



Longfellow House Bulletin

Volume 4 No. 2

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

December 2000

The Emperor and the Poet: Longfellow House's Brazilian Connection

At Brazil's Independence Day celebration on September 7, 2000, Ambassador Mauricio Eduardo Cortes Costa, Consul General of Brazil in Boston, bestowed upon Boston's Mayor Thomas Menino the "Medal Order of the Southern Cross, Rank of Commander." The medal was created by Brazil's first emperor, Dom Pedro I, in 1822, as he wrote, to "acknowledge the relevant services rendered to the empire by my most loyal subjects, civil servants, and foreign dignitaries, and as a token of my highest esteem."

In his address at the ceremony at Boston City Hall, the Ambassador spoke of the ties between Brazil and the U.S., particularly between Boston and Brazil: "Boston has been the cultural 'axis' of this country, and Brazil's first contacts with the U.S. started here. Emperor Dom Pedro II was one of the pioneers in this endeavor."

Ambassador Costa went on to cite Dom Pedro II's long correspondence with Henry Wadsworth Longfellow and his visit to the poet's house in 1876.

This story has recently been pieced together through a collaboration between members of the National Park Service and the Brazilian Consulate. In August Marcilio Farias, Cultural Affairs Advisor at the Brazilian Consulate in Boston, called Site Manager Jim Shea to verify for the Ambassador's upcoming speech honoring Mayor Menino information he had uncovered on Emperor Dom Pedro II's visit to Henry W. Longfellow at his house.



Dom Pedro II, 1876

Using Longfellow's published letters and the House archives, Jim Shea confirmed that on June 10, 1876 Dom Pedro II dined with Henry W. Longfellow and friends at what was then known as Craigie House. In his journal Longfellow wrote: "Dom Pedro II, Emperor of Brazil, dined with us. The other guests were Ralph Waldo Emerson, Oliver Wendell Holmes, Louis Agassiz, and Thomas Gold Appleton. Dom Pedro is the modern Haroun Al Raschid, and is wandering about the great world we live in, as simple traveler, and not as King. He is a hearty, genial, noble

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First New Collection of Henry Wadsworth Longfellow's Works in 25 Years

The most comprehensive volume of Henry W. Longfellow's works available in the past twenty-five years was published in September by the Library of America. Announced in the *Boston Globe* and greeted with lively discussions on National Public Radio, the publication of the 854-page annotated collection, *Longfellow, Poems and Other Writings*, was also celebrated with a gala book party on the Longfellow House lawn on Sunday September 17th.

Edited by distinguished poet and critic J.D. McClatchy, the new volume "offers a full-scale literary portrait of our country's greatest popular poet, revealing the range and genial vigor of a body of work ripe for rediscovery," the publisher states. This

collection demonstrates Longfellow's command of virtually every genre of his day: novel, short story, essay, travel sketch, verse play, translation, epic, sonnet, and ballad among them.

From the vast output of one of the nineteenth-century's most prolific writers, McClatchy, Chancellor of the Academy of American Poets and a member of the American Academy of Arts and Letters, chose for this volume fifteen translations of poems (a genre rarely included in Longfellow collections) and 127 poems published by Longfellow during his lifetime. He also presents selections from the long poem "Christus: A Mystery" and from the verse drama "Michael Angelo," still in manuscript at the time of Longfellow's death in 1882, as well as Longfellow's novel "Kavanaugh, A Tale," a study of small town life and literary ambition praised by Emerson as

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Robert Pinsky, Sue Miller, and David Ferry at the Longfellow book party



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Printed by Newprint Offset, Waltham, Mass.



New Collection of Longfellow's Works (continued from page 1)

an important contribution to the development of American fiction.

The six-page table of contents invites the reader to enjoy the pleasures of the familiar—"A Psalm of Life," "The Courtship of Miles Standish," and *Evangeline*—and the less well known—elegant translations, passionate anti-slavery poems, and works of literary criticism. The book ends with a section of informative notes on Longfellow's life and work.

To celebrate the publication of this new collection, hundreds of listeners enjoyed a series of readings by latter-day Cantabrigians as familiar as the Longfellow poems they brought to life on a golden Cambridge afternoon. The Reverend Peter Gomes, after commenting on the Longfellow family connection with Harvard's Appleton Chapel, read the much-loved "The Village Blacksmith." Pulitzer Prize-winning biographer Justin Kaplan read the harrowing account of "The Wreck of the Hesperus," and poet and translator David Ferry presented two meditative pieces, "In the Churchyard at Cambridge" and "The Fire of Drift-Wood."

In hearing each poem discussed briefly and then read aloud, the audience was clearly captivated by the depth, passion, and immediacy of these works long dismissed as charming but sentimental rhymes from an era of sensibilities quite different from our own. This was particularly the case with novelist Sue Miller's reading of "The Day is Done," followed by Longfellow's stark, heart-broken poem on his wife Fanny's tragic early death, "The Cross of Snow."

Longfellow's wide-ranging literary interests as translator, critic, and anthologist were evoked by former Poet Laureate Robert Pinsky reading from his own recent translation of Dante's *Divine Comedy*, a work that Longfellow translated in the 1860s.

Robert Reich recalled his elementary school recitation of "Paul Revere's Ride" and the teacher who urged him to declaim "with energy, Bobby, with energy!" The suc-

cess of that lesson was clear in his reading so compelling that at its conclusion shouts of "Bravo!" burst from the audience. On behalf of the Friends of the Longfellow House, Marilyn Richardson closed the program with one of a series of anti-slavery poems, "The Witnesses," and, at J.D. McClatchy's request, read the cherished evocation of life in the House, "The Children's Hour."

McClatchy, in introducing the afternoon's program, described the phenomenal reach of Longfellow's influence. "Monarch and manservant, curate and carpenter, the whole world read Longfellow. He outsold Browning and Tennyson. In the White House, Lincoln asked to have Longfellow's poems recited to him, and wept." An outstanding scholar as well as a prodigious author, Longfellow traveled widely, mastered eleven languages, and as a professor of Modern Languages at Harvard University introduced Dante, Molière, and Goethe into the curriculum. Certainly he left us phrases that have taken on lives of their own: "the patter of little feet," "ships that pass in the night," and "into each life some rain must fall," and, of course, there is the once-learned, never-forgotten cadence of *The Song of Hiawatha*.

With his reputation eclipsed but never really extinguished, McClatchy told the audience, Longfellow was dismissed as mawkish by his grandnephew Ezra Pound, but championed by the likes of Robert Frost. As the editor of the new Longfellow collection concluded in his introduction at the House book party and later published in the *New York Times Book Review*:

Rereading his best lyrics, one is struck by the twilight, ghostly melancholy of his lost paradises... And the grand narrative poems of his "Tales of a Wayside Inn" sequence have a dramatic thrust and vivid portraiture that can evoke one's first, enthralled experiences with stories, the high adventurous romance of those books that helped shape our desires and still abide in our memories.

Henry Longfellow's letter to his brother Samuel Longfellow, January 12, 1844:

... I am publishing a book, a collection of translations from various European languages, to the number of 10, the translations by various hands—and a few of my own. Have you translated anything yet? Don't neglect the opportunity of learning the language thoroughly. You ought to speak it *muito bem* (very well) by this time. How much longer shall you stay in Fayal?

Note: In 1845, Longfellow's anthology *The Poets and Poetry of Europe*, with selections from nearly four hundred poets, helped to introduce foreign literature into the United States.

Interview with a Friend...Meet the Brazilian Consul

Emperor Dom Pedro I of Brazil was a child when the Portuguese royal family fled Napoleon in 1807 and moved their entire court to the colony of Brazil. When the throne returned to Portugal in 1821, Dom Pedro I remained in Brazil as regent with his new wife, Leopoldina of Austria, a member of the Hapsburg family. He presided over the bloodless transition to an independent Brazil in 1822 and nine years later returned to Europe, abdicating the regency to his five-year-old son. In 1840 Dom Pedro II, now fifteen years old, was declared of age and sworn in as Constitutional Emperor. His long and popular reign was ended by a military coup in 1889.

On Wednesday November 8th, Jim Shea, on behalf of the National Park Service and the Friends of the Longfellow House, welcomed the Consul General of Brazil in Boston, Ambassador Mauricio Eduardo Cortes Costa, along with his wife Marcia Loureiro, and Cultural Affairs Advisor Marcilio Farias to the Longfellow House. A highlight of their visit was a discussion of recently viewed documents in the House archives concerning the friendship between Longfellow and Dom Pedro II, Emperor of Brazil. Following a tour of the House under restoration, the Ambassador and Marcilio Farias agreed to an interview.

Longfellow House: Is Longfellow's name known in Brazilian schools these days?

Ambassador: Not as much as it should be. He is known in the universities and among literary people. This connection with our second and last emperor should be better known in Brazil. I was so glad to come here today to talk about digging more into the little known affinity that the history of Brazil has with this House.

LH: In this century, in 1948, Harry Dana recorded a number of Longfellow's poems in English for use in teaching English to children in Brazil.

Amb: And just recently, historical information from the Longfellow House was a part of the ceremony bestowing the Order of the Southern Cross upon Mayor Menino of Boston.

LH: When Dom Pedro II visited the United States in June of 1876, the one person he most wanted to meet was Longfellow. A dinner party was arranged here in the House with a group of people the emperor particularly hoped to see during

his stay. Ralph Waldo Emerson was here that evening, along with Oliver Wendell Holmes, Thomas Gold Appleton (the poet's brother-in-law), and Louis Agassiz. James Russell Lowell was invited but was unable to join the group.

Why did Dom Pedro II particularly want to meet with Longfellow and the others who were here at the House?

Amb: To talk about poetry and to make good use of the importance of Longfellow's influence in American society.

Marcilio Farias: Referring to that dinner in his diary, Longfellow described Dom Pedro II as "the modern Haroun Al



Brazilian Ambassador Costa and his wife, Marcia Loureiro

Raschid (...) ... a hearty, genial, noble personage and very liberal in his views." Dom Pedro II had, himself translated Longfellow's "King Robert of Sicily" into Portuguese. The poem represented to the old monarch a journey into his own past, as the Sicilian Count was one of his most distinguished ancestors.

[Note: Both poems, the poignant "Haroun Al Raschid, and the much longer "King Robert of Sicily" are in the new Library of America collection of Longfellow's work.]

LH: There seems to have been a political element to the friendship between the two men. The emperor was committed to the abolition of slavery in Brazil. Some among their dinner companions had been staunch abolitionists and were still social or political activists.

Amb: By the time of Dom Pedro II's visit to the House, there was an anti-slavery movement in Brazil. But the person who actually ended slavery in Brazil was Dom Pedro II's daughter, the Princess

Isabella. Her father was away on a trip to Portugal, and she was the regent during that period. There was a family spirit of abolitionism. There had been gradualism, but in 1888, Isabella signed a decree ending slavery in Brazil. One year later Dom Pedro II was forced into exile and lived out his life in Europe.

LH: It's striking that it was the daughter who signed the official decree. In this country there was a strong connection between proponents of women's rights and abolitionists.

Is there a Brazilian archive that would have papers pertaining to the history of Dom Pedro II's visit to America?

M.F.: There are only scattered references. A single line in a book on Dom Pedro II published last year in Brazil says cryptically "...and the Emperor met Emerson and Longfellow in his travels to New England." It was that mention that led us to your archives.

LH: We know that Dom Pedro II invited Longfellow to stay in Rio with him for a month in 1880, but Longfellow was very ill—otherwise he would have gone to Brazil.

How is Dom Pedro II thought of today?

Amb.: He is considered to be a very enlightened ruler, very open-minded. His reign was a period of great industrial advances. He was interested in such things as photography and in the latest technology, such as the work of Alexander Graham Bell and Thomas Edison. He had a telephone in the palace, although it could not be connected to anything at that time.

LH: Longfellow had an oil portrait of Dom Pedro II that he says was hanging in his study along with portraits of such close friends as Emerson, Hawthorne, and Sumner. Supposedly, Dom Pedro II's painting was in that room. We hope to be able to locate it among the items that are in storage during the House rehabilitation.

Amb.: When the House is open again we would like to have a program to increase the interest of the Brazilian community in Longfellow and this House. The recovery of the portrait would be a wonderful occasion for an event.

LH: We have an appointment here when the painting is returned! Longfellow was so embracing of world cultures and languages that we want to reach out to the many cultures in which he was interested.

person, very liberal in his views.”

Dom Pedro II had established contact with Longfellow years earlier through Reverend James Cooley Fletcher, Secretary of Legation (an officer serving the ambassador) in Brazil. In 1855 the Brazilian emperor asked Fletcher to procure Longfellow’s autograph, and thus began a long-lasting correspondence between the poet and the emperor.

Fletcher—a Presbyterian minister, missionary, and author of a popular book entitled *Brazil and the Brazilians* published in 1857—served as the intermediary between the emperor and Longfellow for many years. On February 9, 1857, Longfellow wrote in his journal: “A call today from Rev. Mr. Fletcher who has been Secretary of Legation in Brazil. He came to tell



Dom Pedro II

me the pleasant things the Emperor of Brazil had said about my writings, and he had charged him on his return home and express his regard. So I look upon Mr. Fletcher as a private messenger from the Europeans.”

Longfellow and Dom Pedro II exchanged letters occasionally, and there is abundant evidence that the emperor was a devotee of the works of Longfellow. Dom Pedro II was fluent in English and received

most of Longfellow’s works as they came out. He translated all 216 lines of Longfellow’s poem “King Robert of Sicily” into Portuguese and sent it to him. This poem had particular significance to Dom Pedro II because the Sicilian count was among his most prominent ancestors. As part of the *Tales of a Wayside Inn*, the Sicilian’s tale extolls

the virtues of kingly humility. Dom Pedro II’s autographed translation of “King Robert of Sicily,” dated “Rio de Janeiro, Julho de 1864,” remains today as part of the Longfellow House book collection.

The New England poet was delighted to receive this translation, and on November 25, 1864 expressed his appreciation to Dom Pedro II: “I have had the honor of receiving your Majesty’s beautiful version of ‘King Robert of

Sicily,’ and beg leave to offer my best acknowledgements and thanks for this mark of consideration. The translation is very faithful and very successful. The double rhymes give a new grace to the narrative, and the old Legend sounds very musical in the soft accents of the Portuguese. Permit me to express my sense of the honor done me, and to subscribe myself.”

One of Longfellow’s closest friends, the naturalist Louis Agassiz, had also gained the friendship of the Brazilian emperor. Although the Amazon did not officially open to commerce until 1871, Dom Pedro II granted Agassiz’s expedition permission to travel on it and even furnished him with guides and transportation in 1865.

Dom Pedro II presented Longfellow with an oil portrait of himself. Fletcher wrote Longfellow a letter to accompany the gift on April 13, 1857 in which he said, “I take the pleasure in sending you today the likeness of your great admirer.”

This painting of Dom Pedro II was to have been placed in Longfellow’s study, according to records of Harry Dana, the poet’s grandson. It is unknown at this time if the portrait is still extant in the Longfellow National Historic Site art collection.

Longfellow’s friendship with the Brazilian monarch continued to the end of his

Samuel Longfellow’s letter to his mother, Zilpah Longfellow, from Fayal, the Azores, August 15, 1843:

I have not yet got over the astonishment with which I read in a New Bedford newspaper the other day of Henry’s marriage to Miss Fanny Appleton. Altogether the most sudden and unexpected thing that I have met with. One of the last things that Miss Lowell told me was, that Henry had assured her that his heart was entirely free and that he would now meet Miss Appleton without any emotion. I am extremely curious to know how it all happened and not a little so to see the lady, which I have never done. I do not feel quite sure yet that it is not all a mistake.

life. On June 21, 1880, the poet entered in his journal: “The Brazilian Consul-General called, with a message of friendly remembrance from the Emperor, Dom Pedro, who invites me to be his guest at Rio for a month.” Unfortunately, Longfellow was not able to accept his offer because of his failing health. He died two years later.

Haroun Al Raschid

Longfellow wrote a poem about the most powerful and vigorous of the Abassid caliphs. Haroun Al Raschid and his court were made famous by their portrayal in the *Arabian Nights*. The poet later compared his friend Dom Pedro II to this enlightened ruler.

*One day, Haroun Al Raschid read
A book wherein the poet said:—*

*“Where are the kings, and where the rest
Of those who once the world possessed?”*

*“They’re gone with all their pomp and show,
They’re gone the way that thou shalt go.*

*“O thou that chooseth for thy share
The world, and what the world calls fair,*

*“Take all that it can give or lend,
But know that death is at the end!”*

*Haroun Al Raschid bowed his head:
Tears fell upon the page he read.*

Rev. James Cooley Fletcher, in his Brazil and the Brazilians, 1857:

He [Dom Pedro II] approached the table where were the books presented. . . . He opened the Homes of the American Authors, and surprised me by his knowledge of our literature. He made remarks on Irving, Cooper, and Prescott, showing an intimate acquaintance with each. His eye falling upon the name of Longfellow, he asked me, in great haste and eagerness, ‘Monsieur Fletcher, avez-vous les poèmes de M. Longfellow? . . . I have sought in every bookstore of Rio de Janeiro for Longfellow. . . . I admire him so much.’

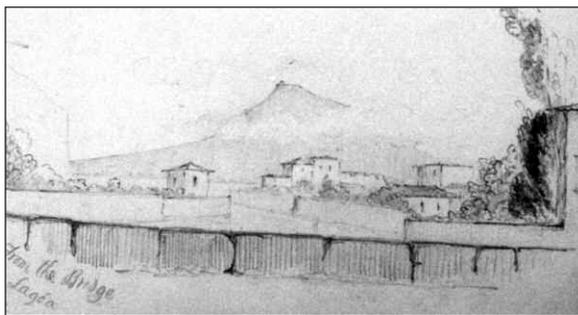
Samuel Longfellow in the Portuguese Azores, 1843-1844

Samuel Longfellow's sketchbook from his year in the Azores and his accompanying correspondence, provide a unique window into these Portuguese islands during the mid-nineteenth century. The sketchbook and letters, which are part of the Longfellow House archives, contain approximately fifty drawings of residents, architecture, homes, streets, and harbor and landscape scenes.

Sam Longfellow, Henry Longfellow's youngest brother, was only twenty-three when he traveled to the island of Fayal in the Portuguese Azores. Hired as a tutor for the four children of American Consul Charles W. Dabney and his wife Frances, Sam arrived in Horta, Fayal, from Boston in 1843. He had been preparing for the ministry at the Harvard Divinity School, but decided to embark on this adventure because of his poor health. He wrote in his journal that his brother Henry "strongly advised" him to go, and he was attracted by descriptions of a fine climate and employers "cultivated and hospitable."

Sam lived, taught, and rambled in Fayal and the nearby island of Pico for a little over a year. In Fayal he witnessed the daily business of the consulate with the ships in port, particularly the over 140 whalers from New Bedford, Massachusetts. Often he wrote lengthy letters to friends and family about the breathtaking scenery of the island's volcanic crater, the Caldeira, and the charming Valley of the Flemings, his social life, the customs and religious celebrations of the Azorean people, and his contact with other travelers in Fayal, including China-bound missionaries, the British naval survey team, and the crew of the U.S.S. *Constitution* on her around-the-world cruise under the command of Mad Jack Percival.

Sam Longfellow kept a sketchbook of his surroundings. Lonely and without friends his own age, Sam filled his days with long solitary walks. He wrote home: "There are many beautiful places near the



Pico from the Bridge, Lagoa town and I have already some favorite walks. I often take my sketch book with me—that, with my cane, generally my only companions—the young people here not being fond of walking."

Sam's sketches served both to familiarize himself with his strange, almost tropical surroundings and to show his family his new circumstances. He wrote to his father on July 7, 1843: "The left corner window in the little sketch which I sent Mary [his sister, Mary Longfellow Greenleaf] and which I suppose she will transmit to you, will indicate the situation thereof—one window looks out upon the flower garden and the hills beyond, and commands a view of the bay and Pico—the other opens upon two great orange gardens and by stretching your head out of it you can see the Carmelite convent and a part of the town—all which makes as pleasant a look-out as one could ask for—not to



Mr. Dabney's house from the garden

say, the eyes to see."

Sam occasionally added a quick sketch in his letters home, but he clearly took pains with the sketches he sent home as gifts. He wrote on November 22, 1843, "I have sketched more or less in my walks, but have nothing finished enough to send home." The sketchbook itself holds drawings in a wide range of stages of completion, some quite polished and detailed, some mere frag-

ments. Significantly, it contains many examples of subjects clearly dear to his own heart, such as churches and gardens. Sam worked on at least ten images of churches, usually showing them in their setting.

Long walks, frequent sea bathing, and a deep friendship with his employers eventually restored Sam Longfellow both physically and spiritually, and he returned to his studies. Although he dearly wished to visit his Fayal friends again after his return to Cambridge in the summer of 1844, he never did because he was plagued



Well near the Conceição

by sea sickness and avoided overseas travel.

Other Americans later visited Fayal, including Boston writers Thomas Wentworth Higginson and James Freeman Clarke, the painter William Morris Hunt, New York financier J.P. Morgan (as a child), Ralph Waldo Emerson's daughter Ellen, and Mark Twain. While illustrated magazine articles and travel books about the Azores were published in increasing numbers throughout the latter half of the nineteenth century, Sam's drawings stand alone as a palpable record of life on Fayal during this time. The only other visitors who regularly drew the Azores during this period were the whalers, whose schematic outlines of the islands peppered their ships' logs.

—Research by Sally Sapienza



Church of the Conception and Pico

Recent Discoveries in the House

While cataloguing the Dana family papers, NPS staff came upon the following poem written in 1838 by Richard Henry Dana I—who for a time was regarded as one of the most important American poets—to and about Fanny Appleton, who five years later married another prominent poet, Henry Longfellow:

To Miss F. E. Appleton On her present of Flowers

I loved you ever, gentle flowers,
And made you playmates of my youth;
The while your spirit stole
In secret to my soul,

To shed a softness through my rip'ning powers,
And lead the thoughtful mind to deepest truth.

And now, when weariness & pain
Had cast you almost from my breast,
Each with its smiling face
And all its simple grace,

You come once more to take me back again
From pain to ease, from weariness to rest.

Sweet visitant! Through my sick room
You seem to breathe an air of health,
And with your looks of joy

To wake again the boy,
And to the pallid cheek restore its bloom,
And o'er the desert mind pour boundless wealth.

And whence you came by brimming rill,
"Neath rustling leaves with birds within.

Again I musing tread,
Forgot my restless bed
And long, sick hours.—Too short the blessed dream!—
I wake to pain!—to hear the city's din!

But time nor pain shall ever steal
Or youth or beauty from my mind.
And blessings on ye, flowers!
Though few with me your hours,
The youth & beauty, & the heart to feel,
In her who sent you, ye will leave behind!



Portrait of Fanny Appleton by George Healy, 1834

Longfellow House in the Media

In an article in the Parisian annual *Bulletin de la Société d'Auteuil et de Passy* for year 2000 entitled "Longfellow: Remembrances de Jeunesse à Auteuil [Reminiscences of Younger Days at Auteuil]," Meredith Frapier writes of H.W. Longfellow's visit to France in the 1830s.

This September the Library of America published *Henry Wadsworth Longfellow: Poems and Other Works*, edited by J.D. McClatchy. This is the most comprehensive volume of Longfellow's works available in the past twenty-five years.

Christopher Lydon, on his nationally syndicated WBUR talk radio show on September 18th, interviewed J.D. McClatchy and dubbed the program "The Longfellow Connection."

Linda Wertheimer on National Public Radio's "All Things Considered" of November 3, 2000 conducted a long interview with J.D. McClatchy in which he spoke of his newly edited book and of the House.

On October 22, 2000, the *New York Times Book Review* printed the text of J.D. McClatchy's opening speech for the Longfellow House's book party program as its Bookends Feature entitled "Return to Gitche Gumee."

Various newspapers—including the *Berkshire Eagle* on Sunday 17, 2000, and the *Upper Valley News*, New Hampshire, on October 1, 2000—ran an Associated Press article written by Hillel Italie on Henry W. Longfellow, the House, and his poetry.

On September 17, 2000 the History Channel filmed the facade of the Longfellow House because of its significance as George Washington's headquarters. This footage was part of the preview for the cable series "The Founding Fathers" which aired November 27th through 30th.

Federal Funds Awarded for Carriage House

Congress has approved \$487,000 in funding to renovate the carriage house at the rear of the Longfellow National Historic Site. The funds are contained in the Interior Appropriations Bill for the fiscal year beginning October 1.

Senators Edward M. Kennedy and John Kerry and Congressman Michael Capuano were instrumental in obtaining these funds, which will be used to renovate the carriage house into a much-needed space for public events, including lectures, programs for school groups, and conferences, and will allow some of the carriage house and grounds artifacts to be seen by the public.

"The Longfellow House is one of the most extraordinary historical treasures in our country," said Kennedy. "These funds will complete the work currently being carried out at the house, and ensure that it is preserved to future generations."

"We are deeply grateful to Senator Kennedy and his colleagues for their continuing support, and for enabling us to achieve our original vision for the project," said NPS Superintendent Myra Harrison.

Rehabilitation Update

The extensive rehabilitation of the Longfellow House, which aims to improve fire protection, security, and environmental control systems, collections storage, and handicapped access, is on schedule and now about 65 percent complete.

As we go to press, the pipes for the fire suppression system and heating ducts are being installed. The wells for the geothermal heating system have already been dug, and the accompanying pumps are complete. (Because of his great interest in Iceland and its natural underground steam heat, Henry Longfellow would most certainly have approved of this state-of-the-art green approach to heating.)

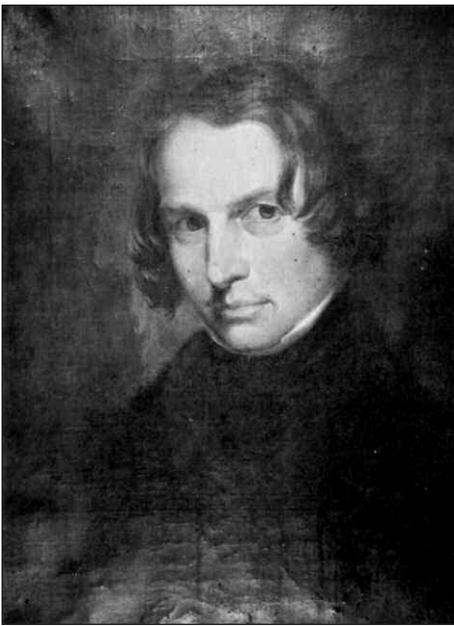
The next phase of the rehabilitation will include conservation of the wallpaper and interior painting, and then putting the contents of the House back in place. The official reopening is projected to take place in the spring of 2002.

You can stay up-to-date on the rehabilitation progress by visiting our Web site at:

www.nps.gov/long
or E-mailing us at: frla_longfellow@nps.gov

Save America's Treasures

This national public-private initiative has provided the House with funds to conserve objects in need of care. Three significant pieces which have recently undergone expert treatment are:



Henry W. Longfellow by Cephas G. Thompson, 1840

from Longfellow's "Table-Talk:"

I feel a kind of reverence for the first books of young authors. There is so much aspiration in them, so much audacious hope and trembling fear, so much of the heart's history, that all errors and short-comings are for a while lost sight of in the amiable self-assertion of youth.

—in *Henry Wadsworth Longfellow: Poems and Other Works*, edited by J.D. McClatchy

Research Fellowships

The Friends of the Longfellow House recently awarded two annual fellowships to scholars who will make significant use of the House archives for their research projects.

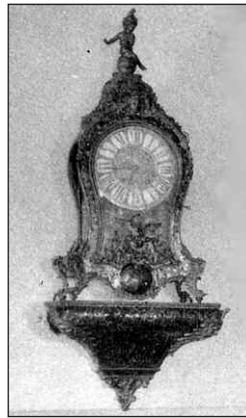
Melanie Hall, a Boston University art historian, will compare the circumstances surrounding the preservation of the Longfellow House with the preservation of the houses of Shakespeare, Wordsworth, and Goethe.

Amy Elizabeth Johnson, a graduate student in American art and architecture at the University of Delaware, will study the Boston Cooperative, a group of prominent Bostonians, including Alexander Wadsworth Longfellow Jr., who aimed to alleviate the effects of industrialization and immigration in American cities. "Waddy" Longfellow was the architect for their model tenement built in the South End in the 1890s.

The fellows will share the results of their research with the Friends upon completion.

Longfellow's library stepladder in the attic ell has been successfully conserved by Robert Mussey Associates. It is slated to be returned to exhibit as part of the implementation of the Historic Furnishings Plan. The walnut steps, circa 1850, show signs of heavy use by the Longfellow family. Treatment to restore the ladder has included reattaching a broken leg, replacing missing supports, cleaning, and waxing.

The eighteenth-century Louis XV clock that normally resides above the library fireplace is undergoing analysis at the Straus Center for Conservation (Harvard University Art Museums). Made in Paris, the clock was a gift to Henry and Fanny Longfellow from Fanny's brother, Thomas Gold Appleton. Over the years a variety of restorations, many of which were unstable, were performed on this antique clock. Results from the analysis will provide a restoration history of the piece and help curatorial staff in deciding on the best treatment.



The six-panel Japanese screen, which Charley Longfellow—a son of the beloved poet—acquired during his twenty-month stay in Japan in the early 1870s, is being treated by T.K. McClintock. The screen (one of whose panels is shown here) depicts a boatsman navigating through a glorious spring landscape with hills, flowering trees, and a temple in the background. It was painted by Kano Moritsune (1820-1866). Originally this screen had a mate with a similar subject. To date, its treatment has involved carefully removing each of the paintings from the surface panels, cleaning the painting surfaces, and lining the paintings with Japanese paper, repairing any tears, cleaning the silk brocade boarders, and making new hinges to hold the panels together. Once the House reopens, this exquisite and unusual folding screen will be exhibited in the library.



Upcoming Events

Henry Wadsworth Longfellow Birthday Celebration. On Saturday February 25, 2000 at 10 A.M., celebrate the poet's 193rd birthday at Mount Auburn Cemetery's Story Chapel with a lecture, service, and reception. This annual event is co-sponsored with the Friends of Mount Auburn Cemetery.

"George Washington in Cambridge." Lecture on March 16, 2000. Place and exact time to be announced. Call 876-4491.

Special group walking tours, costumed performances, and off-site slide programs. During the rehabilitation, these can be arranged. For reservations, call 876-4491.

Educational programs available to school groups:

"Poetry and Imagination: The Legacy of Henry Wadsworth Longfellow." A program brought to the classroom for third through fifth graders in April and May 2001.

"Longfellow's Cambridge." An educational walking tour of the Longfellow National Historic Site neighborhood for schoolchildren of all ages.

"Following the Footsteps of George Washington." An educational walking tour of the Longfellow National Historic Site neighborhood for sixth graders and up.

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 mounted and framed butterfly which has most recently been displayed on the etagère in the Longfellow library. According to Longfellow family lore, the renowned naturalist Louis Agassiz brought this lepidoptera specimen back from one of his expeditions to South America in the 1860s and presented it to his good friend Henry Longfellow.

The specimen is a large, blue, iridescent butterfly, centrally mounted in a black wooden shadow box with a gold decorative-band edging. Agassiz collected the butterfly in Muzo, near Bogotá, Colombia, an area rich in emerald mines, according to a label on the back of the frame.

In 1900 the butterfly hung on the library wall to the left of the large bookcase, and by 1917 it sat on the bottom shelf of the library etagère where it has resided ever since. It was listed among the library "Bric-a-brac" in the 1912 inventory taken by Henry's oldest daughter, Alice Longfellow.



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