



Longfellow House Bulletin

Volume 8 No. 2

A Newsletter of the Friends of the Longfellow House and the National Park Service

December 2004

Longfellow House Participates in NPS Museum Centennial Celebration

The year 2004 marks the hundredth anniversary of the first museum in the National Park Service and a celebration of its 350 current museum sites, the largest system of museums in the world. The Longfellow National Historic Site is taking part in this centennial celebration with the launching of an expanded Website highlighting its holdings, the completion of more conservation work funded by Save America's Treasures, and a special display of Japanese items from the collection. (See related articles on pages 6 and 7.)

Initially, the NPS museums were rudimentary, such as an arboretum in Yosemite (the celebrated 1904 museum), a table of artifacts in the ruins at Casa Grande, and even a museum in a tent at Sequoia. But they all were and continue to be characterized by a strong association with place.



Special display of Japanese objects in the Longfellow House dining room

All of the NPS museum collections are unique because the 105 million objects they hold are preserved in the actual places where events and cultural phenomena occurred, and the Longfellow NHS collection is a perfect example. It preserves 35,000

decorative, archeological, and fine art objects along with 775,000 documents collected by the inhabitants of the House.

From about 1836 on, the Longfellow family amassed impressive collections of books, photographs, prints, paintings, sculpture, textiles, architectural elements, furniture, and more.

Only about 15 percent of these are on exhibit in the historic rooms at any one time, but all are available to researchers along with the archives containing letters and papers with additional information which illuminates and contextualizes these myriad objects.

Charley Longfellow as an Early Collector of Japanese Works

Christine Guth's recent book, *Longfellow's Tattoos: Tourism, Collecting, and Japan*, uses Charley Longfellow and his travels to Japan as a jumping off point for exploring the concepts of and reasons for tourism and collecting in Japan's early Meiji period. Inspired by artifacts and documents in the House archives, the author examines the influences that Japanese and American culture had on each other. She lectured about the book and its subject for the Longfellow National Historic Site on October 17th.

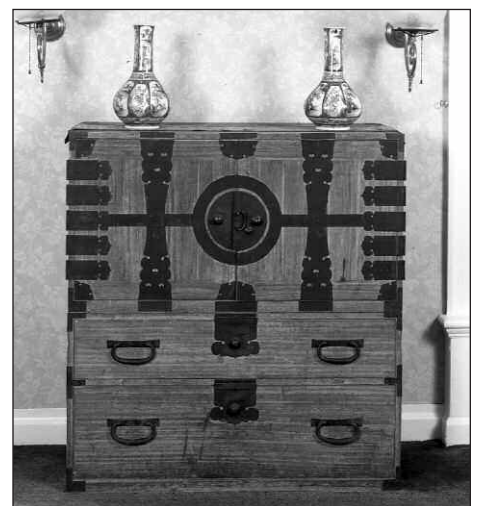
"Charley was not unique in traveling to Japan and collecting things there. World tours were taking off just at the time Charley went," Guth stated. Because the first transcontinental railroad had been completed in 1869 and two years earlier regular steamship service from San Francisco to Japan had begun, many people of diverse backgrounds visited Japan in the 1860s and 70s.

Although most tourists to Japan at this

time visited for only a few weeks, Charley stayed almost two years from 1871 to 1873 and probably would have remained longer if he hadn't fallen into debt. He even built a house for himself in Tokyo and appears to have fathered a child, a daughter he visited again in 1885 and 1891.

Charley's decision to go to Japan may have been influenced by a number of people. He lived near Richard Henry Dana Jr. who in 1860 was probably the first American tourist in Japan. Dana gave talks about his trip, and the Longfellow children would have seen the things he brought back since they were friends with his children. Other relatives and friends of the poet had also visited Japan, such as his uncle by marriage George Henry Preble and the poet and travel writer Bayard Taylor, both of whom went with Commodore Matthew Perry in 1853 on his expedition to "open up" Japan.

With his sophisticated background as the



Japanese chest now in Alice Longfellow's study, 1871-3 poet's son, Charley compulsively collected "half a shipload" of Japanese objects, some of which he characterized as "curios," others as "works of art"—what Guth refers to

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All images are from the Longfellow National Historic Site collections, unless noted otherwise.

Charley Longfellow Collector of Japanese Works *(continued from page 1)*

as “trophies of travel”—everything from furniture, utilitarian household items, and clothing, to *objets d’art*, screens, and fans, to four carefully arranged and labeled albums of photographs, containing 350 albumen photos taken by professional photographers.

Soon after his return from Japan, Charley arranged his souvenir collection in a suite of rooms on the second-floor of his father’s house. Many visitors to the House saw Charley’s “Japan Room,” whose decorations included a painted fire-screen, an ornamental cut-metal lantern, and lacquer bookshelves covered with Japanese bric-a-brac. He had pasted dozens of fans on the ceiling, an idea common in Japanese interior decor in many public and private places.

“Clearly this was a show-place,” said Guth. “During the poet’s lifetime and afterwards, people would come to the House and would be taken there to see the room, which represented [Charley] and showed a kind of cosmopolitanism. Although one can’t make a direct link between this House and other Japan rooms and other Japanese decor in local houses, clearly this was one of the first houses—probably the first house—to have a Japan room decorated with fans. It was

also one of the first houses to display such a wide range of Japanese art.

“Historically today, the Japan room is extremely important. The photographic documentation that Charley brought back, the House’s photographic documentation, and the House report that was done as part of the conservation effort—these are invaluable documents for understanding not only the House as a whole but how Japan changed over time. This is a very important visual document of Japan’s relation with New England at a very particular moment.”

But Charley Longfellow also “collected” and brought back tattoos from Japan—on his back a giant carp ascending a waterfall, and on his chest a Buddhist deity seated in the mouth of a dragon. Guth referred to this as a kind of “cultural cross-dressing.” Japanese fishermen were the first to get tattoos to scare off sharks and other threats. In 1872 the Meiji government banned tattoos, feeling that they were “uncivilized.” Charley understood that this was an “aesthetic of political defiance,” said Guth. “He was obviously making a statement, and was always something of an exhibitionist. He identified with actors and the working classes.”



Bronze incense burner, Japan

Paterson and Korzenik Fellowships Awarded

Winner of the 2004 Paterson Fellowship, Ivan Jaksic, professor at Notre Dame University, is a historian of the Hispanic world. His project seeks to explore Longfellow’s contact with a variety of scholars and poets in Spain and Latin America, in addition to a number of visitors who corresponded with him from the United States, or visited him at Craigie House. Jaksic will examine Spanish books in the House’s collections, many of which are presentation copies signed by their authors. “With these materials, I hope to write two chapters on the meaning of Longfellow’s Spanish interests for a book tentatively titled “Follow Me to Distant Spain: American Intellectuals and the Hispanic World, 1820-1880.”

L. Jill Lamberton, doctoral candidate at the University of Michigan in Women’s Studies, has won the 2004 Korzenik Fel-

lowship. In her project “Claiming an Education: Alice Mary Longfellow and the Legacy of Transatlantic Collaboration in Nineteenth-century Women’s Higher Education,” Lamberton explains that from her late twenties on, Alice Longfellow was an activist for women’s higher education.

Alice Longfellow’s letters, journals, course notebooks, drafts of speeches, papers and exams, Lamberton argues, provide a rich context for questions of how nineteenth-century college women experienced higher education, how they built networks and institutions that would foster their learning, and how they used and reflected on their educations over the course of their adult lives. She will continue her work in the House archives transcribing many of Alice’s letters and trace more fully the nature of her work at “the Annex”[which became Radcliffe College] in its earliest years.

Interview with a Friend...Meet Christine Guth, Scholar

Christine Guth is one of the foremost scholars of Japanese art history today. She received her Ph.D. from Harvard, and currently teaches at Stanford. We spoke with her before her lecture on Charley Longfellow.

Longfellow House: What first brought you to the Longfellow House?

Christine Guth: I was invited back in 1997 to teach a course at Harvard on the history of collecting—that's my field—from the Japanese side. I tried to come up with projects for students so I brought them over to the House, and Jim [Shea, director] brought out the Hokkaido album and some other things. The students who were used to high art didn't really know what to make of this stuff. When the tattoo photograph came out, I thought, I've got to follow this. I think there was one student who was persuaded to do a paper on the album, but no one else wanted to touch it. Even though I was busy teaching, I just couldn't keep myself away from the House. I started looking at all the material and decided I was going to write a book on this.

LH: Was it the tattoos that lured you?

CG: No, what really lured me was that I had been studying the history of collecting in Japan and the relationship between Japanese and American collectors in the nineteenth century. I'd done work on Bigelow, on Weld, on collectors associated with the Peabody Essex Museum. I thought I knew this area pretty well. Nowhere had the name of Charley Longfellow ever come up. I thought: there's some conspiracy. Why has he been written out of the narrative?

The reason I started with the tattoos was that it seemed to explain why he had been ignored, if not actively written out of the story. I really do believe that if he's not necessarily representative of Americans of the 1860s and 70s, he definitely marks a particular moment that has been forgotten. The reason he's been overshadowed by people like Weld and Bigelow is he didn't contribute to the Museum of Fine Arts and to the greater glory of Boston. He didn't have philanthropic ideals. He gave all the art and objects away to his family and friends.

LH: He was a whole different kind of bird—an adventurer and more of a rebel.

CG: Yes, and I think a lot of Charley's involvement with Japan was a way of dealing with his relationship with his father. Charley found a way of creating an independent identity for himself visually because his father had found a verbal way, and he was

competing with him. In similar terms the poet was also borrowing from other cultures to create an American narrative. Charley was borrowing from Japanese culture to create an American identity. Tattoos were part of that; the Japan room was part of that.

LH: What was it like researching at the House and its archives?

CG: Working here has been an education for me. I never worked with original archival uncatalogued material—most of this material was still uncatalogued then. Just learning to read the letters, which were on very thin paper written on both sides and sometimes written over at various angles! I think that art



historians at some point in their careers should have the experience of working with materials they actually have to sift through themselves, to make sense of them when they haven't already been labeled and identified.

I remember the first time I came to see the screens. They were still up on the third floor, boxed up and in pretty poor condition. We struggled to open them up so they wouldn't get damaged. They're very unusual screens, and it really tests your mettle when you're confronted with material that doesn't fit into the modern art historical canon.

Charley went to Japan at a time when there was not yet any Japanese art history. Art history wasn't taught at Harvard yet. People were just beginning to write in an objective way about Japan. So you have to figure out for yourself how what he brought back fits and make sense of it.

LH: How does seeing objects in their original context—not a traditional museum—help your understanding of them?

CG: There are a number of things that make this collection absolutely invaluable.

Let me begin with photographs. There are lots of photographs from the same period as those that Charley brought back. What makes these unique is that they were for the most part mounted in albums in Japan. Most photographs that are available now have been taken out of their albums and redistributed. These are still mounted in albums as their owner wanted them. It's not just the pictures independently but their order that tells you about how he saw Japan, how he wanted other people to see Japan. Furthermore, each one has a label that he wrote, so these photographs are contextualized.

Being able to see the photographs and screens in situ and having photographs showing the House with some of these same materials in the 1870s and 80s gives you an understanding of period taste that you don't get in the museums. At a museum you only see the tip of the iceberg, you see the best art. Seeing the Japanese artifacts in the House extends our understanding of the poet because it shows that he was a very cosmopolitan man, and his son was carrying that one step further. The poet engaged with Europe beginning with *Outre Mer* and all the other poems he was drawing on—German, Icelandic... But here we have his son going to Japan and in many ways sifting through various visual traditions. It's all of a piece. You have to come to the House to see that.

LH: Sounds like you got a good education in Longfellow in the process.

CG: Did I ever! I was educated in Europe until graduate school, so I didn't know anything about American history and culture. I felt I had to learn more about Longfellow because it became very clear to me that Charley's Japan adventure had so much to do with his relationships with his father, his sisters. Then there are his cousin Mary King Longfellow and her brother Waddy. Charley gave things from Japan to them, and so it went to Portland. That's an example of how one family can have an impact beyond their immediate Cambridge radius.

LH: Do you have plans for future books?

CG: My next book grows out of this, but it's much bigger and more amorphous—about how Hokusai's "Great Wave" became an icon. It's been important in Japan, but it's been much more important as an emblem of Japan outside Japan. I want to know how that happened. And I'd like to do a lot more with American art. If I could get a better handle on Thomas Gold Appleton, I would love to do that.

Joseph Thorp's Glass-Plate Negatives Newly Printed

All the approximately 450 glass-plate negatives from around the turn of the last century taken by Joseph Thorp, husband of the poet's youngest daughter Anne Longfellow, have been cleaned, treated for preservation, and printed, through funds from Save America's Treasures. They are an extraordinary and unusual addition to the House's historic photograph collection.

In 2002 a current occupant of the former Thorp house chanced upon the glass-plate negatives, which had been placed in now-deteriorating sleeves and poorly stored in the attic for over a hundred years.

The discovery of the photos with annotations by the photographer revealed that Joseph Thorp had been the photographer of a number of the Longfellow House's most renowned images: those of Mary King Longfellow in a Japanese kimono brought back by Charley Longfellow, as well as images of the Ojibway reenactment of *Hiawatha* in Ontario in 1900.

Taken between the late 1880s and 1915, the photos capture many of the Thorp and Dana children (grandchildren of the poet) together with their friends and pets, and often at their summer homes in Manchester-by-the-Sea or on Greenings Island, Maine. Also

there are never-before-seen images of the interior, exterior, and grounds of the Longfellow and Thorp Houses on Brattle St.



Thorp girls with black dolls, late 1880s

Two rare images depict American artist Anna Klumpke painting a portrait of Amelia Chapman Thorp, Joseph Thorp's mother. Best known for her portraits and



African American children, probably in Alabama, late 1880s

her biography of her life partner—artist Rosa Bonheur—Klumpke looks boldly at Thorp's camera. A lovely pastel by Anna Klumpke called "Child with Doll" still hangs in Alice Longfellow's study.



African American women with quilts, probably in Alabama, late 1880s

Among the most interesting new images are four from the late 1880s to 1900 of African Americans. One of these depicts an African American woman standing next to highly decorative quilts hanging on a clothesline. Another in the same series shows African-American children.

These photos were most likely taken during Longfellow family members' trips to the deep South. Joseph and Anne Longfellow Thorp, her sister Alice Longfellow, and Harriot Sumner Curtis (first cousin of Alice and Anne) were all involved in the Hampton Normal and Agricultural Institute in

Hampton, Virginia, the Tuskegee Normal and Industrial Institute in Tuskegee, Alabama, and the Calhoun Colored School in Calhoun, Alabama. From 1874 until 1925, Alice Mary Longfellow sponsored over thirty-five African American and Native American students who attended Hampton and Tuskegee.

Founded in 1868 by a former Union general as a coeducational institution emphasizing manual training for newly freed African Americans, Hampton Institute graduated Booker T. Washington in 1876. Washington went on to found Tuskegee to help poor blacks in the agricultural South through education and the acquisition of useful skills. In 1927, after years of support for the Hampton Institute, Harriot Curtis became the dean of women at Hampton, the first U.S. college to admit Native Americans. She stayed for four years.

Joseph and Anne Longfellow Thorp gave funds, clothing, and other materials to students at the Hampton Institute and the Calhoun School, and they may have been on the board of directors at Hampton. They traveled often to visit there. It is assumed that these photographs were taken during one of their trips, when perhaps they also obtained dolls for their children. The photographer immortalized his daughters with their black dolls (see lower left).



Anna Klumpke with her portrait of Mrs. Thorp

The Longfellows as Collectors: Personal Taste, Serendipity, & Thomas Gold Appleton

Through their furniture, books, paintings, and prints, we see the Longfellows' interests and tastes and a reflection of their times, activities, and the people they knew. But why and how did the Longfellows acquire the House's various and extensive collections?

In 1843 when Henry and Fanny Longfellow first took ownership of the house famous for its nine-month tenure as Washington's Revolutionary War headquarters, newspapers speculated on how they would furnish it. Henry wrote in his journal on March 21, 1844: "Paragraph in the morning paper says I am to have one room in the Craigie House furnished with articles that once belonged to Washington. News to me. Where are they to come from." That year the rumor continued, and Fanny worried about the consequences. She wrote to her sister-in-law, "This fiction will, I fear, bring upon us antiquarian visitors to any amount."

The Longfellows did, however, have a strong sense of history and great respect for the past. "We are full of plans and projects with no desire, however, to change a feature of the old countenance which Washington has rendered sacred," Fanny wrote her father on May 6, 1844.

And this same sense of history evident in the poet's work guided the couple in furnishing their home. According to Kathleen Catalano, former NPS curator, "Like many early collectors, the Longfellows acquired antiques not for aesthetic or investment purposes, but rather for historical reasons. Having old-fashioned furnishings stimulated their awareness of America's past."

In November 1844 Fanny Longfellow wrote to her sister-in-law Anne Longfellow Pierce, "The antique chair, whose fate I am sorry you have been anxious about, reached us safely and now adorns the hall, with a

venerable table at its side to keep it in countenance. John Neal [art critic] prophesied we should fill our house with trumpery



Landscape by Jean-Baptiste-Camille Corot, 1860s, in front hall, second-floor landing

antiques, and they certainly do take quiet possession one after another, but we don't consider them trumpery, and like their keeping with this old mansion."

During their year-and-a-half grand tour of Europe in 1868-69, Henry and family collected and commissioned works of art, and bought books and wallpaper. Among their prized purchases were the oil painting of Franz Liszt by George Healy, which hangs in the library, and vellum-bound folios from Bodoni, the famous Italian publisher. Upon their return the Longfellows transformed their home. "Passed the rest of the day putting up pictures and books. Where shall I find room for them all? But they cannot be left piled up on the floor as they now are," Longfellow noted in his journal, January 13, 1870.

Shortly thereafter, Henry's son Charley added significantly to the collection by shipping back objects from his stay in Japan. His sister Alice bemoaned to him in a November 3, 1872 letter, "We shall need an addition to the house to accommodate all your boxes. . . . The barn might turn into a universal museum and curio shop."

Friends and relatives also contributed to the Longfellow collection. In his will in 1874, Henry's close friend Charles Sumner bequeathed him numerous sculptures. Four Chippendale side chairs probably came to Henry from his parents' home in Portland, Maine. He had received other family heirlooms previously as a wedding present from

his uncle Peleg Wadsworth. Some of Fanny's family's possessions were bequeathed to Henry, such as Gilbert Stuart's portraits of Fanny's parents, Nathan Appleton and Maria Theresa Gold Appleton, which still hang in the dining room.

Thomas Gold Appleton, Fanny's brother, served as an important adviser to and procurer of the House's art collection. A print collector who donated over 5,000 prints to the Boston Public Library, member of the board of and major donor to Boston's Museum of Fine Arts, and an amateur artist himself, Appleton had accompanied Henry on the European grand tour and took him to visit—among others—Edmonia Lewis's and Horatio Greenough's studios in Rome. Along with William Morris Hunt, Appleton was a pioneer in buying Barbizon School art, and he purchased a landscape (see above) directly from Jean-Baptiste-Camille Corot at his studio. Appleton advised the purchase of all the Greek poets' busts now in the library.

Appleton also brought John Kensett, Winckworth Allan Gay, and other important artists to the House, and he commissioned works of art, such as the Rowse "crayon" portrait of his sister Fanny, which hangs in her bedroom. Upon his death, Thomas Gold Appleton bequeathed numerous works of art now on exhibit in the House, including works by John Enneking, George Loring Brown, and Eugene Isabey.



Thomas Gold Appleton



Chippendale-style corner chair, 1760-95

Save America's Treasures: Sculpture and Book Conservation in the Final Phase

Thanks to funds from Save America's Treasures, the Longfellow NHS has recently returned many of its sculptures and books to their former glory, as conservation specialists move towards the completion of the final phase of this five-year project to restore important items in the collection.

About thirty plaster and marble sculptures have been cleaned and conserved on site by the Collections Conservation Branch of the NPS. Using the historic Longfellow kitchen as their laboratory, five or six conservators worked full time for six weeks to remove a century or more of tobacco smoke, coal soot, and other dirt from works of art that probably had never been professionally cleaned.

Conservators also worked on the fireplace in the library with its decorative marble mantle, originally from the Boott House on Beacon Hill, and revealed the great detail of its carved griffins.

The most dramatic transformations could be seen in the marble sculptures, such as Florence Freeman's *Sandalphon* or the bust of Fanny Longfellow by Lorenzo Bartolini. But the plaster sculptures, such as the heads of the Greek poets in the library, also have a striking new luster. The large plaster bust of Jupiter which stands in the Blue Entry had been painted over with a flat beige paint. Conservators cleaned it and removed this layer, exposing the original paint underneath. "This brought it back to life," said Longfellow NHS director Jim Shea, "and we learn about the

objects in the process."

Having conservators work on site allowed for some unexpected benefits. School groups and visitors had a chance to view and ask questions about the care and methods of conservation in progress, and



Conservators cleaning sculpture in the Longfellow House kitchen

they could see the dramatic difference in tone of the newly cleaned portions. "They learned a lot about conservation and how important it is to take care of the collections, and that it never ends," Shea noted.

The process of conservation brought new attention—and visitors—to the sculpture collection. David Dearing, the curator of paintings and sculpture at the Boston Athenaeum, came to the House for the first time and was surprised and impressed with the collection. Fran Mainella, the Director of the NPS, also visited and observed the sculptures being restored.

Frances Ackerly, a long-time Board member of the Friends of the Longfellow House, is researching and writing a tour of the sculpture holdings. She seeks to discover the stories behind the sculptures in the House and how they connect with the interests of Longfellow family members.

Meanwhile, books from the Longfellow

House collection were treated at the Northeast Document Conservation Center (NEDCC) in Andover, Massachusetts. The NEDCC and NPS began by surveying and deciding which of the over 14,000 volumes were most significant and in most critical need. Conservators then repaired tears and removed discolorations, de-acidified books, and placed them in proper storage enclosures.

Among the rarest books were a first edition of Walt Whitman's *Leaves of Grass* owned by Thomas Gold Appleton, and a children's collection of fairy tales from 1849 entitled *The Fairy Ring* edited by John Edward Taylor with illustrations by Napoleon Sarony. It was inscribed: "To Charley and Erny [~~and Erny~~] Longfellow from papa. 1849." A 1496 edition of *Plutarch's Lives* printed in Venice and purchased by the poet

in 1877 for \$30 was the oldest volume in the collection and in "tough shape," according to Shea. After it was "vacuumed, dry cleaned, washed and sized, tears repaired, and endsheets attached with linen hinges," researchers can safely look through it again.

Announced in December 1998 at the Longfellow House by then-first lady Hillary Rodham Clinton, Save America's Treasures is a national public-private initiative which directs funds to our nation's most urgent preservation cases. The award was comprised of generous donations from individuals, the Fidelity Foundation, funds from a grant awarded by the state of Massachusetts, and in-kind donations. The total of \$850,000 has made possible the preservation of furnishings, objets d'art, books, and wallpaper.

The final phase of this five-year project will conclude this year with the completion of furniture restoration.

Henry W. Longfellow's Journal,
June 12, 1846:

There is a great difference—as I said to T. [Thomas Gold Appleton], walking down the village in the evening — between sculpture and painting on the one hand, and poetry on the other; namely, in the manipulation, — the delightful sensation of the busy fingers, the electric pleasure of touch, in the creative power of the hand following the creative power of the mind. This poetry has not; the conception is all in all; the record has more pain than pleasure in it; the pen does not give form and color, as the chisel and the brush.

Excerpt from *Keramos*

✿ a poem about ceramics by Henry W. Longfellow, 1878 ✿

*... The saffron dawn, the sunset red;
Are painted on these lovely jars;
Again the skylark sings, again
The stork, the heron, and the crane
Float through the azure overhead,
The counterfeit and counterpart
Of Nature reproduced in Art.*

*... He is the greatest artist, then,
Whether of pencil or of pen,
Who follows Nature. Never man,
As artist or as artisan,
Pursuing his own fantasies,
Can touch the human heart, or please,
Or satisfy our nobler needs. . .*

Unveiling of Expanded Website

Scholars, students, and anyone with curiosity will soon be able to explore the Longfellow House and its archives through an enhanced and expanded Website. Beginning in February, it will be possible to take a virtual tour of the House and obtain detailed information about its collections at <http://www.nps.gov/long>.

As visitors to the site follow the footsteps in the virtual tour, they learn about the historic use of each room and about important objects found therein. To add a human presence, excerpts from letters and journals from Henry Longfellow, his friends, and family are sprinkled throughout. Web visitors to the House will actually be able to see parts of the House not generally open to the public. The servants' quarters on the third floor, the pantry on the first floor, and Charley Longfellow's renowned Japanese room are a few of the normally inaccessible places now on view via internet.

The virtual tour also allows visitors to explore the grounds and exterior of the House, including outbuildings, gardens, and Longfellow Park, a strip of land which connected the House to the Charles River during the poet's day.

Not only rooms, but many objects from the House archives and collections have never before been seen by the public. A large newly mounted section of the Website is devoted to "Archives and Museum Collections," which includes manuscripts, photographs, prints, historic library, fine arts, furniture, ceramics, textiles, and archi-

tectural elements. Among other treasures, Web visitors can view Francis Dana's waistcoat from the eighteenth century, which normally lies tucked away in storage, or a box containing eleven pairs of Longfellow's children's shoes and moccasins he collected.

The new Website also contains an essay by scholar Matthew Gartner on Longfellow's work, alongside illustrations from early Longfellow editions.

For three years, Holly Hendricks—Web designer, historian, and librarian—has worked with staff at the House to synthesize and organize information, photograph for and design the Website. "It's been a wonderful experience," says Hendricks, "because working with the staff was pure joy."

Hendricks continued, "As we walked through the House and took photos—over 2000 of them—the themes seemed to come out. When you plan a Website, you think about a story, and the thing about this project was how many rich layers of stories were intertwined. We had to try to tell one story while acknowledging all the others."

The Longfellow House Website is a work in progress. The NPS plans to expand it to include a section on the life and family of Henry W. Longfellow, another on George Washington and his relationship to the House, and an education section with lesson plans and information for K through 12 teachers to download.

The Friends of the Longfellow House are also nearing completion of their own Website, which will be linked to the NPS site.

Recent Research at the House

The Longfellow House archives contain over 700,000 manuscripts, letters, and signed documents and are used extensively by researchers from around the world. Here are a few recent researchers of the several hundred who use the archives annually.

For a documentary about an Argentinian president, Fernando Reimers from Harvard's Graduate School of Education and Mari Paz Ferreres from Harvard's Kennedy School of Government looked for information about Longfellow's relationship with Domingo Sarmiento, a minister from Argentina who became its president.

Joseph Abdo is examining the journals and correspondence of Samuel Longfellow, Henry Longfellow's youngest brother, in preparation for writing a biography of this Unitarian minister, Transcendentalist, women's suffragist, and abolitionist.

Kathryn Allamong Jacob, Curator of Manuscripts at Radcliffe Institute's Schlesinger Library, is researching Sam Ward (1818-1884), the brother of Julia Ward Howe. Sam Ward was one of Henry Longfellow's oldest and dearest friends.

Upcoming Events

Henry Wadsworth Longfellow Birthday Celebration. On Saturday February 26, 2005 at 10 A.M., celebrate the poet's 198th birthday at Mount Auburn Cemetery's Story Chapel with a wreath-laying ceremony, reception, and special lecture by Longfellow biographer Charles Calhoun. Co-sponsored with the Friends of Mount Auburn Cemetery.

A Preservation Workshop for the community will be held in May, with a series of lectures and demonstrations using the House collections, archives, and the building itself as points of departure. Co-sponsored with the Cambridge Historical Commission and the Friends of the Longfellow House.

Longfellow House in the Media

In *American Writers at Home*, J.D. McClatchy focuses on twenty-one authors' homes, including Henry Wadsworth Longfellow's. Published by Library of America in association with the Vendome Press, with stunning color photographs by Erica Lennard.

A special edition of Henry Wadsworth Longfellow's *Evangeline: A Tale of Acadie* commemorates Acadian history and contains illustrations from 1886 and elucidating background and educational materials by Françoise Paradis and Layne Longfellow.

Brandywine River Museum, Chadds Ford, Pennsylvania, has produced a small but thorough catalog for an exhibit called *Revere's Ride and Longfellow's Legend*. The exhibit will travel in January to the National Heritage Museum in Lexington, Massachusetts.

For *Currents of Change: Art and Life Along the Mississippi, 1850-1861* at the Minneapolis Institute of Arts, Jason T. Busch, Christopher Monkhouse, and Janet L. Whitmore have written an exhibition catalog with a chapter entitled "Henry Wadsworth Longfellow and the Mississippi: Forging a National Identity through the Arts."

Longfellow's Tattoos: Tourism, Collecting, and Japan by Christine Guth was published in October by the University of Washington Press. (See articles on page 1 & 3.)

Spotlight on an Object

In each issue of the newsletter, we focus on a particular object of interest in the Longfellow House collection. This time our spotlight shines on a sculpture executed by Henry Kirk Brown in 1846 known as the "Ideal Head." Recently cleaned and restored, it stands prominently in the front hallway of the House near the bust of George Washington. The "Ideal Head" was one of the first works of art the Longfellows bought for Craigie House after they were married.

Longfellow recorded in his journal, on June 12, 1846: "In the afternoon, open a bale from Italy. It contained a bust by [Henry K.] Brown; a portrait of a Roman woman,—a baker's wife, and a model by profession. A striking and beautiful head, which we placed immediately in the drawing-room."

Born in rural Leyden, Massachusetts, Henry Kirk Brown (1814-1886) started out as a portrait painter but later studied sculpture in Italy. Best known for the bronze equestrian statue of George Washington in Union Square in New York City, he also completed four statues which stand in the Capitol building in Washington, D.C.



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