NPS Form 10-900
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United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

For NPS use only
received NOV 3 1983
date entered

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic ~~HISTORIC RESOURCES OF DUBLIN, NEW HAMPSHIRE~~ MRA

and/or common (Partial Inventory: Historic & Architectural Properties)

2. Location

street & number Incorporation limits of Dublin, N.H. ~~n/a~~ not for publication

city, town Dublin ~~n/a~~ vicinity of

state N.H. code 33 county Cheshire code 005

3. Classification

Category	Ownership	Status	Present Use	
___ district	___ public	X occupied	X agriculture	___ museum
___ building(s)	___ private	___ unoccupied	X commercial	___ park
___ structure	X both	___ work in progress	X educational	X private residence
___ site	**Public Acquisition**	**Accessible**	___ entertainment	X religious
___ object	___ in process	X yes: restricted	X government	___ scientific
X multiple resources	___ being considered	___ yes: unrestricted	___ industrial	___ transportation
	X N/A	___ no	___ military	___ other:

4. Owner of Property

name Multiple ownership

street & number (See Continuation Sheets and individual inventory forms)

city, town ___ vicinity of state

5. Location of Legal Description

courthouse, registry of deeds, etc. Cheshire County Courthouse/Registry of Deeds

street & number 12 Court Street

city, town Keene state New Hampshire

6. Representation in Existing Surveys

title See Continuation Sheets has this property been determined eligible? X yes X no

date ___ federal ___ state ___ county ___ local

depository for survey records

city, town state

7. Description

N/A: See Accompanying Documentation.

Condition		Check one	Check one
___ excellent	___ deteriorated	___ unaltered	___ original site
___ good	___ ruins	___ altered	___ moved date _____
___ fair	___ unexposed		

Describe the present and original (if known) physical appearance

Introductory Note

The ensuing descriptive statement includes a full exposition of the information requested in the Interim Guidelines, though not in the precise order in which the topics are outlined in the guidelines. Essentially, historic and architectural components are addressed in a single narrative. Thus Dublin's cultural resources are presented in broad chronological sequence (Para. B.) in which specific architectural examples (Para. C-1) are cited in relation to the general historical development. This treatment was suggested by the paritcular character of the resource area, by the scope of the survey, and by the desire to present the material to the reader as clearly as possible.

Furthermore, this treatment is greatly amplified in the statement of Significance -- Section 8-D -- (written largely by the architectural historian Dr. William Morgan) in which architectural types, styles, and periods are discussed in detail. (See also Methodology, paragraph E.)

7. DESCRIPTION

A. General Topography, Character, Types of Resources

Dublin, New Hampshire possesses both natural and man-made features which give it a unique character in New England, and indeed in the northeast. The township (hereafter referred to as the "Town" in accordance with New England usage) comprises both a rural "picturebook" village of the late 18th and early 19th centuries and a well-known summer resort, which developed during the period 1880-1920 and became a haven for many notable figures in American art, literature and political life. This summer resort, as it grew, did not cater to the transient tourist, but became a permanent community of summer residences (today comprising about 25% of the housing in the town), some of them occupied by the same families for several generations.

Dublin is one of a group of small "upland towns" situated in the hilly, now largely wooded terrain of southwestern New Hampshire. Dominating the landscape is Grand Monadnock Mountain (3,165 ft.) which rises along Dublin's southern boundary to its summit in the neighboring town of Jaffrey. The other most important scenic feature is Dublin Lake (once known as Monadnock or Centre Pond), over 100 feet deep and located in the geographical center of the town. Dublin township forms a long rectangle, east and west, occupying an area of nearly 20,000 acres, and the altitude of the town center (1493 ft., just east of the lake) makes it the highest settled village in New England. Although Dublin lies astride the watersheds of the Connecticut River on the west and the Merrimack River to the east, it lacks any large streams or rivers. Only small brooks and a few other ponds dot the township. This scarcity of water-power had important economic consequences, for it prevented Dublin from developing in the 19th century the mills and small industries characteristic of its neighbors Harrisville, Peterborough, Jaffrey and Marlborough.

The Town today retains the scale, character and density of a rural New England community. Its year-round population in 1980 was just under 1300, only slightly larger than it was in the decade of the 1820's--the previous peak of the town's demographic expansion after its settlement in the 1760's. Dublin's buildings are most heavily concentrated--and have been for some 150 years--in the village center and along Main Street (State Route 101). Until the growth of the summer colony in the late 19th century and the accompanying construction of amply-scaled seasonal "cottages" in the hills and around the lake, the outlying areas consisted of scattered farmhouses, barns and an occasional small mill.

Combined with Dublin's exceptional natural features--the splendid views of Monadnock, the clear waters of Dublin Lake, its healthful climate and clean air--is a wealth of cultural history which is physically manifested in the buildings of the town. This architecture, its richest man-made resource, ranges from late 18th century "Cape" cottages and more substantial Colonial and Georgian farmhouses, plus a sampling of Greek Revival vernacular houses--largely concentrated in the village area--to the Shingle Style, Georgian Revival (and related eclectic styles) resort architecture of the late 19th and early 20th centuries. The town thus combines a harmonious and well-preserved village streetscape, largely of early 19th century

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character, with a notable collection of summer colony architecture, much of it designed by nationally prominent architects, situated in the wooded Monadnock foothills or overlooking the lake.

Dublin is predominantly residential, and commercial activity is relatively scarce. The small handcraft manufacturing and commercial establishments of the 19th century (shoemaking, blacksmith shops, grist mills, et. al.), mostly in the village, have all but disappeared. Centered around the town hall and church today are the General Store, a garage and the offices of Yankee Magazine. Elsewhere, mostly along Main Street and Route 101, is an occasional antique shop or "home" business, an inn, two nurseries, and at "Bond's Corner" a convenience store. (See also paragraph C-3.)

B. Historical Development (including architectural examples, C-1)

Dublin was granted in 1749 as "Monadnock No. 3" or North Monadnock" by the Masonian Proprietors to forty individual owners, of whom the largest landowner was Dr. Matthew Thornton (later signer of the Declaration of Independence). The town, as granted (including the southern half of the present town of Harrisville, which remained part of Dublin until 1870), was divided into 220 lots, none of which were settled by the original grantees, although Thornton's brother, Col. William Thornton became the first settler about 1752. He did not remain, however, for fear of Indian attacks, and the site of his habitation on the East side of the Hancock Road (Lot 1, Range VI) is marked today with a plaque and a stonepile.

The next settlers arrived in 1760, a small band of Scotch-Irish pioneers, of whom only one, Henry Strongman, remained permanently, soon to be joined by other families from Sherborn, Mass. Strongman's house (#24) on the Peterborough Road (probably dating from this pre-Revolutionary period, and those of the Sherborn settlers Thomas and Eli Morse on the Old Marlborough Road (part of the present Golf Club, #146, and west wing of the Morse-Spencer house, #117, respectively) are among the oldest surviving houses in Dublin. The naming of the town, when it was chartered in 1771, is attributed to Strongman's birthplace in Dublin, Ireland, but possibly of equal influence were the Irish origins of Dr. Thornton, Dublin's largest grantee.

By 1775, on the eve of the Revolution, population had increased to 305, and the settlement, although still primitive, had developed rapidly. The east-west "Great Road" or "County Road" was first laid out in 1762, and branches to Jaffrey and Packersfield (now Nelson) soon thereafter. The "Great Road," at first little more than a cleared trail through the forest, was nevertheless a focus of early settlement and became a "major artery" connecting with other "turnpikes" to Boston and Portsmouth in the east, and to Vermont and Ticonderoga in the northwest (State Route 101 follows or closely parallels much of this original road).

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Next to roads, the Proprietors' most urgent priority to facilitate settlement was easier means of building construction. Thus, in 1764 they voted funds to Eli Morse to build a sawmill (#124)--the earliest "industry" in town. And within a few years two small gristmills were erected by Samuel Twitchell and Morse, the former near Thorndike Pond and the latter on the site of the present Grist Mill (#119) at the outlet of Dublin Lake. Construction of the First Meetinghouse, a 50' x 38' "rough boarded" building north of the cemetery, was completed by William Greenwood in 1771, the same year the town secured its incorporation, convened its first town meeting, and hired its first minister. (The Meetinghouse, first of three, remained "rough boarded" until after the Revolution when in 1783, pews, "handsome panel work", and finished improvements were made. This First Meetinghouse was torn down and replaced in 1818.)

The "hard times" and severe inflation accompanying the Revolutionary War and its aftermath no doubt temporarily retarded Dublin's growth. But like other northern New England settlements, it benefitted from the post-war political stability of the Federalists and Hamilton's economic reforms; the numbers of new settlers grew rapidly, by the 1790 census almost tripling the population to 901, reaching 1188 by 1800, and 1260 by 1820--the peak of Dublin's population until the last decade.

Almost from the beginning, Dublin was a community of small, largely self-sufficient family farms, many of them laid out in long rectangular tracts with frontage on the "Great Road" or its branches. As the inhabitants increased, small supporting enterprises were established; after the sawmills and gristmills came smithies, tanneries, wheelwrights, brick-kilns, wooden ware and other small scale manufacturing establishments, as well as taverns which sprang up mostly along the main east-west road. Very little trace of these remain except for some of the early taverns (the first license was issued in 1793) as for example: the west wing of the Morse-Spencer house, (#117), the Strongman-Summers house (#24), the Old Tavern House (now Parsonage, #66), 1797, and the Heald Tavern (now Bullard house, #44), of 1827.

What might be called the "middle period" of Dublin's history, from 1820 to the late 1870's, was characterized by two opposing trends; on the one hand a gradual decline in population and the agricultural base of its economy (accelerating after the Civil War), and on the other a rise in the cultural level of the community, in the comforts and amenities of life.

While at first the ebbing of population was hardly perceptible, as early as 1830 there were complaints that "young men were not content to remain in town and engage in agriculture." The trend was obvious by mid-century, when Charles F. Mason, principal speaker at the town's centennial, lamented "the retrograde in population and wealth," a fact he attributed to Dublin's poor soil--"sterile and hard of cultivation"--and the "richer soils and milder climate that have lured

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many away." The pattern was not uncommon among other upland towns in New England, which almost universally were depleted by migration to newly opened Western lands and to the cities and burgeoning mill towns in the river valleys. The Civil War accelerated the process, not only in loss of life (Dublin sent 115 soldiers to the war, of whom 19 died and 9 were wounded) but by encouraging out-migration. Moreover, in 1870 Dublin lost almost half its population and the northern third of the township to the newly formed town of Harrisville, which had originally been the "mill village." (From its height of 1260 in 1820, the population had fallen to 930 in 1860, and by 1870--after the secession of Harrisville--it was down to 455, nearly the lowest point in its history.)

This economic austerity is reflected in the scarcity of new dwellings dating from the middle years of the 19th century, and the few houses that were built after the 1830's are in a simplified (economical) local version of the Greek Revival style (as compared to Peterborough with abundance of Greek Revival buildings), almost none of them in outlying areas, nearly all of them in the environs of the village. There is, as Professor Morgan notes, a complete absence of the Italianate, Carpenter's Gothic, and Second Empire (mansard roof) styles that were so popular from the 1840's to the 1870's. The exception was in "public" or semi-public buildings, as for example Heald's Tavern, 1827; the Dublin General Store, #69 (1869) and its companion Gleason's Store (1864), and three churches: The Brick Church (1837, torn down 1877), the present Community Church, #68 (1852), but fashioned in part from sections taken from the 1818 Second Meetinghouse, and the Trinitarian Church, #47 (1877), now the Dublin Women's Club building.

Paradoxically this period is referred to by orators and town historians of an earlier generation as Dublin's "Golden Age." This cultural and intellectual awakening paralleled the literary "flowering of New England" as exemplified by Emerson, Thoreau, Whittier and Longfellow. Its leader in Dublin was the Harvard-trained Unitarian clergyman, Dr. Levi W. Leonard, the town's minister from 1820 to 1855. Thoreau's friend Theodore Parker, the influential preacher and social reformer who summered here in 1854 and 1855, called Leonard one of Dublin's "noble" attractions. "Good Dr. Leonard", he wrote, "has written his natural piety all over the town...there is not a town in New England but would rejoice to have such a minister."(1) A botanist, entymologist and author (he wrote the North American Spelling Book), Leonard was the pre-eminent figure of pre-Civil War Dublin. He published the first History of Dublin (1855), was a leader in the expansion of the schools, and helped found the "lyceum." Aside from the church, he is identified with two important buildings: his first study and library were in the Old Tavern House, #66 (1797)--above the taproom; and his own house, the late Georgian-style Wenigmann house, #85, bordering the Old Common, is associated with his founding of the first free public library in the U.S. supported by voluntary contributions (1822).

(1) Cited by G. W. Cooke, "Old Times and New in Dublin, N.H." New England Magazine, Aug. 1899, p. 748.

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Leonard's ministry encompassed the seeds of Dublin's future as a summer and literary colony. The Transcendental poets of the 1840's, Emerson, Thoreau, Whittier, Channing, "discovered" Monadnock, as they were freshly discovering the romance in rural life and the idyllic and picturesque in Nature. In the wake of this literary enthusiasm--their writings were widely published--came summer excursionists, mostly from Boston, who were now able to travel as far as nearby Fitchburg, Mass. or Keene, N.H. by railroad.

The arrival of these summer visitors ushered in Dublin's "boarding house era", which began before the Civil War and reached its heyday in the late 1870's, only to decline gradually as permanent private cottages were built later. Little architectural imprint remains of this bustling period. The one-time boarding houses and small inns, mostly farmhouses to begin with, sometimes enlarged for summer boarders, long ago reverted to private dwellings. The earliest summer boarders are associated with the Piper family. In 1840 the daughters of Boston merchant (and Dublin native) Solomon Piper came to spend summers with their uncle and aunt Mr. and Mrs. John Piper (Yankee Books house, #50). And the first actual "boarding house" was opened in 1846 by another aunt, Mrs. Hannah Piper Greenwood on Main Street (now Peterson house, #48), where Theodore Parker summered in 1854-55. Significant among the others was that of Mr. and Mrs. Thaddeus Morse (#117), who in 1857 opened their lakeside farm to summer guests, thus bringing the first visitors to the scenic Dublin Lake area that was to become so popular later in the century. Boston merchant Solomon Piper in the meantime had enlarged a house on Main Street in 1851 for use as a private summer residence (Piper-Proctor house, #45). Capacity for summer visitors was greatly enlarged after the Civil War with the opening in 1871 of the Hotel Leffingwell, much enlarged in 1877 and thereafter. Dublin's one monumental summer hostelry, it was a 4-story Stick Style confection of rambling, ells, piazzas, spires and an ornate gazebo, which burned to the ground in 1908, nearly taking the village center with it.

The new post-Civil War summertime migration was greatly enhanced by the construction in 1870 of a new railroad line through Harrisville a few miles to the north. (A quarrel over whether to grant a subsidy to the new railroad resulted in the formation of the new town of Harrisville. Most of Dublin was opposed, except for the 3 northern ranges which seceded and combined with the 2 southern ranges of Nelson to form the new town.) The railroad also made possible the advent of permanent summer residents, the "cottagers" who within a decade had eclipsed the summer boarders and were to irrevocably alter the character of the town--socially, economically, and architecturally. So while Dublin had lost its Harrisville section and its agricultural economy was in decline (in 1850 there were 17,657 acres of "improved"--i.e. cleared--land, which had nearly all reverted to second-growth forest by 1910), there was some compensation to the town's economy, especially the building trades, in the arrival of the "summer people."

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Simultaneously, in these decades, came the technological advances which profoundly changed the way of life in Dublin as well as the rest of the western world. Speaking at the town's bicentennial in 1952, Hildreth M. Allison noted (1) "The first telegraph was extended to Dublin in 1864, and the first rural telephone wires were strung in the 1890's. In 1899 Charles F. Appleton established the Dublin Electric Company...the following year saw 24 street-lights in operation...the first automobile was driven into town on Sept. 3, 1900." A few years thereafter, in 1915-16, the State built the "South Side Highway" through Dublin. Connecting Keene and Portsmouth, it was a precursor of the present Route 101.

Although by the turn of the century Dublin had become fashionable as a summer colony, with its share of "celebrities", it never achieved the scale or notoriety of a resort like Newport, R.I. with its "super rich" and grandiose seaside palaces. It was, as the artist Barry Faulkner wrote, "the artists, men of letters, college professors, cultivated 'Proper Bostonian' spinsters, and an occasional foreign diplomat who set the tone"--persons who felt greater kinship to Emerson and the "simple rustic life" than to the grandees of Newport. (2)

The trend was set at the outset. The first "cottagers" were for the most part "Proper Bostonians" well connected to the city's social, intellectual and artistic establishment. The first summer house--a modest dwelling no longer standing--was built in 1872 by energetic, artistically inclined Mrs. John Singleton Copley Greene, twice widowed daughter of Boston merchant William Appleton. Within a few years (1878) cottages were built by her brother-in-law, the gregarious and socially prominent Gen. Caspar Crowninshield (#139) who did much to promote Dublin as a summer resort, and Boston physician Dr. Hamilton Osgood (#138) whose wife Margaret was an author ("The City Without Walls"), musician and pupil of Liszt.

These pioneer colonists--the first summer houses were on the north side of the Lake--ushered in a "building boom" that lasted through the 1880's, transforming a community of mostly abandoned farms into a fashionable watering place. Nearly sixty cottages had been built by 1890, most of them--with some notable exceptions--not on the grand scale, comfortable but of fairly modest dimensions, indicating their owners' desire for simplicity and rusticity, and communion with nature. A grander more formal atmosphere came later with Dublin's second "building boom" from the turn of the century to the First World War--when the number of cottages nearly doubled.

Building activity and the influence of the growing summer colony extended to the village itself, where the Town Hall was erected in 1881-82. Funds were raised largely through the contributions of summer people, and General Crowninshield commissioned the promising young Boston architect, Arthur Rotch (d. 1894), who had just returned from study in Europe (he had worked on the restoration of Chenonceaux), to design it in High Victorian Gothic style. Besides its practical advantage of accommodating town meetings as well as the library and high school, it also set the architectural tone for the decade of the 1880's.

(1) H.M. Allison, Bicentennial address (mimeographed), Dublin Public Library.
(2) Barry Faulkner, "Four Dublin Men of Art" (manuscript, 13 pp. Coll. of W. L. Bauhan).

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Almost simultaneously the summer colony--from its small nucleus on the north side of the lake--expanded rapidly during the eighties to encompass almost the entire periphery of Dublin Lake and its surrounding hillsides. The first impetus came in 1882 when Mrs. J S. C. Greene sold her original 1872 cottage (the first in Dublin) and bought the old Phillips Farm, a tract of several hundred acres comprising most of the south side of the lake. Mrs. Greene parcelled out land to her friends and relatives, and within a year, besides her own cottage (#113), others had been built by her step-daughter Mary Amory Greene (#116), the Hamilton Osgoods (#115), and chemistry professor Henry B. Hill (#109). This area soon came to be called the "Latin Quarter", so named for its concentration of artists, writers and other kindred spirits, among whose leaders were the painter-naturalist Abbott H. Thayer, editor and author Col. Thomas Wentworth Higginson, artist-egyptologist Joseph Lindon Smith, and the explorer Raphael Pumpelly, all of whom built houses here by 1890.

Thayer, perhaps more than any other, was the "guiding spirit" of Dublin's artistic and literary community in this period. He came to Dublin in the summer of 1888 and at once commenced his summer art classes, which continued off and on until his death in 1921. Thayer's studio and house, "a thin, unsheathed cottage with neither cellar nor plumbing" according to his pupil Barry Faulkner, was built for him by his student and benefactress Mary Amory Greene of Boston. (It was demolished in the 1930's--and the contemporary house of architect Alexander R. James stands near the site.) Thayer's personal magnetism (a man of "speaking eyes" wrote Barry Faulkner), his reputation as an ardent naturalist and brilliant, if unorthodox, painter, drew both his fellow artists as well as a legion of young pupils who trained in his studio. Among his contemporaries were Joseph Lindon Smith, whose house, studio and Italian theatre at Loon Point (#112) later became a focal point for the colony, and the portraitist and Indian painter George de Forest Brush, who rented in the "Latin Quarter" in the 1890's before buying his own farm (Brush Farm #19). Other American painters who summered here in this period were the noted bird artist Frank W. Benson, impressionists Edmund Tarbell, Cecilia Beaux and Birge Harrison. Besides Faulkner, students at Thayer's studio included bird artist and naturalist Louis Agassiz Fuertes, illustrator Rockwell Kent, Richard Meryman, and psychologist William James's two sons, William Jr. and Alexander. After Thayer's death, both Meryman and Alexander James settled permanently in Dublin, and together with James's friend, the Russian-born painter and iconographer Gouri P. Ivanov-Rinov, perpetuated the artistic traditions of the colony into the mid-20th century.

Two other leaders of the "Latin Quarter" who came in the early 1880's were Col. Thomas Wentworth Higginson, Dublin's premier literary eminence, and bearded, aristocratic Raphael Pumpelly, a "renaissance man" who combined a career as geologist and explorer with an ardent love of landscape, poetry and painting. Both men foresook the burgeoning plutocracy of Newport for the simpler life of Dublin, and both--through friendships with Emerson and the Transcendentalists--

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were linked to the pre-Civil War era of Monadnock's "discovery." Higginson, who made his name not merely as a man of letters but an abolitionist and champion of women's rights, built "Glimpsewood" his modest Shingle Style cottage (#108) beside the lake in 1890, while on the hill above stood the rambling shingled Pumpelly dwelling with a spectacular view to the Green Mountains. This house (1883-84) and its successor, Pumpelia, a U-plan, tile-roofed Florentine villa (1922-26) both burned to the ground, but Pumpelly's imprint remains in his Italianate studio built in 1912 (#104).

Longest lasting of these leaders of the "Latin Quarter" were the versatile artist and archaeologist Joseph Lindon Smith (d. 1950) and his wife Corinna (d. 1965), daughter of the New York publisher George Haven Putnam. While Thayer was the key figure of the area in its earlier days, the Smiths were regarded as the summer colony's most influential leaders after the turn of the century, and remained so for over 50 years. They were widely known as "Uncle Joe" and "Aunt Corinna," and the educator Claude M. Fuess called them appropriately "the king and queen of Dublin." Smith's hospitable, romantic temperament and his talents as an actor and raconteur ("an adult Peter Pan") were balanced by the forceful character of his wife, a woman of beauty and intellect, an author and lecturer, who "ruled" the Dublin colony with a matriarchal eye. From its founding in 1901, they were respectively president and secretary of the Dublin Lake Club, to which no one was admitted without the scrutiny and approval of "Aunt Corinna." The Smiths' hospitality soon made "Loon Point" (#112) the gathering place of the summer colony. Begun in 1890, Smith developed it into an imaginative complex of gardens, studios, two outdoor theatres--all rich in decorative elements--of which the centerpiece was a three-story, classical revival house, built in 1903, with an oriental moon gate addition. Muralist Barry Faulkner described it as "a medley of Italian garden and Japanese shrine"--nearly all of it Smith's own handiwork. Using his open air theatres, with the lake as a dramatic backdrop, Smith improvised pageants and theatricals, drawing both his actors and audience from the permanent "summer cottagers" as well as the many notable visitors who stayed at Loon Point or nearby. Among the latter were his mentor Isabella Stuart Gardner, founder of Boston's Gardner Museum (to whom the moon gate was dedicated); Mark Twain, John Singer Sargent; Ethel Barrymore; Augustus Saint-Gaudens; General John J. Pershing; Henry and Brooks Adams and a host of other people well-known in the arts, letters and national life.

The sculptor George Gray Barnard, noted for his monumental "Lincoln" and creator of "The Cloisters" in New York, though not a part of the "Latin Quarter," summered with his wife's family, the Lewis Monroes, occasionally using "Flint Cottage" (#138) as a studio. (The Monroes, who were pioneer summer colonists, owned a large 18th-century farmhouse--demolished c. 1930--on the Old Harrisville Road.

Barry Faulkner (1881-1966) student of both Thayer and Brush and lifetime observer of the Dublin scene, noted that while the recognized artists were few in number, their presence created a stimulating atmosphere which attracted many to the summer colony and endured for generations. Their numbers were small, but their influence was large.

The term "Latin Quarter," denoting the south side of the lake, had disappeared from use, however, before the First World War and possibly earlier, and

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was a name unknown to later generations. Its connotations of "bohemian life" undoubtedly seemed out of keeping with the more fashionable phase in Dublin's development after the 1890's.

The summer architecture of the 1880's was characterized by rambling Shingle Style cottages with spacious verandahs and a feeling of comfort and informality. Examples were Thayer's "thin, unsheathed cottage" (1888) or Mrs. Greene's tall Stick Style-Queen Anne house (1882 - #113) in the Latin Quarter; and elsewhere around the lake Dr. W. K. Browne's "Owl's Nest" (c. 1885 - #136) or the comfortable gambrel-roofed cottages, both built in 1886, of Boston spinsters Anita Wheelwright and Mary Anne Wales (#101 and #127). But signs of Dublin's growing attraction for people of great wealth--financiers and manufacturers--began in the eighties with the appearance of a few summer cottages on a grander scale. Exemplifying this trend (which reached its peak after the turn of the century) were three imposing mansions built at the west end of the lake. The owner of Boston's famed Parker House, Richard T. Parker, erected an unusual Federal Revival mansion in 1883 (torn down 1907). In 1888 and 1890, Colonel George E. Leighton, financier and railroad magnate, and his St. Louis friend Daniel Catlin, president of Washington University, built palatial Shingle Style homes with lawns sweeping down to the lake (#131 and #133)--both designed by the prestigious Boston architectural firm of Peabody and Stearns. By 1890 other somewhat less imposing but amply scaled summer "cottages" had sprung up to the north and west of the lake.

Those who did not acquire lakeside property, settled in the adjacent hills and woodlands. Boston manufacturer, Lewis Cabot (Cabot Stains) bought up hundreds of acres of farm and woodland on the eastern slopes of Dublin to create an extensive gentleman's farm-estate, where in 1886 he built a large verandahed Shingle Style house (# 31) and 18-horse stable. Another farm-estate complex on a similar scale and in the same area was begun in the late 1880's by the wealthy Parsons family of Boston, who built several amply proportioned "cottages" to accommodate various members of the family. Notable among these houses was "Stonehenge" (# 35), the rubblestone and shingled summer home of the spinster artist Martha Parsons, and "Ty-ny-maes" (c. 1899) the monumental classical revival mansion of her brother Arthur Jeffrey Parsons, curator of prints at the Library of Congress. Known locally as "Tiny May," this palatial house was leased summers up through World War I by the British and German ambassadors, Sir Cecil Spring-Rice and Count Speck von Sternberg, and their entourages. (It was torn down c. 1970.)

The rapid expansion of the summer colony in the 1880's came to a halt in the next decade as a result of the nationwide economic depression. Local records show very little building activity during the 1890's, and that on a modest scale. This lull ended in 1898-1899 with a sudden resurgence of new building which extended into the first years of the new century and continued off and on until the eve of the First World War.

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Mrs. J. S. C. Greene, and the latter much enlarged by architect J. L. Mauran in 1903.) Although it was not the happiest phase of his life, Twain completed two books in Dublin and the first summer mixed readily with other summer colonists at Loon Point and spoke at the Dublin Lake Club.

Besides Mark Twain, other literary figures who summered in Dublin in this era--on the average for several seasons--included humanist philosopher Irving Babbitt; dramatist Percy MacKaye; the great biographer and historian Henry Adams and his brother Brooks; popular historian Hendrik Willem van Loon; publishers Henry Holt and George H. Putnam; essayist John Jay Chapman; best-selling novelist Basil King; and pioneer architectural historian--and biographer of H. H. Richardson--Mariana Griswold van Rensselaer. Among the younger generation were the gnome-like reformist author Randolph Bourne and the young poet Alan Seegar ("I have a Rendezvous with Death"), both of whom lived at artist George de Forest Brush's "Brush Farm" (#19), the former in a log cabin and the latter as tutor to the painter's children. Seegar was killed in the First World War.

Mark Twain wrote that Dublin was "a good place. Any place that is good for an artist in paint is good for an artist in morals and ink....paint, literature, science, statesmanship, history, professorship, law, morals...are all represented here." Two who combined writing and political life were Senator Albert J. Beveridge of Indiana, who completed his Life of John Marshall while at the W. B. Cabot house (Main House, Dublin School #82), and the American Winston Churchill, author of Coniston and other historical novels, leader in the Progressive Movement and candidate for Governor of New Hampshire. Though he lived in Cornish, Churchill summered off and on in Dublin between 1906 and 1916. The first major political figure attracted to Dublin was the conservationist Ethan Allen Hitchcock, McKinley's and Roosevelt's Secretary of the Interior (1898-1907), who bought "Westmere" on the lake in 1896 (now the Corner House, Dublin Schoo , #81) which he moved about 1901 to make place for an ambitious new house--since demolished. In 1899 Franklin MacVeagh, Taft's Secretary of the Treasury, built his imposing "Knollwood" (#95), which served briefly as the summer White House when President Taft visited MacVeagh in 1910 and 1912. Not surprisingly, palatial summer houses with panoramic views of the lake and mountain made Dublin an ideal haven for diplomats as well as cabinet officers. Besides Ambassadors Spring-Rice and von Sternberg, there was Henry White, U. S. envoy to France and Italy, and the scholar-statesman James Bryce, author of the classic American Commonwealth and the British Ambassador to Washington 1907-1913. Viscount Bryce made Dublin his "summer embassy" in 1910, converting several houses for staff use, and reserving for himself the Misses Mason house (#102) on Snow Hill. This Richardsonian stone and shingle edifice became a diplomatic favorite, and after Bryce, was occupied by his successor Spring-Rice as well as Ambassador White.

It is difficult to encompass the Dublin colony at its height without recourse to a litany of "name dropping." A few others will suffice to give an idea of its diversity and cosmopolitan nature. Leasing country houses at this period were such

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This period, from 1898 to 1914, may be regarded as Dublin's high point as a summer resort, both in terms of its vigorous outburst of new architecture and the cultural climate created by the influx of celebrated (now historical) figures which accompanied it. With the exception of Pompelia (1922-26 - #103), which was a reconstruction, no great summer houses were built after the First World War.

The new summer architecture was characterized not only by houses of grander proportions and more formal detailing, but by the introduction of more cosmopolitan styles--revivals of Classical, Tudor and Renaissance modes--often designed by architects of national reputation. (Professor Morgan details their significance in Section 9.) By 1914, nearly 100 summer houses had been built in Dublin, not including renovations of old farmhouses or ambitious enlargements of earlier vacation cottages. In 1898-99 alone, at least 14 new large scale houses were built or under construction, among them: Chicago financier Franklin MacVeagh's "Knollwood" (#95) and nearby "Ty-ny-maes" (already mentioned); Mrs. Eugenia Frothingham's "High Wells" on the Old Harrisville Road (#142); Miss Susan Upham's "Sky Hill" (#107) and the Markham (#100) and McKittrick houses, all on Snow Hill. (The McKittrick house burned down in 1978.) Succeeding years brought other such massive "cottages" as St. Louis architect, John Lawrence Mauran's "Homewood" (#130); Prof. John Osborne Sumner's "Road's End" (#125), both built in 1900, and Harvard German historian Ernest Henderson's "Owlwood" (1902 - #122)--all west of the lake. The noted Georgian Revival architect Charles A. Platt designed graceful houses with splendid views for his sister Mrs. Francis Jencks ("Beech Hill," 1902-03 - #92), nearby "Spur House" (1901 - #91) for Baltimore physician Dr. E. L. Mellus; the younger Daniel Catlin (1908 - #135); and probably the solidly proportioned Colonial Revival house on the old Harrisville Road for Gen. Crowninshield's daughter, Mrs. David Coolidge (1900 - #140). Later examples on a generous scale were "Highfield" (#115), Rebecca Caldwell's Georgian Revival enlargement of the modest 1882 Osgood cottage, designed by New York architects Delano & Aldrich in 1911; and Mrs. William Amory's "Trinity Hall," built the following year, a stuccoed three-story Italianate palace, set among elaborate formal gardens, of which only the arcaded and tiled entrance hall (#149) and the ballroom, a 1926 addition, remain.

In 1901 Amy Lowell, cigar-smoking leader of the "Imagist" poets, Pulitzer Prize winner, and sister of Harvard's president, bought the Crowninshield place (#139) on Beech Hill, which, in spite of her later disenchantment with Dublin, she owned until her death in 1925. Miss Lowell's presence represented both a continuation of the earlier literary traditions associated with Colonel Higginson and others and an augury of the summer colony's attraction for other eminent writers. Most famous of these was Mark Twain--who came to Dublin through his friendship with Thayer. He spent two long seasons (May to November), occupying dramatist Henry Copley Greene's "Lone Tree Hill" (#110) in 1905, and Mrs. George B. Upton's "Mountain View Farm" (#96) the following summer. (Both houses command panoramic views, the former built in 1900 by Greene, son of summer pioneer

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representatives of great wealth as Mrs. Marshall Field, widow of the Chicago department store baron ("Ty-ny-maes" and the McKittrick house); philanthropist John J. Albright, benefactor of the Buffalo art museum that bears his name--at M. A. Greene's house (#116) in 1902 while his wife studied with Thayer; and financial wizard Hettie Green (said to be worth over 100 million dollars) at one of the Pumpelly houses in 1904. At the opposite end of the scale was social worker Jane Addams, awarded the Nobel Prize for her work in the Chicago slums. Miss Addams stayed in Dublin in 1906--when George de Forest Brush painted her portrait. Another cottager who won the Nobel Prize was chemistry professor T. W. Richards, one of Dublin's large contingent of Harvard academics. Among permanent summer residents were the two American composers, Edward Burlingame Hill, chairman of the Harvard music department, whose home was the 1882 "Hill Cottage" (#109), and Harvard and Berlin-trained George Luther Foote, whose symphonic suites were in the repertories of major American orchestras. Foote came to Dublin as an infant in 1888, when his maiden aunt commissioned the English architect Henry Vaughan to build "The Thistles" (#126) for him, and he remained a lifelong resident.

Dublin's development as a fashionable summer resort, its influx of illustrious visitors, overshadowed almost every phase of life in the town--social, cultural and economic. The "summer people" filled the economic gap left by the decline of agriculture; they provided employment, gave livelihood to local business and the building trades; and they contributed substantially to improved roads, handsome public buildings and other amenities. Supplementing the Town Hall, built in 1881-82 was the Dublin Public Library (#72 - 1900), a gift of Eliza Carey Farnham, designed in Gothic Revival Style by St. Louis architect (and summer resident) John Lawrence Mauran. Other changes were brought about through the encouragement of the Dublin Improvement Society, founded in 1898 by Colonel Higginson and others; the church was painted white and a town clock installed in its belfry; in 1916, Mauran transformed the facade of the Town Hall in Georgian Revival Style and the same year designed the brick Consolidated School (#60). Four years later the Village Oval was created, and utility wires buried underground. The year 1920 also marked other important civic advances; the founding of the Historical Society in old District Schoolhouse No. 1 (#59); federation of the Unitarian and Trinitarian churches into the Dublin Community Church (#68); publication of the new town history; and organization of the Dublin Women's Club. (In 1941 the Women's Club acquired the Sewall boat house and beach at the lake for recreational use, and ten years later acquired the former Trinitarian church (#47) which it converted to use as a clubhouse.)

The economic benefits of the summer colony are substantiated dramatically in a state tourism booklet of 1905, which contrasted Dublin in 1890 with 500 visitors who spent $10,000, to the year 1904 when 2000 visitors spent $150,000.

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The reverse side of this coin was the town's almost total dependence on its "single industry" and the evolution of a deep social division between "summer people" and "townsfolk". This "upstairs-downstairs" gap, beginning about the turn of the century with the arrival of the wealthy, and only bridged in recent times, was sharply at variance with the "Yankee democracy" of 19th century rural Dublin. About 1915, town historian and postmaster Henry D. Allison lamented that "formerly city visitors and town people mingled in social functions much more freely than today. At present, the functions of the summer colony are confined to those who constitute that class." This isolation of summer cottager from native inhabitant gradually became institutionalized. As early as 1888 the building of Emmanuel Episcopal Church (#79) had the effect (however unintentional) of setting off some summer churchgoers from parishioners of the Congregational Church in the village; the separation was reinforced by the construction of "Our Lady of the Snows" (#76), built in 1904 primarily for the Roman Catholic servants of the well-to-do. Influenced by St. Louis financier George E. Leighton, a separate post office called "Monadnock" was established (c. 1893) in the brick Gleason house (#132) at the west end of the lake, and in 1901 the Dublin Lake Club (#106) was founded and built--both almost exclusively for the use of summer residents. (Monadnock Post Office was closed before 1925 and the Lake Club today has a large year-round membership.) Further accentuating the isolation of the two groups was the burning (1908) of the Hotel Leffingwell, once a gathering place for both summer guests and townspeople. To some extent, however, the economic influence of the "summer people" in this period was balanced by the native inhabitants' control of the political process and their traditional New England independence of character.

Meantime, Dublin's year-round population, small as it was (never more than 620 between 1880 and 1930), was in the process of change. Partially replacing some of the Yankee and Scotch Irish farmers who had left after the Civil War, were new settlers of Irish, Finnish, French-Canadian and Italian extraction. These new settlers, who began to arrive before the turn of the century, were a relatively small element in rural Dublin compared to their numbers in the nearby manufacturing towns. But several families, mostly Finnish-American craftsmen and farmers, as for example at the Learned-Rajaniemi farm (#7) or the Frost-Niemela farm (#9), took up small scale farming, and their descendants came to play a substantial role in community life.

Profound changes had also occurred in the landscape. Transformation from farmhouse to "fine mansion," and reversion from open field to forest is vividly described by Henry D. Allison in the History of Dublin (p. 605):

> "Any native of Dublin who returned to the place of his birth for the centennial of 1852 found the town looking very much as it had for a quarter of a century...farmhouses occupied, herds and flocks grazing on the hill pastures, teams of heavy oxen drawing large loads of hay into barns....

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if any survivor of that festival were now to revisit his native town...he would hardly realize he was in the same municipality in which he was born so many and far reaching have been the changes."

The chief cause of the loss of farms and open land, according to Allison, was "the coming of the summer visitors." This trend, however--the abandonment of farms and reversion to second growth forest--was prevalent throughout the hill towns of southern New Hampshire, even those without a significant summer population. In Dublin, the tide was not reversed by the temporary development of large gentleman's farm-estates such as Lewis Cabot's, the Parsons farm, or George B. Leighton's ambitious "Monadnock Farms" (#131, 144, etc.), and the smaller farms of a few Finnish or old-time Yankee families.

Concurrently, the nationwide conservation movement, whose leaders included Theodore Roosevelt and his Interior Secretary E. A. Hitchcock (a Dublin summer resident), was reflected in local efforts to preserve the natural environment, especially Mount Monadnock, Dublin's--and indeed the region's--symbolic focus. As early as 1843, the first of two trails from the Dublin side, the "Dublin" or "Farmer's Trail," had been laid out by Luther Darling and William Farmer from the vicinity of the Thomas Morse Farm (present Golf Club #146). In 1884, Raphael Pumpelly laid out the "Pumpelly Trail," the longest route to the summit (4-1/2 miles), traversing the beautiful wilderness approaches to the mountain from the south side of Dublin Lake. Concrete measures for protection were taken in 1904, when the state first acquired land on Monadnock, and in 1915, when a group led by Abbott Thayer, an ardent naturalist, succeeded in acquiring 650 acres from the Masonian grant heirs for the Society for the Protection of New Hampshire Forests (founded 1901). By 1946, 3800 acres were publicly owned or in the hands of the Society. These protective measures were significantly augmented in 1926 by a mutual easement agreement among all the property owners around Dublin Lake to prevent commercial development within 1000 feet of the shore and prohibit building construction "out of keeping with its character." This conservation agreement, still in force today, did much to maintain Dublin's unsurpassed natural setting of lake and mountain.

The range and brilliance of the pre-war permanent summer colony was never matched after the First World War. Higginson died in 1911, Thayer in 1921, Pumpelly the following year, and Amy Lowell--who had foresaken Dublin some years earlier--in 1925. Persons of the stature of Mark Twain or Henry Adams no longer occupied houses for a season or more. Pompelia, last of the great summer houses (planned in 1922 and completed in 1926), was the exception to a more modest trend in architecture.

Dublin's strong cultural traditions, nevertheless, survived the war and the subsequent Great Depression (not to mention the progressive income tax). Modern dance pioneer Martha Graham gave classes at the Pumpelly Studio (#104) in 1924; Conductor Serge Koussevitsky and violinist Jascha Heifetz were visitors at

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"Briarpatch" (#101) and Mrs. Jane Thaw's "Lone Tree Hill" (#110) in the late thirties; Robert Frost was among the visitors to international lawyer Grenville Clark's "Outlet Farm" (#117) in the forties. Clark perpetuated Dublin's association with renowned political figures well into the century. His energetic pursuit of world peace and organization of two "Dublin Peace Conferences" in 1945 (at the Dublin Inn #27) and 1965 (at the James Studio #41) brought to Dublin British Prime Minister Clement Attlee, Harvard president James Conant, Justice Felix Fankfurter, John F. Kennedy, Ambassador Kingman Brewster, and others. But with few exceptions, such distinguished figures were visitors, not residents--even for a summer season. The same was true at Loon Point, where the Smiths continued to attract notable visitors like Ethel Barrymore, Amelia Earhart (Corinna Smith's cousin), or Countess Mountbatten. A rare exception was Antarctic explorer Admiral Richard Byrd, who rented Mrs. Charles Aldrich's palatial "Fairwood" (#153) in 1930-1931.

Relative stability in the population, both summer and year-round, was reflected in a scaled down architecture, manifested in smaller houses (and relatively few of them), additions to existing summer cottages, or conversions and restorations of early farmhouses. Extensions were exemplified by the 1926 Amory Ballroom addition (#149) or landscape architect Arthur Shurcliff's splendid formal gardens (1925) for Mrs. Frederick Brewster at "Morelands" (the former Leighton place #131). Early 19th century farmhouses like "Stonewall Farm" (#10) or "Dunstable Farm" (#29) were restored by their owners in the thirties with careful attention to historical detail. Examples of new houses, more compact but often elegantly appointed, were the 1933 Newbegin house (#154), a stuccoed Cotswold cottage with Italian details, designed by Joseph E. Chandler; or Mrs. Mabel Bremer's "Pink House" (#33), a small but formally composed Venetian style house, built c. 1952 by T. H. Cabot, grandson of Raphael Pumpelly and son-in-law of George de Forest Brush.

These architectural trends, as well as Dublin's continuing artistic traditions and the movement of former "summer people" towards year-round residence, are embodied in a small community of artist's homes and studios which developed in the Lower Village-Pierce Road area in the 1920's and '30's. Its focal point was the brick Federal Style James house (#40), bought in 1920 by painter Alexander James (son of the great philosopher-psychologist) and his wife Frederika, who restored and imaginatively extended it by means of walled gardens and handsome outbuildings, culminating in the building of his magnificant barn-board studio (#41), designed in neo-classical style by architect Eric Gugler in 1945. James and Richard Meryman, both trained in Thayer's studio, had previously (c. 1917-1921) painted and taught behind the Heald Tavern (#44) in a small studio that James moved across the road to his own place c. 1922. (Meantime, Meryman, who like the Jameses, became a year-round resident, located his home and studio at "Fairview" (#137) on the lake.) Known for their hospitality, the Jameses were hosts to illustrator Rockwell Kent (another of Thayer's students) who stayed for extended periods, and the legendary black singer Paul Robeson, who sang in the small studio c. 1924, and said of his visit it was the first time he had "slept in a white man's house." The Jameses were called "the bridge between the townspeople and the summer

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people" and were in the vanguard of the breakdown of the division between the two groups.

Other artists were drawn to the area. In the late twenties Mary Brush Pierce, artist daughter of George de Forest Brush, bought and renovated nearby "Dunstable Farm" (1817 - #29) on Pierce Road, and later built her unusual Italianate "Stone House" studio (1948 - #30) across the road. (After her first husband's death she remarried James's eldest brother William, also a painter.) James deeded a piece of his land on Pierce Road to Russian-born artist and iconographer Gouri Ivanov-Rinov, who in 1937 built what is probably New Hampshire's only pisé de terre (rammed earth) house (#28), later extended with studio and workshop additions. Also a part of this artists' community was Boston painter Aimée Lamb, student of both James and Thayer, who in 1926 bought and renovated (with studio addition) the picturesque 1837 "Cape Cod" Piper-Derby house (#53) on lower Main Street. The artistic traditions continued with the Jameses' sons, Michael, a sculptor, and Alexander, modernist architect of several handsome post-World War II houses in Dublin, who built his own house near the site of Abbott Thayer's. Except for Miss Lamb, all of these artists became year-round residents of Dublin.

The transition to a more integrated population--with cosmopolitan elements--was given impetus in 1935, when Robb Sagendorph founded Yankee magazine (soon incorporating the Old Farmer's Almanac), and Paul W. Lehmann founded the Dublin School (a boys'--now coed--secondary school). The expansion of these two institutions effected a revitalizing of town life; they provided local employment and gradually introduced a new--and on the whole younger and well-educated--group into the year-round population. Both Yankee and the School utilized older buildings in or near the village center, the former the 1836 Dexter Mason house (#70) and later the 1910 Parsonage (#77), while the Dublin School campus developed around three substantial former "summer cottages" (#81, 82, 83).

Nationwide economic changes, technological advances, changes in social patterns, and the aftermath of two World Wars had the effect in Dublin of diminishing the importance of the summer colony, both in numbers and in influence. Large-scale summer houses, no longer affordable, were converted to institutional use after World War II by the Beech Hill Rehabilitation Center (#92), Dublin Christian Academy, a church-related secondary school (#11), and The Kingdom, a religious community at "Fairwood" (#153). Others were lost through fire or demolition, as for example "Ty-ny-maes," "Trinity Hall," the Hitchcock house, and the McKittrick-Bastedo house. More prevalent was the adaptation and "winterizing" of summer cottages, as numerous onetime "summer people" made Dublin their permament home. The role of the summer colony has been further reduced by an influx of new permanent--mostly "white-collar"-- residents, employed both in Dublin and in small specialized industries that have grown up in neighboring towns.

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Despite these profound changes--social, economic and technological--as well as the town's increased accessibility, its gradual transformation to a "bedroom community" and the increasing through traffic on State Route 101, Dublin retains a remarkably well-preserved architectural and cultural heritage amidst the town's still unspoiled natural beauty.

C.2. Physical Relationships and Density

While this has been discussed in the preceding narrative (A and B), we'll recapitulate briefly. Dublin's buildings conveniently break down into three general areas: the village itself, Dublin Lake and its surrounding vicinity, and the rural outlying areas.

The village, comprising Main Street (Route 101), the town center, the "upper village" and their immediate environs retains the scale and feeling of a mid-19th century small New England town. The buildings, mostly frame of 1-1/2 and 2-1/2 stories, are strung out basically in a linear pattern along Route 101, irregularly spaced and occasionally interspersed with a small field or woodlot. Behind some of the houses are attached or detached barns (reminders of Dublin's agricultural past). Most of the houses are set back with front lawns from Main Street, which has irregular plantings of large sugar maples and other hardwoods (nearly all the old towering elms have been lost to disease). In the village center the older public and commercial buildings are set close to the road.

In the rural, largely wooded hills surrounding Dublin Lake (to the west of the village) comprising the heart of the summer colony, the buildings range from relatively modest frame summer cottages, set on 2 or 3 acre lots, to monumental summer houses on acreages of estate-like proportions. Dotted around the edges of the lake are about 2 dozen small frame boathouses belonging mostly to the nearby summer residents. The summer cottages are nearly all oriented to views of the lake or Mt. Monadnock and sited for maximum privacy (and thus hidden from view). Lands on the hilly approaches to Mt. Monadnock are sparsely settled (and relatively inaccessible except by foot trail), and on the upper reaches of the mountain there are approximately 1400 acres of wilderness land owned by the Society for the Protection of New Hampshire Forests.

The outlying areas of the rest of Dublin are rural in character, varying from widely spaced farms (the 19th century farmhouses are often set close to the roads), occasional more recent smaller residences set back of lawns within easy reach of the roads, and occasional clusters of buildings (e.g. Bond's Corner at the junctions of Routes 101 and 137). The terrain is hilly, and heavily wooded, many of the once open agricultural fields having reverted to second-growth forest.

C.3. Building Use

Dublin is overwhelmingly residential, this use comprising approximately 85% of the buildings in this nomination. Educational and church-related institutions

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make up about 7% of the buildings; civic buildings (Town owned) about 3%; fully commercial buildings 2-1/2%, and partially commercial buildings (also part residential) another 2-1/2%.

D. Archaelogical Component

Partial inventory, not included. While no systematic archaeological survey has been conducted as yet (we hope to do this later), certain sites are referred to occasionally in the narrative and on the inventory forms where they bear a relationship to existing buildings. Foundations of the Eli Morse sawmill (#124) are also included in the nomination, as part of the buildings associated with the Morse Farm (#117).

E. Methodology

Background. This inventory and nomination was conducted under the auspices of the Dublin Conservation Commission over a period of several years. It was submitted October 1982 to the State Historic Preservation Office, but returned for supplementary documentation, basically because the presentation was selective rather than comprehensive (outbuildings, non-contributing elements, et. al.), especially in the two districts. In the absence of any previous systematic or thorough inventory of Dublin buildings, the inventory was begun in 1976-77 as a Bicentennial project with an "historic house survey," in which questionnaires were sent to owners of all the nearly 500 houses in town, seeking architectural and historical data. In the next stage, the responses were augmented, verified and corrected by recourse to past histories, tax lists, deeds, local newspapers, early photographs, archival records in Keene, N.H., Concord, N.H., and Boston, Mass., as well as memoirs of past residents and personal interviews. (See #9, Bibliography).

Field Inspections. All properties in the town were physically inspected between December 1978 and July 1981, with further inspections for verification during late 1982 and early 1983.

Preparation. Historical background was researched and written by William L. Bauhan (see #11)) (B.A. Princeton Univ.; post-graduate Oxford Univ. - History), project chairman and overall editor. Assisting in all phases was Lucy Shonk of Dublin, who helped organize the project, supervised volunteers, conducted research and interviews, and worked on overall preparation.

Architectural evaluation, including both overall summary and inspection of each building, was performed by a professional architectural historian:

William Morgan, PhD, Prof. of Fine Arts
University of Louisville, Ky.
(and Chairman, Kentucky Historic Preservation Review Board)

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Professor Morgan, a Dublin summer resident, was formerly associated with the National Trust, and is the author of numerous books and articles on architectural history.

Consultation, documentation and inspection for the supplementary work was done by David Ruell, architectural historian, of Ashland, N.H. (B.A. - USNY) during several visits to Dublin, January - April, 1983. Also consulting in this phase was Woodward Dorr Openo, architectural historian, of Portsmouth, N.H. (M.A. Oberlin, art history).

The buildings were selected (or rejected) for nomination by William Morgan and William Bauhan, with additional consultation by David Ruell.

Special thanks is due to the many Dublin citizens without whose help and support this project never could have been completed.

Isabel Warren Pratt, chairman of the Conservation Commission, 1979-1982, gave unsparingly of herself to lead the work toward completion. Other members of the commission who rendered invaluable help in the preparation were Nancy F. Perkins and William Boozer (former and present chairman), Marnie Bean, May Clark, Mary McKee, Marsha Niemela, and Michael V. Walker.

Contributing also in the many phases of the project were:

Elliott Allison
Hildreth M. Allison
Nathaniel Anable
Ellen B. Ballou
Elizabeth F. Bauhan
Patrick L. Bauhan
Sarah F. Bauhan
Rutheva Brockett
Nancy Campbell
Nancy Carter
Mary Cornog
Ellen Dinerstein
Andrew Elder
Lois Appleton Faulkner
Ruth Hammond
Elizabeth B. Harris
Alan Hollander
Christopher James
Rosemary James
Judy Knapp
Alice McKenna
Mary Meath
Helen Ring
Jodi Seaver
Diana Shonk
Jane Tuckerman
Linda Van Wyk
Ann Walsh
Daniel Walsh
Priscilla A. Weston
Edward Whitney
Millicent Whitney
Albert B. Wolfe
Dorothy Worcester

Most of the map preparation was done by the Southwest Regional Planning Commission, Keene, N.H. Assistance with maps, photographs and documentation was provided by Pamela H. Sprague of the State Department of Public Works. Guidance, encouragement and advice were forthcoming through all stages of the project from Christine Fonda and Linda Wilson of the State Historic Preservation Office.

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The project would not have been possible without the financial support of many citizens of Dublin, some 60 in all, who made contributions large and small to initiate and sustain the funding of the work. These local individual contributions, which were the financial bulwark of the project, enabled us to augment the funding with grants from the Dublin Women's Community Club, the Dublin Community Foundation, and the State Historic Preservation Office.

Criteria. Utilizing both the results of historical documentation and the visual inspections, the properties were evaluated according to National Register criteria. Namely: (1) that the buildings were significant representative examples of their respective periods and styles, including evolving vernacular forms, and retained their overall architectural integrity. And that modifications, if any, were in a sympathetic manner and were reflective of historic building trends in Dublin. (2) The work of notable architects, of which Dublin has a remarkable number for so small a rural community. (3) Houses associated with significant historical figures, of which Dublin possesses a substantial number identified with important figures in American cultural life. And finally, (4) buildings identified with such broad historic patterns as the early settlement of the region, the rise and decline of Dublin's 19th century agricultural economy and accompanying small handcraft enterprises (often represented by the modest "Cape" farmhouse), and the later development of its summer and artist's colony. A few houses were included where some loss of architectural integrity was significantly outweighed by strong historical associations (e.g. the Mark Twain house at Lone Tree Hill #110).

Archaeology excluded. Because of the scope and complexity of the task and a modest budget (much of the work was done by local volunteers), it was decided to limit this nomination to buildings and structures, and not to encompass archaelogical sites at this stage. Two early mill sites (foundations), however were included, because of their connection to existing farm properties (#10 and #124).

Note. Explanation of the arrangement, photos, etc. is given on a page immediately preceding the accompanying documentation (individual inventory forms).

8. Significance

Period	Areas of Significance—Check and justify below				
___ prehistoric	___ archeology-prehistoric	___ community planning	X landscape architecture	___ religion	
___ 1400–1499	___ archeology-historic	___ conservation	___ law	___ science	
___ 1500–1599	X agriculture	___ economics	X literature	___ sculpture	
___ 1600–1699	X architecture	___ education	___ military	___ social/ humanitarian	
X 1700–1799	X art	___ engineering	X music	___ theater	
X 1800–1899	X commerce	___ exploration/settlement	___ philosophy	___ transportation	
X 1900–	___ communications	___ industry	X politics/government	___ other (specify)	
		___ invention			

Specific dates c. 1767 - 1952 **Builder/Architect** See individual inventory forms

Statement of Significance (in one paragraph)

A. Overall Significance

Dublin, New Hampshire is one of New England's richest small towns, topographically, historically, architecturally, and culturally. The town's natural setting on the wooded approaches to Mount Monadnock, its healthful climate, the deep, clear waters of Dublin Lake, and splendid views of the mountain and the surrounding countryside attracted as summer visitors, from the post-Civil War period on, notable artists and writers as well as many persons prominent in American political, cultural and intellectual life. As a result Dublin retains a nationally significant collection of summer colony archtiecture (many of the buildings designed by architects of national reputation), representing late 19th and early 20th-century resort styles. It also has a well preserved streetscape, village center, and the architectural styles of a late 18th and early 19th-century rural New England town.

B. Historical Summary

In as much as this multiple resource nomination comprises buildings ranging from the pre-revolutionary settlement up to the 1930's, Dublin's significance covers, in effect, a single period of about 175 years. As has been detailed at length in the preceding Description, however, this breaks down broadly into two major significant eras: that of settlement and the development of a rural society primarily dependent upon an agricultural economy--lasting through the mid-19th century; and the period commencing after the Civil War that witnessed its development as a fashionable summer resort. Dublin's significance lies in the unusual combination of these elements and the numerous well-preserved examples representing these periods.

Dublin's hilly rugged terrain (picturesque but unproductive), its lack of waterpower, and its high elevation in proximity to Mt. Monadnock, all were determining factors in its historical development. Unlike neighboring river valley towns, it could not develop waterpowered mills or any small industries of consequence (though fleeting attempts were made), and when fertile western lands opened up, its farms inevitably declined and cleared acreage reverted to second-growth forest. The town's position on the "Great Road," an important early east-west transportation route between the upper Connecticut Valley and coastal areas, provided the basis for the growth of Dublin village in a linear pattern along this main axis (now Route 101). The attempt to create a town center around a common on the ridge east of the lake was abandoned after the mid-19th century (partly due to harsh winter winds), and village settlement gradually extended eastward along the main road in the lee of Dublin Hill. In the meantime, while family farms had developed in outlying areas and along other lesser roads north and south, the decline of agriculture

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in the mid-1800's prevented the growth of any other village clusters outside the concentration of dwellings along Main Street.

The decline of Dublin as a farming community and the accompanying loss of population was compensated for by its development as a summer resort, an evolution first brought about by romantic literary evocations of the charms of rural life (Emerson, Thoreau, Whittier et. al.) and railroad construction, in particular the route from Boston to Fitchburg, Mass. and west in the 1850's, and a track via Harrisville to Keene, N.H. in 1870, thus giving summer excursionists convenient access to Monadnock and its picturesque surroundings. (Monadnock is visible on a clear day from the Boston environs.) The earliest stage in this summer development, the so-called "boarding house period" of mostly transient visitors, left little architectural imprint (existing farmhouses were converted to accommodate guests). But post-Civil War affluence and construction of the railroad through Harrisville in 1870 (when Harrisville, once Dublin's mill village, seceded to become an independent township) ushered in the development of a permanent summer colony. Beginning with the first summer cottage in 1872, growth of the summer colony accelerated during the 1880's, creating a settlement of comfortable summer dwellings around Dublin Lake and its surrounding hillsides. Their occupants were mainly writers, scholars, artists, and well-to-do professional people, attracted by the natural scenery and the "simple life." This development, oriented to views of Monadnock and the lake, formed in effect a second and quite different community (more randomly dispersed and less concentrated) from that of the original settlement along Main Street (hence the two designated districts).

The next stage in Dublin's evolution as a resort--from about the turn of the century to the First World War--brought expansion further away from the immediate lake area, larger scale "cottages" in more cosmopolitan architectural styles, and a more formal atmosphere. By this time the summer colony overshadowed the town economically, socially and culturally, contributing to Dublin's "image" in the region as a fashionable and wealthy summer resort. At the same time the summer development tended to encourage the reversion of once open farmland to woods and forest (though the stone fences of the early agricultural period criss-cross the whole township).

By the 1920's, however, the summer colony was "in place." Its peak, both in terms of architectural construction and notable, nationally-known figures who congregated in Dublin, had been reached in the decade leading up to the First World War. Indicative of the post-war stabilization, was the fact that only one great summer house was built (Pompelia, 1924) in the 'twenties, though existing houses were updated and additions made. This absence of new building in the 1920's is all the more indicative in view of the financial prosperity of the period, especially among the wealthy.

The effect of the Great Depression of the 1930's and the Second World War (1939-45), as well as rapid technological change and high-speed highways, has been to diminish the importance of the summer colony, both in relative numbers and

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influence. The result in the last 50 years has been a gradually more integrated population (as onetime "summer people" become year-round residents), a scaled-down architecture, and the transformation of Dublin into a "bedroom town," with many new residents earning their livelihood in larger towns nearby. Fortunately, however, Dublin retains, among the legacies of its colorful past, a well-preserved physical heritage manifested in the architecture of its built environment.

C. Major Historical Figures and Events

Major historical figures and events have been discussed at length in Section 7-B of the Description. Significant in Dublin's earliest permanent settlement (c. 1760) were two groups: the Scotch-Irish immigrants, as represented by the town's namer Henry Strongman, whose house still stands (#24); and a migration of yeoman farmers largely from Sherborn, Mass., as represented for example by the farm of Eli Morse (#117). Though the Dublin lands were relatively late in opening to settlement, due in part to its inaccessible upland location, the town grew rapidly after the Revolution, reaching its peak of population in 1820, when the community consisted largely of farmers, a few minor handcraft industries, and several taverns (#27, 44, 66 and 117) along the "Great Road" which traversed the town from east to west. Two of the town's leading figures of this period were its Harvard-trained ministers, the Rev. Edward Sprague (Parson Sprague House, c. 1799, #89) and his successor, the Rev. Levi W. Leonard, minister from 1820 to 1855, whose house (#85) is identified with his founding of the first free public library in the United States. Also an entymologist, educator and author of the North American Spelling Book, Leonard helped attract such acquaintances to Dublin as the celebrated preacher and social reformer Theodore Parker, who spent the summers of 1854-55 here (#48). Concurrently, such other New England literary figures as Emerson, Channing and Thoreau (#99) were visiting Mt. Monadnock. Their writings of the mountain--and accessibility by rail-road--were influential in the development of a summer boarding house resort in Dublin when such houses as #45, 48, 50, 117 were converted to use by summer boarders.

Economic affluence after the Civil War and extension of the railroad through neighboring Harrisville (1870), resulted in the transformation of Dublin from a summer boarding house village to a permanent colony of summer cottages, which in the next four decades had become a widely-known and fashionable New England watering place. Artistic and literary figures such as Abbott Thayer, George deForest Brush (#19), Thomas Wentworth Higginson (#108), and Raphael Pumpelly (#104) were attracted to Dublin in the 1880's and '90's. Around the turn of the century they were joined by a widening summer colony that included such eminent Americans as Mark Twain (#96 and 110), Amy Lowell (#139), President William Howard Taft (#95), George Gray Barnard (studio at #138), Isabella Stewart Gardner and John Singer Sargent (#112). Cabinet officers included Franklin MacVeagh (#95), and Ethan Allen Hitchcock (#81), and among the foreign ambassadors were Viscount James Bryce, author of The American Commonwealth (#102) and Count Speck von Sternberg (#142). While Dublin's appeal as a fashionable resort subsided after the First World War, the town continued to attract a smaller but influential group of figures in the arts and public life, as for example Alexander James (#40 & 41), Martha Graham (#104), Irving Babbitt

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(#26, 73, etc.), Grenville Clark (#117, #27), and Admiral Richard Byrd (#153). Today Dublin is chiefly known as the location of the nationally famous Old Farmer's Almanac and Yankee magazine (#70, 50 and 77), founded in 1935 by Robb Sagendorph (#141), and thus continuing into the present day the literary traditions established by Levi Leonard, Thomas Wentworth Higginson and others.

D. Areas of Significance

Because Dublin's outstanding area of significance in terms of this nomination lies in its architecture (and its relationship to other cultural resources), this section is arranged so that a brief discussion of the other areas precedes the more thorough and detailed treatment of the architectural component.

Agriculture. It would be safe to say that farming, the original economic mainstay of the community, was the basis for almost all Dublin structures built prior to 1860. Those nominated outside the village were, without exception, farmhouses, and many within the village--as for example, numbers 39, 40, 50, 57 and 65, all of which have their large 19th century barns surviving. No Dublin farms continue today on the scale they did in the 19th century, though partial agriculture is still carried on, for example, at the Stanley-Knight and Frost Farms (#8 and #9); and Stonewall Farm (#10) and the John Perry Homestead (#3) are notable for their well-preserved regional farm settings. Notable as a group of 19th c. farms is the cluster of Richardson-Appleton family farms (#13-#18) along the Hancock Road (Route 137). Representing the early 20th century attempt to revive agriculture by means of gentlemen's farm-estates are such examples as the present Friendly Farm (#144), the Lewis Cabot barn (at #31), or the massive Parsons dairy barn (#36). Also surviving from Dublin's age of agriculture are its Town Pound (#90) and the old stone walls that still define early field patterns--though now often obscured by second-growth forest.

Art. As discussed at length earlier, Dublin was an important artists' colony from the 1880's until well into the 20th century. Its most influential figure was Abbott H. Thayer (here 1888-1921), who helped attract such other notable American artists as George de Forest Brush, who lived at #19 from 1901 to 1941, Joseph Lindon Smith (#112), and some painters such as Frank W. Benson and Cecilia Beaux, who leased cottages here. Among Thayer's students associated with Dublin were Rockwell Kent, and Barry Faulkner, and two who settled in Dublin were Alexander James (#40 and 41) and Richard Meryman (#137). Other artists who worked in Dublin included sculptor George Gray Barnard (#138), Elise Pumpelly Cabot (#103), Aimée Lamb (#53), Mary Brush Pierce (#30), and Gouri Ivanov-Rinov (#28). The presence of these artists had an important effect on the community and is seen in the often imaginative architectural features of the buildings associated with them.

Commerce. Commerce was of relatively minor importance, consisting of small handcraft establishments (all now gone), taverns (once located in such houses as

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#22, 44, 66 and 117), village stores (#39-A, 46 and 69 for example), and the well-preserved "Gowing's Livery Stable" (behind #67). The mid-19th century peg-mill of Samuel Whitney Hale (later Gov. of New Hampshire) no longer stands, but he and his enterprises are associated with buildings #11, 43 and 46. Today Dublin's primary commercial importance is associated with Yankee magazine (#70) and the Old Farmer's Almanac, founded in 1935, which have spread the image of New England nationwide, and indeed world wide.

Education. Dublin's comprehensive 19th-century district school system, fostered to a large extent by the Rev. Levi W. Leonard, is represented by the well-preserved District Schoolhouse No. 1 (#59), and Leonard's pioneering achievement in founding the free library is symbolized in his own house (#85) and its successor the present public library (#72). Like much of New England, Dublin has a strong educational tradition, and today supports its own primary school (#60) and two private schools (#11 and #82 et. al.). There has also been a strong association with prominent academic figures. A native Dubliner, Samuel C. Derby (who lived at #53) was president of Antioch College (1871-1883). The summer colony attracted legions of well-known professors and educators. Ernest Henderson (#121-#123), H. B. and E. B. Hill (#109), A. B. Hart (#83), J. O. Sumner (#125), and Raphael Pumpelly (#103 & 104) were among the many from Harvard. Others included Johns Hopkins, J. R. Brackett (#4); Swarthmore, H. C. Hayes (#6); MIT, W. P. Allis (#12); Stanford, H. W. Rolfe (#141); Columbia, E. J. Simmons (#37), and many others.

Landscape Architecture: Economic considerations have caused the deterioration, reduction in scale and even destruction of a number of gardens in the last 50 years, but Dublin possessed many notable formal landscapes, designed by leading landscape architects, some of which still exist, generally in a more simplified form. The work of Charles A. Platt, foremost American exponent of the neo-Renaissance landscape style, is still evident at #91, 135 and 107 (the last recently restored) in the terracing, pergolas, siting and arrangement. Colonial Williamsburg landscape designer Arthur Shurcliff's plan remains intact at #40, though sadly his magnificent formal gardens at Morelands/Redtop (#131) were virtually destroyed after their owner, Mrs. Brewster's death c. 1965. Other examples of formal landscape arrangements appear at Homewood (#130) by J. L. Mauran, the Newbegin house (#154) by J. E. Chandler (both well maintained), Knollwood (#95) by Shepley, Rutan & Coolidge, Loon Point (#112), and High Wells (#142), where the planting has been somewhat modified but the basic "architecture" of the landscape remains. This area is further discussed under Architecture.

Literature. Dublin is perhaps the equal of any small New England community in its literary associations. As Monadnock attracted painters, so it drew writers, from the mid-19th c. with Thoreau (#99), Emerson, Theodore Parker (#48), and Wm. Ellery Channing, all of whom repeatedly visited the mountain. And Dublin's own Rev. Levi Leonard (#85) was the author of several books. The summer colony attracted a host of well-known American literary figures, notably Mark Twain (#96 & 110), Thomas Wentworth Higginson (#108), and Henry Adams (#148), poets Amy Lowell (#139) and Alan Seegar (#19), novelists Winston Churchill (the American) and Basil King (#136-A), historians James Bryce (#102), Ernest Henderson (#121, 122, 123) and Hendrik Willem Van Loon (#136-A), and publishers Henry Holt (#105) and G. H. Putnam (#112). Later 20th century writers include Richard Meryman (biographer of Wyeth, #137), Elizabeth Pool (#102), poets George Abbe (#55) and William Link (#156), and Robert Frost (a visitor at #117). Since 1935 Yankee magazine (#70) has been a focal point of New England regional publishing.

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Music. Though fewer in number, musicians and composers, like artists and writers, found Dublin a congenial place to work. Among the permanent summer colony of the early 20th century were Edward Burlingame Hill (#109) and George Bradford Foote (#126). American ballet pioneer Martha Graham used the Pumpelly Studio (#104) as her dance studio c. 1922 (during which period Aaron Copland composed "Appalachian Spring" for her while at the MacDowell Colony in Peterborough); and at the same time noted black basso Paul Robeson sang at the older James Studio (at #41). Patronesses Mrs. Wyman Whittemore (#101) and Mrs. Jane Thaw (#110) opened their houses for summertime use by Serge Koussevitsky and Jascha Heifetz in the 1930's and 40's, and composer Virgil Thomson stayed frequently at the Footes' (#126) both before and after World War II.

Politics and Government. Dublin's significance in political life lies primarily in the notable government leaders among its summer colony. First to make his home here (c. 1895) was Ethan Allen Hitchcock, McKinley and Roosevelt's Secretary of the Interior (#81), soon followed by Franklin MacVeagh (#95), Secretary of the Treasury under President Taft (who twice visited him here), Indiana's progressive Senator Albert Beveridge (#82), German ambassador Speck von Sternberg (#142), and British ambassadors James Bryce and Cecil Spring-Rice (#102). At a later period international lawyer Grenville Clark, founder of the United World Federalists, led the two Dublin Conferences (1945 and 1965) on world peace and nuclear disarmament (#27, 41, 117, 122). Dublin was also the permanent home of New Hampshire Gov. Samuel Whitney Hale (#43 and 46) (in his early career), and Henry D. Allison (#69 and #78), Progressive nominee for governor in 1914.

Architecture. Dublin's primary area of significance and the periods of its growth over the past two centuries are reflected in its architecture.

Although the primitive pre-Revolutionary log and daub structures, described in the History of Dublin (p. 554 ff.), are no longer extant, the earliest period of settlement, from 1760 to about 1800, is well represented by the small frame cottage, or "Cape Cod" house as it is commonly known. This is normally a 1-1/2 story house with central chimney, narrow windows and narrow doorways, steep roofs, and two-room plan - most of those in Dublin dating from after the Revolution. Examples of this type (whose antecedent is to be found in the cottages of rural England) are fairly abundant: Among them the Henry Strongman house (now Summers', #24) c. 1770 on the Peterborough Road; the small Eli Morse house (#117), now the west wing of the Morse-Spencer house on Lake Road, said to be the oldest structure in town; the Solomon Piper-William Pickford cottage (#1) on Valley Road built about 1794; and the early 19th-century Eveleth-McClellan (Thoreau) mountainside cottage (#99) at the end of Burpee Road. Very few of these houses, however, retain their wholly original appearance, having been enlarged, altered or stylistically updated.

Contemporary with this simple early cottage style are a few more substantial late-18th century frame houses which represent the high style, Late Georgian, reminiscent of that found in larger New England towns such as Portsmouth or Salem. Houses such as the Isaac Appleton-Hannaford house (#15, c. 1785) on the west side of the Hancock Road have large square configurations, symmetrical fenestration, and more elaborate Georgian detailing, such as pedimented and pilastered doorways and dentil cornices. The Scribner house (#57) on the north side of Main Street, built

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by William and Joshua Greenwood about 1780, is of this type, although its center doorway is topped by a large semi-circular fan, showing the transition to the Federal style.

The Federal style, the more delicate and refined final phase of Georgian or "Colonial", which flourished in the larger towns during the post-Revolutionary War era, is represented by some notable examples in Dublin, where it lingered on until as late as about 1830. The recently restored Community Church Parsonage (#66), formerly the "Old Tavern House" built in 1797, the early 19th-century Pellerin house (#58), probably built by Alline Newhall - both on Main Street - and the brick-ended Gowing-Brockett house (#22, c. 1815-20) on the Peterborough Road, exhibit the lowered hipped roofs, larger windows, and slimmer chimneys (often placed away from the center of the house) characteristic of Federal architecture.

The most prominent example of the Federal style in Dublin was the Second Meeting-house, built on the present site of the Farnham-Kennelly house in 1818 and town down in 1852, its elegant detailing and fine proportions resembling the churches in near-by Fitzwilliam, N. H. and Ashby, Mass., and probably constructed by the same builder.

The finest surviving Federal structure in Dublin (and one of statewide or even national quality as an example of the style) is Heald's Tavern (now the Bullard house, #44) built in 1827. It is notable for its proportionally smaller windows on each successive story, elaborate louvered fanlights, delicate detailing (including the swags on the Palladian windows and the pendant motif along the cornice), and the triple full-height shallow recessed arches on the brickend walls.

Brick buildings, unlike those in neighboring Harrisville, were rare in Dublin at this period. Only seven appear to have been built, all between c. 1815 and 1836, of which five survive, mostly in the Federal style. Probably the earliest of these is the Gowing-Brockett house (mentioned above), with brigk ends like the Heald Tavern and built by Capt. Richard Strong before 1820. Of full brick construction are the later Federal style Morse-Spencer house (#117) on Lake Road (the main block built in 1822), the Old Town Hall (1823 - torn down 1860) on the site of the present Pillsbury house (#87), and the James-Bauhan house (#40) at the corner of Old County Road, built by Samuel Davison in 1826--a year before the Heald Tavern. All but the James-Bauhan house have the characteristic hipped roof. Last of these brick build-ings are the General I. D. White house (#132) at the corner of Lake Road and Route 101, built in 1831 by Samuel Adams, and the original Trinitarian Church, erected in 1836 in the upper village (on the site of the present Souther-Gleason-Tuttle house, #84) and torn down in 1877. With Federal detailing but Greek Revival proportions, these two structures represent the stylistic transition to Greek Revival architec-ture.

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Although the period following the decade of the 1820's marks a decline in Dublin's population, a number of houses in town built between then and the Civil War (and even afterwards) exhibit the Greek Revival fashion that swept the United States in the second quarter of the 19th century. But while nationally the fashion for Greek Revival had died out by the Civil War, it survived in rural areas, and in Dublin until the late 1870's, as illustrated by the Second Trinitarian Church (now the Women's Club, #47) of 1877 and "Flint Cottage" (the present Charles Cook house on the Old Harrisville Road, #138) built by Dr. Hamilton Osgood in 1878.

Even though Dublin, unlike its neighbors Peterborough and Marlborough, has no examples of the full-blown Greek Revival (the 1852 Dublin Community Church, #68, is Greek Revival in proportion and scale and has full-height columns, but it is basically an updated version of the late Georgian, New England Meeting-house type), there are several instances of the use of temple-form facades, all in frame construction, and mostly found along the Main Street and the Peterborough and Marlborough Roads. But while these houses have the full temple front, they are characterized by a regional vernacular interpretation in which the side wall is shortened, almost truncated in form, as, for example, in the Benjamin Marshall (now McQuillen, #20) house at Bond's Corner, the Thomas Fisk homestead (1852, now Webber's nursery) on the Marlborough Road, the Almerin Gowing (now Hotin, #39) house (c. 1839), facing lower Main Street, or the nearby Piper-Proctor (now Engstrom, #45) house on the north side of Lower Main Street.

With the minor exception of the occasional addition of an octagonal or polygonal bay to an earlier house, the Italianate style of the 1840's and '50's is unknown in Dublin. Similarly there is no evidence in town of the Second Empire style of the post-Civil War period, characterized by the Mansard roof - which can be seen in Keene or Peterborough, where a mill economy flourished at this time.

Dublin's economic decline, lasting nearly half a century, was partially reversed in the 1870's with the arrival of permanent summer residents. The town's growth as a summer resort resulted in two major building booms, the first commencing about 1878 and lasting until the national financial collapse of 1893 - reaching its apogee in the 'eighties - and the second from 1898 until the First World War.

(Figures cited by George W. Cook in the New England Magazine, August 1899, illuminate the scale of this outburst of building activity: "In 1872 Mrs. Copley Greene built the first summer cottage....and by 1879 five cottages had been built and three old houses remodelled for summer purposes....the building of summer cottages progressed steadily until 1893 when the number reached fifty-six." He further cites 14 houses under construction or newly completed in 1898-99. By 1914 over 90 summer cottages had been built in Dublin.)

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The growth of Dublin as a summer resort resulted in the introduction of national styles of resort architecture, particularly the Shingle style (as well as its closely related sister style, the Queen Anne). Based in part on English Arts and Crafts precedents, and historically important because of its use of free-flowing floor plans, natural materials, and lively Victorian ornament, this American style is as well represented in Dublin as in any other New England watering places of the period, and its preponderance lends to the town an architectural character unique in southern New Hampshire and possibly the entire state.

Notable Shingle Style houses were designed by such nationally prominent architects as Cummings & Sears (Frothingham-Pillsbury, #85, house, 1885), Henry Vaughan ("The Thistles"-Trowbridge house, #126, 1888), Longfellow, Alden & Harlow (the Mason-Pool house, #102, 1888), Peabody & Stearns (Leighton-Brewster-Catlin house, 1888, and renovated 1903, and the Catlin-Blagden house, #131, c. 1890), and Shepley, Rutan & Coolidge (the Markham-Thoron House, #100, 1899, and "Knollwood", #95, 1900). Several other houses, such as "Breezytop" (the Farnham-Kennelly house, #88, of 1885), "Stonehenge", #35, (c. 1883), and "High Wells", #142, (the Frothingham-Wolfe house, 1899), whose authorship has yet to be determined, are of equal quality and undoubtedly the work of similar leading Shingle Style designers.

A nationally known architect of a slightly later period was John Lawrence Mauran (1866-1933), at one time member of the U.S. Fine Arts Commission and president of the American Institute of Architects, 1915-18), who took up permanent summer residence in the 1890's and designed a number of Dublin's summer cottages and public buildings. In his later career a convert to the Georgian Revival style (as evidenced by the Upton-Eaton house (#143), Consolidated School (#60) and the Town Hall (#71) renovation), Mauran's early training (under the Boston firm of Shepley, Rutan & Coolidge) in the Gothic Revival traditions of H.H. Richardson, is well exemplified in the Dublin Public Library (#72, 1901), designed a year after he set up his own practice in St. Louis..

The Stick Style, a slightly earlier mode and antecedent of the Shingle Style, is represented by the Leffingwell Hotel (built in 1877 in the upper village and burned down in 1908); the Souther-Gleason-Tuttle house, #84 (also in the upper village, 1881); and by "Westmere" (built in 1880 by B.W. Taggard on the west side of the lake, later moved - and the porches removed - and now known as the "Corner House", #81, at the Dublin School). The Town Hall, designed in 1881 by Arthur Rotch of the Boston firm of Rotch & Tilden, was - before its "colonialization" in 1916 - a notable example of a combination of High Victorian Gothic and Stick Style.

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While the Shingle Style remained the most popular for houses of Dublin's summer colony, it evolved into a more elaborate and more academic mode with the introduction of historically identifiable detailing, drawn from Medieval, Renaissance and Classical European sources. This evolution - and the striving for more correct historical sources - culminated in the Colonial or Georgian Revival style of the early 20th century, and a number of houses, such as the Cabot-Richards house (1905, now the Main House, #82, Dublin School) are basically Shingle Style with Georgian details. John Lawrence Mauran's own house "Homewood", #130, (1899) and the neighboring Leighton-Brewster-Catlin house (now called "Redtop", #131, designed by Peabody & Stearns 1888 and 1903, exhibit Shingle Style, Tudor, and classical motifs.

The broadening of the Shingle Style to include further historical sources can be seen in Emmanuel Church, #79, of 1888-89 (by the Boston firm of Andrews & Jacques), which is basically a Shingle style building with Gothic Revival details. The only two remaining Gothic Revival buildings in the village itself are J.L. Mauran's stone Dublin Public Library, #72, of 1901 and Frank A. Bourne's Our Lady of the Snows Roman Catholic Church, #76, of 1905, a shingle-covered re-creation of an English country parish church.

The Georgian Revival style is well represented in Dublin, mostly by the updating of earlier houses, often accomplished by the removal of brackets and Victorian detailing and sometimes by painting the exterior white (e.g., the Town Hall, "updated" by Mauran in 1916). A distinguished example is the Osgood-MacGrath house, #115, off Lake Road South, (originally built in 1882 as a shingle "cottage" with Queen Anne massing) which was transformed in 1910 into a Colonial Revival house by the major New York firm of Delano & Aldrich, premier American practitioners of the Georgian Revival style. Complete examples of the style are the Amory-Auchincloss house, #148, (by John Lavalle, 1899) off Old Troy Road; Mauran's Dublin Consolidated School, #60, (1916); the Sumner-Carleton house, #125, of 1900 on the Old Marlborough Road, in its present stylistic updating; the Wyman-Marriner house, #26, on Old County Road (1899) is a recreation of a 17th-century New England "Colonial" house.

Dublin also has a collection - possibly unequalled in a single community - of at least five houses by one of America's greatest architects and landscape designers, Charles Adams Platt. "Spur House" (Mellus-Sewall residence, #91, of 1901); Beech Hill, #92, (1903); the Daniel K. Catlin house, #135, (1908); "Sky Hill", #107, (Upham-Jane Young house, 1898); and the Coolidge-Steinert-Moore house (#140, c. 1907), are primarily Georgian in style, although they exhibit

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Platt's trademark of a skillful blend of Georgian and Italian Renaissance motifs, and the joining of classical houses to natural landscapes by means of terracing, pergolas, and formal gardens. (These five houses alone, not to mention several of the Shingle Style summer cottages, make Dublin of national architectural importance, all worthy of separate National Register nominations in their own right).

The Italian flavor, which Charles Platt did much to introduce into this country, was popular in Dublin's art colony, as seen in Joseph Lindon Smith's "Teatro Bambino" 1899 (a small outdoor Italian amphitheatre, #112); in the ornaments and arrangement of his gardens and in features of his house at "Loon Point" (#112), which was the focal point of the once so-called "Latin Quarter", the concentration of artists' and writers' summer homes on the south side of Dublin Lake. The Italian influence at its height found expression in the most unusual (especially given New Hampshire's harsh winter climate) house and studio designed by Boston architect Walter Atherton for Professor Raphael Pumpelly in 1926 and 1911, respectively. Both have stucco walls, tile roofs and Romanesque arches, while the main house, "Pompelia" (#103, destroyed by fire 1979), featured a groin-vaulted arcaded loggia open to a sweeping western view of the lake and mountains. Pumpelly's grandson (and son-in-law of the painter George deForest Brush), Thomas Handasyd Cabot also designed two smaller houses with strong Italian flavor, the "Stone House" (#30, built for his sister-in-law Mary Brush Pierce c. 1948-50), and the Bremer-Austin house (#33, c. 1950) on Windmill Hill Road. The Alexander James Studio, #41, of 1945 by Eric Gugler (fellow of the American Academy in Rome and architect of an extension to the White House), is barnlike in structure, but is graced by massive, classically proportioned windows and is surrounded by a grape arbor pergola and formal gardens on three sides. Also of this period is the Russian emigre and artist Gouri Ivanov-Rinov's stucco-surfaced, rammed earth (pise de terre) house, #28, begun in 1937. It is the only building of this construction in the state, and its stylistic source is traceable to the Russian dacha (or country house).

If the First World War slowed the building of the great summer houses in Dublin, the Depression marked an end to them. The aftermath of World War II and the 1950's saw a resurgence of Dublin as a summer resort, although with houses on a more modest scale, and made possible by the automobile and relatively easy access from urban centers such as Boston and New York. Some of the larger estates were divided, descendants of summer colonists were becoming year-round residents, and smaller houses (as those by T.H. Cabot, cited above) were erected on the divided lots near the lake. Notable among them are those by local architect Alexander R. James (son of artist Alexander James and grandson of the philosopher William James) built in a handsome Modernist style drawing inspiration from both the International Style (the work of architects like Walter Gropius, for example) and the local vernacular traditions of frame houses.

It is also the automobile and Dublin's diminishing isolation from the outside world that have resulted in the pressures, especially for speculative developments, wider thoroughfares, and probably even a multi-lane bypass, that threaten to change a portion of the architectural heritage that makes Dublin so exceptionally worthy of preservation.

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Next to, and perhaps the equal of its natural setting - Mount Monadnock and Dublin Lake - Dublin's architecture is its most valuable resource. On the one hand there are the ample summer houses - the Shingle Style cottages and the Charles Platt mansions set in splendid spots in the woods or on mountainsides. And there is the relatively unchanged Dublin of the New England past with its steepled meetinghouse, general store, and the Main Street row of frame houses representing 200 years of rural American life. Together these two groups combine to give the town a character unique to the region and the state.

In combination with these elements are other features found throughout the community (although there was not time in the present survey to itemize them individually) that contribute to Dublin's character and uniqueness: such natural features, for example, as the ancient towering sugar maples still remaining along Main Street and the oaks and pines by the Old Common, or the marked out scenic trails leading from the Dublin foothills to the summit of Monadnock; such reminders of Dublin's rural past as the heavy bouldered stone walls put up by the early farmers, the stone foundations of a piece of the original "great road," paralleling 101 opposite Silas Stone house (#21), the sites of its early blacksmith shops and handicraft industries, or the dam and small millpond where the old tannery once stood on Main Street hill; later reminders of the heyday of the summer colony such as the gardens and terraces of the delightfully individual Shingle Style boathouses that dot the shores of Dublin Lake; and along the main thoroughfare the Soldier's Monument in front of the Historical Society and the village oval with its granite boulder and flower beds.

Both of these architectural groups are extremely fragile. The resort heritage is endangered because of the great size and tremendous upkeep of the houses in an increasingly energy-conscious era. Main Street, a well-preserved and meaningful evocation of rural New England village life, is also a state highway, endangered by the possibility of widening or by building a multilane highway to parallel it.

Possible highway construction, however, is but one aspect of broader social and physical changes that threaten Dublin's special character. In the past few years the cohesion of the town's center has gradually eroded. One of the grocery stores and a small restaurant have vanished, the post office has recently been moved half a mile away, and the Town Hall is regarded by some as "outdated". These facilities contributing to the vitality and unity of village life - and of major importance in a town of Dublin's small size - have not been replaced.

Nomination to the National Register of Historic Places can play a vital role in the overall planning of the town's future as a means of recognizing the value of preservation both of Dublin's townscape, and its rich and diversified heritage of architectural and cultural resources.

8. SIGNIFICANCE (page 13)

E. Archaelogy

As previously noted, archaeology is not within the purview of this nomination.

F. Preservation/Restoration Activities

No concerted preservation or restoration program exists in Dublin at the present time, but individual efforts stand out in the village center, as, for example, restoration of the 1841 Schoolhouse (1976) and Old Tavern House--now Parsonage (1978), and the current campaign to preserve and revitalize the 1882 Town Hall.

G. Choice of Sites and Districts

This nomination encompasses the Town as a geographical whole, mainly because many notable buildings and individual sites, both of the agricultural era and the summer cottage era, often occur in isolated spots and are spread out over a wide area. Typical of rural northern New England, the political-geographical town is inseparable from the cultural-historic-social community. As work progressed, however, it became obvious that, within the Town as a whole, two areas fell conveniently into distinct districts. These two districts have been designated the Dublin Village District, consisting largely of late-18th and early 19th century houses in the village center, Main Street and the "Old Common"; and the Dublin Lake District, almost entirely consisting of late 19th century summer cottage architecture contiguous to Dublin Lake and its environs. Of the approximately 160 nominated properties, over 50 contributing buildings lie within the village district and over 40 in the Lake District.

H. Exempted Properties

Justifications are given on individual inventory forms. These structures were selected because they represent important elements in Dublin's historical, cultural and architectural heritage. Taken together all of them contribute to the overall nomination.

Buildings less than 50 years old. These include half a dozen properties; among them the James Studio (#41), the Stone House (#30), the Bremer House (#33) and the Ivanov-Rinov house (#28), all identified with Dublin's continuing colony of artists and designers and possessing in a regional context exceptional architectural attributes. Windmill Hill (#32 - 1934) and the Newbegin house (#154 - 1933) are now virtually half a century old and are good residential examples of their respective Boston architects.

8. SIGNIFICANCE (page 14)

Moved Buildings. Also included are 11 nominated buildings that were moved between 1852 and the present day, representing a fraction of those known or suspected to have been moved in that period and earlier. Thus, while nominated on the basis of conventional historical and/or architectural criteria, the moving in itself represents an important Dublin vernacular tradition at least 130 years old, and rather than being a reason for their exclusion, seemed to be a factor of special local significance. Among the examples are the Old Tavern House (#66 - moved 1852), the Corner House (#81), hauled by oxen across the ice of Dublin Lake in the winter of 1901, and Redwood Cottage (#123 - 1874), moved altogether three times, from its original lakeside location, lastly about 1902. Thus, Dublin can be understood as practicing preservation and local adaptive re-use a century or more before such methods became fashionable.

Reconstructions. There are many houses in Dublin which, like those which have been moved, have been altered, expanded, or partially reconstructed at one time or another. Complete reconstructions (in the Williamsburg manner) are unknown in Dublin, and those partial examples generally maintained the spirit of the original appearance. Only two nominated properties were sufficiently reconstructed to warrant possible exemption: the Dublin Christian Academy (#11), a partial reconstruction of the 1793 Gowing farm by Boston architects Belknap and Weir; and Yonder Farm (#12) rebuilt after a fire in 1908, but worthy of nomination in itself as an example of Georgian Revival.

Religious Structures. Dublin's three existing churches all have architectural and/or historical significance to justify their inclusion, as do the two farms now owned by religious institutions.

I. Relation to Local Planning

The results of this inventory have not as yet been integrated into town planning. Town officials, however, have been kept informed of the progress of the inventory, and copies of the nomination are being made available to the Selectmen, Planning Board and the Southwest Regional Planning Commission (at Keene, N.H.). Dublin's Comprehensive Planning Program ("Master Plan") of 1979 contained no detailed information on historic properties, but called for documentation of the town's historic heritage and nomination as a multiple resource area to the National Register.

9. Major Bibliographical References

See Continuation Sheets.

10. Geographical Data

Acreage of nominated property See individual forms

Quadrangle name Monadnock, N.H. **Quadrangle scale** 1:62500

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
A				B			
C				D			
E				F			
G				H			

Verbal boundary description and justification

See Continuation Sheet.

List all states and counties for properties overlapping state or county boundaries

state	n/a	**code**	**county**	**code**
state	n/a	**code**	**county**	**code**

11. Form Prepared By

name/title	William L. Bauhan, Chairman, Historic Resources Committee.		
organization	Dublin Conservation Commission	**date**	April 15, 1983
street & number	Old County Road	**telephone**	603-563-8020
city or town	Dublin	**state**	New Hampshire 03444

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

X national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

Commissioner, NH Dept. of Resources & Economic Development

title NH State Historic Preservation Officer **date** SEP 30 1983

For NPS use only

I hereby certify that this property is included in the National Register

See Continuation Sheet for Justification **date**

Keeper of the National Register

Attest: **date**

Chief of Registration

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

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DATE ENTERED

CONTINUATION SHEET ITEM NUMBER 9 PAGE 1

9. BIBLIOGRAPHICAL SOURCES (page 1)

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LETTERS

Letters from owners, former owners or family members in response to survey questionnaires (1976-77) as well as questionnaires themselves have been placed on file in the Dublin Public Library. Dates of relevant letters are cited on individual property forms. (Accompanying Documentation).

INTERVIEWS

Elliot Allison (member of committee consulted	1978-1980)
Hildreth Allison	10/7/80
Charles Bivona	7/12/79
Sandy Bodecker	12/29/79
Nancy Brush Bowditch	3/14/78
Peter Brooks	9/12/80
Carol Parsons Byron	3/15/80
T. H. Cabot	5/1/80
Ruth Carr	11/8/80
Daniel Catlin	8/15/79
Lilian Chapin	3/29/77
Harold Clukay	4/8/81
Isabel Clukay	8/1/76
Mary Doyle	11/5/80
Justine Eaton	11/16/80
Lois Faulkner	5/17/77
Edward R. Foote	12/8/79 & 8/12/80
Grace P. Forbes	9/2/77
Benton Grant	9/14/80
Edith Henderson	9/1/79
Frances Henderson	9/1/79 & 9/12/80
Muriel Ivanov-Rinov	11/14/76 & 2/25/81
A. R. James, Jr.	5/28/72
Kenneth E. Jewett	5/6/78
Martin Kilson	8/14/79
Robert Knight	8/15/80
Aimee Lamb	10/14/79
Rosamund Lamb	10/14/79
Richard Latti	10/15/80
Paul Lehmann	11/16/78
Lucy McDonald	11/14/80
Frank McKenna	7/10/79
Pauline Metcalf	8/31/80
Melvin Moody	10/10/80
Mrs. Niemala	10/15/80
William Pickford	3/31/79 & 10/15/80
Mrs. Bert Pierce	10/15/80
Warren Plimpton	9/23/80
Robert Raley (architect)	4/18/78
Dr. Loren Richards	10/17/79
Helen Scribner	10/22/80 & 11/5/80
Lucia Sirois	10/7/80
Louisa Spencer	1/9/80
Lucy Steinert	7/16/80
Isabel Mauran Warren	8/24/79
C. M. Wenigmann	10/15/80
Priscilla Whitney	8/30/79
Leonard Williams	10/1/80
Phyllis Williams	8/22/80
Dorothy Worcester	9/18/80

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

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Continuation sheet | Item number 10 | Page 1

Verbal Boundary Description and Justification:

The Multiple Resource Inventory covers the whole area of the Town (township) of Dublin, N.H., bounded by the other Towns of Harrisville, on the north; Jaffrey on the south; Peterborough on the east; and Marlborough on the West. Only individual properties and districts meeting National Register Criteria have been included.

NPS Form 10-900-a
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

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Continuation sheet | Item number | Page 1 of 7

Multiple Resource Area
Thematic Group

dnr-11

Name Dublin Multiple Resource Area
State Cheshire County, NEW HAMPSHIRE Cover 12/18/83

	Nomination/Type of Review			Date/Signature
1.	Allison, Capt. Samuel, House	Substantive Review	for Keeper	accept Patrick Andrus 12/18/83
			Attest	
* 2.	Amory-Appel Cottage	Substantive Review	Determined Eligible for Keeper	Eligible Patrick Andrus 12/18/83
		DOE/OWNER OBJECTION	Attest	
* 3.	Amory Ballroom	Substantive Review	Determined Eligible for Keeper	Eligible Patrick Andrus 12/18/83
		DOE/OWNER OBJECTION	Attest	
4.	Amory House	Entered in the National Register	for Keeper	Arlene Byers 12/15/83
			Attest	
5.	Appleton Farm	Substantive Review	for Keeper	accept Patrick Andrus 12/18/83
			Attest	
6.	Appleton-Hannaford House	Entered in the National Register	for Keeper	Arlene Byers 12/15/83
			Attest	
7.	Ballou-Newbegin House	Substantive Review	for Keeper	accept Patrick Andrus 12/18/83
			Attest	
8.	Beech Hill	Entered in the National Register	for Keeper	Arlene Byers 12/15/83
			Attest	
9.	Brackett House	Substantive Review	for Keeper	accept Patrick Andrus 12/18/83
			Attest	
50 10.	Bremer, Mabel, House	Substantive Review	Keeper	return PWA 12/18/83 S
			Attest	

* Add to Amend Continuation sheet

NPS Form 10-900-a
(7-81)

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

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date entered:

Continuation sheet | Item number | Page 247

Multiple Resource Area
Thematic Group

Name Dublin Multiple Resource Area
State Cheshire County, NEW HAMPSHIRE

Nomination/Type of Review			Date/Signature
11. Burpee Farm	Substantive Review	for Keeper	accept Patrick Andrus 12/18/83
		Attest	
12. Cabot, T. H., Cottage	[illegible]	for Keeper	Helen Byers 12/15/83
		Attest	
13. Cabot, Louis, House	Substantive Review	for Keeper	accept Patrick Andrus 12/18/83
		Attest	
14. Corey Farm	Entered in the National Register	for Keeper	Helen Byers 12/15/83
		Attest	
15. Dublin Lake Historic District	Substantive Review	for Keeper	accept Patrick Andrus 12/18/83
		Attest	
16. Dublin Village Historic District	[illegible] National Register	Keeper	Helen Byers 12/15/83
		Attest	
17. Eveleth Farm	Substantive Review	for Keeper	accept Patrick Andrus 12/18/83
		Attest	
18. Far Horizones	Entered in the National Register	for Keeper	Helen Byers 12/15/83
		Attest	
19. Fisk Barn	Substantive Review	for Keeper	accept Patrick Andrus 12/18/83
		Attest	
20. Foothill Farm	Entered in the National Register	for Keeper	Helen Byers 12/15/83
		Attest	

NPS Form 10-900-a
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

For NPS use only
received 11/3/83
date entered

Continuation sheet | Item number | Page 3 of 7

Multiple Resource Area
Thematic Group

Name Dublin Multiple Resource Area
State Cheshire County, NEW HAMPSHIRE

Nomination/Type of Review			Date/Signature
21. Frost Farm (Korpi Rd.)	Substantive Review	for Keeper	accept Patrick Andrus 12/18/83
		Attest	
22. Frost Farm (Old Marlborough Rd.)	Entered in the National Register	for Keeper	Delores Byrne 12/15/83
		Attest	
23. Gowing, James, Farm	Substantive Review	for Keeper	accept Patrick Andrus 12/18/83
		Attest	
24. Gowing, Joseph, Farm	Entered in the National Register	for Keeper	Delores Byrne 12/15/83
		Attest	
25. Greenwood, Isaac, House	[illegible]	for Keeper	accept Patrick Andrus 12/18/83
		Attest	
26. Greenwood, Moses, House	[illegible]	for Keeper	Delores Byrne 12/15/83
		Attest	
27. Ivanov-Rinov House	Substantive Review	for Keeper	accept Patrick Andrus 12/18/83
		Attest	
28. Lattice Cottage	Entered in the [illegible]	for Keeper	Delores Byrne 12/15/83
		Attest	
29. Learned, Benjamin, House	[illegible]	for Keeper	accept Patrick Andrus 12/18/83
		Attest	
30. Learned Homestead	Entered in the [illegible]	for Keeper	Delores Byrne 12/15/83
		Attest	

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Name Dublin Multiple Resource Area
State Cheshire County, NEW HAMPSHIRE

Nomination/Type of Review			Date/Signature
31. Knollwood	Substantive Review	for Keeper	accept Patrick Andrus 12/18/83
		Attest	
32. Learned, Amos, Farm	Entered in the National Register	for Keeper	Helen Byers 12/15/83
		Attest	
33. Markham House	Substantive Review	for Keeper	accept Patrick Andrus 12/18/83
		Attest	
34. Marshall, Benjamin, House	Entered in the National Register	for Keeper	Helen Byers 12/15/83
		Attest	
35. Martin, Micajah, Farm	Substantive Review	for Keeper	accept Patrick Andrus 12/18/83
		Attest	
36. Mason House	Entered in the National Register	for Keeper	Helen Byers 12/15/83
		Attest	
37. McKenna Cottage	Substantive Review	for Keeper	accept Patrick Andrus 12/18/83
		Attest	
38. Morse, Asa, Farm	Entered in the National Register	for Keeper	Helen Byers 12/15/83
		Attest	
39. Moore Farm and Twitchell Mill Site	Substantive Review	for Keeper	accept Patrick Andrus 12/18/83
		Attest	
40. Morse, Capt. Thomas, Farm	Entered in the National Register	for Keeper	Helen Byers 12/15/83
		Attest	

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State Cheshire County, NEW HAMPSHIRE

Nomination/Type of Review			Date/Signature
41. Mountain View Farm	Substantive Review	for Keeper	accept Patrick Andrus 12/18/83
		Attest	
42. Parsons Barn	Substantive Review DOE/OWNER OBJECTION	for Keeper	Eligible Patrick Andrus 12/18/83
		Attest	
43. Parsons Studio and Casino	Substantive Review	for Keeper	accept Patrick Andrus 12/18/83
		Attest	
44. Perry, Ivory, Homestead	Entered in the National Register	for Keeper	Helen Byers 12/15/83
		Attest	
45. Perry, John, Homestead	Substantive Review	for Keeper	accept Patrick Andrus 12/18/83
		Attest	
46. Piper, Rufus, Homestead	Entered in the National Register	for Keeper	Helen Byers 12/15/83
		Attest	
47. Piper, Solomon, Farm	Substantive Review	for Keeper	accept Patrick Andrus 12/18/83
		Attest	
48. Pumpelly Studio	Entered in the National Register	for Keeper	Helen Byers 12/15/83
		Attest	
49. Richardson, Abijah, Sr., Homestead	Substantive Review	for Keeper	accept Patrick Andrus 12/18/83
		Attest	
50. Richardson, Deacon Abijah, House	Substantive Review Entered in the National Register	for Keeper	Helen Byers 12/15/83
		Attest	

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State Cheshire County, NEW HAMPSHIRE

Nomination/Type of Review		Date/Signature
51. Richardson, John, Homestead	Substantive Review for Keeper	accept Patrick Andrus 12/18/83
	Attest	
52. Richardson, Luke, House	Entered ... Keeper	Delores Byrne 12/15/83
	Attest	
53. Robbe, James, Jr., House	Substantive Review for Keeper	accept Patrick Andrus 12/18/83
	Attest	
54. Spur House	... Keeper	Delores Byrne 12/15/83
	Attest	
55. Stanley, Joshua, Farm	Substantive Review for Keeper	Eligible Patrick Andrus 12/18/83
DOE/OWNER OBJECTION	Attest	
56. Stone-Darracott House	Entered ... Keeper	Delores Byrne 12/15/83
	Attest	
57. Stone Farm	... Review for Keeper	accept Patrick Andrus 12/18/83
	Attest	
58. Stone House	Substantive Review Keeper	Return PWA 12/18/83 S
	Attest	
59. Stonehenge	Substantive Review for Keeper	accept Patrick Andrus 12/18/83
	Attest	
60. Strong, Richard, Cottage	... for Keeper	Delores Byrne 12/15/83
	Attest	

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State Cheshire County, NEW HAMPSHIRE

Nomination/Type of Review			Date/Signature
61. Strong, Capt. Richard, House	Substantive Review	for Keeper	accept Patrick Andrus 12/18/83
		Attest	
62. Strongman, Henry, House	Entered in the National Register	for Keeper	Helen Byers 12/15/83
		Attest	
63. Strongman, William, House	Substantive Review	for Keeper	accept Patrick Andrus 12/15/83
		Attest	
64. Townsend Farm	Entered in the National Register	for Keeper	Helen Byers 12/15/83
		Attest	
65. Wales, Mary Anne, House	Substantive Review	for Keeper	accept Patrick Andrus 12/18/83
		Attest	
66. Weldwood	Entered in the National Register	for Keeper	Helen Byers 12/15/83
		Attest	
67. Windmill Hill	Substantive Review	for Keeper	accept Patrick Andrus 12/18/83
		Attest	
68. Wood House	Entered in the National Register	for Keeper	Helen Byers 12/15/83
		Attest	
69. Morse, Eli, Sawmill Foundations	Substantive Review	for Keeper	accept Patrick Andrus 12/18/83
		Attest	
		Keeper	
		Attest	

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Name Dublin Multiple Resource Area
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	Nomination/Type of Review			Date/Signature
*	70. Amory-Appel Cottage	Entered in the National Register	Keeper	DB/owner objection
			Attest	withdrawn
*	71. Amory Ballroom	Entered in the National Register	Keeper	DB/owner objection
			Attest	withdrawn
			Keeper	
			Attest	
			Keeper	
			Attest	
			Keeper	
			Attest	
			Keeper	
			Attest	
			Keeper	
			Attest	
			Keeper	
			Attest	
			Keeper	
			Attest	
			Keeper	
			Attest	