a, b; 11a, b) in 1865 living with Anna's father Jonathan Bourne.
5. **Durfee:** Zoloth Durfee (8c) and father, Thomas Durfee.
6. **Gordon:** Clarissa Nye Gordon and William Gordon (9a, b) 1859: 85 Fifth Street, corner Bedford; 1865: 90 Fourth Street.
7. **Grinnell:** Mr. and Mrs. Joseph Grinnell (4c, d).
8. **Hathaway:** William Hathaway Jr. and family (8e, b, d).
9. **Hoadley:** Hoadley Family (see Hunt).
9. **Howland:** Rachel and Matthew Howland and Susannah Collins Smith, mother of Rachel (7a-d).
10. **Hunt:** Anna Gibbs Bourne and Thomas Gordon Hunt (10a, b; 11a, b (see Bourne)).
Hunt: John and Abby Taber Hunt (10c, d) (1855-1862).
Hoadley Family: (Catherine Gansevoort McVillie, John Chipman Hoadley and children) and Fanny Melville (5c, 6a-d) (1863-1867).
11. **Morgan:** Charles W. Morgan.
12. **Pitman:** Benjamin Pitman, father of Judge Robert Pitman.
13. **Pitman:** Judge Robert Carter Pitman and his wife, Frances Rebecca Thomas Pittman (1c, d).
14. **Rodman:** Samuel Rodman Jr.
15. **Russell:** Abraham Russell.
16. **Snow:** Louie Snow.
17. **Snow:** Sarah Hunt Snow.
18. **Sullivan:** Capt. Thomas Sullivan and Julia Hull Sullivan (5a, b) (Except 1866-1868 when Henry Arnold Taber and Alice Swift Taber lived here).
19. **Swift:** Josh Swift.
20. **Taber:** Henry and Sally Taber (11c, d).
20. **Taber:** Henry Arnold Taber (12a) lived here with his father until marriage (see Sullivan).
21. **Taber:** William Gordon Taber and Mary Kempton Taber.
22. **Thomas:** Reverend Moses Thomas and Mary Jane Kent Thomas (1a, b) in 1859; in 1865 with daughter and her husband (see Judge Pitman).
23. **Traflet:** Adeline Traflet and Minnie Smith (2b-d) with Mark Traflet.

Non-residences on the map

- A. County Street Methodist Church
- B. Unitarian First Congregational
- C. Friends Academy (1st site)
- D. Friends Academy (2nd site)

Red numbers on the map indicate residences of people in the album.

Area outlined in green is the area of Grover's County-Sixth Neighborhood Study.

Henry Taber (Abby's father), James Arnold, and Thomas Sullivan form one closely knit circle. Henry Taber named a ship after James Arnold and gave his third born son the middle name of Arnold. Agatha's annotations tell us of the wedding gifts from the Arnolds to Abby and John. Thomas Sullivan was closely connected to Henry Taber as seen in his three voyages as master of the *James Arnold*. And Henry's son names one son Thomas Sullivan Taber. In turn the house of Thomas Sullivan and his wife, as city directories show, was home for two years for Henry Arnold Taber and his wife, Alice Swift.

Balancing the number of people portrayed in the album whose names resound today (Arnold, Bourne, Grinnell, Howland) are a number whose names are little known. And today I'll briefly present two lesser known people, one who demonstrates the very close connections to others as mentioned, and one whose connections are less clear yet who represents a major 19th century development.

Let me start with the previously mentioned **Captain William Sullivan**, who has close connections to both Henry Taber and James Arnold.

Capt. Thomas Sullivan and his wife Julia A. Hull



Shipping records show that from December 1848 to 1852 Sullivan was master of a whaling ship out of Nantucket on a voyage to the Pacific. The records also show that his ship the *Christopher Mitchell* returned over 2000 barrels of sperm oil that was sold to New Bedford, perhaps introducing Sullivan to the town. Subsequently, records show him as captain on three voyages originating in New Bedford and heading to the Pacific. These occurred between from 1853 to 1869, each of the three voyages extending three to five years. And on these three voyages he was the master of the *James Arnold*, built for and operated by Henry Taber.

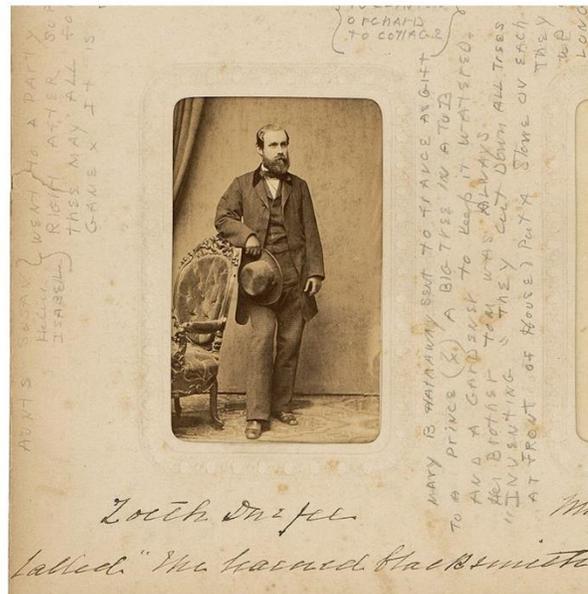
Let's return to Captain Sullivan's voyage of the *Christopher Mitchell*, where we learn from letters in the Nantucket Historical Association of admonitions to Sullivan "not to bring any natives home on the return voyage" as well as warnings about "staying away from the islands off the California coast" because of the lure to the crew of the great gold rush. Clearly, the long voyages and the possibility of finding gold greatly increased the chances of desertion. These two brief comments reveal challenges to the whaling captains in addition to those of weather and of locating and harvesting whales.

Most interesting, however, is a letter written from the owners of the *Christopher Mitchell* "to the Attorney General of the United States, furious about the fact that the American Consul in Paita, Peru charged ... Sullivan some \$300 to take care of an ill seaman, who turned out to be a woman, when the cost for such care for a man

was some \$36.”⁹ The discovery of this crew member’s gender had occurred when she fell ill. The ship immediately changed course and headed for the port routinely used by whale ships in the South Pacific where Sullivan handed her to the American consul to send home. More on this story on this story—available through the Nantucket Historical Association¹⁰—suggests the possibilities of a possible film following Rebecca Ann Johnson as she decided to become George Johnson and try to follow her fiancé who had left her for whaling.

The second person in the album I’d like to introduce to you is **Zoheth Durfee**, under whose name Abby inked the phrase, ‘the Learned Blacksmith,’ alluding to his beginnings as a blacksmith and his subsequent efforts in the steel business.

Zoheth Durfee: called “*The Learned Blacksmith*”



Durfee’s father, Thomas, moved his family from Fall River to New Bedford in 1831; two houses in New Bedford, built for Thomas Durfee, are still standing and included in New Bedford Preservation Society walking tours. After Zoheth’s education at Friends Academy, he learned the blacksmith trade from his father and uncle and subsequently was in business with them. His presence in the album is of interest for the involvement of New Bedford capitalists, for the future of New Bedford and the country, and for the introduction of another industry into 19th century New Bedford. Both his presence in this album, one centered around the Taber family

⁹ Nantucket Historical Association, Research Library & Archives. *Ms132-Christopher Mitchell & Company, 1835-1843*.

¹⁰ Haring, Jacqueline Kolle. “Captain, the Lad’s a Girl!” *Historic Nantucket* 40, 4 (Winter 1992), 72-73.

and friends, and his specific efforts also serve to remind us of how New Bedford capital, whether money or intellect, was important in the developing country, in this instance, initially in Michigan.

Existing short biographies of Zoheth Durfee report that in 1858 he was asked by unnamed New Bedford capitalists to report on the process of manufacturing steel directly from pig iron. One can well imagine that Durfee met with Arnold, Grinnell, and Taber, perhaps in the latter's house, at some point offering his photograph that was subsequently included in the album. Certainly, we know that Grinnell was heavily involved in business development (whaling, cotton mills, and the Taunton-New Bedford railway line he championed as early as 1838). And James Arnold, we learn, had entered with Judge Oliver Prescott and Henry Howland Crapo into a venture with timber lands in Michigan, land that had been issued to the soldiers of the Mexican War by the U.S. government, land that was subsequently purchased the three. The request by unnamed New Bedford capitalists—and perhaps Abby's album offers who they might have been—led Durfee to study the entire subject of the manufacture of steel, including the Bessemer process, then recently patented in England. In 1863, Zoheth traveled to England to study this process and, at the same time, his cousin, William F. Durfee, designed and oversaw the building of an experimental steel works in Michigan, perhaps on the land owned by Arnold, Prescott and Crapo. It was these steel works that produced the first ingots that then produced the first steel rails in the country. A report published in the early 20th century tells us that Zoheth Durfee made more inventions in machinery for the manufacture of steel than any other American of his generation. Just as others in the album show the transition from whaling to mills, so in the efforts of this one man we see the transition from the village smithy to late 19th century industrialization. Abby was right - the 'Learned Blacksmith' indeed!

When we learn of his death, we are reminded of a line from the poem quoted earlier.

The faces are just an index, dear,
The stories of pitiful change—

Vital records report that Zoheth died in 1880, with no cause of death listed on his death record, although we know from the U.S. Census of the same year that he was a patient in the Butler Hospital for the Insane, Providence, Rhode Island, and that the census record had two boxes checked, "Insane" and "Maimed, crippled, bedridden, or otherwise disabled." No more is known.

Concluding remarks

In the Prologue of *Frozen in Time* I suggest that life and death, past, present, and future pervades the album—and in fact any such album. The Prologue also introduced a line from Thornton Wilder’s *Our Town*, a line which could serve as an epigraph for *Frozen in Time*.¹¹

This is the way we were: in our growing up and in our marrying and in our living and in our dying.

The biographical sketches in the book show the progress from the early nineteenth century to the late nineteenth century simply by looking in detail at the lives of the people whose photos fill the album. And while the images seem to be frozen in time, what their subjects started before the image was created, and what they did subsequently, present powerful although abbreviated stories of 19th century New Bedford.

The biographical sketches in *Frozen in Time* also show the sense of community that these people shared and they show as well a neighborhood held together by shared values and a sense of obligation to one another as well as obligation to the wider worlds of New Bedford and the United States and the global world itself. The neighborhood map shows how the people in the album lived in close proximity to one another; we also know their graves are similarly in close proximity to one another.

In using the basic premise of Wilder’s *Our Town*, I have followed him in his desire, and I quote,¹² “to pile up a million details of daily living and dying... it is the business of writing to restore that sense of the whole.”

And as an archaeologist myself, I concur in Wilder’s opinion—drawn from his formative experience studying archaeology in Rome—of the archaeologist’s eyes which must, he wrote,¹³

combine the view of the telescope with the view of the microscope. [The archaeologist] reconstructs the very distant with the help of the very small.

I suggest that this reconstruction of the neighborhood of those in the album and the lives of the people within the album has taken seemingly small mundane items and events and worked to restore a sense of the whole.

As Emily Bourne, sister of my second great aunt, wrote to William Crapo in January 1915, informing him of her intention to fund what would be the Bourne Building, “[the] old traditions and activities of the City should be perpetuated and put in a form to be easily recognized by its future inhabitants.”¹⁴

¹¹ Wilder, Thornton. Forward by Donald Margulies. *Our Town*. Harper Perennial Classics, 2003, 33.

¹² Wilder, Thornton. Forward by Donald Margulies. *Our Town*. Harper Perennial Classics, 2003, 152.

¹³ Wilder, Thornton. Forward by Donald Margulies. *Our Town*. Harper Perennial Classics, 2003, 154.

¹⁴ *The Bulletin from Johnny Cake Hill*, New Bedford Whaling Museum Summer 2016, 1.

Emily Bourne



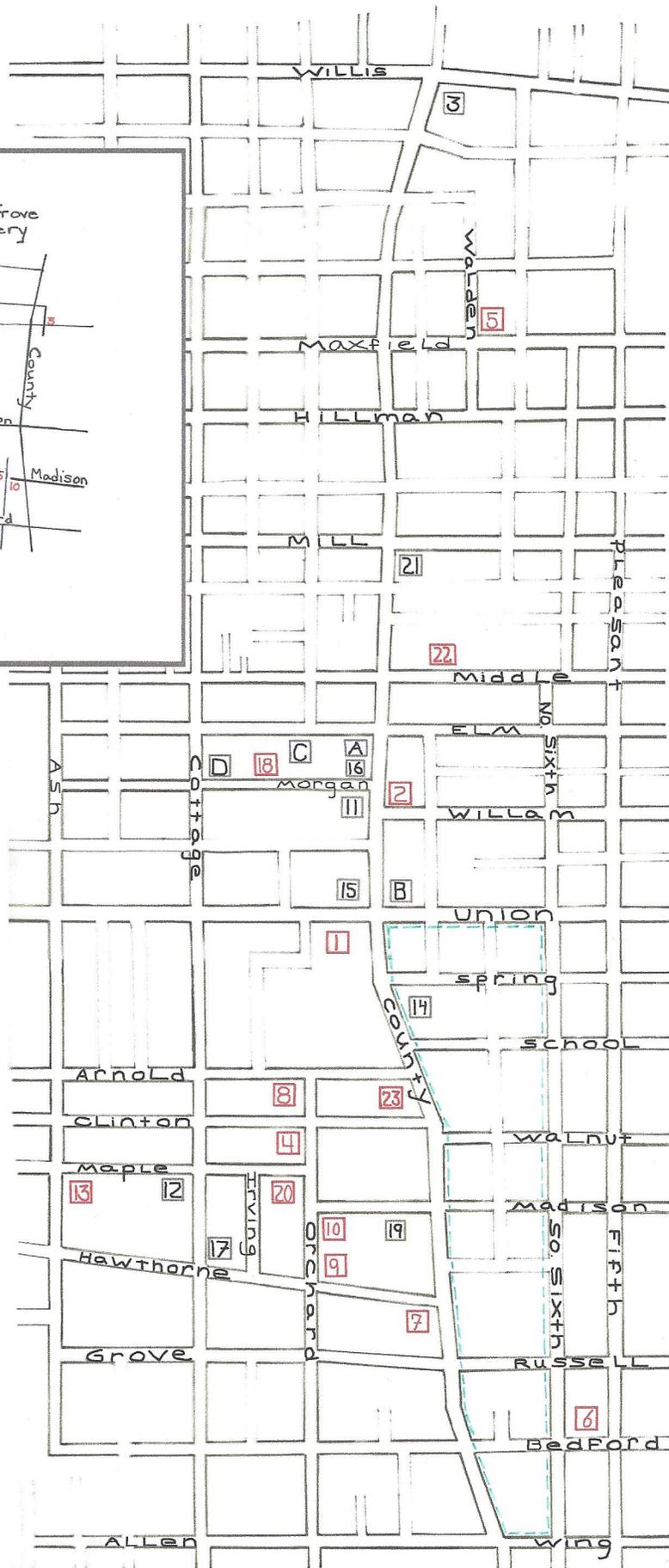
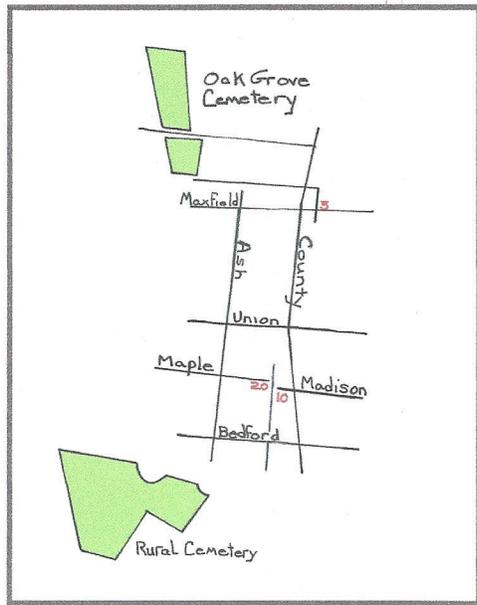
“[the] old traditions and activities of the City should be perpetuated and put in a form to be easily recognized by its future inhabitants.”

Emily Bourne to William Crapo,
January 1915

In this year of the centennial of the Bourne Building, I hope that my contribution of *Frozen in Time* and the family's contribution of the original album to the Museum's holdings honors Emily's statement.

Appendix

1. Family: 18th century through 21st century
2. Map of the Neighborhood
3. Map Legend
4. List of those in the Carte de Visite Album



Residences on the Map

1. **Arnold:** James Arnold (4b).
2. **Bartlett:** Dr. Lyman Bartlett (4a).
3. **Bennett:** Thomas Bennett (John Avery Parker) House.
4. **Bourne:** Jonathan Bourne. Anna and Thomas Hunt (10a, b; 11a, b) in 1865 living with Anna's father Jonathan Bourne.
5. **Durfee:** Zoheth Durfee (8c) and father, Thomas Durfee.
6. **Gordon:** Clarissa Nye Gordon and William Gordon (9a, b) 1859: 85 Fifth Street, corner Bedford; 1865: 90 Fourth Street.
7. **Grinnell:** Mr. and Mrs. Joseph Grinnell (4c, d).
8. **Hathaway:** William Hathaway Jr. and family (8a, b, d).
Hoadley: Hoadley Family (see Hunt).
9. **Howland:** Rachel and Matthew Howland and Susannah Collins Smith, mother of Rachael (7a-d).
Hunt: Anna Gibbs Bourne and Thomas Gordon Hunt (10a, b; 11a, b (see Bourne)).
10. **Hunt:** John and Abby Taber Hunt (10c, d) (1855-1862).
Hoadley Family (Catherine Gansevoort Melville, John Chipman Hoadley and children) and Fanny Melville (5c, 6a-d) (1863-1867).
11. **Morgan:** Charles W. Morgan.
12. **Pitman:** Benjamin Pitman, father of Judge Robert Pitman.
13. **Pitman:** Judge Robert Carter Pitman and his wife, Frances Rebecca Thomas Pittman (1c, d).
14. **Rodman:** Samuel Rodman Jr.
15. **Russell:** Abraham Russell.
16. **Snow:** Loum Snow.
17. **Snow:** Sarah Hunt Snow.
18. **Sullivan:** Capt. Thomas Sullivan and Julia Hull Sullivan (5a, b) (Except 1866-1868 when Henry Arnold Taber and Alice Swift Taber lived here).
19. **Swift:** Jireh Swift.
20. **Taber:** Henry and Sally Taber (11c, d).
Taber: Henry Arnold Taber (12a) lived here with his father until marriage (see Sullivan).
21. **Taber:** William Gordon Taber and Mary Kempton Taber.
22. **Thomas:** Reverend Moses Thomas and Mary Jane Kent Thomas (1a, b) in 1859; in 1865 with daughter and her husband (see Judge Pitman).
23. **Trafton:** Adeline Trafton and Minnie Smith (2b-d) with Mark Trafton.

Non-residences on the map

- A. County Street Methodist Church
- B. Unitarian First Congregational
- C. Friends Academy (1st site)
- D. Friends Academy (2nd site)

Red numbers on the map indicate residences of people in the album.

Area outlined in green is the area of Grover's County-Sixth Neighborhood Study.

WHO'S IN THE ALBUM?

Album

Page

- 1: Mary Jane Kent and her husband Rev. Moses Thomas
Judge Robert Carter Pitman and his wife Frances Thomas
- 2: Mary Kent and Adeline Trafton Knox & Minnie Smith
Minnie Smith and Adeline Trafton
- 3: Rev. William S. Studley and his wife Mary Iren Smith
Fanny Studley and Minnie Studley
- 4: Dr. Lyman Bartlett and James Arnold
Sarah Russell and her husband Joseph Grinnell
- 5: Capt. Thomas Sullivan and his wife Julia A. Hull
Fanny Melville and Mary Kent
- 6: Catherine Gansevoort Melville and her husband John Chipman Hoadley
Minnie & Lottie Hoadley and Frank Hoadley
- 7: Rachel Collins Smith and her mother Susannah Collins
Rachel Collins Smith and her husband Matthew Howland
- 8: Capt. William Hathaway and his wife Mary Hathaway
Zoheth Durfee and Mary B. Hathaway
- 9: Clarissa Nye and her husband William Gordon
Mrs. Albee and Mr. Albee
- 10: Anna Gibbs Bourne and her husband Thomas Gordon Hunt
Abby Taber and her husband John Hunt
- 11: Thomas Gordon Hunt and his wife Anna Bourne
Sally Gordon and her husband Henry Taber
- 12: Henry Arnold Taber and Arthur Lincoln
Edward H. Kidder and Edward H. Kidder