



Longfellow House Bulletin

Volume 2 No. 1

A Newsletter of the Friends of the Longfellow House

June 1998

Longfellow House Rehabilitation Project: The Next Phase

Phase two, the planning stage, of the Longfellow House Rehabilitation Project is now in process and is expected to continue through this summer and fall. After a year of extensive study of the House's needs and resources, experts are drawing up plans for fire suppression, security, and electrical systems, an external furnace, handicap accessibility, climate control, and improved collection storage, as well as interior carriage house renovations.

In addition to installing a state-of-the-art fire suppression system, upgrading the electrical system, and relocating the furnace from the basement to an external position, the renovations being planned will improve the House's role as a research center. The rehabilitated research facilities will better preserve the collections and make them more accessible to researchers and the public. Through the addition of climate controls and more storage shelves to the vault, the collection of over 600,000 photographs, letters, books, and art objects stored inside will be archivally preserved, better organized, and more easily retrievable.

The carriage house exterior will be left intact, but the interior will be renovated to



The Longfellow House parlor as it looks today

provide a large meeting room for public lectures and seminars with space for staff and research work. A small kitchen will be available for staff and House functions.

Phase two is part of the most extensive rehabilitation and preservation work done on the Longfellow House since it was built in 1759. It aims to preserve it for future gen-

erations and to add to the House's use as a scholarly and cultural center.

Phase one of the Rehabilitation Project, a thorough assessment of the site's needs funded by the National Park Service, is now almost complete. It included an archaeological excavation and final report, a cultural

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Workshop on the Future Treatment of the House

A group of specialists from the National Park Service, Charles Sullivan and Susan Maycock of the Cambridge Historical Commission, and Richard Nylander of the Society for the Preservation of New England Antiquities (SPNEA) held a workshop for Longfellow House staff, Friends, and visitors on May 6th and 7th to discuss to what period the interior and the gardens of the Longfellow House should be renovated. Should all the rooms be returned to the time



Alice Longfellow, c. 1891

when the poet lived there, or should subsequent changes by his daughter Alice and others be allowed to remain?

The first day of the workshop focused on analyzing each room and its contents as well as the arrangement of those contents. Jim Shea, director of the House, took the group on a tour of the rooms and described how the House represents an accumulation over time of objects from different Longfellow family members. Some objects and furnishings

remain from before the poet moved into the House, others are his acquisitions, and some came to the House after Longfellow's death in 1882. Photographs provide clues as to the arrangement of the rooms at certain times. Various experts informed the group as to which fabrics, wallpapers, and floor coverings were originals or reproductions and whether they are now in their original place. Also discussed were the intent of Longfellow's descendants in 1913 in creating a "Longfellow House Trust" and the changes that took place in the twentieth

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Renovation Project (continued from page 1)

landscape report, a comprehensive wallpaper and paint study, and historic structure reports for the House and carriage house.

Phase three, the actual construction work, awaits promised funding of 1.6 million dollars from the National Park Service and is currently scheduled for 1999. During this phase, the House will discontinue public tours for approximately twelve months. However, the archives will be available to scholars, possibly at another location yet to be determined, and Friends' programs will continue.

The Friends of the Longfellow House have been instrumental in this preservation and rehabilitation project from the beginning, helping to realize and publicize the needs of the Longfellow House. Through letter-writing campaigns and personal contact, they urged the National Park Service to take on these important projects. The Friends have also supported repair work on certain historic objects, including the famous grandfather clock.

During phase two, the Longfellow House will be open to the public, and the summer programs will go on as usual, including the popular poetry and music series on the lawn on Sunday afternoons. The public will also be invited to an informal open house where the forthcoming rehabilitation will be explained.



Longfellow's library, engraving by A.C. Warren, c. 1880s

Treatment of the House (continued from page 1)

century as the House became a museum.

Currently, the ground floor of the House is displayed as a mixture of different periods including changes made by the Park Service, while the second floor is displayed as Alice Longfellow arranged it. After Alice's death in 1928, primary custodianship of the House passed to Harry Dana (1880-1950), Alice's nephew, a resident there since 1917. He saw to it that most of the contents remained in the House and preserved it, with only a few changes, as a memorial to his grandfather and George Washington, whose images he added. When the National Park Service assumed management of the property in 1972, they left most possessions where they were, although they filled some spots with objects in storage or objects returned to the House—all from Longfellow family members.

On the second day of the workshop, John Maounis, deputy superintendent of the Longfellow National Historic Site, led a discussion of five possible treatments of the rooms:

1. Retain the rooms in their present disposition
2. Restore the furnished interior to the Longfellow Trust period (c. 1928-1972)
3. Restore the furnished interior to the Alice Longfellow period (c. 1882-1928)
4. Restore the furnished interior to the Henry W. Longfellow period (c. 1868-1882)
5. Restore the furnished interior to a combination of the Alice Longfellow (2nd floor) and Henry W. Longfellow periods (1st floor)

After considering each treatment's relation to the Master Plan drawn up by the Park Service in 1978, the National Register status of the site, the feasibility of each particular alternative, how a change will affect the interpretation of the individual rooms, and what any change might cost, a vote was taken. The group consensus was to rehabilitate the rooms and the gardens through the period of Alice Longfellow's lifetime (i.e., treatment 3). Participants felt that this was most appropriate given Alice's commitment to her family's history and to historic preservation. Also, she was the House's longest-term resident.

Interview with a Scholar...Meet Christine Laidlaw

by Ruth Butler

Christine Laidlaw is the editor of *Charles Appleton Longfellow's Letters: Twenty Months in Japan, 1871-1873* to be published this July by the Friends of the Longfellow House and funded by Frederick A. Sharf.

Ruth Butler. Christine, first I must tell you how much those of us who have read Charley's letters as presented through your fine editing and informative annotations have enjoyed them. We are so proud that this will be our first publication. How did you find us and the material at Longfellow? It's not that well known. What led you here?

Christine Laidlaw. When I was working on my dissertation on the American reaction to Japanese art in the third quarter of the nineteenth century, I came across an illustration in a book called *The Book of American Interiors* by Charles Wyllys Elliott. It had an illustration of Henry Longfellow's library, and there was a Japanese screen! So in the process of traveling around in search of Japanese material, the Longfellow House was on my list. Jim Shea looked at the photograph and said he had never seen the illustration. The Japanese screens were in terrible condition, and he would not let me look at them, but he was glad to point out other Japanese objects on view. As we toured the house, Jim mentioned that Charley Longfellow went to Japan in the 1870s, and his letters and journals were still in the house. I had no idea that this material existed or who Charley Longfellow was. I came back to look at the letters and journals and quickly pick out a few phrases that would be useful in my dissertation. Once the dissertation was under control, I came back and transcribed the material for publication. When I revise the dissertation for publication, it will incorporate more material which I've been learning in the process of working on this project.

R.B. What is the time frame for all this?

C.L. I first came in August of 1994. My husband, Angus, came with me. We worked initially with the material in September, but I did not seriously start transcribing until 1995, and I finished in December of 1996.

R.B. Tell me about your dissertation.

C.L. It is called "The American Reaction to Japanese Art, 1853 to 1876." My primary goal was to discover exactly what Japanese art was available to Americans in that time period, what were the critical reactions to it in this country, and what

influence it had on American art. I got my degree from Rutgers in 1996.

R.B. Did your work here at the Longfellow archives change what you previously thought? How was your experience here?

C.L. More than change things, it amplified my previous work.

Well, I had to drive up from New Jersey every time I wanted to work. The people at



Christine Laidlaw with Park Ranger Nancy Jones

the Longfellow House were busy and could not deal with me on a daily basis, so I ended up working at Longfellow two or three days a month. Once I actually got here though, the material was very accessible especially since it had all been catalogued and could be retrieved immediately. The people here helped me edit and supplied me with a great deal of information. Jim Shea was crucial to the project. Lauren Malcolm's work on the photographs was invaluable.

The letters themselves are fairly easy to read except when Charles wrote in one direction on a sheet of paper and then wrote over it on the same side in a perpendicular direction in order to save paper. The journals were easier since they are copies. But, in the end, I would say I was able to read almost every word.

R.B. In your work on American reception of Japanese influence, did you get to know any other individuals as you have come to know Charles Longfellow?

C.L. I worked quite a lot on John La Farge, probably the first American artist to study Japanese art. He built up a large collection; probably as many as 10,000 objects. Henry and Clover Adams also collected. Henry and William James did not collect art themselves, but they knew everybody. Others would be Oliver Wendell Holmes,

Jr. and his wife, Fanny Dixwell Holmes, whose embroidery was strongly influenced by Japanese painting.

R.B. How many of these people did Charley know?

C.L. He knew the Holmeses. I don't know if he knew John La Farge, but he certainly knew William Morris Hunt who had been a colleague of La Farge. Henry James was a guest in the house—I assume Charley knew him. I don't know if he knew the Adamses, but he knew Clover's cousin William Sturgis Bigelow, who was another person with considerable interest in Japan.

R.B. How well have you yourself gotten to know Japan?

C.L. I went to Japan for the first time in January 1991. I spent time in Tokyo, Kyoto, Nikko, and went to Kamakura to see the Great Buddha. At that point I was following La Farge's trips and my choice of places to visit was determined primarily by where he had gone. When I returned in October 1997, it was Charles who acted as my guide. I went up to Sapporo, came down to Hakodate, stopped in a reconstructed Ainu village in Shiraoui, then took the train down to Tokyo, stopping at Matsushima on the way. Matsushima has a beautiful bay, often considered one of Japan's most spectacular sites. The head priest at the Zuiganji Temple entertained Charles, taking him down to a pavilion by the Bay of Sendai, where they took tea and looked out over the water filled with boats and islets. You can still take tea there, which pleased me very much. I think that was the closest I came to feeling I was in the same space, having the same experience that Charles once did.

R.B. Were you able to locate the area of Tokyo where Charlie's house was?

C.L. No, I have not been able to do that. There was one section where foreigners tended to settle. But we do not know if Charles built his house or if he remodeled an existing samurai establishment. Presumably, if he built one, it would have been in the Tsukiji section, but if he purchased a house it could have been anywhere.

R.B. What about the photographs that Charley brought back? Would there be equivalent collections in Japan with the same photographs? I'm curious to know how rare the photographs we have in the Longfellow House are.

C.L. The Ainu Museum in Shiraoui had
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Longfellow House in Print

Albert J. von Frank's *The Trial of Anthony Burns: Freedom and Slavery in Emerson's Boston* (Harvard University Press, 1998) extensively quotes and uses Henry W. Longfellow's and Richard Henry Dana's published journals. Anthony Burns was a fugitive slave from Virginia who fled to Boston in the 1850s. Dana served as Burns's attorney while Longfellow passionately supported Burns. Longfellow and Dana were close friends, next-door neighbors, and Longfellow's daughter Edith married Dana's son Richard.

Civil War Boston: Home Front and Battlefield by Thomas H. O'Connor (Northeastern University Press, 1997) includes excerpts about the Civil War from Longfellow's journals.

Traditional Gardening: A Journal of Practical Information on Creating and Restoring Classic Gardens for Houses of All Ages featured an article entitled "The Longfellow House: From Colonial to Colonial Revival" in its Winter 1997 issue.

The Star Ledger of Plainfield, New Jersey, printed an article on February 12, 1998 called "1907 Duplicate of Vassall/Craigie/Longfellow House" about a colonial revival home on Hillside Avenue owned by Ann Wigton which is a replica of Cambridge's own. During the first decade of the twentieth century, the Sears, Roebuck catalog advertised homes it would build. Named "The Magnolia," the Longfellow copy was the most expensive home advertised.

Christine Wallace Laidlaw is the editor of *Charles Appleton Longfellow's Letters: Twenty Months in Japan, 1871-1873* to be published this July by the Friends of the Longfellow House. (See interview on page 3.)

Henry W. Longfellow's Journal,
May 10, 1862

I send you a photograph of my little Saxon E. [ditth], eight years old. I am very fond of photographs. Did you ever examine what the photographers call the negative, in which all that is to be light is dark, and the reverse? If so, you will feel how beautiful was the remark made by a brother-in-law of mine that "this is only the negative of the world to come, and what is dark here will be light hereafter."

The Photography Training Workshop

The Longfellow NHS and the Friends of the Longfellow House co-sponsored a three-day workshop in February on identification and care of photographic collections. Although it was aimed at training a team to properly catalog the 10,000 photographs in the Longfellow archives, other interested individuals attended. The team from the Museum Services Center of the National Park Service and from SPNEA (Society for the Preservation of New England Antiquities) will embark soon on its multi-year cataloguing project.

Ronald Polito, editor of *A Directory of Massachusetts Photographers 1839-1900* and professor at the University of Massachusetts, Boston, launched the event with a talk at the (Quaker) Friends Meeting House to some fifty Friends of the Longfellow House, the community, and interested specialists. He spoke about the history of photographic processes and early photographers, especially commercial photographers who worked in the Boston area in the nineteenth century. In 1839 Samuel Longfellow, Henry's brother, was one of the earliest American experimenters with the calotype

process of photography.

Over the next two days Laurie Baty, Program Officer at the National Historical Publications and Records Commission in Washington; Jennifer Quinn of the Northeast Museum Services Center; and Paul Messier, conservator with Boston Art Conservation, led sessions on identification and dating of photographic materials, cataloging, and preservation and storage of photographic collections. A high point of the workshop was viewing a sample of the Longfellow collection, selected by Jim Shea, of daguerreotypes, ambrotypes, tintypes, and cartes de visites, featuring members of the Longfellow family.

The workshop concluded with a tour of Jack Naylor's private photography museum in Brookline. Naylor has been collecting various kinds of photographs for over thirty years. In a specially designed climate-controlled area of his house, he has displayed an extensive collection that spans the entire history of photography.



Photos to be catalogued: Longfellow's daughters; Harry Dana, Paul Robeson, and others; Mary King Longfellow

PEN and Poetry in Translation

On June 7th, PEN, the international writers' organization, hosted a celebration of world literature in translation. This was a combined effort on the part of PEN New England, the New England Poetry Club, and the Friends of the Longfellow House and continues the great legacy of Henry Wadsworth Longfellow as America's first and foremost translator.

This event marked the third time that the PEN American Center has recognized May as World in Translation Month "dedicated to promoting fiction and poetry from around the world, and the efforts of literary translators who bring such works to the American public." Robert Wechsler,

publisher of Catbird Press and chairman of the translation programs nationwide, moderated the event at the Longfellow House.

The panel consisted of three award-winning poets who read from their work and discussed problems of translation: Diana Der Hovanessian, author of eight volumes of translations and seven of her own poetry, Rosanna Warren of the University Professors Program at Boston University and coordinator of the B.U. Translation Seminar, author of two volumes of poetry and a verse translation of Euripides, and F.D. Reeve, poet, scholar, and translator at Wesleyan University, author of numerous volumes of prose, poetry, and works in translation.

Longfellow Institute Speaks to Multi-lingual Past

The forthcoming *Longfellow Institute Anthology of Literature of the United States*, a multi-volume project, will bring together hundreds of non-Anglophone works in a bilingual format. Appropriately, it is Longfellow's name that announces the recovery of much of the rich multi-lingual American literary output which began to fade in the first decades of this century.

Founded in 1994, Harvard's Longfellow Institute was named for Henry W. Longfellow, the University's first professor of comparative literature, once a field more akin to aspects of today's American Studies than we might think. In the 1790s, for example, a Philadelphia publisher brought out a catalogue of his newest titles; it included fifty pages listing works in Dutch, French, German, Italian, and Spanish. Works in English took up a mere twenty pages.

For much of this nation's history, there has been a steady outpouring of fiction, political tracts, poetry, journalism, plays—in an estimated minimum of forty languages spoken and read by Americans. Chinese newspapers were printed on rice paper in San Francisco; French language publications flourished throughout New England. A spicy 1854 novel of sex and intrigue set in New Orleans was first published as a serial in that city's German-language newspaper. The oldest continuously published Russian-language newspaper is still printed in the United States, its coverage uninterrupted by the events of 1917.

From the 1830s until his death in 1882, one name sure to appear on the subscription lists of scores of those newspapers and

in the files of dozens of non-English language publishers was that of Henry Longfellow. Along with the requisite command of the classical languages, Longfellow mastered virtually all of the European and Scandinavian tongues and made enthusiastic forays into the literature of traditions considered exotic in his day such as Arabic, Sanskrit, and the African-influenced Spanish Creole of the Cuban journal *Mulatto* to which he subscribed in the 1860s.

Longfellow Institute founders, Marc Shell, of the Longfellow House Advisory Board, and Werner Sollors, have established seminars, graduate fellowships and grants for visiting scholars. At least one dissertation on Longfellow himself is underway.

By promoting what Shell calls "the civil rights of language," he, Sollors, and their colleagues let us hear again a multitude of lively opinions on the many meanings of America. Possible collaborative projects under discussion between the Longfellow House and the Institute include a colloquium and an exhibition.

Henry W. Longfellow's Journal,
November 24, 1843

I am just beginning the publication of a volume of specimens of foreign poetry,—being a selection of the best English translations from the Anglo-Saxon, Icelandic, Danish, Swedish, German, Dutch, French, Italian, Spanish, and Portuguese. The object of the book is to bring together in one volume what is now scattered through a hundred. . .

Senator Kennedy Visits the Longfellow House

Senator Edward Kennedy, a long-time supporter of the Longfellow House, paid a visit to the House with his wife, Vickie, on April 17th. The senator requested a tour because he was launching a campaign to increase the base funding of the House.

The Kennedys toured the ground-floor rooms and then spent time in the archives. They were impressed with the breadth and significance of the collection. Senator Kennedy poured over the journals kept aboard the USS *Constitution* from 1802-4 by Henry Wadsworth, the uncle and namesake of the poet, and spontaneously recited stanzas from Longfellow's *Paul Revere's Ride*. Kennedy was particularly interested in the

George Washington materials (in preparation for the bicentennial anniversary of Washington's death in 1799.)

That evening on New England Cable News, Kennedy announced his commitment to working towards increased funding for the Longfellow House.

Kennedy's support goes back to 1972 when he and former U.S. Speaker of the House Thomas ("Tip") O'Neill introduced a bill to make the Longfellow House a national historic site. Currently, the Massachusetts senator is seeking to increase support for educational programs and visitor services at the House and to keep it open year round.

Volunteer Opportunities

Special tours. Work with the Longfellow staff to develop and present tours of the House and grounds. We especially need help with tours of the gardens during the spring.

Summer Festival. Volunteers are needed to help with set-up and break-down of the chairs and equipment, staffing the Friends information table, and greeting people at the front gate.

Family Days. If you love working with kids, we need your help on September 12-13 with tours and special activities, including watercolor painting, bookmaking, quill pen writing, and nineteenth-century games.

Visitor Center A great opportunity to meet our visitors from all over the world. A volunteer in the visitors center would help sell tour tickets and books, and answer questions. No previous experience is necessary—just a love of people.

To volunteer, call Kelly Fellner at 876-4491.

Longfellow Director Goes to White House

On April 22nd Longfellow House director Jim Shea attended a Millennium Evening, dedicated to Poetry and American Life, at the White House. During the four-hour festivities, Jim was able to speak with both President and Mrs. Clinton about the needs of the Longfellow House.

The evening, one of a series of Millennium Evenings on American Culture and History initiated by the First Lady, focused on Poet Laureate Robert Pinsky's "Favorite Poetry Project," readings by people of their favorite poems. President Clinton read his favorite, Emerson's "The Concord Bridge." Reverend Michael Haynes of Roxbury, Massachusetts, chose Longfellow's "A Psalm of Life." Robert Pinsky and former poet laureates Robert Haas and Rita Dove were among those who also read poems.

During the reception afterwards, Jim Shea talked with Mrs. Clinton, who told him Senator Kennedy had just spoken to her about the Longfellow House. Later Jim had a few minutes with President Clinton, who assured him of his commitment to the National Park Service. In fact, earlier that day, the President had spoken at Harper's Ferry and announced his inclusion of increased funding in the budget for the National Park Service and for historic sites. The entire evening's events were televised on C-Span.

Christine Laidlaw (continued from page 3)

a book of photographs of the Ainu, but I did not see any photographs in it like those in Charles's collection. I don't know if these photos are available in Japan. Of course, all the photos with Charles in them were taken for him on commission.

R.B. In all your work on Japan, what has been your most eye-opening encounter?

C.L. Oh, there is no doubt that Charles's letters and journals are the most astonishing thing I have found. They have greatly deepened my knowledge of Japan and of the people interested in Japan in the 1870s.

R.B. And beyond the book we are about to publish, what else do you expect to do with the material?

C.L. It will help me a great deal with revising the dissertation for publication. More immediately, I am writing an article for *Orientalism* magazine about Charles as a disseminator of information on Japan. And with my husband Angus, I'm working on Charles's second trip to Japan in 1885.

*Henry W. Longfellow's Journal,
January 23, 1852*

I have a letter from Laura Bridgman, the deaf, dumb, and blind woman, written with her own hand, on reading Evangeline. She closes by saying, "I should love to meet her with my soul in heaven when I die on earth."

Bridgman Poem Comes to Light

Earlier this year in the Longfellow House archives, Longfellow staff members discovered an 1871 poem written by Laura Bridgman and sent to Henry Longfellow. Bridgman, a deaf, blind, and mute woman was born in 1829 in Hanover, New Hampshire. She was famous nationally and internationally in her day for her ability to converse by writing with her fingers in the palms of her friends' hands.

Bridgman's teacher was Dr. Samuel Gridley Howe, a founder of the Perkins School for the Blind. In the era before Braille, his work in developing techniques for the teaching of reading, writing, and mathematics to the blind so consumed him that he and his wife, Julia Ward Howe, named their third daughter Laura, after his most challenging and extraordinary pupil. Some years into Bridgman's stay at Perkins, where she lived from the age of seven until her death in 1889, her roommate was the young teacher Annie Sullivan who went on to adapt Bridgman's

skills to her work with Helen Keller.

Talented at dressmaking and lace-working, which she taught to other students to earn her keep, Bridgman also enjoyed listening to music by placing her hand on a piano as friends played. Using a pen with a special mechanical guide, she was able to write.

The newly recovered work, a religious poem called *Holy Home*, reads in part: "Holy home is illuminous,/ Like sun./ Blind are we in part/ because we cannot imagine/ the beauty of holy home.../ but after the door of death/ Is opened.../ It is a glorious wonder/ to our eyes..."

Bridgman corresponded on at least two occasions with



Laura Bridgman (right) with Oliver Caswell

Henry Longfellow. In 1852, she wrote expressing her pleasure on reading *Evangeline* as it was spelled out to her in the palm of her hand. Charles Dickens, on one of his American tours, traveled to Boston to visit with this young woman whose intelligence and character he remarked upon in his 1842 book *American Notes*.

Scandinavian Collection Revealed in Longfellow Archives

Harvard University Swedish language instructor Annette Johansson-Los went on a special tour of the Longfellow House in January that focused on the little-known Scandinavian collection. She was not new to the House, but was surprised to learn that Henry W. Longfellow had almost 400 volumes in his study that were related to Scandinavia. Some books the poet purchased when he traveled and studied in Denmark and Sweden in the summer of 1835, and some he acquired later. They include maps, songbooks, novels, travel guides, hymnbooks, dictionaries, books of grammar, and sagas from all the Nordic countries.

Johansson-Los was delighted to see over a dozen works by Frederika Bremer (1801-1865), the pioneer of the women's social reform movement in Sweden. "It is

extremely interesting to come into a house so far away...and find these books by a Swedish woman you have heard about all



Sjöslog mellan Asarne och Hothet, print by Carl J.W. Wahlbom, 1834

your life!" Johansson-Los said. A pious and intellectual woman, Bremer documented firsthand the prevailing conditions of domestic life within Sweden and overseas. Her views became so influential that she is still remembered today.

Other surprises were in store for Johansson-Los when she viewed some items from the Longfellow archives.

Examining several of the eighteen prints of scenes from Nordic mythology by artist Carl Wahlbom in 1834, she commented that the 1830s in Sweden was a time of revitalized interest in the glories of the past. These Nordic myths were later to inspire several works by Longfellow including "The Saga of King Olaf." Director Jim Shea brought out a unique object, one seldom seen by anyone, a plaster cast of the hand of Frederika Bremer. It seems

that Bremer visited the Longfellow family while traveling in the United States in 1848 and made such an impression on Henry and Fanny that they requested she have a cast made of her small, delicate hand to leave behind as a memento.

Carriage House Treasures

Over the years the Longfellow carriage house sheltered a great array of objects, from hay and horses to Alice Longfellow's Rolls Royce to the remains of a "wagon-wheel" window that once graced Longfellow's billiard room (which was dismantled in 1910) to maintenance supplies for the National Park Service. Henry Wadsworth Longfellow had it erected in 1844 on the site of a barn that had burned down four years before. Filled with years of accumulation from its past occupants, the carriage house is a microcosm of the many layers of history in the Longfellow House.

Recently, in preparation for a summer cataloguing project, National Park Service staff members Michele Clark, Michael R. Florer, Pat Laffey, and Carla Price spent several days identifying and organizing objects in the carriage house. The architectural objects are by far the largest group, including interior and exterior moldings, an interior window seat, balustrade parts, portions of a garden seat trellis, finials from the garden and sidewalk fences, heating stoves, boxes of eighteenth- and nineteenth-century hardware, and shutters. Other objects—some of them with Alice Longfellow's initials stamped on the handles—are related to garden and lawn care, including a horse-drawn harrow, wheel barrows, scythes, hoes, and a push lawn mower. Various transportation items spanned the progression from horses to automobiles, from iron hay racks and iron water basins to what appears to be the windows and trunk of a Rolls Royce. Among the miscellany was the mold used to make the plaster copy of the Daniel Chester French bust of Henry Wadsworth Longfellow in Longfellow Park. (The cast of the bust is now at the Cambridge Public Library.)

The grandest object uncovered by the staff was a huge gold and gesso frame, approximately eleven by thirteen feet, owned by the poet's artist son, Ernest Wadsworth Longfellow. It is still packed in two large crates, labelled "DOLL & RICHARD/ 8 PARK [illegible]/ FINE ARTS/BOSTON."

In contrast to the high-style furnishings in the house, nearly all the objects in the carriage barn are vernacular in nature. Hence they provide a look at the history of the site from an entirely different perspective. More discoveries are possible as work continues in the barn and objects are dusted-off and catalogued.

1998 Longfellow Summer Festival Schedule

Sunday afternoons at 4 p.m. on the grounds of the Longfellow House

- June 21** Lydian String Quartet
June 28 Joiner Center Poets (including Grace Paley, Claribel Alegria, John Deane; Kevin Bowen, moderator)
July 5 The New Mendelssohn Quintet Club, Peter Bloom, director
July 12 Catherine Salmons, a performance of music and poetry
July 19 Nineteenth century music and poetry with Julia Older and the Boston Saxophone Quartet
July 26 "One Side of the River:" Poets of Cambridge & Somerville, David Ferry, David Barber, and others
Aug. 2 Liber unUsualis, featuring Longy School's early music program, Melanie Germond, soprano; Carolann Buff, mezzo-soprano; Bill Hudson, tenor
Aug. 9 Peter Davison, Poet and Associate Editor of the *Atlantic Monthly*
Aug. 16 Longy School of Music Distinguished Faculty Member Tom Noren on guitar
Aug. 23 Woodwind Quintet directed by Vanessa Breault Mulvey, chair of Longy School of Music's wind department
Aug. 30 Translations of Spanish and Mayan poetry with Cola Franzen and Christopher Sawyer-Laucanno
Sept. 6 "The Holy Land of Song:" Longfellow and German Romantic Song, a concert with Marlies Kehler, soprano; David Farewell, Biedermeier guitar, mandolin; Jane Levin, harp; Victoria Kehler, violin
Sept. 13 Family Days—Poetry with William Jay Smith, 80th birthday celebration



Photograph of the carriage house to the rear of the Longfellow House, 1972. Plans for its interior renovation are currently underway.

Recent Discoveries in the House

While inventorying textiles in the House, members of the staff found a Japanese comforter made of silk which, according to Charley Longfellow's letters, he brought back from his first journey to Japan. Recently, Iwao Nagasaki, Curator of Textiles at the Tokyo National Museum, visited the House and identified the middle part of the comforter as originally part of a kimono from the early nineteenth-century Edo period and worn by a woman from a samurai family. The magenta silk border was made around the time Charley was there in the 1860s and 70s.

Hundreds of textile scraps stored in trunks in the attic have been discovered and matched to furniture and clothing in old photos. The staff has identified various eighteenth- and nineteenth-century drapes and floor coverings from the House. These textiles provide important information and will prove enormously helpful in working on the future treatment of the House. (see page 1.)

Adopt-an-Object Program

Help us tend to our most critical priorities by donating specifically to an object in need—the large Chinese vase in the parlor.

Dating from c. 1850, this hard-paste porcelain first appears in a stereo view of the parlor taken in the late 1860s. The vase is 25 inches tall and 8 3/4 inches in diameter. The gilt and overglaze enamel decorations in the Rose Mandarin pattern are blue, green, pink, sepia, black, yellow, white, and flesh tones—colors that are typical of late Chinese export porcelain. The vase is in poor condition, with numerous cracks, staples, and badly done glue repairs on the rim and body. The cost of repair is estimated to be \$4000.

Won't you help repair this unusual work of art?



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I would like someone to call me about volunteer opportunities.

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