



# Longfellow House Bulletin

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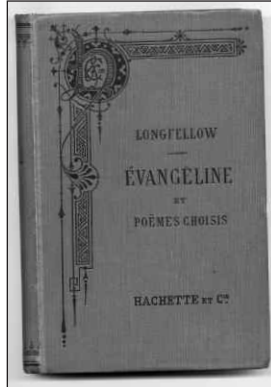
A Newsletter of the Friends of the Longfellow House and the National Park Service

December 2003

## Longfellow the Translator, Longfellow in Translation

Henry Wadsworth Longfellow—as both a widely translated poet and a prolific translator—is one of the authors that Dartmouth English professor Colleen Boggs considers in her forthcoming book, tentatively titled *The American Translation and the Transatlantic Nation, 1790-1890*. Boggs's study also examines Phillis Wheatley, Ralph Waldo Emerson, Margaret Fuller, Walt Whitman, and Harriet Beecher Stowe and makes a seemingly ironic observation: While attempting to create a national literature, these writers were fascinated by the study of foreign languages and literary works in other languages.

Since universities only began to offer languages other than Greek and Latin in the early nineteenth century, Longfellow went to Europe to study modern languages through tutors and immersion, with the



*Évangéline* in French, 1896

hope of becoming “as proficient as a native,” according to Boggs. Because people did not see the value of studying languages for their literary interest, Longfellow tried to justify to his father his desire

to study modern languages as potentially helpful in future business opportunities.

He became Bowdoin College's first Professor of Modern Languages in 1826 and Harvard's second Professor of Modern Languages in 1835, following George Ticknor.

Having mastered approximately ten modern and two ancient languages, Longfellow included in one of his very first published volumes, *Outre-Mer* [1833], translations of works from French and Spanish which he wanted to make available to English speakers. In 1845 he gathered many of his translations and grouped them by country in his *The Poets and Poetry of Europe*.

“Translation in the 1840s was almost a group activity,” says Boggs. Longfellow formed a translation club called the “Five of Clubs” with Classics professor Cornelius Felton and other friends who shared his interest in translating foreign literary works into English. They met for dinner and discussion of each others' translation projects. The “Dante Club” followed in the 1860s with the exclusive purpose of translating *The Inferno*.

(continued on page 4)

## The Longfellow Family's Interest in Foreign Languages and Travel

“Are you studying French, or Spanish, now-a-days? If not, you should lose no time in commencing, for I assure you that, by every language you learn, a new world is opened before you,” Henry W. Longfellow advised his sisters in a letter from Italy on Sept. 1, 1828. “It is like being born again; and new ideas break upon the mind with all the freshness and delight with which we may suppose the first dawn of intellect to be accompanied.”

Henry's children, grandchildren, and other members of his extended family shared his love of languages and travel. They often went abroad together in large groups, and Henry saw to it that his children received foreign language instruction.

His wife Fanny wrote in her journal in 1857 when her oldest daughter, Alice, was seven years old: “Alice enjoys her school at Miss Brewer's very much and learns rapidly. She has a little French class twice a week of



Longfellows in Venice (1 to r): Anne Thorp, Alice L., Erica Thorp, Lucia Barret, Mary King L., Waddy L., 1927

Mabell Lowell, Hatty Spellman, Gerty Hubbard and Lily Danforth.” [See photo on page 6.]

Henry's daughters clearly relished learning languages and incorporated them into

games. Henrietta Dana Skinner, who was schooled with the poet's two younger daughters Edith and Anne Allegra, reminisced in her book *An Echo from Parnassus*:

(continued on page 6)

## New Attention to Charley's "Japanese Room"



Charley Longfellow's "Japanese Room," 1899, photo by J.J. Olsson & Co.

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

With funds from Save America's Treasures and the expertise of the Northeast Document Conservation Center in Andover, Massachusetts, the 1870s neo-Greek wallpaper with urn-like designs and forty fan-shaped watercolors mounted on paper from Charley Longfellow's "Japanese Room" have been restored and are approaching their original glory.

This is part of an ongoing effort to rehabilitate the renowned room. In 1874, among the first followers of the soon-to-be popular Japanese style, the poet's son Charley and his cousin Alexander Wadsworth Longfellow Jr. (who became an architect) decorated a sitting room adjacent to Charley's bedroom with objects Charley had acquired during his recent travels in Japan. Fans, lanterns, incense burners, lacquered cabinets and shelves, screens, sculptures, prints, and scrolls filled the room that Longfellow guests often asked to see, even though it was on the more private second floor. Sometimes guests donned the kimonos kept in the room for tea services held by Charley.

Such a room at this time was highly unusual. "Accordingly," writes Sarah Heald in the Fall/Winter 2000 issue of *Old-Time New England*, "it was the popular gathering spot for his [Charley's] sisters and cousins and their friends, who reveled in the wondrous, romantic aura of the room and its furnishings...; Edith described the time-

less atmosphere of her brother's room as oriental and exotic, 'a Sleepy Hollow kind of place...one loses all track of time and everything else out here.'"

Charley may have gotten the idea of gluing the fan-shaped paintings to the ceiling from teahouses he visited in Japan. The images of nature, animals, and scenes from daily life were painted on paper in the 1850s by a Japanese artist.

Writing in his *Poet's Homes* in 1877, R.H. Stoddard made note of this room: "The wall [ceiling] paper is of neutral tint, ornamented with Japanese fans in groups of twos and threes. The heathen gods frown at you, national arms are collected, tables are heaped with Japanese books made on the principle of cat-stairs, and photographs of Japanese beauties, with button-hole mouths and long bright eyes, abound."

In the 1980s, the thirty-six fan-shaped mounted watercolors were removed from the ceiling because they were in need of cleaning. This summer they were sent to the Northeast Document Conservation Center. Ten unmounted watercolors were previously treated by the Fogg Art Museum conservation lab. The original Japanese lacquered furniture from the room will be restored later this year. At present, the room serves as much-needed office space for the National Park Service but may one day be reassembled as the complete "Japanese Room."



## Interview with a Friend...Meet Anita Israel, Archivist

Anita Israel is the archives specialist at the Longfellow House. Since her arrival in 1999, she has presided over the cataloguing and computerization of the House archives. We spoke with her in the refurbished archival center she calls her "den of antiquity."

**Longfellow House:** What first drew you to this sort of work?

**Anita Israel:** I was giving tours at the Orchard House in Concord, the home of the Alcotts. One day, reading a brochure in the staff room there for the Museum Studies program at Tufts University, I realized that's what I really wanted to do. I left my job as a pharmacist and enrolled in the program. I have the distinction of being the first graduate of that program with a specialization in history museums—that was in 1992. I interned at the Mass. Historical Society.

**LH:** That's like being an intern on Mount Olympus. What did you work on there?

**AI:** I worked on the documentation and preservation of early American bank notes. I washed them, pressed them, stored them in mylar, and catalogued them in a computer database to make them accessible to researchers.

**LH:** Have such rescue missions been a significant part of your work over time?

**AI:** It's a big part of processing any archives and historic collections. Papers are folded and tearing along the creases and so forth. There's always a dimension of rescue.

**LH:** What were some of those challenges here when you first arrived?

**AI:** This collection had been kept pretty well, compared, say, to the work I did at Ellis Island where the roof leaked and many documents got moldy—that was terrible. Things here were well cared for but often dirty with coal dust. There were two huge old furnaces right next to the collections storage vault. But most papers were stored in that climate-controlled vault when I first arrived; others were in different parts of the house. We looked in all the closets and drawers and nooks and crannies to see what else should be put into that one storage vault. We started with textiles and moved on to works on paper and photographs. Now we have an entire room for archives, making room for books to be stored in the vault.

**LH:** What are some of the interests of students and researchers who come here?

**AI:** There is something here for everybody; almost every subject under the sun. Longfellow knew so much about so many things, and the family had such wide-rang-

ing interests. Archaeology students were here researching what they found digging outside. Recently there have been people working on the history of steamships, the Civil War, the Barbary Wars. Scholars have come from Argentina and Japan. There's a Russian translator who writes often with lots of questions for his work on Longfellow. An astronomer was after information on Longfellow and the Harvard observatory, to give a few examples.

**LH:** So you work more with documents than with objects?

**AI:** When I first went into museum work, I thought I wanted to work with objects. But when you start reading letters



and journals, you really get inside a person's head, and that's why I really like archives.

**LH:** There's so much on Longfellow himself, of course. How close can you get to his wife Fanny, given the material that's here?

**AI:** In recent years her letters and journals have been quite heavily used by researchers. She was intelligent, educated, and her letters are liberally sprinkled with French phrases. She had a very discerning eye for art. Once her children were born she wrote about them more than about herself.

**LH:** How do the archives relate to the objects in the house?

**AI:** We have tremendous documentation for the objects in the house back to when Nathan Appleton bought the house for Henry and Fanny. There are receipts made out to Nathan Appleton for Prof. Longfellow. Lists of sofas, chairs, things for the newlyweds. And right down to the twentieth century when Alice had the gardens done over. The receipts from the nurseries for all the plants were signed for by Mr. Gaffney, the gardener, and checked by Ellen Biddle

Shipman. All that is invaluable to the landscape architects working on the gardens now.

**LH:** What are some of the biggest surprises for researchers here?

**AI:** (Laughs) They often get sidetracked because there's so much. One professor was working on *Hiawatha*. He scheduled one afternoon and discovered we had so much that he needed days instead. And the George Washington materials are more extensive than people realize.

**LH:** Some other things in a typical day?

**AI:** I spend a lot of time e-mailing researchers, answering questions, or making suggestions for further research. There is a great demand for copies of our photographs. I recently sent 250 slides and also prints to Japan for the forthcoming Japanese translation of our book on Charles Longfellow's twenty months in Japan.

**LH:** And in your spare time?

**AI:** Believe it or not, I go to museums—history museums and art museums. It's all part of what I really love to do—that's why I changed careers. I always notice how things are mounted, displayed.

**LH:** What's the connection between the interpretive staff and the archives?

**AI:** The more the interpreters learn, the more informed their tours are. The interpretive staff here love to dig into the archives, to work up theme tours, and to learn first-hand rather than just lead scripted tours.

**LH:** The cataloguing still goes on?

**AI:** We're hoping to be finished in 2005. Some of this material is on microfilm—so we need a state of the art microfilm reader and printer to help preserve the resources.

**LH:** What do you think is the great significance of this collection?

**AI:** We have here the papers of an extended family over almost three centuries. We can document the great and historic events that took place here as well as the small daily aspects of their lives.

**LH:** Do you use any skills from your previous career as a pharmacist?

**AI:** As a matter of fact I do! I often come across references to medicines or treatments that people in the house had, and I can recognize and understand some of the old remedies they used. And, of course, I'm very interested in Andrew Craigie who lived here and was the Apothecary General for Washington's troops. But, above all, my experience as a pharmacist has made it possible for me to read the most difficult handwriting in old documents—when no one else can.

## Longfellow the Translator and in Translation *(continued from page 1)*

Recognized in his time as a skilled translator of foreign texts into English, Longfellow sought to preserve the character of the text and its construction in the original language, even if it meant sacrificing a more polished quality in English. Longfellow's translation work and ability to read other languages influenced his poetry. *The Song of Hiawatha's* unorthodox rhythm came from the Finnish poem "Kalevala," which he read both in its original and in a German translation by his good friend Ferdinand Freiligrath, a German poet similarly interested in translating literature [see sidebar].

Longfellow did not approve of all foreign-language translations of his work, but he was delighted with those of Freiligrath and his wife, who translated many of his poems, including *Hiawatha*, into German. In his library Longfellow collected volumes containing translations of his own poetry and often multiple versions in the same language. *Evangeline*, for example, was translated many times into French, German, and Spanish because of its theme of exile. It was especially popular in Latin America due to the recent revolutions there.

Translation carried Longfellow's poetry into all regions of the world. With no international copyright laws until the 1890s, Longfellow's poems were published in over twenty languages and sold successfully abroad. Literary figures and dignitaries from many countries stopped by the House when they visited the U.S. and returned home with copies of the American bard's poetry which they proceeded to translate. After his visit, Brazilian emperor Dom Pedro II sent Long-

fellow his Portuguese translation of "King Robert of Sicily." Longfellow received much correspondence from Italy from individuals wishing to translate his work. His poem "A Psalm of Life" became the first American poem to be translated into Chinese.

But translations of Longfellow's poems also appeared widely in his own country, according to Boggs. In addition to an 1869 translation of *Evangeline* into German published in Berlin, Longfellow had in his library another translation of the same poem published in Milwaukee in 1879. Throughout the nineteenth century there were regions of the United States in which English was not the primary language. German, for instance, prevailed in parts of Pennsylvania. Even in the areas where most people spoke English, foreign-language newspapers and books abounded. Many German-Americans read Freiligrath's translations of Longfellow's poems in the German-language U.S. newspapers.

Longfellow recognized and reveled in the thriving presence of other languages around him and was said to go down to the docks to listen to the languages spoken there by immigrants. He was also sympathetic to and "aware of the exiles and displacements caused by the European revolutions of 1848," says Boggs.

Translation broadened the audience for Longfellow and other American writers, while at the same time making them more "American." Paradoxically, they became recognized as distinctly American authors because they were published abroad. "In a sense you became American by virtue of being translated," concludes Boggs.



From Longfellow's library:  
*Der Deutsche Pionier*  
[*The German Pioneer*],  
printed in Cincinnati, 1872

## Ferdinand Freiligrath



Ferdinand Freiligrath [1810-76] was a German poet who in degree of popularity and interest in translation was the German equivalent of his close friend H.W. Longfellow. Considered in the mid-nineteenth century the second most popular poet after Goethe, Freiligrath received an annual income for his poetry from the King of Prussia. After writing poetry critical of the king and co-editing a newspaper with Karl Marx, Freiligrath was forced into political exile. Longfellow tried, without success, to help his German friend come to the United States.

Freiligrath translated many literary works into German, including those of William Shakespeare and Victor Hugo. Often before publishing his translations of Longfellow's poems, Freiligrath submitted them to Longfellow and incorporated his friend's suggestions into the final version. On one such occasion, the German poet explained in a letter:

*"I have attempted as much as possible to remain truthful to the original, and you will notice minor discrepancies only in very isolated instances. I will, possibly in the next weeks, Germanize [verdeutschten] still others."*

—Freiligrath to Longfellow,  
July 1842

### Excerpt from *King Christian* [Kong Christian Stod Ved Hoiem Mast]

Translated from Danish by Henry W. Longfellow, while visiting Copenhagen, Sept. 1835

*King Christian stood by the lofty mast  
In mist and smoke;  
His sword was hammering so fast,  
Through Gothic helm and brain it passed;  
Then sank each hostile bulk and mast,  
In mist and smoke.  
"Fly!" shouted they, "fly, he who can!  
Who braves of Denmark's Christian  
The stroke?"*

*Nils Juel gave heed to the tempest's roar,  
Now is the hour!  
He hoisted his blood-red flag once more,  
And smote upon the foe full sore,  
And shouted loud, through the tempest's roar,  
"Now is the hour!"  
"Fly!" shouted they, "for shelter fly!  
Of Denmark's Juel who can defy  
The power?"*



## Longfellow's Scandinavian Connection

For her work on a dissertation entitled “Alternative Ancestries: Rethinking Nation and the Usable Past in Antebellum America,” Patricia Roylance has been researching how American writers and artists use the histories and cultures of other countries to discern American culture. She feels Henry W. Longfellow “is a fabulous example of this,” and she is particularly fascinated by Longfellow’s interest in Scandinavian languages and literature.

In 1835 as a young professor at Harvard University, Longfellow spent four or five months in Sweden and then a month in Denmark in order to learn the languages and acquire books for Harvard in Swedish and Danish—and many for himself. (By the end of his life, he had 380 books on Scandinavian language and culture in his library.)

Perhaps his interest in Sweden began while traveling in Rome seven years earlier. There Henry Longfellow had befriended the young Swedish poet Karl Nicander and through him met members of the “Swedish colony,” including prominent sculptor Johan Niklas Bystrom. Longfellow visited Bystrom while in Sweden, as well as scholars, writers, librarians, and artists in their studios. He had his portrait drawn, and purchased eighteen etchings by Swedish printmaker Carl Walthom depicting scenes from Nordic mythology.

In order to master the Swedish language, Longfellow engaged a tutor from the University of Stockholm in exchange for English lessons. He wrote in his journal in 1835: “The Swedish language is soft and musical, with an accent like the lowland Scotch. It



Drawing of H.W. Longfellow, age 28, by Swedish artist Maria Rohl, 1835

is an easy language to read, but difficult to speak with correctness, owing to some grammatical peculiarities. Its literature swarms with translations. Cooper and Irving are well known, most of their works having been translated....”

In 1837 Longfellow published his own English translation of *Frithiofs Saga*, a retelling of an old Swedish tale by Swedish nationalist poet Essias Tegner. Apparently dissatisfied with another English translation of this poem, Longfellow had penned in the margins of his volume comments such as “Miserable translations are ye all,” “Bad,” “Worse,” and “Pooh.” In a letter to his friend George Washington Greene that year, he referred to Swedish and Danish as “the new feathers in my cap.”

With his proficiency in Danish, Longfellow translated “The Mother’s Ghost” from Danish into English. He owned three Danish translations of works of James Fenimore Cooper. In Denmark Longfellow was not able to meet his favorite Danish author, Hans Christian Andersen, because he was away on a European tour. Andersen’s stories were popular in mid-nineteenth century America. Longfellow sent Andersen a copy of *Evangeline*, and in return Andersen sent him a complete set of his works translated into English. A bas-relief of Andersen’s portrait hangs in the back hall.

During his stay in Denmark, Longfellow also studied Icelandic and wrote in a letter to his father at that time: “[Carl] Rafn is a historian, and editor of old Icelandic books, which he transcribes from the MSS. Of which the libraries are full,—a

tall, thin man, with white hair standing out in all directions like a brush. His eyes are always open, like a man who sees a ghost. He is a very friendly, pleasant man, and gives me lessons in Icelandic....”

Scandinavian influences evidenced themselves in Longfellow’s poetry. According to Roylance, *Evangeline* has descriptions of New World scenery which are almost identical to Swedish scenery in “Children of the Lord’s Supper,” his translation of a Swedish poem. Roylance observes that this “says something about the primordial quality Longfellow felt about both places.” He wrote verse about Scandinavian subjects such as “The Saga of King Olaf.”

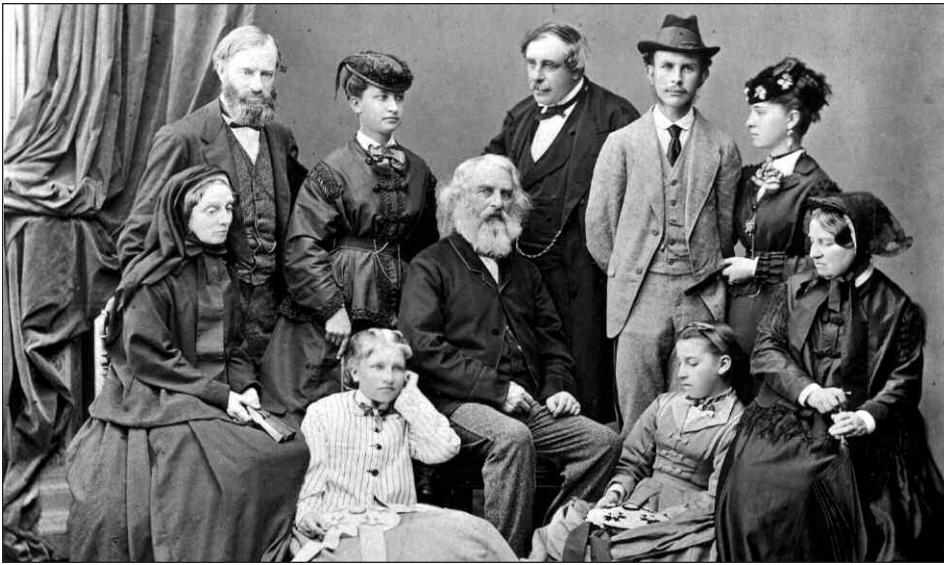
Longfellow shared an enthusiasm about the Vikings in America with a number of his friends. His brother-in-law Thomas Gold Appleton wrote about the Viking heritage in Boston, and in 1839 Joshua Toulon Smith wrote a book called *The Northmen of New England*, proposing a theory that the Vikings landed in New England, settled in Cambridge (where remains of Leif Erikson’s house were thought to be found), and then moved on to Rhode Island.

This enthusiasm led to the “creation of a Viking mythology,” says Roylance, an attempt to connect with European culture and tradition. “Americans had a sense of deficiency in comparison to European culture, and the Viking presence in America gave them ‘classic ground,’ a term used by Joshua Toulon Smith.” In this vein, Longfellow’s poem “The Skeleton in Armor” was an ode to a Viking skeleton found in Massachusetts, which is now thought to be that of a Native American. Longfellow felt a strong connection between North American and Scandinavian identity. “There was a link in [his] mind between Scandinavians and Native Americans,” says Roylance.



“Sigurlam vid nyckelsten,” by Carl Walthom, 1834

*Henry W. Longfellow, in the North American Review, 1832: “We hold the study of languages, philosophically pursued, to be one of the most important which can occupy the human mind. And we are borne out in this opinion, by the reflection that the elements of language lie deep among the elements of thought:—that the one follows the various fluctuations of the other; and that the language of the nation is the external symbol of its character and its mind...”*



Traveling in Venice in 1868 (left to right): Mary Greenleaf, Sam Longfellow, Alice Longfellow, H.W. Longfellow, Thomas Gold Appleton, Ernest Longfellow, Hattie Spellman Longfellow, Anne Pierce. Seated: Edith & Anne L.

## Longfellow House in the Media

Kumiko Yamada's Japanese translation and revised edition of *Charles Appleton Longfellow: Twenty Months in Japan, 1871-1873*, edited by Christine Wallace Laidlaw, will be published this December with an additional 200 images (now a total of about 260) from the House's historic photo collection. The translation will also have two new appendices: one by Mr. Keisho Ishiguro, collector and specialist on Meiji photographs, and the other by Sebastian Dobson, expert on nineteenth-century Japanese photography, with his hypothesis of the identity of the photographer of Charles Longfellow's "Ainu album," a collection of photos he purchased in the 1870s of Ainu village scenes. Copies of the book will be for sale at the Longfellow NHS.

### Longfellow Family's Interest in Foreign Languages (continued from page 1)

"We had drawn up strict rules for our sports, most of them, I think, invented by Edie, for she was a born leader. One was that we must give a shout of warning before starting to coast from the upper terrace... with the sole proviso that it must be of some language other than English. Edie chose for herself 'Honi soit qui mal y pense,' which was not inappropriate under the circumstances. Gertrude Horsford's cry was 'Veni, vidi, vici!' Another, I think it was Annie, who had taken the old knightly ballad, sung to the oldest tune in the world, 'Malbrook s'en va-t-en guerre, Miron-ton-ton-Miron-taine'.... My war cry was Greek, suggested by the name of my sled, Falcon. 'Megale he Artemis he ton Ephesion.'"

In 1868 the group pictured above, which included Henry's brother and sisters, four of his children, and Fanny's brother spent one and a half years touring Europe.

Some family members traveled beyond the boundaries of Europe. Fanny's half-brother, Nathan Appleton, and her son Charles Appleton Longfellow traveled to Russia in 1866-67, where they conversed in French. Later on, H.W.L. [Harry] Dana, Henry's grandson, learned French and Russian and spent time in both France and Russia. He wrote: "In the spring of 1910 I sailed to Europe, and studied for two years in Paris.... During the first year I taught at the Sorbonne, or the University of Paris, as a *lecteur d'Anglais*, and later was the *lecteur d'Anglais* at the École Normale Supérieure.

"In 1927 and 1928 (for twelve months), in 1931 (for four months), in 1932, in 1934, and in 1935, I lived in the Soviet Union.

Most of that time, I stayed in Moscow and Leningrad; but I also made shorter visits to various cities on the Volga, in the Ukraine, in the Caucasus, and in Armenia. While living in the Soviet Union, I wrote articles for the Russian newspapers, gave lectures in schools and colleges, made speeches in the large opera houses and shorter addresses in Russian, and gave international broadcasts over the radio.... I also wrote for American magazines some sixty articles on various aspects of Soviet culture. In these I tried to bring a better understanding between America and Russia."

According to Henry's great-granddaughter Frankie Wetherell, several other of Henry's grandchildren—her aunts—loved language and travel. "Erica [Thorp] was in France during World War I, helping evacuate children to safe areas away from the shelling. She writes [in letters] of trying to read the story of "The Three Bears" to the children in French. Erica also learned Italian in Rome, studying with Mme. Montessori. She later read *Pimocchio* to her children, translating from Italian as she read.

"Anne Thorp Jr. was in France after World War I, working with the orphans. She kept up with them and their families for the rest of her life. After World War II she worked with the American Friends Service Committee in starting 'Neighborhood House' in Bremen, Germany, and learned German."

Today the tradition continues: "Both Anne and Alice de Berry (Erica's daughters) lived in Florence for some time, and speak Italian fluently. Now Erica's granddaughter, Erica de Berry Forbes, lives in Florence."

Sirpa Salenius's *Set in Stone: Nineteenth-Century American Authors in Florence* [in English] has just been published by Il Prato publishing house in Padua, Italy. Salenius includes Longfellow as one of the authors who lived in and wrote about Florence and for whom a commemorative plaque still hangs in the city. Available at [www.ilprato.com](http://www.ilprato.com)

Author Stephen Fox gathered some of the material for his new book called *Transatlantic: Samuel Cunard, Isambard Brunel, and the Great Atlantic Steamships* from Fanny Appleton Longfellow's letters and journals. Published in July 2003 by HarperCollins, it discusses transatlantic travel from 1820-1910.

### Upcoming Events

**Henry Wadsworth Longfellow Birthday Celebration.** On Saturday February 28, 2004 at 10 A.M., celebrate the poet's 197th birthday and Nathaniel Hawthorne's 200th birthday at Mount Auburn Cemetery's Story Chapel with a wreath-laying ceremony, reception, and special lecture. Co-sponsored with the Friends of Mount Auburn Cemetery.

**American Theater of Living History** will present a series of costumed performances of Longfellow's contemporaries:

- Louisa May Alcott by Jan Turnquist
  - Emily Dickinson by Belinda West
  - Ellen Craft by Marcia Estabook
  - Walt Whitman by Steven Holland
- Sunday May 2, 9, 16, and 23

For more information call 617-876-4492



## Longfellow House: A Unique Resource for Researchers

For two researchers working on aspects of H.W. Longfellow's interest in translation—Colleen Boggs and Patricia Roylance—the House and its archives have served as a unique research laboratory. Not only did they find a remarkable collection of papers, books, artwork, photographs, costumes, furniture, and other objects, but they also benefited from seeing artwork and books *in situ*. Recent cataloguing efforts, new finding aids and room guides also made their work easier.

For Ph.D. candidate Patricia Roylance, seeing the art on the walls and the books on the shelves as they had been in Longfellow's time helped her recreate how the poet worked: "Given the setup of his library and study, in which he often has bookcases devoted to particular national literatures, he was able to stroll through Spain and Italy and France in his back hall, and Sweden and Denmark by his study window. He was able to travel in his imagination through space and time, all in his own home."

"The advantage of having such a library accessible," comments Professor Colleen Boggs "is that it becomes possible to document connections in more decisive ways. Knowing that Longfellow had books that print the original and the translation side by side helps to make claims about his desire to think about languages in juxtaposition."

Not just the books, but all the objects are original to the House and reflect the interests, tastes, and daily lives of Longfellow and several generations of his extended family. Many objects were acquired during family members' extensive trips to Europe or Asia. "I was particularly impressed with the different sculpture and portrait collections that Longfellow had," says Boggs. "On the one hand, his intimate friends, hung to surround him at all times—on the other, sculptures of great poets. I liked the sense of intimacy that those artifacts created, especially since I think of Longfellow as someone who was deeply personal in his relationships."

Having papers to document objects in the collection is another resource unique to the House. Boggs points to the papers of the poet's grandson Harry Dana: "He was so eclectic in his collecting interests that searching through his files creates a sense of serendipity. I found a quirky exchange about the plaster hand that Longfellow received from the Swedish novelist Frederika Bremer."

Catalogues and finding aids help researchers unearth items in unexpected

places, and more of these will soon be computerized. National Park Service archivists recently finished cataloguing 9,000 photographs in the House collection and the Wadsworth-Longfellow papers from the poet's ancestors. In the past year, collections manager David Daly transferred data about all the items on display—"thousands and thousands of objects"—from paper records

to a searchable database.

Not only serious researchers but casual visitors on guided tours can appreciate the new room guides, created this past summer by Cicie Sattarnilasskorn from the Tufts University Museum Studies Program. For each object, furnishing, or artwork in a given room, the guides provide all the basic data known about its maker, date, and use.

### 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.*

Valery Aleksandrov of the Institute of World Literature in Moscow sent a gift of several Longfellow poems with facing Russian translations and English text titled *Oblomki macht [The Fire of Driftwood]* and inquired about the poet's association with two Russians: the revolutionary and anarchist Mikhail Bakunin, whom Charles Sumner brought to Longfellow's house for dinner on November 27, 1861, and Arsenieff (or Arsen'ev or Arseniew), a lieutenant of the Russian Navy ship *Svetlana* who called on Longfellow on April 11, 1877 and was invited to lunch the next day. Longfellow recorded the visits in his journal:

*"Mr. B. [Bakunin] is a Russian gentleman of education and ability,—a giant of a man, with a most ardent, seething temperament. He was in the Revolution of Forty-eight; has seen the inside of prisons,—of Olmutz, even, where he had Lafayette's room. Was afterwards four years in Siberia; whence he escaped in June last, down the Amoor, and then in an American vessel by way of Japan to California, and across the isthmus, hitherward. An interesting man." Longfellow wrote of Arsenieff: "A Pleasant, modest youth. He gave me some poems in English by his sister. How these Russians master foreign tongues! They are taught in their childhood."*

Writing an article on the French poet Jean Reboul (1796-1864), Michel Forget of the Institut Universitaire de Formation des Maîtres in Strasbourg, France, inquired about Longfellow's translation of Reboul's poem "L'Ange et l'enfant." He wanted to know where it could be found, and if the two contemporary poets had ever met. Longfellow translated "The Angel and the Child" in 1870 for his *Supplement to the Poets and Poetry of Europe* and also published it that year in the *Atlantic Monthly*. No evidence of correspondence or a meeting between the two poets could be established.

For his research on the history of a building called "Lindenhoff" in the German village of Warnsdorff, Vincent von Borcke of Hamburg, Germany, has ascertained it was designed by the poet's nephew Alexander Wadsworth Longfellow Jr. and was built in 1909 by a German builder. The original owner of the house, Arthur Johann Donner, had lived in Boston prior to 1908 and may have met the architect here.

Working on the history of women's education in the 1860s-1880s, Jill Lamberton, a graduate student at the University of Michigan, came to read Alice Longfellow's journal of her year (1883-1884) at Newnham College in Cambridge, England. Alice and her youngest sister, Anne Allegra, attended this women's division of Cambridge University for one year. Having served on the committee that established Radcliffe College in 1879, Alice entered with the first class as a special student. She attended Radcliffe until 1890 (with a year's interlude at Newnham) and continued her affiliation with the school throughout her life on the executive committee, Board of Trustees, and as treasurer from 1883 to 1891.

## 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 photos of the Ainu people, the indigenous population of Hokkaido, Japan's northernmost island. While traveling in Japan, Charles Longfellow purchased this collection of twenty-one albumen prints known thereafter as the "Ainu Album."

The album contains some of the earliest known images of the Ainu people. They were taken by a photographer during the spring and summer of 1871 on a trip headed by Captain H.C. St. John, a British Royal Navy officer surveying the Hokkaido coast. One photograph shows St. John's ship among icebergs that May. Many photos show the Ainu village landscape with its straw huts. Others portray individuals such as women with tattooed mustaches, as pictured below. According to the writing on the album cover, these photographs were assembled by a "Mr. Nogootchi" [Noguchi].

Charles Appleton Longfellow visited the Ainus later in 1871.



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