HISTORIC FURNISHINGS PLAN

THE WAYSIDE

MINUTE MAN NATIONAL HISTORICAL PARK

CONCORD, MASSACHUSETTS

Prepared under contract by
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Harpers Ferry Center
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ABBREVIATIONS USED IN TEXT

HDS: Robert D. Ronsheim, "The Wayside: Historic Structure Report, Part II, Historic Data Section" (National Park Service: Division of History, Office of Archaeology and Historic Preservation, 1968).

HGR: Anna Coxe Toogood, "The Wayside, Historic Grounds Report" (Washington, D.C.: Office of History and Architecture, National Park Service, Eastern Service Center, 1970).

ADS: Orville W. Carroll, "The Wayside Historic Structure Report, Part II, Architectural Data Section" (Washington, D.C.: Division of Historic Architecture, Office of Archaeology and Historic Preservation, 1968).

ABA: Amos Bronson Alcott

HML: Harriett Mulford Lothrop

MML: Margaret Mulford Lothrop

MMNHP: Minute Man National Historical Park

PREFACE

Fifteen years of preliminary research by the staff of the National Park Service and Minute Man National Historical Park and more than forty years of research by Margaret M. Lothrop expedited the preparation of this furnishing plan. When the Park Service acquired the Wayside in 1965, a staff of historians and architectural historians prepared reports on the property. Their research included the compilation of photocopies of primary materials for MMNHP's Library. Historians were also able to interview Miss Lothrop and record first-person accounts of the Wayside during her family's occupancy.

Miss Lothrop devoted much of her life to researching the history of the Wayside and its occupants. She traveled to various repositories throughout the United States and examined and hand copied many relevant primary documents. Her research notebooks (numbering over 25 volumes) and items relating to her family's occupancy of the house are now preserved at MMNHP. Historians Robert Ronsheim and Anna Coxe Toogood checked her research notes for completeness and accuracy when they compiled their own research reports on the property. Extracts from the research notes are typed and filed in the Park Library.

In the late 1960s, Robert Ronsheim began to write a furnishing plan for the Wayside. Although this project was never completed, his "Draft of Evidence of Historic Furnishings" remains in the park

files. The focus of Ronsheim's plan is the 1913-15 period. By building on his research, I have been able to maximize my limited onsite research time and write a more detailed plan than would otherwise have been possible.

The assistance and cooperation of the staff at MMNHP also made my research pleasant and efficient. Superintendent Bob Nash gave me access to all of the park's documents. Chief of Interpretation Fred Szarka offered advice and assistance. Curator Michelle West interrupted her own busy schedule to assist me in locating various materials. Park Technician Robert Derry generously shared his extensive knowledge of Hawthorne.

DEFINITION OF INTERPRETIVE OBJECTIVES

The Interpretive Prospectus for Minute Man National Historical Park states that "The Wayside will be interpreted not as a house but rather as a home, a family home, altered by the needs of successive family occupations. Its inhabitants will be shown not as isolated figures but as people living in a changing and growing house within the context of philosophical, literary, and other changes occurring in the Concord and broader national community--The American Renaissance."[1] In addition to numerous owners and occupants during its two hundred and eighty-five years, the house has had many structural changes. Both types of change--personal and material--are reflected in this furnishings plan.

The Wayside is restored to its appearance in 1924, the year of Harriett M. Lothrop's death. The house is interpreted to the Lothrop period of occupancy, 1883-1924, with reference to the earlier occupations of the Alcotts and of the Hawthornes.[2] This furnishings plan will follow this interpretation mentioning, when possible, other occupants of the house.

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1. "Interpretive Prospectus: Minute Man National Historical Park, Massachusetts" (U.S. Department of the Interior: National Park Service, 1971), p. 23.

2. The operating plan specifies that the visitor will "view the building through Lothrop eyes" while also hearing about preceding inhabitants. "Interpretive Prospectus," p. 24.

Reference to preceding occupants of the Wayside is difficult for the following reasons. There is lack of any information beyond names and public statistics about many of the pre-1845 occupants and later renters of the property. What little primary description survives about the house before 1845 refers only to its exterior appearance, or to the achievements of its occupants outside of the home, for example, Whitney and Winthrop.[3] A furnishing plan focusing on the earlier inhabitants of the house would be entirely conjectural, and such an idealized plan is unnecessary in light of the overwhelming number of objects and documents from the Lothrop occupancy.

While some biographical information about several of the later inhabitants of the house (such as N.C. Peabody, the Manns, Julian Hawthorne's family, or the Lathrops) is known, these people lived at the Wayside for a comparatively brief period and their achievements during their residency are overshadowed by the accomplishments, information, and furnishings of the Alcotts, Hawthornes, and Lothrops. It

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3. For a narrative account of early occupants of the Wayside, see Robert D. Ronsheim, The Wayside: Historic Structure Report, Part II, Historic Data Section (National Park Service: Division of History, Office of Archaeology and Historic Preservation, 1968). Hereafter cited as HDS. Ronsheim's excellent report summarizes information contained in a variety of primary sources. This information was collected by early researchers at Minute Man Park from area repositories. Photocopies of many of the original sources are stored in the park library.

is strongly suspected that the Manns and Nathaniel Peabody lived with the Hawthornes' furnishings while they were residents of the Wayside. We also know that when Harriett M. Lothrop rented her home in the early twentieth century, she kept her furnishings in it.[4]

Several themes ran through the lives of the Wayside's occupants which serve to tie the furnishings plan and the interpretation of the house together.

All of the principal residents had a strong interest in children's education and moral development. Amos Bronson Alcott's ideas on education and teaching methods are well-documented in his journals. He practiced many of these methods in his daughters' educations while at the Wayside.

Nathaniel Hawthorne wrote children's stories and read his daily writing to his children each evening to test their reactions to his work. His brother-in-law, Horace Mann, was a proponent of education as an eradicator of class distinctions and an abolisher of social ills. Mann's widow, Mary Peabody Mann and their two sons lived at the Wayside for nearly ten months while the Hawthornes were in Europe. Sophia Hawthorne's sister, Elizabeth Palmer Peabody, was a disciple of Emerson and Alcott, an advocate of the kindergarten movement,

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4. Two separate inventories of the Lothrop home were made before it was rented in 1914 and in 1915. See Appendices C and D of this report for copies of the inventories. The original inventories are at MMNHP.

and taught the Alcott children. She lived in Concord and frequently[5] visited the Alcotts, Hawthornes, and Lothrops.

Daniel and Harriett Lothrop had interests in the formation of children's moral values. Daniel was an early publisher of juvenile literature. He published one magazine, Wide Awake, at a deficit because he believed in its value to its young readers. Harriett, under the pen name Margaret Sidney, wrote the Five Little Peppers series and other children's books. Sidney's portrayals of the Peppers epitomize the attitudes of late Victorians toward children and summarize[6] adult expectations of them. Mrs. Lothrop's membership in the Daughters of the American Revolution and her organization of the Children of the American Revolution (hereafter cited as DAR and CAR, respectively) also reflect her interests in the moral development of children.

Concomitant with an interest in morality and education were the occupants' social consciousnesses.

Bronson Alcott's lifestyle revolved around social reform. He structured for his family a philosophically and physically rigorous

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5. The definitive biography of the three Peabody sisters is Louise Hall Tharp, The Peabody Sisters of Salem (Boston: Little, Brown & Co., 1950).

6. The best source of information about the Lothrops is their daughter, Margaret Mulford Lothrop, The Wayside: Home of Authors (New York: American Book Company, 1968).

existence which was reflected in his occupation and use of the Wayside. He practiced lacto-ovo vegetarianism and his family abstained from meat. He ran his household on a strictly timed schedule and spent much of his productivity at the Wayside constructing additions to the house and elaborate, rustic gardens which were inspired by A.J. Downing. The purpose of this construction was the creation of an ordered environment in which to live a socially-reformed, utopian life.

The Alcotts were abolitionists. They supported the leaders of the abolitionist movement in Boston, boycotted the products of slave labor, and even secreted a slave in their home on his underground journey to freedom in Canada. Their incorporation of social reform with transcendental philosophy colored their entire lives. Certainly, it characterized their years at the Wayside.

The Hawthornes were also anti-slavery. Sophia Peabody and her sisters attended lectures by abolitionists. Hawthorne's reluctance to accept Franlin Pierce's request to write his campaign biography stemmed from Pierce's weak stand on the slavery issue.

Harriett Lothrop's preservation efforts and her organization of the CAR are important to the history of the American preservation movement. The surviving photographs of her "room settings" at the Wayside are invaluable records. Collecting American antiques was a flourishing hobby in the nineteenth century long before the Lothrops

purchased the Wayside. The Mount Vernon Ladies Association's purchase of Mount Vernon in 1859 heralded the formal beginning of the restoration of historic houses in America. Mrs. Lothrop's acquisition of furnishings, her room arrangements, and her interpretation of the Wayside are very important activities. They show us a nineteenth-century American's view of the past through a conscious recreation of history. By setting the Wayside in the Lothrop period of occupancy, we are doing more than interpreting the lifestyles of individuals at a particular point in time; we are interpreting to visitors an interpretation of history. We are seeing the Hawthornes and Alcotts through the eyes of Harriett and Margaret Lothrop, and showing the public an important stage in the development of historic site management. Although this tack is at times confusing and contradictory to the aims of many historic recreations today, the importance of the Wayside to historic interpretation is part of its uniqueness and we must not lose sight of that fact.

OPERATING PLAN

Visitors to the Wayside are conducted through the house by means of a personally guided tour. Visitors have access to both the first and second floors and the Tower Study. Twelve of the fourteen rooms are shown to the public. Entering at the front door, the tour proceeds through the following furnished areas: the Sitting Room; the Piazza Room; the Hawthorne-Lothrop Parlor; Una's Room; the Terrace Room; the Tower Study; the West Chamber (Hawthorne's Master Bedroom); the East Chamber (Lothrop Master Bedroom); the Bay Window Room; the Lothrop Dining Room; the Old Room (Alcott-Hawthorne Kitchen); and the Kitchen. The lavatory and maids' chambers are not shown to the public (these are the two rooms behind the East Chamber). Visitors exit through the kitchen door. Visitor access to all rooms is limited by barriers.

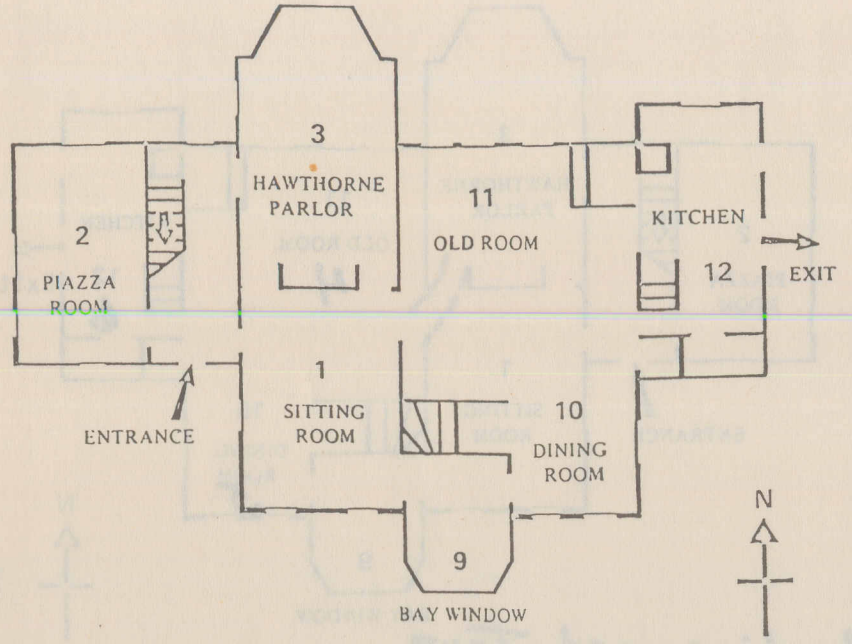
Visitor access to the Wayside Barn (Visitor Center) is through two doors, one on the east side and one on the west side. There are exhibits, an Eastern National Park & Monument Association sales area, and an eleven-minute audiovisual program is available to visitors either at the beginning or end of the tour.

Included with this operating plan are several alternate tour plans:

Alternative 1:	The reverse flow tour;
Alternative 2:	A comprehensive tour which includes all 14 rooms.
Alternative 3:	A first-floor-only tour for physically handicapped visitors.

These alternatives, to date untried, are under consideration to provide greater accessibility to the Wayside.

1st FLOOR



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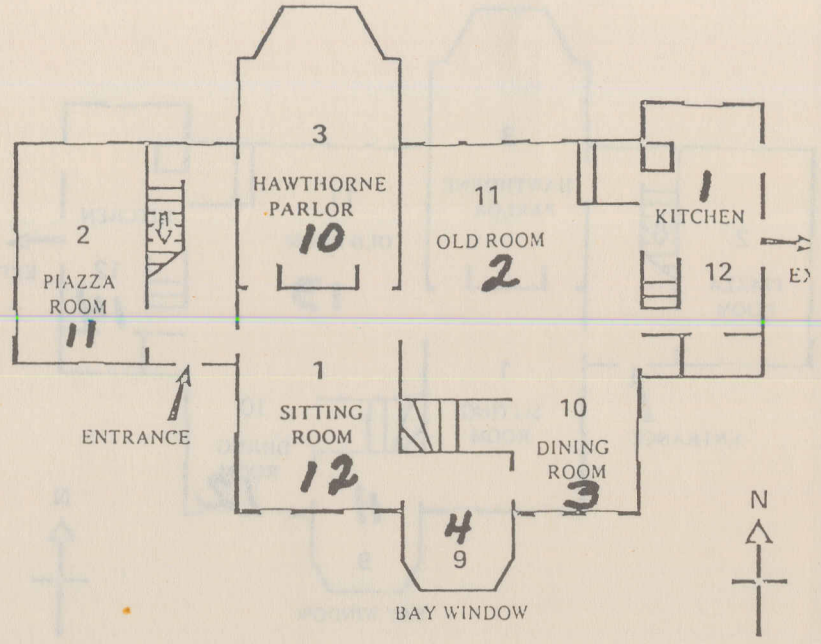

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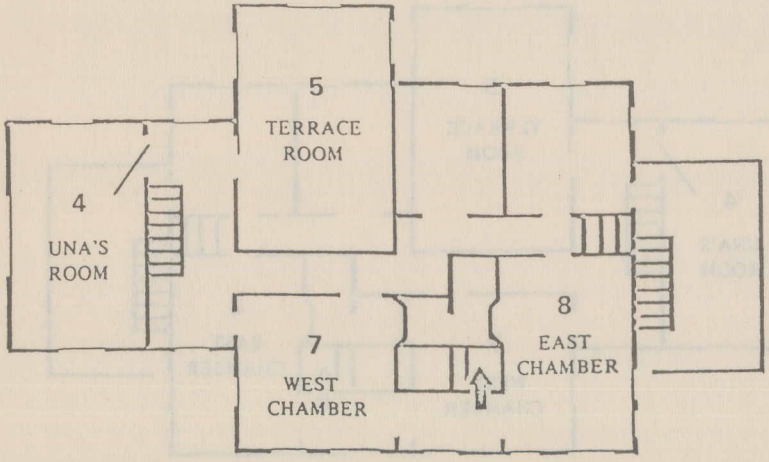
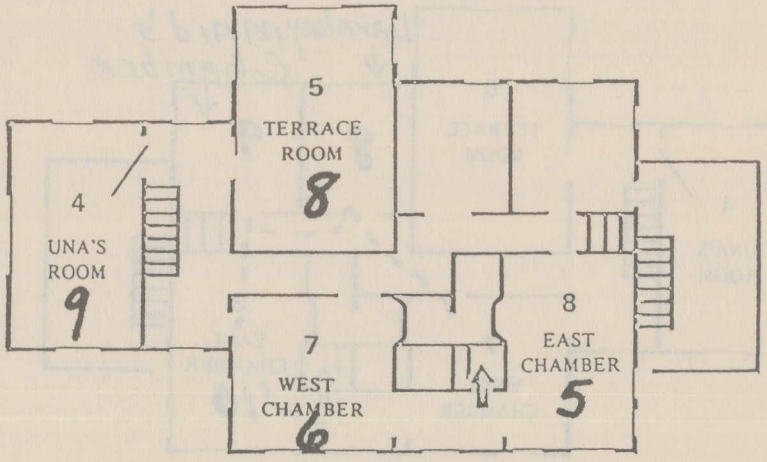


NOTE: ROOM NO. 6 NOT SHOWN (TOWER STUDY)

CURRENT TOUR

2nd FLOOR



NOTE: ROOM NO. 6 NOT SHOWN (TOWER STUDY)

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ALTERNATE PLAN #1

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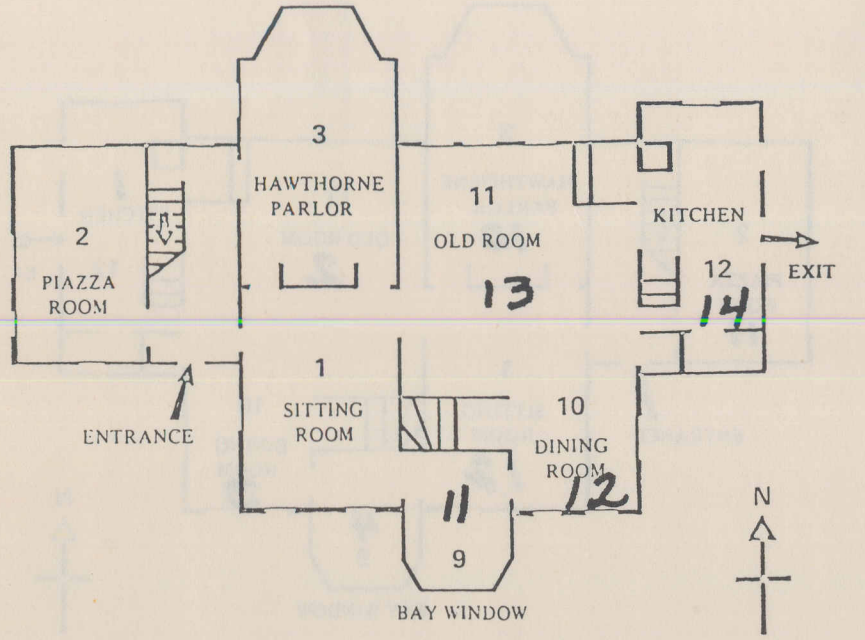

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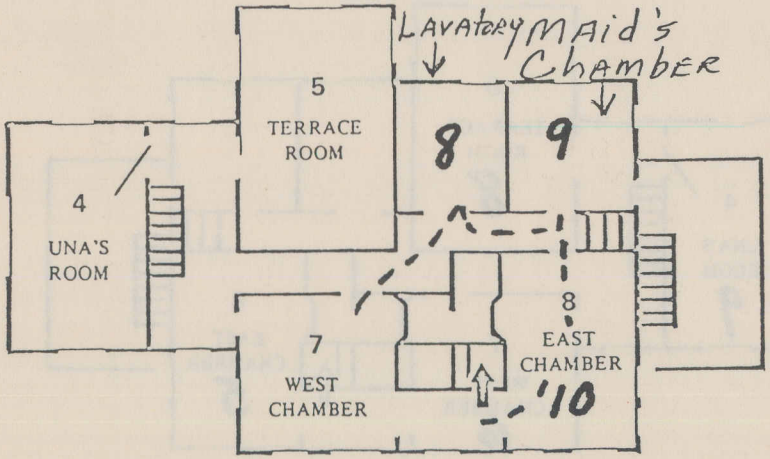
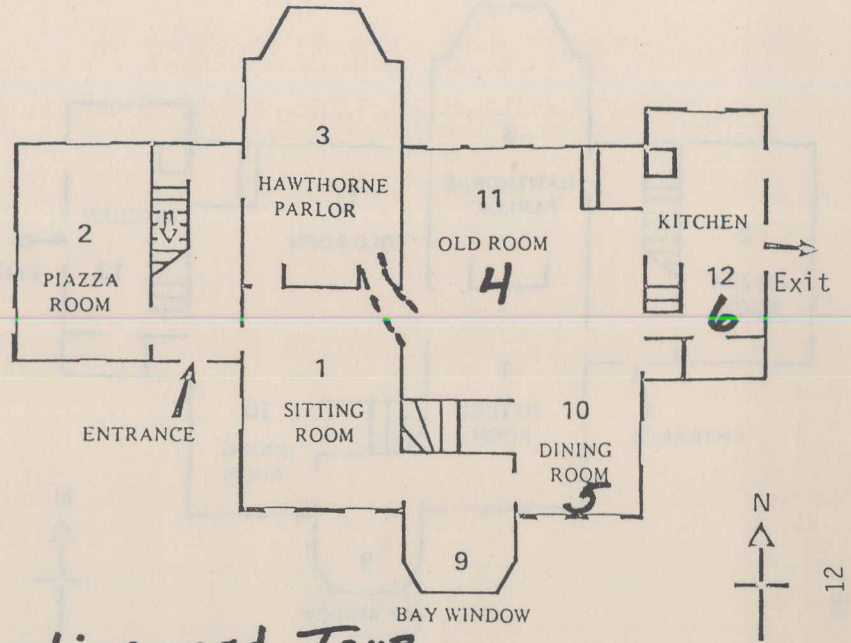


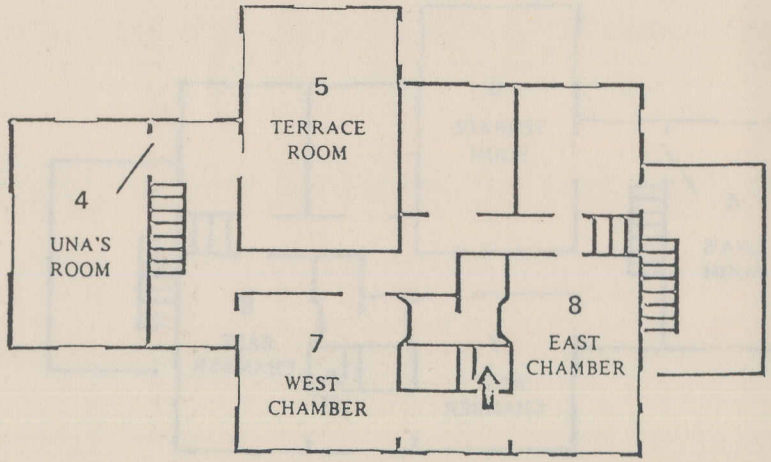
NOTE: ROOM NO. 6 NOT SHOWN (TOWER STUDY) ALTERNATE PLAN #2

1st FLOOR



HANDICAPPED TOUR

2nd FLOOR



NOTE: ROOM NO. 6 NOT SHOWN (TOWER STUDY) ALTERNATE PLAN #3

ANALYSIS OF HISTORICAL OCCUPANCY

Biographical Sketches of Wayside Occupants

For a complete list of owners and occupants of the Wayside, see the chart in Appendix A. This section presents brief biographical sketches of the Wayside's occupants during their residencies.

ALCOTT FAMILY

Residence at the Wayside: April 1, 1845-November 17, 1848. Between September, 1857, and June, 1858, they occupied portions of the house while their home next door was undergoing renovation.

Amos Bronson Alcott

b. November 29, 1799
d. March 4, 1888

Alcott named the property and house, "Hillside" and always referred to it by that name.[1] At various periods of his life, Alcott had been

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1. To eliminate confusion, this report will refer to the house and grounds as the Wayside throughout. Alcott called the property Hillside throughout his life.

Odell Shepard's biography of Alcott, Pedlar's Progress, The Life of Bronson Alcott (New York: Greenwood Press, 1968) is the standard text. Alcott's journals provide much information about his motivations and actions while at the Wayside. The original journals are at Widner Library, Harvard University. Microfilm copies of the journals are at the Concord Public Library and at MMNHP. Shepard published an edited version of the journals in two volumes in The Journals of Bronson Alcott (Boston: Little, Brown & Co., 1938).

employed as a teacher. During his years at the Wayside, Alcott occupied himself by keeping a journal, teaching his daughters, renovating the house and landscaping the grounds, visiting and receiving his friends for philosophical conversations, and pursuing his interests in social reform.

For Bronson Alcott, keeping a journal was almost a full-time occupation. He published little during his lifetime and his journal is an excellent record of not only his own but the activities of many of the Wayside's inhabitants. Journal-keeping, for Alcott, was almost a mystical experience, a sort of meditation on paper. He showed his journal to few. Ralph Waldo Emerson was privileged to see it. He also required his daughters to keep journals which he reviewed: "Anna wrote a little poem in her Journal and Elizabeth studied the points and capital letters. I corrected their Journals which they wrote very faithfully. Louisa was unfaithful and took her dinner alone." In other entries, Bronson records that he drew pictures of his house for the frontispieces of his daughters' journals.[2]

From the pages of his journal, Alcott emerges as a man with a sense of personal greatness that his outward achievements belie. He viewed

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2. Shepard, ed., April (undated), 1846, p. 174. Alcott often corrected his daughters' writings and then had them make a clean copy in their journals. This is discussed in Lothrop, pp. 52-3.

himself as a philosopher, a counterpart of Plato and Socrates whose teaching methods he copied. Occasionally, Alcott's entries bemoan the lack of recognition his plans received and the necessity of dealing with intellects lesser than his own.

Alcott did not work during his years at the Wayside. Income was chiefly derived from the contributions of Emerson and his brother-in-law, Samuel J. May, and from odd jobs that his wife took. Well-wishing relatives and friends often invited the Alcott daughters for extended visits that relieved the financially-burdened family. Alcott did not own the Wayside. Samuel J. May purchased it in trust for his sister, Abigail May Alcott. May correctly judged his brother-in-law's inability to manage funds and property.

Although he contributed nothing to the support of his family, Alcott determined the daily course of events and was commonly acknowledged as the head of the household. Despite the rosy picture of life in the Alcott family painted by most biographers, by the girls' journals (which they knew that their parents read), and by the most frequently-cited indicator, Little Women (which Louisa wrote twenty years later at the insistence of her father), monetary problems and Alcott's insouciance caused tension between Alcott and his wife. When Abba took her daughters and left Fruitlands (their home before the Wayside), she became the catalyst for the demise of the communal experiment. After the family left the Wayside for Boston, she and

Alcott again separated for a time. In February, 1848, Mrs. Alcott was so desperate for a financial solution to her problems that she seriously contemplated purchasing animals to make the Wayside a viable, self-supporting farm. This was against her husband's vegetarian teachings.[3]

Alcott was a very scheduled individual, as exemplified by the rigorous routine he outlined for himself and his family in his journal:

> Rise at 5--Light fires--Bathe (Shower Bath)--
> Call children, assist in their bathing and
> dressing--Shave and dress--Breakfast at 6.
> Reading of a hymn, with Conversation. Music--
> Prepare wood--7, Read, Study, write till 10.
> Instruct the children--12, Dinner Labour till
> 3 in Garden--Readings with mother and chil-
> dren. 5, Bathe and help children's bathing.
> 6, Supper. Music and Conversation. 7 till 9,
> Reading and writing. 9, Bed.[4]

Alcott had a keen interest in children's education. From the early years of his marriage in Philadelphia, he operated a series of schools which utilized unorthodox teaching methods. For various reasons (death

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3. For a summary of the Alcotts' life at the Wayside, see HDS, pp. 13-19; Anna Coxe Toogood, The Wayside: Historic Grounds Report (Washington, D.C.: Office of History and Architecture, National Park Service, Eastern Service Center, 1970), pp. 1-32 (hereinafter cited as HGR); on converting the Wayside into a self-supporting farm, see Abigail May Alcott to Samuel J. May, February 13, 1848, as quoted in HGR, pp. 27-28.

4. Shepard, ed., p. 174. Entry for April 5, 1846.

of a wealthy patron, controversial teaching techniques) his schools failed. While in Concord, Alcott maintained his interests by teaching his daughters. On Sundays, he also taught the Emerson children.[5]

Renovating the house and landscaping the gardens consumed much of Alcott's time. The additions and improvements that he made to the property are recorded by Orville W. Carroll in the architectural report on the Wayside. In her report on the historic grounds at the Wayside, Anna Coxe Toogood records that Alcott spent up to nine hours per day from April through October, 1845, working on the gardens and grounds.[6] He planted a large vegetable garden for the family's subsistence as well as ornamental flowers and foliage. The entire family spent a great deal of time outdoors during the warm weather. Classes, family entertainments such as reading and singing, even bathing, took place outside. In fact, Alcott's records of the grounds are far more detailed and precise than the surviving records of the interior and its furnishings during his tenancy.

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5. Ibid., pp. 476-77, 467, 484. For additional information about Alcott's early schools and his family's reaction to them, see Martha Saxton, Louisa May, A Modern Biography of Louisa May Alcott (Boston: Houghton Mifflin, 1977).

6. Orville W. Carroll, The Wayside: Historic Structure Report, Part II, Architectural Data Section (Washington, D.C.: Division of Historic Architecture, Office of Archaeology and Historic Preservation, 1968). Hereafter cited as ADS: HGR, p. 10.

Alcott moved to Concord to be close to other transcendentalist thinkers with whom he felt a bond. His friend, and often patron, Ralph Waldo Emerson, was his most frequent visitor. Henry David Thoreau and William Ellery Channing were also part of Alcott's circle and called at the Wayside. These friendships made Alcott's life in Concord tolerable for, as he recorded in his journal, "I am scarcely on human relations with any one of my townsmen. The coarse tie of appetite brings us together in field, or road, and farm house."[7]

Alcott supplemented his agrarian periods with visits to Boston and brief lecture tours. Throughout his life he spent portions of every winter traveling in the Northeastern United States giving "conversations" or public lectures. In 1846, for instance, he addressed the Peace Society, the Abolition Society, and the Teachers' Institute of Providence. Unfortunately, these junkets yielded Alcott little profit until much later in his life.[8]

An interest in social reform continued to characterize Alcott's years at the Wayside. Although his Fruitlands experiment failed before he moved to Concord, he still harbored hopes of establish-

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7. Alcott Journal, XX, entry for April 25, 1846, microfilm at MMNHP, as quoted in HGR, p. 22.

8. Lothrop, p. 70. Cf. Saxton, for comments on Bronson's travels.

ing a communal living situation. Bronson wrote to his brother, Junius, encouraging him to move into the Wayside with him. Junius did not comply. Charles Lane and his son stayed six weeks during the summer of 1845. Between May and December of that same year, Miss Sophia Ford of Northampton came to stay with the Alcotts in hopes of establishing a school. During her stay, she taught the Alcott girls. When the prospect of a school diminished, she moved on to the Emersons' and taught there. Sidney Southworth, George Leach, and Frederick L.H. Willis, an orphan, and later a Harvard divinity student, lived at the Wayside during summer vacations. Willis fondly recalled his visits and pleasant afternoons in the Alcott parlor. His communal instincts aside, Alcott quite probably wanted to expand the income base of his household. Mrs. Alcott did not share her husband's interests in communal living.[9]

Another guest in the Alcott home reflected Alcott's commitment to abolitionism. For two weeks the family sheltered a fugitive slave from Maryland on his way to Canada. The Alcotts boycotted slave

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9. Information about Bronson Alcott's plans and the guests at the Wayside can be found in HDS, pp. 17-18, and in HGR, pp. 7, 19; and in Lothrop, pp. 74-75. Charles Lane commented that Mrs. Alcott "wished to keep her family small, and made it uncomfortable for guests." Quoted in Frank B. Sanborn and William T. Harris, Amos Bronson Alcott, His Life and Philosophy, I and II, (New York: Biblo and Tanner, 1965 after 1893 edition), p. 67, excerpts, typescript, MMNHP files.

products (except leather and cotton which they could not do without) as an expression of commitment to their cause.[10]

Abigail May Alcott

b. October 8, 1800
d. November 25, 1877

Abba Alcott has left less of a written record of her years at the Wayside than her husband. Much of her time was spent mothering her four daughters and keeping house. She also endeavored to earn money to support her family. She placed advertisements in the local newspapers for students. Unfortunately few answered the invitation. On August 9, 1845, she wrote to her brother, Samuel J. May, that she "engaged a little scholar for $2 per week."[11] She took in a fifteen-year-old girl who was intended to be placed in a mental institution by her parents. Instead, they arranged for Mrs. Alcott to care for their daughter (Eliza Stearns) for one year, for $4 a week.[12] In 1848, Abba and her daughter, Abby, spent the summer at Waterford, Maine, where Abba worked at a health spa to earn money for her family.

Preparing the Wayside for repair in order that the house might fetch

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10. Lothrop, pp. 69-70; also cited in HDS, p. 19.

11. Abigail May Alcott to Samuel J. May, Lothrop, A, VII, park files.

12. Abigail Alcott to Samuel J. May, 11/2/1846, typescript copy, MMNHP files.

a good price also consumed Abba's energies.[13] Because of her husband's inability or refusal to earn any money, Mrs. Alcott assumed a central role as provider for the family. When they finally sold the house and moved into Boston, it was her decision to do so. Out of necessity, she became the initiator of whatever actions the family took.

Anna Bronson Alcott

b. March 16, 1831
d. July 17, 1893

The oldest of the four Alcott daughters, Anna, was 14 when the family moved to the Wayside. Records of her actions and interests are few. She enjoyed playing the piano, much to her sister Louisa's annoyance, "She [Anna] is too lazy to do anything but drum on the Seraphine till we are stunned with her noise."[14] Anna enjoyed her studies. She noted in her journal on February 18, 1846, that, "I think it is the pleasantest thing I do to read German."[15] Like her father, Anna became a teacher. She taught her sisters, while at the

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13. HGR, p. 26.

14. MMNHP files, MML notes, Hunt X, Annie M.L. Clark, The Alcotts in Harvard (J.C.L. Clark, 1902), p. 41. The letter from Louisa is believed to be from the Wayside.

15. Quoted in J. Bonstelle and M. de Forest, eds., Little Women, Letters from the House of Alcott, MMNHP files; Lothrop, p. 76 notes that Anna's German teacher was George Brandon.

Wayside, and the Emerson children in their home. Bronson noted in his journal that "Anna has taken her sisters into the school room, spends hours with them daily."[16] Anna's journals also note her enjoyment of long walks and of sewing. Anna spent the winter of 1847-48 in Boston with her cousin, Elizabeth Wells. The motive for this event was probably the Alcotts need for money and their inability to support themselves.[17]

Louisa May Alcott

b. November 29, 1832
d. March 6, 1888

Louisa May Alcott was twelve years old when her family moved to the Wayside. Her most recent biographer, Martha Saxton, has written a perceptive account of Louisa's relationship to her family, in particular, to her father. There was friction between Bronson and Louisa stemming from her inherent free spirit and boundless adolescent energy, and his insistence upon the tractability of his daughters. Throughout most of her youth, Bronson unfavorably compared Louisa to her older sister, Anna, and berated her independent nature. Louisa drew close to her mother during this period. The

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16. ABA Journal, Tuesday, September 29, 1846, as cited in park files.

17. Abigail May Alcott to Samuel J. May, January 10, 1848, MML notes, Alcott Family Letters, 3, 1828-1861, MMNHP as cited in HGR, p. 27.

two frequently communicated by means of journal entries and notes. An example of Louisa's inner struggle is the March, 1846, entry in her journal which was intended for her mother's eyes:

> I have made a plan for my life, as I am in my teens and no more a child....People think I'm wild and queer; but mother understands and helps me. I have not told any one about my plan: but I'm going to be good. I've made so many resolutions, and written sad notes, and cried over my sins....Now I'm going to work really, for I feel a true desire to improve, and be a help and comfort, not a care and sorrow, to my dear mother.[18]

During her years at the Wayside, Louisa craved privacy and freedom to develop as an individual, common desires for an adolescent. In her opinion, a room of her own was a great victory:

> I have at last got the little room I have wanted so long, and am very happy about it. It does me good to be alone, and mother has made it very pretty and neat for me. My work-basket and desk are by my window, and my closet is full of dried herbs that smell very nice. The door that opens into the garden will be very pretty in summer, and I can run off to the woods when I like.[19]

Louisa's joys were the use of Emerson's library, long walks alone, writing, and producing plays in which she and her sisters and

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18. Lothrop, p. 57.

19. Ibid., pp. 56-57.

their friends performed.[20] She began, while at the Wayside, to show the literary promise that came to fruition years later.[21] During the summer of 1848, she assumed her sister Anna's job of teaching the Emerson children. They often had their lessons in the Wayside's barn.

Elizabeth Sewell Alcott

b. June 24, 1835
d. March 14, 1858

Elizabeth was nine when her family moved to the Wayside. The journal that she kept during her residency there details many of the activities of a small girl. She played school in the garret with her younger sister and her cousin. She enjoyed her school lessons and records time spent in the family's "school room." Elizabeth spent a lot of time following her father about in the gardens at the Wayside. In May, 1846, she went to Walden, the home of Bronson Alcott's friend, Henry David Thoreau. There, "Father got some very pretty trees to set out." Three days later, she "saw father put the pump in the garden." Elizabeth also

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20. Clara Gowing, The Alcotts As I Knew Them (Boston: The C.M. Clark Publishing Company, 1909), p. 13 as quoted in park files, recalls that the materials for the play costumes were stored in the attic at the Wayside. One costume which Louisa made and wore herself is now on display at the Orchard House next door to the Wayside.

21. Lothrop, pp. 56-76.

helped with household chores. In August, she "washed the napkins and towels. After Dinner I ironed and made a little bonnet for my doll." In addition to playing with her doll, Elizabeth enjoyed reading, writing in her journal, and playing cards and checkers with her sister, Abba.[22]

The family celebrated Elizabeth's twelfth birthday in the garden with lights, "music, and some tableau arranged by her mother and sisters, and to which her little friends from the village were invited. The effect was very pretty and gave infinite satisfaction to the little company." In December, 1847, Elizabeth was sent to spend the winter in Boston with a family friend, Miss Robie. From her father's description of the event, the separation was not voluntary, but financially necessary.[23]

Abba May Alcott

b. July 28, 1840
d. December 29, 1879

Abba was the youngest Alcott child and only four years old when they moved to the Wayside. Her personal records of her occupancy

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22. All of the references to Elizabeth's journal are from the microfilm copy of the journal at MMNHP, and extracted by Robert D. Ronsheim, notes in park files.

23. The party is recorded by Bronson Alcott in his journal, June 24, 1847 and quoted in Lothrop, p. 54. Elizabeth's winter in Boston is mentioned by her father in a letter to Anna Alcott, December 10, 1847, in MML notes, Family Letters, 1, and quoted in HGR, p. 27.

are fewer than those of other family members. We know more about Abba from the observations of her parents and sisters. She often played with her sister, Elizabeth, who recorded the events in her journal (see above). Her skill at drawing, so well demonstrated during her adolescence and young adulthood at the Orchard House, was not yet developed at the Wayside. In a letter to his wife, Bronson describes Abba sitting "with her feet on the table by the window" of his study. Young Abba May's energetic presence is felt more than directly expressed at the Wayside. Even her mother omits mention of her when she describes her daughters, "My girls are doing well, Louisa enjoying the season--weeds with her father like a Trojan--Anna sticks to the books--and Elizabeth is smiling on every thing as if love was as cheap as dirt." Abba accompanied her mother to Waterford in 1848. The family thought of her as their baby and frequently referred to her as Abby.[24]

HAWTHORNE FAMILY

Residence at the Wayside: May, 1852 (purchased in March)--October, 1868. Between July 6, 1853, and June 28, 1860, the family lived in England where Nathaniel Hawthorne was U.S. Consul stationed in Liverpool, and in Italy.

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24. Postscript by ABA in a letter from Abby to Abba May Alcott, July 5, 1848, typescript copy, MMNHP files. There is some confusion in the dating of this letter because Abby went to Waterford with her mother. Mrs. Alcott returned from Waterford on July 11, 1848; Lothrop, p. 49.

Nathaniel Hawthorne

b. July 4, 1804
d. May 19, 1864

Publications during residency at the Wayside:

The Blithedale Romance published July 14, 1852

Campaign biography for Franklin Pierce, published September 11, 1852

Wonder Book for Girls and Boys published November 8, 1852

Tanglewood Tales published September 20, 1853

The Marble Faun published February 28, 1860

"Chiefly About War Matters," Atlantic Monthly (July, 1862)

Our Old Home: A Series of English Sketches published September 15, 1863[25]

Works begun but never completed:

Septimus Felton

Dr. Grimshaw's Secret

The Dolliver Romance

Hawthorne's chief activity while at the Wayside was his writing. He spent several hours of his day working in his study. According to his son, Julian, "in the afternoon he was in the habit of strolling about the grounds with his wife; and about sunset he generally as-

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25. From a Hawthorne Chronology prepared by Robert Derry, MMNHP, July, 1981.

cended the hill alone, and paced to and fro along its summit.... In the evenings he sat in the library--the room in the western wing which had formerly been the study; and here he either read to himself or aloud to the assembled family."[26]

Hawthorne kept in close contact with his literary friends and visited them in Boston more than they visited him at the Wayside. Henry W. Longfellow, for example, never went to the Wayside until Hawthorne's funeral. Hawthorne attended the monthly dinner of the Saturday Club and took advantage of trips to Boston to visit his publishers and personal friends, William D. Ticknor and James T. Fields. Hawthorne's earnings as U.S. Consul gave him the financial security to devote himself to writing full time.

From the surviving correspondence between Hawthorne and his publishers, Ticknor and Fields, one has the impression that while Hawthorne cared about his own and his family's financial well-being, he did not wish to be directly involved in his financial affairs. The author allowed his publishers to handle all of his transactions. Hawthorne drew cash from them against his royalties as needed, and directed them to pay his bills. The inventory of Hawthorne's estate shows a financially secure individual. At the time

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26. Julian Hawthorne, Nathaniel Hawthorne and His Wife (New York: Anchor Books, 1968, reptd. from 1884 ed.), I, 268.

of his death Hawthorne had assets estimated in excess of $26,000. There is surviving correspondence in the Fields Collection at the Boston Public Library between members of the Hawthorne family and his publishers after his death indicating that a question arose about the accuracy of the publisher's financial records. Whether this was the sole reason for Mrs. Hawthorne's financial difficulties after Hawthorne's death is unclear.[27]

In addition to his lack of interest in directly overseeing his financial affairs, Hawthorne was generous to his friends and often lent them money. Correspondence between Hawthorne and William Ticknor on May 26, 1861, and on April 20, 1862, indicates that Hawthorne's friend and fellow Bowdoin College alumnus, Horatio Bridge, had borrowed a substantial sum of money and was repaying it.[28] During his lifetime, Mrs. Hawthorne relied on her husband's judgment in financial matters. It is quite possible that a full

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27. See various typescript copies of correspondence between Hawthorne and his publishers in MMNHP files; cf. Caroline Ticknor, Hawthorne and His Publisher (Boston: Houghton Mifflin and Co., 1913); cf. Fields Collection, Boston Public Library: "Inventory of the estate of Nathaniel Hawthorne," Middlesex County Register of Probate #33844, typescript copy, MMNHP files.

28. Typescript copy, MMNHP files quoted from Letters of Hawthorne to William D. Ticknor, 1851-1864, II, pp. 115-118, and from Ticknor, pp. 257, 280.

picture of Hawthorne's financial situation was realized by no one, including Hawthorne himself.

Hawthorne read widely. A catalog exists of his reading while living in Salem. From this we may gather that his tastes extended from British histories, such as Edward the Black Prince and A Statistical Account of Scotland, to periodicals, such as the American Journal of Science, the Edinburgh Review, and the Gentleman's Magazine. He kept copies of Ticknor and Fields' Atlantic in his library and enjoyed reading The Waverly Novels aloud to his family.[29]

While the family owned the Wayside for sixteen years, Hawthorne's feelings toward the house were never ebullient. He described the house to his friend Evert Duycknick, as "no very splendid mansion, being originally a farm house of moderate size and ante-revolutionary date." Hawthorne was unimpressed by Alcott's improvements to the structure. "Mr. Alcott, the Orphic Sayer, of whom I bought it, had wasted a good deal of money in fitting it up to suit his own taste...."[30] After his death, Sophia revealed that Hawthorne never cared for the house or for Concord. In a letter to Annie Fields,

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29. Marion L. Kesselring has published the Salem Athenaeum's records of Hawthorne's Reading, in Hawthorne's Reading, 1828-50 (New York: New York Public Library, 1949).

30. Randall Stewart, Nathaniel Hawthorne: A Biography (New Haven: Yale University Press, 1948), p. 123.

Mrs. Hawthorne confided that she wished to hold onto the Wayside, "but then comes the memory of his distaste, not only of Concord, but of this side of the water and of my resolve that when he went on his last journey, that, before his return, I would find a house for us somewhere by his beloved sea, and that he should NEVER come back here to live, no, never."[31]

Throughout their marriage, Mr. and Mrs. Hawthorne were very close. She was his best friend and wholehearted supporter of his work. His letters to his wife and to his friends reveal his deep affection for her. During their courtship and various separations, Hawthorne referred to his wife as "my Dove" and "My Ownest."[32] In a letter to William Ticknor, thanking him for a gift of cider, Hawthorne comments that "We [he and Sophia] sit down quietly together, when everybody is gone to bed, and make ourselves jolly with a bottle of it."[33] Hawthorne found separations from his fam-

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31. Sophia Hawthorne to Annie Fields, May 10, 1868, MS C.1.11 (131), Boston Public Library.

32. See, for example, letters from Nathaniel Hawthorne to Sophia Peabody reprinted in Malcolm Cowley, ed., The Portable Hawthorne (New York: Viking, 1948), pp. 613-618. Cowley notes that Sophia delicately inked out many intimacies in the correspondence, but Randall Stewart, using the miracles of modern paper conservation techniques, restored the elided passages.

33. Hawthorne to Ticknor, February 22, 1863, typescript copy, MMNHP files.

ily unendurable. While on a vacation to Pride's Crossing with Julian, he wrote to his daughter, Rose (whom he called "Bab"): "Dear Bab, I am very homesick, and have come to the conclusion that when a person has a comfortable home of his own, and a good little Bab of his own, and a good great Onion [his name for Una], and a best mama, he had better stay with them than roam abroad. Thank Heaven we shall return on Saturday."[34]

Despite the family's obvious pleasure in one another's company, their years at the Wayside were not entirely joyful. Before his death, Hawthorne suffered two great losses there. His sister, Louisa, was killed on her way to visit the Hawthornes.[35] Hawthorne's friend and publisher, William D. Ticknor, died suddenly while the two were on a journey to restore Hawthorne's health. Hawthorne, who interpreted events as signs, saw the losses as particularly significant portents of his own inexorable death. Even the most common occurrences in his life were meaningful to Hawthorne. When his maid found a snake in the Wayside's attic, Hawthorne wrote that "It seemed a fiend, haunting the house."[36]

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34. Nathaniel Hawthorne to Rose Hawthorne, August 5, 1861, as quoted in Lothrop, pp. 121-122.

35. Sophia Hawthorne to her mother, as quoted in Julian Hawthorne, Hawthorne and His Wife, I, p. 454.

36. MML notes, Yale VIII, NH manuscript, June 9, 1853, typescript copy, MMNHP files.

Hawthorne returned from his consulship in England and his travels in Europe terminally ill. He was justifiably suspicious of mid-nineteenth-century medicine and refused to consult a physician. His life at the Wayside between 1860 and his death in 1864 were marked by ever lengthening periods of debilitating illness. He was unable to concentrate on his writing and although he began several works during this period, he completed none, with the exception of his Atlantic article. His wife sent him on several vacations for recuperative purposes, but they obviously did no good. He died in his sleep on May 19, 1864, during such a journey with his friend, Franklin Pierce.[37]

Sophia Peabody Hawthorne

b. September 21, 1809
d. February 26, 1871

Sophia Hawthorne's chief activity, while at the Wayside, was caring for her family. A well-read, socially-conscious and artistically-talented woman, she subordinated her own interests to those of her husband and family. As stated above, they were a devoted

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37. Hawthorne's last illness is documented in nearly every Hawthorne biography and memoir. The exact cause of his death is unknown although several biographers, including Stewart and Arlin Turner, speculate that evidence strongly points to stomach cancer. Turner also mentions the possibility that, knowing his death was imminent, Hawthorne deliberately left his home to protect his family from his final suffering. See Arlin Turner, Nathaniel Hawthorne (1979).

couple, happiest when sharing their thoughts or taking walks around the Wayside property together. Sophia is often described as an invalid by various biographers and even by her sister, Mary Peabody Mann, in a letter to her husband, Horace.[38] While it seems to be true that she suffered chronic migraine headaches throughout much of her young adulthood and early marriage, her correspondence during her years at the Wayside does not contain excessive physical complaints. Particularly during Hawthorne's final, long illness, Sophia seems to have ignored her own health while trying to improve his.[39]

Mrs. Hawthorne enjoyed drawing and painting. As a girl, she studied with Washington Allston "and others eminent in sculpture and painting."[40] Many of Mrs. Hawthorne's letters are illustrated with her quick sketches. Her sister describes her as always impelled to draw and paint when she could anything of the kind. She has

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38. Mary P. Mann to Horace Mann, August 21, 1850, Horace Mann Collection, Massachusetts Historical Society.

39. None of Sophia Hawthorne's letters that I examined in the Boston Public Library (many of which were written after her husband's death) nor references in the HGR or HDS, dwell on her chronic illness. Her final illness in London is minutely documented by Una in a letter to her brother, reprinted in Julian Hawthorne, Nathaniel Hawthorne and His Wife.

40. Edith Garrigues Hawthorne, ed., The Memoirs of Julian Hawthorne (New York: MacMillan, 1938), p. 47.

written a good deal of poetry, particularly Scotch poetry for which she has quite a gift."[41]

Mrs. Hawthorne was devoted to her children. "While Rose drew, I read aloud to her the "Miraculous Pitcher,"" she wrote to her husband. In the same letter she instructed Mr. Hawthorne and Julian, who were vacationing by the sea, to be careful not to take a chill while bathing.[42] Following her husband's death, her letters to her friend, Annie Fields, record the great pleasure and sustenance her children's companionship gave her during her widowhood.

Every Wednesday, Mrs. Hawthorne was "at home" to callers at the Wayside. She recounts a visit from Mrs. Emerson, Mrs. Brown, and Elizabeth (her sister, Elizabeth Palmer Peabody) in a letter to Mr. Hawthorne.[43]

The years following her husband's death were not happy ones for Sophia. Her finances dwindled and her headaches returned. She agonized at the thought of closing the Wayside and moving to Germany, her son Julian's suggestion. When her friend Annie Fields quit answering her letters, Sophia felt alone and rejected. She

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41. Mary P. Mann to Horace Mann, August 21, 1850.

42. Sophia Hawthorne to Nathaniel Hawthorne, July 30, 1861, typescript copy, MMNHP files.

43. Ibid.

edited her husband's papers for publication in an effort to secure income. Eventually, Sophia resolved her conflicting emotions about the Wayside. She and her children left for Dresden, Saxony, in October, 1868. She never returned to America and died in England three years later.[44]

Una Hawthorne

b. March 3, 1844
d. September 10, 1877

Una, the oldest of the Hawthorne children, was eight years old when the family moved to the Wayside. Her parents named her for the nymph in Edmund Spenser's The Faerie Queene. Una chronicles her own activities at the Wayside in a letter to her aunt, Elizabeth Hawthorne, on June 29, 1863. She writes that her friend, Alice Jackson, came to practice [piano?] with her, then, "took a little drive." Visiting neighbors for tea and croquet; sewing at vestry; boating; parties, and picnics consumed her week. While Una was in Italy in 1858, she contracted a near-fatal illness. Although this illness, Roman malaria, returned in the summer of 1860, Una recovered and resumed her activities.[45]

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44. For a brief account of Sophia Hawthorne's feelings following her husband's death, see HGR, pp. 62-68. Most of her letters concerning her financial condition and her relationship with Annie Fields are in the Fields Collection, Boston Public Library.

45. Una Hawthorne to Elizabeth Hawthorne, June 29, 1863, typescript copy, MMNHP files; Lothrop, p. 108.

Una often helped her mother around the house. As her aunt, Mary Mann wrote to her husband, Horace, "Mother says in a letter today that Una is very domestic, and really does a great deal to help in the family affairs."[46] Una's friend, Annie Bartlett, recorded: "Yesterday went to Unas. She was cleaning her room and I made myself useful by helping her bring the furniture and fixtures back."

At her mother's wishes, Una and Rose did not attend Sanborn's co-ed school. Mrs. Hawthorne taught the girls herself and Una had a tutor, George Bradford. Miss Lothrop quotes a letter from Una to her aunt in which the girl describes studying Latin, Italian, arithmetic, and botany.[47] Una enjoyed socializing with the boys from Sanborn school whom she met, presumably, through her brother.

In June, 1862, the Hawthornes gave a party for Una at the Wayside. Mrs. Hawthorne describes the event in a letter to Annie Fields. They decorated the house with roses and removed the furniture from several downstairs rooms so that the guests could dance.[48]

After her father's death, Una "undertook to help the family finances" by teaching gymnastics.[49] Julian Hawthorne's biographer, Maurice

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46. Mary P. Mann to Horace Mann, August 21, 1850.

47. Lothrop, pp. 111-112.

48. Ibid., pp. 115-116.

49. Ibid., p. 144.

Bassan, notes that in 1868 Una broke off a romance with Storrow Higginson because he was beneath her station. She took the incident very badly.[50] Una never married. She stayed with her mother in Europe after her sister and brother returned to America and she died in England.

Julian Hawthorne

b. June 22, 1846
d. July 14, 1934

Hawthorne's only son, Julian, was six when the family moved to the Wayside. In a letter to his aunt, Maria Louisa Hawthorne, the small boy wrote that "Pappa, mamma and I went to Concord on Monday to see the house in a sleigh. I liked one room very much."[51] Most of Julian's memories of Concord center on the vigorous social life that he enjoyed there and on outdoor activities. Very few of his recollections involve activities performed in the Wayside. From Julian's memoirs, a portrait of an active young man emerges.

Julian was very close to his father. By his own admission, Nathaniel Hawthorne had a profound effect on him. Julian devoted much of his adult life to writing; and while his works were well-received by his contemporaries, today they are obscured by his father's works. As a

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50. Maurice Bassan, Hawthorne's Son (Columbus: Ohio State University Press, 1970), p. 45.

51. Ibid., p. 13.

small boy, Julian stayed at home and was tutored by his parents. His father taught him Latin and Greek. His mother taught him to draw. While in Europe, Julian became interested in the art of illumination. He continued this interest at Concord. Sophia mentions several of Julian's illumination projects in her letters to Annie Fields. After returning from Europe in 1860, Julian attended the Sanborn school in Concord, founded by abolitionist John Brown's partner, Frank Sanborn. His friends from the school were Sam Hoar, Wilkie and Bob James, Ned Bartlett, and Frank Stearns. Julian also visited the Alcott girls frequently. Most biographers infer that he had an unrequited crush on May (Abba May) Alcott.[52]

In his memoirs, Julian describes himself (during his adolescent years at the Wayside) as, "bashful as an oyster, and shut in my shell."[53] In fact, he socialized with others frequently. Julian enjoyed hiking, skating, attending masquerade balls, and playing croquet, and swimming with his friends.

Before his father's death, Julian moved to Cambridge to attend Harvard. He returned to the Wayside for visits frequently. After Hawthorne

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52. Information about Julian Hawthorne's interests is taken from Bassan; Edith Garrigues Hawthorne, ed.; Julian Hawthorne, Hawthorne and His Wife; Lothrop; Stewart; Saxton; and HDS.

53. Edith Garrigues Hawthorne, ed., p. 81

died, Julian was expelled from Harvard in 1866 for too many absences. He returned to the Wayside during the winter of 1866-67. In 1867, Julian returned to Cambridge to study civil engineering. In 1868, he moved with his family to Dresden. Part of the trip's purpose was to give him the opportunity to study at an engineering school at Heidelberg.[54]

He returned to America and married Mary Albertina Amelung in New York on November 15, 1870. In 1881-82, Julian's wife and their six children occupied the Wayside. He joined his family there in the spring of 1882. At the time, the Wayside was owned by his sister, Rose Hawthorne Lathrop.[55]

Rose Hawthorne Lathrop

b. May 20, 1851
d. July 9, 1926

Rose Hawthorne was barely a year old when her family moved to the Wayside in 1852. In a letter to her mother, Sophia Hawthorne describes her "Rosebud," as the family called their baby:

> I wish I could show you my Rosebud: She is wholly different from Una & Julian, very facetious, self relying, practical, observant of facts, and inconceivably naughty, and very

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54. Bassan, pp. 42-45.

55. Lothrop, pp. 190, 194.

> bewitching, on her cheeks bloom the roses of Sharon, adown her neck float golden sunbeams, her eyes are blue, sagacious, with very long lashes, and a charming double row of snowy teeth shine when she laughs, her figure is round and rolling, but symmetrical, her face is too perfect a circle and she jumps straight up and down on two of the straightest, finest little legs ever seen, out of pure joy of existence, she sings like Jenny Lind, and judges us all like a Lord Chancellor....She fails in reverence, and excels in wit, and so far is wholly irresponsible in her actions....I never saw such a child in my life![56]

When the family returned from England, Rose attended the East Quarter Public School in Concord. For a time, after her father's death, she attended a boarding school in Lexington.[57] Her mother's letters to Annie Fields record Rose's interest in arts and crafts. With her sister, Una, she painted decorations on household items to sell at a local charity fair.[58]

On September 11, 1871, Rose married George Parsons Lathrop. They had one son, Francis, who died of diptheria when he was five years old. The Lathrops had bought the Wayside and were living there during the summers at the time of Francis' death. They did not wish to

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56. Stewart, p. 125.

57. Lothrop, pp. 112, 114.

58. Sophia Hawthorne to Annie Fields, Fields Collection, Boston Public Library as cited by Lothrop, p. 144.

return to the Wayside after that tragic event. Julian Hawthorne's family occupied the house before it was sold to the Lothrops.[59]

LOTHROP FAMILY

Residence at the Wayside: May, 1883-June 22, 1965

Daniel Lothrop

b. August 11, 1831
d. March 18, 1892

Daniel Lothrop's presence at the Wayside is not well documented. We know that the Lothrops usually arrived for each summer in May and stayed until November. Winters were spent in Boston where Mr. Lothrop operated a publishing business, D. Lothrop & Company. During the summers at the Wayside, Lothrop commuted by train to Boston. Each evening, Mrs. Lothrop and their daughter, Margaret, met Lothrop at the train in Concord in a carriage driven by their coachman.[60]

Mr. Lothrop and his wife had two common interests, children's literature and benevolent societies. After a varied career that in-

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59. Lothrop, pp. 147-149.

60. Ibid., p. 163; James G. Clark, "The Wayside," Saturday Evening Spectator (Minneapolis), September 11, 1886, p. 1 as cited by HGR, p. 77. Toogood also reports that MML, in an interview with Robert D. Ronsheim on April 25, 1966, recalled that the coachman performed the duties of gardener and groundskeeper as well. The Lothrops employed two other servants, a maid and a cook.

cluded owning and managing drugstores and bookstores in New England and the Midwest, Lothrop founded his publishing company in Boston in 1868.[61] He dedicated his business to publishing children's literature. His firm was one of the earliest to do so. Lothrop met his wife through his publications and his interest in securing the work of new authors.

Lothrop was so dedicated to his juvenile literary ventures that he published one magazine, Wide Awake, at a $10,000 deficit because he felt that his young readers benefitted from it. His other regular publications included Little Men and Women, Our Pansy, and Babyland. In addition to knowing most contemporary authors of children's literature, Lothrop also knew many fine illustrators whose works he purchased. Kate Greenaway and Childe Hassim number among MMNHP's unusually fine collection of illustrations which Lothrop commissioned for his publications.[62] In 1874, and again in 1887, while he owned the Wayside, Lothrop expanded his business. We can conclude that the family was financially secure at that time.

In addition to his publishing business, Lothrop was civically active. In 1880, he founded the American Institute of Civics, an

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61. Dictionary of American Biography, "Daniel Lothrop" entry.

62. Lothrop, pp. 153-154. What little we know about Daniel Lothrop is available through this account.

organization dedicated to the spread of knowledge of politics and interest in government. He was also a member of the Bostonian Society, a historical organization of the City of Boston.[63]

Lothrop died in 1892. For two years following his death, his wife managed the publishing business but finally sold here interest in it. Postcard messages from Lothrop to his wife written during a business trip to Chicago and New York indicate that his health might have been a problem as early as 1890. In the messages, Lothrop assures his wife that he is "feeling unusually well," "in good health and spirits," and stresses his "good health and courage." He affectionately adds hugs in the form of "oooo" for Margaret.[65]

Harriett Mulford Stone Lothrop

b. June 22, 1844
d. August 2, 1924

There is a real need for a biography of Harriet Lothrop. Her work in literary, preservation, and benevolent circles is noteworthy.

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63. Dictionary of American Biography. Lothrop's framed certificate of membership in the Bostonian Society is still at the Wayside. Contact with the Society did not reveal any of Lothrop's papers.

64. Daniel Lothrop to Harriet M. Lothrop, July 8, 1890; July 7, 1890; August 21, 1890, MS Am 1491 (79), Boston Public Library.

65. The Concord Enterprise, March 25, 1892, from Orville Carroll's research notes., Concord Public Library and MMNHP files.

Most interesting is the fact that her biography really begins when she and her husband purchased the Wayside. At that point, her life took shape and her public involvement became total. Mrs. Lothrop's nephew, Roy Griffin, has stated that she was a "born actress. She loved to entertain and to play the role [of a gracious hostess]."

On an intimate scale, Mrs. Lothrop had dinner guests almost nightly at the Wayside. Her daughter remembers "good conversation and music" in their household.[66] Harriett Lothrop also entertained on a grand scale, staging pageants at the Wayside and at other Concord historic houses. These events are described in Appendix B. They are important records of taste and style in Victorian entertainment and historic preservation.

Like residents before her, Mrs. Lothrop spent a lot of time writing at the Wayside. Her daughter recalls that Margaret Sidney (her pen name) usually wrote during the day and relaxed in the evenings. Besides her "Five Little Pepper" stories for which she is famous, Sidney also wrote historical fictions about the Concord area.

Small gatherings of various clubs met regularly at the Wayside. The East Quarter Reading Circle, benevolent society meetings, and his-

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66. Impromptu interview with Roy Griffin, conducted by Doris D. Fanelli, the Wayside, Concord, July 27, 1981.

toric preservation meetings took place there during Harriett Lothrop's occupancy.[67]

Mrs. Lothrop also devoted her time to charitable organizations while she resided in the Wayside. She was an elected director of the Women's Board of Missions, and Vice President of the Benevolent Society connected with the New England Conservatory of Music.[68]

Mrs. Lothrop was very involved in patriotic organizations and historic preservation, issues that were linked in her mind. She was a regent in the Daughters of the American Revolution (until 1896) and founder of the Old Concord Chapter of that organization. In 1895, she founded the Children of the American Revolution.[69] In addition to her own home which she saw as a shrine to Hawthorne, Mrs. Lothrop was active in the preservation of two neighboring homes, the Ephraim Wales Bull house (1899), "Grapevine Cottage," and the Alcott residence (1902), "Orchard House." In 1904, she organized a three-day commemorative celebration of Hawthorne's 100th birthday, the Hawthorne Centinary.[70]

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67. Lothrop, p. 163.

68. The Concord Enterprise, January 17, 1890, January 15, 1893, as cited in MMNHP files.

69. The Concord Enterprise, September 17, 1896; Lothrop, p. 183.

70. The Concord Enterprise, October 28, 1899; April 12, 1900; Lothrop, p. 183; The Concord Enterprise, June 29, July 6, July 13, 1904.

Mrs. Lothrop's other principal interest was her daughter, Margaret. Margaret was named for Mrs. Lothrop's pen name, Margaret Sidney. As Margaret grew up, her mother took her on many trips abroad and included her in her historic and preservation activities.[71]

After 1900, the Lothrop family's visits to the Wayside became less regular. Mrs. Lothrop and her daughter lived at the Wayside during the winter of 1899-1900. The summer of 1900, following Margaret's graduation from Concord High School, they went to Europe. They stayed at the Wayside during the winter of 1900-1901 and returned to Europe in the spring. In the fall of 1901, Margaret entered college and Mrs. Lothrop lived at the Wayside. After graduation from college, Margaret moved to California where she attended graduate school and taught at Stanford. Her mother visited her during the winters. Mrs. Lothrop also traveled abroad a great deal after Margaret moved to California. Her tours included Egypt, Palestine, England, Norway, and the Continent. She also visited her friends throughout the country and, because of her DAR and CAR involvement, made frequent trips to Washington. Mrs. Lothrop died in California in 1924.[72]

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71. Margaret and her mother toured Europe, see The Concord Enterprise, June 14, 21, August 2, September, 1900, as quoted in MMNHP files.

72. Information about the Lothrop travels is available in the Lothrop Papers stored at MMNHP; from notices in the local newspaper, The Concord Enterprise, compiled by Orville W. Carroll; and in HGR and HDS. The summary presented here is taken chiefly from HGR, p. 82.

Margaret Mulford Lothrop

b. July 27, 1884
d. May 14, 1970

Margaret Lothrop was born at the Wayside and that building was, in many ways, the single focus of her life. Her happiest childhood years were spent in the house. She was deeply devoted to her parents and the Wayside became to Miss Lothrop the tangible symbol of their literary and social ideals. She spent most of her life researching the structure and its occupants and arranging for the Wayside's continuance as a literary shrine.

In 1965, when MMNHP formally acquired the Wayside, Miss Lothrop's longevity and her propensity for historical research made her a living link between Park Service historians and the past. As a child she had known Emerson's daughter, Ellen, Hawthorne's children, Julian and Rose, and his sister-in-law, Elizabeth Peabody (see Illustration 1). Through her parents' literary interests, Margaret also knew John Greenleaf Whittier and Oliver Wendall Holmes. Her mother's DAR and CAR interests made the Lothrops frequent guests in Washington and Miss Lothrop remembered visiting President Benjamin Harrison in the White House. In addition to her remembrances of her own exciting life, Margaret Lothrop painstakingly saved documents relating to the Wayside and devoted long years to primary research about the house's former inhabitants.[73]

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73. Lothrop, pp. 153-187; HDS, pp. 33-37.

Clearly the thrusts of historiography have changed since Margaret Lothrop, trained as a sociologist, began her research. The single largest gap in the Lothrop manuscripts at MMNHP are the personal records of herself and her parents. Virtually none of her father's personal papers are in public repositories. Only papers relating to her mother's public life were presented to MMNHP. If the records of her parents are sparse, the personal records of Margaret Lothrop are even thinner. Miss Lothrop saw her public role as distinct from her private self. Believing that she was a keeper of the past, and seeing her role in that past as insignificant, she left no records about herself.[74] What we know about Miss Lothrop and her years at the Wayside we know from public newspaper announcements, and from a few personal remarks that she made during interviews with Park Service personnel, and from the jacket blurb on the only book she published about, typically, the Wayside:

> Margaret M. Lothrop was born at The Wayside, July 27, 1884. In her early years she traveled widely in the United States, Europe, and the Middle East.
>
> She was graduated from Concord High School, then from Washington, D.C.'s Sidwell Friends' School, and from Smith College in 1905. She earned her Master's Degree from Stanford University in 1914 where she later taught Sociology and Penology.

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74. Roy Griffin, in an interview July 27, 1981 with Doris Fanelli disclosed that he does have some of Miss Lothrop's diaries. These, he feels are "personal things" that shed no light on the house.

> During World War I she served with the Stanford Unit of the Red Cross in France. There she saw artillery and planes in action and contracted a near fatal pneumonia while taking dictation from wounded soldiers.
>
> After the War she returned to teaching at Stanford until she accepted a job in San Francisco as Assistant Director of the Society for the Prevention of Cruelty to Children.
>
> Her life was filled with many interests and many famous people apart from the world of literature and of Concord. Exacting in her dedication to truth and keenly interested in scientific research, she was a thoughtful and generous friend to fellow men of all ages.[75]

Miss Lothrop developed her personal interests, such as sociology, outside of the context of the Wayside. Within the Wayside, she played a recessive role to her mother's dominance. Mrs. Lothrop was a very independent person whose matrilocal view is betrayed in her explanation of the characterizations of the Five Little Peppers:

> My judgement told me that I must eliminate Mr. Pepper, because the whole motif "to help Mother" would be lost if father lived. It hurt me dreadfully. He was a most estimable man, and I loved my own father so much, it seemed the most wicked thing to do. I went around for days feeling droopy and guilty. But it had to be done....[76]

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75. Lothrop, jacket.

76. Ibid., p. 172.

Harriett Lothrop's first book, The Five Little Peppers and How They Grew (1880) was dedicated to her mother. Two letters in the MMNHP files from Mrs. Lothrop to her daughter refer to an "allowance" that her mother regularly sent her. Her mother signed the letters "Mamsie," the name of the mother in the Five Little Peppers. The letters were written in 1917 when Margaret was thirty-three years old. Mrs. Lothrop dedicated The Five Little Peppers and Their Friends "To my daughter Margaret, who to her friends embodies 'Polly Pepper' in her girlhood." Margaret was twenty years old at the time.[77]

As CAR member Number One, Margaret was included in all of that society's activities at the Wayside. In fact, photographs and press clippings in the MMNHP files inform us that "Miss Margaret" as she was called by the members, remained active in the organization until her death.[78]

The papers that Margaret Lothrop chose to give to MMNHP describe her associations with the CAR, the DAR, and the Wayside. In her book, The Wayside, Miss Lothrop discusses her family's ownership of the

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77. "Harriett Lothrop Chronology," compiled by Robert Derry, Concord Public Library; Harriett M. Lothrop to Margaret M. Lothrop, MMNHP files; Derry, "Harriett Lothrop Chronology."

78. HGR, p. 82.

Wayside as a backdrop for her mother's literary and preservation achievements. Her father, who died in 1892, receives less mention. Margaret portrayed herself as the center of only those incidents which occurred when she was a young girl. In other incidents, she lingers in the background, giving her mother center stage, and playing her mother's favorite theme, "To help mother." This is the way in which Margaret Lothrop chose to be remembered.

Room-By-Room Use and Activities

This section presents an account of the room use at the Wayside and of the activities of the residents in each room. The Wayside has had many structural alterations and additions during its various occupancies. Some of the activities of previous residents occurred in rooms that no longer exist in the present house plan. The nomenclature of existing rooms and the use of those rooms has also changed. To eliminate confusion, the rooms in this section are grouped according to the Lothrop family's names for them. All known activities are uses by earlier occupants are listed in each section. All references to floor plans are to those at the end of this report.

BAY WINDOW ROOM

Original Use: Entry hall, original portion of the house.

Alcott Use: The Alcotts continued to use this area as their entry hall. In 1847, Mr. Alcott built a bay out of the front wall and placed a door in the bay. There is a tradition that the Alcott girls played "Pilgrim's Progress" (a game invented after John Bunyon's allegory) on the stairs.[79]

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79. HDS, p. 75; Lothrop, p. 51; Oliver Bronson Capen, "Country Homes of Famous Americans," Country Life in America (July, 1904), p. 282.

Hawthorne Use: The Hawthornes removed the door in the bay and made it a window. Mrs. Hawthorne referred to this room as her chapel.[80] She is believed to have taught Sunday school here.

Lothrop Use: The Lothrops used this room as a playroom for Margaret. When the telephone was installed in this room, around 1891, the family began to refer to it as the "Telephone Room." It is also called "The Oratory" in the 1915 inventory (see Appendix C) because a book about the house referred to Mrs. Hawthorne's chapel as "the Oratory."[81]

DINING ROOM

Original Use: This room could have been used as a kitchen, a bedroom, or as a hall/parlor during the colonial period.[82]

Alcott Use: A reference by Mr. Alcott to work done in the parlor, identifies it as this room. The family received guests and relaxed here.[83]

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80. HDS, p. 75.

81. HDS, p. 97; Interview, MML and Orville W. Carroll, August 2, 1966.

82. For a discussion of early colonial architecture and room use in New England, see Fiske Kimball, Domestic Architecture of the American Colonies and of the Early Republic (New York: Charles Scribner's Sons, 1922). Kimball's figure 15A (p. 33, Dover ed., 1966) shows an early floor plan of a Connecticut house which is the same plan as the original portion of the Wayside.

83. In his journal, October 22, 1846, ABA notes that he closed the bulkhead under the east window of the parlor, HDS, p. 64.

ABA Journal: "January Day's Order, 1846, reading writing and study in Parlor."

ABA Diary, 1848, notes that his daughters are very busy with their private affairs in the parlor.[84]

Hawthorne Use: This room was probably the drawing room in 1852. In his sketch "The Wayside" in Tanglewood Tales, Hawthorne writes: "So we descended the hill to my small, old cottage, and shut ourselves up in the southeastern room, where the sunshine comes in, warmly and brightly, through the better half of a winter's day."[85] Quite possibly, Hawthorne had this parlor, the southeastern room, in mind. After the new drawing room was added in 1860, this room became Julian's bedroom. Activities in this room when it was the drawing room included receptions and family entertainments. Mrs. Hawthorne mentions using Julian's bedroom, sans furnishings, for Una's party in 1862.[86]

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84. Typescript copy, MMNHP files.

85. Nathaniel Hawthorne, Tanglewood Tales (Boston: Houghton Mifflin, 1900), p. 239.

86. HDS, p. 76; In a letter to Annie Fields describing Una's party in 1862, Sophia Hawthorne wrote, "We took every rag of furniture out of the dining room and Julian's room on each side of the chapel...," as quoted in Lothrop, p. 115. This statement locates Julian's bedroom as the southeast room.

Lothrop Use: The Lothrops used this room as a dining room. "Daniel Lothrop sat at the south end of the table," recalled Margaret Lothrop. "After Daniel Lothrop's death, Harriett Lothrop sat there." After 1900, Mrs. Lothrop put up a sign in this room indicating that it was the Hawthorne's dining room. She was mistaken. (See below for location of Hawthorne dining room.)[87] Margaret Lothrop remembered, "A cousin, slightly older than I, was visiting us when I was four years old. She clearly remembers that guests were almost always present at our dinner table."[88]

The Lothrops were served dinner by a maid who was summoned by a bell installed under the dining table after electricity was installed.[89]

KITCHEN

Alcott Use: The Alcotts added this addition to the house in 1845. The Northern room was used as a Bathing Room. The Southern Room was used as a woodshed in 1845; by 1852, it was a pantry and wash room. In a letter to her brother, Mrs. Alcott says, "We moved up the best half of the shop--and made a bath house and wood house

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87. MML interview, May 2, 1967, MMNHP note cards, Park files.

88. Interview with MML, Winter 1965-66, typescript copy, p. 4, MMNHP files; Lothrop. p. 163.

89. See "The Wayside Guide," written by MML for use by guides in the house, copy, MMNHP files.

out of it...had a bathing tub and shower bath fixed with weights and pullies so that even Elizabeth can give herself a bath without help."[90]

Hawthorne Use: This room had been partitioned into two rooms by Alcott during his occupancy. The Hawthornes used the northern room as a Bathing Room; and the southern room as a Pantry and Wash Room. Mrs. Hawthorne referred to the north room as a "treasure of a bathing room....The room is of very convenient size, & we shall have no burnt elbows and sides there as at Newton." The southern room was "an excellent pantry and wash room."[91]

Wayside School Use: Ronsheim speculates that the Wayside School for Girls might have used this room as a kitchen "because the previous kitchen became a dining room."[92]

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90. HDS, p. 104; Abigail Alcott to Samuel J. May, June 8, 1845, MML notes, Alcott Papers, Family Letters, 1828-61, MMNHP, source has been checked. It should be noted that Victorians distinguished between a bathing room, where one practiced personal hygiene and a water closet, where one eliminated bodily wastes. For a discussion of these room uses and their changes over time, see Daniel J. Boorstin, The Americans, III, The Democratic Experience (New York: Vintage Books, 1974), pp. 350-354. By all accounts, the bathing room at the Wayside did not include a water closet.

91. Sophia Hawthorne to her mother, June 13, 1852 as quoted in HDS, p. 70. A photocopy and a typescript copy of this letter are in the MMNHP files; the original is in the Berg Collection, New York Public Library.

92. HDS.

Lothrop Use: Food storage and preparation, laundry.[93]

MRS. HAWTHORNE'S PARLOR OR LIBRARY OR DRAWING ROOM

Hawthorne Use: Hawthorne added this room in 1860. The room was used as a parlor or drawing room for receiving visitors.[94]

Lothrop Use: Used as a library during the early years of their occupancy, Mrs. Lothrop planned to convert this room into a memorial to Mr. Lothrop after his death.[95] The Lothrops interchangeably called this room the Library, the Drawing Room, or Mrs. Hawthorne's Parlor. Mrs. Lothrop received her guests in the bay window of "Mrs. Hawthorne's Parlor or the Library as HML called the room after the bookcases were installed....In the summer time or whenever receptions were held, the doors were temporarily removed."[96]

OLD ROOM

Original Use: Probably as a lean-to kitchen; possibly as an additional sleeping room.

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93. See ADS, interview of MML by Orville W. Carroll, MMNHP files. Cf. HDS, pp. 104-105.

94. HDS, pp. 72-74.

95. ALS Harriett Lothrop, #8940102, MMNHP files; MML in interview April 24, 1967, typescript, MMNHP files.

96. MMNHP files quoting MML's notes, "Sitting Room," January 29, 1958 in envelope same, box, "Details About Rooms."

Alcott Use: The Alcotts used this room as a kitchen. Elizabeth records sweeping the kitchen in her journal and playing in this room with her sister, Abba.[97]

Hawthorne Use: The Hawthornes used this room as their kitchen. A letter from Mrs. Hawthorne to her mother, June 13, 1852, describes the kitchen as "perfectly sumptuous." Sophia even includes a floor plan of the room in the letter. In addition to the usual food preparation, the Hawthornes stored their outdoor clothes in the kitchen.[98]

Lothrop Use: This room is designated the "Music Room" in the 1915 inventory; it is called the "Old Room" in the 1914 inventory. Miss Lothrop recalled singing around the piano in this room and toasting marshmallows in the fireplace. She also recalled popcorn parties in this room during her high school years.[99]

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97. See reference in a letter from Mrs. Alcott to Samuel J. May, June 8, 1845, typescript, MMNHP files, Elizabeth Alcott Journal, May, June 5, 1846, MMNHP files as copied from Family Correspondence, I, MML's notes.

98. Sophia Hawthorne to her mother, June 13, 1852, typescript, MMNHP files.

99. Orville W. Carroll interview with MML, August 8, 1966, typescript, MMNHP files; May 1, 1967 interview, typescript, MMNHP files.

LOWER FRONT HALL OR MAIN HALLWAY

Alcott Use: The southern part of this space was used as a hall with stairs; the northern part was a portion of Louisa's bedroom.[100]

Hawthorne Use: In 1860, the south door became the front entrance to the house; the doorway was cut into the east wall to give access to the tower addition; the door in the north wall was probably closed. The Hawthornes used the hall as an entry and reception area for visitors; as a passageway between the downstairs rooms and for stairway access to the second floor rooms.

Lothrop Use: Same as the Hawthornes'.[101]

PIAZZA ROOM

Alcott Use: Bronson Alcott built this addition to his house. Originally, he divided it into two northern rooms and one southern room. The southern room was Alcott's study.

"Jan day's order, 7-9 Reading, writing and study in Study."

"May 3, read to Abba in the study; this after reading at breakfast table parable of the Vineyard, Mary's annointing Jesus' head; Judas'

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100. HDS, pp. 91-92.

101. Interview with MML, June 28, 1966, pp. 9-14. On the Hawthornes' structural changes, see ADS.

betrayal; Peter's denial. Abba very much delighted & so ABA and Abba to study."

"Feb 3, 1848, Put my Books & pictures in order in the Study. The paperer, painter & carpenter having done their work within and without."

In 1858, the Alcotts occupied the Wayside temporarily while their new home next door was in preparation. They occupied only the western wing; the Peabodys occupied the remainder of the house.

"April 1, 1858, 'comfortably placed' at Hillside. Have Hawthorne's study and two adjacent rooms for sleeping apartments. Meals prepared and taken at Orchard House."

"Sunday, 4, April, Find few of H's books suit me, but room is attractive."[102]

The two northern rooms were used as bedrooms for the Alcott girls. Louisa wrote in March, 1846, "I have at last got the little room I have wanted so long, and am very happy about it....The door that opens into the garden will be very pretty in summer, and I can run off to the woods when I like." This would be the northeast room because of the door to the gardens in the room.

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102. All of above quotations from ABA Journal, typescript, MMNHP files.

Elizabeth records, "Sunday, April 19, 1846, Cleared out my trunk and sewed a little in Louisa's room."

Clara Gowing writes, "In the west L each of the two older girls, Anna and Louisa, had a little room for a studio all her own, in which she reigned supreme. Louisa loved to be alone when reading or writing, and a door from her room opening toward the hill gave her opportunity to slip out into the woods at her pleasure." This is the only specific reference to Anna's room being next to Louisa's although tradition has perpetuated this fact. Elizabeth wrote in her journal that she "slept with Anna" on April 25 and 26, 1846.[103] This implies that Anna had her own room.

Hawthorne Use: The Hawthornes used the southern room as a study and library:

Mrs. Hawthorne wrote to her mother: "The study is the pet room, the temple of the Muses and the Delphic shrine."

Julian Hawthorne recalled: "In the evenings he [Nathaniel Hawthorne] sat in the library,--the room in the western wing which had formerly

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103. Edna D. Cheney, Louisa May Alcott: Her Life, Letters and Journals (1930 ed.), p. 36; Elizabeth Alcott's Journal (Family Letters, I) MML's notes, MMNHP; Clara Gowing, The Alcotts As I Knew Them (Boston: The C.M. Clark Publishing Co.), pp. 3-4; Elizabeth Alcott Journal. All excerpts from typescript notes, MMNHP files.

been the study; and here he either read to himself or aloud to the assembled family." Quoting Mrs. Hawthorne, Julian added, "he is trying to write, and locks himself into the library and pulls down the blinds." "The following winter I visited him again....We dined, and after dinner we retired to the study where he brought out some strong cigars, and we smoked vigorously."

R.H. Stoddard, poet, wrote, "After tea, he [Hawthorne] showed me a bookcase, where there were a few books toppling about on the half-filled shelves, and said coldly, 'This is my library'." William Dean Howells wrote of Hawthorne's illness, "...so that in the morning Mr. Hawthorne was able to go down into the library, where I had a comfortable lounge placed, and all day he lay down and sat up a little, with constantly decreasing suffering."

"My father, Nathaniel Hawthorne, had about five hundred books when we came back from England in 1860, and took up our residence in the Wayside, in Concord. That is my guess. They were never cataloged, or even counted. But the west wing of the little house had been done over on our return, and the ground floor room was fitted with book shelves and called the library."[104]

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104. Sophia Hawthorne to her mother, June 6, 1852, Hawthorne and His Wife, pp. 269, 326, 460; William Dean Howells, Literary Friends and Acquaintances, p. 54; Randall Stewart, "Hawthorne's Last Illness and Death, Mrs. Hawthorne's Letters to Mr. and Mrs. Fields," More Books, The Bulletin of the Boston Public Library (October, 1944), p. 308; Julian Hawthorne, Bookman, 61 (July, 1925), p. 567; all from quotations in MMNHP files.

The Hawthornes used the northern room as a guest room, nicknamed "The Bennoch Room." Hawthorne had removed the partitions between the two northern rooms, making one large room. "One of the additions to my house is a little bit of a library and adjacent sleeping-room, which I intend for our most honored and welcome guests, and have christened by your name--Bennoch's Room."[105]

Lothrop Use: The Lothrops used the southern room as a library and the northern room as a summer parlor (called the "Piazza Room"). In 1887, the Lothrops built the piazza on the west side of the rooms. Around 1906, the Lothrops removed the partition and had one large room which they used as a parlor. In the 1915 inventory it is designated as the "drawing room."[106]

PIAZZA (WEST)

This porch was added in 1887 by Daniel Lothrop. MML "remembers riding her velocipede on the Piazza floor about 1889." The Lothrops used this porch during warm weather for entertaining and relaxing. MML recalls a maid bringing tea to the piazza where Mrs. Lothrop would serve her guests.[107]

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105. Nathaniel Hawthorne to Bennoch, December 17, 1860, typescript, MMNHP files.

106. Interview, Orville W. Carroll and MML, typescript, MMNHP files.

107. Interview, Orville W. Carroll and MML, August 1, 1966, typescript, MMNHP files.

SITTING ROOM

Original Use: This room is part of the original house. The room was probably used as a bedroom or combination parlor and sleeping room.[108]

Alcott Use: By elimination, Ronsheim rightly considers that the Alcotts used this room as their dining room and also as their school room.[109] Here meals were taken in the company of the Alcott family's varied guests, and, when not in use for meals, the Alcott girls were taught here by their father, Miss Ford, and their oldest sister, Anna.

"September 29, 1846, Anna has taken her sisters into the school room and spends hours with them daily."[110]

Elizabeth Alcott's diary, April 29, 1846, "Abba and I played in the school room;" May 1, 1846, "Father came into the school room. Day's order: Study in School-room till twelve."

May 10, 1846, "Sun came into the school-room;" June 22, 1846, "I wrote my journal in the evening in the schoolroom, with Father, by candle-light."[111]

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108. See Kimball.

109. HDS, p. 64.

110. ABA Diary, 20, as quoted in MMNHP files after MML's notes.

111. Family Letters I, MML's notes as quoted in MMNHP files.

From May Alcott to her mother: "My Dear Mother--O mother, it is so beautiful this morning as I sit in the schoolroom by Father; such a bright sunshine all about."[112]

Hawthorne Use: From a letter written by Mrs. Hawthorne to her mother, we know that the Hawthornes used this room as their dining room. Julian confirmed this in his speech at the Hawthorne centenary.[113]

Lothrop Use: The Lothrops used this room as a sitting room. This name is given as early as 1888 in a steam heat estimate. Because Harriett Lothrop had the room painted green shortly after taking possession of the house in 1883, the family also referred to the room as the "Green Room." Here the family relaxed and Mrs. Lothrop wrote.

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112. Caroline Ticknor, May Alcott, A Memoir (Boston, 1928), pp. 27-28. The letter was dated July 5, 1848.

113. Sophia Hawthorne to her mother, June 13, 1852. Mrs. Hawthorne drew a map of her kitchen on the letter and keyed parts of the map to her description. "No. 1 door," she wrote, "leads to the dining room." This is the southwestern door of what is now the Old Room. Cf. Sophia Hawthorne to Annie Fields, cited in note 92. Julian Hawthorne's paper, "Hawthorne's Last Years," states, "A room was added over the library; another in the rear of the dining room...." He is referring to the tower addition in 1860, Higginson, ed., pp. 111-112. Julian's paper was presented at the Hawthorne Centenary.

"At the right of the entrance is an antique reception-room....The green room is to the right from the entrance hallway. It is one of the original rooms of the cottage."

"In the old colonial sitting room, Mrs. Lothrop wrote many of the volumes of 'The Five Little Peppers,' which she published under her pen name, 'Margaret Sidney'."

"When I was a young girl, she and I would often sit in front of the open fire in the old sitting room....She never wrote in the evening, but sat in fron of the fire, rocking and thinking, or perhaps reading."[114]

EAST CHAMBER

Original Use: As a bedchamber.

Alcott Use: By tradition, this was the Alcott girls' bedroom. All four girls slept here until Louisa and Anna received their own room in 1846. Ronsheim also speculates that the room

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114. MML's recollections about the green room's name, Sitting Room envelope, "Details About Rooms" box, January 29, 1958 as copied in MMNHP files; Theodore F. Wolfe, Literary Shrines (Philadelphia, J.B. Lippencott Co., 1896), p. 60; Margaret McOmie, "Wayside--Home of Three Authors," AAA Travel (May, 1933), p. 2; The Concord Herald (June 1, 1933), all quoted in MMNHP files; Lothrop, pp. 173, 178.

might have been used by the Alcotts as a guest room. Information about the Alcotts' sleeping arrangements is scarce.[115]

Hawthorne Use: The east chamber was Rose Hawthorne's bedroom. It is believed that she shared the room with Una before Una received her own room in 1860.[116]

Lothrop Use: Mr. and Mrs. Lothrop used this room as their bedroom when they purchased the house in 1883. Mrs. Lothrop continued to use the room after Mr. Lothrop died in 1892. Margaret Lothrop used this room by 1905 when she graduated from Smith College.[117]

GUEST ROOM OR TERRACE ROOM

Hawthorne Use: The Hawthornes added this room to the house as part of the 1860 tower addition. They used it as a guest room. Ronsheim speculates that it might have been used by President Franklin Pierce, Hawthorne's friend.[118]

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115. Miss Lothrop believed this room was the Alcott girls' room because her mother told her it was. Harriett Lothrop heard the story from the Hosmer girls, acquaintances of the Alcotts; for another viewpoint, see HDS, pp. 59-60.

116. HDS, p. 76.

117. MML notes on room use, MMNHP files; also from interview, MML and Orville W. Carroll, June 21, 1966, typescript, MMNHP files.

118. HDS, pp. 69-74, 108.

Lothrop Use: Mrs. Lothrop used this as her bedroom around 1906. The Lothrops had earlier used this room as a guest room.[119] The room is designated the "Terrace Room" in the 1915 inventory.

LARGE BATHROOM

Alcott Use: This room was a garret during the Alcott years. Ronsheim speculates that this was the Alcott girls' room because of its placement over the warm kitchen.[120]

Hawthorne Use: Hawthorne finished this space as a room during his occupancy. Originally it was one large room, used for maids' quarters.[121]

Wayside School Use: It is possible, but not documented, that the Wayside School partitioned the room for use as two bedrooms.

Lothrop Use: Presumed converted to a bathroom when town water was added to the house in 1883. Miss Lothrop recalled that her fa-

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119. Interview with MML, June 21, 1966, typescript, MMNHP files; cf. HDS, p. 108.

120. On Alcott's use, see HDS, p. 60.

121. HDS, p. 74, citing Julian Hawthorne's paper, "Hawthorne's Last Years," as quoted in Higginson, ed. The Hawthorne Centenary Celebration at the Wayside, Concord, Massachusetts, July 4-7, 1904 (Boston, 1905), pp. 111-112.

ther kept weights on "the north wall, west of [the] window" indicating that the room was used for exercise as well as hygiene.[122]

MAID'S ROOM AND DRESSING ROOM

Alcott Use: Ronsheim speculates that this room was probably the Alcott Girls' room (see note 120).

Hawthorne Use: Maid's room. Mrs. Hawthorne refers to "Ellen's chamber" in a letter to her mother on June 13, 1852. In 1860, the Hawthornes remodeled the room and added architectural refinements such as the arched ceiling.[123]

Lothrop Use: Maid's room; later as a dressing room.[124]

NORTHEAST CORRIDOR

There is no documentation on when this corridor was installed. Possibly, the Hawthornes installed it around 1860. The corridor allows access to the north rooms of the second floor and to the kitchen, without disturbing the occupants of the south rooms.[125]

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122. HDS, p. 82; Miss Lothrop gives her opinion on this in an interview with Robert D. Ronsheim, August 19, 1966, draft, typescript, p. 25, MMNHP files; weights are mentioned in an interview with MML, May 1, 1967, typescript, MMNHP files.

123. Sophia Hawthorne to mother, June 13, 1852. See Julian Hawthorne's paper, cited in note 127, for 1860 improvements.

124. Interview, MML and Ronsheim, June 16, 1966, draft, typescript, pp. 36-37.

125. HDS, p. 114.

Lothrop Use: The 1915 inventory describes this room as the "Blue Room." The Lothrops so designated this room because its walls were painted in shades of blue. They used this room as a guest room.[133]

UPPER COLONIAL ENTRY

This was the original second floor hall of the oldest portion of the house. It functioned as a hall between bedrooms and as a stair landing between the first floor and the attic.

UPPER FRONT HALL

Lothrop and Hawthorne Uses: This hall was built by the Hawthornes in 1860 and used as a passageway between the rooms. From this hall, access is gained to Una's room, the guest bedroom, the tower study, the northwest passage, and the Hawthorne chamber.

WEST CHAMBER OR HAWTHORNE BEDROOM

Original Use: As a bed chamber.

Alcott Use: By tradition, this was Mr. and Mrs. Alcott's chamber.

Elizabeth Alcott's journal:

April 22, 1846, "Sat in Mother's chamber to sew."

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133. Interview, Orville W. Carroll and MML, August 15, 1966, typescript, MMNHP files.

Thursday, April 23, "After dinner sewed & knit in mother's chamber."

May 5, 1846, "After dinner Abba & I played house in mother's chamber."

May 16, 1846, "We sat in mother's chamber and wrote."

ABA, October 5, 1846, "Set an air tight stove in our chamber, for retirement in wintry days."[134]

Hawthorne Use: By tradition, as Mr. and Mrs. Hawthorne's bedroom.[135]

Lothrop Use: The 1915 inventory designates this the "Hawthorne Room."[136] This was Miss Lothrop's bedroom when she was a child.

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134. MML's notes, Family Letters, I, MMNHP files; ABA's Diary, 20 (MML's notes, MMNHP files).

135. HDS, p. 109.

136. MML notes, MMNHP as cited by HDS, p. 109.

EVIDENCE OF ORIGINAL FURNISHINGS

Introduction

The following furnishings evidence is drawn from a variety of sources. Two inventories of the Wayside's furnishings exist, from 1914 and 1915 when Harriett Lothrop rented the property. There are numerous photos of the rooms as they were furnished during Mrs. Lothrop's 1883-1924 occupancy, and more recent photos which corroborate the earlier visual evidence. Among the Lothrop family papers at MMNHP, are HML's notes from travels abroad. These notes list the sources of purchases which later decorated the Wayside. Margaret M. Lothrop kept detailed records of nearly every item in the house. Her handwritten notes made over a thirty-year period, plus transcriptions of oral interviews with her by Park Service historians between 1960 and 1970, have been invaluable to this study. We must remember that oral interviews lend a sense of immediacy to historical research, but they are not factually infallible. Miss Lothrop and her mother preserved information about the Wayside's collection as it was presented to them. The accuracy of their data still must be tested against other contemporary accounts of objects, and against subsequent research. Additional sources for this section are: contemporary furnishings catalogs, the Hawthorne and Alcott papers, and recent decorative arts research.

The Wayside furnishings came from several sources. One should bear in mind that the Lothrops used the Wayside as a summer residence and

such homes frequently became repositories for items that do not conform to the lifestyle of a formal winter residence. Daniel Lothrop kept furniture from his first marriage at his Concord home. Furniture from D. Lothrop & Company's offices and retail store were also moved to the Wayside after Lothrop's widow sold the business in 1894. Mrs. Lothrop inherited furniture from her family and she kept much of it at the Wayside. During her lifetime HML made an effort to purchase objects with a Hawthorne provenance. Unfortunately, no bills of sale survive and tradition, corroborated at times by the Hawthorne papers, is the only evidence we have.

HML also purchased objects with a Concord association for her own home and for her preservation projects in the area. Listed in earlier inventories, some of these items are now dispersed.

MML continued her mother's practice of acquiring antiques until she gave her home to the Park Service. Consequently, when the house became public property in 1965, it was fully furnished with objects selected and documented by the Lothrops.

Miss Lothrop is responsible for the Wayside's preservation. Her efforts are acknowledged by the Park Service which maintains objects she acquired to relate the house's story.

Photographs taken between 1883 and 1924 indicate that the Lothrops frequently rearranged objects in the house. (The Lothrops were a

busy, active family and that movement reflects their lives.) This makes definite placement, of especially the smaller items, rather arbitrary. When MML recalls an object "always" in a particular location, I have placed it there and noted the reason. In other instances placement of items in a particular room is based on an inventory or a photograph.

Time constraints did not permit me to carefully evaluate every item in the Wayside. Miss Lothrop's descriptions are reliable for an object's traditional associations, and MMNHP's catalog is reliable for gross descriptions such as color and measurements. Neither provides the detailed description necessary for complete identification of an object's time and place of manufacture. With the exception of cataloger Cordelia Snow's excellent ceramic and glass identifications, I have relied on the catalog cards only for measurements, color, and transcriptions of marks and labels. My conclusions about a specific item, its composition, source, value, and appropriateness are based primarily on my own examination of the object, photos of the object, my knowledge of comparable objects, and on primary records of contemporary items.

Throughout this section, objects are arranged room-by-room. Rooms are grouped by floor and listed within each group in alphabetical order. I have endeavored, where possible, to list each object by

its NPS catalog number, and have also included Miss Lothrop's catalog number, if known. The latter entry reads "MML #x." This will allow future researchers to trace an object in MML's filing system.

Room-By-Room Furnishings Evidence

BAY WINDOW ROOM

Telephone

The original, crank telephone was mounted near the door on the west wall between the window and door.[1]

Furniture

TABLE, NPS #2034; MML "Table #5." A marble-topped, mid-nineteenth century table. MML believed that this belonged to D.L. This is listed in the 1914 inventory.

TABLE, NPS #2033; MML "Tables 6B." Matches #2034.

SECRETARY (DESK AND BOOKCASE), NPS #2018; MML "Desks #1." This is seen in Illustrations 4 (1922) and 5 (1937). Mrs. Lothrop acquired this from a dealer who explained in a letter that he showed the piece to Mary Peabody Mann who affirmed that it was in the Wayside when she lived there. The desk was sold at auction in 1868. HML acquired it in 1908.[2]

Prints, Paintings

PHOTOGRAPH, NPS #2242. Sepia-toned photograph of the Sistine Chapel by Michelangelo. Depicts the Last Judgment.

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1. MML/Carroll interview, August 2, 1966, transcription, Draft, p. 48, MMNHP files.

2. MML notes, typescript copy of letter, MMNHP files.

BAY WINDOW ROOM

PHOTOGRAPH, NPS #2786. Black and white, hand-colored photograph of Venice. Italian label. Probably purchased by HML on her trip to Italy.

PHOTOGRAPH, NPS #2312. "Madonna di Foligno" by Raphael. Stickers on reverse of the frame indicate that Mrs. Lothrop purchased it abroad and had it framed in Boston. It is listed in the 1914 inventory.

PHOTOGRAPH, NPS #2286; MML #16. "Fondheim Cathedral." Colored photo. HML purchased this in Norway. It hung in the room in 1914.

Metals

VASE, NPS #2563. Also listed in the 1914 inventory. A "brass and copper pitcher." This is probably the flower container visible in Illustration 4 (1922).

Textiles

CURTAINS. The 1914 inventory lists "4 green curtains." These are seen at the windows in the 1922 photograph, Illustration 4. The park now uses reproductions of the original curtains.

"2 SMALL GREEN TABLE COVERS." These are also listed in the inventory, but nothing is known of these today.

BAY WINDOW ROOM

"3 SHADES FOR WINDOWS." These were present in addition to the curtains. A shade is visible in Illustration 5. The park has no original shades. MML noted that HML sometimes hung a curtain between this room and the sitting room to keep the heat in the latter room. There is no documentation of the curtain's appearance.[3]

Lighting Devices

"2 TALL GREEN CANDLESTICKS/2 RED CANDLES." These were listed in the 1914 inventory along with the information that the sticks were pottery. It is difficult to speculate further about what they were. The contrasting red candles do provide some information about HML's taste.

Brackets

"1 TALL BRACKET ON WALL/1 SMALL BRACKET ON WALL." MML recalls that these were wooden brackets which HML used to hang plants in the bay window. They are missing.

Books

In an interview with MML, winter, 1965-66, she mentions that some of the Peppers books were kept in this room (see Illustration 4).

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3. Carroll/MML interview, August 2, 1966, transcription, Draft, p. 50, MMNHP files.

DINING ROOM

Furniture

SIDEBOARD, NPS #2009; MML "Bookcase #2." Miss Lothrop believes that Mrs. Lothrop told her this was a Hawthorne piece and barely remembers seeing the top section. The bottom is shown in Illustration 8 in the northeast corner of the room. There is no further documentation on the Hawthorne provenance.

TABLE, NPS #2006; MML "Tables #22" Gateleg. MML states that "During HML's day it stood in the SE corner of the dining room diagonally . . . ." She believed HML purchased it.

TABLE, NPS #2001; MML "Tables #2." In 1914, it was noted that the leaves were missing. Mrs. Lothrop bought it at a Concord sale. It is said to have been the table of Deacon Parkman, who served under the Reverend Ezra Ripley. The surface is badly marred and Miss Lothrop believes that her mother would have kept it covered. It is not covered in the 1922 photograph, Illustration 8, in which it is against the north wall. It does not appear in earlier photographs of this part of the room.

TABLE, NPS #2007; MML "Tables #1." This is a mid-nineteenth-century extension dining table. HML told MML that she and DL purchased this table from Rose Hawthorne Lathrop in 1883. Mrs. Lathrop maintained that this was Mr. Hawthorne's. It has always been the Lothrops' dining table.

DINING ROOM

CHAIRS, NPS #2002, #2003, #8429; MML "Chairs #16." These are visible in Illustration 9 (1888) and in Illustration 8 (1922). In 1915, "2 arm chairs/3 small dining chairs" were listed in the inventory. Location of the armchairs is unknown.

CHAIR, NPS #2051; MML "Chairs #5." Daniel Lothrop's desk chair from his office. Brought to the Wayside after his death. HML sat in it at the head of her dining table.

CHAIR, NPS #2564; MML "Chairs #8." Black, "Hitchcock-type" Windsor with stencilled crest rail. MML bought this chair in 1934 from Mr. Herbert Nealey who said it came from Humphrey Butterick's attic. It was in the dining room when the Park Service acquired the Wayside in 1965.

Ceramics & Glass

PLATTER, NPS #1639; MML #42. Transfer-printed creamware. The 1915 inventory lists "1 antique blue oblong platter on wall." This may be one visible on the wall in the 1922 photograph (Illustration 8).

PLATE, NPS #1640; SOUP PLATE, NPS #1638. Creamware plates, marked, "Saxon China." A "gilt and white plate" is listed in the 1915 inventory; a "gold and white" plate is listed in 1914. Possibly #1640 is the same plate.

DINING ROOM

PLATE, NPS #1646; MML #26. Faience plate with image of St. Malo. HML purchased it in 1907. In 1915, it hung on the wall. HML often hung plates on the wall.[4]

PLATTER, NPS #1636. Delft. Purchased in Brittany in 1911 by HML.

TEAPOT LID, NPS #1584. Chinese export porcelain. Blue and white with strawberry knop. No other reference.

SAUCER, NPS #1585
SAUCER, NPS #1586
BOWL, NPS #1588
SAUCER, NPS #1589
SAUCER, NPS #1590
SAUCER, NPS #1591
SAUCER, NPS #1592
SAUCER, NPS #1593
BOWL, NPS #1595
SAUCER, NPS #1601
PLATE, NPS #1603

Hardpaste, Chinese export porcelain with "HNM" monogram. Part of a set given to Henry and Nancy Mulford (HML's relatives) by an uncle, A. Mulford, c. 1830.

CAKE PLATE, NPS #1624
CAKE PLATE, NPS #1625
CAKE PLATE, NPS #1626

Bought to complete HNM set but do not exactly match. Chinese export, initialed.

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4. MML interview, Winter, 1965-66, transcription, p. 4, MMNHP files.

DINING ROOM

SOUP PLATE, NPS #1609
SOUP PLATE, NPS #1610
SOUP PLATE, NPS #1612
DINNER PLATE, NPS #1613
DINNER PLATE, NPS #1614
SAUCER, NPS #1615
SAUCER, NPS #1616
SAUCER, NPS #1617
SAUCER, NPS #1618
SAUCER, NPS #1619
SAUCER, NPS #1620
SAUCER, NPS #1621
SAUCER, NPS #1622
SAUCER, NPS #1623

Chinese export porcelain, blue and white. MML "China #40," says this is part of a set that belonged to her mother's family. In the 1930s, she took the nicer pieces to California to sell.

BOWL, NPS #1656. English salt glaze. Believed listed as "blue vegetable dish" in 1915 inventory.

PLATE, NPS #1663. Austrian. Believed purchased by HML on a trip to Europe.

FLOWER POT, NPS #1671; MML "Extra #47." TIN CONTAINER, NPS #1736. Listed in 1915 as "1 Delft jardinere or to use for fruit/ Has inner dish." In 1914, it was a fern dish. HML bought it and used it as a centerpiece. MML recalled that her mother often kept this in the center of the table when she entertained.[5] She kept a plant growing in it.

PITCHER, NPS #1680; MML "Extra #49." MML says the object has been at the Wayside.

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5. Ibid.

DINING ROOM

DISH, NPS #8133. Marked "Semi-China, England, Ridgways."

JAR, NPS #2480. Glass, one of pair. The 1915 inventory lists "cut glass oil bottle/cut glass vinegar." Perhaps this is one.

MUG, NPS #2451. Bears portrait of Lord Baden Powell. It was purchased in England by HML.

Paintings, Prints

CHROMOLITHOGRAPH, NPS #2054. Listed as "2 large chromes sheep and cattle," in 1914 and 1915. Visible in photos of the room. The other is #2179; both are marked "Christian Mali, München."

CHROMOLITHOGRAPH, NPS #2556; MML #25. "Asking A Blessing." Miss Lothrop associates it with this room in her childhood, and thinks it might have been connected with her father's publishing house.

PRINT, NPS #2225. Listed in 1915 inventory. No other information available.

"OXFORD COAT OF ARMS," NPS #1738; "CAMBRIDGE COAT OF ARMS," NPS #1737. Tin. HML brought these back from Europe and hung them in the dining room.

DINING ROOM

PLATE, NPS #1747; MML "Extra #28." Pewter. Listed in the 1915 inventory. MML recalled a pewter plate hanging on the south wall or on the east wall of this room. Perhaps this plate hung in both places at different times.

HORSESHOE, No NPS number; MML "Extras #8." HML told MML that she and her husband found a horseshoe and nailed it up when they first moved to the Wayside. This might be that horseshoe, nailed to the mantel where MML always remembered it.

TRAY, NPS #2728. Brass rim and handles, wooden bottom. Believed to have been here during HML's time.

FLOWERPOT HOLDER, NPS #1723. Silver plate, German. Presumed here during HML's time.

Lighting Devices

CANDLESTICKS (PAIR), NPS #1771, NPS #1772; MML #1. Listed in 1914, 1915 inventories and visible in Illustration 8 (1922). MML says they have been in the house for many years, on the mantel.

BOBECHE (PAIR), NPS #8239, NPS #8240. Dutch, softpaste porcelain marked: "25/F/Deft/F;" "JT & LO."

DINING ROOM

ELECTRICAL FIXTURES. Four fixtures, with pendants are attached to the wall. These were used by HML. They have no catalog numbers and have always been in their present location.

Heating Devices

BRASS STAND FOR FIREPLACE EQUIPMENT, NPS #1793. Part of a set that belonged to HML. MML does not remember date or location of purchase.

FIRE SHOVEL, NPS #1801; MML "Fireplace Equipment #18." Belonged to HML.

FIREPLACE FENDER, NPS #1810; MML "Fireplace Equipment #16." Pierced brass with claw feet. HML mentioned purchasing a new brass fender in a letter to her daughter in 1899.[6] This is listed in the 1914 inventory and appears in the 1922 photograph, Illustration 8.

ANDIRONS (PAIR), NPS #1805, NPS #1806. MML #21. Shown in 1922 photo. MML thinks they belonged to her mother's family.

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6. MMNHP files, MS #8990519.

DINING ROOM

Accessories

BREAD AND CHEESE TRAY, NPS #1830; MML "Extra #2." Mahogany, marked "G. Good." HML purchased this in England. Seen on gateleg table in 1922 photo. Also listed in 1914 inventory.

Manuscripts

"AMERICA," NPS #2356. Four verses of "America" signed "S.F. Smith written in February 1832/July 3, 1893." Mr. and Mrs. Smith were frequent dinner guests at the Wayside. The manuscript is framed.

LABEL COPY. After 1900, HML put up label copy (signs) in this room which designated it (wrongly) as the Hawthorne's dining room.[7]

Textiles

RUGS. From 1899 until at least 1915, HML had an "Axminster" or "Wilton" carpet in this room. Although these are different types of carpets, people frequently confuse them. At present, the room contains a wool rug with floral designs (a "domestic" oriental). This was given by MML but there is no record of its history. The rug visible in the 1922 photo, Illustration 8, could be an Axminster, but specific identification is impossible.

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7. Interview, MML, Winter, 1965-66, p. 4.

DINING ROOM

PORTIERE. Across the cupboard. Suspended by a metal or brass rod with brass ends. An Art Nouveau design is visible in the 1922 illustration.

KITCHEN

Lighting

In an interview with Orville W. Carroll, August 9, 1966, MML states that HML was responsible for the placement of the drop electric light bulbs. She also placed the wooden trough or raceway next to the sink and installed the shelf on the west wall of the stairway.

Furniture

STOOL, #10348. Given by MML.

CHAIR, NPS #2547. Ladderback.

Because they had hired help, the Lothrops probably did not spend a lot of time preparing their own meals and, consequently, MML's memories of the kitchen might not have been complete. MML did not keep extensive notes about items in the kitchen. The most reliable source of information about the kitchen is the 1915 inventory. Historian Ronsheim used this and a post-1924, undated inventory as the basis for his draft on furnishings. He checked many of the items against contemporary Sears, Roebuck and Montgomery Ward catalogs for dating and descriptions, and compared the 1915 inventory with MML's inven-

tory of furnishings that she prepared before she gave the Wayside to the Park Service. Ronsheim's draft forms the essence of Furnishings Evidence for the Kitchen. The objects are presented in the order in which they appear in the 1914 inventory. I have added additional information where possible. In most instances, utensils for food preparation and housekeeping can only be tentatively identified as those mentioned in the 1914-15 inventories. All of the objects, like those in the rest of this report, were Lothrop possessions. The 1915 inventory does not distinguish between the areas, "kitchen" and "pantry." It is assumed that the heading "kitchen" groups items from both areas. Specific placement of objects in the room, particularly smaller cooking utensils, is conjectural.

"2 TABLES," NPS #2698; MML #15. "Kitchen table with one leg. Probably one that was in the Wayside kitchen since Lothrops have been here . . . ." MML notes that the table had a "linoleum cloth taked [sic] on it." Possibly, this was the "white oil cloth cover" mentioned in the inventory.[8] The second table mentioned in the inventory has not been located. "Green oilcloth, also white oil cloth cover," probably refers to materials tacked onto the table tops.

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8. MML notes, MMNHP files.

KITCHEN

"CLOCK." No further documentation.

"RED ANTIQUE WOODEN SMALL CHAIR," NPS #2020; MML #13.

"RED BIRD CAGE WINDSOR BOUGHT BY HARRIETT LOTHROP FROM MRS. CLARK."[9]

"SMALL RATTAN & WOOD CHAIR," NPS #2010; MML #18. MML referred to rush seats on "rattan plaited seats." Bought by HML. Purported to be "A Manning Chair, from Mrs. H.'s mother--probably in the house when Lothrops bought it." There is no corroboration for this.

"SMALL RATTAN WOOD ROCKING CHAIR." Three possible candidates: MML #37. Green rocker with woven reed seat. MML recalled the chair on the piazza in good weather.[10]

NPS #2441; MML #39. A ladderback converted to a rocker. The reed seat was worn.

NPS #2096; MML #29. Rocker with wicker seat and back. Design on the crest rail supposedly painted by Mrs. Hawthorne. Her granddaughter told MML that she had seen a chair which Mrs. Hawthorne had painted that looked like this one.

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9. MML annotated inventory, MMNHP files.

10. MML, Ibid.

KITCHEN

"LINOLEUM FLOOR COVERING." A fragment of linoleum with a geometric design was found by MML in 1959 when she moved an old coal stove. This piece probably dates to the Lothrops' early ownership. MML recalled that the floor was varnished during some of her girlhood; she could not be more specific. The linoleum probably antedates the varnish because the floor under the linoleum is not finished. A reproduction of this linoleum is now in the kitchen.

"2 KHAKI WINDOW CURTAINS (TWO PAIRS)." "Khaki curtain to door of store closet" (presumably the pantry next to the door to the Old Room). Although reproduction curtains are now in use, MMNHP has no record of the original curtains.

"REFRIGERATOR," NPS #10346; "Extra" MML #28. The icebox was patented in 1911. MML notes that it was used in the kitchen and later in the "Refrigerator Room" south of the kitchen. A hole, for drainage, in the floor of the room marks the icebox's placement. Although the icebox was in the south room in 1924, it is presently displayed in the kitchen where visitors can see it.

KITCHEN

"ICE CREAM FREEZER." Cannot locate. For example, see Ice Cream freezer in 1902 Sears catalog.[11] Sears offered two models, "Shephard's" and "The Blizzard" in a variety of sizes.

"CLOTHES FRAME." Cannot locate. This is probably a wooden rack for drying laundry indoors.[12] See Sears "Clothes Bar."

"3 STONE JUGS FOR MOLASSES & VINEGAR." Not located. The reference indicates large capacity, stoneware jars. These jars were available through large mail-order houses, such as Sears (see p. 798). (Pre-1892 when steam pottery was introduced, stoneware was also available through small, local potteries.)

"CLOTHES LINE." Original is missing.

"LARGE BLUE AND WHITE PITCHER." Not located.

"TIN CLOTHES BOILER/FOOT TUB." Possibly NPS #2743.

"FLAT IRON (OLD ONE)/2 FLAT IRONS EACH 5 LB/2 FLAT IRONS EACH 6 LB/2 FLAT IRONS EACH 8 LB." MMNHP has three 8-pound irons: NPS #1835, NPS #1836, and NPS #2734. NPS #1834 is a 5-pound iron. Although not listed, NPS #1837 is a flat-iron holder.

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11. Sears, Roebuck Catalogue (New York: Bounty Books, 1969; rpt 1902): 576.

12. Ibid., p. 597.

KITCHEN

"NEW BROOM." Not located.

"COAL SCUTTLE," NPS #2542.

"OLD BROOM." Possible NPS #10372.

"SMALL SHOVEL FOR RANGE/1 SHAKER TO STOVE." NPS #9446 is a single catalog number assigned to two coal shovels. The smaller one might be the one listed in the inventory. The coal range is not listed in the inventory, possibly an oversight. The stove shaker is missing.

"DUST PAN." Missing. Sears 1902 catalog, p. 591, illustrates three models.

"WHISK BROOM"/"SOFT FLOOR BRUSH." NPS #8188 might be the floor brush. The whisk broom is missing.

"BEAN POT." Possibly NPS #8156, but no lid is listed. Sears 1902 catalog illustrates a lidded bean pot of a different form. The capacity is from one to eight quarts.

"BOOK SHELF," MML #65 & #66. "Extras" are a wooden shelf with bronze brackets and a back piece. If this is the same bookshelf, it is not in the kitchen today. Possibly it is NPS #2574.

KITCHEN

"WASH BOARD," NPS #2710. This board is stamped "Manuf. E. Murdock Co., Winchendon, Mass." A scene depicting pilgrims is painted on the reverse.

"FLOOR MOP," NPS #9449.

"DOOR MAT." Presumably, this was kept inside the kitchen door. It is missing.

"CARPET SWEEPER." Missing.

"HAMMOCK & CUSHION IN OUTSIDE CLOSET." If outside closet means the pantry, then perhaps the Lothrops stored some outdoor furniture in the kitchen during the winter. The objects are now missing.

"IRONING TABLE." This is somewhat of a mystery, together with two tables listed earlier and an ironing board listed later.

"BREAD BOARD," NPS #9448 is a possibility for this item.

"BLACK TIN TRAY." There are several possible candidates for this item at the park: NPS #2200; MML notes #59. This tray belonged to HML before 1900. NPS #2199.

KITCHEN

"LARGE JAPANESE TRAY." This is perhaps NPS #1731, which MML kept in the dining room on the sideboard. HML owned this object.[13]

"5 DISH TOWELS/2 DISH TOWELS." Possibly five of one material or design, and two of another.

"PLAID RED & WHITE TABLE CLOTH." Miss Lothrop's inventory contains an entry for "red plaid table covers." These were in common use at the time.

"IRONING HOLDER"/"IRONING BOARD." The holder might be NPS #1837, a slate and metal holder for an 8-pound iron. An ironing holder appears nowhere in the Sears 1902 or Ward 1922 catalogs. NPS #8515 is an ironing board that might be the one listed in the inventory.

"2 WHITE HANDLED KNIVES"/"1 OLD SILVER PLATED KNIFE"/"2 OLD SILVER PLATED KNIVES"/"2 VEGETABLE KNIVES." These might be the following: NPS #2399 (white handled); NPS #8007, NPS #8008, NPS #8009, NPS #8010, NPS #8011 (silver plated).

"1 ROLLER TOWEL," NPS #8357. The roller is missing.

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13. MML notes, "Extras 6a."

KITCHEN

"2 RED & WHITE TOWELS FOR CHINA." Originals missing. MMNHP uses red & white checked, modern towels that are appropriate.

"1 CAKE KNIFE," NPS #8006.

"2 BREAD KNIVES," NPS #1805 and NPS #8014.

"2 LARGE COMMON SPOONS." Possibly NPS #8045--serving spoon marked "Patent 1880 Gorham," and an anchor. NPS #2580.

"3 SMALLER COMMON SPOONS." Possibly NPS #2183, silver-plated, marked "Patent 1880 Gorham," and an anchor; NPS #2184, silver-plated, marked "Patent 97, 1835 R. Wallace Co." According to the Kovels, this mark dates to c. 1900 (A Directory of American Silver Pewter, and Silver Plate).[14] NPS #8048--marked "silver plate" on back handle.

"7 COMMON TEA SPOONS." Possibly NPS #8049, marked "WMA Rogers A 1 (R)" on back of handle. NPS #8050, marked "WR". NPS #8047, marked "+ holmes & edwards (5)" on back of handle. NPS #8051, "WR" on back of handle. NPS #10361, "pat: 04, E. Holmes & Edwards HE, silver inlaid."

"1 CORKSCREW." Missing; "2 EGG BEATERS." Missing. Four types of

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14. Information taken from NPS catalog entry.

corkscrews are illustrated in Sears, 1902, p. 574. Three types of egg beaters, "spoon," "surprise," and "clover" are illustrated in Sears, 1902, p. 593.

"1 DISH MOP." Missing. Dish mops are illustrated in Sears, 1902, p. 572.

"2 SINK SCRAPERS." Missing.

"1 SINK COVER RECEPTACLE." Missing.

"1 PANCAKE TURNER." Missing.

"1 MILK PAN."

"1 LARGE ENAMEL BOWL." Stoneware milk pans looked much like bowls. They were used for cooking milk or cereal (see Sears, 1902, p. 798). NPS #9450 is a large enamel bowl.

"1 DISH STRAINER," NPS #2715.

"1 TIN DISH PAN," Missing/"1 PAPER DISH PAN"/1 DITTO [marks spelled out]. NPS #2739 labeled "United Indurated Fibre Co., "Fibrotta"/ Lockport NY/U.S.A./Warranted/Copyright 1889". According to another label, Fibrotta was patented February 6, 1883. The paper dish pans are missing (probably worn out).

KITCHEN

"1 LARGE BLUE PLATE," NPS #8130. "Engraved/for/W. Ridgway & Co./1832"; NPS #8166 "Semi/china engraved/for/W. Ridgway 12" on bottom. Blue and white transfer-printed English soft-paste porcelain. Possibly one of these plates is the referent.

"1 PRESERVE DISH." This is an imprecise description. Neither early Sears nor Montgomery Ward catalogs list preserve dishes as a generic term. The Lothrops probably used a specific dish for serving preserves, hence the name.

"1 TIN SALT SHAKER"/"2 TIN PEPPER SHAKERS," NPS #2598, NPS #2425 are glass condiment shakers with tin tops. Possibly these are the same items.

"2 SMALL BREAD & BUTTER PLATES"/"2 SMALL OATMEAL DISHES"/6 BOWLS GRADED SIZES--ONE OF THEM BLUE," NPS #1643, NPS #1644--might be the bread and butter plates. These are European porcelain, white with gilt rims. Montgomery Ward advertises oatmeal dishes. The other dishes are not documentable.

"1 LARGE VEGETABLE GRATER," NPS #8238.

"1 SMALL TIN JELLY MOULD." Missing.

"1 FUNNEL," NPS #9451.

KITCHEN

"ROLLING PIN." Missing. See Sears, 1902, p. 597.

"FLOUR SIFTER." Missing. See Sears, 1902, p. 590.

"LARGE PRESERVE JAR." NPS #2618 is a stoneware jar with "James Keiller & Son Dundee Marmalade" stamped on it.

"BREAD MIXER." Missing.

"STONE CROCK FOR SUGAR." Possibly NPS #8156.

"VERY LARGE STONE CROCK." Missing.

"BREAD BOX," NPS #2406.

"CAKE BOX," NPS #9450.

"1 MEDIUM CAKE BOWL," NPS #9450. This was listed on MML "Extra #75" as a "19th century kitchen piece."

"4 SHIRRED EGG CUPS." Missing.

"NUTMEG GRATER." Possibly NPS #8179.

"2 BLUE VEGETABLE DISHES," NPS #8185, NPS #8186. English transfer-printed blue and white willowware.

"5 GRADED SIZE VEGETABLE DISHES TO COOK IN." Missing.

KITCHEN

"1 TWO QUART FARINA BOILER"/"1 LARGE FARINA BOILER"/"1 LARGE BROILER"/"1 SMALL BROILER." All missing.

"1 TOASTER." The park has three toasting racks (NPS #10369, NPS #10370, NPS #10371) for toasting bread over a coal or wood-stove. Perhaps this is what is meant by "toaster" in the inventory.

"1 MEDIUM PRESERVING & BOILING KETTLE WITH COVER," NPS #1997.

1 VERY LARGE PRESERVING & BOILING KETTLE WITH COVER. Missing.

1 SMALLER PRESERVING & BOILING KETTLE WITH COVER. Missing.

1 SMALL PRESERVING & BOILING KETTLE WITH COVER. Missing.

"2 LARGE SAUCEPANS." Missing.

"1 MEDIUM SAUCEPAN." Missing.

"1 SMALLER SAUCEPAN." Missing.

"1 VERY SMALL SAUCEPAN." Missing.

"PITCHERS: 1 LARGE WHITE PITCHER." Possibly, NPS #2769, an ironstone pitcher marked, "Royal Ironstone China/Alfred Meaker England."

KITCHEN

"2 MEDIUM PITCHERS." One might be NPS #8163, an ironstone pitcher labeled "Royal Ironstone China/Alred Meaker, Ltd./England." The other is missing.

"2 SMALLER PITCHERS." Missing.

"1 SMALL PITCHER." Missing.

"1 COLANDER." Missing. See Sears, 1902, pp. 587, 589 for comparable pieces.

"1 LARGE COLANDER." Missing. See Sears, 1902, pp. 587, 589 for comparable pieces.

"2 MEDIUM STRAINERS." Missing. See Sears, 1902, pp. 587, 589 for comparable pieces.

"1 SMALL STRAINER." Missing. See Sears, 1902, pp. 587, 589 for comparable pieces.

"1 COFFEE POT," NPS #9452.

"1 TEA POT." NPS #1642, white china labeled "Theodore Parker Tea Pot."

"1 LARGE PAN FOR GEMS."

KITCHEN

"1 MEDIUM PAN FOR GEMS."

"1 SMALL PAN FOR GEMS." A gem is a muffin made of coarse flour. Sears sold several types of muffin pans in 1902. They are called "cakepans," "turk head pans," or "muffin pans," (pp. 585, 589). The Lothrop pans are missing.

"1 MEAT CHOPPER." NPS #2407 is a meat grinder labeled, "Sargent & Co.," "Patented Apr. 25-99 Oct. 6 1906." The funnel-top opening is labeled "Gen Food Chopper 22," "Pat. Mar. 8-92."

"1 POTATO RICER." Missing.

"1 POTATO MASHER," NPS #2403.

"2 BROWN CASSEROLE DISHES." Missing.

"TIN DIPPER." Missing.

"3 BLUE CUPS & SAUCERS"/"2 WHITE CUPS & SAUCERS." The Lothrops kept their good dinnerware in the dining room. The kitchenware was probably for the servants' use. NPS #8128, NPS #8122, NPS #8125 are blue and white cups, an English, transfer-printed version of Chinese export Canton ware; NPS #1649, NPS #1651 are white cups. NPS #8191, NPS #8192, NPS #8195 are matching blue and white saucers, marked "engraved, 1832

for W. Ridgway, [bow and arrow], Ridgway England." NPS #1658, NPS #1652, and NPS #1653 are white saucers, unmarked. These are part of a set. Purchased from Miss Houghton, Concord, and reported to have belonged to either the Adams or Hoar families.

"1 NEW TEA KETTLE"/"1 OLD TEA KETTLE." Possibly NPS #9458, a nickel-plated kettle with a turned wooden handle, painted black. "Rome" is stamped on the fillings at each end of the handle. NPS #9453 is a chromium-plated kettle, marked "Solid/Copper/Chromium/Plated/Made in USA."

"1 LEMON SQUEEZER." Missing.

"1 LARGE FRYER." NPS #9457 is a 9½" tin plated frying pan. The handle is marked "Kresge" and a tentative date of 1930 is assigned to it.

"1 SMALLER FRYER." NPS #1996 is a black, cast-iron frying pan or skillet that was owned by Harriett Lothrop.

"1 OBLONG FRYER." Missing.

"1 VERY LARGE ROASTING PAN"/"1 MEDIUM ROASTING PAN." Missing. Sears, 1902, p. 583, illustrates three types of covered roasting pans.

KITCHEN

"1 NEW SAUCEPAN"/"1 NEW SAUCEPAN." Missing.

"2 NEW CAKE TINS." Missing.

"BUTTER CROCK." Missing.

"1 WHITE TRAY." Missing.

"2 BLUE MEDIUM SAUCERS." Possibly NPS #8195; NPS #8139 (discussed above).

"1 LARGE BLUE PLATTER." Missing.

"2 SMALL WHITE PLATTERS." Possibly NPS #2456 and NPS #2465.

"4 BREAD PANS." Missing.

"2 SQUARE CAKEPANS." NPS #8183 might be one.

"1 ANGEL CAKE PAN." Missing.

"2 ROUND CAKE PANS." Missing.

"2 LARGE BROWN PIE PLATES." Missing.

"3 SMALL PIE PLATES." Missing.

"2 LARGE CUSTARD CUPS." Missing.

"2 MEDIUM CUSTARD CUPS." Missing.

KITCHEN

"1 SMALLER CUSTARD CUP." Missing.

"6 SMALL CUSTARD CUPS." Missing.

"1 SUGAR BOWL." Possibly NPS #1655, Continental or English hard paste porcelain.

"TEA CADDY (CROCKERY)." NPS #1667 could be a tea caddy, although cataloger, Cordelia Snow, calls it a sugar bowl. It is creamware, probably late nineteenth century, English.

"KNIFE BASKET (STRAW)." NPS #2140 is a shallow (1½" d.) basket made of woven cane. The basket is 12½" long and could accommodate knives.

"3 ZINC ASH BARRELS." Missing. These were essential to a coal stove.

"GARBAGE RECEPTACLE, OUTSIDE BY COAL-BIN." Missing.

Other items now in the Wayside kitchen that are not listed in the inventory, but that are appropriate to the 1883-1924 period follow: NPS #1739 Blanc-Mange mold supposedly belonging to Mrs. Hawthorne. In a letter from Sophia Hawthorne to Una Hawthorne, December 11, 1862, she states, "I carried to Mrs. Alcott early this morning some maize blanc mange which Ann made for papa, and turned out of the

sheaf mould very nicely."[15] NPS #1739 has a wheat sheaf embossed on the bottom. I can find no documentation firmly linking the Hawthorne reference to this mold. The wheat sheaf pattern is quite common.

CLOTHES WRINGER, NPS #2746. Horseshoe brand, patented 1888.

CLOTHES BOILER OR WASH TUB, NPS #2743.

KEROSENE CAN, NPS #2650. Probably predates 1906 when the Wayside was electrified.

SIGN, NPS #10345. Labeled "Ice" on one side, and "Fuel oil" on the other.

"THE WAYSIDE COOKBOOK," NPS #8920. 1886. Used to note recipes.

POPCORN POPPERS, NPS #10352, NPS #10353. Metal baskets on long handles.

RUG BEATER, NPS #1995.

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15. Julian Hawthorne, Hawthorne and His Wife, p. 326.

LOWER FRONT HALL

Furniture

WARDROBE, NPS #8579; MML #16. One of a group of furnishings brought to the Wayside from D. Lothrop's Boston office. In one interview, MML stated this piece was brought to the Wayside after her father's death; in another, she stated that her parents brought the piece to the Wayside when they moved there.[16] The wardrobe always stood in the same place. Also cited in 1914-15 inventories as "Large Cabinet" Walnut. Two sections for hanging clothes, center section with shelves. Dates to 1870s. See Illustration 10 "Lower Front Hall" looking south.

TABLE, NPS #2543. Walnut with white marble top. Miss Lothrop notes on her inventory as Table #21. She provides no documentation for it.

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16. Ronsheim, "Evidence of Historic Furnishings, Draft," p. 58, park files. On September 11, 1981, I interviewed Mr. Ronsheim in his Indianapolis home. We discussed his research and his personal acquaintance with MML when he worked as an Historian at MMNHP. Mr Ronsheim generously made his notes and drafts available to me for this project and I express my gratitude for this. His historical research is first-rate. My own research corroborates his findings in many cases. Ronsheim's draft focused on the 1914-1915 inventories. Because no information exists about 1924, the year of HML's death, I have combined references to the various Lothrop occupancies. MMNHP card files, "Interior Rooms" from Interview with MML, Winter, 1965-66, typescript, p. 36; MML notes, "LFH #16."

LOWER FRONT HALL

CHAIR, NPS #2037; MML "Chair" #11. Brought from Italy by HML in 1906 or 1911. Referred to as "Fra Savanarola" because of the image of the Renaissance cleric on the back. MML kept this in the lower front hall. It was listed in the Piazza room in 1914 and in the Library in 1915.

CLOTHES POLE (LIGHT WOOD). Listed on the 1915 inventory. There is no other reference to the object.

Textiles

BANNER, NPS #2552; MML "Picture" #70. Over doorway to Sitting Room. Inscribed, "Now fayre betyde whoe here aby de and happie may theye be and good befall whoe in this halle render fayre courtesie." MML notes that HML purchased this in England, pre-1911.

Curtains

In an interview of MML by Orville Carroll, July 28, 1966, Miss Lothrop states that the side lights at the front door always had curtains over them. She made one set of curtains, but these were not the earliest set. Her set is in storage at MMNHP and a reproduction set is on display. MML gave conflicting information about the curtains to Ronsheim.[17] She did not believe the curtains were always there.

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17. Ronsheim, "Historic Furnishings," p. 61.

LOWER FRONT HALL

"LARGE GREEN RUG." This was put down in 1899 in both the upper and lower front hall and on the stairs between.[18] MMNHP's document is a portion that remained in the upper hall.

FRONT DOOR MAT. MML remembers a fiber mat outside the front door.[19] It is listed on the inventories.

Lighting Devices

"2 ELECTRIC FIXTURES WITH PENDENTS/2 GLASS SHADES FOR SAME." These are recorded on the inventories. The items are now in the lower front hall (see Illustration 10). In the July 28, 1966 interview, MML stated that the fixtures had never been moved.[20]

Prints

"RESOLUTION ADOPTED BY TENTH CONTINENTAL CONGRESS OF DAR," NPS #2206. Expression of thanks to HML for her work in the CAR. Framed in plain oak frame, 3" thick.

"FOUR PHOTOGRAPHS IN ONE FRAME," NPS #2294-2297. Listed on 1915 inventory. Photos of a tapestry, labeled: "Roma-Stove di Cef-

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18. HML to MML, MMNHP MS #8990507; Ronsheim, "Historic Furnishings," pp. 59-60.

19. Ronsheim, "Historic Furnishings," p. 60.

20. MMNHP files.

LOWER FRONT HALL

alo et Proksi Arazzo Borgia, Reprodizione intereletta--Anderson-Roma." Photos are black and white. MML stated that HML bought these in Europe and had them framed in Boston.[21] The frame is labeled "Bigelow & Jordan, importers, publishers, manufacturers," Brownfield St. 641-643 Atlantic Ave., Boston, Mass. U.S.A. No. 88030B." A bill survives from Bigelow & Jordan, dated March 19, 1900, for framing 3 photographs for $18. Possibly, this refers to the same item,[22] although the number of photos differs.

Other

FIRE EXTINGUISHER. An extinguisher is listed on the 1915 inventory.[23] MML confirmed this with Ronsheim.

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21. MMNHP, storage, Box marked "Lothrops 'The Wayside Details about Rooms, also furniture, etc.'"

22. MMNHP files.

23. Ronsheim, "Historic Furnishings," p. 59.

MRS. HAWTHORNE'S PARLOR

Textiles

RUG. Installed by HML, c. 1908.[24]

ROLLER SHADES. Always used by HML, to MML's memory.[25]

PINK CURTAINS, NPS #10394, NPS #10395, NPS #10396. Inside the doors of DL's bookcases "held tight [i.e. shirred] at top and bottom."[26]

CURTAINS, NPS #10389, NPS #10390, NPS #10393. White Swiss net curtains. MML gave these to the Wayside in 1965. Their age and the precedent for their use is unknown.

CURTAINS, NPS #10397, NPS #10398, NPS #10399. White net curtains with floral patterns. Gift of MML; age and precedent uncertain. Net and lace curtains are listed on the 1914 inventory.

Lighting Devices

LANTERN. Suspended from ceiling. MML states that all fixtures

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24. Interview, Carroll/MML, Draft transcription, n.p., n.d., MMNHP files.

25. Ibid.

26. Interview, MML, March 27, 1967, "Interior Rooms," MMNHP files.

MRS. HAWTHORNE'S PARLOR

were designed "by Bigelow and Kannard Co. of Boston on Washington Street."[27]

ASTRAL LAMP, NPS #1784; MML "Lamp" #1. HML wired this for electricity. The glass shade was broken when MML gave it to the park.

Prints, Paintings

"ENTRY INTO JERUSALEM," NPS #2042. English, one of a series of scenes from The Stations of the Cross. Steel engraving from original bas relief by John Hancock Bates, Patent by L. & J. T. Dowling. Ebony and gilt frome. MML believed this series belonged to DL before he married HML.[28] (They were always listed on inventories of this room.)

"CHRIST LED TO CRUCIFIXION," NPS #2640. English, one of a series of scenes from The Stations of the Cross (see #2042 above).

"MADONNA AND FAMILY," NPS #2043. Chromo lithograph of a painting by Erich Orrens. MML (Pictures #8), believed this painting

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27. Carroll/MML interview, Draft transcription, n.p., n.d., MMNHP files.

28. Ronsheim, "Historic Furnishings," p. 78.

belonged to DL before his marriage to HML. This is visible over the mantel in the earliest photograph of this room (Illustration 12) which was probably taken between 1888 and 1893. The painting remains over the mantel. MML noted that a Biographical Dictionary of Painters and Engravers (no publication information, p. 334) dates Orrens to 1821-1877, dating the print to approximately 1840-77. Chromolithography was introduced around 1840.[29]

PHOTOGRAPH, NPS #2784. Portrait, inscribed, "To Mrs. Lothrop with regards of S.W. McCall, Winchester, May 3-16." McCall was a state governor.

PHOTOGRAPH, NPS #2785. Portrait, autographed, "To Mrs. Lothrop/With kind regards, Edmund Stedman." Framed by Jordan Marsh Co. This appears in post-1922 photographs of the room. Stedman was "a member of the New York literary circle."[30] He was invited to the Wayside on the occasion of Hawthorne's centenary, but was unable to attend.

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29. Peter C. Marzio, The Democratic Art: Pictures for a Nineteenth-Century America., Chromolithography, 1840-1900 (Boston: David R. Jodine in association with the Amon Carter Museum of Western Art, Fort Worth, 1979.)

30. Ronsheim, "Historic Furnishings," Draft, p. 79, quoting the Dictionary of American Biography.

MRS. HAWTHORNE'S PARLOR

PHOTOGRAPH, NPS #2272. Portrait, autographed, "Geo. S. Boutwell," and dated "October 26, 1902." Boutwell was a politician.

PHOTOGRAPH, NPS #2348. Portrait, inscribed, "Edward E. Hale Feb. 3, 1903." A motto, written by Hale, is also framed, "Look up and not down/look forward and not back/look out and not in/ lend a hand." Hale was a good friend of DL. The photo was on the north wall in the northwest corner in 1922.[31]

PHOTOGRAPH, NPS #2275. Portrait, inscribed, "Julia Ward Howe, Sept. 2nd, 1903." A manuscript of a verse from the "Battle Hymn of the Republic" in Howe's handwriting (NPS #2276) is in the same frame. HML and Mrs. Howe were friends.

Sculpture

BUST OF DANIEL LOTHROP, NPS #1984; MML "Picture" #71. Bronze, by S. Kitson, 1892. This was the central piece in HML's memorial room to her husband. NPS #2498 is an Edward Hale holography, "Daniel Lothrop was founder of House of D. Lothrop Co. . . . An American through and through . . . ."[32]

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31. Ibid., p. 80.

32. See MMNHP, MS 8940102 where HML states that delays in sending items from the publishing company caused the dedication of the room to be postponed.

MRS. HAWTHORNE'S PARLOR

STATUE, NPS #1756. Parian statue of nude female. HML purchased it in 1906 or 1911 on a trip to Italy. MML noted that the statue (11 3/4" h.) sat on the mantel in this room. MML's notes "Extra" #62.

Metals

PAIR OF VASES, NPS #1724, NPS #1725. Bronze, Chinese, possibly from HML's family. Mentioned in 1915 inventory of parlor. They are visible in the 1890s photo, Illustration 12. MML "Vases #3 and #4."

Ceramics

VASE, NPS #2600. Presently in the room. No documentation.

Clocks

BAULLIOR CLOCK, NPS #1581; MML "Clock #1." This French clock was from HML's family, probably the Mulfords. MML recalls that it always stood on the mantel.

Books

The bookcases are full of DL and HML's books, including their own publications.

Furniture

STANDARD, NPS #1985. A square, mahogany pedestal supporting a bust of Daniel Lothrop. (See Illustration 1.)

MRS. HAWTHORNE'S PARLOR

STANDARD, NPS #1985. A square, mahogany pedestal used to support a bust of Daniel Lothrop. (See Illustration 13.)

BOOKCASES, NPS #2636, NPS #2637, NPS #2638. Three large bookcases originally used at the Lothrop Co. in Boston (visible in Illustrations 12 and 13).[33] They were brought to Concord after DL's death and subsequent sale of the publishing company. MML's notes mention a fourth bookcase in the barn loft. This is probably NPS #8579, now in the lower front hall.

ARMCHAIR, NPS #2082. This is part of a parlor suite that belonged to DL during his first marriage. MML recalled that it was "always" in this room.[34] The back and arms are upholstered in green velvet (see Illustrations 12 and 13).

LADY'S CHAIR, NPS #2059
SIDE CHAIR, NPS #2060
SIDE CHAIR, NPS #2061
SIDE CHAIR, NPS #2062
SIDE CHAIR, NPS #2063

All part of parlor suite described under NPS #2082 above. Miss Lothrop recalled a sofa as part of the suite, but it is lost.

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33. MML "Bookcases #3," MMNHP files.

34. MML "Chairs #3," MMNHP files.

MRS. HAWTHORNE'S PARLOR

CHAIR, NPS #2021. Library chair with red leather upholstery on seat and back. MML's reference: "All my life I have been told that it had been (Mr. Nathaniel) Hawthorne's and that Daniel Lothrop and Harriet Lothrop had bought it from Mrs. Rose Hawthorne Lathrop when they bought the house in 1883. In a diary of Mrs. Hawthorne's written at the Wayside, September 1852 (now at the Pierpont Morgan Library, New York City) she mentions his 'red chair'." Margaret M. Lothrop's catalog reference "Chairs #1." This chair certainly displays the "Moorish" style popular in the mid-nineteenth century; MML's provenance is quite possibly correct.

PEDESTAL, NPS #2205. Oak pedestal for a lamp. See its present use as a support for an astral lamp in Illustration 13.

TABLE, NPS #2047. A neo-Grec, marble top library table with centrally-connected stretchers. MML believes this belonged to DL during his first marriage.[35]

CHAIR, NPS #2020; MML #22. This is a Stone family piece. MML states that the needlepoint back and seat were worked by HML when she was eighteen years old and recovering from typhoid fever. This means the chair existed as early as 1862. The chair appears to be an early example of William and Mary revival.

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35. MML "Tables #4," MMNHP files.

OLD ROOM

Ceramics & Glass

PLATE, NPS #1611; MML China #40. Chinese export porcelain, Canton. From HML's family, MML recalls her mother used blue and white doilies with this china. MML took the "good pieces of the set to California and sold it there."

CUP, NPS #1665. Chinese export porcelain, probably Canton.

SAUCERS, DISH, NPS #2780, NPS #2781, NPS #2782. English transfer-printed soft paste porcelain. Marked "Oriental," "Ridgways," "England," impressed numbers 6, 04; 7, 97; 1, 08. NPS #2782 is stamped "61" in green, suggesting a possible date for this pattern.

CHINESE EXPORT PORCELAIN, CANTON, NPS #s 8123, 8124, 8126, 8127, 8129, 8131, 8132, 8134, 8135, 8136, 8139, 8140, 8190, 8192, 8196, 8197, 8198, 8199, 8186, 8200 through 8213, 8235. Plates, cups, saucers, and bowls.

PITCHER, NPS #8132. Copper lustre pitcher, with dancing figures, known as "polka jug." Cataloger Cordelia Snow noted that it was probably made after 1830 in an old mold. Snow cited a comparable piece in N. Hudson Moore, The Collector's Manual (Stokes Press Co., 1906: pp. 191-192, plate 218).

OLD ROOM

PLATE, NPS #1637. "Gaudy Dutch" plate, soft paste porcelain. Purchased by HML in England c. 1911. Marked "Wood" (Enoch Wood and Sons, Platters, Burslem, England, Staffordshire, 1800-1814, with Hill works in Burslem).

VASE, NPS #2453. Glass.

INKSTAND, NPS #1670. White porcelain with gold leaf in the shape of a flower basket. Metal ink well and sander, owned by HML.

SLEEPING CHILD, NPS #1757. Parian figure. No documentation.

Furniture

SIDE CHAIR, NPS #2010; MML "Chairs" #18. Ladder-back, rush seat. Purchased by HML. Traditionally a Manning chair (Hawthorne family).

"NORWEGIAN CABINET." Brought back from Norway by HML. MML gave it to her cousin, Mr. Griffin (Illustration 14).

CHAIR, NPS #2048; MML "Chairs #14" ROCKER. A painted pine rocker with stenciling on the crest rail. MML believed it was in the Wayside "for many years." She called it a "Boston Rocker," a contemporary term for a Windsor type rocker with wide, painted crest rail and rolled seat. A similar Boston rocker is pictured in the Brooklyn Chair Co. catalog (Brooklyn, 1887)

OLD ROOM

No. 251, p. 42, facsimile, A Victorian Chair for All Seasons (Watkins Glen, NY: American Life Foundation Library of Victorian Culture, 1978).

PIANO STOOL. Listed in 1915 inventory. This matched a Miller piano which MML sold after 1928. The original stool (and piano) are visible in Illustration 15, a view of the sitting room dated 1898.

MUSIC STAND. The 1914 inventory indicates a "mission" music stand, related to other "mission" pieces which MML brought from California. MML lived in California at the height of the "mission" craze in architecture and furniture. She purchased much furniture in that style, later disposing of it because it was unsuitable to the Wayside's decor.

TABLE, NPS #2038; MML "Tables #16." Oak folding table with inlaid inserts for checkerboard. "Used often by HL when she played chess with me when I was a girl."

WINDSOR CHAIR, NPS #2193; MML "Chairs #31." No documentation.

ARMCHAIR, NPS #2648; MML "Chairs #36." Labeled, "Grand Ledge Chair Co./Grand Ledge, Mich/no. 977." Probably pre-1924. This is a late-nineteenth-century Queen Anne revival armchair modi-

fied by reform-style characteristics, such as the wide, squared-off crest rail and spindles in place of a back splat.

CHAIR, NPS #2120; MML "Chair #16" WINDSOR. Purchased by HML from Mrs. Clark, a native of Concord (see Illustration 16, 1922).

TABLE, NPS #2066. A drop-leaf table. There is a drop-leaf table in the 1898 photo of this room (Illustration 17). Possibly this is the same table.

Lighting Devices

CANDLESTICKS, NPS #1773; MML "Candles #13 & #14" SET. Pewter, believed electrified by HML. Used in niches on mantel in Old Room.

CHAMBERSTICK, NPS #1765. Probably English, c. 1885.

CANDLESTICK, NPS #1774. Wood base. Owned by HML.

LAMP, NPS #1783. Astral lamp with brass pedestal. Belong to HML's family, probably c. 1850. This and NPS #1785 could be "2 bronze lamps on piano listed on 1914 inventory."

LAMP, NPS #1785. Astral lamp with brass pedestal.

OLD ROOM

LAMP, NPS #2064. Marked "Jones Lour & Fall, Boston." Electrified oil lamp. This is seen in Illustration 17, 1898. Probably "1 Bronze lamp with glass shade on bracket" mentioned in 1914 inventory.

Fireplace Equipment

FIREPLACE SHOVEL, NPS #2576.

WROUGHT IRON POKER, NPS #2575.

ANDIRONS, NPS #8000, NPS #8001. Seen in 1898 and 1922 photographs.

BELLOWS, NPS #1788. Seen in 1898 photo.

TRAMMEL, NPS #2674. Seen in 1898 photo.

SMALL HOOK, NPS #10317. Two pot hooks are seen in the 1898 photo.

WOODEN BOX, NPS #2030; MML "Fireplace Equipment #3." Purchased by HML c. 1900 and used to store wood by the fireplace. Carved into lid is this motto, "In this the art of living lies/To want no more than may suffice."

Metals

FOOT WARMER, NPS #1734. No documentation.

OLD ROOM

TEA KETTLE, NPS #2125. There is a tea kettle hanging from the trammel in Illustration 17. Perhaps this is the same one. Iron; marked "N Baldwin," "spout cast 81."

Pictures

WATERCOLOR, NPS #2151; MML "Picture #64." "James and Roxanne Adams." MML says, "Roxanne Hoar Adams was born at the Wayside. James Adams was a Concord cabinetmaker." Judging from the composition and garment and furnishing styles, the work dates to 1820-40. Attributed to Joseph Davis. This is on the mantel in the 1898 photo.

Musical Instruments

MML sold the Miller piano listed on the 1915 inventory and pictured in the 1898 Sitting Room photo.[36] She did not know who bought it.

1914 Inventory Items

"WHITE FRAMED PICTURES OF MR. BULL AND HIS COTTAGE." 1914 inventory. Presuming these were separate items, one is possibly MML #131 (location unknown), and NPS #2255, an etching printed to commemorate the celebration HHL held in honor of Mr. Bull.

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36. Now, NPS #8676, a labeled Chickering piano, is in the room. This is not original to the house.

OLD ROOM

"PAIR OF BLUE WOODEN HOLLAND SHOES ON SHELF." 1914 inventory. Missing.

"LARGE FRESOLE FAN." 1914 inventory. Lost in California.[37]

"PROTECTOR FOR FIREPLACE." 1914 inventory. Missing. Neither the 1898 nor the 1922 photos show fireplace screens.

"PICTURES OVER PIANO." 1914 inventory. These may be visible in the 1898 photo. By 1914, the printed "Hawthorne cardboard," the label copy visible in the 1898 photo, was in the closet.

Also Visible in the 1898 Photo:

BOX CAMERA IN LEATHER CASE HANGING ON WALL.

SLAT-BACK "YORK" CHAIR. "Could be Mr. Bull's chair."

LADDER-BACK ROCKER. (Appears to be nineteenth century.)

A PHOTO OR PRINT of Hawthorne on the mantel draped with what appears to be black crepe.

FRINGED SHADES. Had many shades on lamps.

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37. Ronsheim, "Historic Furnishings," p. 55.

OLD ROOM

"POSTER UNDERNEATH PICTURE, looks like John Hancock calendar, might be Old State House."[38]

PIAZZA ROOM

Floor Coverings

MML recalls in an interview with Orville Carroll a "rug or something" on the floor. Carroll cited a photo (now lost) showing a patterned rug. In another reference, "Extras," MML recalled that HML put yellow matting in this room in 1899.

Prints, Paintings

"FIRST LANDING OF COLUMBUS, WATLINGS ISLAND (OCTOBER 1492)," NPS # 2203. Signed "Henry R. Blaney." On 1914 inventory. Copyrighted 1892. MML #68.

PHOTOGRAPH, NPS #2269. "Creation of Man," captioned in Italian. Portion of Sistine Chapel showing Michelangelo's painting. Listed in 1914 as "detail of ceiling of Vatican." Possibly purchased by HML on trip to Italy.

"PRINCE CHARLES' CHRISTMAS AD 1611," NPS #2180. Black and white by Howard Pyle. Sticker on back indicates that this paint-

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38. Quotation from MML interview, 1965-66, re: 1898 photo (Illustration 17). MMNHP files, "Interior Rooms."

ing was exhibited at the Boston Art Club. The owner was "Wide Awake Magazine #123, D. Lothrop & Co."

"FARM HOUSE," NPS #2181; MML #126 "Pictures." Watercolor by W.L. Tyler. His idea of the Peppers' Little Brown House. Listed on 1914 inventory.

"WHITTIER AND THE CHILDREN," NPS #2153. Signed "Louis Meynelle." Made for HML's book of the same title. Listed on 1914 inventories. A west wall location is indicated by the 1922 photo.

PHOTOGRAPH "COLOGNE CATHEDRAL," NPS #2159. 3 views in one frame. These belonged to HML's father, Sidney Stone, a New Haven, Connecticut architect. See Illustration 18.

PHOTOGRAPH "TOWER OF PISA," NPS #2345; MML #27. This is listed on the 1914 inventory, and was on the west wall in the northeast corner of the room in 1922. Miss Lothrop associates it with the lower front hall where she hung it in 1937. The photo belonged to HML's father, Sidney Stone.

PHOTOGRAPH, NPS #2241; MML #117. Listed on the 1914 inventory. Information on the back of the picture indicates that it was

purchased abroad and framed in this country. The 1914 inventory also lists a "Photo: Acropolis at Athens (Parthenon)" which the Park Service does not own.

PHOTOGRAPH, NPS #2447; MML #115. Colored photograph of public neoclassical building ("resembling the Parthenon") with American flag on top. Written under the photo, "Thuss." and "Nashville." No date. The park acquired this photo from MML in 1970.

Furniture

TABLE, NPS #2044; MML "Tables" #11. An oblong, green wicker table purchased by HML for use on the piazza. A letter from HML to MML May 7, 1899 mentioned a new green willow piazza table and easy chair, cushioned to match.

TABLE, NPS #2045; MML "Tables" #11. Also purchased for use on the piazza.

CHAIR, NPS #2544. Wicker, square back. Used on the piazza.

CHAIR, NPS #2545. Wicker, oval back. Used on the piazza.

ARMCHAIR, NPS #2013; MML "Chairs #35." A rococco revival, shield back armchair with walnut arms, mid-nineteenth century, with

PIAZZA ROOM

black horsehair upholstery. MML is not certain which of her parents purchased this chair. This chair is part of a parlor suite.

SIDECHAIR, NPS #2005; MML "Chairs #19." A lady's chair, part of the same parlor suite as NPS #2013 above. See Illustration 19.

ARMCHAIR, NPS #2700; MML "Chairs #38." Upholstered in black horsehair (back and seat), with mahogany arms and legs. MML believed this chair might have been DL's. It dates to the mid-nineteenth century and could be part of the parlor set in Mrs. Hawthorne's parlor.

BASKET, NPS #2727. Wicker. This represents a wicker basket listed in the 1914 inventory. No history survives, except that MML gave it to MMNHP in 1970.

BOOKCASE, NPS #2032; MML Bookcases #1. HML told MML that the bookcase belonged to the Hawthornes. Her source for this fact is unknown. As stated above, the room was Hawthorne's library/study and numerous references document Hawthorne's bookshelves and their contents. Because the shelves are not described in

detail, we cannot confirm the presence of this bookcase.[39] The bookcase was located in the Bay Window Room in 1937 (see Illustration 5).

Lighting Devices

CANDLESTICK, NPS #2594; MML "Candleholders #10." This is a version of a menorah. MML recorded that HML purchased it around 1906. No reason is cited for the purchase.

Books Listed in Various Inventories of This Room

PEPPERS AT SCHOOL (1903), NPS #8752.

PEPPERS AND FRIENDS, NPS #8710.

PEPPERS ABROAD, NPS #8713.

TWO LITTLE FRIENDS IN NORWAY, NPS #8786. This was illustrated by Herman Hyer whose illustrations hang in the sitting room.

A LITTLE MAID OF BOSTON TOWN, NPS #8769.

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39. William Dean Howells, a visitor to Hawthorne, recorded, "After tea, he showed me a bookcase, where there were a few books toppling about the half-filled shelves and said, coldly 'This is my library,'" Howells, Literary Friends and Acquaintances, p. 54, as quoted in MMNHP files "Interior, Specific, Bookcase."

PIAZZA ROOM

HESTER, NPS #8764.

PASSING OF THIRD FLOOR BACK, NPS # 2693. Jerome K. Jerome. MML attended this play in January, 1914. The book contains clipped reviews of the performance, which starred Forbes-Robertson, and a notice of the actor's retirement.

HAWTHORNE CENTENARY, NPS #8915.

CONCORD GUIDE BOOK, NPS #9023. Bartlett. Published by D. Lothrop and inscribed by Harriett M. Stone, July 4, 1881.

HAWTHORNE AND HIS WIFE, NPS #8901, NPS #8902 (volumes I and II). Julian Hawthorne.

THE MARBLE FAUN, NPS #9021. Nathaniel Hawthorne. Inscribed by Mrs. Lothrop, 1905.

ROMOLA, NPS #9266 and NPS #9267. Volumes I and II.

LADY OF THE LIGHT HOUSE, NPS #9052. Inscribed by the author, Helen S. Woodruff.

Window Hangings

In an interview, MML recalled that her mother used full-length curtains on the windows after 1905. She does not describe the curtains, however.

SITTING ROOM

The nineteenth-century photographs of this room are important documents of what small, personalizing objects were in the sitting room. We know that HML and the photographers "arranged" the rooms before the photos were taken; nevertheless, they tell us which items she saw as important. Illustration 20 from 1888 shows a large fan stuck behind a picture on the wall; pine cones hung from the corner of the fire screen and from the corner of the shelves over the mantel. Vases of flowers are visible in the photos. The 1898 photo, Illustration 15, shows small items--an American flag placed in a glass on the mantel; a child's toy hanging from the edge of the shelves; a flower vase in a woven wicker holder hanging from the edge of the mantel--all imparting a sense of life to the room. Two calendars from Boston insurance companies hang on the wall. A woven basket for holding letters hangs from the fire screen. On the mantel, a drawing signed "ML" stands behind the porcelain cups. This is undoubtedly a child's drawing made with a compass and colored inks which MML made and HML displayed with motherly pride. Books are piled everywhere and family photos are closely grouped with more concern for their inclusion in the room than for their aesthetic effect. It is important that this level of taste is maintained. This sitting room was for the Lothrops what a "family room" is in a house today. Here, they relaxed amidst familiar furnishings. All of the flat art in the room was either from DL's business or purchased as souvenirs at tourist sites around the world. The room was never intended to reflect sophistication or elegance.

SITTING ROOM

Furniture

TABLE, NPS #2549; MML "Table #19." Mahogany tilt-top candle stand. Belonged to HML, source unknown. This has always been at the Wayside according to MML.

CHAIR, NPS #2012; MML "Chairs #15." Ladderback rocker. HML maintained a label on this chair which read "A Chair brought over from England in 16 . . . ." This belonged to the Stone family. It was inventoried in the sitting room in 1914. The woods of this chair, oak, beech, ash, and maple, tend to indicate an American, not an English, origin.

TABLE, NPS #2019; MML "Tables #8." MML purchased this from Miss Houghton in 1933. She kept it in the sitting room.

CHAIR, NPS #2055; MML #17. Belonged to HML's family. "York" type, bannister-back chairs popular in coastal Connecticut. Visible in Illustration 20, c. 1888.

CHAIR, NPS #1688; MML "Chairs #20." Bow-back Windsor. MML believed Julian Hawthorne bought this chair in Maine and left it at the Wayside during the period when his sister, Rose H. Lathrop owned the house. There is no documentation for this.

SITTING ROOM

DESK, NPS #2023; MML "Tables #23." This may have been in DL's store. MML remembers seeing her mother write one of the Five Little Peppers novels on it.

CHAIR, NPS #2724. Fan-back Windsor. Given to MMNHP by MML. No further documentation.

TABLE, NPS #2029; MML "Tables #3." Mid-nineteenth-century Rococco-revival table with green marble top. HML stated that the top came from a quarry owned by her father, Sidney Mason Stone of New Haven. MML found a newspaper account of a quarry near Guilford, Connecticut, among HML's papers. The legs of this table were chewed by a St. Bernard dog that MML owned as a child. Visible in Illustrations 15, 20, 21, and 22.

CHAIR, NPS #2588; MML "Chairs #9." Wicker rocker. This was HML's favorite chair, purchased about 1884 by the Lothrops. HML sat in this chair, in this room, and devised the Five Little Peppers stories.

SHELVES, NPS #2548. The shadow box, or shelving system, above the fireplace was HML's design. She displayed her souvenirs here.[40]

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40. Interview, Carroll/MML, undated, transcription, MMNHP files.

SITTING ROOM

Prints and Paintings

PRINT, NPS #2313. Colored photo. This was listed on the 1914 inventory. The description on the photo is in Italian. Possibly HML purchased it during a trip to Italy as she did a number of other photos.

PRINTS, NPS #2227, NPS #2228. Angels. Mentioned on the 1914 and 1915 inventories.

PHOTOGRAPH, NPS #2264. HML portrait taken about the time she founded the CAR.

PRINT, NPS #2229. "Madonna and Child." HML brought this from Italy. The print is probably from the painting by Fra Lippo Lippi.

PAINTING, NPS #2155. By Herman Heyer. An original painting of a young girl made for an edition of HML's How They Grew Up.

PAINTING, NPS #2154. MML "Pictures #3." Watercolor by Kate Greenaway. DL purchased this from Kate Greenaway in 1880.

ADVERTISEMENT, NPS #2370. Printed advertisement for "A New Pepper Book, for 1904, Five Little Peppers and Their Friends." This ad, given to MMNHP by MML, bears a photo of Margaret Sidney.

SITTING ROOM

PAINTING, NPS #2149; MML #13. "White Mountains from N. Conway" by Edwin C. Champruy. Oil. Miss Lothrop said that this came from the D. Lothrop Co., and the frame is so marked. There is another painting on the reverse side of the frame which remained undiscovered until Elizabeth Jones of the Fogg Museum treated the work. Miss Lothrop knew nothing of the second painting. Listed on the 1915 inventory.

PAINTING, NPS #2448; MML #41. Watercolor, signed "W. Andrews." Listed on the 1915 inventory.

PHOTOGRAPHS, NPS #s 2349, 2350, 2351, 2353. Photographs of Wagner, his home, his grave, and the opera house, all in the same frame. HML brought these back from Europe in 1901 after she heard "The Flying Dutchman" at the Opera House. The framed photos hang in the sitting room over the green marble-topped table against the north wall of the room (see Illustrations 21 and 22).

PHOTOGRAPH, NPS #2261; MML #17. "Lincoln Cathedral." HML brought this from England. MML stated this photo "has been to the left of the fireplace for many years." See Illustrations 21 and 22.

SITTING ROOM

PHOTOGRAPH, NPS #2282; MML #17. "St. Botolph's Church, Boston, England." Visible in Illustrations 21 and 22, below "Lincoln Cathedral," to the left of the fireplace. HML purchased this.

PHOTOGRAPH, NPS #2244. HML's grandfather, Hervey Mulford, Esq., merchant of New Haven.

PLAQUES, NPS #1752. "The Devil Looking Over Lincoln." NPS #1753, "Lincoln Imp." These are steatite, or talc, bas reliefs, copyrighted in 1905. HML purchased these in England. They are renditions, made for the tourist trade, of gargoyles on the Lincoln Cathedral.

PRINT, NPS #2150; MML "Picture #37." Etching of John Milton. HML purchased this in England and hung it on the fireplace surround beneath the sitting room mantel.

PHOTOGRAPH, NPS #2328. "Damas, Arc de Triomphe." Probably purchased by HML in the Middle East. It is listed on the 1914 and 1915 inventories of this room.

PRINT, NPS #2236. "Night Watch" by Rembrandt. This was given to MMNHP by HML in 1965. MML notes that HML bought this from Braun in Paris. It hung on the east wall of the sitting room between the fireplace and the door.

SITTING ROOM

PHOTOGRAPH, NPS #2270. Bas relief or frieze. Dancers, with Italian captions. Possibly purchased in Italy by HML.

PHOTOGRAPHS (THREE), NPS #2240; MML #149. Three photos in one frame that HML brought from Europe. Listed on the 1914 and 1915 inventories. Visible over the desk, south of the fireplace in the 1922 photo, Illustration 21. The subject is the Baptistery Doors in Florence.

PHOTOGRAPH, NPS #2447; MML "Picture #115." Art Building at the Nashville Exhibition. Now in the Piazza Room, the photo was located in the sitting room in 1914 and 1915. Mrs. Lothrop gave a talk at the Nashville Exhibition and brought this picture back with her.

Ceramics and Glass

VASE, NPS #2597. Chinese export porcelain vase. Given to MMNHP by MML. Possibly visible on shelves over mantel in Illustrations 20 and 21.

GOBLETS, NPS #1628, NPS #1629. Copper lustre. Purchased by HML from Ephraim Wales Bull. These are English dating to 1825-1830.

TEA CADDY, NPS #1631. Chinese export, Imari design. Part of a collection given to HML's relatives, H and N Mulford.

SITTING ROOM

COFFEE CUP, NPS #1604
SAUCER, NPS #1605
TEACUP, NPS #1606

Chinese export, porcelain with neoclassical designs. MML "China #27." Part of a set that belonged to the Woodruff family. Visible in center section of shelves, in the 1888 photo (see also Illustration 20, 1898).

CHILD'S CUP, NPS #1630; MML "China #23." English copper lustre mug. The name "Samuel" is written in lustre on one of the bends. This belonged to Samuel Stone, a relation to HML through the Stone Hooker line. Visible on top shelf over mantel, Illustrations 20 and 21.

CUP, NPS #1597
TEACUP, NPS #1602
BOWL, NPS #1599
BOWL, NPS #1600
TEAPOT, NPS #1598
CREAM JUG, NPS #1595
SUGAR BOWL, NPS #1596
LID, NPS #1594

All HNM monogram. HML's relatives (see explanation, under the Dining Room above).

VASE, NPS #1661. Imari vase in shades of brown. Probably one of the darker flowered vases seen in Illustration 15 (1898), and Illustration 20 (1888). On shelves, over mantel.

CUP, NPS #1657, "NORTH BRIDGE"
SAUCER, NPS #1658 "THE WAYSIDE"

Examples of English, transfer-printed porcelain made for H.L. Whitcomb, Concord, Massachusetts for tourist consumption. On shelves of sitting room.

SITTING ROOM

VASE, NPS #1633. Minature porcelain vase. HML used this as a pen holder. She wrote in the sitting room.

BOTTLE, NPS #1695. Glass, with windmill for spinning inside. A tourist item.

BOTTLE, NPS #1686. Blown-molded glass. Place in neck for stopper which is missing.

CANDY DISH, NPS #1690. Molded glass with etched floral design. Etching and rim are gold-leafed.

GOBLET, NPS #1694. Molded glass with gold rim and decoration.

PERFUME BOTTLE, NPS #1695. Lead glass, without stopper. Nineteenth century. Visible on shelves over mantel in Illustration 20 (1888); and 15 (1898).

CUP, NPS #1689. Blue glass, mold blown. Late nineteenth century. Belonged to HML.

GLASS, NPS #2599. Etched with "Wagner theatre" and building. Probably purchased as a souvenir by HML.

Textiles

DRAPES. Photographs from c. 1922 show portieres suspended from gold rings and a brass rod across the doorways to the Hawthorne

parlor. The park now uses reproductions of the original (Illustration 22).

GOLD FRAME WITH CLOTH, NPS #1847. Two framed pieces of cloth, supposedly pieces of Martha Washington's wedding dress. This belonged to HML.

CURTAINS. MML recalled that HML put "white curtains" at the windows to prevent people from looking into the room. She does not describe these further, but presumably they were somewhat opaque.[41]

RUG. Late nineteenth-century photos of this room show what appears to be a red, domestic oriental carpet on the floor. The 1922 photo shows a Brussels carpet that HML purchased in 1899.

TABLE RUNNER, NPS #8350. A white cotton fringed scarf. Photographs attest to HML's habit of decorating tables with scarves, and even using double scarves on the same table toward the late nineteenth century.

Fireplace Equipment

BRASS FIRE TONGS, NPS #2145. Fire tongs are visible in the 1898 photo of the room. It is doubtful that #2145 are the same

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41. Carroll/MML interview, August, 1966, MMNHP files.

pair, but they did belong to the Lothrops who listed tongs in their inventories.

HEARTH BROOM, NPS #8232. Possibly the broom visible in the 1888 photo.

POKER, NPS #2567; MML "Fireplace Equipment #14." MML noted this has "always been in the house."

FIREPLACE SHOVEL, NPS #2569. A Lothrop family item.

ANDIRONS, NPS #1807, NPS #1809. Visible in the 1922 photo. The Lothrops noted brass andirons on the 1915 inventory. #1807 and #1809 are identified by MML as "Bradley" andirons that belonged to the Mulford family.

FIREPLACE FENDER, NPS #1811. In 1899, Mrs. Lothrop wrote her daughter that she had purchased new brass fenders for the sitting room and dining room. Shown in Illustration 21 (1922), the first post-1899 photograph. It remained in the sitting room until removed by the park.

FIRESCREEN, NPS # 2039. A folding screen is visible in the 1898 photo. A larger screen, painted with a quotation and evergreen boughs is also visible in the earlier photos and was

SITTING ROOM

painted by Rose Lathrop for HML. Quotation: "Fire Worships --Mosses from an Old Manse/Beautiful it is to see the strengthening gleam, the deepening light that gradually cast distinct shadows of the human figure, the table and high-backed chairs upon the opposite wall, and at length, as twilight comes on, replenishes with living radiance and makes life all rose color."

Lighting Devices

LAMP. "One large reading lamp/Glass cloth shade" is listed on the 1915 inventory. The lamp, NPS #2554, is now in the sitting room. Illustration 15, made in 1898, shows two lamps in the room, a large table lamp, and a hanging lamp suspended from a hook in the ceiling beam over the table. Both are oil lamps.

Clocks

CLOCK, NPS #1583; MML "Clocks #5." Black marble mantel clock, possibly French. Belonged to HML & DL. Illustration 21 shows this clock on the table against the north wall.

EAST CHAMBER

Furniture

BED, NPS #2089; MML #3. MML believes her parents bought this when they moved to the Wayside. It was Mr. & Mrs. Lothrops' bed and HML

continued to use if after DL's death. It always stood in their room, the southeast bedroom (east chamber).

CHAIR, NPS #2546. The 1914 inventory lists a "large, black wooden arm chair" in this room. #2546 is a rush-seated, slat-back armchair, possibly the same one.

ROCKING CHAIR, NPS #2581; MML "Chairs #45." This wooden rocker with cane seat and back has painted decoration on the crest rail. MML believes Mrs. Hawthorne painted this chair. MML placed it in this room in 1963.

BUREAU, NPS #2103; MML "Bureaus and Chests #5." MML believes that HML purchased this from Ephraim Wales Bull. This is a bow front, Federal chest of drawers, with inlaid banding around the front edge of the top.

CHAIR, NPS #1976; MML "Chairs #30." "Hitchcock" type Windsor with painted decoration on crest rail. MML placed it in this room, but supplied no history on the piece.

CHAIR, NPS #2121; MML "Chairs #31." Similar, but not identical, to NPS #1976. Two "red straight chairs" were listed on the 1914 inventory. These are not the same chairs.

EAST CHAMBER

CHEST OF DRAWERS, NPS #2697; MML #9. MML records that this walnut, post-1876 chest "always stood in the northeast corner of the Hawthorne bedroom in my childhood, and held my clothes. It has a particular fascination for me, as it had happy childhood associations, but probably has no value."

Prints

STONE RUBBING, NPS #2787. This is a grave rubbing MML reports that she made from Shakespeare's grave. It was in the dining room in 1922 (see Illustration 23).

"WOMAN WITH MUFF," NPS #2212. This is listed in the 1914 and 1915 inventories. It is a print in brown tones. The frame is by C.H. Dunton & Company, Boston.

PHOTOGRAPH, NPS #2248. Three birch trees with pastoral scene. This was listed as "photo: two willow trees" in 1915, and as birches in 1914. There is no other information about this picture.

PRINT, NPS #2789. Angel blowing a trumpet. Presently in the room; no documentation. The 1915 inventory lists "2 small Fra Angelica Angels." It does not list their media and perhaps this and #2790 are the referants.

PRINT, NPS #2790. Angel blowing a trumpet. See #2789 above.

EAST CHAMBER

PHOTO OF EMERSON, NPS #2247; MML #91. A print made from an 1854 photograph. It is listed on the 1914 inventory. A picture of Emerson is visible in Illustration 21 of the sitting room (1922).

"LA VIERGE L'ENFANT JESUS ET ST. JEAN BAPTISTE," NPS #2119; MML "Pictures #23." Print of painting by Bouquereau, published in Berlin, 1879. MML's note on back: "Was hung in MML's room from her earliest years."

PRINT, NPS #9492. "Woman in a Vision." On bottom is written, "Copley print--1901." Listed in this room on the 1915 inventory.

PHOTO, NPS #2288. "Sibilla Cumana" in Sistine Chapel, painted by Michelangelo. This and #2287 below were probably purchased by HML on her trip abroad. Both were framed by Bigelow and Jordan, Boston. One of these photos may be one listed on the 1915 inventory as "'O sea and Sylilla', small photo."

PHOTO, NPS #2287. "Sibilla Delphica" in the Sistine Chapel by Michelangelo.

"MADONNA WITH THE CHAIR," NPS #2119; MML #23. MML always kept this picture over her bedroom mantel.

EAST CHAMBER

"PHOTO: WINDMILL IN HOLLAND." Listed on the 1914 inventory; no other information survives.

"MADONNA & CHILD IN ROUND BLACK FRAME." Listed on the 1914 inventory; no other information survives.

"PICTURE--SMALL BLUE DUTCH WINDMILL." Listed on the 1915 inventory, and in 1914 as "Windmill." No other information survives.

Textiles

RUG, NPS #8094. A Persian style rug. In 1914, a red rug was listed; in 1915, a "Large red rug (Persian pattern)/Small red rug (Persian pattern)" were listed. Possibly, one is #8094.

HAT, NPS #8154. A black velvet, tri-cornered hat with white ostrich feathers, labeled "R.H. Stearns & Co. Boston;" in a hat box labeled "The White House, San Francisco;" written on the top of the box, "Mrs. Lothrop's white hat with feathers." No documentation survives that this hat was kept in this room, other than the empirical evidence that the Lothrops kept clothing at the Wayside when they lived there.

"FOUR GREEN SHADES." Listed on the 1915 inventory. In 1914, the enumerator listed "four blue shades." The difference might be due to individual color perception. Shades are missing.

EAST CHAMBER

"3 PAIRS CHINTZ CURTAINS." Listed in 1914. The park now uses reproductions.

"CHINTZ BEDSPREAD TO MATCH." See above.

MATTRESS, NPS #10449. On bed. Listed in inventories.

SHEETS, NPS #10447, NPS #10448. In the room now. They are cotton sheets that belonged to the Lothrops, and are not easily datable.

Baskets

BASKET, NPS #2616. An unpainted wicker wastebasket. The 1915 inventory lists a "white basket" which MML believed was a wastebasket.[42]

Mirrors

MIRROR, NPS #2110. A red mirror was listed in 1914; in 1915, it was called a "plate glass mirror." Perhaps #2110 is the latter. It is a mid-nineteenth-century mirror with a gilt edge. The glass may be replaced.

Fireplace Equipment

FIREPLACE FENDER, NPS #1797. This is sheet brass over iron. MML says

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42. Ronsheim, "Historic Furnishings," p. 97.

EAST CHAMBER

the fender belonged to HML. In 1914 and 1915, a "brass fender: pair brass andirons" were listed in this room. It is uncertain whether this is the same fender.

BRASS ANDIRONS, NPS #8003, NPS #8004. It is not certain whether this is the same set listed on the 1914 and 1915 inventories. They were the Lothrops' possessions.

SHOVEL, NPS #2144. From the catalog description stating that the handles twist off, it would appear that this shovel is a late eighteenth-century piece. A "brass handled shovel" was listed on the 1914 and 1915 inventories. Possibly this is the same shovel.

BRASS TONGS, NPS #1794. Part of set that belonged to HML. MML did not remember date or place of purchase.

POKER, NPS #2570. No documentation on acquisition. Given by MML.

STAND, NPS #1793. Part of a set purchased by HML.

GUEST ROOM OR TERRACE ROOM

Furniture

BED, NPS #1991
BUREAU, NPS #1990
COMMODE, NPS #1993
BED FRAME AND MATTRESS SPRINGS, NPS #1992

Set of ash furniture purchased by HML and DL when they purchased the Wayside in 1883. The furniture has always been in this guest room. The case pieces are distinguished by their unusual drawer construction. The drawer sides are scalloped to fit into the scalloped front and back and each scallop is secured with a ¼-inch dowel. The writer has seen a similar bureau in a private Boston collection and feels the furniture may be of local manufacture. The furniture is in the reform style and dates to the last quarter of the nineteenth century. See Illustration 24.

WALL RACK WITH MIRROR, NPS #1989. Visible in Illustration 24. This is a mahogany cabinet with towel rack and mirror. Japan inspired decoration, probably post-1876.[43]

43. For an explanation of the pervasiveness of Japanese decoration, see Dallas Furn, "Japan At The Centennial," Nineteenth Century, 2 (Autumn, 1976): 33-40

GUEST ROOM OR TERRACE ROOM

HAT RACK, NPS #2113. Perhaps this is the "English clothes pole (cherry)" listed on the 1914 and 1915 inventories.

ROCKING CHAIR, NPS #1981; MML "Chairs #44." Carved back and seat. MML notes, "This is a rocker that goes with the grained bedroom set which HML and DL bought when they moved to the Wayside." (She refers to the ash bedroom set above as the "grained" set.)

CHAIR, NPS #8438. The 1914 and 1915 inventories list this chair with upholstered chintz pillows matching the curtains. Perhaps #8438, now in the room, is the same chair.

TABLE, NPS #1987; MML "Tables #9." MML notes that her mother believed this belonged to Mrs. Hawthorne. MML felt it belonged to Rose Hawthorne Lathrop but could supply no documentation. The table has always been in this room. It is a demilune, marble-topped pier table dating to the mid-nineteenth century.

Mirrors

MIRROR, NPS #1988; MML "Mirror #1." Grained mirror bought by the Lothrops when they purchased the house. This is a pier mirror, 8 feet high by 2 feet wide. MML notes that the demilune table (#1987) has always stood in front of it.

GUEST ROOM OR TERRACE ROOM

Textiles

PILLOWSLIPS, NPS #8395, NPS $8398. White muslin, embroidered with DL's initials.

SLIPCOVER FOR BOLSTER, NPS #8500. Presented to the park by MML.

RUG, NPS #8081. A braided rug with a history of use in this room.

"3 PAIRS CHINTZ CURTAINS." Listed in the 1914 and 1915 inventories. MML remembers them with red flowers on a white ground.[44] Reproductions are in use today.

"3 GREEN SHADES." Listed on the inventories.

Lighting Devices

HURRICANE LAMPS, NPS #2089, NPS #2099; MML "Candleholders #11." MML associates these with her mother in her notes. The 1914 and 1915 inventories list "2 brass candlesticks with glass shades."

CANDLESTICK, NPS #1766; MML "Candleholders #8." This was given to the Park Service by MML, although there is no record of its use in this room during MML's lifetime. Electrified wall sconces with glass shades were in this room since 1906.

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44. Ronsheim, "Historic Furnishings," p. 128.

GUEST ROOM OR TERRACE ROOM

Ceramics and Glass

TRAY, NPS #2778. European porcelain marked "Victoria-Austria." The 1915 inventory lists a "China toilet tray." The tray presently in the room may not be this tray.

WATER JUG, NPS #1977
WASH BOWL, NPS #1978
SOAP DISH, NPS #1979

Part of a toilet set. Probably English, late nineteenth century. This belonged to MML and is visible in Illustration 24.

COLOGNE JAR AND COVER, NPS #2452. Given to the park by MML. Presumably it is from HML's occupancy.

Prints, Paintings

SKETCH, "POLLY PEPPER," NPS #2174. Charcoal, bearing HML note that it is a resketch. Probably, this was drawn for a publication. The frame dates to 1880.

"COLORED PICTURE, NUN LIGHTING CANDLES," NPS #2226; MML #125. Listed on the 1914 and 1915 inventories of this room. MML notes this was connected with D. Lothrop & Co.

PAINTING, NPS #2156. The 1914 inventory lists "Old Mill" by Edwin G. Champney in this room.

LARGE BATHROOM

Bathtub, water closet, and lavatory are believed original.[45] See Illustration 25. In May 2, 1967 interview, MML recalled that "The Old Bath Tub had a wooden flat top which covered the edge of the tin tub."[46]

Metals

WIRE SOAP DISH, NPS #10467. Mr. Lothrop kept a set of pulling weights on the north wall bathroom.[47] The original set is lost.

Furniture

WINDSOR CHAIR, NPS #2017. The chair carries a tradition of being in Hawthorne's study at the Wayside. The exact date is not clear. The chair is mid-nineteenth century; whether it was in the house before 1924 is unknown.

CHEST, Possibly NPS #2696. MML recorded a large "black stained chest of drawers" in the room on her 1935 inventory. In an interview with Orville Carroll in 1966, she stated the chest had always

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45. Interview, Carroll/MML, August 18, 1966, Draft p. 39 of transcription, MMNHP files.

46. MMNHP files, "Interior Rooms." MML told Orville Carroll that the Lothrops had a painted metal tub when she was a girl, Carroll/MML interview, August 16, 1966, draft transcription, p. 22, MMNHP files.

47. MMNHP files.

LARGE BATHROOM

been in the bathroom. It had a history of belonging to the Hawthornes. HML is believed to have purchased it from the Lathrops in 1883.[48]

MIRROR; MML #6. Probably purchased by MML. This is still in the bathroom, but apparently has no NPS number.

Textiles

GREEN WINDOW SHADE. Listed on 1914 inventory.

MAID'S ROOM

Furniture

IRON BED. Two were listed on the 1914 inventory. One, a twin-sized bed, NPS #10466, is in the room. See Illustrations 26 and 27.

BUREAU. In 1914, 2 bureaus were in this room. One, a brown dresser, MML #11, was purchased by HML. NPS #2114 is in the room now. This is MML #13, "Bureaus and Chests," pine, three-drawer chest painted green, with round walnut pulls. MML noted that HML found this chest built into the house.

WASHSTAND, NPS #1980; MML #3. This was in the garage in 1931, and is now in the Maid's Room. The 1914 inventory listed a brown

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48. Ibid.

MAID'S ROOM

washstand in this room, but there is no further record of the object.

SIDE CHAIR, NPS #2646. Cane seat; simulated black walnut finish. Now in the Maid's Room.

TABLE, NPS #2196; MML "Tables" (p. 59, 1935), noted that this table belongs to the grained set in the guest room. It was grained to match the set brought by HML and DL for the Terrace Room. Now in the Maid's Room.

ROCKING CHAIR, NPS #2440. Caned seat and back. MML "Chairs #41." Now in the Maid's Room.

MIRROR, NPS #2134. Now in the Maid's Room.

Textiles

RUG. The 1914 inventory lists a large rug in this room. It is now missing. NPS #8084 and NPS #8085, hooked rugs, no date, are presently in the room.

CURTAINS. The 1914 inventory lists 2 curtains at the windows. MML recalled light, or medium blue curtains but did not remember the pattern.

"2 CURTAINS TO CLOTHES PRESSES." Four pairs of blue and white closet curtains were used in 1914 to transform built-in shelves into

MAID'S ROOM

closets. These are missing.

MATTRESSES, NPS #10464. This is a tufted mattress with blue and white ticking.

PILLOWS, NPS #9441, NPS #2093. Feather pillows.

SHEET, NPS #8506. Bears Lothrop laundry mark.

BEDSPREAD, NPS #10463. White with blue and pink stripes.

Prints

FRAMED PRINT OF GIRL IN WHITE DRESS, NPS #2214. MML, #1360, feels this could be from D. Lothrop & Co.

FRAMED PRINT OF MAN AND WOMAN WALKING, NPS #2216; MML "Picture #138."

FRAMED PRINT OF GIRL IN NEOCLASSICAL DRESS, NPS #2214.

SMALL BATHROOM

In an interview with Orville Carroll, MML stated that, to the best of her knowledge, the bathtub, water closet, and lavatory were original to the room. The room was converted to a bathroom by HML around 1910. The only furnishing in this room is a wooden, three-drawer chest, NPS #10462; MML "Bureaus and Chests, #11." The room was never intended to be furnished (see Carroll, ADS) and no data on furnishings from MML survives.

TOWER STUDY

Floor Covering

MML thinks a rug may have been on the floor.[49] In Illustrations 28 (1898), 29 (c. 1902), and 30 (c. 1928), a rug is visible. In the 1902 stereoview, a small Brussels carpet is visible. A large "rug with fringe" is visible in the 1898 and 1928 views. This appears to be an oriental or a domestic oriental carpet. Illustration 31 is later than the 1898 photo. The large carpet has been removed but "ghosts" from it are visible. The 1928 view shows the edge of the carpet. The whereabouts of this carpet is unknown. The 1915 inventory lists "2 small blue rugs." They are missing.

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49. Carroll/MML interview, August 19, 1966, transcription, Draft, p. 54.

TOWER STUDY

Furniture

TABLE, NPS #2014; MML #20. This is a mahogany Pembroke table which the Misses Lothrop believe belonged to Julian Hawthorne because Mr. Hawthorne lived in the Caribbean and the table is made of Honduras Mahogany. In fact, Caribbean mahogany was imported into the colonies regularly. The table was in the house when the Lothrops purchased it. Illustration 28 places the table in this room as early as 1898.[50]

BOOKCASE, WARDROBE, NPS #2208. A large, walnut-stained wardrobe used as a bookcase. MML also noted that, according to Julian Hawthorne, his father kept books in the built-in closets seen in Illustration 30.[51]

CHAIR, NPS #2000; MML "Chairs #13." Red paint. MML believes this chair was in the Wayside when her parents bought it. It may be the same red Windsor chair listed on the 1915 kitchen inventory. A Windsor chair is pictured in Illustration 28 (1898).

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50. MML interview, 1965-66, transcript, p. 40, MMNHP files, "Interior Rooms, Tower Study."

51. Ibid., p. 42.

TOWER STUDY

CHAIR, NPS: MML "Chairs #21." MML notes that she bought this Windsor chair. She does not date the purchase. Possibly it was acquired after 1924. All photos of the Tower Study show one chair which, judging from its turnings, was placed in different areas of the room.

TABLE, NPS #2016; MML "Tables #6A." MML seems to have attributed the same Hawthorne provenance to two different tables, or the park has given the same two numbers, #2014 and #2016.

PEDESTAL, NPS #2209. This is a pine pedestal (painted green) which was used to support a bust. It is described in the 1914 inventory as "1 green standard for Bust."

BOOKCASE, NPS #2204; MML #16. This revolving bookcase belonged to Mr. and Mrs. Lothrop. It was in the tower in 1935.

Sculpture

BUST, NPS #2306; MML "Picture #107." Pestalozzi. According to MML, this belonged to Bronson Alcott and was kept in his temple school of philosophy. Possibly, HML brought it to the Wayside when she acquired the Orchard House. The bust is marked with Pestalozzi's name on the front of the base.

BUST, NPS #2571; MML "Picture #152." Benjamin Franklin. Origin uncertain.

TOWER STUDY

BUST, NPS #1986; MML "Pictures #151." Charles Sumner in classic dress. RDR speculates that the Sumner and Franklin busts may have belonged to Lothrop's publishing firm because they appear in an old photo taken before the purchase of Orchard House.[52] Ronsheim identifies Sumner on the basis of the 1915 inventory and the bust's resemblance to pictures of Sumner. He notes that Hawthorne and Sumner were friends despite their differences on slavery.

Error → This bust is a copy of the famous sculpture of Daniel Webster by Shobal Vail Clevenger, circa 1838. There are many duplicates of this in diff. historical collections.

BUST, NPS #2301; MML "Picture #108." This Plato has a beard; but his name is on the back of the bust. MML thinks that her mother may have acquired this with the Orchard House. Alcott admired Plato.

BUST, NPS #2300; MML "Picture #109." MML believes this came from the School of Philosophy.

Prints

PRINT, NPS #2100; MML "Picture #84." Lithograph of Hawthorne, signed "H. Baker Del." and printed by "Armstrong & Co. Lith. Boston, Copyright Houghton, Mifflin, & Co. 1883." This belonged to MML. Originally, a newspaper in the back of the

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52. Ronsheim, "Historic Furnishings," p. 136.

frame was marked, "Boston Evening Transcript, August 21, 1894." This is visible over the mantel in Illustrations 28, 31, and on the wall of the stair-tower in Illustration 32.

CERTIFICATE, NPS #2206; MML "Picture #103." In 1915, this hung in the Tower Study. It is presently in the Old Room.

Photographs of the Tower Study supply additional information on placement of objects in the room. Illustration 28 taken in 1898 shows interior louvered shutters or "blinds" as New Englanders call them. A hanging bookshelf is visible on the west wall. A hanging lamp appears in the upper foreground, and matching astral lamps with glass pendants adorn the mantel. In Illustrations 29 and 33 of the west wall, two framed prints are leaning against the mantel and a large card with legible label copy is leaning against the wall. Above the card, an illustration of what appears to be Hester Prynne knocking on a door is tacked to the wall. The right edge of the paper is ragged as if it were torn from a book, probably an edition of The Scarlet Letter. Finally, illustrations show that HML associated evergreen boughs with historical interpretation. This is very revealing about her view of the property as a historic shrine.

UNA'S ROOM

Furniture

BED, NPS #2067; MML #1
BUREAU, NPS #2069; MML #1
COMMODE, NPS #2068; MML #1
WASHSTAND, NPS #2070; MML #2

All part of a mid-nineteenth-century neo-Grec bedroom suite. Labeled, "Paine's Furniture Manufactory 141, 143, 145, 147, 149, 151, 153, and 155 Friend Street and 48, 50, 52, 54, 56, 58, 60, and 62 Canal Street, Boston, Mass./U.S.A." The set is walnut and poplar with applied burl veneer designs. MML believes the set is from DL's first marriage. The large size of the furniture limits placement in the room. The present arrangement matches that seen in Illustration 34, made about 1888. The upholstered box spring is attached to the bed.

ROCKER, NPS #2056; MML "Chairs #28." Walnut, upholstered rocker. MML recalled that this rocker had always been in the house. Fabric for the upholstery was given to MML by a friend in California about 1930.

CHAIR, NPS #2565; MML "Chairs #32." Bird cage Windsor, late eighteenth or early nineteenth century. MML notes that this was

UNA'S ROOM

Ezra Ripley's chair and that HML had his name burned into the back of the seat. The 1888 photo (Illustration 34) shows a bow back Windsor in the room.

TOWEL RACK, NPS #2695. Mid- to late nineteenth century. A "white English clothes pole" was listed in the 1914 inventory. This is missing today.

WICKER ROCKER. The 1898 photo shows a wicker rocker. This is now in the piazza room on the first floor. Rocker #2056 takes its place. We should remember that the rooms were "arranged" for the Cousins' photographs and that the Windsor chair and the rocker might not have been in this room at all times.

Paintings, Prints

"MARY, QUEEN OF SCOTS," NPS #2233. Print brought from England by HML. This was listed in this room in an undated, post-1924 inventory.

"GIRL WITH FLOWERS," NPS #2053; MML "Picture #10." "He loves me a little," by August Heckel, published by Colton, Zalen, and Roberts. MML thinks that her father bought this. It was over the mantel in the 1888 photo.

"CHARMING KATE," NPS #2182; MML "Pictures #7." Listed in the 1914 inventory. This is a chromolithograph.

UNA'S ROOM

"GIRLS ON STAIRCASE," NPS #2220. Black and white photograph. Probably the "Maiden's Stairway" listed on the 1914 inventory. It is a photo of a Burne-Jones print titled "Stairway of Life." No MML number.

"AVE MARIA," NPS #2299. This is Della Robbia's "Annuciation," that was inventoried in 1914.

"UNA HAWTHORNE." Copy of oil portrait. Presently located over the mantel. There is no historical precedent for its placement. This was Miss Hawthorne's bedroom when she lived here (see Illustration 35, believed post-1924).

Textiles

MATTRESS, NPS #8522. A patchwork quilt presented to the Wayside by MML. The 1898 photo shows a quilted comforter folded at the foot of the bed.

PILLOW SLIPS, NPS #9440, NPS #9442. Embroidered "DL" and "HML" on edges. The 1915 inventory lists "2 pair show pillows/4 white cotton cases for same." These would be the large bolsters displayed in the 1898 photograph.

TOWELS, NPS #s 2475, 8381, 8333. MML believes the decorations on #2475 are associated with Ellen Emerson. No references to the other towels survive.

UNA'S ROOM

BEDSPREAD. There is presently a white, trapunto bedspread on the bed. The 1898 photo does not clearly show the bed covering. The bedspread belongs to MML.

"2 RUG-LIKE CARPETS," "BODY BRUSSELS CARPET." "In 1899, Mrs. Lothrop put a Body Brussels carpet, blue and white with a border, in this room. It was still there in 1915 along with rugs. The undated inventory lists blue rugs. It was not there in 1928, perhaps because of the 1922 floor and the age of the carpet, although this room, the best guest room, would have received little use. The Body Brussels Carpet is now gone;" the 2 rugs are also missing. Two braided rugs (modern) are in the room now.[53]

SHEET, NPS #8513. Received from MML. Age undetermined.

CURTAINS, NPS #s 10416, 10417, 10418. These are white, sheer curtains which MML presented with the house. In 1914, "3 pairs Muslin curtains" were at the windows. The 1888 photo shows lightweight curtains at the windows with deep, printed valances and matching drapes over the closet. A reproduction, Schumacher fabric is used for the closet drapes now. The original Persian chintz portieres are missing.

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53. Ibid., p. 114.

UNA'S ROOM

"TWO WHITE SHADES/3 BLUE SHADES." Listed in the 1914 inventory; now missing. HML brought fabric from Liberty's of London which she had made into a set of curtains around 1900-1910. The present reproductions attempt to match the fabric.

"1 LONG DUTCH BLUE MANTEL COVERING FROM HOLLAND."/"1 DUTCH BLUE TABLE COVER ON COMMODE." These are listed on the 1914 inventory. They are now missing. A table cover with a lace edge is visible on the commode in the Cousins' photograph (Illustration 34). A mantel cover is visible in the same photo.

Lighting Devices

CANDLESTICK, NPS #1767, NPS #1768; MML #2. Marked "382 James Dixon & Sons 53." MML feels the sticks are old. They date to about 1850. HML purchased them in England.

Clocks

CLOCK, NPS #1582; MML "Clocks #3." Marked "Ansonia Clock Co., Ansonia, Conn. Patented, June 14, 1881." MML believes that her parents purchased the clock before they bought the Wayside.

Baskets

BASKET, NPS #8150. A small, wicker basket. There is a small straw basket on the mantel in Illustration 34; #8150 might not be the same basket in the photograph.

UNA'S ROOM

Metals

VASE, NPS #2777. A small enameled tin-vase. Visible on the mantel in Illustration 35.

Ceramics & Glass

"LARGE BLUE CHINESE ENAMELED VASE;" "PALE BLUE VASE." These are listed on the 1914 inventory. They are also visible in the 1898 photo of the room. They appear to date to the last quarter of the nineteenth century. Both are missing.

"2 SMALL BRASS MIRRORS ON THE WALL;" MML "Mirrors #10 & 11." These were sconces that HML purchased abroad. They are missing.

PERFUME BOTTLES, NPS #1683, NPS #1684. These are cut glass with glass stoppers. Cataloger Cordelia Snow attributes them to the nineteenth-century French firm, Baccarat. They belonged to the Lothrops.

WASH SET: SOAP DISH, NPS #2774; SLOP JAR, NPS #2775; CHAMBER POT, NPS #2776; MML #11. English, blue, and white set. MML recalled it in the Wayside in Una's room since her childhood.

Other accessories are visible in the 1888 photograph (Illustration 34). A "library calendar" is listed on the 1914 inventory, and is seen above the chair rail, decorated with a ribbon. Two elaborate

UNA'S ROOM

pillow shams are hung from a rod on the bed. There is no additional record of these. The brass and wood curtain rods in this picture belonged to HML.[54]

UPPER FRONT HALL

Paintings, Prints

"PILGRIMS SIGNING THE COMPACT," NPS #2087; MML "Picture #40." Engraving made in 1914. Listed on the 1915 inventory as "Large engraving of the Mayflower." Hanging from ceiling cove molding, at the top of the main stairs.

CERTIFICATE, NPS #2237; MML #157. DL's membership in the Bostonian Society. Listed on the 1914 and 1915 inventories. The newspapers used in framing date to October, 1889. Hanging from the ceiling cove molding over the northeast passage doorway.

"WATERCOLOR OF THE HOUSE," NPS #2201. By Mrs. Isaac (A.J.) Fenno, dated 1891. The "Fennos were close friend of the Lothrops. He was one of the leading men's clothing manufacturers in Boston." They lived in Roxbury and there was much visiting

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54. Carroll/MML interview, August 15, 1966, typescript, MMNHP files, n.p.

and writing back and forth.[55] Hanging from the ceiling cove molding over the Hawthorne bedroom doorway.

PRINT, NPS #2445; MML "Pictures, #139." "Milton in his blindness." Engraving, by Edmund Garrett for one of DL's magazines. Inventoried in 1914.

"2 PRINTED CARDBOARDS (HAWTHORNE'S AND UNA'S ROOM)." Inventoried in 1915. The original signs are now missing. They were probably attached to the doorways of the rooms.

Furniture

CHAIR, NPS 2202; MML "Chair #12." MML notes that this chair belonged to Ephraim Wales Bull, hybridizer of the Concord grape, from whom HML purchased it. MML recalled Mr. Bull seated in the chair in front of his house. She placed the chair in the upper front hall. Mr. Bull's name is carved into the crest rail of this Windsor chair.

Clocks

CLOCK. Illustration 36, made about 1888, shows an office clock above the doorway in the Hawthorne bedroom. The clock is marked "D. Lothrop Co." Its present whereabouts are unknown.

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55. Ronsheim, "Historic Furnishings," p. 123.

UPPER FRONT HALL

Floor Covering

Same green carpeting described above under "Lower Front Hall."

Lighting Devices

HANGING LANTERN. Electrified, at the top of the main stairs. This was installed around 1906 when the house was electrified. MML stated that lighting was designed by the Boston firm of Bigelow and Jordan (see above, "Lower Front Hall").

WEST CHAMBER OR HAWTHORNE BEDROOM

Furniture

CHEST, NPS #2111; MML "Beds and Chests #17." Probably the "mahogany colonial bureau and a mahogany colonial mirror and stand" listed in 1914. It does consist of two pieces: a four-drawer swell-front Federal bureau and a small stand which sits on it. The stand has a mirror.

ROCKING CHAIR, NPS #2096. A carved-back-and-seat rocking chair is presently in the room. In 1915, a "white wicker rocking chair" was listed on the inventory. That chair's whereabouts is unknown. MML later believed that her mother put it in Grapevine Cottage.[56]

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56. Ibid., p. 87.

WEST CHAMBER OR HAWTHORNE BEDROOM

DESK, NPS #2097; MML "Desks #2." MML notes that "this desk was in the Concord jail." Circumstances of its acquisition are unknown.

SHAVING TABLE, NPS #2109; MML "Bureaus and Chests #6." MML believed that her mother purchased this from Rose Lathrop. This may be true. The Concord Antiquarian Society owns a matching chest of drawers (#F-924). A Mrs. Kelly gave the piece to the Society in the early 1950s and indicated that she had purchased it at a "Hawthorne sale." No documentation about this sale remains. A similar chest of drawers, photographed in a Salem house in the late nineteenth century, is pictured in Newton W. Elwell, Colonial Furniture and Interiors (Boston: George H. Polley & Co., 1896). The shaving table is probably a Salem piece and certainly dates to the early nineteenth century. It definitely could have belonged to the Hawthornes.[57]

HIGH CHEST, NPS #1808; MML "Bureaus and Chests #15." Documentation on this chest is missing. It is a Queen Anne high chest dating from the early eighteenth century. MML gave it to the park in 1965.

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57. The Elwell book is located in the Rare Books - Fine Arts Department of the Boston Public Library. I was unable to take a copy photo of the Salem Bureau.

WEST CHAMBER OR HAWTHORNE BEDROOM

"WHITE BEDSTEAD IRON WITH BRASS TRIMMINGS." This bed is in the maid's room now. MML purchased a sleigh bed in California in 1934 and it is in this room now (NPS #2115).

Lighting Devices

BRASS CANDLESTICKS, NPS #1763, NPS #1764; MML "Candleholders #11 and #12." Belonged to HML. A pair of brass candlesticks was listed on the 1915 inventory.

"RED CANDLESTICK WITH GLASS SHADE." This was listed in 1914. Miss Lothrop had no recollection of it. It is not at the park now.[58]

CANDLESTICKS, NPS #2123, NPS #2124; MML "Candleholders #7." Tin candlesticks, painted green, with clear glass globes. These belonged to the Lothrops. There is no record of their placement in this room.

Fireplace Equipment

FIREPLACE FENDER, NPS #2105; MML #8. A "brass topped fender" is listed in the 1914 and 1915 inventories.

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58. Ronsheim, "Historic Furnishings," p. 81.

WEST CHAMBER OR HAWTHORNE BEDROOM

ANDIRONS, NPS #2105, NPS #2106. Brass andirons are listed in the 1914 and 1915 inventories. MML remembers these from her childhood.

FIREPLACE SHOVEL, NPS #1792. Purchased by HML; MML not certain of date or source.

FIREPLACE TONGS, NPS #1791
POKER, NPS #9463
BRASS STAND, NPS #1790

Now in the room; date and place of purchase unknown. This poker, the tongs, and the brass stand approximate the "brass stands with brass tongs & brass poker" listed on the 1914 and 1915 inventories. A "little hearth brush" was also listed.

Mirrors

MIRROR, NPS #2686. A "plate glass mirror in black walnut frame" was listed in 1915.

SHAVING MIRROR, NPS #2106. Visible in Illustration 37. Listed in the early inventories on the bureau.

Ceramics

VASES, NPS #1634, NPS #1635. Hand painted by a friend of HML who received them for a wedding present in 1881. They are copies of Frankenthal porcelain, according to cataloger Cordelia Snow.

WEST CHAMBER OR HAWTHORNE BEDROOM

PORTIERE, NPS #8457. A "Chintz curtain for closet" was listed on the 1914 and 1915 inventories. NPS #8457 is old, but not the same one listed on the inventories.[59]

PILLOW SLIPS, NPS #s 8391, 8395, 8398. White muslin embroidered with DL's initials.

BRAIDED RUG, NPS #8072. No history on this piece. Given to MMNHP by MML.

MATTRESS, NPS #2116. For the bed. Probably not the same mattress listed on the 1915 inventory. This fits the larger, sleigh bed in the room. It belonged to MML.

"3 PAIRS CHINTZ CURTAINS." Listed on the early inventories. MML recalls seeing two pairs of curtains with deep valances. She may have considered the valances a pair of curtains.[60]

"CHINTZ CUSHION TO MATCH FOR OTTOMAN." In 1914, this was merely described as a cushion. There is no other information on it. The ottoman is missing.

"PIECE OF CHINTZ (FOR TOILET TABLE) TO MATCH." This is missing, but the chintz decoration reveals HML's taste.

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59. Ibid., pp. 82-83.

60. Ibid., p. 82.

WEST CHAMBER OR HAWTHORNE BEDROOM

Prints, Paintings

PRINT, NPS #2221. "Girls on Hill." Unsigned chromolithograph MML associated with her father's office. She remembered seeing it in the house when she was young. Listed in this room on the early inventories.

PRINT, NPS #2256. "Captive Andromache." Steel engraving by C. Roberts, Jr. Inventoried in this room in 1915. Miss Lothrop wrote that it has been in the house for many years, and thought that it might have been connected with the Lothrop Publishing Company.

PRINT, NPS #2231. "A Morning in the Tropics." Engraving by S.R. Hunt, after the painting by F.E. Church. Listed on the early inventories of this room.

"3 PHOTOS IN ONE FRAME:" "Descent from Cross, Assumption, etc." This was also listed in 1914. The item is missing. It does not appear in any photograph.

PRINT, NPS #2213. "Erasmus" after Holbein's portrait. This belonged to the Lothrops; there is no historical documentation for its location in this room.

PHOTO. "Communion of St. Jerome." This was listed on the early inventories, but there is no description, and the park does not own it.

RECOMMENDED FURNISHINGS

Introduction

The following is a list of recommended furnishings for the Wayside. The list is arranged room-by-room, alphabetically, first and then second floors. Many of the recommended items are already part of the park's collection and are exhibited in their historical locations. Where this is the case, justifications for their inclusion are found in the previous section, "Evidence of Original Furnishings." Items recommended for acquisition are also documented in the previous section.

A word is necessary here about the Lothrops' furnishings and sources for new acquisitions. The Wayside was obviously furnished as a summer home. Very few of the items in it were high style. Most of the art is what we would term "souvenir art" today. That is, the objects were purchased by HML on her many trips abroad and displayed in the home for their sentimental or evocative value. Replacements for these objects are not found in fine antique stores. Thrift shops, flea markets, and second-hand stores are the most likely source for the ephemera that once decorated the Wayside. In recreating the historic scene, one must avoid rendering the Wayside finer than it was. The Lothrops clearly valued an intellectual above a material plane of life. This is what the house should convey to the visitor.

All drawings were originally done by Orville W. Carroll in 1967. Except where they were modified to reflect new information, this author has traced Carroll's drawings for this report.

Before concluding this introduction, the photographic documents of the Wayside pictorially should be mentioned. The large number of documentary photographs is unusual and a blessing to historians, but they must be used with caution. First, it is obvious that the photographer, the owner, or both, manipulated the scenes. That is, they moved objects about for the sake of pictorial composition. We may see the same chair in one room, and again in another. I believe that this was done in some cases to assure that certain items would be within the camera's line of vision; in other cases, to maximize the Wayside's furnishings.

We cannot document much of the furnishings and accessories to specific rooms. In addition to the manipulated photographs, HML occupied the house for more than thirty years and during those years, furnishings were moved within a room and from room to room. The photographs do tell us what objects the Lothrops considered appropriate for various types of rooms. For example, architectural photographs were placed in public rooms. The photographs also indicate a state of "clutter" in the Victorian sense.

BAY WINDOW ROOM

North Wall

NPS CAT. NO.	
2312	PHOTOGRAPH. "Madonna di Foligno."
2286	PHOTOGRAPH. "Fondheim Cathedral."
2034	MARBLE-TOPPED TABLE. Place in front of radiator. Table should be covered with a floor-length piece of reproduced portiere fabric (as in Illustration 4) and flowers (in season) placed on it.
2563	BRASS AND COPPER PITCHER FOR FLOWERS. To preserve the pitcher, dried flowers should be substituted for seasonal, garden flowers.

East Wall

NPS CAT. NO.	
2242	PHOTOGRAPH. "Sistine Chapel."
	ELECTRIFIED WALL SCONCE. Original.
2018	SECRETARY.

South Wall

NPS CAT. NO.	
	REPRODUCTION WINDOW SHADES (3).
10408-10410	CURTAINS. Reproductions after originals in Illustration 4.
	REPRODUCTION WOODEN BRACKETS (2). Install between windows in the bay.
	TWO HANGING PLANTS. Hang one from each bracket as HML did. Boston ferns would do well. Bracket marks are visible on the upper right section of window molding in Illustration 4.

BAY WINDOW ROOM

West Wall

NPS CAT. NO.

TELEPHONE. Period substitute for original crank phone that was mounted on the wall (Illustration 3). Source: Phone Center Store. Cost: $45.

PHOTOS AND LABEL COPY. The 1937 photo of this room shows photos and label copy thumbtacked to the west wall above the bookcase. This includes:

Nathaniel Hawthorne as a young man. Beneath it is a small typescript sign that reads "EXTRA COPIES/FOR/SALE/ FIVE CENTS." To the right are copies of the Matthew Brady portrait of Hawthorne and one other portrait taken when he was an older man (undoubtedly, post-1860). Label copy to the right identifies the portraits. Below them is a framed engraving of Everet Duycknick, Hawthorne's early publisher in The Literary World. To the right (not visible in the photograph), label copy indicates there is a photostat copy of a letter from Hawthorne to Duycknick, written from the Wayside. Lists of books written by Margaret Sidney for sale at the Wayside are thumbtacked to the edges of the first and second shelves of the bookcase. Prices for the books are also listed.

2032 BOOKCASE. See MML's notes.

DRINKING GLASS. As a final touch, a glass containing lilies of the valley (in season) might be added.

Center of Room

NPS CAT. NO.

SMALL BRAIDED RUG. An approximation of the rug seen in the 1922 photograph. Because of visitor traffic, an inexpensive, easily-replaced reproduction is recommended. See Sears' rugs. Cost: About $60.

until Julian was at Harvard College when it was given to him. Hawthorne speaks of it as the 'room where the sunshine lingers lovingly the best part of a winter day'." The curator can make this sign for about 50¢. It should be tacked to the wall as in the illustration and replaced when it shows signs of wear.

1639 CREAMWARE PLATTER. Affixed to the wall, below sign, with plate hooks.

ELECTRIFIED WALL SCONCE. Original to room.

1640 CREAMWARE, "SAXON CHINA," PLATE. Hung on wall with picture wire from picture molding as in Illustration 8.

1638 CREAMWARE "SAXON CHINA" SOUP PLATE. Hanging on wall from plate hooks.

1646 FAIENCE PLATE. With St. Malo. Hanging on wall from a visible hook with picture wire as in Illustration 8.

2001 TABLE AND CLOTH. MML believed that her mother would have kept a cloth over table #2001 to cover its marred surface. If the park collection does not have a suitable tablecloth or runner, purchase a plain white linen cloth large enough to cover the table when it is folded. Cost: $20. Source: Linens section of any large department store.

1830 BREAD AND CHEESE TRAY. On top of covered table.

2009 DESK AND BOOKCASE, UPPER PORTION. Used as a sideboard. Set diagonally in northeast corner.

1635 DELFT PLATTER. On top of sideboard.

DINING ROOM

NPS CAT. NO.

1603 CHINESE EXPORT PLATE. With "HNM" monogram (of HML's relatives, Henry and Nancy Mulford), c. 1830, on top of sideboard.

East Wall

NPS CAT. NO.

2054 CHROMOLITHOGRAPH. Framed, hanging from the picture molding in the nineteenth-century manner.

ELECTRIFIED WALL SCONCE. Part of set in room.

1663 PLATE. Austrian, hanging on wall from plate hooks.

2556 CHROMOLITHOGRAPH. "Asking A Blessing," framed hanging as #2054.

2006 TABLE. Set diagonally in southeast corner. Cut flowers from the Wayside's gardens can be placed on top of this table when in season. Place flowers in a small, reproduction soft paste vase.

South Wall

NPS CAT. NO.

1737 "CAMBRIDGE COAT OF ARMS." Hanging on wall.

1738 "OXFORD COAT OF ARMS." Hanging on wall directly below #1737.

ELECTRIFIED WALL SCONCE. Original to room.

1747 PEWTER PLATE. Hanging below the wall sconce.

DINING ROOM

Windows

NPS CAT. NO.	
10384-5	CURTAINS. Two pairs, white gauze. Given to the park by MML. SHADES. Red, on each window. These are presently in place. Window hangings will fade and sun rot in time. Those presented to the park by MML should be used as records for securing replacements.

West Wall

NPS CAT. NO.	
	ELECTRIFIED WALL SCONCES. Original to room.
2225	PRINT. "Philon," hanging below sconce.
	CLOSET. Containing ceramics. See pp. 71-74 for complete list of ceramics and glassware in closet.
	PORTIERE. Suspended from brass rod across the cupboard. Reproduction in park's collection after Art Nouveau hanging.

Over Mantel

NPS CAT. NO.	
	PINE BOUGHS. For special occasions pine boughs should be placed here. HML saw pine boughs as important to historic interpretation of the house (see Illustration 9).
2787	STONE RUBBING. Framed, hung from picture molding. May alternate with pine boughs (see Illustration 23).

On Mantel

NPS CAT. NO.	
1771-2	CANDLESTICKS.

DINING ROOM

NPS CAT. NO.

8239-40 BOBECHE. Pair on either end of mantel.

2451 MUG. With Lord Baden Powell's portrait on it.

HORSESHOE. Nailed to mantel as MML remembered it.

Fireplace Equipment

NPS CAT. NO.

1793 BRASS STAND. To hold equipment.

1801 SHOVEL.

1810 FENDER.

1805-6 ANDIRONS. Pair.

WOOD. In fireplace. The Lothrops used their fireplaces. Wood should be kept in them to demonstrate this. The park can supply its own wood at no cost.

2356 MANUSCRIPT of America. Framed. Hang from picture molding N.B. This and all of the works on paper in house should be reframed with archival mat boards and UF-2 plexiglas to preserve the objects. (See Caroline Keck's Curatorial Care of Works of Art on Paper for archival matting and framing instructions.)

8429 SIDE CHAIR.

Center of Room

NPS CAT. NO.

2007 DINING TABLE. Leaf set in.

1671 FLOWER POT or FERN DISH.

1736 TIN CONTAINER. In center of table. (Alternate between pine boughs and cut flowers as a centerpiece.)

DINING ROOM

NPS CAT. NO.

2002 SIDE CHAIR.

2003 SIDE CHAIR.

2051 DESK CHAIR. At head of table.

RUG. Below table. Photos indicate that the Lothrops changed their rugs in the dining room. The present area rug was donated by MML and is suitable.

Estimated Cost, Dining Room: $20.

KITCHEN

The Lothrops used this room for food storage and preparation, and as a laundry, for which tasks help was employed. This room should reflect those activities. The kitchen is primarily an indication of the hired help.

Lighting

NPS CAT. NO.

ELECTRIC LIGHTS. Placed in this room by HML. The bare bulbs should remain exactly as they are (see p. 78).

Floor Covering

The present floor covering is an appropriate reproduction of the original linoleum.

North Wall

NPS CAT. NO.

10375 WINDOW CURTAIN. Adapted after "2 pairs Khaki Window curtains" listed by HML.

KITCHEN

NPS CAT. NO.

WINDOW SHADE. Left in the Wayside by MML.

TOWEL BAR. Wooden. Original to the house.

TOWEL HOLDER AND ROLLER. Wooden.

10350 DISH CLOTH. Reproduction.

10350 DISH CLOTH. Reproduction.

8421 HAND TOWEL. On roller, presented by MML. When a replacement is needed, toweling is available at most large department stores. All cotton or linen is preferable to blends.

East Wall

A sink and laundry tub with drain board top are built into this wall.

NPS CAT. NO.

WINDOW SHADE. Presented to the Wayside by MML.

8562 DISH PAN. Enamel.

2715 DISH RACK. Wire.

1643 BOWL.

1644 PLATE.

1652 BOWL.

2465 PLATE.

DISH MOP. See Sears, 1902, p. 572 for example. These are small "mops" on a short wooden handle for cleaning dishes. They are still available in five and ten cent stores for under $2.

SINK SCRAPERS. Two. Flat wooden sticks for cleaning sinks. Reproductions could be made; or, a birch stirring paddle (available in housewares departments of department stores) could be substituted.

KITCHEN

NPS CAT. NO.	
	WINDOW SHADE. Presented to the Wayside by MML.
	WINDOW CURTAIN. Adaptation after description of HML.
2441	ROCKING CHAIR.

On Built-In Wall Shelf

NPS CAT. NO.	
10391	GLASS JAR.
8163	CERAMIC PITCHER.
2199	TIN TRAY. Black.

On Floor Beneath Shelf

NPS CAT. NO.	
2743	CLOTHES BOILER.
	ICE CREAM FREEZER. See Sears, 1902 catalog for two models. These can be located in antique shops or second-hand shops. Their approximate cost varies; but expect to pay about $75. for one in good, although not necessarily usable, condition.

South Wall--On Built-In Wall Shelf

NPS CAT. NO.	
8157	CROCK.
1730	TIN TRAY. Black.
2769	CERAMIC PITCHER.
10345	SIGN. "Ice and Oil."
10346	ICEBOX.

KITCHEN

NPS CAT. NO.

STONEWARE JUGS (PITCHERS). Three. For molasses and vinegar--early twentieth-century stoneware is available in second-hand stores. Expect to pay about $15. each. Cover the mouths of the jugs with oiled paper and string.

In Corner

NPS CAT. NO.

10372 BROOM.

DUST PAN. See Sears catalog, p. 591 for example. These are sometimes available in second-hand stores, or at garage sales. Price--About $3.

West Wall

NPS CAT. NO.

2547 CHAIR.

2698 TABLE.

10354 TABLECLOTH. Red and white check.

8720 COOKBOOK.

2598 PEPPER SHAKER.

2425 SALT SHAKER.

9540 BOWL.

10349 GLASS JAR. Containing dried peas.

2508 SPOON.

8324 DISH CLOTH.

2120 CHAIR. Small, red wooden.

KITCHEN

NPS CAT. NO.	
2012	CHAIR. Small, rush-seated.
	COAL STOVE. Built into house.
1800	POKER.
1996	SKILLET.
1836	FLATIRON.
1834	FLATIRON.
1835	FLATIRON.
9458	KETTLE.
9446	COAL SHOVEL.
2542	COAL SCUTTLE.
10352	POPCORN POPPER.
10353	POPCORN POPPER.

Pantry

The following items should be placed on the shelves of the pantry, hung on its walls, and stacked or rested on the floor. The placement of the items should be neat, but should convey the feeling that the house and kitchen are occupied.

NPS CAT. NO.	
10364	CARDBOARD BOX.
10363	GLASS CUP.
1642	TEAPOT.
1655	SUGAR BOWL AND LID.
10362	GLASS WITH WAX.

KITCHEN

NPS CAT. NO.	
1982	BREADBASKET.
1739	BLANC MANGE MOLD.
2406	BREAD BOX.
9456	POT LID.
2140	BASKET.
9451	FUNNEL.
2200	TRAY.
1731	TRAY.
10380	YARD STICK.
10355	BALL OF RED WAX.
8187	FLOOR BRUSH.
8188	FLOOR BRUSH.
2710	SCRUB BOARD.
2746	WRINGER.
10371	TOASTING RACK.
10370	TOASTING RACK.
2739	BUCKET AND COVER. Wooden.
1997	IRON POT.
103678	BASIN. Enamel.
10376	BOX. Wood.
9448	BREAD BOARD.
10367	BUCKET.

KITCHEN

NPS CAT. NO.	
10379	CORD. With plug.
8008	KNIFE.
8007	KNIFE.
8011	KNIFE.
8010	KNIFE.
8015	KNIFE.
2189	TEASPOON.
2185	TEASPOON.
2187	TEASPOON.
8047	TEASPOON.
2188	TEASPOON.
8051	TEASPOON.
8050	TEASPOON.
8048	TEASPOON.
8049	TEASPOON.
2183	SOUP SPOON.
8045	SPOON.
9453	KETTLE.
9457	FRYING PAN.
2407	GRINDER.
2734	IRON.
1837	IRON REST.

KITCHEN

NPS CAT. NO.	
2622	MUSTARD JAR.
1995	RUG BEATER.
8238	VEGETABLE GRATER.
1667	SUGAR BOWL.
2403	POTATO MASHER.
8156	CROCK. With cover.
10373	LIGHT BULB.
10374	LIGHT BULB.
8183	TIN BOX.
10356	BOKA COFFEE CAN.
10357	BEECHNUT COFFEE CAN.
10358	BEECHNUT COFFEE CAN.
2618	MARMALADE JAR.
10359	GLASS JAR.
10360	CUP.
1687	CELERY DISH.
1651	COFFEE CUP.
1653	SAUCER.
8122	WILLOWWARE CUP.
8191	WILLOWWARE SAUCER.
8195	WILLOWWARE SAUCER.
8125	WILLOWWARE CUP.

KITCHEN

NPS CAT. NO.	
8193	WILLOWWARE SAUCER.
8166	WILLOWWARE PLATTER.
8138	WILLOWWARE SAUCER.
8128	WILLOWWARE CUP.
8185	WILLOWWARE BOWL.
8130	WILLOWWARE PLATTER. Large.
2399	KNIFE.
8014	KNIFE.
8006	KNIFE.

LEMON SQUEEZER. See Sears catalog for prototype.

ROASTING PAN. Large, as in Sears, p. 583.

SAUCE PAN.

CAKE TINS.

BUTTER CROCK. Probably stoneware. Available in local second-hand stores for under $15.

BREAD PANS. Four.

TUBE PAN. One. Called "Turk's head pan" in Sears, 1902.

PIE PLATES. Two, large.

PIE PLATES. Three, small.

CUSTARD CUPS. Two, large.

CUSTARD CUPS. Two, medium.

CUSTARD CUP. One, small.

KITCHEN

NPS CAT. NO.

CUSTARD CUPS. Six, small. Should not match the one small custard cup above.

ASH BARRELS. Three, zinc.

All of the above items are still available in second-hand stores, priced under $5. per item.

Estimated Cost, Kitchen: $300.

LOWER FRONT HALL

This room is where the visitor to the Wayside should be welcomed, just as the Lothrops' visitors entered the house here. Older furniture and souvenirs from the Lothrops' travels, as well as framed testaments which establish the owners' identities, are found here.

North Wall

NPS CAT. NO.

WINDOW. With interior shutters painted red. See interview with OWC and MML, transcription, p. 11, MMNHP files.

East Wall

NPS CAT. NO.

CLOTHES POLE. Listed as "light wood" in the 1915 inventory. This was probably a simple oak clothes tree with canted legs and metal brackets. Possibly, it came from DL's business, like the wardrobe. Source: Check second-hand furniture stores. Cost: Prices vary from $15. to $75.

LOWER FRONT HALL

NPS CAT. NO.

8579 WARDROBE. See Illustrations 10, 11.

2543 MARBLE-TOPPED TABLE. A hall table is needed for calling cards, mail, etc. This last quarter, nineteenth-century table is suitable. MML provided no specific documentation on this table.

ELECTRIC WALL SCONCES. Original to room.

2552 BANNER. Over sitting room door. "Now fayre betyde whoe here abyde and happie may theye be and good befall whoe in this halle render fayre courtesie."

South Wall

NPS CAT. NO.

CURTAINS. Over door lights. Reproductions of curtains made by MML. Because of sun damage, these and all window hangings should be periodically checked and replaced as needed. Use the original hangings in MMNHP's collection as patterns.

West Wall

2037 CHAIR. "Savonarola" style.

On Wall

2294-97 PHOTOGRAPHS. Four, in one frame.

Center of Hall and on Stairway

"LARGE GREEN RUG." Put down in 1899. One presumes that the rug in Illustrations 10 and 11 is an approximation after MML's document, now in MMNHP's files.

Estimated Cost, Lower Front Hall: $75.

MRS. HAWTHORNE'S PARLOR

The Lothrops used this room as a library during the early years of their occupancy. After Daniel Lothrop died, Harriett Lothrop began to convert the room into a memorial to her husband. The room assumed a shrine-like quality in HML's mind and it should convey that ideal to the visitor today. This room provides the interpretor with an excellent opportunity to discuss HML's strong leanings toward the idealization of her life through the manipulation of her surroundings.

North Wall

NPS CAT. NO.	
2348	PHOTOGRAPH. Framed, Edward Everett Hale.
2275	PHOTOGRAPH. Framed, Julia Ward Howe. Hangs below #2348.
2205	PEDESTAL.
1784	LAMP. On top of pedestal.
	WINDOW SHADES. Three. Original to room.
10397-99	NET CURTAINS. Pairs, white. Braid and tassel tie-backs.
2600	VASE. Ceramic.
2082	ARMCHAIR.
	ANTIMACASSAR. On back of chair.
1985	PEDESTAL.
1984	BUST OF DANIEL LOTHROP. Bronze, by Samuel Kitson, 1892, on pedestal.

MRS. HAWTHORNE'S PARLOR

East Wall

NPS CAT. NO.	
2636-38	BOOKCASES. Large, from D. Lothrop & Co. offices.
10394-96	CURTAINS. Rose-colored, on interior of bookcase doors. Bookcases are used as a repository for DL publications. The park maintains a separate inventory of these books.
2020	CHAIR. Gothic.
2063	SIDE CHAIR.
2042	PRINT. "Entry Into Jerusalem," framed, hanging from picture molding.

South Wall

2043	"MADONNA AND FAMILY." By Erich Currens, framed, hanging from picture molding over mantel (see Illustration 12).

On Mantel

NPS CAT. NO.	
	LAMBREQUIN. Striped with fringed edges and embroidery draped over mantel as in Illustration 12. A reproduction of the lambrequin used by HML could be made for about $125.
1725	VASE. Chinese.
1756	STATUETTE. Parian of neoclassical figure.
	PHOTOGRAPH. Mounted on board, of European architecture. Available in second-hand stores for about $5. The photograph should lean against the back wall as in Illustration 12.
1581	CLOCK. Baullier.

MRS. HAWTHORNE'S PARLOR

NPS CAT. NO.

1724 VASE. Chinese.

2062 SIDE CHAIR.

West Wall

NPS CAT. NO.

2640 PRINT. "Christ Led to the Crucifixion," framed, hanging from picture molding.

2059 ARMCHAIR.

2784 PHOTO OF S.W. McCALL. Autographed, framed.

1785 PHOTO OF E. STEDMAN. Autographed, framed, hanging below #2784.

2060 SIDE CHAIR.

2021 CHAIR. Morris.

2272 PHOTO OF G. BOUTWELL. Autographed.

Center of Room

NPS CAT. NO.

CARPET. This was installed in 1903 and is appropriate.

LANTERN. This is also from HML's occupancy.

Estimated Cost, Mrs. Hawthorne's Parlor: $130.

OLD ROOM

The Lothrops used this room for leisure activities. Informal parties were held here. The room's atmosphere should reflect a mood of relaxed activity.

OLD ROOM

North Wall

NPS CAT. NO.	
2038	TABLE. With checkerboard on top.
2193	CHAIR. Windsor.
	WINDOW SHADES. Original to room.
2064	OIL LAMP. Electrified on built-in shelf.
2648	ARMCHAIR. See Illustration.

East Wall

NPS CAT. NO.	
	CUPBOARD. Built-in, contents:
1611	PLATE. Nankeenware.
1655	CUP. Nankeenware.
1670	INK STAND.
2453	VASE. Glass.
2781	SAUCER. Green.
2780	SAUCER. Green.
2782	DISH. Green.
8123	CUP. Nankeenware.
8124	CUP. Nankeenware.
8126	CUP. Nankeenware.
8127	CUP. Nankeenware.
8129	CUP. Nankeenware.

OLD ROOM

NPS CAT. NO.

8131	BOWL. Nankeenware.
8132	SAUCER. Nankeenware.
8135	SAUCER. Nankeenware.
8136	SAUCER. Nankeenware.
8137	SAUCER. Nankeenware.
8139	SAUCER. Nankeenware.
8140	SAUCER. Nankeenware.
8192	SAUCER. Nankeenware.
8190	SAUCER. Nankeenware.
8196	PLATE. Nankeenware.
8197	PLATE. Nankeenware.
8198	PLATE. Nankeenware.
8199	PLATE. Nankeenware.
8186	BOWL. Vegetable, Nankeenware.
8200	PLATE. Nankeenware.
8213	PLATE. Nankeenware.
8235	DISH. Nankeenware.
1632	PITCHER. Lustreware.

South Wall

NPS CAT. NO.

2010	SIDE CHAIR.

OLD ROOM

NPS CAT. NO.

CABINET. Norwegian. Now in possession of MML's cousin, Mr. Griffen. HML brought this cabinet from a trip abroad (see Illustration 14).

2030 CHEST. Wooden, on floor, below cabinet.

Over Mantel

NPS CAT. NO.

SIGN. Ink on white illustration board, replicating the one in Illustration 17: "The Old Room. This is the oldest part of the house, being one of the homes of the early settlers who built along Lexington Road under the ridge. The crane was in the house in which the 'town meetings' were held, situated on the edge of Carlisle when that town and Concord were united. The kettle is a Hawthorne kettle."

On Mantel

NPS CAT. NO.

1773 CANDLESTICKS. Set, pewter.

PORTRAIT. Of Hawthorne with black crepe ribbons. This can be made, in-house, to simulate this calendar, or one could possibly be found in local second-hand shops.

2151 WATERCOLOR. James and Roxana Adams, leaning against chimney.

1757 BRIC-A-BRAC. "Sleeping Child."

1670 INKSTAND. Porcelain.

OLD ROOM

Fireplace

NPS CAT. NO.	
1788	BELLOWS.
1734	FOOT WARMER.
2125	TEA KETTLE.
2674	TRAMMEL.
10317	POT HOOK. Small.
2575	POKER.
2576	SHOVEL.
8102	TONGS.
1786	WARMING PAN.
8000	ANDIRON.
8001	ANDIRON.

West Wall

NPS CAT. NO.	
2048	ROCKING CHAIR. Wooden.
8676	PIANO. Chickering.
	CALENDAR. John Hancock Insurance Co., c. 1898, with the Old State House pictured. Ask company if copy is available, or make a facsimile.
	PRINT. Pastoral scene comparable to the one in Illustration 17, framed and hanging from picture molding. Cost: $50.
1783-85	LAMPS. Astral, pair, on each end of piano.

OLD ROOM

NPS CAT. NO.

9439 MUSIC RACK.

PIANO SHEET MUSIC. Old sheet music can usually be purchased in thrift shops for about $5.50 per piece. Try to find titles the Lothrops might have owned (patriotic songs).

Center of Room

NPS CAT. NO.

2120 CHAIR. Windsor.

2066. TABLE.

Estimated Cost, Old Room: $30.

PIAZZA ROOM

This room retains its appearance in 1906, when the Lothrops removed a partition that divided the space into two smaller rooms. The family used it as an informal sitting room or parlor. The room should retain a feeling of informality.

All lighting fixtures in this room were installed by HML and are believed original.

Center of Room

NPS CAT. NO.

RUG. Rattan, on floor. A large area rug would be suitable. Yellow matting was used by HML. These are available through East Asian Importers' outlets in major cities.

PIAZZA ROOM

NPS CAT. NO.

2752 TABLE.

2748 COVER. On table. Plain buff-colored linen with embroidered border.

North Wall

2241 PHOTOGRAPH. Framed, "Acropolis in Athens," hanging from picture molding.

2447 PHOTOGRAPH. Framed, "Parthenon" in Nashville, Tennessee, hanging from picture molding.

WINDOW SHADE. Original to room.

10406 WINDOW CURTAINS. Gauze. Presented to the Wayside by MML. The ruffled valance should be removed and plain --not ruffled--tiebacks used. See Sears, 1902, pp. 879-882.

East Wall

NPS CAT. NO.

2203 PRINT. Framed, "Landing of Columbus."

2044 TABLE.

SIDE CHAIR. Mission style, as in #350, p. 62, Stickley Craftsmen Furniture Catalog (New York: Dover, 1979). Low-priced alternatives to labeled pieces are available in second-hand stores for about $35.

Over Mantel

11353 PRINT. Framed, "Three Women in Garden," hanging from picture molding.

2594 CANDLESTICK.

PIAZZA ROOM

NPS CAT. NO.	
2451	CUP. Ceramic.
1680	PITCHER. Ceramic.
1689	CUP. Lustreware.

South Wall

NPS CAT. NO.	
2269	PHOTOGRAPH. Framed, "Creation of Man," hanging from molding.
2013	ARMCHAIR.
2032	BOOKCASE.
2180	PRINT. "Prince Charles' Christmas, AD #1611," framed, hanging from picture molding.
	BOOKS. In bookcase:
2702	Two Little Friends in Norway
2693	Passing of Third Floor Back
2664	Peppers at School
2662	Peppers and Friends
2602	Peppers Abroad
2065	A Little Maid from Boston Town
2676	Hester
2152	Proceedings of the Hawthorne Centenary
	Reverend Dr. Aked; Woman Who Lost; Mis' Beauty; English Cousins; Yawcab Strauss. Not in park's collection but available through booksellers at average cost per book $20.

PIAZZA ROOM

West Wall

2700 SIDE CHAIR. Upholstered in black horsehair.

2181 WATERCOLOR. Framed, "Farm House," hanging from picture molding.

2005 SIDE CHAIR.

2153 PAINTING. Framed, "Whittier And The Children," hanging from picture molding.

2159 PHOTOGRAPHS. "Cologne Cathedral."

2345 PRINT. "Tower of Pisa."

DESK. Mahogany, on frame. For example, see "The Work of L. & J.G. Stickley, Fayetteville, New York," (Stickley, cited above, p. 36, #660).

2727 BASKET. Wicker.

North Wall--Beneath Pictures

NPS CAT. NO.

BOX COUCH OR LOUNGE. Upholstered. See Sears, p. 776. These rarely survive. Check with a reputable dealer. Estimated cost of couch and upholstery, $4500.

CUSHIONS. Sofa, can be made in-house.

1 Green Silk Brocade

1 Persian (Paisley) Cotton

1 Red Silk Brocade

1 Plain Red Cotton

1 White with Embroidered Corners

Estimated Cost, Piazza Room: $5000.

SITTING ROOM

The Lothrops used this room as a place to relax and receive their friends. Harriett Lothrop also wrote her books and stories here, perhaps the most important fact about the room. Margaret Lothrop left excellent descriptions, cited earlier, of her mother writing in this room. We also have photographic documentation of the furnishings and their arrangement.

North Wall

NPS CAT. NO.	
10401	PORTIERE OR DOOR DRAPE. This is one of two given to the park by MML. The Arts and Crafts pattern is appropriate.
2351	PRINTS AND PHOTOGRAPHS. Framed display, of Wagner, his house, his grave, and a view of Germany. Two leaves, from trees near the composer's grave are also included in the framed composition (Illustration 59).
	ELECTRIC WALL SCONCES. Original to room.
2029	TABLE. Green marble-topped, Rococo revival.

Books on Top of Table

NPS CAT. NO.	
8989	Ivanhoe, Vol. I.
8987	Old Mortality, Vol. I.
2313	PRINT. Framed, of a mosaic of Christ in Sicily, hanging from picture molding.

East Wall

NPS CAT. NO.	
2261	PHOTOGRAPH. Framed, of Lincoln Cathedral in England, hanging from picture molding.

SITTING ROOM

NPS CAT. NO.

2282 PHOTOGRAPH. Framed, of St. Botolph's Church in Boston, hanging beneath #2261.

2549 CANDLE STAND. Tilt-top, top vertical.

Shelves Over Mantel

NPS CAT. NO.

1583 CLOCK. Mantel, French, belonged to HML and DL.

2597 VASE. Chinese export porcelain.

1695 BOTTLE. Mold-blown glass.

1628 GOBLET. Copper lustre.

1629 GOBLET. Copper lustre.

1631 TEA CADDY. Oriental export.

1686 BOTTLE. Glass.

1605 SAUCER. Chinese export with urn design.

1606 TEACUP. Chinese export with urn design.

1604 COFFEE CUP. Chinese export with urn design.

1630 CUP. English copper lustre, underglazed with "Samuel." This belonged to Samuel Stone, a relative of HML.

1597 CREAM JUG. Helmet, Chinese export porcelain, monogrammed "HNM." (This and all subsequent HNM-ware are part of the Mulford china in the dining room.)

1602 TEACUP. "HNM."

1599 BOWL. "HNM."

1600 BOWL. "HNM."

SITTING ROOM

NPS CAT. NO.	
1598	TEAPOT. "HNM."
1596	SUGAR BOWL. "HNM."
1594	LID. To #1596.
2244	PHOTOGRAPH. Framed, of Harvey Mulford, HML's grandfather.
1690	CANDY DISH. Molded glass.
1694	GOBLET. Pressed glass.
1847	FABRIC. Two framed pieces, supposedly Martha Washington's wedding dress.
1639	CUP. Blue glass, mold blown, belonged to HML.
1661	VASE. Japanese Imari, nineteenth century.
2599	DRINKING GLASS. Souvenir, with "Wagner theatre" building etched on side.
1722	BOWL. Spun brass.
1657	CUP. Souvenir, with North Bridge on side.
1658	SAUCER. Souvenir, with transfer-printed scene of the Wayside on it.

On Architrave Below Mantel

NPS CAT. NO.	
1752	PLAQUE. Of "Devil Looking Over England." Souvenir purchased by HML in Lincoln at the Lincoln Cathedral.
1753	PLAQUE. Of the "Lincoln Imp." Purchased by HML along with #1752.
2150	PRINT. Framed, of John Milton. Purchased as souvenir by HML who placed it here.

SITTING ROOM

Fireplace Equipment

NPS CAT. NO.	
2145	FIRE TONGS. Brass.
8232	HEARTH BROOM.
1807; 1809	ANDIRONS. Pair, brass.
1811	FENDER.
2039	FIRE SCREEN. Decorated by Rose Hawthorne Lothrop with quotations from Mosses from an Old Manse.
	PINE CONES. Tied to ribbons hanging from upper corner of screen as in Illustration 20. These can be made from flora on the property and inexpensive satin ribbon for under $3.
	PINE CONES. Hanging from edge of shelves with ribbons as in Illustration 20.
2328	PHOTOGRAPH. Sepia toned, of "Arc de Triomphe" in Paris, framed, hanging from picture wire attached to molding. One of HML's souvenirs.
	FAN. Palm leaf with flowers stenciled on it, behind photo as in Illustration 20. Available in reproduction at Oriental import shops for under $7.
2236	PRINT. Of Rembrandt's "Night Watch," framed, hanging from picture molding.
2270	PHOTO. Framed of bas-relief frieze.
2240	PHOTO. Framed of triptych by Lorenzo Ghiberti of the Baptistery Gates of Paradise.
2012	ROCKER. Ladderback, from HML's family. She believed it was from England, but the woods, maple and oak, argue for a New England origin.
2019	TABLE. Sheraton.

SITTING ROOM

NPS CAT. NO.	
8350	TABLE RUNNER. White cotton.
2554	LAMP. Astral, converted for electricity.

South Wall

NPS CAT. NO.	
2227-28	CHROMOLITHOGRAPHS. Pair, of angels in lancette frames hanging one above the other.
	WINDOW SHADES. Original to house.
10404	CURTAINS. White lace, selected by MML.
2229	PRINT. Framed, of Madonna and Child after Lippi original, hanging from picture molding.

Books on Shelf

NPS CAT. NO.	
8990	Ivanhoe II
8992	Waverly II
8991	Waverly I
8988	Old Mortality II
2023	WRITING DESK. HML's.

On Desk

NPS CAT. NO.	
1686	PERFUME BOTTLE. Belonged to HML.
10343	BOX. Durand chocolate.

SITTING ROOM

NPS CAT. NO.

1633 VASE. Miniature, used by HML as a pen holder.

PENS, in vase. PEN HOLDERS, straight. NIBS. Available at art supply stores for about 50¢ each.

1727 INK STAND. HML's.

2472 EYEGLASSES. HML's.

2370 ADVERTISEMENT. For the Five Little Peppers.

1688 CHAIR. Windsor, in front of desk.

WINDOW SHADE. Original to the room.

10405 CURTAINS. White lace, selected by HML.

2155 ILLUSTRATION. Framed, by Hermann Heyer of one of the Five Little Peppers stories (Illustration 60).

2055 CHAIR. Banister-back.

West Wall

NPS CAT. NO.

2154 WATERCOLOR. Framed, by Kate Greenaway, purchased by Daniel Lothrop in 1880.

2149 OIL. On canvas, framed, "The White Mountains," by Edwin Champruy.

2448 WATERCOLOR. Framed, by W. Andrews of a pastoral scene.

10400 DOOR DRAPE OR PORTIERE. Matches those on North Wall.

2724 CHAIR. Windsor.

SITTING ROOM

Center of Room

NPS CAT. NO.	
10403	RUG. Domestic oriental. Not original to room but replicates the feeling of the area rug seen in Illustration 20, taken in 1888. Illustration 21, taken in about 1922, shows a Brussels carpet, now missing. This carpet was quite worn in the photograph.
2588	ROCKER. Wicker. Where HML liked to sit and think about the Peppers.
	CUSHIONS. Chintz, for rocker made from a reproduction fabric and feather cushions. Schumacher fabric similar to that used in the West Chamber would be appropriate. Estimated cost: $50. per cushion or $100.

Estimated Cost, Sitting Room: $115.

EAST CHAMBER

This room should portray MML's presence at the Wayside. This was her room after 1905. The interpreter has an opportunity in the east chamber to discuss MML's role in the house and its preservation.

North Wall

NPS CAT. NO.	
9492	PRINT. Framed, "Girl Standing," hanging from picture molding.
1976	CHAIR. Windsor.
	WALL SCONCE. Electric. North and West Wall sconces original to room.
2288	PRINT. Framed, "Sibilla Delthea," hanging from picture molding.

EAST CHAMBER

NPS CAT. NO.	
2697	CHEST OF DRAWERS.
2653	WASH BASIN.
	TOILET SET. Brush, comb, mirror, hair receiver, hairpin box, and hairpins. Available at a thrift shop, or second-hand shop. Estimated cost: $45.

East Wall

NPS CAT. NO.	
2089	PANEL BED.
10449	MATTRESS. On bed. No NPS number.
10447	SHEET.
10448	SHEET.
	PILLOW.
10445	PILLOW CASE.
10446	BLANKET.
10450	BEDSPREAD.
2616	SCRAP BASKET. Wicker.
10451	CURTAINS.
2581	ROCKING CHAIR.
2212.	PRINT. Framed, "Girl With A Muff," hanging from picture molding.
2546	CHAIR.

EAST CHAMBER

South Wall

NPS CAT. NO.	
10452	CURTAINS.
10453	CURTAINS.
2248	PRINT. Framed, "Birches," hanging from picture molding.

West Wall

NPS CAT. NO.	
2103	CHEST OF DRAWERS. Hepplewhite.
2110	MIRROR. Hanging from picture molding.
2121	CHAIR.

Over Mantel

NPS CAT. NO.	
2789	PRINT. Pre-Raphaelite angel, in stand-up frame.
2790	PRINT. Pre-Raphaelite angel, in stand-up frame.
2247	PRINT. "Emerson," in stand-up frame.

Fireplace

NPS CAT. NO.	
1797	FENDER.
8003	ANDIRON. Brass.
8004	ANDIRON. Brass.
2144	SHOVEL. With brass top.

EAST CHAMBER

NPS CAT. NO.

1794 TONGS. Brass.

2570 POKER.

Center of Room

NPS CAT. NO.

8094 RUG. Oriental style.

2558 HAT BOX.

10040 BOX.

10039 FOOTLOCKER. Numbers 2558, 10040, and 10039 stacked at foot of bed.

In Closet

NPS CAT. NO.

8154 HAT. MML's.

8440 SHOE. MML's.

10430 COAT. Black, MML's.

Estimated Cost, East Chamber: $45.

GUEST ROOM OR TERRACE ROOM

Sometime after DL's death in 1893 and MML's return from college in 1905, this room became HML's bedroom. It is recommended that this room portray HML's occupancy. According to an interview with MML, the wallpaper in this room was original to the Hawthornes. The woodwork colors date to HML's occupancy.

GUEST ROOM OR TERRACE ROOM

North Wall

NPS CAT. NO.	
2081	CHEST OF DRAWERS. With high mirror.
2113	CLOTHES POLE.
	WALL SCONCES. Original to room. No NPS number.
	WINDOW SHADES. Original to room.
10431	CURTAINS. Chintz, reproduced from the original pair.
1988	MIRROR. Pier, grained frame.
1987	TABLE. Demilune pier, in front of mirror.
2098	LAMP. Hurricane, on pier table.

East Wall

NPS CAT. NO.	
	WINDOW SHADE. Original to room.
10432	CURTAINS. Chintz, reproduced from the original pair.
8438	WING CHAIR. Wicker.
	CUSHION. Small, on chair, reproduction.
10434	PILLOWCASE. On cushion, made from reproduction Chintz.
	PILLOW. Large, on chair, reproduction.
10435	PILLOWCASE. Large, on chair, made from reproduction Chintz.
2572	TABLE. Small, pine. Copies of Wide Awake from the park's collection on the table. These should be rotated to preserve them.
8349	TABLE SCARF. On table.

GUEST ROOM OR TERRACE ROOM

NPS CAT. NO.	
2099	LAMP. Hurricane, on table.
1991	BED. Ash, part of set purchased by the Lothrops in 1883.
1992	BEDSPRINGS. Frame.
10426	SHEET.
10427	SHEET.
10428	BLANKET.
10429	MATTRESS.
10425	PILLOW.
	PILLOW.
8398	PILLOW SLIP.
8395	PILLOW SLIP.
10440	BEDSPREAD.
2226	CHROMOLITHOGRAPH. "Nun Lighting Candles," framed, hanging from picture molding over bed.
	WALL SCONCE. Original to room. No NPS number.
1990	BUREAU.
2452	COLOGNE BOTTLE. On bureau.
2778	TRAY. Ceramic, on bureau.
	HAIRPINS. On tray. Reproductions are available in five and dime stores for under $1.
	TOILET SET. Brush, combs, mirror, hair receiver, hairpin container. Available through second-hand stores. Estimated cost: $45.

GUEST ROOM OR TERRACE ROOM

South Wall

NPS CAT. NO.	
2156	OIL. "Country Scene," on canvas, framed, hanging from picture molding, over mantel.

On Mantel

NPS CAT. NO.	
1766	CANDLESTICK. Brass.
2174	SKETCH. Of Polly Pepper, framed, leaning against wall.

West Wall

NPS CAT. NO.	
1989	TOILET CUPBOARD. With mirror.
8382	TOWEL. Linen, hanging from towel bar on cupboard.
1993	COMMODE.
8331	TOWEL. On top of commode.
1979	SOAP TRAY.
	SOAP. Plain castile, in tray. Available through a supermarket or five and dime store for 50¢ per cake.
1977	PITCHER.
1978	WASHBOWL.
	WALL SCONCE. Electrified, original to room. No NPS number.
1981	ROCKING CHAIR.
	WINDOW SHADE. Original to room.

GUEST ROOM OR TERRACE ROOM

NPS CAT. NO.

10439 CURTAINS. Reproduction Chintz, after originals.

Estimated Cost, Guest Room or Terrace Room: $50.

LARGE BATHROOM

This room was used by the Lothrops for sanitation and hygiene.

The plumbing fixtures are original.

North Wall

NPS CAT. NO.

2017 CHAIR. Windsor, bamboo style.

10468 CURTAINS. Window, reproduction of white dimity curtains used by HML.

WINDOW SHADE. Green. Presented to the Wayside by MML.

2195 BASKET. Large, wicker, originally used for soiled towels.

WEIGHTS AND PULLEYS. Affixed to wall. Estimated cost: $125.

East Wall

NPS CAT. NO.

MIRROR. Considered a fixture on the wall. This has always been in the room.

TOWELS. Linen, over towel bar. Reproduction towels are available through department stores; or a dry goods firm can supply the linen; and park staff can hem them.

2696 CHEST OF DRAWERS. Believed to have been purchased from the Hawthornes, and always located in this room.

LARGE BATHROOM

NPS CAT. NO.

DUST RUNNER. Linen, on chest of drawers. The one presently in the room is appropriate but has no number.

MUG. Green and white, for shaving. A green milk glass mug would be appropriate, or a green earthenware mug. Available from a dealer who specializes in late nineteenth-century objects. Estimated cost: $25.

SOAP DISH. Small ceramic dish would be suitable. Estimated cost: $5.

BASIN. Enamel, probably used for a shaving bowl. An enamel, shallow bowl, approximately 10 inches in diameter can be found in a second-hand store for approximately $5.

South Wall

NPS CAT. NO.

BATH TOWEL. Over towel bar. A plain white terry towel would be suitable. Cost: $5. The pile on the towel should not be as thick as present-day towels.

West Wall

NPS CAT. NO.

8496 BATH MAT. Hung over the side of tub.

10467 SOAP DISH.

SOAP. Cake of castile or white soap for dish. Cost: 50¢.

Center of Room

NPS CAT. NO.

8559 RUG. Hooked.

LARGE BATHROOM

NPS CAT. NO.

8629 RUG. Striped.

Estimated Cost, Large Bathroom: $250.

MAID'S ROOM

The furnishings in this room should reflect the residence of the Lothrop family's live-in help, making a statement about the Lothrops' economic status and about the life-styles of late nineteenth-century domestics.

North Wall

NPS CAT. NO.

10466 BED. Iron and brass.

10464 MATTRESS.

8506 SHEET.

8425 SHEET.

10463 BEDSPREAD. Black and white pinstripes.

9441 PILLOW.

2093 PILLOW.

WINDOW CURTAINS. Made to approximate the original design. These should be a simple pair of cotton, light and medium blue printed curtains, with tiebacks. Fabric patterns should be examined in back issues of Sears catalogs, and an attempt made to approximate MML's vague description of the originals (see p. 157).

2114 BUREAU.

MAID'S ROOM

NPS CAT. NO.

2215 PRINT. "Girl in White Dress," hanging from picture molding on wall above bureau.

East Wall

NPS CAT. NO.

WINDOW SHADE. Presented to the Wayside by MML.

CURTAINS. As described on North Wall, above.

2216 PRINT. "Man and Woman Walking," hanging from picture molding above mantel.

CHEST OF DRAWERS. Painted brown, that approximates the green chest of drawers already in the room. Source: A local antiques dealer. Estimated cost: $225.

BUREAU SCARF. Linen. Approximate cost: $5.

South Wall

NPS CAT. NO.

2646 SIDE CHAIR.

CURTAINS. In four-panel sections in fabric that matches the window curtains, suspended from rods in front of "clothes press."

West Wall

NPS CAT. NO.

BED. Single, iron and brass, approximately the same style as the one now in the room. Source: Dealer who specializes in late nineteenth-century antiques, or one who deals exclusively in brass beds. Estimated cost: $350-$500.

MAID'S ROOM

NPS CAT. NO.

MATTRESS. Available from second-hand store for $25. This should be the type with a tick cover and buttons.

SHEETS. Two. If the bed is to be displayed made up, any type of sheets will give the bedspread the proper drape.

FEATHER PILLOWS. Two. Tick covers. Cost: $10. each. Source: Second-hand shops.

BEDSPREAD. Similar to the one in the room. Source: Second-hand store. Cost: $10. As an alternative, a seersucker, striped fabric could be purchased and made into a suitable spread.

2214 PRINT. "Girl in Neoclassical Dress," over bed, hanging from picture molding.

1980 WASHSTAND.

2134 MIRROR. Above washstand on wall.

8406 WASHBOWL.

8403 PITCHER.

8404 SOAP DISH.

8408 SLOP JAR

HAND TOWELS. Linen, two, hanging from the rails of the washstand. Available in second-hand shops for $3 each, or made from reproduction fabric at the park.

Center of Room

NPS CAT. NO.

8084-85 RUGS. Braided, scattered on the floor.

Estimated Cost, Maid's Room: $1016.

SMALL BATHROOM

No furnishings data survive for this room, and no furnishings are recommended here. The Lothrops used the larger bathroom. This small bathroom was not installed until 1910, a few years before the Lothrops began to rent the property. Furnishing the larger bathroom, which is well documented, will sufficiently interpret this function at the Wayside.

TOWER STUDY

This room, more than any other at the Wayside, provides an opportunity to portray the Lothrops' (especially HML's) ideas about historic interpretation, and to discuss the Victorian's expectations of an historic house. The Lothrops used this room as a shrine to Nathaniel Hawthorne. It is the epitome of the Wayside tour. While no inventory survives, an abundant amount of photographic evidence (Illustrations 28 through 32) exists. HML considered Hawthorne one of America's greatest authors. Despite the considerable conflicts in the world views of HML and Hawthorne, she memorialized him at the Wayside and, by virtue of her occupancy, set herself in a direct continuum from Hawthorne in the annals of American literature.

North Wall

NPS CAT. NO.

2300 BUST OF A WOMAN. On top of built-in cupboards.

TOWER STUDY

Inside Cupboard

NPS CAT. NO.

Illustration 30 demonstrates that MML kept displays and label copy inside the cupboards. A similar display might be made. The photos appear to be famous American authors, philosophers, and statesmen.

WALL SCONCE. Original to room. No NPS number.

WINDOW SHADES. Green. Original to room. In summer, tack a piece of screening to one of the windows as MML did for ventilation (see Illustration 30).

2209 PEDESTAL.

1986 BUST. Of Voltaire, on pedestal.

2301 BUST. Of Plato, on top of built-in cupboard.

East Wall

NPS CAT. NO.

2014 TABLE. Drop-leaf, Federal style pembroke.

2204 BOOKCASE. Oak, swivel, from D. Lothrop Co.

Books in Bookcase

NPS CAT. NO.

2155 The Hawthorne Centenary at the Wayside, Concord, 1904, T.W. Higginson.

2565 Hawthorne at the Old Manse by Allen French.

2795 Nathaniel Hawthorne Man and Writer by Edward Wagenkneeht.

2824 Nathaniel Hawthorne by Austin Warren.

TOWER STUDY

NPS CAT. NO.

8849 Nathaniel Hawthorne, The American Years by Robert Cantwell.

8825 Personal Recollections of Nathaniel Hawthorne by Horatio Bridge.

8837 Life of Nathaniel Hawthorne by Moncure D. Conway.

8849 Nathaniel Hawthorne, The American Years by Robert Cantwell.

8850 Sorrow Built a Bridge by Katherine Burton.

8853 Tales of Nathaniel Hawthorne, John Brook Moore, ed.

8865 Favorite Authors.

8866 Yesterday With Authors, James T. Field.

8867 Yesterday With Authors, James T. Field.

8895 Archibald Malmaison, Julian Hawthorne.

8897 The Novels and Tales of Nathaniel Hawthorne.

8898 Confessions and Criticisms, J. Hawthorne.

8899 Hawthorne and His Circle, J. Hawthorne.

8900 Hawthorne and His Circle, J. Hawthorne.

8901 Nathaniel Hawthorne and His Wife, Vol. I, J. Hawthorne.

WALL SCONCE. Original to room.

2208 BOOKCASE. Belonged to the Hawthornes.

FABRIC. Plain red wool fabric covering bookcase. MML recalls this was used as a protection by her mother.

TOWER STUDY

On Bookcase

NPS CAT. NO.	
2306	BUST. Pestalozzo.
2571	BUST. Benjamin Franklin.

In Bookcase

NPS CAT. NO.	
8902	Nathaniel Hawthorne and His Wife, Vol. II, J. Hawthorne.
8903	Selections From Hawthorne and His Friends.
8906	American Literary Scene, Manning Hawthorne, ed.
8910	Shapes That Pass, Julian Hawthorne.
8914	The Hawthorne Centenary at the Wayside, 1904.
8915	The Hawthorne Centenary at the Wayside, 1904.
8933	Memories of Hawthorne by Rose Lathrop.
8938	The Life of Horace Mann by Mary Mann.
8951	A Fire Was Lighted, Theodore Maynard
8960	The Rebellious Puritan, Helen A. Clarke.
8999	Brief Biographies, Lloyd Morris.
9004	The Life and Times of Nathaniel Hawthorne, Frank Preston Stearns.
9017	Hawthorne and His Publisher, Caroline Ticknor.
9018	The Hawthorne Centenary at the Wayside, 1904.
9020	Hawthorne's Country, Helen A. Clarke.

TOWER STUDY

NPS CAT. NO.

9022 Tales, Sketches and Other Papers by Nathaniel Hawthorne, G. Lathrop.

9059 Nathaniel Hawthorne, George E. Woodbery.

9237 Hawthorne and His Friends, F.B. Sanborn.

9271 Romantic Rebel, Hildegard Hawthorne.

9364 The House of the Seven Gables, N. Hawthorne.

9366 Aunt Ebe, Manning Hawthorne.

9379 Nathaniel Hawthorne and the Tradition of Gothic Romance, J. Lundblad.

9380 Nathaniel Hawthorne Prepares for College, Manning Hawthorne.

9381 Nathaniel Hawthorne at Bowdoin College, Manning Hawthorne.

9382 Hawthorne Spectator, Elizabeth Hawthorne, ed.

South Wall

NPS CAT. NO.

2100 PRINT. Framed, Nathaniel Hawthorne, hanging from picture molding.

On Mantel

NPS CAT. NO.

1783; 1785 OIL LAMPS. Pair, electrified, at either end of mantel as in Illustration 28.

2174 DRAWING. Framed, of Polly Pepper praying, with explanation and autograph of HML, in center of mantel as in Illustration 28.

TOWER STUDY

NPS CAT. NO.

OBELISK. Small, to the right of #2174 as in Illustration 28. This was obviously a souvenir. They are still available for approximately $3.

In Front of Fireplace

NPS CAT. NO.

2000 CHAIR. Windsor, red.

2207 CHAIR. Painted, late nineteenth or early twentieth century.

CUSHION. Down, covered with a red slip case, on the chair, as in Illustration 28.

West Wall

NPS CAT. NO.

BOOKSHELF. Bamboo-turned, mounted on wall. These were popular during the last quarter of the nineteenth century. Approximate cost: $125. Source: Dealers who specialize in nineteenth-century antiques.

PAGE. From an edition of The Scarlet Letter showing Hester Prynne knocking at the door. This page is tacked to the wall in Illustration 33. Approximate cost: $10.

2016 TABLE. Drop-leaf, with one leaf extended.

CARD. On table to simulate the one in Illustration 33.

CARD TEXT. Reads, "HAWTHORNE TOWER. After his return from Italy, Hawthorne wanted a tower room that reminded him of Monte Auto, and where he could work undisturbed. He built this in 1856 where surrounded by the waving pines he could look off to the quiet country he loved as he paced to and fro. The standing desk in the corner was built by his own hand."

TOWER STUDY

NPS CAT. NO.

PINE BOUGHS. HML's association of historic interpretation with euhemerism is obvious from the shrine-like room arrangements in the early photographs of the Wayside. Whether she valued pine boughs for the symbolic aspects of coniferous plants, i.e. always green, full of life and longevity, or merely as useful ornaments, this room would be incomplete without pine bough decorations at least on important anniversaries. The greens display is seen in Illustrations 28 and 33.

Estimated Cost, Tower Study: $140.00

UNA'S ROOM

The Lothrops used this room as a guest room. Since the 1914 inventory describes this as the "blue room," there is some question whether the Lothrops associated the room with Una Hawthorne. This room provides the interpreter with the opportunity to discuss both Una and HML's many friends who visited the Wayside.

North Wall--Northwest Corner

NPS CAT. NO.

2069 VANITY TABLE. Part of the complete bedroom suite in this room.

On Table

NPS CAT. NO.

1683-84 PERFUME BOTTLES.

UNA'S ROOM

Window Hangings

NPS CAT. NO.

10421 CURTAINS. White, sheer, from MML but probably not original to this room.

DEEP VALANCE. Liberty of London print fabric (select from local Liberty of London dealer), suspended from large curtain rings on brass-ended curtain rods. These wood and brass curtain rods are mentioned in Carroll's interview with MML on August 15, 1966. Nearby sources for reproductions can be found in The Old-House Journal's Buyer's Guide (issued annually), 199 Berkeley Place, Brooklyn, New York 11217. See Illustration 34 for guidelines.

2565 SIDE CHAIR. Windsor.

WALL SCONCE. Electrified. Original to room. No NPS number.

East Wall

NPS CAT. NO.

2233 PRINT. Framed, "Mary Queen of Scots," hanging from a picture hook about six inches above the top of the frame.

CURTAIN. Across closet doorway made from Liberty of London fabric, suspended from curtain rings and hanging from a wooden rod with brass ends.

STEAMER TRUNK. See the trunk in the foreground of Illustration 34 for guidelines. If such a trunk is not already in the park's possession, second-hand stores carry them for approximately $65.

UNA'S ROOM

Over Mantel

NPS CAT. NO.	
2053	CHROMOLITHOGRAPH. Framed, "Girl Picking Petals from Daisies," believed to have been purchased by Daniel Lothrop. Illustration 34 shows this print hanging over the mantel. It should be hung in the same manner, tilting out over the mantel.

On Mantel

NPS CAT. NO.	
	LAMBREQUIN. Large, as in Illustration 34. No records survive that describe this in detail. From the photograph it appears to have been a light-colored fabric with a band of tassels sewn to the front edge. In keeping with the colors of the room, a light blue silk is recommended. Scalamandre fabrics produces a line of ready-made trimmings which would be suitable for the tassels.
1767-68	CANDLESTICKS. Pair.
8150	WORKBASKET.
2777	VASE. Blue enameled.
1582	CLOCK. Ansonia Clock Works, 1881.
2056	ROCKER. Mid-nineteenth century.
	CURTAIN. Liberty of London print across closet doorway. See above description.

South Wall

NPS CAT. NO.	
2182	PRINT. Framed, "Charming Kate," hanging from a long picture wire as in Illustration 34.

UNA'S ROOM

NPS CAT. NO.

CALENDAR. Any small calendar of the type distributed as promotional items by retailers, dating between 1888 and 1914. These can be found in second-hand stores. A silk ribbon rosette should be affixed to the upper corner of the calendar as in Illustration 34.

WINDOW HANGINGS. See above description.

2220 PHOTOGRAPH. Of a Burne-Jones print, "Stairway of Life" or "Girl on Staircase," hanging from long picture wire as in Illustration 34.

2299 PRINT. Framed, "Ave Maria" after Della Robbia, hanging from short picture wire beneath #2182. See Illustration 34.

West Wall

NPS CAT. NO.

2067 BED. Rococo revival.

8410-12 MATTRESS.

8513 SHEET.

PILLOWS. Feather, two (no numbers).

9440 PILLOW COVER. "DL" embroidered into the edge.

9442 PILLOW COVER. "MML" embroidered into the edge.

PILLOW SHAM. Lace, suspended from curtain bar as in Illustration 34. Inexpensive curtain lace is still available from Sears, Roebuck and Co. Two satin bows should be attached to the front.

8522 QUILT. Folded at the foot of bed.

2068 COMMODE.

UNA'S ROOM

NPS CAT. NO.	
	COVER. Linen, with tatted edges, over commode. See Illustration 34.
2775	SLOP JAR. Inside commode.
2695	TOWEL RACK.
2475	TOWEL.
8331	TOWEL.
8333	TOWEL.
2070	WASHSTAND.
2774	SOAP DISH.
2797	GIRANDOLE. Gold.
	WASHBASIN AND PITCHER. On washstand. An ironstone set is recommended. These are available in second-hand stores or antique dealers for about $100.

Center of Room

NPS CAT. NO.	
	RUG. Domestic oriental, approximately 4' x 6'. See Illustration 34. These are available through any reputable rug dealer, such as Jerehian Brothers or Maloumian Brothers in Philadelphia, or Dildarian in New York. Often, rug cleaners who store rugs will have unclaimed rugs at reduced prices. Estimated cost: Up to $1500, depending upon condition.

Estimated Cost, Una's Room: $1800.

UPPER FRONT HALL

Although this space was only used by the occupants as a passage between rooms, the Lothrops did keep some furniture and mementos in it. Some of the objects relate to Daniel Lothrop. This provides the interpreter with an opportunity to discuss Lothrop, as elsewhere his presence is not as strong as his wife's or daughter's.

North Wall

NPS CAT. NO.

WINDOW SHADE. Original to space. No NPS number.

East Wall

NPS CAT. NO.

2237 CERTIFICATE. Framed, of DL's membership in the Bostonian Society, hanging from ceiling cove molding over Northeast Passage doorway.

2201 WATERCOLOR. Framed, of the Wayside by Mrs. Isaac Fenno, 1891, hanging from cove molding over Hawthorne Bedroom doorway.

CLOCK. See Illustration 36. A wall clock marked "D Lothrop Co." once hung over the Hawthorne Bedroom doorway. The whereabouts of this clock is unknown and because of its highly personal association, a substitute is not recommended. It is listed as a record of what appeared in the hall if an opportunity to acquire such a clock ever arises.

South Wall

NPS CAT. NO.

WINDOW SHADE. Original to this space. No NPS number.

UPPER FRONT HALL

NPS CAT. NO.

2202 CHAIR. Windsor, with "Ephraim Wales Bull" stenciled on the crest rail.

East Wall

NPS CAT. NO.

2087 PRINT. Framed, "Pilgrims Signing the Compact," hanging from picture molding.

2445 PRINT. Framed, "Milton In His Blindness," hanging part way down the stair wall.

Center of Room

NPS CAT. NO.

CARPETING. Green, as in lower front hall.

HANGING LANTERN. Now electrified, at the top of the stairs, installed in 1906.

Estimated Cost, Upper Front Hall: $00.

WEST CHAMBER OR HAWTHORNE BEDROOM

This was MML's bedroom when she was a child. After she began using the East Chamber, this room served as an extra guest room.

North Wall

NPS CAT. NO.

1808 HIGH CHEST. Queen Anne, probably South Shore, Massachusetts.

WEST CHAMBER OR HAWTHORNE BEDROOM

NPS CAT. NO.	
2221	CHROMOLITHOGRAPH. Framed, "Girls on Hill," hanging from picture molding over bed.
	WALL SCONCE. Electric. Original to room. No NPS number.
2115	SLEIGH BED.
2116	MATTRESS.
8461	SHEET.
10455	SHEET.
10456	BLANKET.
	PILLOWS. Two, on bed.
8398	PILLOW SLIP.
8395	PILLOW SLIP.

East Wall

NPS CAT. NO.	
8457	PORTIERE. Chintz, for closet doorway. Available from F. Schumacher Co., for about $75. This should match the other chintz in the room.

Over Mantel

NPS CAT. NO.	
2256	PRINT. Framed, "Capture of Andromache."

WEST CHAMBER OR HAWTHORNE BEDROOM

On Mantel

NPS CAT. NO.	
1763-64	CANDLESTICKS. Pair, brass.
1634-35	VASES. Imitation Frankenthal, hand painted, a wedding present to HML.

Fireplace

NPS CAT. NO.	
2104	FENDER. Wire and brass.
2105-06	ANDIRONS. Pair.
1790	EQUIPMENT STAND.
1791	FIRE TONGS.
9463	FIRE POKER.
1792	FIRE SHOVEL.
2231	PRINT, "A Morning in the Tropics."
2111	CHEST OF DRAWERS. Federal.
2109	TOILET MIRROR AND STAND. On chest.
	WALL SCONCE. Electric. No NPS number.

South Wall

NPS CAT. NO.	
10457-58	CURTAINS. Chintz. Reproduced after original set by HML.
	WINDOW SHADES. Original to the Wayside.

WEST CHAMBER OR HAWTHORNE BEDROOM

NPS CAT. NO.	
2096	ROCKING CHAIR. Cane seat and back.
2213	PRINT. Framed, "Erasmus," hanging from picture molding.

West Wall

NPS CAT. NO.	
2097	DESK. Drop-front.
2123-24	OIL LAMPS. Glass, pair.
	BUREAU SCARF. No NPS number.
1668	BOWL. Ceramic.
2686	MIRROR. Hanging from picture molding above desk.
10460	CURTAINS. Chintz.
2108	SHAVING TABLE. Salem, early nineteenth century. Believed to have belonged to Hawthorne.

Center of Room

NPS CAT. NO.	
8072	RUG. Braided, wool. Presented to NPS by MML.
	SCREEN. Wood and chintz. No longer in NPS collection. A substitute screen can be found in an antiques shop and fitted with reproduction chintz, matching the other chintz in the room, all for about $275. Plain rectangles as in Stickley's Craftsmen Furniture Series would be appropriate.

Estimated Cost, West Chamber or Hawthorne Bedroom: $350.

SPECIAL INSTALLATION, MAINTENANCE AND PROTECTION RECOMMENDATIONS

(Diana R. Pardue)

This section contains instructions on maintaining a safe environment for museum objects in the historic house, performing necessary collection maintenance, and maintaining adequate security. See Part D for potential sources of assistance in implementing this section.

A. THE ENVIRONMENT

Maintaining a stable environment within a furnished building is crucial for long-term preservation of the historic furnishings. Part C contains a list of elements destructive to historic furnishings (Agents of Deterioration), and includes recommended levels to sustain a proper museum environment.

1. Temperature/Humidity

Temperature and humidity readings must be taken on a regular, long-term basis to determine seasonal fluctuations. A recording hygrothermograph should be used continuously, placed on each floor, and out of reach of curious visitors, but in rooms containing historic furnishings. Weekly charts can be used to identify problem areas and justify changes to the existing climate control equipment.

The house appears to be having structural problems that may affect the historic furnishings. Hygrothermographs can be placed in problem areas and their charts can be used to detect excess moisture. Interior photographs need to be taken of the problem areas and then used

as a basis for documenting any changes that are occurring internally with the structure. Monitoring must be done by the park staff before structural changes can be made. The Regional Historic Architect should be consulted and should work with the staff on monitoring and interpreting the results.

An average internal relative humidity of 55% should be maintained year round. Recognizing the difficulty of such precise control and taking into consideration the needs of a historic structure, an acceptable alternative is 35% or higher relative humidity in the winter and 55% or lower in the summer. Such a broad range in relative humidity is acceptable only if the change from the wintertime low to the summertime high, and back again, is slow and regular and the daily relative humidity varies less than 2%.

Ideally the inside temperature should be about 70°F when the house is open to the public. However, an acceptable temperature for winter is 50°F, and for summer 75°. Above 70°F, good ventilation is needed to minimize pockets of stagnant humid air. Rapid changes in temperature must be avoided; daily temperature changes should not exceed 5°. (Manual for Museums, pp. 67-69; Conserve O Grams 3/6, 3/7)

2. Light

Controlling both visible and ultraviolet light will prevent fading and weakening of fibers in organic materials (wood, textiles, paper,

leather). The curator should try to maintain light levels of 150 lux (or lower) and no more than 75 microwatts per lumen.

Ultraviolet light filters have been installed on all windows of furnished rooms. Window shades and curtains can be used to block direct sunlight from entering the furnished rooms. The curator should develop a schedule of raising and lowering the appropriate shades in the morning, noon, and at closing time to limit the amount of sunlight in the rooms. Light readings (both lux and ultraviolet) need to be taken by the curator on a yearly basis to make sure the levels are within the recommended range.

Lighting fixtures in these rooms should be used only when necessary, and turned off when visitors are not present. Only incandescent lighting with low watt bulbs should be used.
(Manual for Museums, p. 69; Conserve O Grams 3/3, 3/5)

3. Dust

Dust is an abrasive which can attack objects directly. Prevention is better than treatment; good housekeeping should keep dust off objects. Dust covers, made from washed, unbleached muslin, should be placed over the furniture when the house is closed to the public in the off-season. These covers will minimize dust contact. To keep dust levels to a minimum, windows should be open only when absolutely necessary and window screens should be used.
(Manual for Museums, pp. 69-70; Conserve O Gram 7/8)

4. Insects/Rodents

Insect and rodent inspections should occur weekly, and appropriate actions taken where needed. To prevent or to minimize insect and rodent activity, food and drinks should not be allowed in the house, and it should be cleaned on a regular basis using the housekeeping schedule.

(Manual for Museums, pp. 65; 69-77; Conserve O Grams 3/9, 3/10)

5. Fire

The house needs better fire detection systems. Smoke and heat detectors are located throughout the house but are not placed in good locations within the rooms to quickly detect a fire. Fire extinguishers (ABC) are located throughout the house and are to be used until the local fire department arrives. The detection system is hooked up with the local fire department. An appraisal of the fire detection and suppression systems needs to be done by a reputable firm in conjunction with the appropriate Regional office staff people to determine what is needed. A multidisciplinary team made up of a historical architect and a museum curator should be involved in determining what particular types of systems should be installed to minimize any negative impact on historic building fabric and the furnishings. The team should consult with the recommendations in NFPA 911, "Protection of Museums and Museum Collections." In addition, the park should invite the responsible fire department to visit and inspect the house, to become aware of particular problems which should be considered regarding

the furnishings and the historic structure. This visit should take place twice a year.

The Park Ranger should prepare an emergency action plan for implementation in the event of natural disasters, fire, civil unrest, and bomb threats. It should delineate responsibilities of park employees to minimize danger to life and property. The staff must be made aware in advance of actions designed to save the more valuable museum objects. A plan for the safe evacuation of visitors and staff must be posted.

Fire drills held on a regular basis are one of the best ways to ensure the proper response to an emergency. Thinking out responses ahead of time makes dealing with the real emergency much easier.

Good housekeeping can be the most important single factor in the prevention of fire. No smoking should be allowed in the furnished sections of the house.

(Manual for Museums, pp. 77; 292-297; Conserve O Gram 2/4)

6. Security

Protection of the furnishings is provided by visitor barriers, mechanical intrusion systems, and park employees. Park employees conducting house tours meet visitors at the front door and let them out when the tour is completed. Outside exits should remain locked.

Tour groups should never exceed fifteen people, except during special programs when more employees can be stationed throughout the house. Self-guided tours should be avoided and visitors should not be left unattended.

Security devices can extend the eyes and ears of the park staff, especially when the park is closed. These devices depend on transmitting a message to a receiver who acts with speed and effectiveness.

A reputable security firm should prepare a security appraisal, recommending additional security devices if needed. The security systems should be tested periodically. Local authorities should be made aware of the existence and value of the furnishings, as well as who to notify in an after-hour's emergency.

Park employees must insist that visitors do not touch the furnishings. Only park employees with curatorial duties should handle the historic furnishings and then as little as possible, and only with clean hands. Metal objects should not be handled without clean cotton gloves.

Small objects can be protected from unncessary handling or theft by placing them out of reach of visitors, or securing them to large objects. Reproduction objects should be used in place of historic objects if proper protection cannot be provided and displayed objects are necessary. However, reproduction objects should not be regarded

as expendable to the extent that they are given absolutely no protection or care.

Park employees should conduct walk-through examinations and visual inventories several times daily. Missing or damaged objects should be reported immediately to the Superintendent, and Incident Reports (Form 10-434A) completed.

The museum records system is an additional security device. An up-to-date system contains object locations and descriptions. Location files, part of the records system, should be established, using salmon-colored catalog cards (Form 10-254A). Each card should contain the object name, location (building, room, where in room) a brief description, catalog number, and accession number. These cards should be kept in the house and organized by room, type of object (chair, table, painting, etc.), and numerical sequence by catalog number.

Photographs showing object placement should be available for each room. Depending on size, rooms can be photographed in sections of four or more, and labeled A, B, C, etc. The contents of closets can be included. These photographs can be kept on Print File Cards (Form 10-30), and filed by room.

(Manual for Museums, pp. 77-82; 78-297; Conserve O Gram 2/4)

7. Specific Conservation Considerations

a. Objects should never be placed next to, or on top of, functioning heating vents, which will dry out wood, textiles, leathers, and

paper objects. An alternative to relocating objects is to close off vents.

b. When placing objects such as lamps, books, and other small objects on other materials (textiles, finished wood surfaces, paper, or leather), protective barriers should be placed between the objects to prevent the transfer of corrosion or chemicals, and to evenly distribute weight. Suitable protective barriers are: acid-free cardboard; museum mat board (100% rag); or polyethylene foam.

c. Pages of open books should be turned weekly to avoid excess damage to any two pages or the spine of the book.

d. No historic papers should be exhibited merely to recreate the historic scene; modern copies will have the same overall effect. Copies should be replaced monthly to create a fresh appearance.

e. Exposed bookcases can be covered with plexiglas to prevent theft and to minimize dust. Using UF3 plexiglas will also reduce ultraviolet light hitting the books.

f. Garments (including hats or bonnets) should be hung on either padded wooden hangers or padded pegs. Polyetheylene foam or cotton batting, covered with cotton muslin, forms good padding. This padding should be designed to hold the shape of the object and, where possible, the object should be alternated with like objects for display.

Only very strong textiles in good condition can bear the strain of hanging.

g. All framed paper materials (such as prints and photographs) should be matted with 100% rag board and framed according to Conserve O Gram 13/1. Photographs should be matted with 100% rag board that has not been buffered.

h. Rugs should not be placed directly on the floor. Wool felt or cotton sheeting should be used as a barrier between the rug and the floor.

i. Some of the furniture, leather objects, photographs, and books appear to need conservation treatment. The furnishings should be surveyed by conservators to determine which objects need conservation treatment. The curator should then use the survey recommendations to develop a conservation schedule.

j. Objects stored in drawers, cabinets, and closets need to be removed and stored correctly in the museum storage area.

B. COLLECTION MAINTENANCE AND HOUSEKEEPING SCHEDULE

The Superintendent is responsible for the collection; all collection maintenance, as well as cleaning materials, must be approved by her/him. The curator should be responsible for collection maintenance and should first receive curatorial training.

General Rules for Handling Objects

1. Be aware that all objects should be treated respectfully. Haste makes for bumped, scratched, and broken objects; always schedule enough time to complete the task. Be thorough, but remember that over cleaning may be as harmful as no cleaning. Be gentle rather than enthusiastic.

2. Fingerprints leave deposits of dust, water, and oils where pockets of corrosion develop on metal objects. Always wear clean white gloves when handling metal objects (silver, brass, copper, steel, iron) and leather objects. When the gloves become soiled, rinse them in Ivory--do not use bleach. Always have clean, dry hands when handling other types of materials.

3. When moving any object, support that piece. Carry only items that can rest securely in both hands, and carry only one thing at a time. Never lift anything by its handle, spout, ears, rim, or any other protruding part. Support it from below at the base and at the side. Moving large pieces of furniture requires two people so that mishandling by tugging, pulling, and sliding is avoided. When several objects are moved that are small enough to fit in a basket, pad each object (along with the basket). Do not stack objects on top of each other. Do not allow parts of objects to protrude from the basket or any container) while in transport. The loaded basket must be light enough to be carried easily.

4. Moving objects displayed above fireplaces on high shelves, or over tables requires two people, using a ladder. One person should ascend the ladder, and using both hands, carefully transfer the object to the person on the ground. Lids or any removable parts should be firmly affixed or removed before moving.

5. Carry chairs by their seat rails; large upholstered chairs should be carried by two people. In most cases, tables should be supported by the skirt.

6. Plan ahead. Know where you are taking an object, what obstacles are on the way, and have the pathway cleared and padded if necessary.

7. If something breaks, report it to the Superintendent. Save all fragments and keep them together.

General Recommendations for Using This Housekeeping Schedule

1. Discretion and sensitivity must be applied in following this housekeeping schedule. Dusting and cleaning museum objects should be based on need and condition. Cleaning frequency may vary, depending on the location of the object in the house (if it is close to an exterior door), the season of the year, and the level of visitation. Judgment should be exercised accordingly by the person with curatorial duties. The less handling an object receives, the longer it will survive.

2. When dusting, the dust should be removed--not just pushed around. When some objects are dusted with a dry cloth or artist's brush, use a vacuum cleaner to pick up the dust that is removed from the object into the air. Vacuuming is the best method of dusting, but a variety of suctions should be used, depending on the stability and age of the object or surface. Some vacuum cleaners are now made so that their suction can be lowered. A voltage regulator can also be used to lower the suction. Portable hand vacs are useful because they have a lower suction than regular vacuum cleaners. A plastic mesh screen should also be used on fragile surfaces to relieve strain. Metal, glass, and ceramic objects on mantels, high shelves, or tables should be dusted in an area removed from the furnished area. When clean, they can be returned to their exhibit location. Be very careful when handling these objects--this requires two people.

3. During seasons with low visitation levels, the daily, weekly, and monthly tasks can be done with less frequency. Biannual tasks should be done in the spring and at the beginning of winter. Annual and biennial tasks should be done during winter months.

Specific Recommendations

Ceramics and Glass

Once a year, ceramic and glass objects should be examined to see if additional cleaning is needed. Clean these objects according to the directions in Conserve O Gram 8/2. Do not immerse unglazed portions

of earthenware. Instead, wipe these sections with a damp cloth or artist's brush.

Textiles

1. Vacuuming: Fibers should be tested initially for stability. Turn the suction down to the lowest level. Carefully vacuum a small unnoticeable section of the textile, holding the plastic mesh screen over the textile to eliminate strain. Then check the area vacuumed for loose fiber ends. If none are visible, continue vacuuming the textile using the brush attachment. Use the plastic mesh screen on all fragile areas to eliminate strain.

Vacuum upholstered furniture using the upholstery attachment and the plastic mesh screen. Place the screen against the upholstery and vacuum over it. Work dust out of corners, pleats, and tufts with a clean brush attachment.

2. Cleaning: Reproduction textiles can be dry-cleaned by a dependable dry cleaner, once a year or as needed. Historic textiles should be cleaned by a professional textile conservator. If there is a question as to whether a textile can be cleaned by the curatorial staff, consult with the Regional Curator or the Textile Conservator in the Division of Conservation.

3. Rugs: Rugs used for visitor access or new rugs can be vacuumed and cleaned more frequently than historic rugs. When vacuuming his-

toric rugs which are worn, the plastic mesh screen should be used as well as a low suction to relieve strain.

Metals

1. Brass, copper, and silver objects should be polished and lacquered to avoid polishing every year. A coat of lacquer should last a long time (around 10 years); inspect objects yearly for tarnished spots, indicating that the lacquer needs replacing.

Lacquering can be done on contract. Contact the Regional Curator for assistance with this project. The Metals Conservator, Division of Conservation, can be consulted for additional assistance.

2. Iron objects can develop rust and corrosion. If this occurs, the room environment should be monitored (using a hygrothermograph) to see if the humidity is too high. Contact the NARO Conservator for assistance and information on further treatment.

3. Cast and wrought iron fireplace equipment can be polished with stove blacking.

4. Excessively dirty metal objects can be washed. Do not wash objects with sections made of other materials, such as bone or wood. If dusting is done regularly, washing should not be necessary. Washing should never occur on a regular basis.

Washing Procedure: Wash in warm water and non-ionic detergent; rinse in clear water and dry completely with a soft clean cloth.

5. Pewter should be polished only when absolutely necessary; a light coat of microcrystalline wax is usually sufficient. Wash only if the object is very dirty; this dirt buildup should not occur if the objects are dusted regularly. Do not wash on a scheduled basis.

Washing Procedure: Wash in denatured alcohol; rinse well in distilled water and dry with a clean cloth.

Fireplace

Cleaning Procedure:

Equipment: Soft, clean cloths, pail of clear water, gloves, sponge.

Procedure: Vacuum clean. Damp wipe the hearth with a sponge dipped in clear water. Dry with a soft, clean cloth.

For more detailed information on fireplaces, see Manual for Museums, pp. 241-244.

Maintenance Staff Projects Accomplished in Consultation with Superintendent

Floors

Monthly Cleaning: The wood floor can be damp mopped and buffed. Buffing removes lightly imbedded dirt and restores the waxy gloss. When dirt has been moderately ground into the wax, buffing should follow damp mopping.

Cleaning Procedure

Damp Mopping: Equipment--Clean string mop, mop bucket (avoid bucket that shows signs of rusting), and wringer.

Procedure: Fill bucket half full with cold water. Vacuum thoroughly before mopping. Wet mop in cold water and wring it nearly dry. Mop floor in long continuous side-to-side strokes. Reverse direction every fourth stroke. Rinse and wring mop frequently. Change water as soon as it gets dirty. Try to avoid slapping strands of mop against furniture, rugs, or baseboards. When finished, wash mop, bucket, and wringer.

Buffing: Equipment--Electric floor polisher, clean buffing brushes, or pads.

Procedure: Vacuum floor thoroughly first. Attach buffer to floor polisher head. Guide polisher from side to side, in parallel paths, until entire floor is buffed. Avoid hitting furnishings or baseboards with polishing machine. Clean pads or brushes when finished.

For more detailed information on caring for floors, see the Manual for Museums, pp. 222-231.

Windows

Biannual Cleaning: The windows should be washed inside and out. No liquid should run onto the wooden framework. Care must be taken to not damage the ultraviolet filtering materials on the interior of the glass.

Cleaning Procedure:

Equipment: Two people, ladder, chamois, pail, sponge, cleaning solution (Conserve O Gram 8/2).

Procedure: Dust window panes and surrounding framework. Dampen sponge in cleaning solution and use overlapping strokes to wash each pane. Remove dirty water from the pane with chamois. Change water when it becomes dirty.

For more detailed information on cleaning windows, see Manual for Museums, pp. 238-239.

Ventilation System

Biannual Cleaning: Contact the maintenance staff and request them to remove the floor registers and vacuum the outlets. The heating equipment should also be cleaned; any filters should be cleaned and replaced.

Housekeeping Schedule

Daily

1. Vacuum floors and baseboards. Do first floor one day, second floor the next day.

2. Dust stairway balusters and railing with a clean cotton cloth sprayed with Endust™. Alternate floors as above.

3. Damp wipe surfaces extensively handled by visitors (room barriers, entrance and exit door handles, and stair railings).

Weekly

1. Dust wood furniture with a clean cloth sprayed with Endust™. Dust all parts of the piece including the out-of-the-way places. Use a soft cotton swab if necessary (Conserve O Gram 7/8).

2. Dust ceramic, glass, paper, and other small objects on display using a clean dry cotton cloth. Use an artist's brush on intricately decorated objects and art objects. Do the first floor one week, the second floor the next week.

3. Vacuum leather materials, books, and lamp shades, using a gentle suction through the plastic screen. Wear clean cotton gloves. Do alternate floors as above.

4. Dust metal objects, using a clean, dry cotton cloth. Always wear clean cotton gloves. Do alternate floors as above.

5. Clean soiled gloves in Ivory™; rinse and dry.

6. Vacuum hearths, mantels, and fireplaces.

7. Change vacuum bag.

8. Check for evidence of insects and rodents (see Manual for Museums, pp. 71-77 and Conserve O Gram 3/10). Renew traps as needed.

Monthly

1. Vacuum window frames, shades, reproduction curtains, and lighting fixtures.

2. Clean plexiglas, using a non-static cleanser and a clean, dry cotton cloth.

3. Vacuum upholstery on historic furniture, using gentle suction and a clean upholstery attachment. Fragile areas should be vacuumed through a plastic mesh screen to decrease strain. Always vacuum in the direction of the nap if the material has a nap.

4. Vacuum Oriental carpets and historic rugs, using the upholstery attachment in the direction of the nap and a plastic screen where necessary.

5. Dust picture frames, using a lens brush.

6. Glass on mirrors and pictures may be damp wiped (if needed), using a sponge dipped in glass cleaner (Conserve O Gram 8/2) and squeezed almost dry. Do not let the moisture get on the frame or under the glass.

7. Replace scattered replica paper with fresh sheets.

8. Refold folded textiles along different lines to reduce stress.

9. Spot clean walls with a clean, water damp cloth, and dry.

10. Vacuum tops of doors, bookcases, and other ledges in reach of the floor.

11. Damp mop/buff the wood floors.

12. Examine furnishings to determine if active deterioration is occurring and if specialized conservation treatment is needed.

Semi-Annual

1. Vacuum ceiling and other high wall areas requiring ladders.

2. Wash and dry windows.

3. Vacuum around radiators and check for leaks.

4. Clean or replace filters in the heating system; clean heating equipment.

Annual

1. Check metal objects for corrosion, rust, or tarnish; treat if necessary.

2. Wash and dry ceramic and glass objects, if necessary (Conserve O Gram 8/2).

3. Clean woodwork by wiping with a clean, damp cloth and dry immediately.

4. Clean hearth, mantel, and fireplace (only if necessary).

5. Take up Oriental carpets and historic rugs and clean beneath.

6. Take objects out of cupboards and bookcases; dust objects as well as shelves, using a clean cotton cloth or vacuum cleaner.

Biannual

1. Clean and wax finished wood furniture (not gilt or painted furniture) (Conserve O Grams 7/2, 7/3).

2. Damp wipe and dry painted wood and raw wood objects, using a clean cloth with water (Conserve O Gram 7/2).

3. Clean exposed wood floors by stripping, waxing, and buffing (Conserve O Gram 7/4).

C. AGENTS OF DETERIORATION

Proper care of a museum collection consists of reducing the rate of deterioration to a minimum by housing the collection in a safe environment. A safe environment will prolong the life of an object and minimize conservation treatment. Prevention is always better than treatment.

The Manual for Museums includes a chapter on caring for a collection. The sections on agents of deterioration (pp. 67-82) and climate control (pp. 83-91) should be read carefully. Another good source to become familiar with is The Museum Environment by Garry Thomson. It contains useful information on lighting, humidity, and air pollution.

Damaging conditions are:

Too much or too little humidity

40% - 60% is an ideal range; metals do best at 40% or below. At very low levels, organic materials dry out and become brittle; at high levels, mold will develop and metal will begin to corrode. Manual for Museums, pp. 67-68, 83-89.

Too much or too little temperature

60°-70°F is the recommended range. The greatest danger lies in the variation of temperatures. Rapid and wide variations can cause dangerous expansion and contraction of some materials. Manual for Museums, pp. 68-69, 83-86, 89.

Too Much Light *

50 Lux (5 Footcandles)	-	Textiles, watercolors, prints and drawings, paper, wallpapers, dyed leather, most natural history objects (botanical specimens, fur, feathers, etc.).
150 Lux (15 Footcandles)	-	Oil and tempera paintings, undyed leather, horn, bone, ivory, and oriental lacquer.
300 Lux (30 Footcandles)	-	Other objects.

*Garry Thomson, The Museum Environment (London: Butterworths, 1978), 23.

Ultraviolet light should be filtered out. The length of time an object is exposed to light is equally important. Use light only when necessary. Manual for Museums, pp. 69, 86, 90-91.

Chemical Air Pollution

Common air pollutants include industrial fumes, motor vehicle exhausts, and salts from the ocean. Materials such as unseasoned woods, paints containing lithopone (in the pigment), unpainted hardboard, acidic papers and plastics also release harmful vapors. These materials should be avoided in construction of exhibit cases or storage equipment. Manual for Museums, pp. 70, 91.

Dust

It acts as an abrasive, provides surface for moisture condensation and will soil the surface of objects. Once an object is covered with dust, the removal process can accelerate wear and increase the possibility of physical damage. Manual for Museums, pp. 69-70, 91.

Mold (Also called Mildew)

This growth probably destroys more objects than anything else. Growth is more likely and noticeable on organic objects in an atmosphere of more than 65% RH and 60°F. Look for velvety patches or areas of discoloration. Avoid warm, damp environments. Manual for Museums, pp. 70-71, 39.

Insects

The most common insects to watch are powder-post beetles, clothes moths, silverfish, dermestid beetles, and cockroaches. Ther damage is rapid and irreversible. Manual for Museums, pp. 71-76.

Rodents

In a very short time these animals can destroy a collection by their eating and nest-making. Watch for droppings, signs of gnawing, and rodents themselves.

Fire

A fire can wipe out an entire collection very quickly. Keep flammables in special fire-resistant containers. Work out a fire emergency action plan with staff and local fire-fighting organizations. Manual for Museums, p. 77.

Humans

Human hazards to the collection are careless handling (by visitors and staff), vandalism, and theft. The security of the collection depends primarily upon the staff. Manual for Museums, pp. 77-82.

D. SOURCES OF ASSISTANCE

Persons responsible for the care and protection of museum objects should be familiar with Ralph Lewis' Manual for Museums (National Park Service, GPO, 1976), the Conserve O Gram series, and the NPS Museum

Handbook. Section in the Manual for Museums which are particularly useful for implementing these recommendations are Chapter 4, "Caring for a Collection," pp. 61-112; Chapter 11, "Housekeeping," pp. 204-259; and Chapter 12, "Protection," pp. 260-298.

Other useful publications:

Committee on Libraries, Museums, and Historic Buildings. Protection of Museums and Museum Collections 1980. NFPA 911, Boston: National Fire Protection Association, Inc., 1980, one of the best sources on fire protection and prevention, specifically written for museums.

Edwards, Stephen R., Bruce M. Bell, and Mary Elizabeth King. Pest Control In Museums: A Status Report. Lawrence, Kansas: Association of Systematic Collections, 1980, a good guide to pesticides, their use in museums, and common insect pests.

Thomson, Garry. The Museum Environment. London: Butterworths, 1978. An excellent source of information on light, humidity, and air pollution.

Useful audiovisual programs are:

"Housekeeping Techniques for the Historic House," "Museum Fire Security," and "Site Security." These programs are produced by the American Association of State and Local History.

Additionally, the Regional Curator, North Atlantic Regional Office, and the Curatorial Services Division, WASO, can provide assistance and further information for managing the museum collection.

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ILLUSTRATIONS

Illustration 1.

Harriet M. Lothrop and Daniel Lothrop holding their daughter Margaret M. Lothrop with Elizabeth Palmer Peabody (Mrs. Hawthorne's sister) on the west lawn of the Wayside property. Photographer, A.W. Hosmer, c. 1886. Date is ascribed on the basis of Miss Lothrop's appearance. She was born in 1884.

Source: MMNHP.



Illustration 2.

Reception for Mrs. John A. Logan. Photo attributed to A.W. Hosmer, August, 1890.

Source: MMNHP.

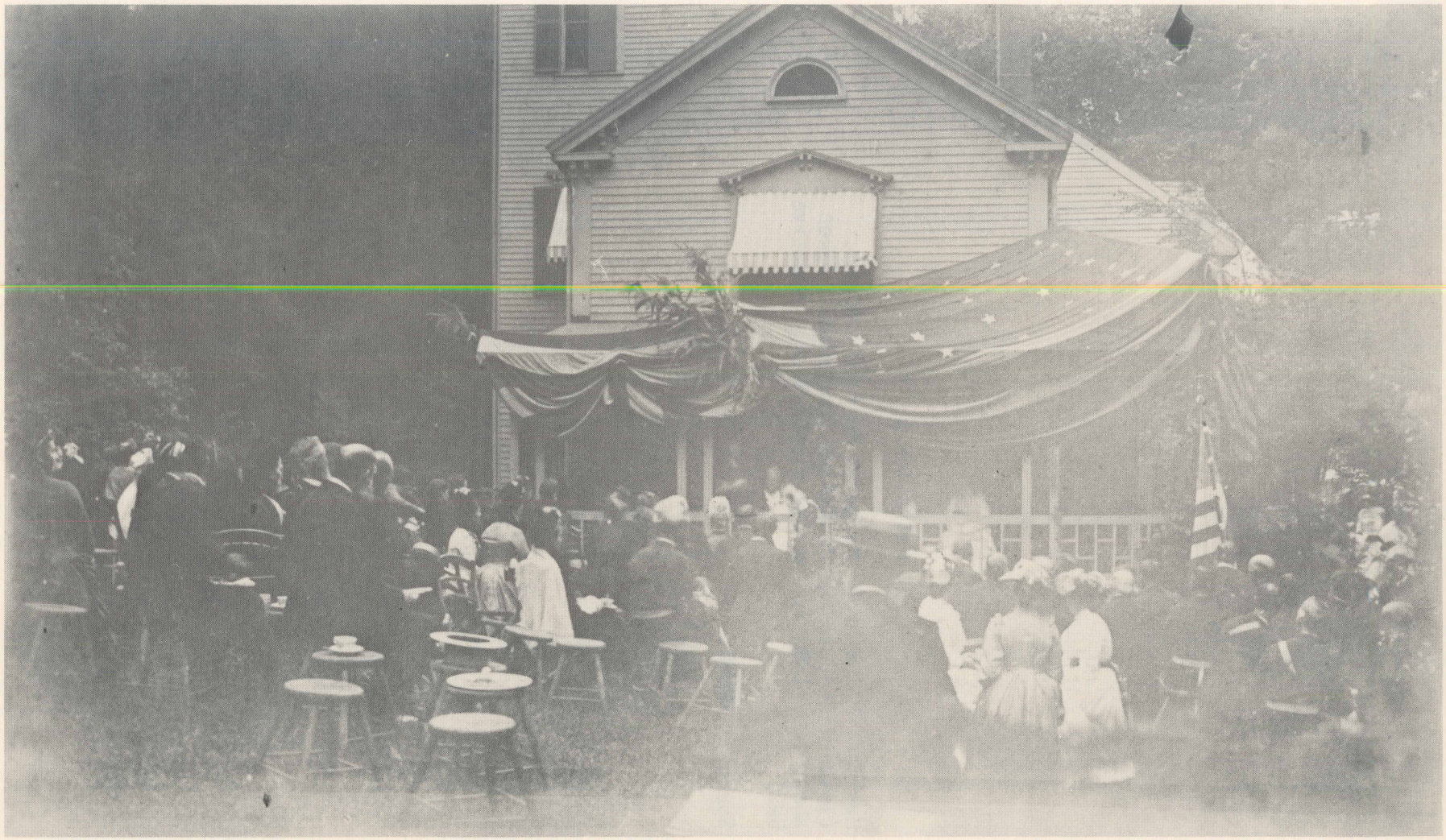


Illustration 3.

Harriett M. Lothrop, Margaret Mulford Lothrop (lower left), and unidentified companion. Taken about 1897-1890 in the Bay Window Room. Negative BW9.

Source: MMNHP.



Illustration 4.

Bay Window Room, 1922. Negative BW2.

Source: MMNHP.

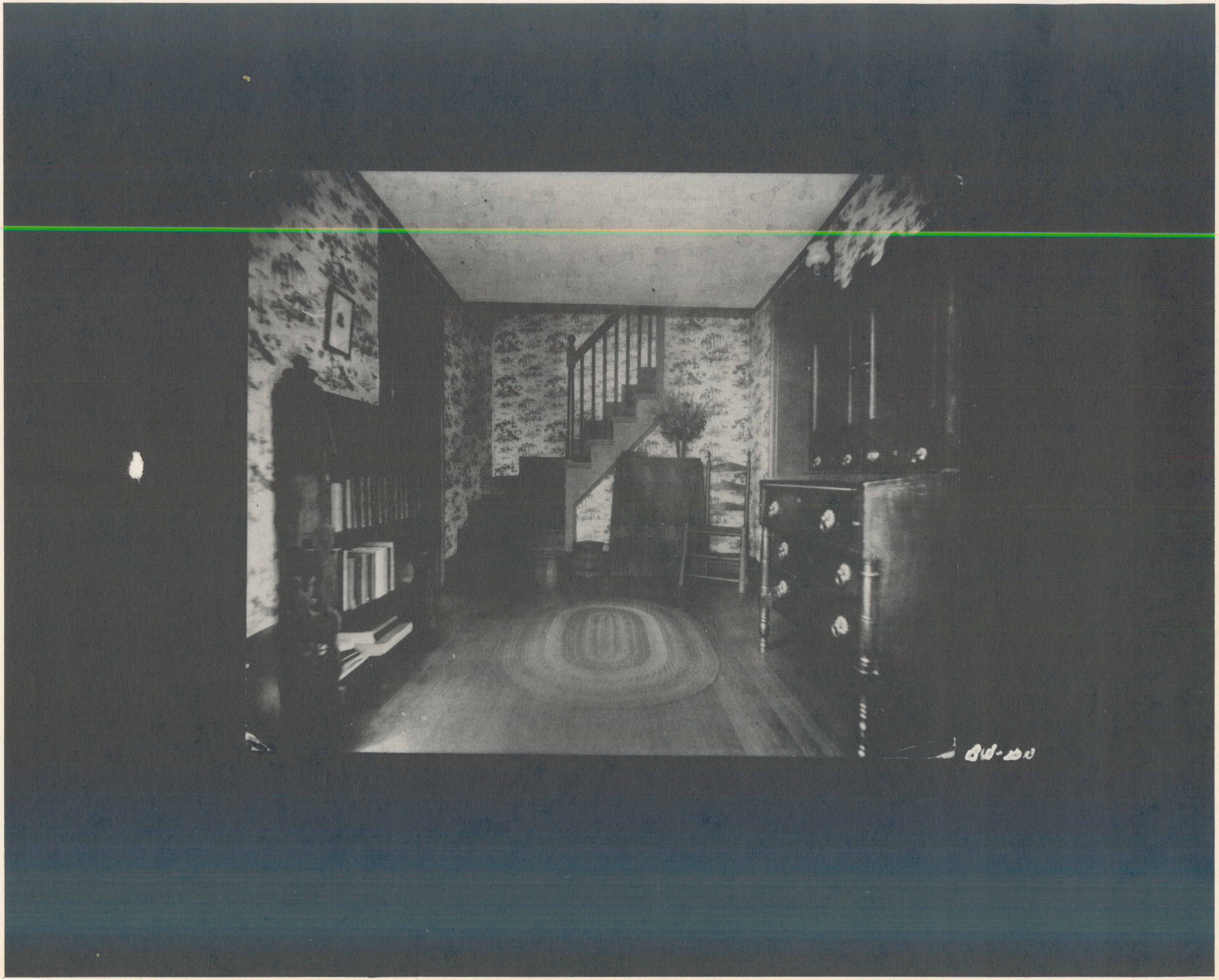


Illustration 5.

Bay Window Room, 1937. Negative BW5.

Source: MMNHP.


FIVE LITTLE PEPPERS AND HOW THEY GREW
MARGARET SIDNEY
FIVE LITTLE PEPPERS AND THE WAYSIDE
MARGARET SIDNEY
FIVE LITTLE PEPPERS GROWN UP
MARGARET SIDNEY
FIVE LITTLE PEPPERS AT SCHOOL
MARGARET SIDNEY
FIVE LITTLE PEPPERS AND THEIR FRIENDS
MARGARET SIDNEY

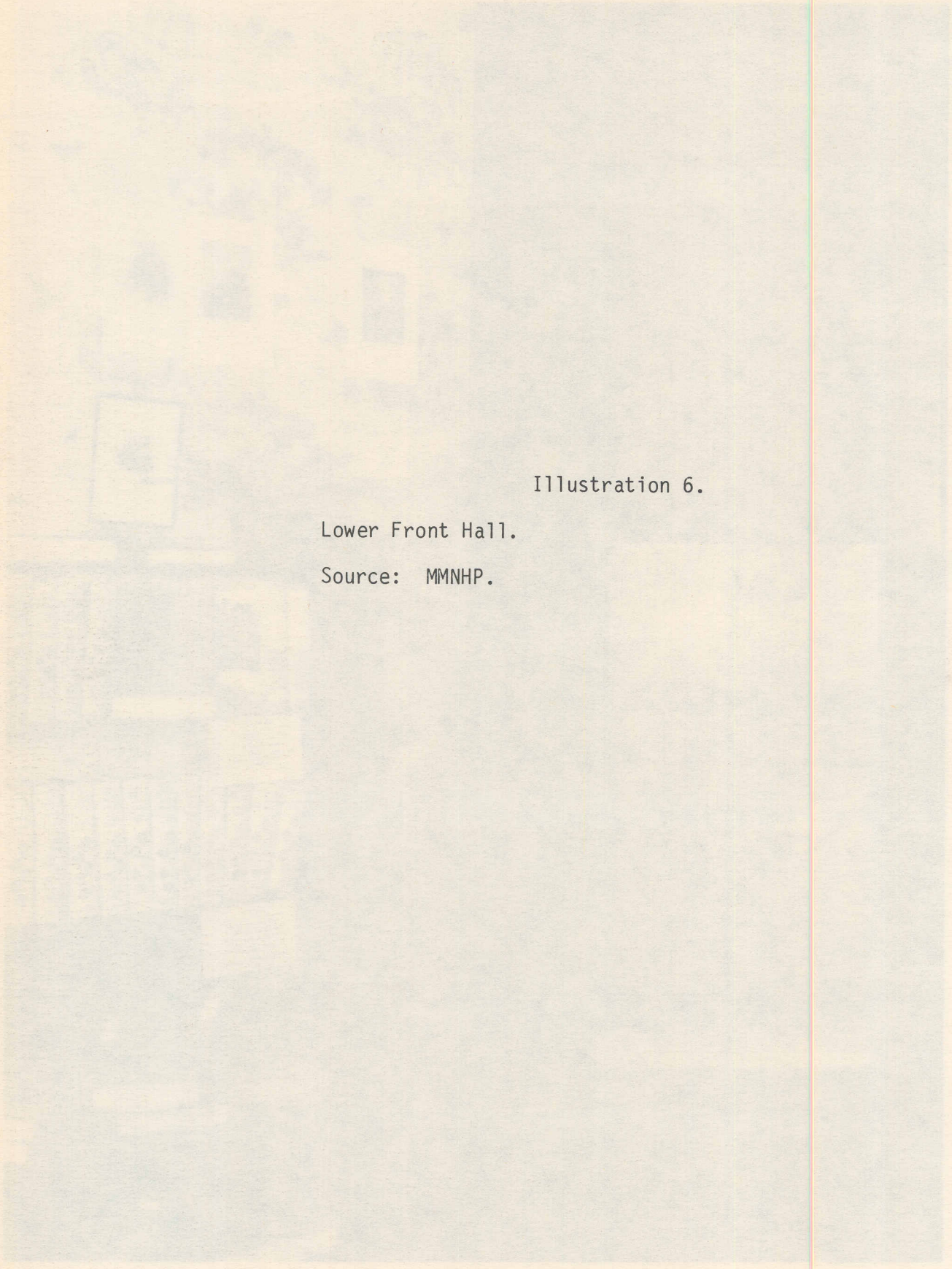


Illustration 6.

Lower Front Hall.

Source: MMNHP.



Illustration 7.

Polly Pepper when she believed she was going blind.

Source: MMNHP.



I had this original Sketch of Polly Pepper when she expected to be blind framed about 1880
Harriett M. Lothrop

Illustration 8.

Dining Room as it appeared in 1922. Negative DR4bn.

Source: MMNHP.



DR-400

Illustration 9.

Dining Room in 1888. Published by Frank Cousins' Bee-Hive. Negative DR2.

Source: MMNHP.



Illustration 10.

Lower Front Hall, looking south.

Source: MMNHP.



Illustration 11.

Lower Front Hall, looking north.

Source: MMNHP.



Illustration 12.

Mrs. Hawthorne's Parlor, c. 1888-1893. Negative HP1N.

Source: MMNHP.



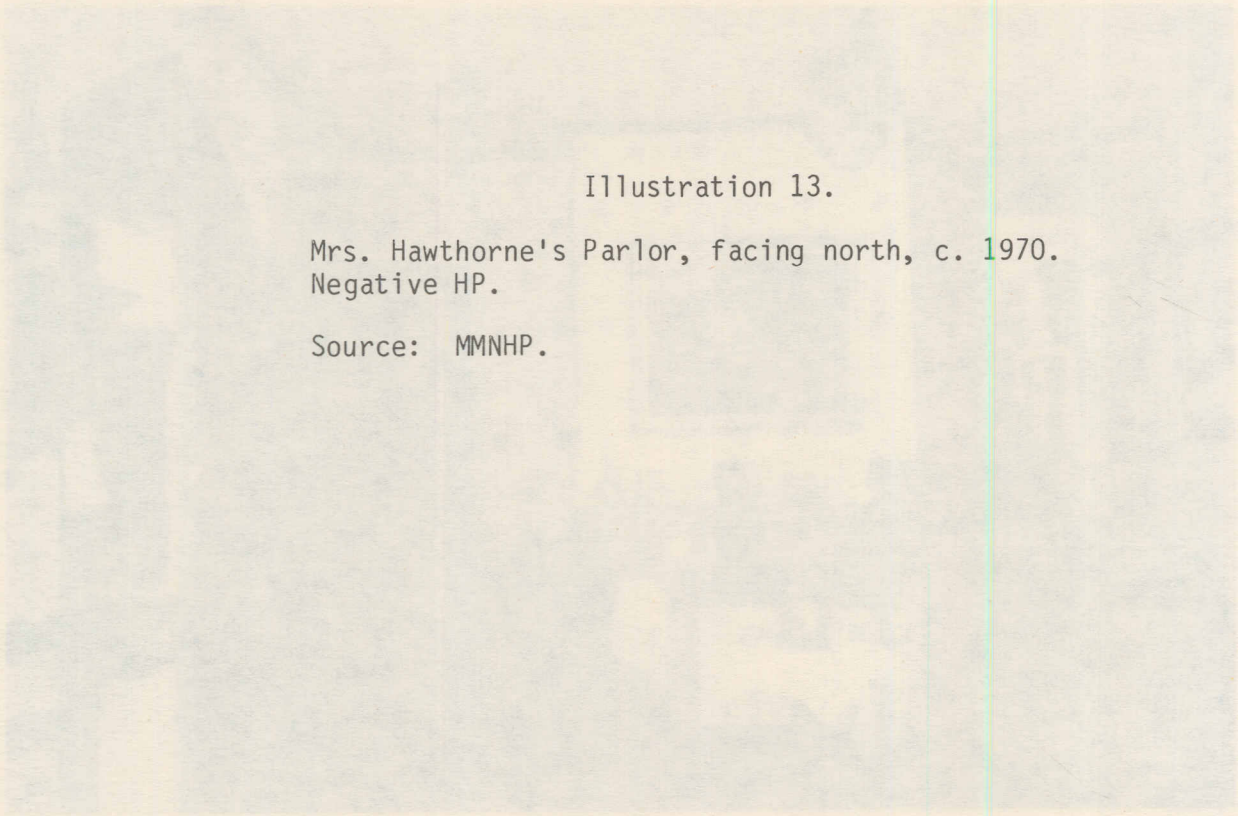


Illustration 13.

Mrs. Hawthorne's Parlor, facing north, c. 1970.
Negative HP.

Source: MMNHP.



Illustration 14.

Old Room showing "Norwegian Cabinet" (on wall) which Mrs. Lothrop brought back from Norway. MML gave the cabinet to her cousin, Mr. Griffin.

Source: MMNHP.

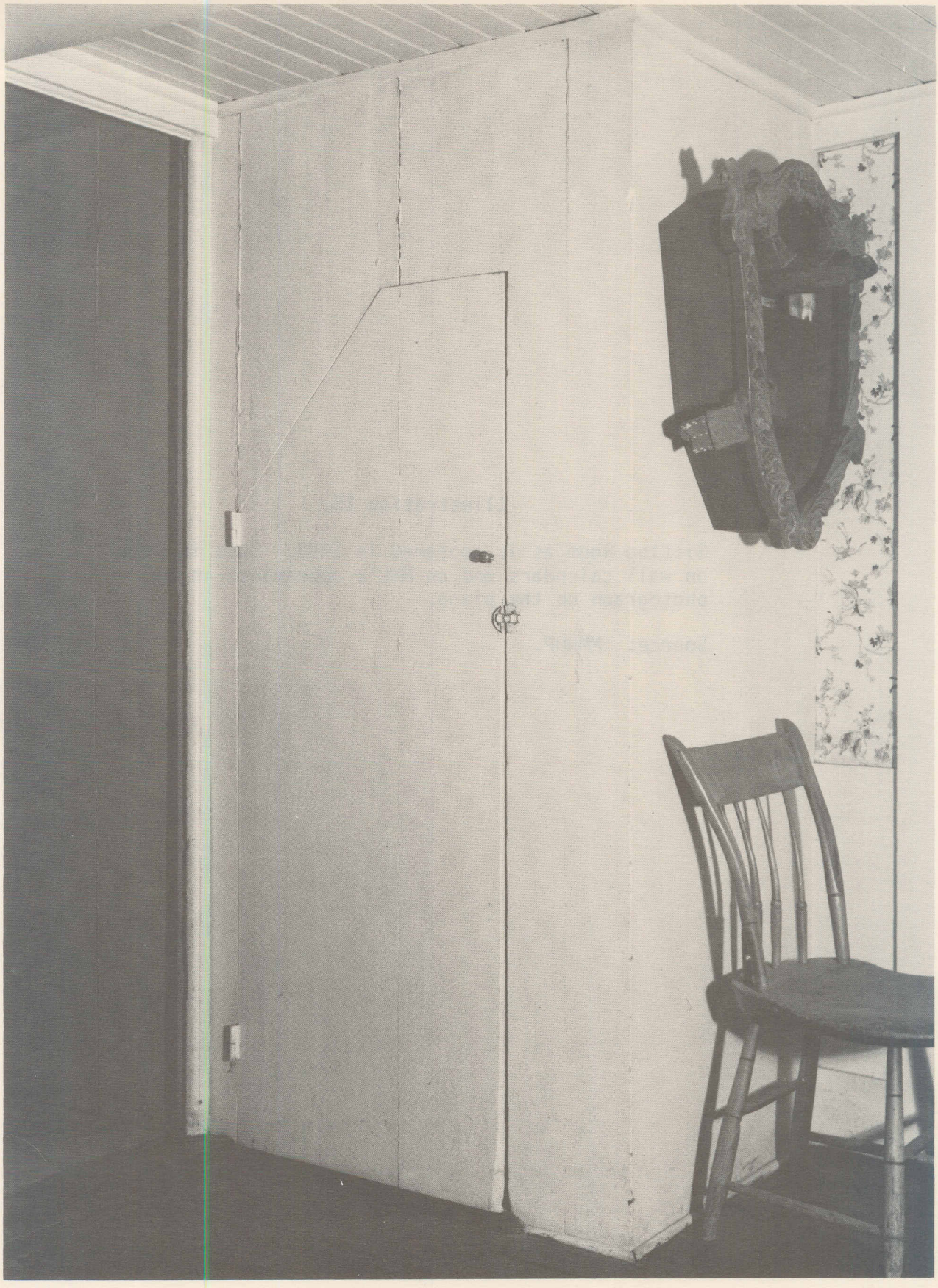


Illustration 15.

Sitting Room as it appeared in 1898. Date is based on wall calendars and on MML's appearance in her photograph on the piano.

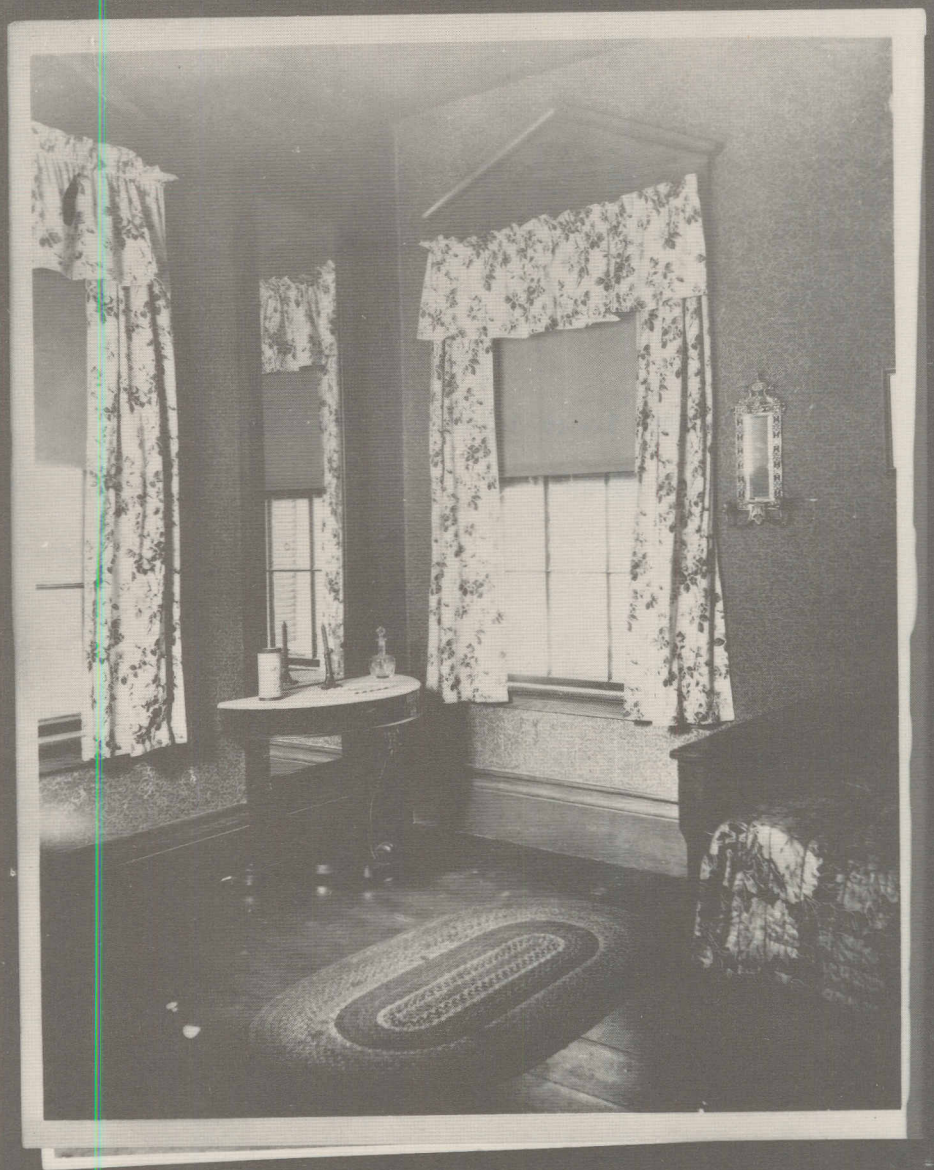
Source: MMNHP.



Illustration 16.

Guest Room or Terrace Room, c. 1922.

Source: MMNHP.



TG-6bn

Illustration 17.

Old Room, taken in 1898. Negative OR.

Source: MMNHP.


THE OLD ROOM.

Illustration 18.

Piazza Room as it appears today looking north, c. 1970.

Source: MMNHP.



Illustration 19.

Piazza Room, looking south, as it appears today, c. 1970.

Source: MMNHP.



Illustration 20.

Sitting Room, published in Frank Cousins' Bee-Hive, Salem, 1888.

Source: MMNHP.



Illustration 21.

Sitting Room, probably around 1922. Negative SR-4.

Source: MMNHP.



Illustration 22.

Sitting Room, looking north, as it appears today, c. 1970.

Source: MMNHP.



Illustration 23.

Dining Room, looking northwest, believed taken in 1922. Photograph probably by Shepherd. Negative DR-3.

Source: MMNHP.


GOOD FRIEND FOR JESVS SAKE FORBEARE
TO DIGG THE DVST ENCLOASED HEARE
BLESTE BE Y MAN Y SPARES THES STONES
AND CVRST BE HE Y MOVES MY BONES

Illustration 24.

Terrace Room or Guest Room as it looks today.
Taken about 1970.

Source: MMNHP.



Illustration 25.

Large Bathroom, as it appears today, c. 1970.

Source: MMNHP.



Illustration 26.

Maid's Room, looking northeast, as it appears today, c. 1970.

Source: MMNHP.



Illustration 27.

Maid's Room, looking northwest, as it appears today, c. 1970.

Source: MMNHP.



Illustration 28.

Tower Study, photographed in 1898. Negative TS19n.

Source: MMNHP.

Illustration 29.

Tower Study, southeast corner, photographed in 1902. Negative TS19n.

Source: MMNHP.



Illustration 30.

Tower Study, photographed about 1928. Negative TS10n.

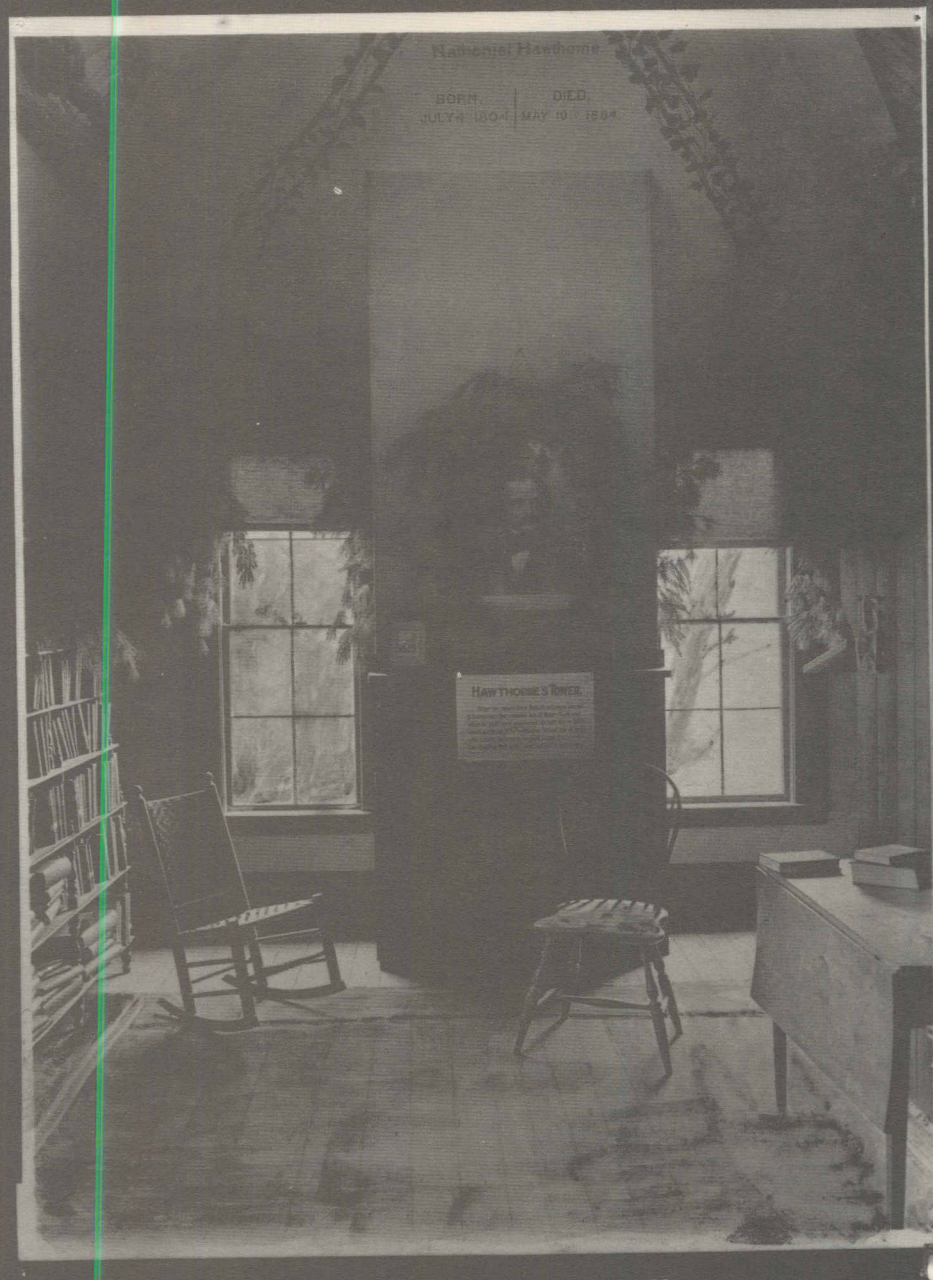
Source: MMNHP.



Illustration 31.

Tower Study, photographed about 1900. Negative TS2.

Source: MMNHP.


Nathaniel Hawthorne
BORN
JULY 4 1804
DIED
MAY 19 1864
HAWTHORNE'S TOWER

75-225

Illustration 32.

Stair Tower of Tower Study, probably c. 1922.
Negative TS11an.

Source: MMNHP.

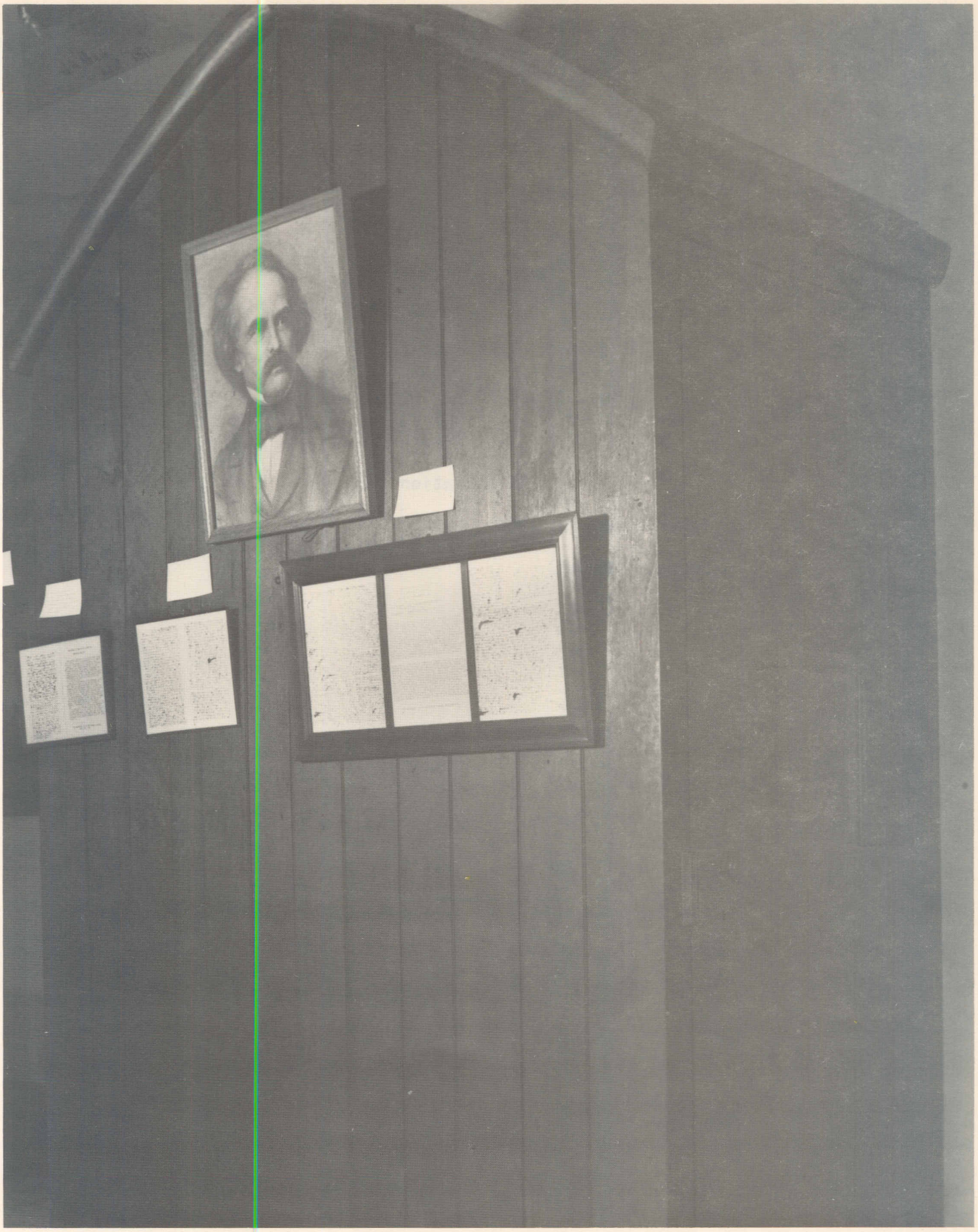
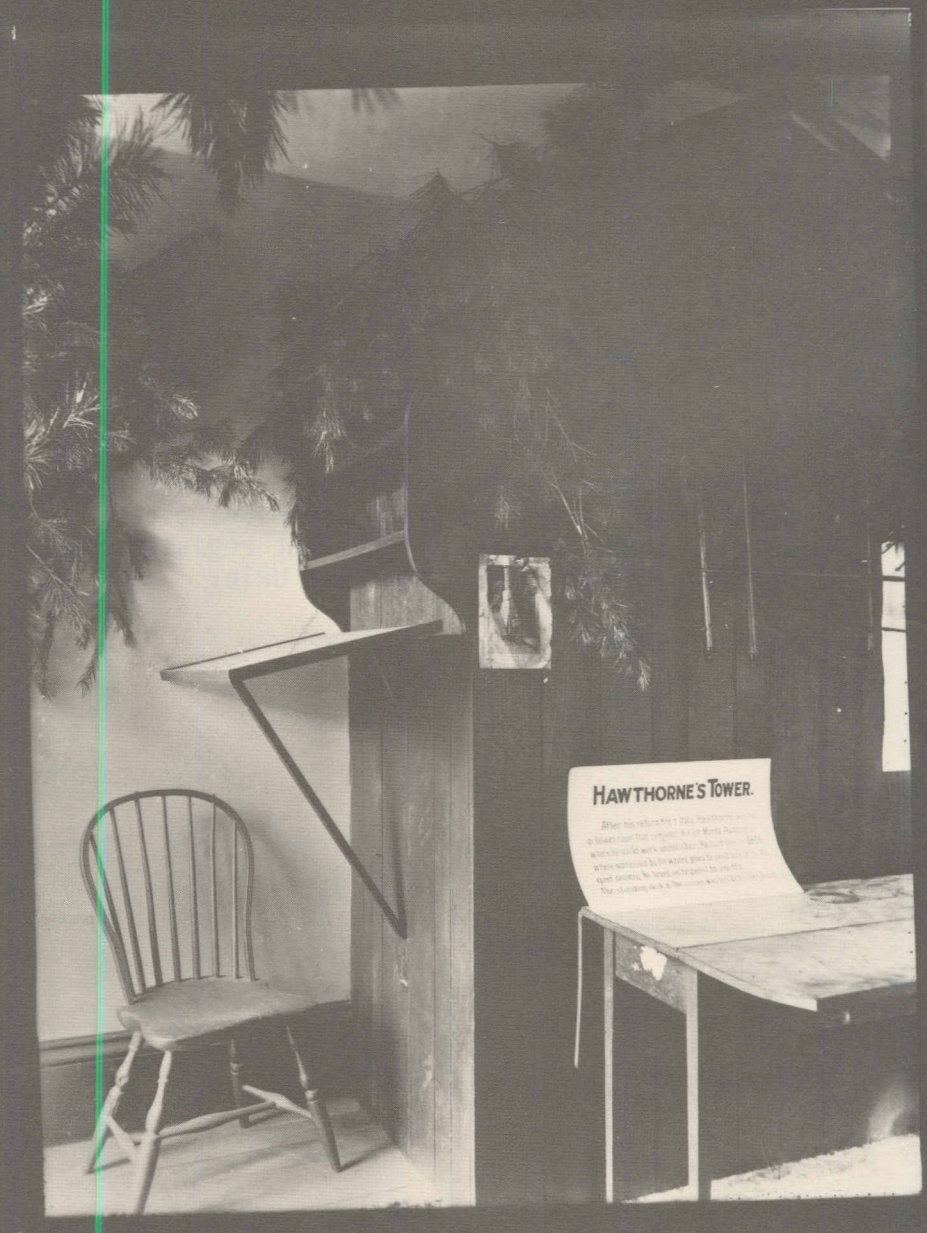


Illustration 33.

Tower Study, c. 1904.

Source: MMNHP.



TS-6

Illustration 34.

Una Hawthorne's Room, furnished as the Lothrops' guest room. Frank Cousins' Bee-Hive, after October 1888, datable by the heat register installed at that time. Negative UR1b.

Source: MMNHP.



Illustration 35.

Una's Room, east wall. Photo believed to date post-1924. Negative UR2.

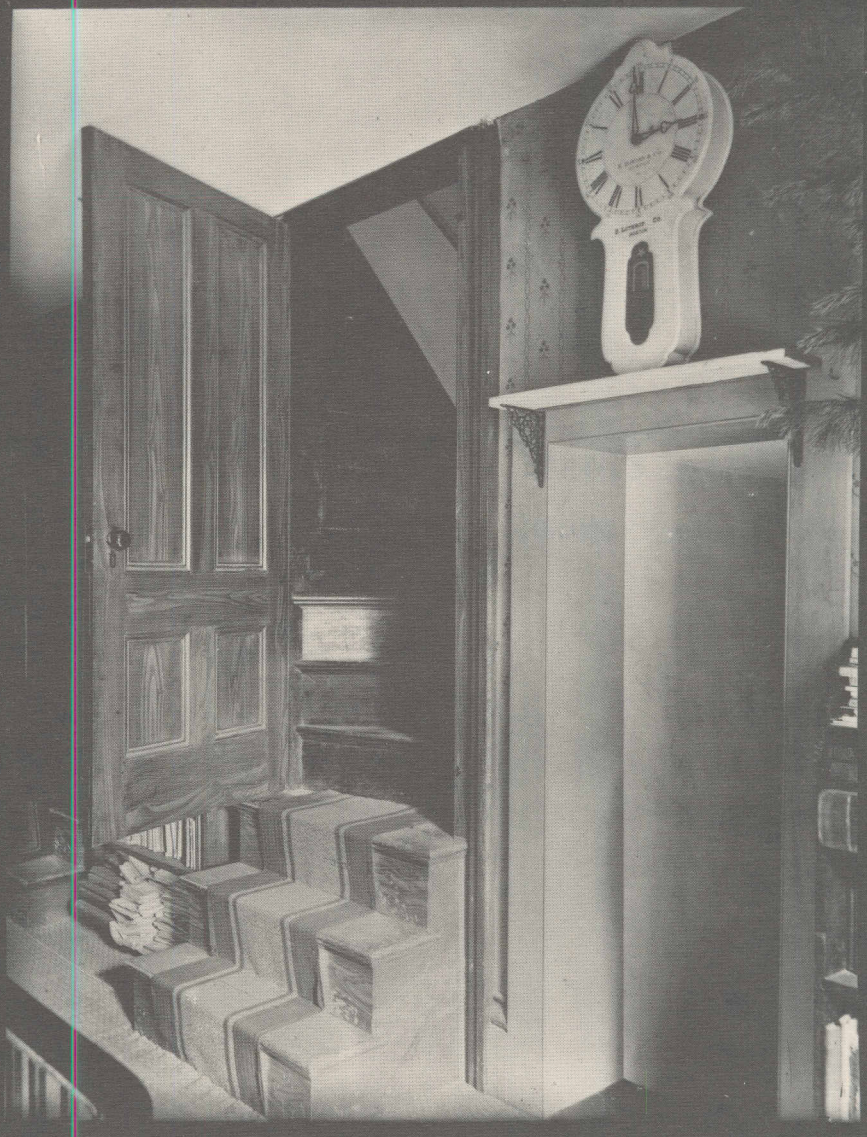
Source: MMNHP.



Illustration 36.

Upper Front Hall, showing stairway to Hawthorne Tower and Lothrop & Co. clock over the Northwest Passage doorway. Negative UH1.

Source: MMNHP.



UH-10

Illustration 37.

West Chamber or Hawthorne Bedroom, as it appears today, c. 1970.

Source: MMNHP.



Illustration 38.

Lower Front Hall with view of stair carpet.

Source: MMNHP.



Illustration 39.

Kitchen, view north, as it appears today, c. 1970.

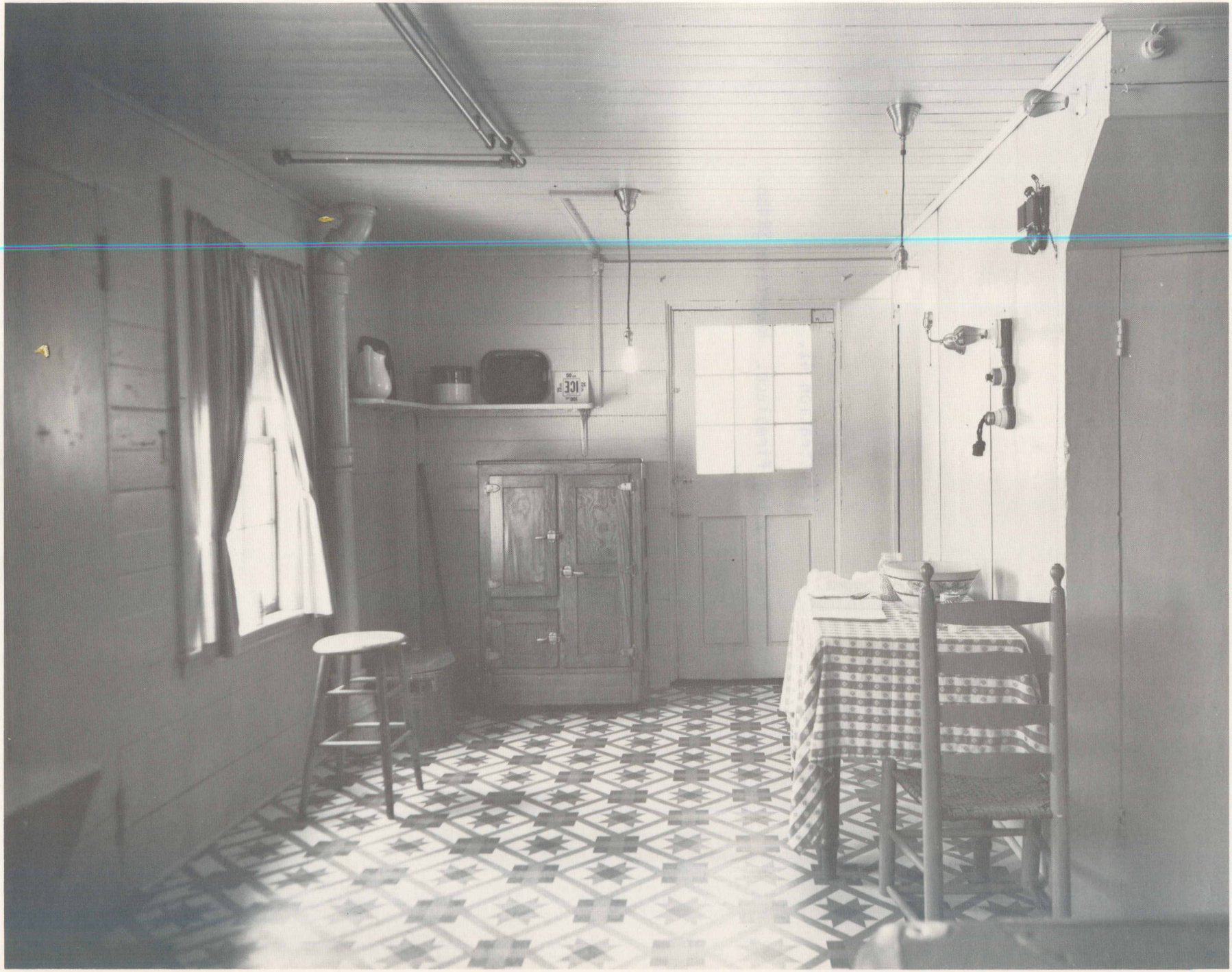
Source: MMNHP.



Illustration 40.

Kitchen, view south, c. 1970.

Source: MMNHP.



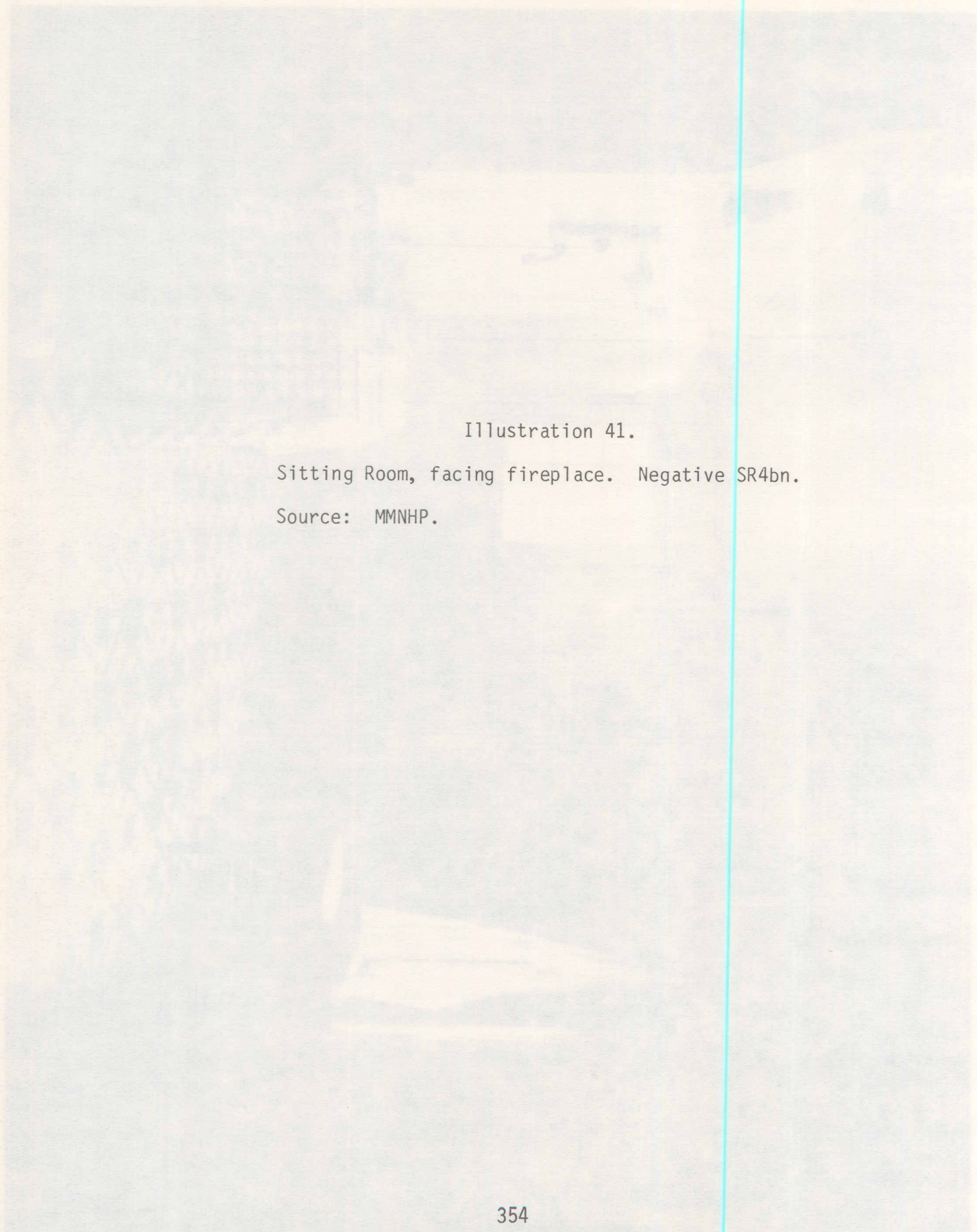


Illustration 41.

Sitting Room, facing fireplace. Negative SR4bn.

Source: MMNHP.


SR- 40

Illustration 42.

West Chamber or Hawthorne Bedroom, facing east.
Negative HB1.

Source: MMNHP.



HB-1

Illustration 43.

Sitting Room, facing fireplace. Negative SR2.

Source: MMNHP.



SR - 2

Illustration 44.

Dining Room, with pine boughs and dried corn on mantel. Negative DR2.

Source: MMNHP.



DR 2

Illustration 45.

East Chamber.

Source: MMNHP.



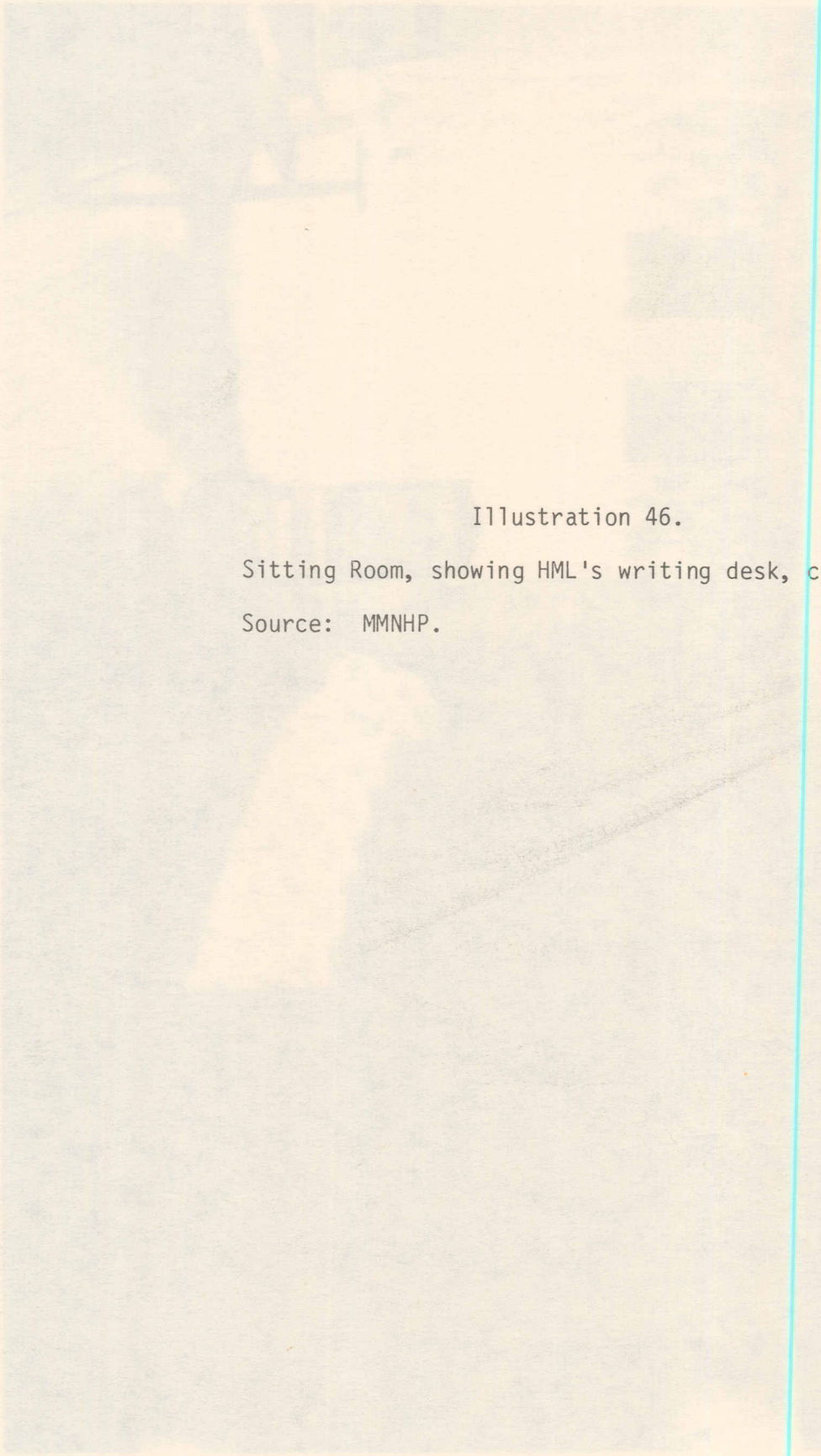


Illustration 46.

Sitting Room, showing HML's writing desk, c. 1970.

Source: MMNHP.



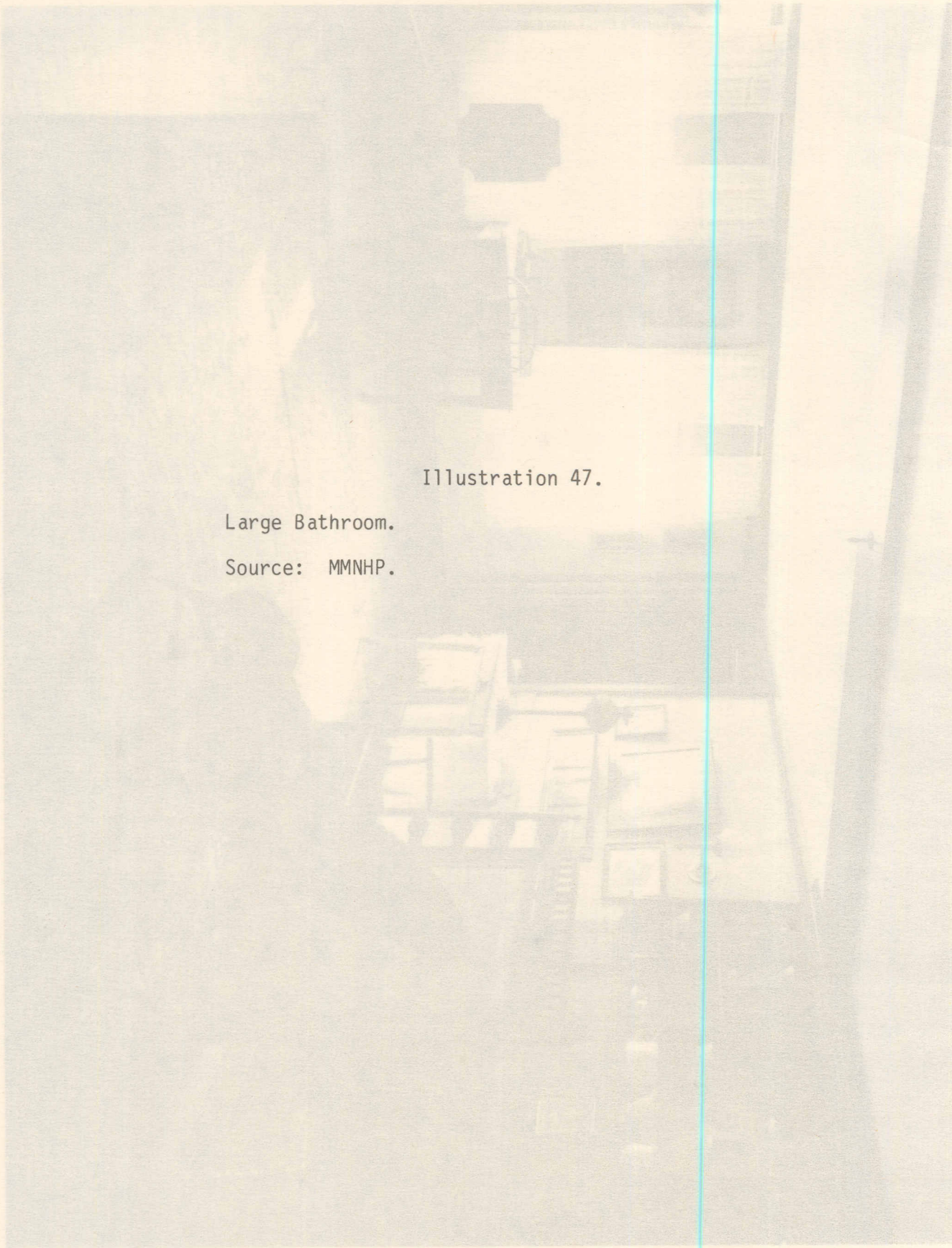


Illustration 47.

Large Bathroom.

Source: MMNHP.



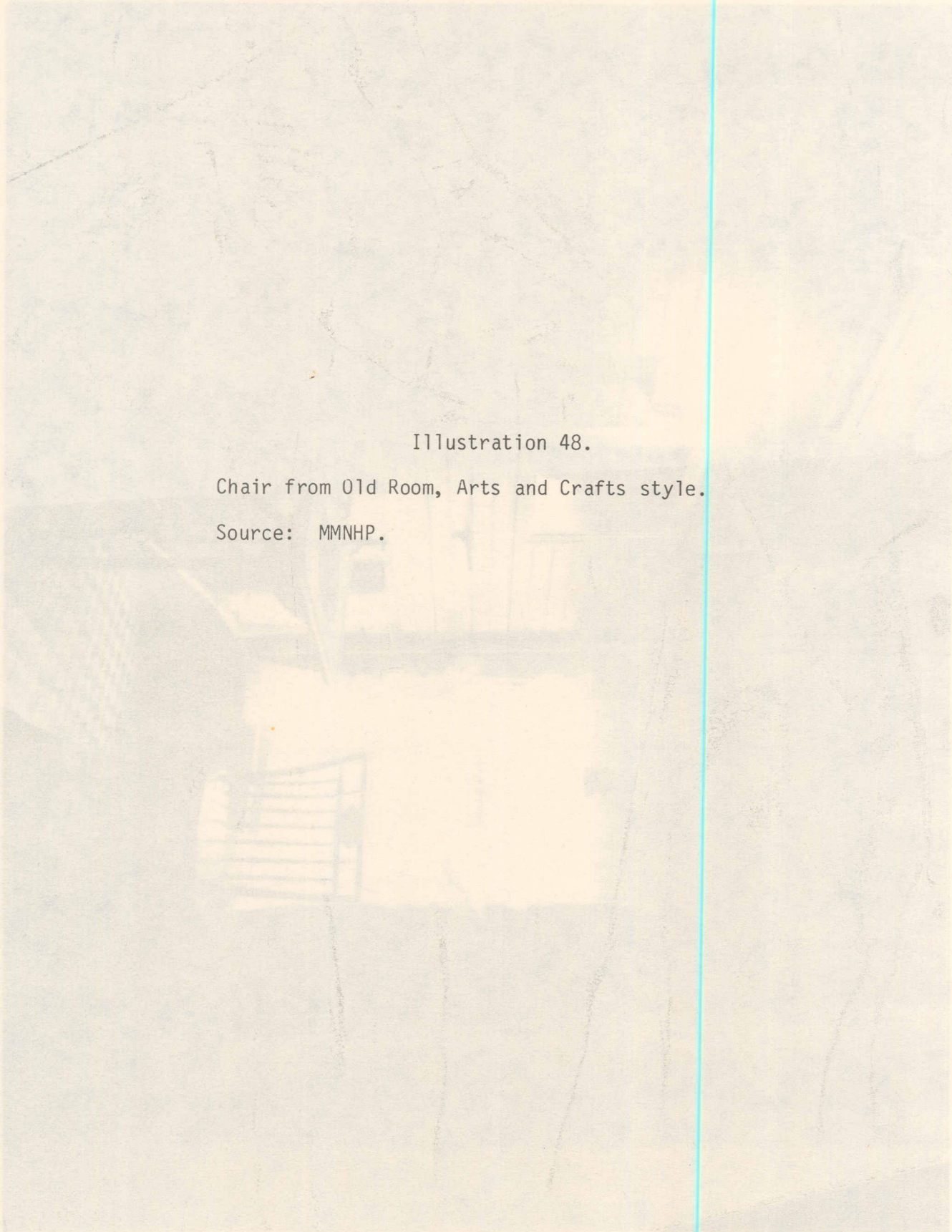


Illustration 48.

Chair from Old Room, Arts and Crafts style.

Source: MMNHP.



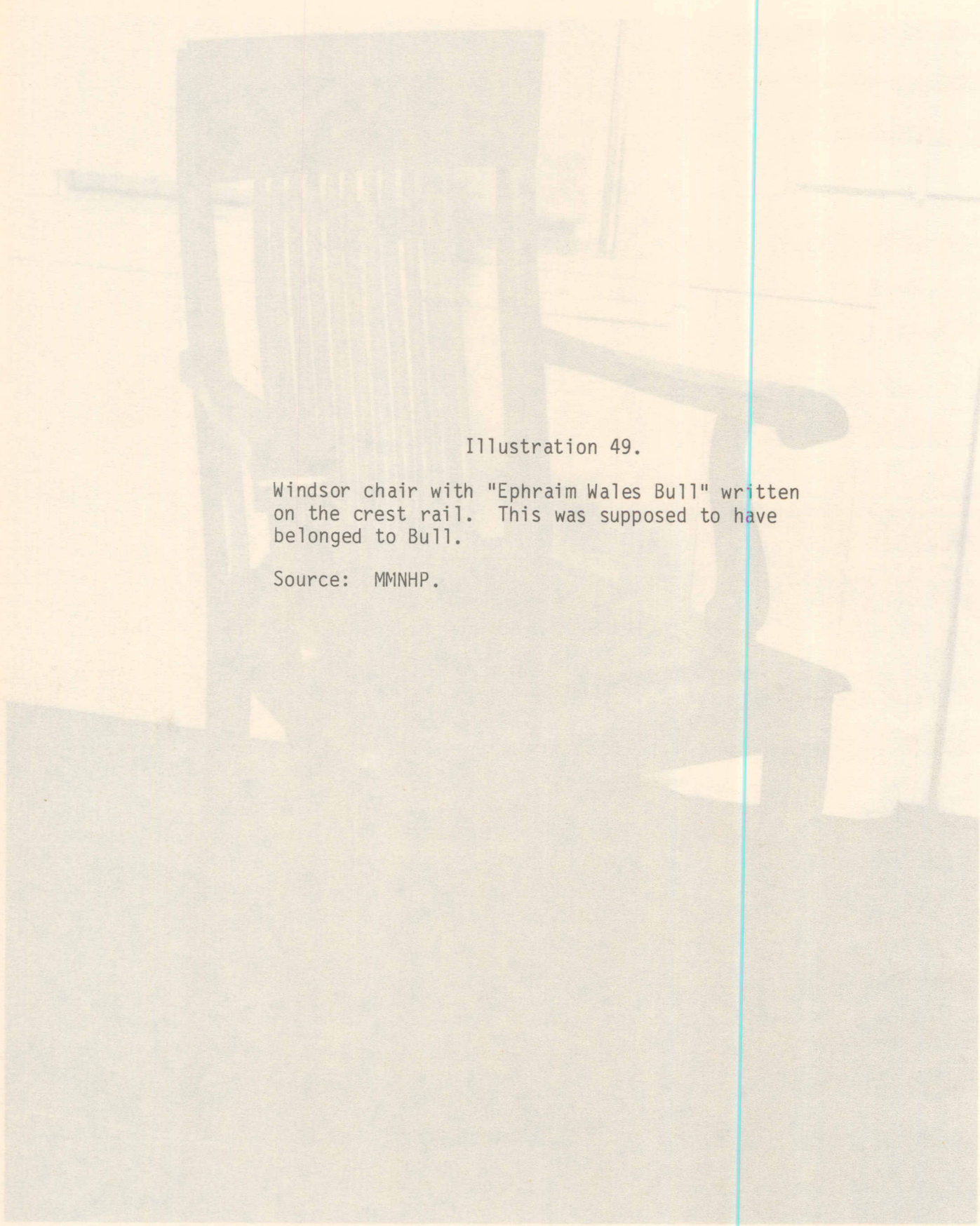


Illustration 49.

Windsor chair with "Ephraim Wales Bull" written on the crest rail. This was supposed to have belonged to Bull.

Source: MMNHP.



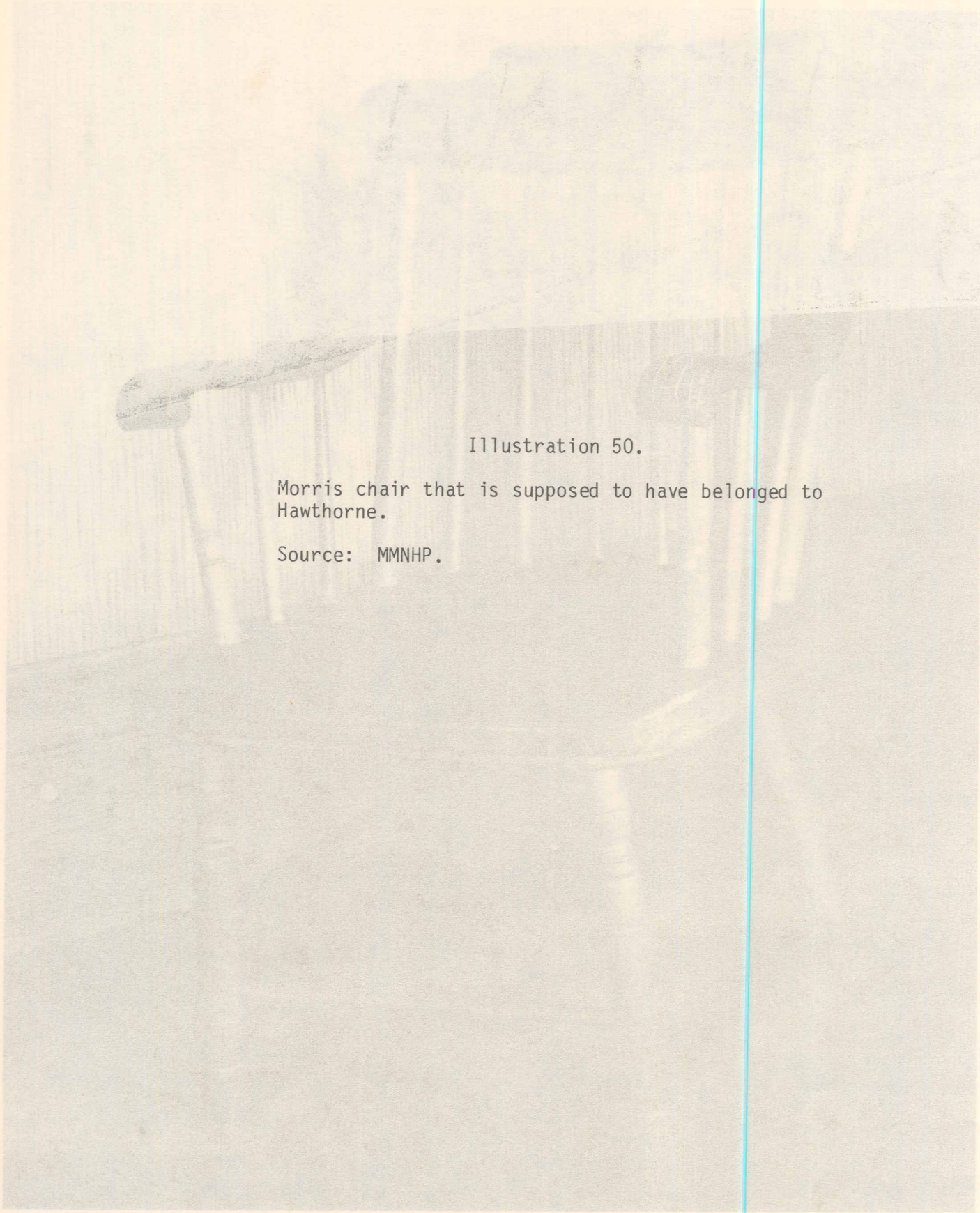


Illustration 50.

Morris chair that is supposed to have belonged to Hawthorne.

Source: MMNHP.



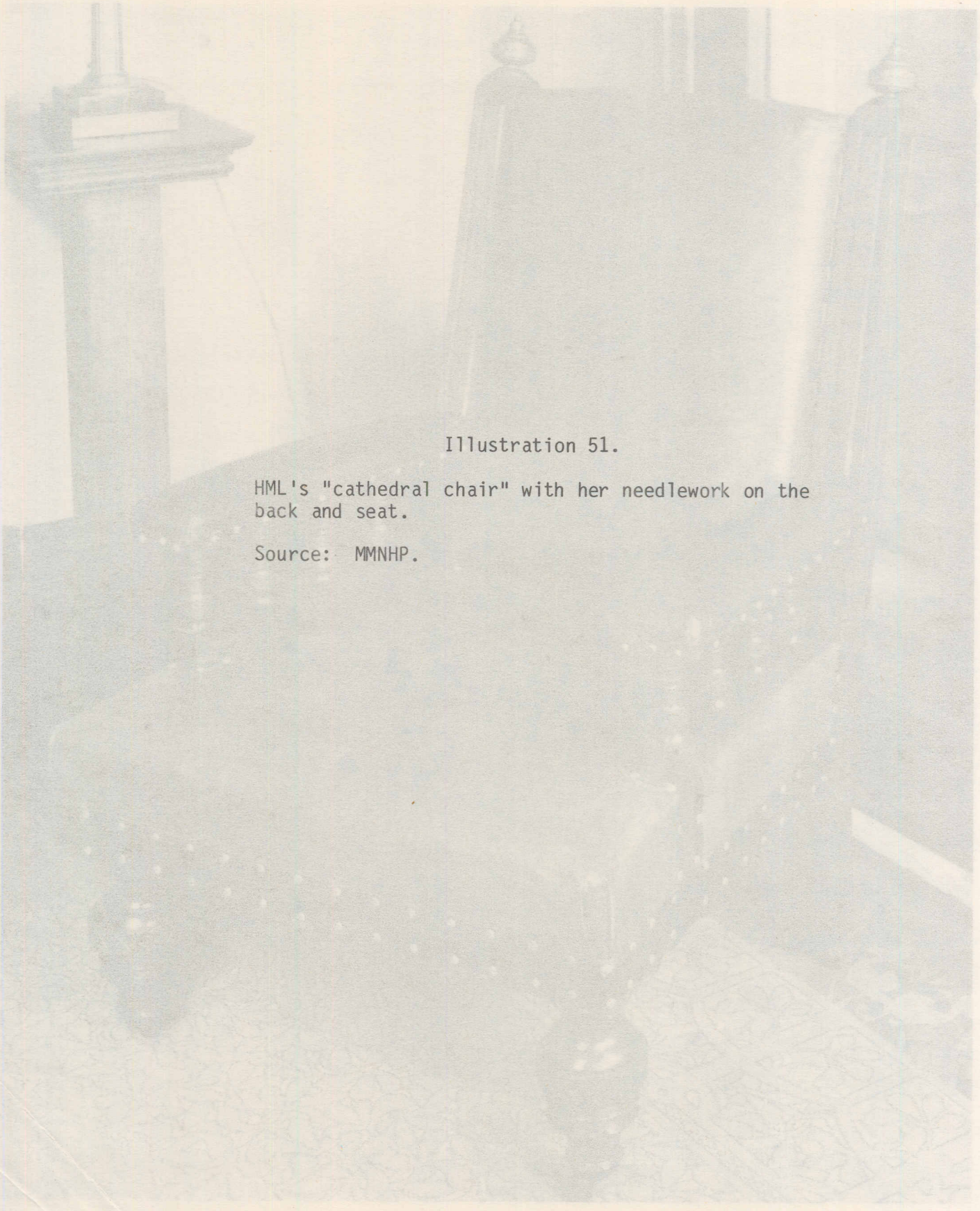


Illustration 51.

HML's "cathedral chair" with her needlework on the back and seat.

Source: MMNHP.



Illustration 52.

Washstand, Una's Room. Part of a bedroom suite that belonged to DL.

Source: MMNHP.



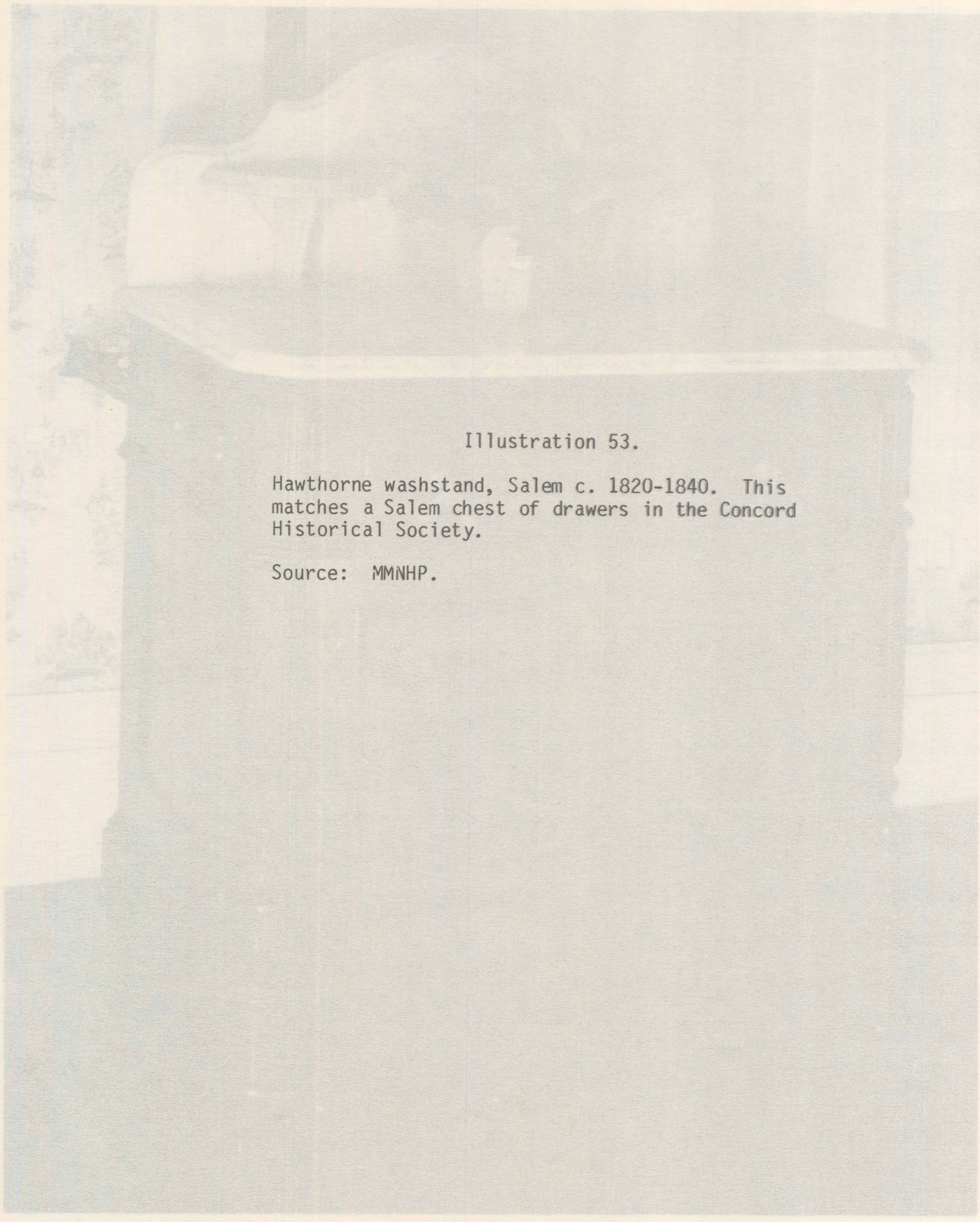


Illustration 53.

Hawthorne washstand, Salem c. 1820-1840. This matches a Salem chest of drawers in the Concord Historical Society.

Source: MMNHP.



Illustration 54.

Bureau, Una's Room, c. 1970.

Source: MMNHP.



Illustration 55.

Daniel Lothrop bust, bronze, by S. Kitson, Hawthorne Parlor.

Source: MMNHP.



Illustration 56.

Framed rubbing. Negative 3.

Source: MMNHP.

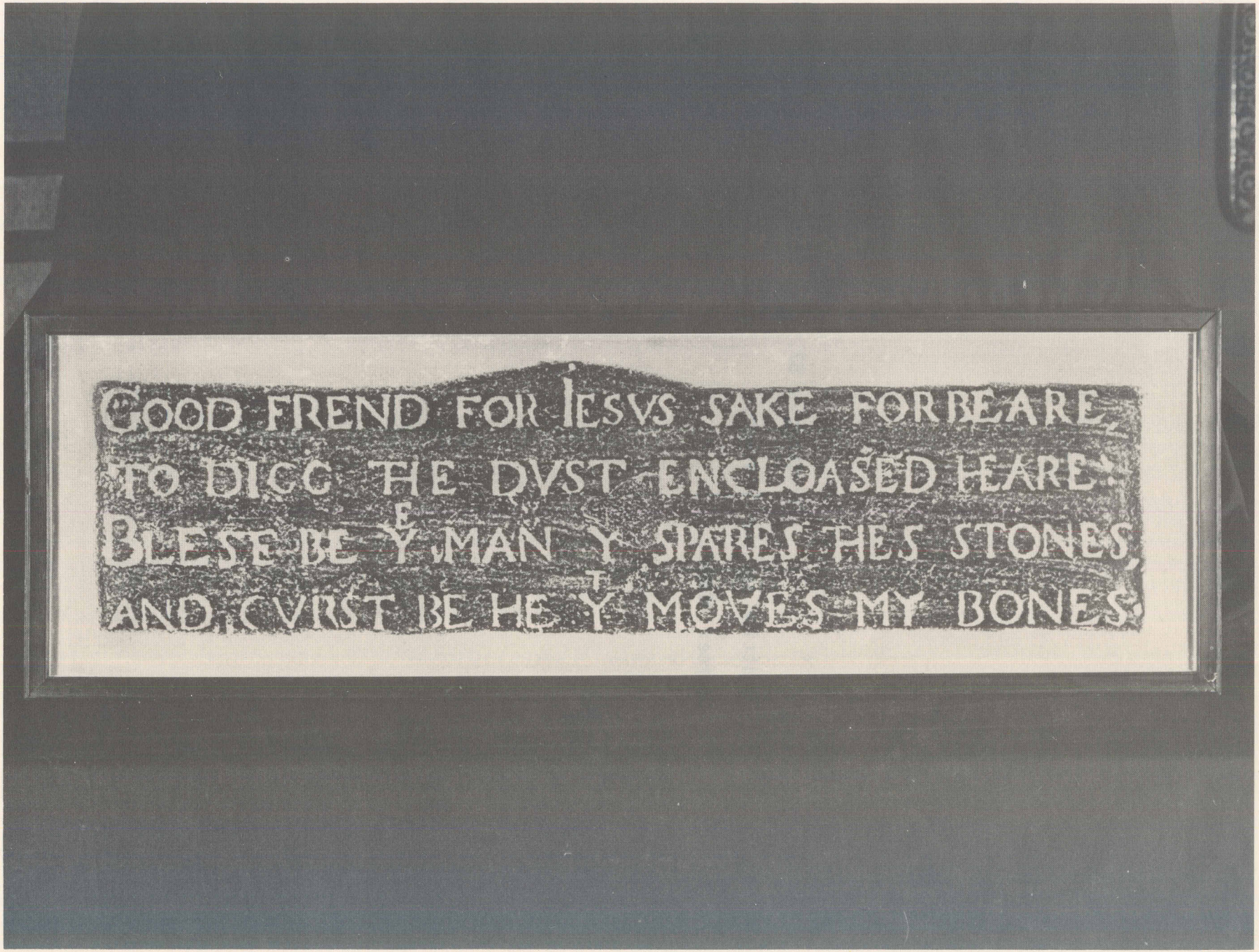

GOOD FREND FOR IESVS SAKE FORBEARE,
TO DIGG THE DVST ENCLOASED HEARE:
BLESE BE Ye MAN Yt SPARES THES STONES,
AND CVRST BE HE Yt MOVES MY BONES.

Illustration 57.

"Whittier and the Children."

Source: MMNHP.



Illustration 58.

Print of "Columbus."

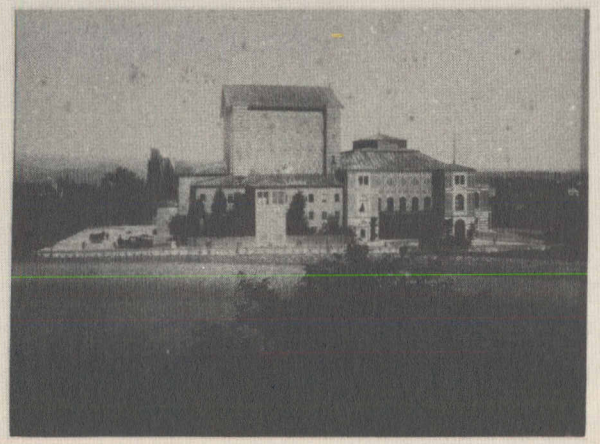
Source: MMNHP.

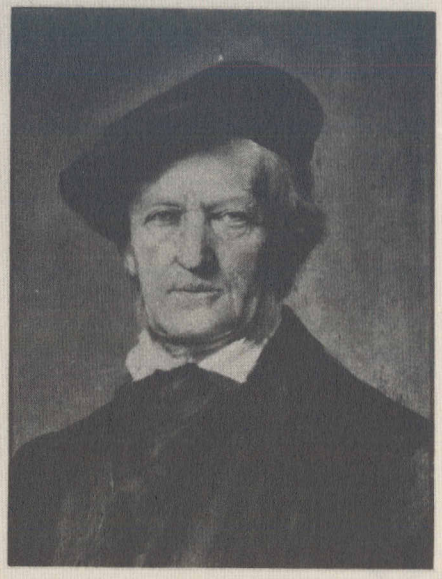


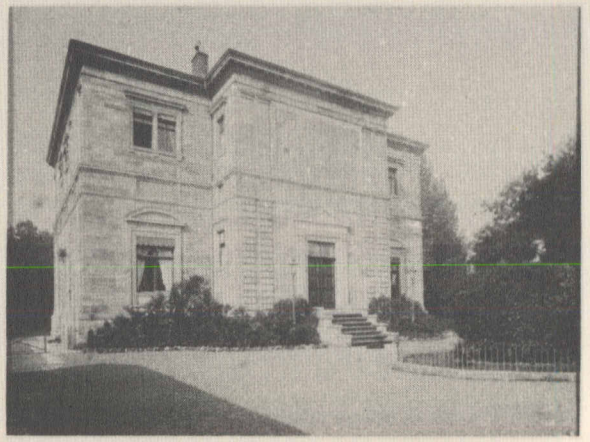
Illustration 59.

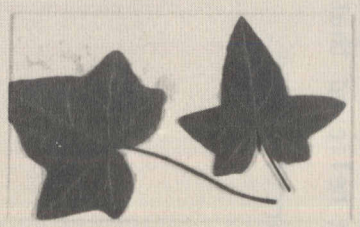
HML's Wagner display.

Source: MMNHP.









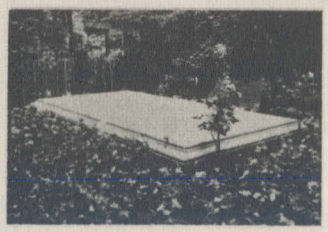


Illustration 60.

Illustration by Hermann Heyer of Polly Pepper when she believed that she was going blind.

Source: MMNHP.


HERMANN HEYER.

Illustration 61.

Bed, Una's Room, c. 1970.

Source: MMNHP.



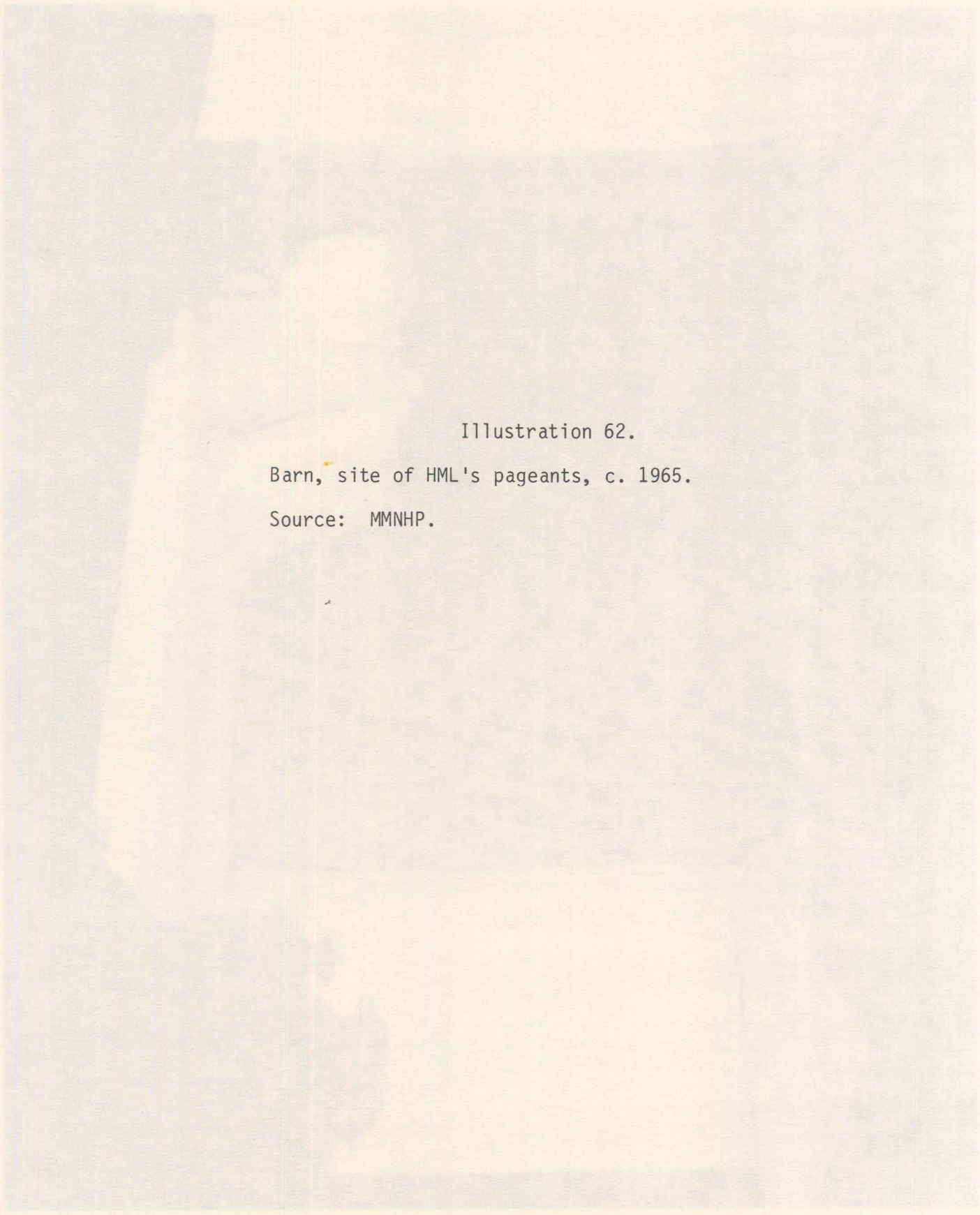


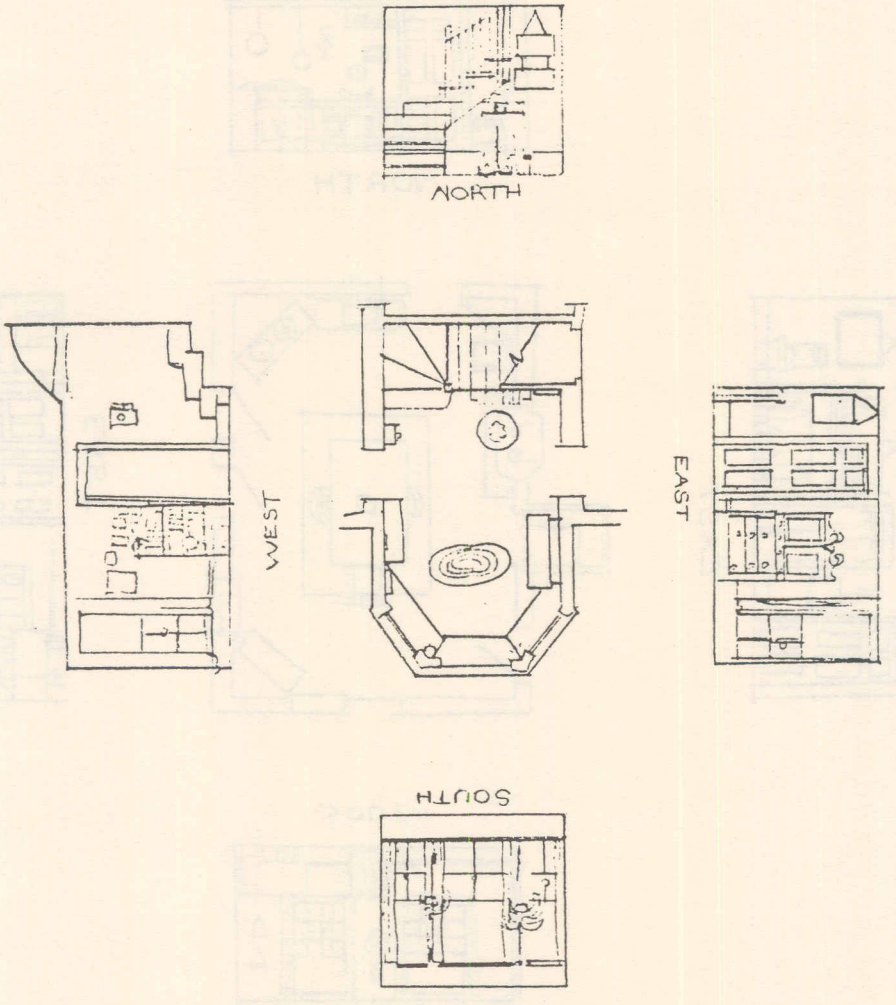
Illustration 62.

Barn, site of HML's pageants, c. 1965.

Source: MMNHP.



FLOORPLANS AND ELEVATIONS



BAY WINDOW ROOM
FIRST FLOOR

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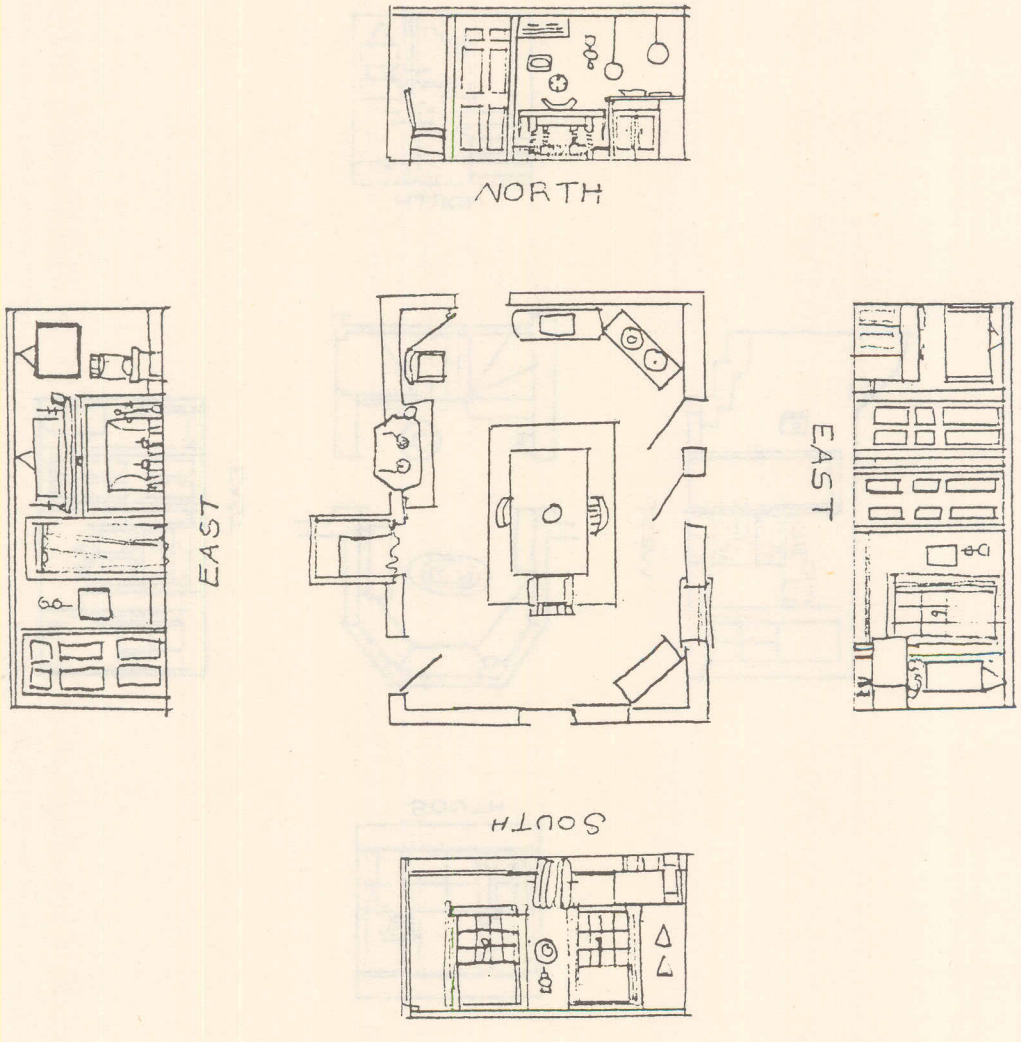
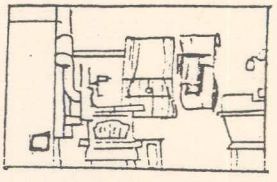


DINING ROOM
FIRST FLOOR

SCALE 1/8"=1'



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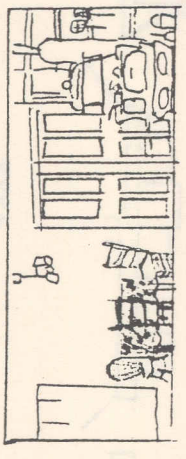

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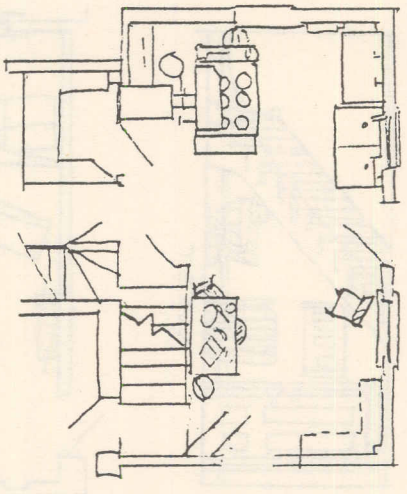
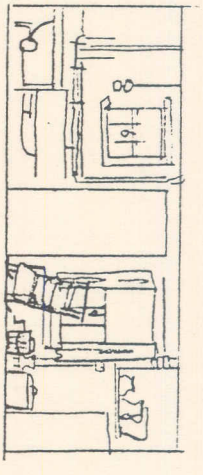
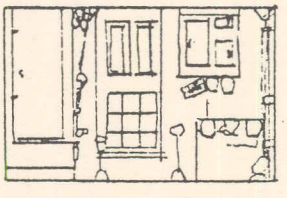




EAST

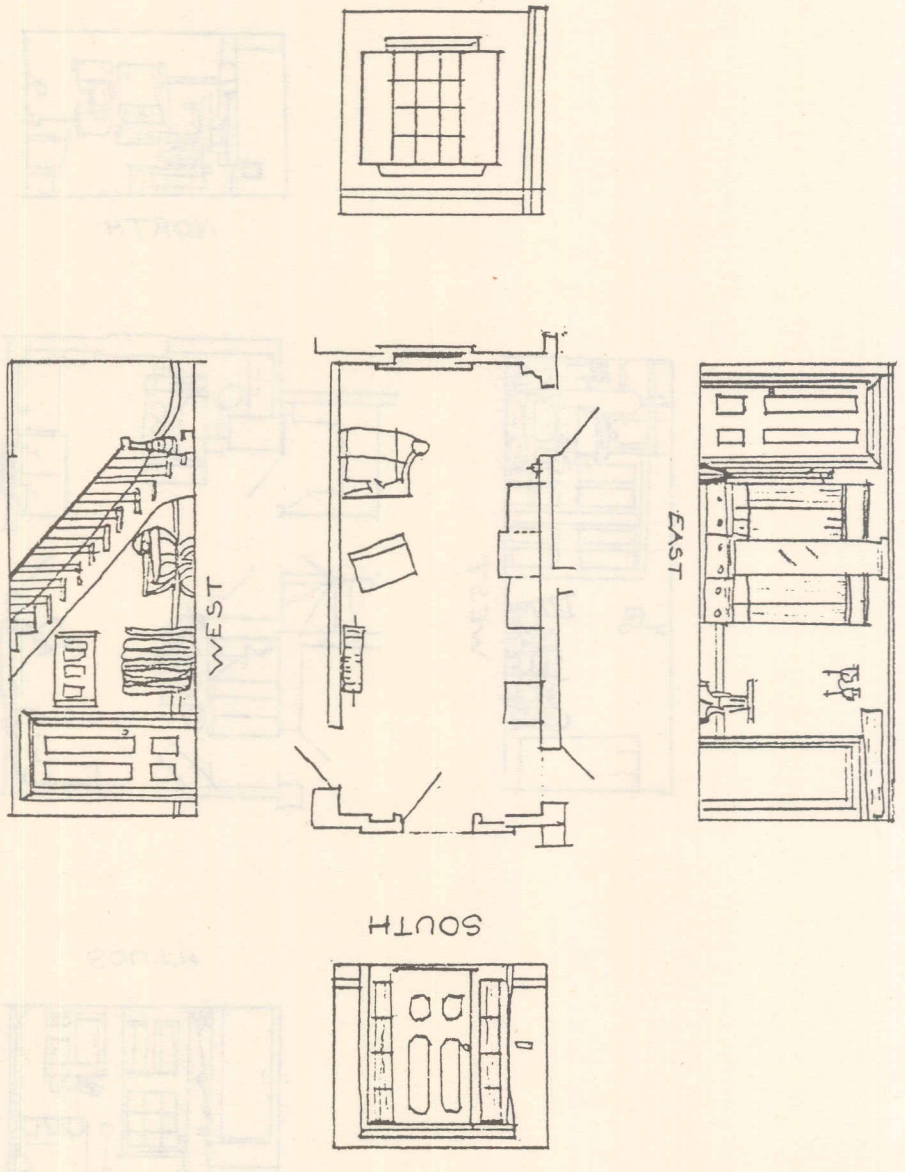
SOUTH



KITCHEN

FIRST FLOOR

SCALE 1/8" = 1'



LOWER FRONT HALL
FIRST FLOOR

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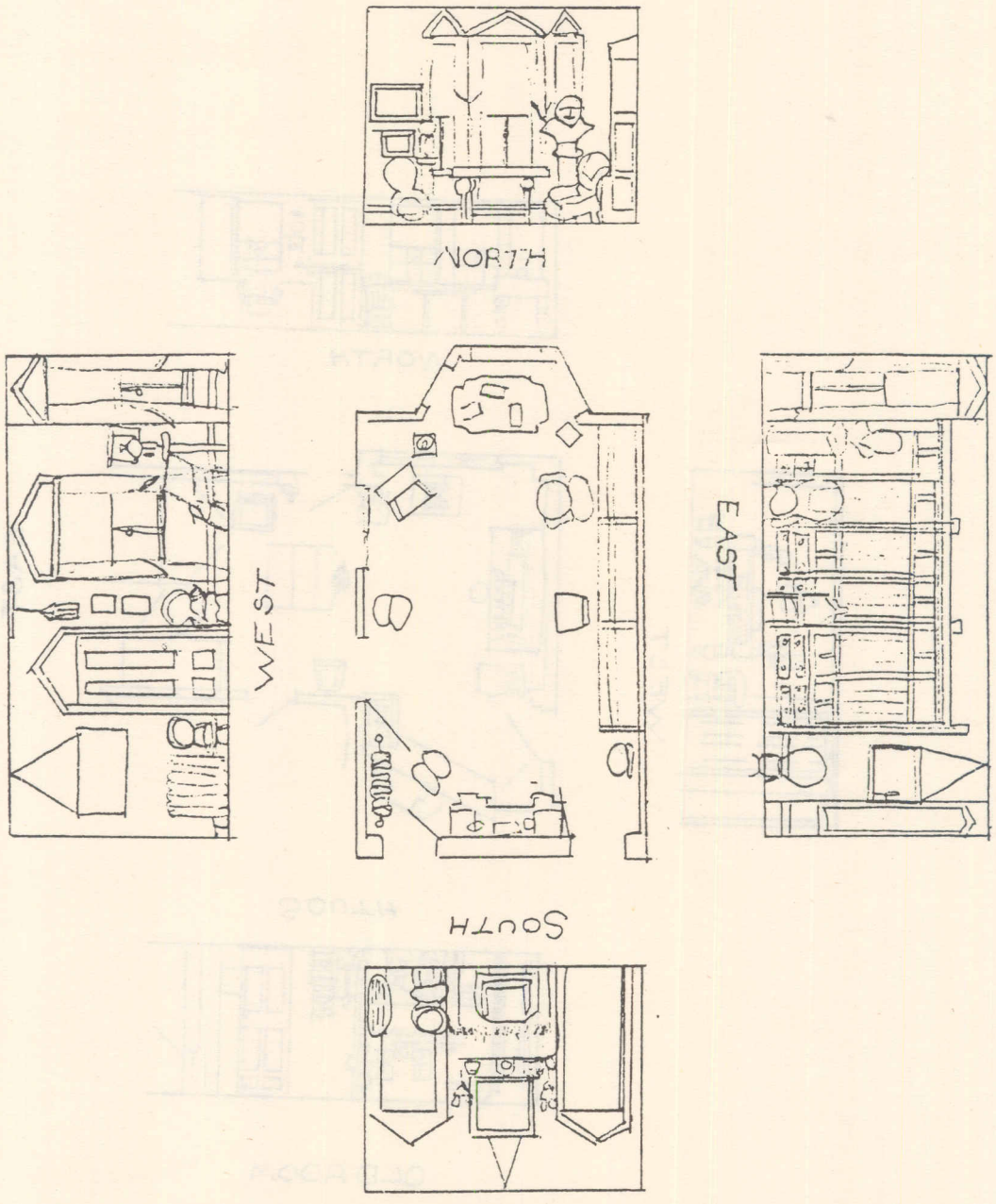

MRS. HAWTHORNE'S PARLOR
FIRST FLOOR

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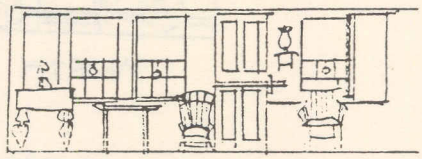

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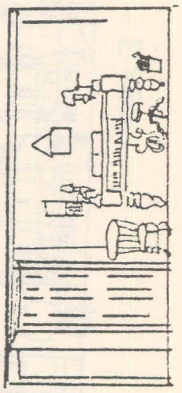

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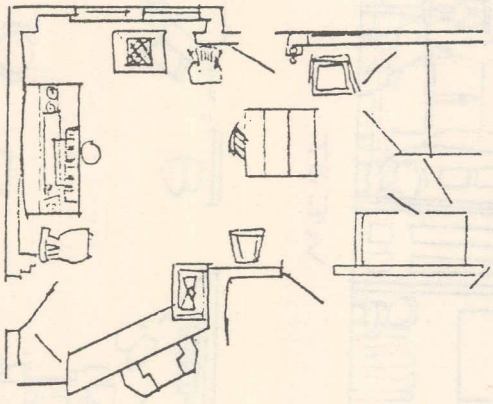
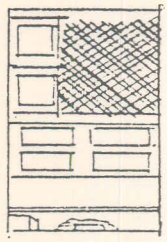
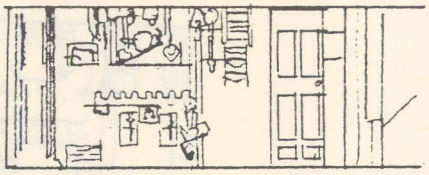




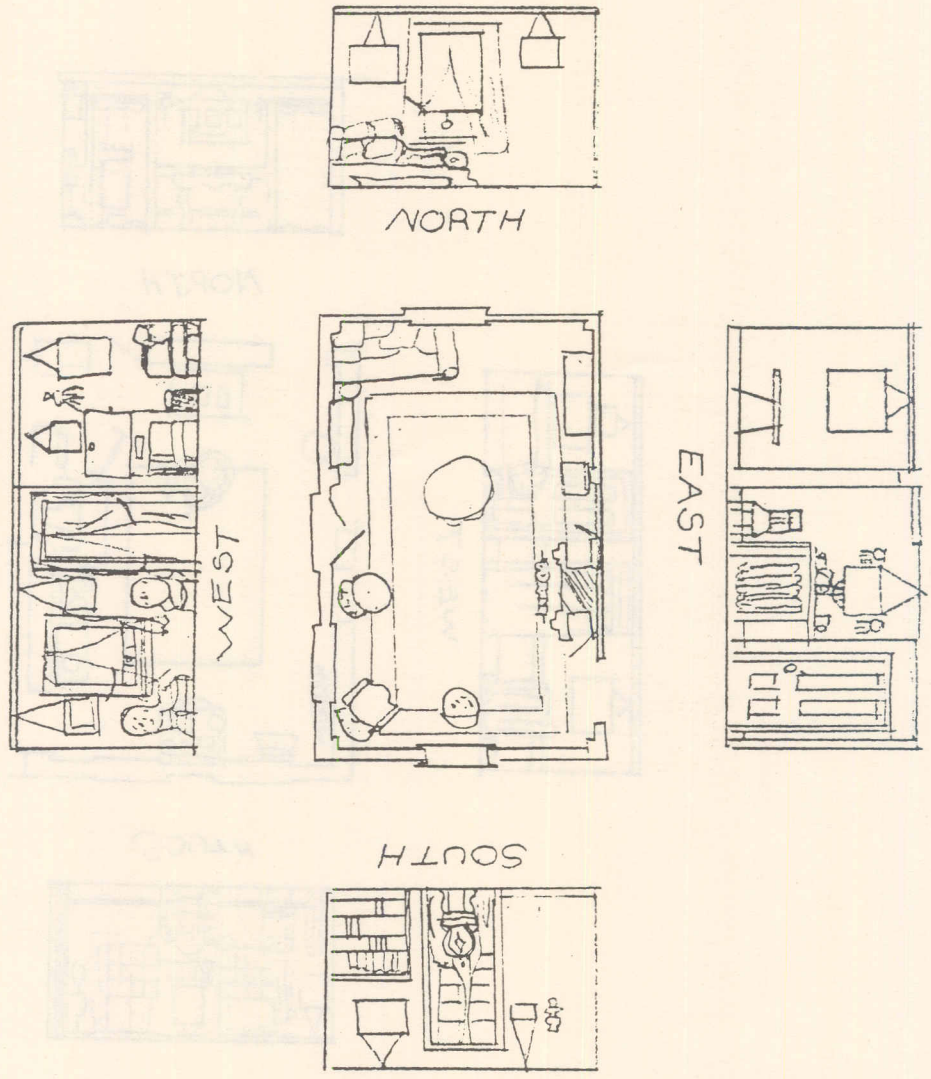
EAST

SOUTH



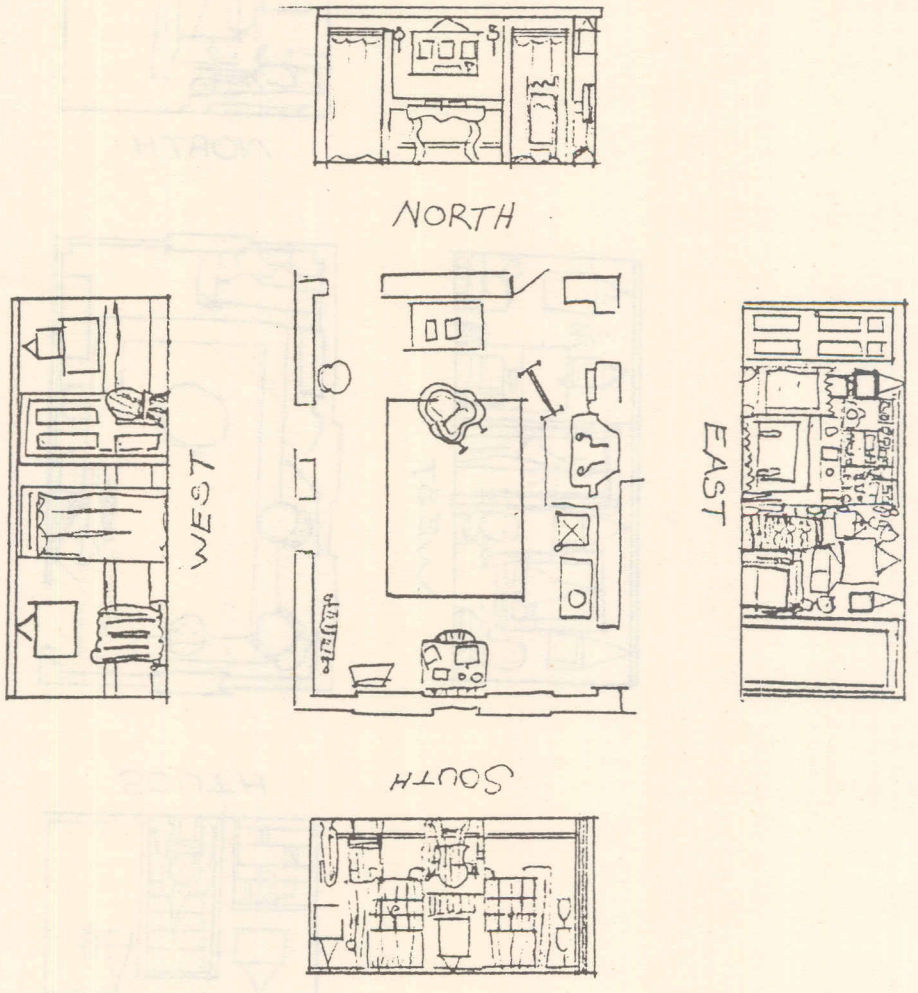
OLD ROOM
FIRST FLOOR

SCALE = ⅛" = 1'



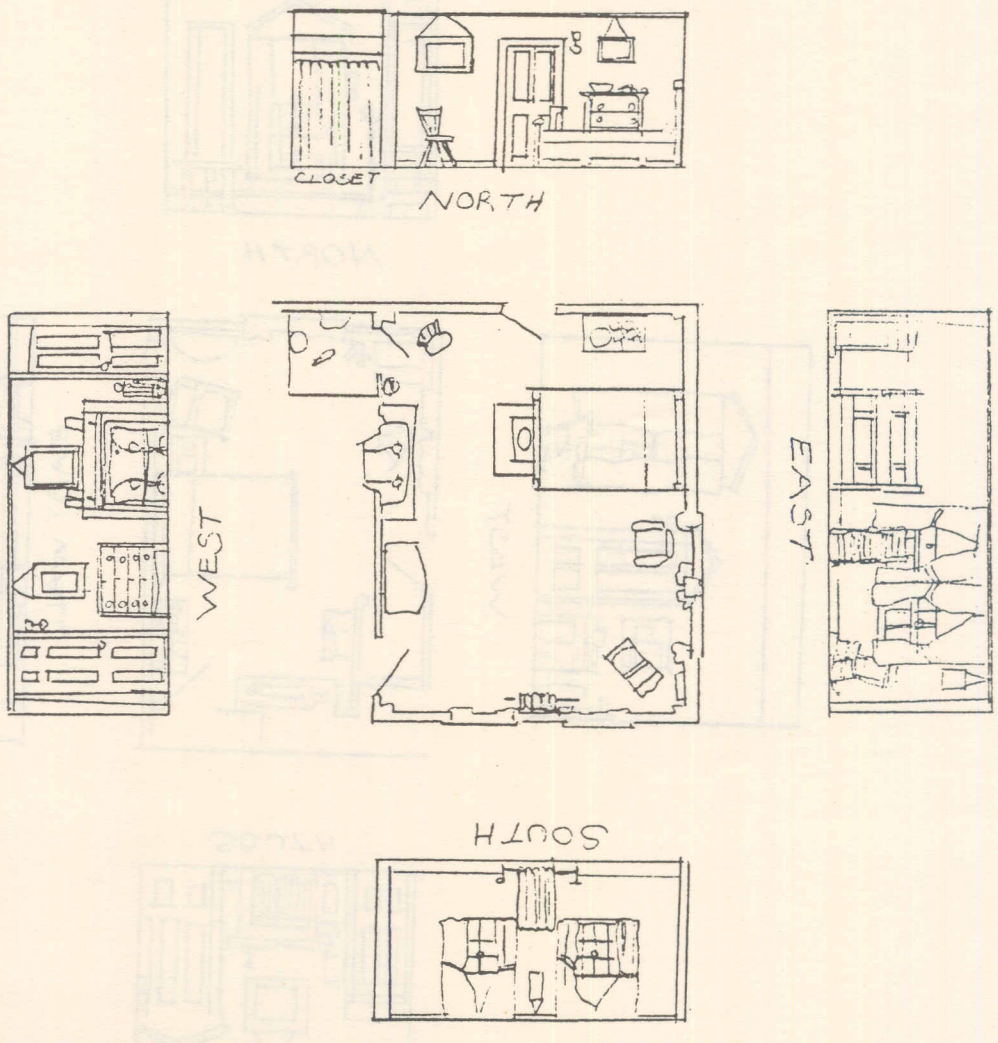
PIAZZA ROOM
FIRST FLOOR

SCALE 1/8" = 1'



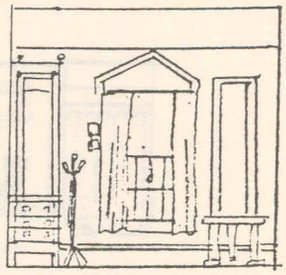
SITTING ROOM
FIRST FLOOR

SCALE ⅛" = 1'



EAST CHAMBER
SECOND FLOOR

SCALE: ⅛" = 1'



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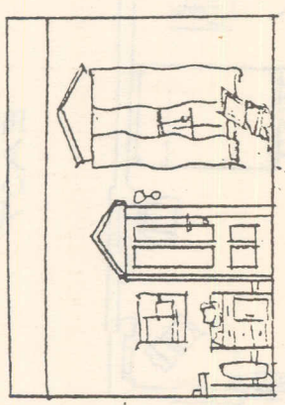

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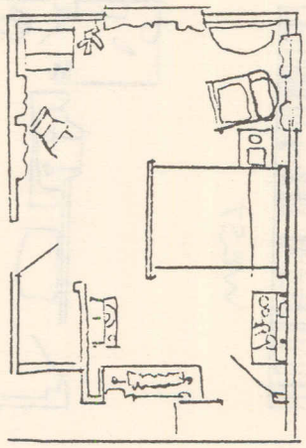
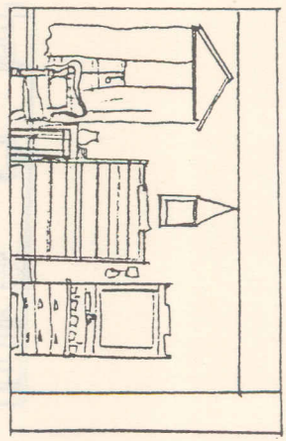
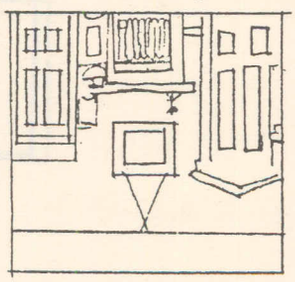




EAST WALL

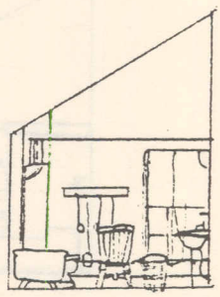
SOUTH



TERRACE ROOM

SECOND FLOOR

SCALE 1/8"=1'



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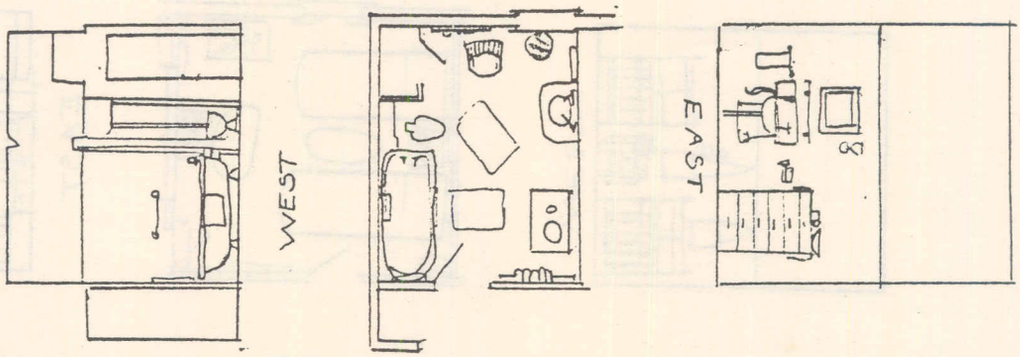

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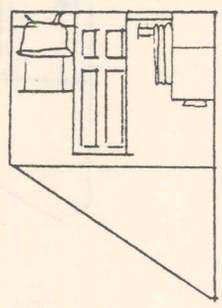

LARGE BATHROOM
SECOND FLOOR

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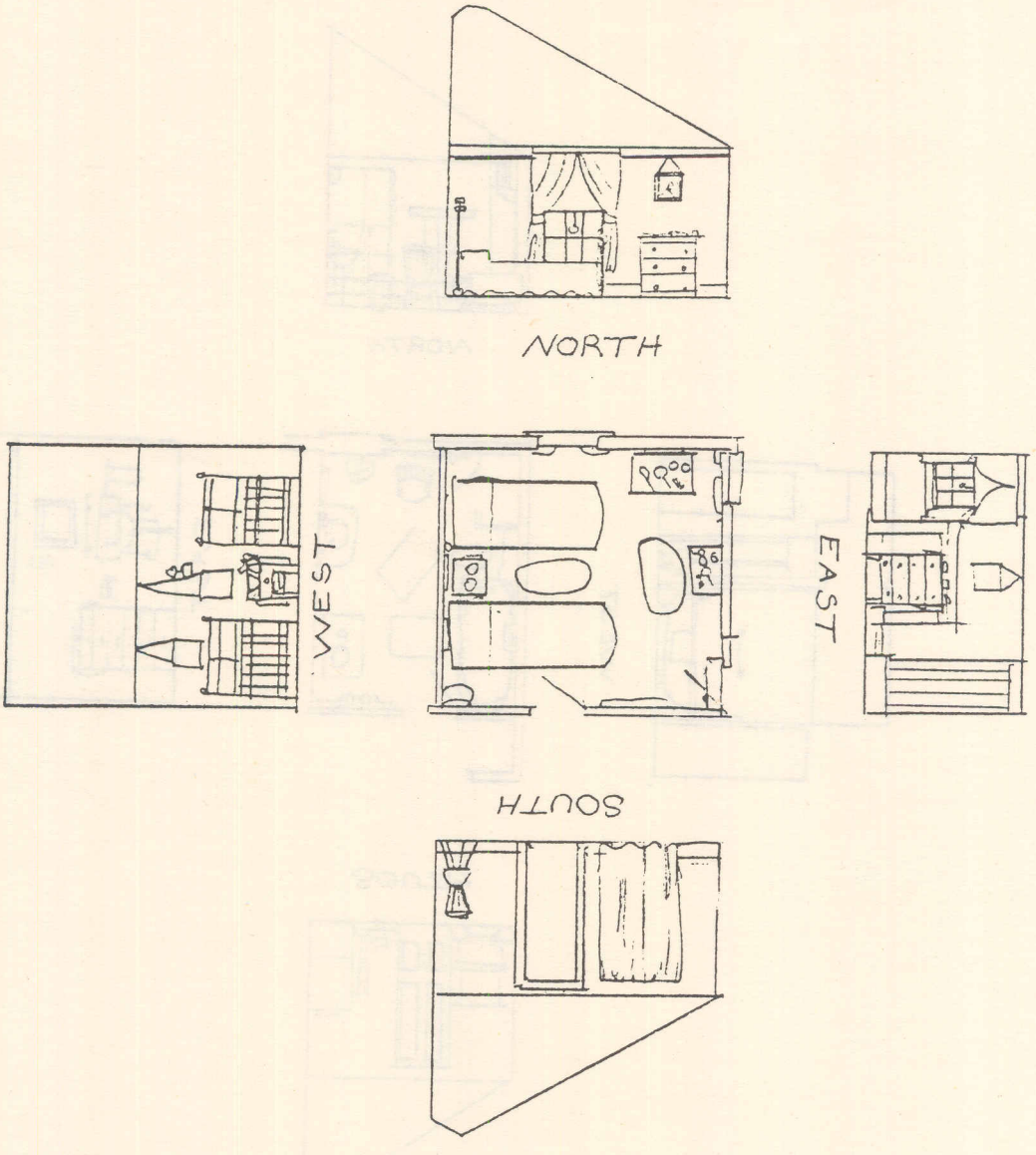

MAID'S ROOM
SECOND FLOOR

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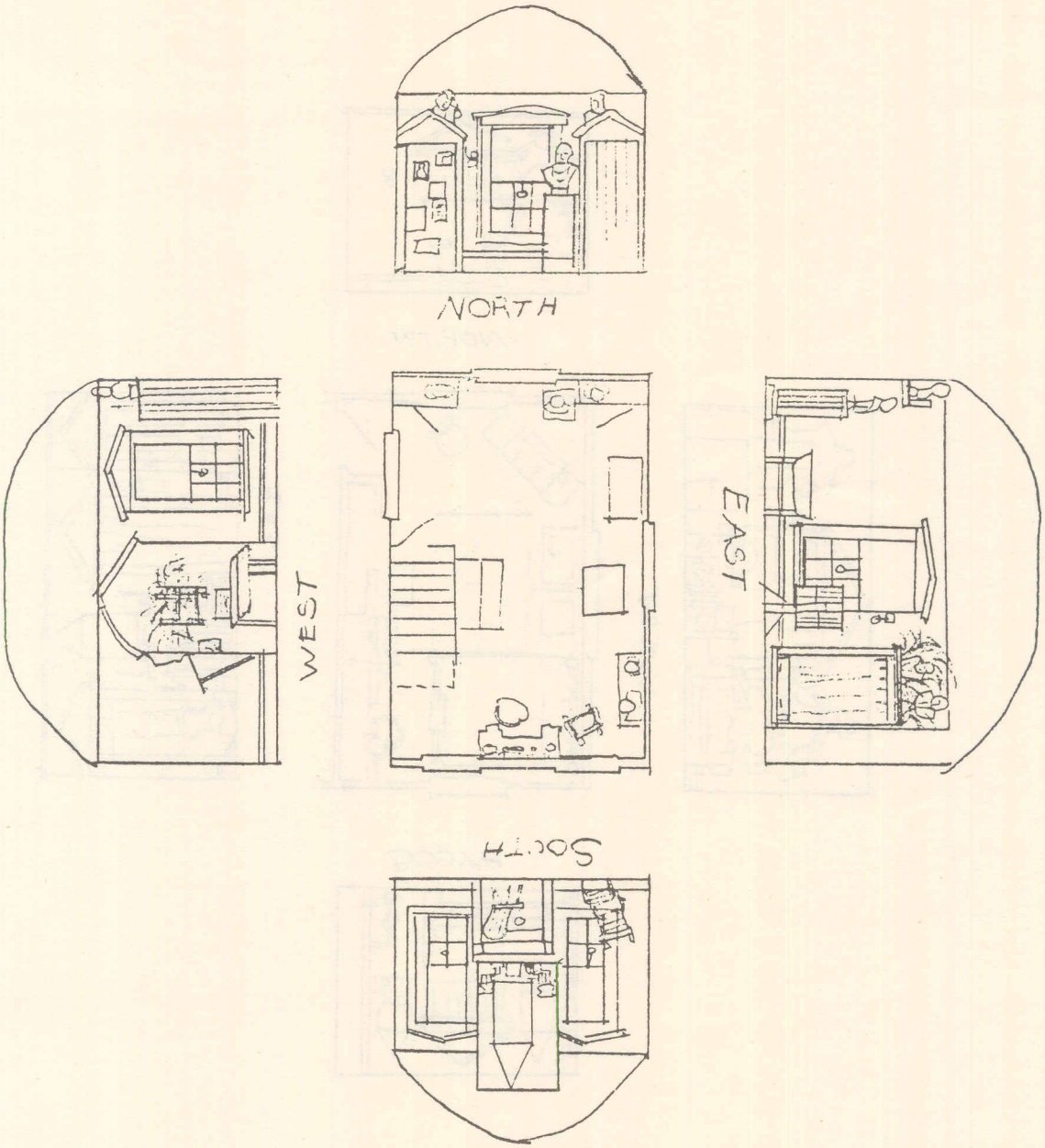
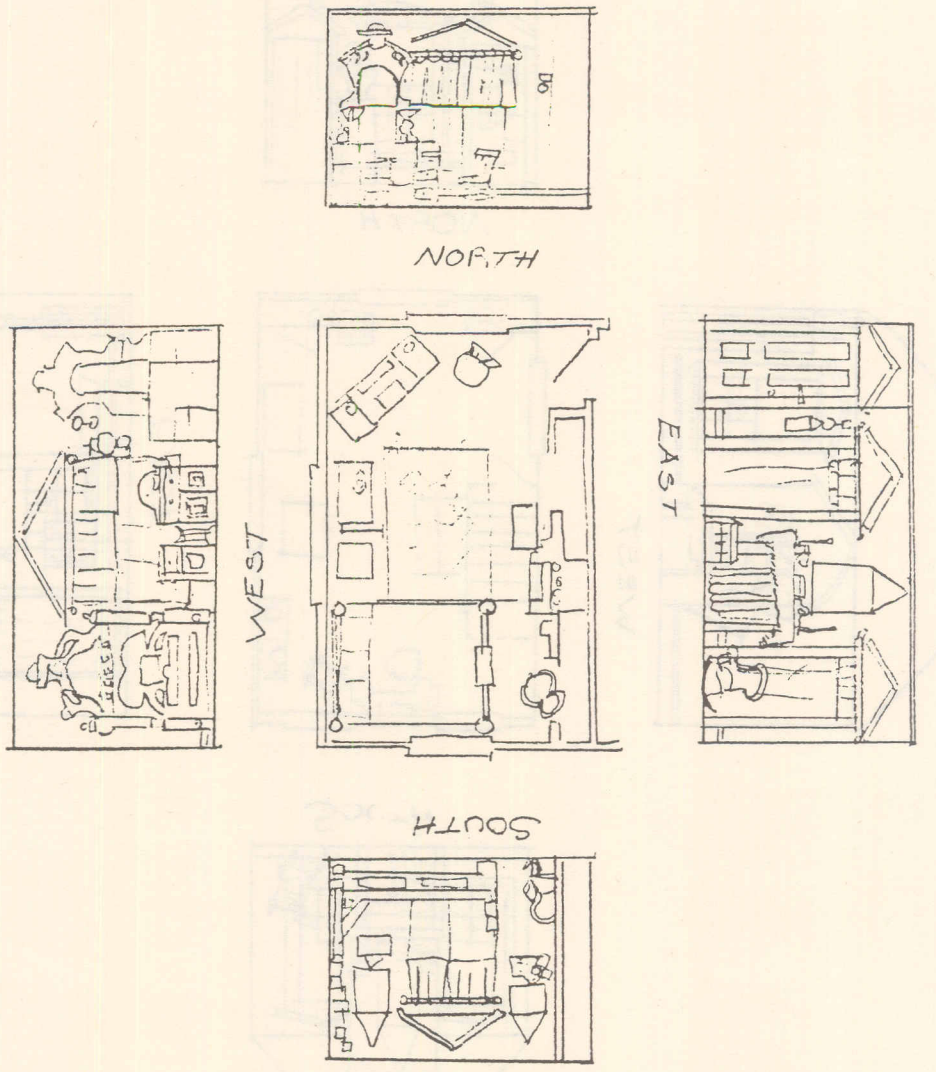


TOWER STUDY
THIRD FLOOR

SCALE: 1/8"=1'



UNA'S ROOM
SECOND FLOOR

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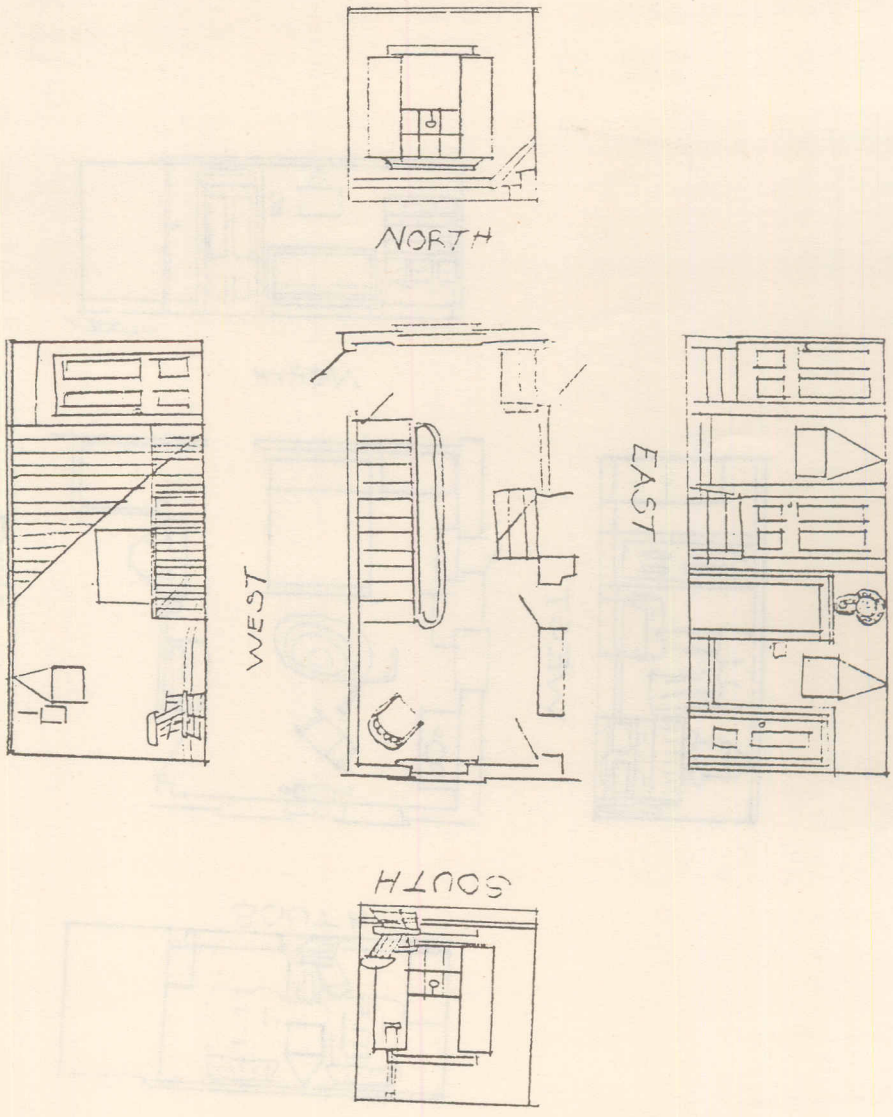

UPPER FRONT HALL
SECOND FLOOR

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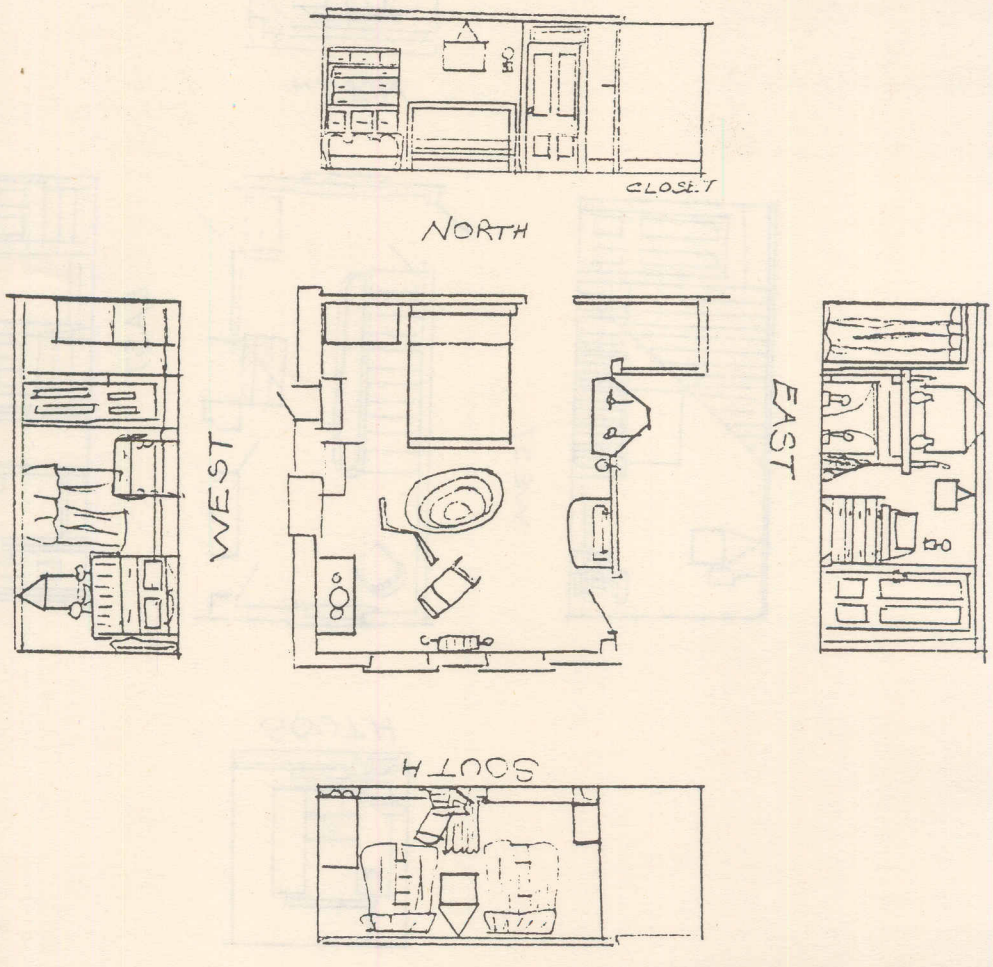


WEST CHAMBER
SECOND FLOOR

SCALE: 1/8" = 1'

APPENDIX A

Chronological List of Occupants of the Wayside

Appendix A Chronological List of Occupants of the Wayside

Date of Residence	Name	Birth & Death Dates	Age During Occupancy	Occupation During Occupancy	Activities at Wayside References or other information
1688	Nathaniel Ball, Sr.			yeoman	Owned property at this date (HDS, 3).
1717	Nathaniel Ball, Jr.			yeoman	Was living on property at time of sale. (HDS, 3)
1717	Caleb Ball			yeoman	Sold property 1717
1717	Samuel Fletcher			glazer/housewright	
	John Farran			worsted comber	
1769	John Breede			cordwainer	
April, 1769 to May 1775-6	Samuel Whitney Abigail Whitney 12 Whitney children			storekeeper	Moderator of town meeting 1774, member -- committee of correspondence. Representative - first Provincial Congress Jan. 1775 MusterMaster of Concord Minute Men. Kept military stores on property.
1775-6	Prof. & Mrs. John Winthrop			scientist, professor at Harvard	--Believed to have kept scientific instruments in house (HDS, 11 quoting Hindle)
May, 1778	Daniel Taylor			yeoman	
June, 1778	Daniel Hoar	d. 1814		farmer	
1814	Daniel Hoar, Jr.	d. 1823		wheelwright & blacksmith	
1827	Darius Meriam			wheelwright	
1832	Horatio Cogswell			wheelwright	
	Albert Bull, owner			cabinet maker	Ephraim Wales Bull's brother
1839	Horatio Cogswell, owner			wheelwright	
1842	George Burt, renter				
Sept., 1844	Washington Allen				
April, 1845—	A. B. Alcott	b. Nov. 29, 1799 d. Mar. 4, 1888	45-47	philosopher (?)	See body of this report
Nov. 17, 1848	Abigail May Alcott	b. Oct. 8, 1800 d. Nov. 25, 1877	44-47		

	Anna Bronson Alcott	b. Mar. 16, 1831 d. July 12, 1893	14-17		
	Louisa May Alcott	b. Nov. 29, 1832 d. Mar. 6, 1888	12-15		
	Elizabeth Sewell Alcott	b. June 24, 1835 d. Mar. 14, 1858	9-12		
	Abba May Alcott	b. July 28, 1840 d. Dec. 29, 1879	4-6		
May-Dec. 1845	Miss Ford (Sophia)			teacher	Came to start school. Moved to Emersons when project failed.
Summer, 1845	Sidney Southworth				
August, 1845	Charles Lane & Son			educator	stayed 6 weeks
Sept., 1845	George Leach				
1849	Horatio Cogswell, rentor			wheelwright	Intended to buy back property, but did not
1850	Mrs. Lauriat, rentor				
1851	Weir			taylor	
March 8, 1852	Nathaniel Hawthorne	b. July 14, 1804 d. May 19, 1864	48-60	author	See body of this report. Moved to Wayside in late May, 1852.
1853	Sophia P. Hawthorne	b. Sept. 21, 1809 d. Feb, 26, 1871	43-59		
	Una	b. Mar. 3, 1844 d. Sept. 18, 1877	8-24		
	Julian	b. June 22, 1846 d. July 14, 1934	6-22		
	Rose	b. May 20, 1851 d. July 9, 1926	2-18		
	Nathaniel Cranch Peabody			sold homeo-pathic medicine	Lived at Wayside while Hawthornes in Europe
Sept. 1 59—	Mary P. Mann & 2 sons				

BOSTON EVENING TRANSCRIPT, JULY 24, 1886

p. 6

A PHILOSOPHICAL PICNIC.

A delightful interlude in the sessions of the Concord School of Philosophy was a garden party, or, as it was humorously entitled by some of the participants, a philosophical picnic, given Thursday afternoon by Mrs. D. Lothrop, wife of the well-known Boston publisher, at her charming residence, "Wayside," the former home of Hawthorne. It was an impromptu affair, suggested by some of the younger sages, and all the more enjoyable on that account.

Since the death of Hawthorne, "Wayside" has been a Mecca for American literary pilgrims, and there are few who are not familiar with at least the outside of the ancient and picturesque dwelling, which, so far as appearance is concerned, is exactly as the famous author left it. It never had a more hospitable look than yesterday, when all its doors stood open to greet the expected visitors. The day was perfect, and the terraced lawn at the left of the house, which served as a grand out-door reception room, was amply shaded from the rays of the sun by the wooded hill at the back. At four o'clock the guests began to arrive by twos and threes, and half an hour later the lawn was covered with little groups, the members of which dropped for the time their search for the unknowable, and entered into the social spirit of the time with genuine fervor. Among those present were Professor William T. Harris of the School of Philosophy; Frank B. Sanborn; Hon. Stephen M. Allen, president of the Webster Historical Society; Rev. Frederick May Holland; H. G. O. Blake; George B. Bartlett, the historian of Concord; C. H. Nichols; the venerable Miss Elizabeth P. Peabody; Mrs. Whiton-Stone, the poet; Mrs. Harriet A. Shattuck; Mrs Maria S. Porter; Mrs. Elseffer, Mrs. Bigelow, Mrs. Thompson of Cambridge; Mrs. Davis of Boston; Miss Webster of Boston; Mrs. Wilcox, Mrs. Willard, Mrs. Preston; Miss Wheildon of Concord; Miss Daly of New York; Mrs. and Miss Mann; Miss Conway, daughter of Moncure D. Conway; Miss Lombard, Miss Kenyon, Miss Hastings and others.

It was an eminently social gathering, and almost every imaginable subject excepting philosophy came up for discussion. Some wandered through the old paths over the hill and around the grounds; others went still farther, and climbed the rather shaky steps that led to the platform in Hawthorne's pine, while those of more sedate age or of constitutionally-tired habit kept their seats or strolled about the lawn. Some one suggested a recitation or two to vary the proceedings, and Mrs. Whiton-Stone gave three, each different in character, with peculiar effect. Miss Mann, who was for some time a pupil of Joseffy, played, and Mr. Nichols sang. Mr. Bartlett then stated that under the circumstances it would be a peculiarly fitting thing that a poem, "The Minute Man," written by the hostess of the occasion, and published in the July number of the Wide Awake, should be read. This suggestion was warmly applauded, and the author having declined to appear as the reader, Professor Harris was called upon, who rendered it with unusual force and feeling. He prefaced it by saying that he regarded it as a poem of unusual strength, and that to him it more adequately voiced the sentiment of the time described than any other poem of recent writing.

The poem is a terse and vigorous piece of work, and stirs the heart like the beat of a war drum. It is full of the spirit which inspired the "embattled farmers" on that eventful nineteenth of April when the first blow was struck for American freedom, and which the poet crystallizes into the words—

> "Let us stand our ground, and if we die,
> Praise God! we 'll die right here!"

After the reading came more music, and then an elegant lunch, with coffee and chocolate, was served on the lawn. Before separating, Mr. Frank B. Sanborn extended the thanks of the visitors to the host and hostess of the occasion. Mr. Lothrop responded in a happy speech, in which he said that he was glad to see that the seers and prophets of the famous Concord school were of like passions and emotions with other people—a remark which some of the ladies insisted had reference to their appetites at lunch. He paid a compliment to the institution which they represented, referring to our obligations to the sages of the past, and expressing his thankfulness that we still had them with us, and that from their observations of the "eternal spaces" we could have our eyes turned to the stars by which we might guide our barks aright. He closed by hoping that when they had done with all need of philosophy, and were safely on the other shore, one of their pleasantest reminiscences of the earth they had left behind them might be the events of the day just closing.

The occasion was one of perfect enjoyment to all who took part, and a hope for its repetition before the close of the season was many times ardently expressed.

AT THE SUMMER RESORTS.

IN OLD CONCORD.

p. 6.

Birthday Fete at Wayside.

Never was more clearly illustrated the triumph of earnest purpose over circumstances or surroundings than last Saturday. It was the fifth birthday anniversary of the little daughter of Mr. D. Lothrop, and preparations had been made for its celebration by a garden fête, at the family home at Wayside, to which a large number of children and young people had been invited. A heavy rain set in during the night preceding, and by the middle of the morning it became certain that it was to last through the day. Preparations were at once made to change the garden fête to an indoor one, and the large rambling mansion and quaint old barn were immediately utilized for that purpose.

It will be remembered that Bronson Alcott lived at Wayside until 1852, and here the childhood of Louisa and her sisters was spent. To some of the younger guests this fact made the place more enjoyable than because it was the house of Nathaniel Hawthorne, and when they found out that they were "really and truly" to use the old barn, the scene of the dramas enacted by Louisa and the other "Little Women" their delight knew no bounds.

After a hasty improvisation to take the place of the beautiful sweep of lawn and terrace, where the fête was to have been held, the barn was a gala sight; there were flags and lanterns, there were camp chairs under the hay lofts, while the old barn floor filled all the requirements of the modern stage, and up above on the loft was La Roche, a young Indian from Hampton who, with his violin, furnished music for the dancing. By twelve o'clock, the hour for assembling, it stormed pitilessly, but carriages came from all directions and soon nearly one hundred guests were gathered under the roof of Wayside.

The five arches which had been set up the afternoon before on the lawn were taken down and set up in the barn, covered with evergreen and roses. In front of each stood a young girl, a white rose in her hand, waiting for the appearance of the little maiden whose birthday was being celebrated. She came into the barn slowly with unconscious grace and sweet demeanor and paused before the first arch. Mr. B. F. Redfern of Boston then read the initial verse of a birthday poem written for the occasion. Passing through the arch she received the rose from the hands of the girl standing on its farther side, and in this way, accompanied by the reading of the verses, the successive arches were passed and the roses given—a rose for each year—till as a finale a sixth verse was read, when five white roses were bound on her "bonny hair." It was a rare spectacle of lovely childhood unspoiled by a thought of self, and from the minds of the onlookers the picture of the little face with its clear eyes and pure, soft outline and the dainty figure can never be effaced. The poem, which was written by her mother, appears in another part of the paper.

After this beautiful birthday episode, the floor was cleared and all the guests, old and young, danced simple, old-fashioned dances and played musical games, the whole superintended by Miss Ellen Emerson. Then the breathless and happy dancers were seated and became the audience, while Mother Goose and her children took possession of the old barn floor, and such a merry party as it was! The characters were capitally designed and done to the life. The hostess, who made herself one of the children during the day, as Mother Goose, with her long cloak, steeple hat, spectacles and staff, led the procession under the covered way from the house to the barn, followed by her numerous children in costume, Little Miss Muffit, Little Boy Blue, Simple Simon, Tommy Tucker, Mistress Mary, Old Woman at Banbury Cross, Jack and Gill, Cinderella, Little Red Ridinghood and a score of others. Here each was appropriately introduced to the audience by Mr. Andrews of Lincoln, who read the rhyme associated with the character. An immense shoe containing the Old Woman and her numerous progeny created a great deal of amusement. There were songs by Miss Clarke and Mr. Redfern, and wee Samuel Bowles, the three-year-old grandson of E. Rockwood Hoar, standing on the piano, recited two quaint bits that won all hearts.

After marching around the supper table the company dispersed to scatter over the different rooms of the old house, there to be seated by little tables, while some of Concord's fairest daughters served the feast. We noticed in the old hall two long rows of little children, and peeping into the library there were merry groups where the great romancer used to sit and read Walter Scott's novels to his children.

And then what a birthday cake it was, with its five candles and its flowers! What a march, as all the children encircled it, and how gravely the little five-year-old maiden passed the knife through its white surface, cutting the first piece. Every child had a portion and a flower, and then marched back again for the songs and dances, or for merry games with ring-toss, battledoor and bean bags upon the broad piazza.

Notes.

W. K. Vanderbilt arrived at Bar Harbor Tues-

Page 3

"JUST FIVE YEARS OLD TODAY."

MARGARET MULFORD LOTHROP.
July 27, 1884—1889.

I.

Five years ago a little child
Came down to earth;
That joyous summer morn
A white rose marked its birth.
Smile, little baby!
Love watches o'er thee;
White is the path
That reaches before thee.
Dream in thy pretty sleep—
Take, little baby, this rose.

II.

Two little toddling feet,
Sturdy and strong;
So tired when nightfall comes,
And sleepy-by song.
On little feet, another day greets thee—
Take, little one, this rose.

III.

How merry the day when one is three!
The birds sing it over,
And the bees in the clover
Hum gayly the secret—our baby is three!
Hey, little daffydowndilly,
Rose-colored clouds are sailing the sky;
Tripping feet pass on the tall meadow grass—
Take, little child, this rose.

IV.

A newer hint of childish grace;
A little change in the baby face;
A little letting down of tucks,
And many sweet surprises,
Mark daily how our baby slips
From tender hand and longing lips,
And in her stead there rises
Something bonny and sweet and fair—
Take, wee girlie, this rose.

V.

Send flowers, and let her pass;
She is coming this way
On happy feet, her joy to greet
This blessed festal day—
Take, little maiden, this rose.

FINALE.

At last the five are all complete,
Birthdays joyous and gay and sweet;
Birthdays to bind in a rosy chain,
Never to part from the years again.
Bind them fast on the bonny hair
Of our wee maiden standing there—
Just five years old today!

MRS. D. LOTHROP (Margaret Sidney).
Wayside, Concord.

A CHARMING AFFAIR.

Garden Party Given at The Wayside.

A most delightful garden party was given at the Wayside, Concord, on Tuesday afternoon, by Mrs. Daniel Lothrop, in honor of Mr. and Mrs. Joseph Wilde of Bay Ridge, L. I., guests, for the time, of Mr. and Mrs. Lothrop. No more beautiful place for an occasion of the kind can be imagined than this picturesque villa, with its broad piazzas and shaded lawn, and its adjacent forest walks, round which yet linger associations of their former owner and frequenter, the gentle and lamented Hawthorne. Since Mr. Lothrop came into possession of the estate a feature has been made of these annual gatherings, and nothing has been spared to render them occasions to be remembered. They have been thoroughly informal, and, on that account, the more enjoyable.

The day was cool and bracing, an agreeable change in the weather which had preceded it. Chairs and cushions were scattered over the lawn, while the white-covered little tables, the pile of plates in a secluded corner and the jingle of forks and spoons were pleasantly suggestive to those whose hurry to catch the trains had shortened their home lunch-time. The grand piano had been moved out upon the piazza in front of the lawn, and clusters of roses bestowed here and there gave a gayly-decorated look to the surroundings. At four o'clock the guests began to arrive and were received by the host and hostess, who introduced them in turn to Mr. and Mrs. Wilde. Among those who were present, residents of the town, were Professor W. T. Harris and family, Mrs. Emerson and Miss Ellen Emerson, Frank B. Sanborn, George B. Bartlett and family, Mrs. Edward Hoar, Rev. Frederick West Holland, Judge Brooks and family, the family of George Heywood, Mr. Munroe, Mr. and Mrs. E. Damon and family, Mr. and Mrs. Blanchard and Misses Hosmer, Richardson, Pierce, Simmons, Pritchard and McClure. Of the more prominent guests from Boston were Mrs. Henry D. Hyde, Mr. and Mrs. B. F. Redfern, Mrs. Kate Gannett Wells, Mr. and Mrs. Elbridge E Brooks, Colonel Stone and Mrs. Whiton-Stone, Mr. H. Butterworth of the Youth's Companion, Mrs. Cora Stuart Wheeler, Mr. M. B. Mason, Mrs. C. N. Smith, the Misses Ellis, Mrs. Chase, Mrs. Bailey, Mr. and Mrs. Bolton. Mrs. Julia A. Eastman, the well-known authoress, was present, with a party from Wellesley College, and there were, also, Rev. and Mrs. Fullerton from Waltham, and Mr. and Mrs. Andrews from Lincoln.

The musical part of the entertainment was unusually fine. Mr. Redfern sang several songs with capital effect, and Mrs. Redfern, who is a pupil of Mrs. Sherwood, played charmingly. Miss White, a graduate of Wellesley, delighted all hearers by her exquisite singing, and Miss Tufts, another of the fair daughters of Wellesley, accompanied her admirably on the piano. As a variation in the informal programme, Mr. Sanborn called upon Professor Harris to give what he called "Mrs. Lothrop's favorite poem." This proved to be Emerson's "Days," which was felicitously read, with the interpretation. Mrs. Kate Gannett Wells then read two beautiful poems from the pen of her brother, Rev. Dr. Gannett.

Following came salads, strawberries and cream and coffee, and a season of jollity, which was all too soon interrupted by the arrival of the barges, which were to carry a portion of the guests to the train. Those who remained gathered around the blazing open fire in the sitting-room, quitting it for the later train with regret.

That Stolen Clothing.

The police of Division 5 have learned that the clothing that was found in the possession of four men who were arrested while trying to pawn it, Wednesday, was stolen from the stable of John Keefe, 10 Randolph street. Keefe is an expressman, and had the goods to deliver.

Boston Herald June 21 st 1889

August 6-1890

"Wayside" Festival.

A unique affair occurred last Saturday, July 26, in Old Concord, Mass., at the Wayside, the former home of Nathaniel Hawthorne. It was the birthday celebration of the little daughter of Mr. Daniel Lothrop, the Boston publisher, who now owns Wayside, using it as his summer residence.

The fête, which was to have been on the spacious lawns and terraces of the Wayside estate, was held, on account of the storm which prevailed all day, in the quaint rambling house and barn which many years ago was the scene depicted in "Little Women," of the dramas enacted by Louisa and her sisters, Mr. Alcott owning Wayside till 1852, when he sold it to Mr. Hawthorne. The tower (built by Mr. Hawthorne in happy memory of his Italian life) was filled with merry little ones who were playing games with great zest; the kindly smile and magnetic eye of the great romancer bending upon them from the portrait over the high mantel, as if he too would join them with all his heart.

A collation was served by Concord's fairest maidens to the large company, among whom were many distinguished people. The programme for the afternoon began with the barn for a stage and audience-room. A dialogue written by the hostess was pleasingly rendered by ten young people, and was followed by the *pièce de résistance*, the "Birthday Episode," in which Father Time and the little child, whose birthday was being celebrated, and a group of young girls participated; the little one being crowned with a wreath of six white rosebuds by the one who "has brought me another birthday."

Dancing in the barn and on the broad verandas followed, in which all the guests, old as well as young, took part, until five o'clock brought the fête to a close. Then the capricious sun came forth and shone on Concord's peaceful meadows. But nothing could have been more beautiful than the rainy day birthday fête at Wayside. B.

THE BOSTON HERALD --- FRIDAY, AUGUST 15, 1890.

MRS. LOGAN AT "WAYSIDE."

Reception Given by Mr. and Mrs. D. Lothrop at Concord.

A Brilliant Scene at the Old Homestead—Local Grand Army Post Received by the Distinguished Lady—Whittier Sends a Poem—Notable Guests Who Were Present.

"Wayside," with all its beauties, and all its traditions, was never more beautiful than it was yesterday, on the occasion of the reception given to Mrs. Logan by Mr. and Mrs. D. Lothrop at Concord. The house was opened from top to bottom, and the visitors filled it and overflowed into the lawn, where tables were set laden with all good things, and chairs and lawn cushions were placed. The house was decorated with goldenrod, in large vases, set everywhere, the hostess wore a large bunch of goldenrod as a corsage bouquet, and the ushers each wore a bit of this gay flower in their buttonhole, tied with a knot of yellow ribbon. The guests began to arrive at a little after 3, although the hour set was 4. They were received on the lawn by Mr. and Mrs. Lothrop, Mrs. Logan, Mr. John A. Logan, Jr., Mrs. John A. Logan, Jr., Mrs. Alger, Miss Alger, and later by Miss Ellen Emerson, who joined the receiving party when the reception was about half over. They were presented by the following gentlemen, who acted as ushers: Mr. William Bennett, Mr. Richard Wood, Mr. Will Smith, Mr. George How, Mr. Harry How, Mr. Fay Haywood. After the guests were presented they were served with refreshment, Mrs. William T. Harris presiding over the chocolate, Mrs. Edward S. Hoar over the coffee, and the following young ladies acting as waiters: Miss Margaret Blanchard, Miss Helen Blanchard, Miss Alice Damon, Miss Fanny Rolfe, Miss Gertrude Todd, Miss Belle Wheeler, Miss Nellie Linley, Miss Edith Harris, Miss Lillian How, Miss Camille Benson, Miss Mary Bartlett, Miss Margaret Long, Miss Putnam and Miss Goodwin.

About 3:30 the sound of approaching drums was heard, heralding the approach of the old Concord post 180, E. T. Phelps commanding. They marched in, were presented to Mrs. Logan, and were given seats near the piazza, where the literary exercises were to take place. By degrees the people

Grouped Themselves on the Lawn,

while on the piazza were seated Hon. John D. Long, Mrs. Logan, Rev. A. P. Peabody, Mrs. Julia Ward Howe, Mrs. Abby Morton Diaz, Rev. S. F. Smith, Dr. A. E. Winship and Mr. and Mrs. Lothrop. Mr. Long, whose duty it was to preside, made a most graceful speech of welcome, and introduced Rev. S. F. Smith, who told the story of how he came to write "America." After he had told his story, the orchestra played the hymn, and the audience joined in singing, rising as they did so. Gov. Long then read the following letter and poem from John G. Whittier:

GREEN ACRE, ON THE PISCATAQUA,
ELIOT, Me., Aug. 1, 1890.

Dear Mrs. Lothrop: It would give me great pleasure to accept thy kind invitation to meet at your "Wayside." Mrs. Logan, a lady for whom I have the highest respect, not only for herself personally, but as the life companion of a brave and noble man, whose memory will be kept green forever in the American heart. I cannot be with you, owing to my state of health, but I send some lines that may not seem inappropriate. I am, very truly, thy friend,

JOHN G. WHITTIER.

OUR COUNTRY.

Our thought of thee is glad with hope,
Dear country of our love and prayers;
Thy way is down no fatal slope,
But up to freer sun and airs.

Tried as by furnace fires, and yet,
By God's grace, only stronger made,
In future tasks before thee set
Thou shalt not lack the old-time aid.

The fathers sleep, but men remain
As true, as wise and brave as they.
Why count the loss without the gain?
The best is—that we have today.

No lack was in thy primal stock;
No weakling founders builded here;
Thine were the men of Plymouth flock,
The Puritan and Cavalier.

And they whose firm endurance gained
The freedom of the souls of men,
Whose hands unstained in peace maintained,
The boundless commonwealth of Penn.

And thine shall be the power of all
To do the work that duty bids,
And make the people's council hall
As lasting as the Pyramids.

Thy lesson all the world shall learn,
The nations at thy feet shall sit,
Earth's farthest mountain tops shall burn
With watch-fires from thy own uplit.

Great without seeking to be great
By fraud or conquest; rich in gold,
But richer in the large estate
Of virtue, which thy children hold.

With peace that comes of purity,
And strength to simple justice due,
So runs our loyal dream of thee
God of our fathers! Make it true.

Oh, land of lands; to thee we give
Our love, our trust, our service free,
For thee thy sons shall nobly live,
And at thy need shall die for thee.

This was followed by a selection from Elizabeth Stuart Phelps Ward, "The Unseen Comrades," beautifully read by Dr. A. E. Winship. Dr. A. P. Peabody made a short address, and Dr. Holmes' poem, "Brother Jonathan to Sister Caroline," was read. At this juncture the guests, who had to catch the 6:30 train, departed, and

Among Them Went Gov. Long

and Mrs. Julia Ward Howe, who was to have read her "Battle Hymn of the Republic;" but was compelled to go away. The rest of the programme included the reading by Dr. Winship, who assumed the duties of chairman, of Margaret Sydney's (Mrs. Lothrop) poem, "The Minute Man," a reading by Mrs. Abby Morton Diaz on Plymouth town, and a lively little address of thanks by Mrs. Logan, full of heart and tenderness.

In bidding the guests farewell Dr. Winship said: "For this, for this hour, this deed, this guest, this hospitality, we are truly grateful; good-by." A few last words with Mrs. Logan, and thanks to the hostess, and the guests went whirling away from hospitable Wayside, carrying away the pleasantest memories of a perfect August day, made more perfect by the graciousness and kindliness of the chief guest and the spirit of the home, which every one felt. Among the guests were:

Mrs. Gen. Alger.
Miss Alger.
Mr. John Logan, Jr.
Mrs. Logan, Jr.
Dr. A. P. Peabody.
Miss Peabody.
Mrs. E. C. Whiton Stone.
Mrs. Julia Ward Howe.
Judge Wentworth.
Mrs. Wentworth.
Mrs. L. A. W. Fowler.
Mr. Micah Dyer, Jr.
Mrs. Micah Dyer, Jr.
Mrs. Cora Stuart Wheeler.
Hon. George Heywood.
Maj. J. B. Wood.
Homer E. Lee of New York.
Capt. David Scott, of Illinois.
Miss Rixton of Kentucky.
Mr. William H. Lee.
Mrs. William H. Lee.
Mr. H. D. Coolidge.
Mrs. H. D. Coolidge.
Charles F. Eastman.
Mrs. Chamberlain Poor.
Mr. Samuel Hoar.
Mrs. Samuel Hoar.
Miss Libylla Bailey.
Rev. S. F. Smith.
Mr. Hezekiah Butterworth
Miss Frances Dyer.
Miss Ellen Emerson.
Mrs. Abby Morton Diaz.
Rev. A. E. Winship.
Capt. W. H. Pierrepont of Connecticut.
Mrs. W. H. Pierrepont.
Mrs. Edward Roby of Chicago.
Mrs. Annie H. White of Chicago.
Mrs. George S. Hall.
Hon. W. W. Whelden.
Miss Alice Whelden.
Mrs. John G. Webster.
Mr. D. G. Heath.
Mrs. D. G. Heath.
Mr. Miller.
Mrs. Miller.
Miss Ellis.

HAWTHORNE'S HOME.

MRS. LOGAN RECEIVED IN "THE WAYSIDE."

A Brilliant Gathering at Old Concord to Honor the Heroine of the Encampment—Welcome by Ex-Gov. Long—A Poem From Mr. Whittier—Other Exercises.

CONCORD, Aug. 14.—[*Special.*]—The famous town of Concord awoke from its dream of the past today, threw aside for a time its revolutionary memories and relics and devoted itself, heart and soul, to the entertainment of its distinguished guest, Mrs. Gen. Logan. Mrs. Logan arrived in the morning, and was immediately driven to the residence of her host, Mr. and Mrs. Daniel Lothrop. A short time afterward she was taken to drive and shown the many historical and memorable spots in which that region abounds.

In the afternoon a reception was given in her honor at "The Wayside," the Lexington road residence of the Lothrops. Extensive preparations had been made for this event, and it proved to be one of the best conducted and most successful gatherings of its kind ever held at Concord. "The Wayside" is a residence teeming with literary memories and reminiscenses, and its every part is cherished and revered. Here Hawthorne lived and wrote, and here was the birthplace of those literary giants, "The Marble Faun" and "The Scarlet Letter"; here the writings of Alcott were made and their thoughts suggested; here Emerson walked and thought, and amid this environment his school of philosophy was founded.

The house had been tastefully and appropriately trimmed with bunting and flags in honor of the event, and the floral decorations were numerous and varied. About the spacious grounds and well kept lawn had been placed chairs and tables, and in the shady walks of the grove benches had taken their station in the most romantic spots. The guests were met on their entrance and escorted to and introduced to the host and their distinguished guests by a very capable corps of ushers, consisting of William Barrett, C. H. Heywood, R. F. Wood, A. P. Howe, H. F. Smith, jr., G. C. How and W. L. Smith. The guests were received by Mrs. Lothrop, Mrs. Gen. Logan, little Miss Margaret Lothrop, Mr. Lothrop, Mrs. J. A. Logan, jr., Mr. John A. Logan, jr., Mrs. Gen. Alger and Miss Alger, in the order named. The whole ceremony of introduction took place upon the lawn, and was conducted in a perfect manner, there being a delightful mingling of courtesy and formality.

A large table in front of the house bore a delicious collation, and from this place the refreshments were borne to the various tables scattered over the lawn. The part of waitresses for the occasion was taken by a bevy of the most charming and prominent society young ladies of the place, who performed their arduous duties in a most creditable manner, and comprised the Misses Gertrude Todd, Margaret Blanchard, Alice Damon, Fannie Rolfe, Belle Wheeler, Millie Linder, Edith Harris, Lillian How, Camille Benson, Helen Blanchard, Margaret Long, Grace Putnam, Emilie Goodwin and May Bartlett. An orchestra from Boston was stationed near the grove and gave a most delightful concert of well selected music.

At about 5 o'clock a very choice literary programme was commenced, with the auditors seated on the lawn and the speakers, readers and guests of honor upon the piazza. The first to address the audience with one of his characteristic, appropriate speeches was ex-Gov. Long. He said that he had been requested to call the audience to order, although the sweet disorder that then prevailed ought to be heaven's first law. We have all taken part in the celebration to the heroes of the war, yet it was not war, but the beginning of peace, the peace of the union of united states. The memories were glorious, the reminiscences sweet, the soldier was still young through the immortality of service. One of the pleasantest features of this notable week that we will recall will be this sweet and quiet scene. We are gathered here to do honor to a lady whose name is synonymous with that of the greatest of volunteer generals. And we call to mind this afternoon that this same shade that we enjoy sheltered Alcott, Hawthorne and Emerson. And we have come to do honor to our country and fatherland, for this hour, with its association and dedication, is typical of our great country.

Gov Long then introduced Dr. S. F. Smith, the author of the hymn "America." Dr. Smith gave an account of the origin of the hymn, telling how its idea came through the melody of the English "God Save the King," and how unexpected by him was its success. He said that it was not his fault that it was well known, for the people had put it forward while he remained in the unsuspecting background.

A letter was read from J. G. Whittier in which he expressed his regret at not being able to be present, and enclosing a poem written by him especially for this occasion. The poem was as follows:—

OUR COUNTRY.

Our thought of thee is glad with hope
Dear country of our love and prayers,
Thy way is down no fatal slope
But up to freer sun and airs.

Tried as by furnace fires, and yet
By God's grace only stronger made,
In future tasks before thee set
Thou shalt not lack the old time aid.

The fathers sleep, but men remain
As true, as wise and brave as they:
Why count the loss without the gain?
The best is that we have today.

No lack was in thy primal stock;
No weakling founders builded here,
Think were the men of Plymouth Rock,
The Puritan and Cavalier.

And they whose firm endurance gained
The freedom of the souls of men,
Whose hands unstained in peace maintained
The swordless commonwealth of pen.

And thine shall be the power of all
To do the work that duty bids,
And make the people's council hall
As lasting as the Pyramids.

Thy lesson all the world shall learn,
Thy nations at thy feet shall sit,
Earth's farthest mountain tops shall burn
With watch fires from thine own uplit.

Great without seeking to be great
By inroad or conquest; rich in gold,
But richer in the larger estate
Of virtue which thy children hold;

With peace that comes of purity,
And strength to simple justice due,
So runs our loyal dream of thee,
God of our fathers! make it true.

Of land or sea, to thee we give
Our love, our trust, our science free,
For thee thy sons shall boldly live,
And at thy bidding die for thee.

Mr. A. E. Winship, the editor of the Journal of Education, read the "Unseen Comrades," by Elizabeth Stuart Phelps. Dr. Peabody made a short address in which he said that when he was a senior in college Dr. Smith was a freshman, and a despised one at that. It was lucky that we have been given the opportunity to learn the true origin of this great hymn. I have heard it in every land, and its sweetness is doubled when heard away from home. It was sung with the most effect that I know of at a negro church in St. Louis just after the emancipation proclamation. That little freshman that I despised has filled a great place in the world, and I humbly bow before him. But I am no boy, and if I gave you one of my usual prose compositions the audience would scatter like magic, and my part in the programme must be short.

Gov. Long remarked to the audience that they must remember that a senior in Dr. Peabody's time was no bigger than a freshman is now. He then read some of Harriet Prescott Spofford's verses, "Decoration Day" and "Altar Fires," that he had selected from her writings for this occasion.

Dr. Holmes sent a letter of regret and with it the poem, "Jonathan's Lament Over Sister Caroline," which was written before the war actually came to pass, and this was read by Mr. Winship.

James Russell Lowell sent his regrets. Abby Morton Diaz read selections from her writings on the Puntas, and Mr. Winship read "The Minute Man." Gen. Alger was to have delivered an address, but was unable to be present.

Mr. Winship then introduced Mrs. Logan in a very happy manner, in the course of which he said that the greatest thing that Gen. Logan ever did was when he selected his wife. Mrs. Logan delivered a few appropriate remarks, expressing her sincere appreciation and gratification at the courtesies and attention extended to her. She eulogized Hawthorne and his works in glowing terms, and said that she now ceased to wonder at his greatness when he was inspired by such scenes. She paid ex-Gov. Long a splendid compliment, telling of the high opinion of him that her husband had, spoke in enthusiastic terms of her hostess, and said that the residence of the Hawthornes had fallen into most worthy hands. During the programme the orchestra at intervals played patriotic airs, and the exercises concluded with the entire audience rising and singing "America."

Post 140 of Concord, E. F. Phelps, commander, attended in a body, and among the prominent guests, not heretofore mentioned, were the following: Mr. and Mrs. W. H. Lee, Treasurer A. S. Coyles, Hon. R. F. Barrett, Thos. Todd, Edward Palmer, chief engineer of the squadron of evolution, Dr. G. E. Titcomb and wife, Prof. W. T. Harris, H. A. Smith and wife, Mrs. Samuel Hoar, Hon. Geo. Heywood, Miss Peabody, Julia Ward Howe, Maj. J. B. Wood, Capt. David Scott, Dr. Holland, Mr. J. H. Jones, Dr. Putnam, Miss Rixton, Mrs. Webster, W. M. Prichard, H. D. Coolidge and wife, Mrs. Hazeltine, Mr. C. H. Eastman, Mrs. L. C. Whiton-Stone, W. W. Whirldon, Miss Emerson, H. J. Coolidge and wife, Homer E. Lee, Capt. W. H. Pierpoint.

MARKED COPY

Yours J B Lucke city Ed. and Literary Ed. Courier

COURIER.

W HAVEN, CONN., FRIDAY, JULY 31, 1903. THE CARRINGTON PUBLISHING CO.

RECEPTION BY MRS. LOTHROP.

"Wayside," at Concord, Thrown Open to Emerson School Members.

The following from Sunday's Boston Herald will be of special interest in this city, the gifted and noted author spoken of being a daughter of the late Major Sidney M. Stone, of this city, and her girlhood days having been spent in this city:

The reception given by Mrs. Daniel Lothrop (Margaret Sidney) at "Wayside," Concord, Mass., last Wednesday afternoon, was a very unique as well as beautiful occasion. The reception was given in honor of the Emerson memorial school, now in session at old Concord, to meet whose members Mrs. Lothrop invited her friends among the representative people of Concerd.

"Hillside Chapel," the old home of the Concord school of philosophy (now owned by Mrs. Lothrop, had been the scene of a meeting, beginning at three o'clock, devoted to "Reminiscences of Emerson," where had gathered the largest audience of the course of lectures. And at the close of this meeting the assembly adjourned to "Wayside" grounds, walking over the famous "Larch path, opened by Nathaniel Hawthorne, and bordered by the larches he brought from England.

The grounds at "Wayside" are famous for their beauty, as well as for their choice literary associations and traditions. The historic "Ridge," some seventy feet high, sweeps down its wealth of foliage to the lawn, itself terraced, that is, semi-circuular in form, making an amphitheater of remarkable adaptation for such a scene as that presented on Wednesday to those fortunate enough to view it.

Mrs. Lothrop and her husband, the eminent publisher, here held many literary gatherings. They gave, among others, the "philosophical picnics" to the school of philosophy, reunions that were affectionately recalled by some of the speakers of Wednesday last as the most unique in their remembrance.

The remainder of the literary exercises from the "chapel programme" was given from the spacious piazza, with its arches of woodbine, the audience room being the terraced lawns, with the adjacent pine groves. Among contributions from Mr. Sanborn and others, Mrs. Lothrop ead a letter written by Una Howthorne, describing a personal interview with Mr. Emerson, and sent by Rose Hawthorne, to whom it had been written.

"Wayside" mansion was thrown open to the guests. Hawthorne's study, in the tower, was hung with branches of the fragrant pine, drooping over Hawthorne's standing desk, and entwining his portrait above the mantel. The old staircase and walls below were wound with the same fragrant growth of the forest, where Hawthorne wandeed daily as he wrought out his marvelous romances, slowly pacing back and forth on the "Ridge."

In the large apartment on the fir floor, with its seven-gabled windo the bay window was entwined pine, and in this beautiful setting w that remarkable bronze bust of Danie Lothrop, modelled by the sculptor Kit son, that attracted so much attentio when exhibited at the Boston Art Mu seum some years ago. The inscriptio beneath, written by his friend of lon years, Edward Everett Hale, is no les strong and beautiful:, "Daniel Lathro was the founder of the house of D. Lo throp Company. An American throug and through, he represents America eduucation at its best."

"Wayside" mansion has a large, ram bling interior of the pattern of an o English house. The additions made Bronson Alcott, who owned it from 1 to 1852, and those of Hawthorne, w bought the estate from Alcott in 1 were made without alteration of original structure. It therefore sents the unique result of the colo architecture andu that of the m modern periods, which Hawthorne ished by adding his now famouus world-known tower study. To wan at will in this old mansion and ar its grounds afforded great delight to t members of the Emerson memor school, many of whom had come fr a great distance to attend the course lectures. A handsome collation w spread on the lawn, served by fair re resentatives of Concord's old families

Boston Transcript

Y, SEPTEMBER 20, 1916

=Personals

PERSONALS

LORD AND LADY ABERDEEN GUESTS

Mrs. Daniel Lothrop Entertaining Distinguished Visitors at "The Wayside," Concord

Lord and Lady Aberdeen are guests of Mrs. Daniel Lothrop ("Margaret Sidney") at "The Wayside," Mrs. Lothrop's home in Concord, which formerly was that of Hawthorne. Mrs. Lothrop's distinguished guests reached Concord on Tuesday and will remain there with their hostess until Thursday. They are all old-time friends. In their honor, Mrs. Lothrop arranged a gathering for this afternoon at "Hillside Chapel," the place made noted by the Concord School of Philosophy, which held its meetings there in the open. Mrs. Lothrop planned a programme to include addresses by Lord Aberdeen and Lady Aberdeen, also by Governor McCall, and Frank B. Sanborn, the last survivor of the original members of the School of Philosophy. Mrs. Lothrop also is among the speakers. Those invited were asked to go afterward to "The Wayside" for an informal reception on the lawn, in honor of Lord and Lady Aberdeen, with tea served indoors. Mrs. Lothrop's invitations went chiefly to men and women noted in literary circles.

Authors' Club at "Wayside"; Some Other Notes

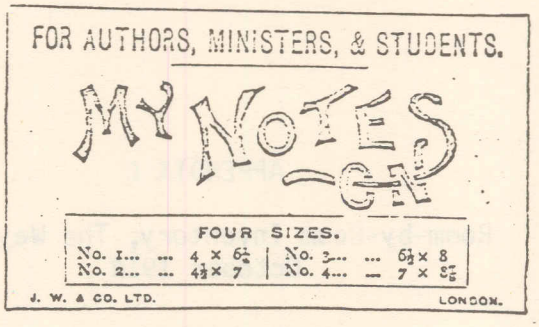
The Boston Authors' Club was entertained Wednesday afternoon by Mrs. Daniel Lothrop and Miss Lothrop at The Wayside, Hawthorne's home in Concord. Appropriate addresses were made by Judge Robert Grant, Mr. Charles Francis Adams and Mr. Frank Sanborn. Some there were the Rev. William H. van Allen, Mrs. Grant, Mrs. and the Misses McCall, Dr. Benjamin Rand, Dean and Mrs. Hodges. Mrs. Marc Kellner, Prof. and Mrs. Dallas Love Sharpe, Mr. and Mrs. Carlton Noyes, Mrs. Josephine Peabody Marks, Mr. and Mrs. Caine, Mrs. Burt G. Wilder, Prof. and Miss Muensterberg, Dr. Edmund von Mach, Miss Margaret Morse, Mr. and Mrs. William Dana Orcutt, Mr. and Mrs. H. Addington Bruce, Miss Helen Clarke and Mrs. Abbie Farwell Brown.

APPENDIX C

Room-by-Room Inventory, The Wayside, October 1914

Wardle Inventory

October 1914



Old Room

1 miller piano - rosewood case
1 piano stool
1 white desk
2 " straight chairs
1 " rocking "
1 checker Table
1 mission music stand
3 Colonial lamps wired (2 with pendants
+ 1 norwegian cabinet (hand carved & painted parts of old harness - hames & saddle).
1 white round Table
1 " square
2 pewter candlesticks (wired)
1 candle stick (iron on wood base)
2 painted wooden shoes

Pictures
Mr. Bull & Grapevine Cottage
James & Roxanna Hoar Adams (Colonial)
+ Charity (painting on Glass - old English)

Old Room east.

Pictures &c

Roman scene old engraving
ST. Bartholomew "
Old engraving Rouen
Breton plate

	1	crane & 2 hangers
+	1	iron kettle (Hawthorne)
	2	Flasks andirons
	1	" tongs
	1	brass handled shovel
	1	Pipon door knocker
	1	marble statue marble Faun
	1	plaster bas-relief - serpent
	1	" " " girl with jug
+	1	crusie old Scotch
	1	powder-horn " "
	1	English pottery mug
	1	green "Tiesole" fire jar

Dining Room

Dining Table
2 arm chairs

	chairs
1	"hundred ligged Table" without leaves
1	red side board,
1	" side Table
1	pr. brass andirons
1	brass fender
1	" holder
1	" handled shovel
1	" " Tongs
1	" poker
+ 1	red good luck horse shoe
3	prs net & lace curtains
1	serim closet curtain
3	pink window shades
2	brass candle sticks (wired
2	wicker tray
1	mahogany bread & cheese tray
1	burnt wood & brass tray

Dining Room (2)

1 Delft fern dish & tin tray
1 brass brasier
1 chafing dish (tray, standard, lamp, 2 dishes & spoon)

Pictures

autograph & pictures - Dr. S. F. Smith
3 old fashioned chromos.
1 cattle
1 sheep
1 interior
1 Cambridge shield
1 Eton "
1 Breton placque oblong
1 " shield
1 blue & white old platter small
1 large " & " " " round
1 medium " & " " plate
1 " green & " " "
1 " gold & " " "
1 " dutch plate
1 brass candlestick
1 silver plated flower holder

Telephone Room

1	Secretary (Hawthorne's
1	Rock arm chair
2	small marble topped Tables
2	wooden brackets
2	green pottery candlesticks
1	large brass + copper vase
1	" " pitcher
1	yellow "
1	green vase (Tall glass)
2	Table covers

Pictures

Night watch	photo
Last Judgement	"
Last Supper	"
Madonna Replica	"
Angel + Lamb	" Norwegian
Venetian Street scene	

Sitting Room

+ 1 ~~green plush sofa~~
2 " wicker arm chairs
1 " " " " with cushions
1 very old arm rocker
1 green wicker Table oblong
1 wood chest (burnt & colored)
1 marble top Table
2 green rug.

Pictures
+ "Old engraving - City in Old France" (E. G. Champney) oil
+ "White Nits from N. Conway" " " " small
Madonna - colored photograph
Byzantine scene " "
Three Graces - Braun "
Pediment - Damascus Photo
Baptistry door - Florence "
Detail from " " " "
Lincoln Cathedral "
"Boston Stump" "
2 Angels gilt carved frames
Art Museum Nashville Ex position

Sitting room (east)

4 curtains green vid.
2 pair net + lace curtains

1 florentine carved bellows
1 pr. brass andirons
1 brass fender
1 " shovel
1 " poker
1 short brass brush
2 small brass candlesticks
2 Lincoln imps - plaster -

Hall (Lower & Upper

1 Green rug
1 Cabinet
1 Fire extinguisher
1 Red chair colonial

Pictures

1 Pictures within Borgia Appartment
1 Wayside - water color
1 Pilgrims signing Compact engraving
1 Bostonian Society
1 Milton in his blindness

Piazza Room

1 red upright desk
1 mission Table desk
1 " arm chair
1 " small "
1 Florentine carved chair
1 Tall arm chair (in hall
1 mission book case (2 shelves)
1 box couch -
1 mahogany top Table.
1 chinese embroidered fire screen
1 brown wicker rocking chair
1 couch cover
1 Egyptian Table cover
5 cushions

Pictures framed.
Acropolis
Parthenon
Leaning Tower of Pisa
Cologne Cathedral (3 together)
Watling's Island (artists proof.)

Little Brown House (oils)
Little Brown maid (by Kate Greenaway) oil

1 brown mission book shelf
1 Roman Lamp
1 brass "Benares" pitcher
1 7 branch candlestick
1 copper vase
1 clock
1 green vase wicker covering

2 pairs serine curtains

Pendants on electric light fixtures

Piazza

1 Gloucester Hammock
2 Tall piazza rocking chairs
1 short " " "
3 " " straight "
1 wicker rocking chair
1 rattan couch
1 card Table
1 Tall brass reading lamp and grass cloth shade
5 sofa cushions
1 Crex rug.
1 grass "
1 rattan Table
4 hanging vases
1 round sandwich Table
1 stool -
2 jardinieres -
1 white basket

Drawing Room

1 marble top inlaid Table
1 bronze bust
1 red pedestal
3 cabinets - glass doors
1 green plush arm chair
1 " " large "
2 " " small "
1 brown pedestal
1 colonial lamp with pendants
1 statuette - Madonna alabaster? ~~Parian~~
1 " - Fisher girl —

Pictures
Christ led to Crucifixion (engraving)
Entry into Jerusalem "
autographed picture - Mrs. Howes
" " Dr. Hale
" " Gov. Boutwell
" " Mr. Stetson
Autographic inscription Dr. Hale
Madonna oil

Drawing Room (Mrs. Hawthorne's Parlor) Cont

3 pairs net & lace ecru curtains
4 green shades
2 bronze lamps

Pictures not hung
Creation of man - Vatican ceiling photo
Boys dancing & singing. " "
Delphic ~~[illegible]~~ Sibyl

Blue Room

1	Bed
1	Dressing Table marble Top
1	Wash Stand " "
1	Commode " "
2	Brass mirrors with candelabra
2	White rocking chairs
1	" straight "
2	chest curtains & rods
1	mattress
2	Down pillows
2	spare " & covers
2	cushions
2	rugs
1	Bowl & pitcher
1	soap dish
1	slop dish & tray
2	blue vases
1	Blue Table cover
1	" mantel cover
3	pairs white curtains & cords

(Blue Room 2)

~~Bible~~ Pictures
"He loves me; he loves me not"
Charming Kate
Madonna & Child
Annunciation (Robbia)
Maiden's Stairway

3 blue shades
2 white "

Hawthorne Room

1 white double bed
1 mattress
2 pillows
1 white dressing chest with mirror
1 " dressing Table + mirror
1 " rocking chair
1 " straight "
2 " stools
1 mahogany colonial bureau
1 " " mirror + stand
1 pr brass andirons
1 feuder brass top
1 brass holder
1 " ~~[illegible]~~ shovel
1 " tongs
1 " poker
1 white clothes pole
1 screen
2 blue shades

Hawthorne Room (cont 2)

1 fur rug
1 rug
1 mattress
2 pillows
1 curtain for closet
2 prs curtains with extra top pieces
1 cushion
1 ~~pr. tongs (belonged to Louisa Alcott.)~~ iron
1 mirror red wooden frame
1 candle stick (red) & glass shade

Pictures

Ascent & Descent from the cross (photo)
Communion of St. Jerome "
River scene water color
Illustration pen & ink
Little girls
Maidens & sea

Bath Room

1 enamel bath tub
1 marble Top basin + enamel basin
new wooden seat.

1 white mirror
+ 1 brown (Hawthorne) chest of drawers
1 green chair
1 rex rug (old)
1 new green + white bath mat.
+ 2 green (tin) candlesticks + globes
1 ~~+~~ green + white rug
1 " " soap dish
1 " " brush holder

1 wicker clothes hamper
1 soap holder on tub
1 rubber tub mat

1 pr. white curtains.
1 shade (green)

(Blue Room 2)

~~Table~~ Pictures

"He loves me; he loves me not"

Morning Kate

Madonna & Child

Annunciation (Ribbon)

Inside stairway

3 blue shades

2 white "

Terrace Room

1	yellow bed
1	" dressing Table
1	writing Table
1	red chiffonier
1	washstand
† 1	semi-circular Table marble Top (Mrs. Hawthorne)
1	clothes pole
1	Tall cabinet glass front
1	light wicker arm chair & cushion
1	wall cabinet
1	mirror & candelabra
1	Tall wall mirror
1	mattress
2	square pillows & covers
1	oblong "
1	big egyptian Table cover
3	prs shirley curtains & cords

(Terrace Room 2)

Pictures

+ "Old Mill" Edwin G. Champney

Maid with Candles

2 small brass candle sticks

+ 2 brass candlesticks & glass shades

Hawthorne Room

1 white double bed
1 mattress
2 pillows
1 white chiffonier with mirror
1 " dressing Table + mirror
1 " rocking chair
1 " straight "
2 " stools
1 mahogany colonial bureau
1 " " mirror + stand
1 pr brass andirons
1 fender brass top
1 brass holder
1 " ~~bellows~~ shovel
1 " tongs
1 " poker
1 white clothes pole
1 screen
2 blue shades

Hawthorne Room (cont 2)



1 fur rug
1 rug
1 mattress
2 pillows
1 curtain for closet
2 prs curtains with extra top pieces
1 cushion
1 ~~pr. tongs (belonged to Louisa Alcott.)~~ iron
1 mirror red wooden frame
1 candle stick (red) & glass shade

Pictures

Ascent & Descent from the cross (photo)
Communion of St. Jerome "
River scene water color
Illustration pen & ink
Little girls
Maidens & sea

Bath Room

1	enamel bath tub
1	marble Top basin + enamel basin
	new wooden seat.
1	white mirror
+ 1	brown (Hawthorne) chest of drawers
1	green chair
1	grey rug (old)
1	new green + white bath mat.
+ 2	green (tin) candlesticks + globes
1	~~set~~ green + white rug
1	" " soap dish
1	" " brush holder
1	wicker clothes hamper
1	soap holder on tub
1	rubber tub mat
1	pr. white curtains
1	shade (green)

Maid's Room

2 white iron single beds
1 brown chiffonier
1 " dresser
1 " wash stand
1 " shelf
1 rocker

1 large rex rug.
2 mattresses
2 pillows
2 cotton puffs
2 dresser covers blue + white
2 prs. blue + white window curtains
4 pr. " " closet "

3 framed pictures (white + gilt)

Abbott Room

1	double bed (brown
1	white single bed
1	red rocker
1	" arm chair
2	" straight chairs
1	colonial bureau (inlaid)
1	shaving Table" (Hawthorne's)
1	brown chiffonier
1	mahogany Table (colonial)
1	reading lamp electric
1	red rug.
1	" mirror

Pictures

Shakespeare motto
Madonna (engraving)
Angel with the flaming sword
Windmill
Madonna
Dutch tile

Alcott Roome (2)

Birch trees
Emerson
"Margaret"
Lady with the muff
Bambino

1 double mattress
5 pillows
3 prs. chintz curtains
1 chintz bed spread
4 blue shades

1 pr. brass andirons
1 brass fender
1 " holder
1 " tongs
1 " handled shovel

China etc

1	blue & white water pitcher
1	brown " jug
1	glass " "
1	" milk "
1	large " pitcher
2	glass cruets
1	cut glass bon-bon dish
6	glass ice dishes
6	plain glass tumblers
10	
14	small jelly glasses
7	glass preserve dishes
1	cut glass celery dish
1	glass fruit dish (round)
1	" butter " "
2	" dishes
6	Carlton dinner plates
5	" breakfast "
5	" butter "
11	" tea "
1	" serving dish
5	" cups
6	" saucers
1	" fruit dish

China etc

5	salad plates (green flowers) Wingrave
5	" " (fruit) Yorkshire
6	dessert plates (" + colour band)
1	Salad dish (fruit)
11	Royal Blue dessert plates
6	Blue dinner plates (historical)
4	Blue + white coffee cups
3	green + " " "
11	green pottery chocolate cups
12	" " " saucers
2	blue + white Jap cups
3	" " " saucers
6	red " " cups
4	" " " saucers
6	" " " plates
3	Blue after dinner coffee cups
3	pink " " " "
3	japanese " " " "
3	" " " " saucers
11	blue " " " "
10	pink " " " "
11	odd saucers

1	large tin pot (one broken)
1	small " "
1	cover pitcher (dutch)
1	small cream pitcher
1	" sugar bowl & cover
1	blue blue dish (rose garlands)
1	blue & white pitcher (colonial)
2	Haviland cake plates
6	" bread & butter plates
1	" sauce boat
1	small fruit bowl - 2½ inches
2	red Japanese bowls
1	" blue " "
1	blue " "
1	blue & white triangular dish
1	red & white bread dish
1	" " dish
6	green & white cups
4	" " saucers.
2	blue pottery nut dishes
1	covered silver plated vegetable dish with handle
4	brass finger bowls.
1	pink & white tile
1	green & " "

China (4)

1 English pottery tea pot (nose broken!)
1 " " sugar bowl
1 " " cream pitcher
1 " " plate
1 Breton dish - Quimper

APPENDIX D

Room-by-Room Inventory, The Wayside
May 1, 1915

Given to Miss Helen Welsh

Inventory
The Wayside May 1st 1915

Front Hall Lower Hall

Large Cabinet
4 photographs in 1 frame
Fire Extinguisher
Large green rug
Clothes pole - (light wood)
Front door mat (outside)
(2 electric fixtures with pendants
2 glass shades for same

Front Hall (upper Hall)

Large engraving of the Mayflower
Certificate Mr. Lathrop's membership in Bostonian Soc.
Watercolor of the house
2 printed cardboards (Hawthorne & Una's room
Photograph: Milton in his blindness -

Blue Room

Large set furniture; Bedstead; Bureau
Commode, Washstand.
Upholstered Spring Seat Mattress
2 rugs like carpet -
Body brussels carpet
2 portières: persian chinty
2 small brass-framed mirrors on wall
White willow rocking chair with arms
Small willow rocking chair without arms
Small plain white chair
White English clothes pole
china toilet tray
Pair of pewter candlesticks tulip pattern
Picture "charming Kate"
Library calendar
Large blue chinese enameled vase
Pale blue vase
China jewel tray on bureau.

Blue Room continued

Della Robbia in gilt frame.
Burne Jones photo "Stairway of Life"
Toilet set: Bowl pitcher, Soap dish
and vessel. Brown paper tray under slop jar.
Slop jar.
Small photo: Betrothal of St Catharine
Small photo: Detail from Vatican
jurisprudence by Raphael
3 pairs Muslin curtains
Green shades; also white shades.
Chromo: Girl picking petals from daisy
Light brown straw scrap basket
2 blue & white sofa cushions for chairs
1 long Dutch blue Mantel covering from Holland
1 Dutch blue writing folio
1 " " Tablecover on commode.

Terrace Room

English clothes pole (cherry)
2 brass candlesticks with tall glass shades and candles
China toilet tray
Ash Bedstead with mattress
Ash bureau
Ash washstand
Oil painting (farmhouse)
Hawthorne yellow curved marble topped table
Wicker arm chair upholstered chintz like curtains
3 pairs chintz curtains
3 green shades
Table with red & green table cloth, yellow fringe
Tall black walnut cabinet with plate glass mirror
Cherry chiffonier with glass mirror
Long plate glass mirror on wall
Colored picture Num lighting candles
3 glass shades on electric fixtures.
Red carpet

W IV

Hawthorne Room

White bedstead iron with brass trimmings
Mattress
Small white flannel by bed
Red candlestick with glass shade
2 pairs chintz curtains
Chintz cushion to match for ottoman
Piece of chintz (for toilet table) to match
Chintz curtain for closet
Plate glass mirror in black walnut frame
Large framed picture "Return of Andromache"
Water color by F. E. Church
Chromo Children on Seashore
3 photos in one frame: Descent from Cross
Assumption Etc.
Photo: Communion of St Louis [illegible]
Large light rug
White fur rug.
Pair of vases; flower designs

Hawthorne Room Continued

Old fashioned bureau
Dressing on it (Mr. Bull's)
Stand
Pink toilet tray
White wicker rocking chair
White wooden ottoman
~~Chinty scrap basket~~
Small white chair
White dressing stand
White chiffonier
Wooden & chinty screen
Pair brass candlesticks
Brass topped fender
Pair of brass andirons
Brass stand with brass tongs & brass poker
Little hearth brush
Brass shovel
2 glass shades on electric fixtures

Large East bedroom

Black walnut bedstead
Mattress upholstered spring
3 pairs chinty curtains
Chinty bedspread to match
Old dressing stand (Hawthorne's)
Large swell front antique bureau (Mr. Bull's)
Black walnut chiffonier
Small white iron bedstead brass trimming
mattress in attic.
Large dark red wooden rocking chair
Large red rug (persian pattern)
Small " " " "
~~Small Norwegian rug~~
White scrap basket
Large picture over mantel "Madonna with the [illegible]
Small photo: "Osea & Sybilla"
Large photograph in cherry frame (3 figs.
Dutch School. down in Library

Large East bedroom Continued

2 glass shades for electric fixtures
Shakspeare quotation (Westminster Abbey)
Photo: Windmill in Holland
Photo: Figure of woman in a vision
Madonna & child in round black frame
4 green shades.
Small pink table cover
Small table old fashioned
Photo: Two willow trees
Plate glass mirror.
~~2 small Fra Angelica Angels~~
Little brass English knocker on door
2 dark red cane seat small chairs
Reading lamp with dark green shade
Large black wooden arm chair
Brass fender; pair brass andirons
Brass stand: brass tongs (broken)
Large brass handled shovel

Large East bedroom Continued.

Picture Small blue Dutch windmill.
Small picture: head of girl
Photo of Inverness

Little Upper Entry "Pilgrim Progress Stairs"
3 Egyptian cotton embroideries
Photo: Paul Potter's Bull
Photo 3 Cherubs.
Photo The Transfiguration "
3 photographs in one frame "The Sybils"
Glass shade on Electric fixture

Maids Room
2 iron beds
2 mattresses
2 bureaus
Washstand
rug.
2 curtains
2 curtains & clothes presses
Glass shade on Electric fixture
Bowl pitcher. Slop jar, Soap dish

Bath Room
Chiffonier for linen press.
2 rugs
Dimity curtain
Window shade
Rubber matting for Bath Tub
Gymnasium fixture on wall
Glass shade on Electric fixture
Glass shade

Parlor Maids Closet
Carpet Sweeper
Broom
Dustpan
1 Coarse crash cloth
1 Dust cloth
Mop - Whisk broom
Long handled duster brush
Small brush for furniture

Tower

Large black book case (Hawthorne's)
with red curtain
Old oak table (Hawthorne)
Book shelf (Hawthorne)
Antique small table with two wings
Framed certificate (Mrs. Lothrop's) D.A.R.
Hawthorne (engraving over mantel)
Book case (revolving)
2 small blue rugs
Chairs: 1 green arm chair
1 large white rocking chair
1 large open worked willow rocking chair
Bust of Plato
Bust of Petrarch
Bust of Charles Sumner
" " Franklin
" " Clytie
1 green blanket for Bust.

Library

Upholstered lounge
Frosted heavy cover
Sofa cushions: 1 green silk brocade
1 persian cotton sofa pillow
1 red silk brocade " "
1 white with embroidered corners. Sofa pillow
1 plain red cotton sofa pillow
5 sofa pillows in all.
Clock on shelf
Roman 7 candlesticks
Benares brass vase
Picture Greenaway "Little Brown Maiden"
Roman chair curved | in front Hall -
Center table - Imported red & yellow cover.
Mission desk
Chinese screen with carved figures
Bookcase. Small Mission Chair
Mission Armchair
Large white Arm Chair

Library continued

Mohogany desk
Black scrap basket
Pictures: ~~oil painting "Little brown house"~~
Large etching "Landing place of Columbus"
Photo: detail of ceiling of Vatican
Photo: Acropolis at Athens (Parthenon)
" Acropolis at "
Large brass inkstand.
Old engraving "Tower of Pisa"
Cologne Cathedral
Whittier with the children
Mission book rack
Brocade book rack
Red leather letter case
Bronze pen tray
Large Dictionary
Little vase (varied coloring)

Library continued

Books:
Two little Friends in Norway
Passing of Third Floor back
Peppers at School
" & Friends
" Abroad
Essays by Rev. Dr. Aked
Woman Who Lost —
Mis' Beauty
A Little Maid of Boston Town
Lady of the Lighthouse
English Cousins
Yawcob Strauss
Hester
Hawthorne Centenary

Sitting Room

Brass fender
Pair brass (andirons)
Green rug like carpet
Small green satin table cover
Pictures: colored Fra Filippo Lippi L'adorazione
2 small brass candlesticks 2 French shades
Photographs; gates at Baptistery Florence
3 in 1 frame
Small photo; detail of gate
Framed Mosaic from Monreale
Large brown photograph Hermes & 3 Maidens
Photo: arch of Triumph (Damascus)
Photo: Boston Stump
Photo: Lincoln Cathedral
Large green fancy wicker chair
Large red wicker rocking chair
Carved wood Florentine bellows
Small hearth brush

Sitting Room continued

Brass shovel, tongs & poker
2 large brass hooks by fireplace
Green framed Water color (river scene)
Small oil landscape by Champney
2 gilt framed Fra Angelica Angels
(Large green framed photograph of
(Wagner, his home, theatre & tomb
Large framed copy of Parthenon (Art
Building at Nashville Exhibition
Green plush sofa
(3 portières green one side, red the other
(covering for sofa the same
(also another curtain in shelf of cabinet
(in Drawing Room
4 glass shades for electric fixtures
(1 large Reading Lamp
(Grass cloth shade

Sitting Room continued

Sofa pillows: 1 yellow plush
1 pink brocade
pale pink 3 in all
Under the Mantel:
Small "Lincoln Imp" Terra cotta
Devil looking over Lincoln " " Cathedral
old print John Milton
2 pairs net curtains lace edged
Small green vase brown wicker covering

Drawing Room

~~Bronze bust of Mr. Lathrop~~
Mohogany Standard
~~Testimonial by Dr. Hale~~
Antique Reading Lamp
Large glass globe
Standard for Lamp
Large green plush chair
Smaller " " "
2 small " " "

3 pairs curtains lace borders
3 window shades
2 window shades for French door
1 inlaid Marble-topped table
2 Japanese bronze vases
Red body Brussels carpet
~~1 Alabaster Mordoman Statuette~~
~~1 fisher Maiden~~ "

Drawing Room continued

Pictures:
2 large steel engravings
Christ entering Jerusalem
On the way to Crucifixion
1 painting Madonna by Marx (with lily)
Photo: Julia Ward Howe autographed
" Edmund C. Stedman "
" Gov. Boutwell "
" Dr. E. E. Hale "
Antique Hanging Lamp
2 glass shades over electric lights
Photo: inscribed of Gov. McCall

Telephone Room "The Oratory"
Small brown Marble-topped table
Small oval white-topped Marble
4 green curtains
3 shades for windows
1 tall bracket on wall
1 small " " "
2 tall green candlesticks & 2 red candles
Hawthorne Bookcase
1 large brass & copper Vase
1 brass & copper pitcher
Pictures: Large brown photo "Last Judgment"
Small photo: "Last Supper"
Small photo: Madonna di Foligno
Colored picture from Frondheim Cathedral
~~1 green scrap basket~~
2 small green table covers
Colored print Venice (canal)

Dining Room

Hawthorne Dining table 1 leaf
(2 arm chairs
3 small dining chairs
English Tea table
Hundred legged table
Hawthorne buffet
Large Rug
(Brass fender, poker & stand to hold them
Pair andirons Shovel
2 large chromos Sheep & cattle
~~Dr. S. F. Smith picture over mantel~~
1 chromo "asking grace"
1 Breton oblong plaque
Coat of arms: Cambridge England
" " " Oxford "
Antique Fuyder Tee brass candlestick with handle
Antique wooden Bread & Cheese Trencher
Tall yellow pitcher

Dining Room continued

1 Breton porcelain shield
Axminster Carpet
1 antique blue oblong platter on wall
1 antique print "Philon"
Plates on wall:
1 large blue Fuyder Tee round plate
1 pewter engraved plate
1 small antique blue plate
1 antique gilt & white plate
1 antique green English "
1 Fuyder Tee blue & brown plate with button
1 St Malo plate on wall
On Mantel:
~~1 small (Concord views) black & white vase~~
~~1 Oberammergau Cow-bell~~
1 Baden Powell vase with two handles
~~1 horse shoe (Cut)~~
1 English small vase (The Farmers Arms)

Dining Room continued

On Mantel:
2 brass candlesticks wired
4 electric fixtures with pendants
1 pendant broken
4 glass shades & Electric lights
Electric Toaster

China Etc

Dining Room

Old Canton:
1 Roast beef platter
1 smaller "
1 Smaller "
12 5 Soup plates, Soup tureen & platter
3 tea plates
14 Bread & butter plates
1 Covered vegetable dish

Dining Room Continued

Old Canton china continued:
1 fruit or salad dish
Gravy boat or sauce boat
Olive dish leaf-shaped
Olive dish extra one
7 Coffee cups
5 " Saucers
7 tea cups
9 " Saucers
12 9 Dinner plates
12 4 Smaller "

Cut glass oil bottle
" " Vinegar
1 tea pot (English ware) cracked
1 tea pot (broken spout)

Dining Room continued

Glass tumblers:
6 cut-glass on bottom
4 engraved edge at top
11 plain = 21 in all
6 Ice Cream glasses or cups
7 glass sauce dishes
Cake dish (red with two handles)
11 plain blue tea plates
1 round cake plate (wreath of roses)
Glass jardinière
Silver "
Thermos bottle
Mustard pot (small)
11 green cups
12 " saucers
4 blue & white egg cups
3 green " "

Dining Room continued

6 green & white teacups
4 " " saucers
7 blue coffee cups
11 " saucers
6 pink coffee cups
6 " saucers
3 fawn colored coffee cups
3 " " saucers
5 salad plates (green) olive pattern
5 " " fruit pattern
Bread plate (blue)
Large round dish for salad or fruit (clear glass)
Small dish for fruit (same kind of glass)
Dutch figured pitcher (handle on top broken)
Pitcher with Nursery Rhymes
5 blue dinner plates
5 blue soup plates
7 " " "

Dining Room continued

Large round white tray
2 white straw trays
2 small round japanned trays
1 oblong tray brass handled & brass edged
1 brown pitcher with Motto
2 chafing dishes with 1 (spoon)
1 Delft jardinière or to use for fruit
Has inner dish
6 Bread & butter dishes
1 small blue plate
2 saucers (old Concord Bridge pattern)
7 saucers (flower pattern
1 little plate with wreath
2 saucers " "
1 pickle or olive dishes (from Quimper
1 blue vegetable dish (without cover
1 blue salad dish
6 blue oatmeal dishes

Dining Room continued

Silver Escalloped oyster dish with silver rim & inner crockery dish
Silver vegetable dish with cover.
The cover removed makes two dishes
10 Egyptian brass finger bowls.
7 large asbestos protectors for hot plates
2 next size " " smaller
2 smaller still
2 oval " for hot plates
2 straw table mats
1 Egyptian small round tray

Music Room.

Piano - piano stool
Norwegian Cabinet
(2 Bronze Lamps on piano, with pendants
and glass shades
Imported striped silk piano cover -
1 Bronze Lamp with glass shade on bracket
2 white wooden chairs open worked on top
1 Music stand
1 Red antique small wooden chair
"Bunker Hill chair"
White Rocking chair
Round white wooden table (shelf underneath
(1 white desk - china stamp box - China case for calendar
china inkstand
Scotch crusie (hanging)
White wood ottoman
White framed pictures of Mr. Bull & his cottage
Pair blue wooden Holland shoes on shelf

Music Room Continued

Large ficcole fan.
Protector for fireplace
Black iron Andirons with iron bar
Picture over piano

Music Room Closet

1 sink corner drainer
(several glass (with holes) receptacles for
flower to put in bowls. 5.
3 small glass globes -
3 hyacinth glasses
1 pale yellow nose
1 glass cracker jar.
1 printed cardboard (Northern)

Piggy

Large green grass rug
Round Hemp rug
Gloucester Hammock with green denim cover
2 hanging lanterns
Round green wicker table
card table (wood) used also as checker [illegible]
Large white wicker arm chair (rocker)
Green wicker ottoman
Green wicker arm chair
Small green wicker rocking chair
Small green wicker chair without rocker
Wicker chair (white seat)
Large dark green jardiniere
2 persian chintz - sofa cushions
1 red cotton cushion
4 Japanese hanging, [illegible]
Green, yellow, & blue with [illegible]
1 blue without [illegible]

Piazza continued

Green (light) jardinière
Small brown jar for flowers
Large jardinière (varied colors)
Green basket for flowers (green ribbon bow)
White " "
Long white rattan lounge

Pillows

2 pairs show pillows
4 white cotton cases for same
2 striped blue bolsters for small
1 " red " " " "
1 small mattress on upholstered couch in
1 pair narrow blue striped large pi
1 " broad " " " "
1 grey stripe pillow matches mattress in
1 lighter grey striped pillow
1 small soft pillow
1 long soft blue striped pillow
2 pillows in maid's room
2 puffs for beds in maid's r

Garage & Stolen

Tools:
Wooden rake (new)
Roller for patio & grass
Lawn mower
Hose
Bar for turning on water on lawn
Ladders
Step-ladder
Wheelbarrow
Pd.

1915

Kitchen

✓ 2 tables
Green oilcloth, also white oilcloth cover clock
✓ 1 Red antique wooden small chair
✓ 1 small rattan & wood chair
✓ 1 " rattan " rocking chair
✓ Linoleum floor covering
✓ 2 Khaki window curtains (2 pairs)
✓ Khaki curtain to door of store closet
✓ Refrigerator
✓ 2 ice cream freezer
✓ 1 clothes frame
✓ 3 stone jugs for molasses & vinegar
✓ 1 clothes line
✓ Large blue & white pitcher
✓ Tin clothes boiler
✓ Foot Tub
✓ 1 flat iron (old one, 2 flat irons each 5 lb
2 " " 6 lb
✓ 2 " " 8 lb

1915

Kitchen continued

- 1 new broom
- Coal scuttle
- 1 old broom
- Small shovel for range
- Shaker Stove
- Dust pan
- Stove lifter
- 1 whisk broom
- 1 soft floor brush
- Bean pot
- Book shelf
- Wash board
- Floor Mop
- Door Mat
- Carpet Sweeper
- Hammock & cushion in outside closet
- Ironing table
- Bread board
- Black tin tray
- Large Japanned tray
- 5 dish towels
- 2 " "
- 1 plain red & white table cloth
- 1 ironing holder
- 1 2 ironing board
- 2 white handled Knives
- 1 old silver plated Knife
- 2 " " " Knives
- 2 vegetable Knives
- 7 Roller towel
- 2 red & white towels for chairs
- 1 cake Knife
- 2 bread Knives

1915

Kitchen continued

✓2 large Common spoons
✓3 smaller " "
✓3 smaller soup spoons
✓7 Common tea spoons -
✓1 Corkscrew
✓2 egg beaters
✓1 dish mop
✓2 sink scrapers
✓1 sink corner receptacle
✓1 pancake turner
✓1 milk pan
✓1 large enamel bowl
✓1 dish strainer
✓1 tin dish pan
✓1 paper " "
✓1 paper pail
✓1 large blue plate
✓1 preserve dish

1915

Kitchen continued

✓ 1 tin salt shaker
✓ 2 " pepper shakers
✓ 2 small bread + butter plates
✓ 2 " oatmeal dishes
✓ 6 bowls graded sizes - one of them blue
✓ 1 large vegetable grater
✓ 1 small tin jelly mould
✓ 1 funnel
✓ Rolling pin
✓ Flour sifter
✓ Large preserve jar
✓ Bread Mixer
✓ Stone crock for sugar
✓ Very large stone crock
✓ Bread box
✓ Cake box
✓ Large cake bowl
✓ 1 Medium " "

1915

Kitchen continued

✓ 46 shirred egg cups
✓ nutmeg grater
✓ 2 blue vegetable dishes
✓ 5 graded sizes vegetable dishes to cook in
✓ 1 two quart farina boiler
✓ 1 large " "
✓ 1 large Broiler
✓ 1 small "
✓ 1 toaster
✓ 1 very large preserving & boiling kettle with cover
✓ 1 smaller " " " "
✓ 1 medium " " " "
✓ 1 small " " " "
✓ 2 large sauce pans
✓ 1 medium " "
✓ 1 smaller " "
✓ 1 very small " "

1915

Kitchen Continued

Pitchers:

✓ 1 large white pitcher
✓ 2 medium "
✓ 2 smaller "
✓ 1 small "
✓ 1 colander
✓ 1 large colander
✓ 2 medium strainers
✓ 1 small "
✓ 1 coffee pot
✓ 1 tea pot
✓ 1 large pan for jams
✓ 1 medium " "
✓ 1 small " "
✓ 1 meat chopper
✓ 1 potato ricer
✓ 1 potato masher

Kitchen continued

✓2 brown casserole dishes
✓Tin dipper
✓3 blue cups & saucers
✓2 white " "
✓1 new tea Kettle
✓1 old " "
✓1 lemon squeezer
✓1 large fryer
✓1 smaller "
✓1 oblong "
✓1 very large roasting pan
✓1 medium " "
✓1 new saucepan
✓1 " " "
✓2 new cake tins
✓Butter crock
✓1 white tray

1915

Kitchen Continued

2 blue Medium Saucers
1 large blue platter
2 small white "
4 Bread pans
2 square cake pans
1 angel cake pan
2 round cake pans
2 large brown pie plates
3 small pie plates
2 large custard cups
2 Medium " "
1 smaller " "
6 small " "
1 sugar bowl
Tea caddy (crockery)
Knife basket (straw)
3 Zinc Oak Barrels
Garbage receptacle, outside by coal - Zinc

AWNINGS REPORT

This report was commissioned to determine the appropriateness of exterior awnings at the Wayside. In 1981, there was a set of awnings in the Wayside's attic. Park employees wished to know the age of those awnings, whether the Lothrop family used them or other awnings, and how reproduction awnings could be acquired. The Superintendent's intention was, if evidence warranted, to refit the Wayside with awnings during the summer. This report will show that the Lothrops did use awnings and their reproduction and use would be appropriate for three reasons.

First, the awnings would be one more way to restore the Wayside's exterior appearance to HML's occupancy. Second, the awnings are practical as well as decorative. They would protect the Wayside's interiors from sun damage in a fitting and attractive manner. Third, the Wayside decked out for summer will attract even more visitors.

Evidence for this report is gathered from material survivals, documentary photographs, and contemporary writing from the late nineteenth and early twentieth centuries.

Awnings, Italian awnings, or shades as they were variously called, were considered an important part of home decoration at the time the Lothrops purchased the Wayside in 1883. Originally part of the upholsterer's job, awning manufacturing companies began to appear in the late nineteenth century. F.A. Moreland in Practical Decorative Upholstery noted, "Nothing in all the summer furnishings supplies so much of real comfort and benefit as the Italian awning, shielding the apartment from the glare of sunlight, without the suffocating effect of the shade drawn down...and also protecting the open windows on rainy days...."[1]

Photographic evidence indicates the acceptable use of awnings. In Patterson, New Jersey (published in 1890), Charles A. Shriner includes photos of noted residents' homes. Awnings abound. James A. Morrissea's house, for example, has striped awnings over the second floor corner windows. These were drawn up. A similar set over the downstairs windows are extended.[2]

The photograph file in the Philadelphia Athenaeum includes views of the Stewart house in Torresdale with awnings on a second floor porch.

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1. F.A. Moreland, Practical Decorative Upholstery, reprinted as The Curtain-Maker's Handbook (New York: E.P. Dutton, 1979): 313. Originally published in Boston, 1890.

2. Charles A. Shriner, Patterson, New Jersey (Patterson: The Press Printing and Publishing Company, 1890): 242.

The awnings have scalloped edges. The Nelson Brown Estate in Torresdale has a striped, eliptical awning on the first floor. The Fitler house, also in Torresdale, has eliptical and square-sided awnings with scalloped and straight edges.[3]

These examples along with physical evidence from the Wayside (examined below) indicate that use and function ranked slightly above appearance and uniformity in awning design and placement. Awnings were attached where needed. If all windows on the same exposure did not receive equal amounts of harsh sunlight, the end or facade was not outfitted with a complete set of awnings. Household awnings (we are not considering commercial awnings for the purposes of this report) could be raised and lowered as needed. This was done without consideration of the home's exterior appearance at a given time of day. Thus, the Morrissea house would have one awning raised and one lowered at the same time. This is important to remember in managing reproduced awnings for the Wayside. There was some discrepancy between the ideal display of awnings as portrayed in contemporary advertisements and the actual use of awnings as seen in photographs. The variety of edgings on the awnings on the Fitler home are also significant. One might initially order a set of awnings; but if one window awning

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3. Photograph file, Philadelphia Athenaeum, Nos. 300, 308, and 310 respectively.

received more use and degraded before the others, it was individually replaced. This is markedly different from acceptable interior window hangings.

The canvas awnings were made at the shop and stretched over a metal armature. On site, they were affixed to the exterior window frame. F.A. Moreland writes:

> The usual way of placing the window awning is on the outside face of the frame just inside of the blinds, so that they [the blinds] could not be used. The end of the iron frame is hinged to the window frame about three inches below the upper half of the window, the frame reaching to the top of the window when drawn up, and of course the projection when lowered down over the window is equal to three inches more than one half of the window. Thus only two measures are required, viz.: the width between the blinds, and the height of the upper half of the window with three inches added.
>
> Should the window be arched at the top, take a pattern of the arch on paper, or if a semi-circle, send the radius. Sometimes a projection is required greater than one-half of the space, as in the case where the awning is to be made as a canopy over a door or similar situation, and to raise the iron frame would carry the top far above the limits of the space; the frame, instead of being hinged to the wall, would be fitted to upright rods attached to the wall and made to slide up and down, so that when the awning was not in use, and drawn up against the wall, the lower ends would slide downward.
>
> A door awning projecting over a flight of steps can be placed quite low down on the door frame

> ...[but]...allow enough height for a person to walk under.[4]

In addition to using canvas to shade windows, long curtains or shades were constructed for porches or piazzas so that residents could enjoy summer breezes without the glaring sun. Such curtains were used at the Wayside on the west end of the Piazza (see Illustration 6). These were also made by the awning company. Moreland writes:

> Piazza screens of awning material can be fitted and hung as window shades with strong spring rollers at the top, protected from the weather, or be fitted with cords and rings similar to the Austrian shade. They should be made to fill the space between the piazza posts or pillars, to which during the awning season stout wires should be stretched up and down. The screens can thus be attached to the wire by rings on the sides and prevented from being blown about.[5]

There is no evidence that the Wayside's piazza curtains were hung in this manner. They seem to have hung from curtain rods or poles that were attached to the eaves of the porch.

As Moreland implies, awnings could operate on a roller system. A trade catalog for Jay C. Wemple Co. in Chicago (1895) advertised "perfected Spring Awning rollers which are most desireable, as being

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4. Moreland, p. 314.

5. Ibid.

the only way of hanging awnings; as by their use the cloth is preserved and economy in space afforded."[6] Sears and Montgomery Ward both sold pulleys and rollers for awnings. Both businesses advertised awnings for sale in their catalogs, but only listed white canvas or heavy duck cloth (so named because of its impermeability). They did not picture ready-made awnings nor did they sell striped canvas fabric.

Striped or solid awnings seem to have been the favored types. While a variety of stripes were available, greens and browns seem to have the highest survival rate and this might indicate a popular preference. Consumers were discouraged from purchasing reds because the cost to produce a sun-fast red fabric increased the cost of the awning (according to Wemple). We know that the Wayside's awnings were striped green and white from photographic evidence and from MML's testimony. The current awnings in the attic are also green and white; but these were not original to HML's occupancy.

The Wayside awning sample is labeled "Artistic Brand/made by/The Hettrick Mfg. Co./Summit & Magnolia Toledo O." A check with the Toledo-Lucas County Public Library reveals that the Hettrick Brothers

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6. Jay C. Wemple Co., New York and Chicago, importers of window shade and awning hardware, 1895. Philadelphia Athenaeum.

Co. was founded in Toledo in 1893. The Hettrick Manufacturing Co. was incorporated in 1916, and 1918 was the first year that the company was listed in the city directory at the Summit and Magnolia Streets location. The company closed its Toledo plant in 1961 and moved its operations to North Carolina.[7] Because MML does not mention purchasing new awnings for the Wayside in any of her interviews (it's quite possible that no one asked her), I would assume that the awnings in the attic might have been old to her during her interviews in the nineteen sixties. They probably post-date HML's lifetime, judging by their condition. The set that I examined were cotton canvas, printed on one side. They were machine stitched with double needle stitching and could be adjusted with white cotton cords. The armature was galvanized metal, not iron. They could be attached to the window frame with cotter pins through grommet holes in the canvas. Considering that the awnings were exposed to bright sunlight while in use they did not exhibit great deterioration. I would tentatively date these awnings as about twenty years old, and probably no older than the nineteen thirties. They are certainly not the first set of awnings at the Wayside; but they probably replicate the others in size since they were attached in the same manner. We know

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7. See attached xeroxes of newspaper clippings and appropriate pages from Toledo City Directories. I am grateful to James L. Murphey, Reference Librarian, Toledo-Lucas County Public Library, for locating this information.

from Illustration 1 that the house had awnings at least since MML was about three (1886). Whether these were a Lothrop addition or already on the house when they purchased the Wayside is difficult to tell.

The Wayside had awnings on three sides of the house. Because it is always shaded, the north side did not have awnings. Illustration 3 shows the metal attachments in the window frame that held the awnings in place. These markers are still present and can act as guides for determining the size and placement of reproduction awnings. Illustration 1, the earliest view of the Lothrops and their awnings, shows striped awnings with deeply cut, scalloped edges. The awnings pulled up when not in use. Note that the awning over the west window of Una's room encloses the exterior shutters or blinds so that these can be closed while the awning is in place.

Illustration 2, a reception for Mrs. John A. Logan in August, 1890, shows the Lothrops' new piazza draped with an enormous American flag. The flag is not as heavy as awning material but it adequately solves the problem of appropriate decor for a patriotic event, while keeping the main participants out of the sun. Such a flag, reproduced, would add a great deal to the Wayside's appearance on important occasions and provide interpreters with the opportunity to discuss the outdoor events and pageants that HML orchestrated. If such flags are no

longer available from established manufacturers, contact the Philadelphia College of Textiles and Science, Henry Avenue and School House Lane, Philadelphia, Pennsylvania 19144. This school designed a custom-made flag for the entrance to New York's harbor in 1979.

A view of the Wayside's south elevation, taken about 1892 (Illustration 4), shows a large, striped, eliptical awning over the center second floor hall. This awning reaches from below the cornice at the apex of the pediment to a projection that appears to be on the same plane as the bay window system on the first floor below it. The awning gives the house the appearance of a gay circus tent. Also note the absence of awnings on the first floor front window at that time.

Illustration 5 shows the bay awning drawn up. It forms a point with two swags at either side, similar to Moreland's Austrian shade awnings. We have no surviving record of the mechanical construction of this awning.

Illustration 6 shows the piazza drapes. These seem to have been striped, multi-colored canvas. HML did keep them drawn behind the pillars as Moreland advises. They seem to have been more colorful than the awnings. A brown, white, and green Roman stripe is recommended for these reproductions.

The Old House Journal Buyer's Guide lists Astrup Company, 2937 W. 25 Street, Cleveland, Ohio 44113, (216) 696-2800, as a source of reproduction awnings and awning hardware. It is quite possible that any awning manufacturer could reproduce the Wayside's awnings using the illustrations in this report and the awning sample in the attic as general guides. The awnings can easily be removed by park personnel and stored in the attic when out of season. Their appearance while in place should reflect use, not uniformity. Draw them up or down as required by the sunlight in the room. In the nineteenth century, before central air conditioning, the awnings were left down when it rained, thus allowing the windows to remain open. While the windows at the Wayside might not remain open at all times, it is certainly not necessary to raise the awnings in case of rain. With regards to replacement of sun-rotted awnings, the curator will probably find it desirable to retain a set of patterns so that new awnings can be manufactured to resemble the reproductions and the park will be protected should a vendor go out of business.

ILLUSTRATIONS

Illustration 1.

The Lothrops and friend, Miss Peabody, at the Wayside, 1886.

Source: MMNHP.



Illustration 2.

Reception for Mrs. John A. Logan at the Wayside, August, 1890.

Source: MMNHP.



Illustration 3.

Close-up of window, second floor, east end showing awning attachments.

Source: MMNHP.



Illustration 4.

Awnings, south elevation, c. 1892.

Source: MMNHP.




38-1161

Illustration 5.

Awnings, south elevation, c. 1892 with bay awning drawn up.

Source: MMNHP.



50-10 an

Illustration 6.

Awnings, west elevation, showing piazza drapes.

Source: MMNHP.



The Wayside. From The West Showing Study Tower

WE-8 CA

APPENDIX

Newspaper Accounts of Awning Manufacturer

Smith Leaves Hettrick; Eggart Named President

DEC 24 1957

Outgoing Executive Expects To Continue In Distribution Of Company's Products

Resignation of W. I. Smith as chairman, president and director of Hettrick Manufacturing Co. and the election of Edward J. Eggart, management expert, to succeed him as president and director was announced today.

Mr. Smith, long associated with the firm, submitted his resignation for health reasons, but expects in the future to work in the distribution of Hettrick products. I. P. Smith, formerly board chairman, resigned in August.

Mr. Eggart is a principal in the management consulting firm of Worden & Risberg of Philadelphia and San Francisco.

Hettrick Manufacturing, with general offices in Toledo, also has plants in Goshen and Andrews, Ind., and Statesville, N.C. Presently there are 814 employees.

The company manufactures and distributes casual furniture, camping equipment, play goods, and fabricates canvas goods including boat and motor covers, awnings and tents.

Hettrick Firm's Sale Is Ratified

OCT 23 1958

Eastern Company Pays $20 For Stock

Sale of Hettrick Manufacturing Co., 1401 Summit St., to Boott Mills, Lowell, Mass., was ratified yesterday by Hettrick directors after 86 per cent of the firm's stock was turned in.

The deal, involving more than $3 million, was handled by Collin, Norton & Co., Toledo investment house. Under Boott's proposal, made Oct. 3, the eastern firm is paying $20 a share for Hettrick stock. The Toledo Trust Co. today is sending out checks covering the turned-in stock.

E. J. Eggart, president of Hettrick, said today that all of the outstanding Hettrick stock probably will be surrendered eventually and that payment will be made as soon as it comes in.

According to a previous announcement, Boott will retain present Hettrick management and current manufacturing and merchandising policies. Also, the Hettrick Toledo plant, with 250 employees, will be maintained.

Hettrick manufactures summer and casual furniture, awnings, camping equipment, hunting and sports clothing and has plants in Andrews, Huntington and Goshen, Ind., and Statesville, N.C., as well as the home plant in Toledo.

Boott Mills is a subsidiary of Massachusetts Mohair Plush Co., which has plants and offices throughout the country.

TOLEDO BLADE: WEDNESDAY, MAY 20, 1959

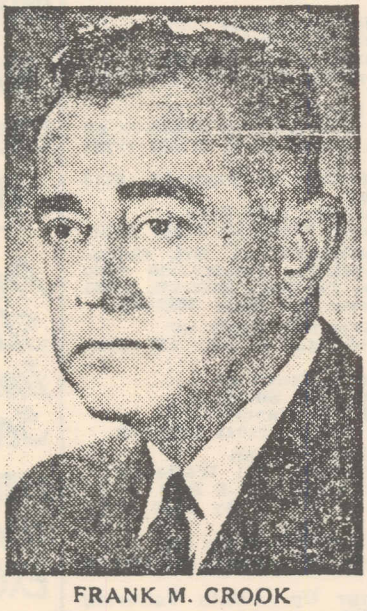
Hettrick Executive Post Goes To Frank M. Crook

Sales Organization, Four Plants To Be Under His Direction

The election of Frank M. Crook, 1138 East River Rd., Perrysburg, former Crane Co. executive, as executive vice president of the Hettrick Mfg. Co. was announced today by Ernest Horvath, president.

Mr. Crook will have his headquarters in Toledo and will take charge of four Hettrick plants in three states together with the company's own sales organization in 48 states, Mr. Horvath said.

Mr. Crook has been in general management and sales development 31 years. For the last 20 years he was president of Toledo Desk & Fixture Co., Maumee, until recently a subsidiary of Crane. Under his management, that firm became one of the nation's leading makers of steel kitchen cabinets.



FRANK M. CROOK
Hettrick vice president

Variety Of Manufactures

Hettrick, a wholly owned subsidiary of the Buckeye Corp., Springfield, O., manufactures summer and casual furniture, awnings, camping equipment, hunting and sport clothing, marine and other play and sporting equipment. Its industrial division produces belting, web strappings, tarpaulins and laundry textiles.

The 66-year-old company, regarded as the world's largest producer of tents and canvas products, operates plants in Toledo, Statesville, N.C.; Goshen and Andrews, Ind. Total employment is in excess of 850 with 290 at Toledo, 220 at Statesville, 135 at Goshen and 205 at Andrews.

More Diversification

In making the announcement, Mr. Horvath said greater diversification, including revitalization of Hettrick's entire manufacturing and marketing operations, is being undertaken.

"We believe Mr. Crook's longtime experience as an organizer and sales executive will enable us to far exceed our previous sales high of $12 ...ion a year," he added.

Mr. Crook said he plans a streamlining of existing production techniques throughout the company's operation to permit the addition of new production lines in existing facilities. This will lead toward increased employment at Toledo and other plant locations, he said.

Pointing up the direction of Hettrick's future plans, Mr. Crook said that he has already engaged the services of well known stylists for the complete revamping of Hettrick's 1960 line of summer and casual furniture.

The Toledo Fuel Co.
COAL Hard, Soft and Pocahontas
Home of GENUINE Solvay Coke
208-9 Second Nat'l Bank Bldg. and 50 Main St.

Hessler
Hessler Anton janitor 2d Natl Bank bldg h133 E Broadway
Chas lab h2572 Kress
Roamie C polisher h2135 Wakeman
Hesslin Lawrence P tailor r411 Walden av
Mary E (wid Jas R) h411 Walden av
Sylvester D oil driller r411 Walden av
Hessling Bernard H ship clk Berdan & Co h654 Ashwood av
Clarence clk r534 E Woodruff av
Edw J clk Berdan & Co h832 Booth
Henry H collr Johnson Bros Furn Co r413 Williams
Jos H foremn h534 E Woodruff av
Norma M clk r534 E Woodruff av
Hester Arvid G slsmn h1447 Palmwood
Cath (wid Patk H) r1853 Champlain
Gordon sten U S Dept of Agriculture r117 20th
Harry T glasswkr r1950 Ontario
Jno mtrmn r J V Hester
Jno V glasswkr h Josephine av (PPl)
Ralph C dept mgr Tol R & L Co h Tol Beach
Heston Edna H r2224 Rosewood av
Laura E r2224 Rosewood av
Lewis E slsmn h2224 Rosewood av
Mary M tchr r178 Watova rd (W)
May R tchr P S r82 Wildwood
Robt F civ eng E H Close Realty Co h5, 3145 Cambridge av
St Baptist Church Heston sw cor Pinewood av
Wm M sales promotion Firestone Tire & Rubber Co r178 Watova rd (W)
Wm P slsmn h178 Watova rd (W)
Hetherington Louise S tchr P S r138 13th
Sarah L tchr r138 13th
Hetke Anna maid East Side Hosp r1153 Oak
Hettrick Chas H clk P O h351 W Delaware av
Clara nurse r3376 Parkwood av
Cyrus P gro 803 Broadway h do
Earl W foremn r11 St Bernard dr
Fred D slsmn h2074 Starr av
Theo J ship clk Tol Metal Wheel Co h1141 Palmwood av
Wm C carp h11 St Bernard dr
Hettesheimer Harvey L asmblr h1349 W Bancroft
Hettinger Cassius M C optician 809 Monroe h do
Hazel B r1411 Colton
Hettler Geo A phys h2, 819 Huron
Hettman Jos lab h604 Hillsdale av (R)
Rose r2145 Jefferson av
Georgie asmblr r1709 Detroit av
Junior r2108 Glenwood av
Lydia (wid Edw C) r401 W Manhattan boul
HETTRICK MANUFACTURING CO, THE, Wm E Hettrick Pres and Treas, J B Breymann Vice-Pres, George A Fellbach Sec, Mfrs of Awnings, Tents, Flags, Canvas Covers and Canvas Belting, cor Hoag and Fernwood av, Telas Home Main 1-2-3, Bell Forest 1215-1216, Bell Factory 1228 Oakwood av, (See right bottom lines)
Willard S Rev h1709 Detroit av
HETTRICK WM E, Pres and Treas The Hettrick Mfg Co, h 2108 Glenwood av, Home Tel Park 2146
Hettsel Chas trav r314 11th
Heu Geo J baker h529 Tecumseh
Heusinger Leo A lab r1202 E Bancroft
Heuter lab r1202 E Bancroft
Heutler Ella h716 Orange

Hetzmer
Hetzner Wm B insp r124 16th
Heuer see also Heyer
" Chas h 905 Blum
" Ella clk r905 Blum
" Henry C ship clk Campbell Lmbr & Mfg Co h727 Western av
" Lorenzo F lab h2103 Summit av
" Wm E tool mkr h1112 Prospect av
Heuerman Aug C shipper h2545 Foraker
" Clara L (wid Ernest) h580 Colburn
" Herbert W metal wkr r580 Colburn
" Lydia M r580 Colburn
" Mabel P sten W H Heuerman & Son r774 Redwood av
" Mary H dom 2707 Parkwood av
" Wilbur E (Wm H Heuerman & Son) h1132 Halsted
" Wm H (Wm H Heuerman & Son) h774 Redwood av
" Wm H & Son (Wm H and Wilbur E) contrs 1952 Broadway
Heumann Jno H rec clk Lasalle & Koch r1520 Jefferson av
Heupel Cath H (wid Julius) r1833 Glenwood av
" Geo W slsmn h620 Oakwood av
" Irving G r620 Oakwood av
" Raymond C mach h3261 Glenwood av
Haverly Effie R (wid Saml) r1858 Chase
" Earl insp r1858 Chase
" Florence M insp Lasalle & Koch r1858 Chase
" Hannah M smstrs r1530 Michigan
" Wm S mach h1858 Chase
Hewitt Belle (wid David) r1126 Earl
" Chas E mgr S S Kresge's r1525 Collingwood av
" Collistia R (wid Erwin) r1723 Liberty
" David porter Ginder Bros
" Florence B r1, Harold Arms Ter
" Harrison mach r527 Locust
" Henry H v-pres The Harnit & Hewitt Co h1, Harold Arms Ter
" Jno E barber 1708 Woodville h1723 Liberty
" Percy lab h346 Indiana av
" Phyles lab r1723 Liberty
" Wayne L barber r1723 Liberty
Hewson Robt slsmn Gen Elec Co h2340 Detroit av
Heybeck Carl r1317 Dorr
Heyde Paul V D electn h421 Western av
Heyden Marie G opr C U T Co r1161 South av
Heydenberk Herbert H mach h3, 2117 Jefferson av
Heyder Geo butcher r388 Dorr
Heyer Emma emp Tiedtke's r1939 Erie
HEYER FERDINAND C, DR, Osteopathic Physician, 428-429-430 Ohio Bldg, Home Tel Main 3252-1R, h 531 Collins, Home Tel Main 3252-2R
" Geo E engraver r884 South av
" Johanna (wid Jno) h rear 677 Congress
" Paul E clk r884 South av
" Richard mach h884 South av
" Ruby L r3, 216 W Bancroft
" Sophia (wid Lewis) r1042 Orchard
Heyman see also Heimann
" Albert W trucker h1321 Waite av
" Bernard H checker r711 S Erie
" Chas A eng W & L E Ry h540 Eastern av
" Chas M mach r540 Eastern av
" Esther M clk C Schlagheck r711 S Erie
" Flavel E mgr Up-to-Date Tailoring Co r326 Elm
" Frank W bartndr h1, 12 15th

SECOR & BELL
STOCKS BONDS
Brokers of
MUNICIPAL
INDUSTRIAL
NON-TAX
CORPORATION
BONDS
Preferred Stocks and Investment Securities
MEMBERS N.Y. STOCK EXCHANGE
FIRST FLOOR GARDNER BLDG.
Phones 1818

THE TOLEDO TIRE & SUPPLY CO.
241-243 ERIE ST. VULCANIZING
Auto Accessories, Apparel
DISTRIBUTORS Firestone TIRES

Toledo City Directory, 1918

A FULL LINE OF
ELECTRIC HEATING APPLIANCES
FRANKLIN MAZDA LAMPS
THE W. G. NAGEL ELECTRIC CO.
28-30-32 ST. CLAIR ST.
TOLEDO, OHIO

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Henrick
Hesrick Jos E driver h1252 Foster av
Hess Albert S chauf r Geo Hess
" Chas E bkpr D L & W Coal Co h2, 2420 Glenwood av
" Chas E gard ss Jerusalem Stone rd 1 e of Wheeling hdo
" Clarence J optometrist J J Freeman Co h9 Victoria apts
" Claude lab r857 W Central av
" Diedrich janitor r2716 Albion
" Eliz (wid Ferdinand C) r614 Stratford
" Ernest F r614 Stratford pl
" Frank car repr h1220 South av
" Fred lab h ns Woodville rd 4 w Bethany
" Geo lab r2829 Lawrence av
" Geo H autowkr h810 McKinley av
" Geo J gard ns Jerusalem Stone rd 1 e of Wheeling h do
" Glenn F insp r217 Utah
" Grace E fin sec Tol Women's Assn r2924 Collingwood av
" Harry H dept mgr Tiedtke's r1210 Jefferson av
" Harry W foremn h309 Adrian
" Henry W chemist Libbey Glass Co r614 Stratford pl
" Herman H millwright h526 Lewis av
" Jas F watchman h857 W Central av
" Jno contr 1205 Navarre av h do
" Jno eng h1511 Western av
" Jno B sausagemkr h820 Sherman
" Louis lab r309 Adrian
" Louis D driver h217 Utah
" Mary M (wid Gottlieb) r Geo J Hess
" Orley W springmkr h831 Pinewood av
" Otto barber 601 Monroe h736 Collingwood av
" Peter F clk Tol Blade res Woodville
" Ralph clk h2818 Monroe
" Wm soldier r1220 Jackson
" Wm C lab h425 Vance
" Willis C trav h2, 818 Michigan
Hessberger Jos A dry goods 802 Dorr h801 Magnolia
" Jos E tel opr h805 Magnolia
Hesse Albert in charge U S Navy Recruiting Station r711 Superior
" Anna A r O A Hesse
" Chas W meatctr r711 Superior
" Edw W plmbr h2016 Franklin av
" Ida A r345 Irving
" Otto A foremn h ns Ottawa dr 3 e of Point Pl rd
Hessel Callie music tchr 1340 W Delaware r do
" Geo lab r1217 Miami
Hesselbart Lucile r2306 Lagrange
" Martin mach h2306 Lagrange
Hessenbrock Gusta r3007 Albion
Hessenius Erna r1954 Michigan
" Erwin M electn h1970 Michigan
" Michl G mach hd h1954 Michigan
" Sina dom 2471 Glenwood av
HESSER JACOB R, Genl Insp Div of Inspection h 1837 Chase, Tel Bell Main 3434
" Marion A r1837 Chase
Hessick Clarence L h2811 Front
" Clifton lab h2379 York
Hessler Anton car repr h133 E Broadway
" Chas blksmith h2572 Kress
" Roamie C polisher h2136 Wakeman
" Walter C clk Tol Scale Co r2454 Lawton av
Hesslin Lawrence P tailor r411 Walden
" Mary E (wid Jas R) h411 Walden av
" Sylvester D oil driller r411 Walden av
Hessling Bernard H clk Berdan Co h654 Ashwood av
" Clarence lab r534 E Woodruff av
" Edw J clk Berdan Co h832 Booth av

Hessling
" Frank mach hd r2018 Smead av
" Henry J collr Johnson Bros Furn r308 Oliver
" Jos H foremn h534 E Woodruff av
" Norma r534 E Woodruff av
Hester Arvid G slsmn Tol R & L h1447 Palmwood av
" Burt grinder h137 Huron
" Cath J (wid Patk H) h1853 Champl
" Geo porter r1401 Miami
" Gordon F clk U S Dept of Agricult h3222 Cottage av
" Harry T glasswkr h1950 Ontario
" Jas mach h1118 S 15th
" Jno V glasswkr h Josephine av (P
Heston Edna H r2224 Rosewood av
" Lewis E trav h2224 Rosewood av
" Mary M tchr P S r178 Watova rd (W
" Ralph C slsmn Tol R & L Co r Toledo Beach
" Robt P drftsmn G M Jones Co h2 Lawrence av
" St Baptist Church Heston sw c Pinewood av
" Wm M slsmn Firestone Tire & Rubber Co r178 Watova rd (W)
" Wm P slsmn h178 Watova rd
Heter Willard K r636 Valleywood dr
Hetherington Alice Mrs h5, 1515 Jefferson av
" Alice student r5, 1515 Jefferson av
" Louise tchr r5, 1515 Jefferson av
" Wm soldier r714 E Bancroft
Hetman Jos lab h604 Hillsdale av (R)
Hetrick, see also Hedrick and Hettri
" Chas H clk P O h351 W Delaware
" Clara nurse Flower Hospital
" Cyrus P gro 3301 Bishop h do
" Earl W carp r11 St Bernard dr
" Fred D elec eng Creamery Packag Mfg Co h2074 Starr av
" Theo J clk h1141 Palmwood av
" Wm C carp h11 St Bernard dr
Hettesheimer Harvey L mach h1333 Bancroft
Hettinger Cassius M C optician Monroe h do
" Hazel B clk Emch's Drug Store r14 Colton
Hettler Geo phys (U S A) h214, 214 1
Hettrick, see also Hedrick and Hetric
" Bernice M r2108 Glenwood av
" Lydia (wid Edw C) r401 W Manhattan boul
HETTRICK MANUFACTURING C THE, Wm E Hettrick Pres a Treas, J B Breymann Vice-Pre George A Feilbach Sec, Mfrs of Awnings, Tents, Flags, Canvas Cover and Canvas Belting, 1401-39 Summer Magnolia, Tels: Home Main 431 4312-4313, Bell Main 486(See rig bottom lines)
" Willard S Rev h1709 Detroit av
HETTRICK WM E, Pres and Treas T Hettrick Mfg Co, h 2108 Glenwo av, Home Tel Park 2146
" Wm E student r2108 Glenwood av
Hetzel Chas soldier r314 11th
" Geo J baker h529 Tecumseh
" Violet clk Hettrick Mfg Co r529 T cumseh
Hetzner Wm B watchman h B, 1011 Bancroft
Heuer, see also Heyer
" Amanda D r905 Blum
" Chas A lab h905 Blum
" Ella F drsmkr 905 Blum r do
" Henry tallymn h737 Western av
" Henry A autowkr r737 Western av
" Walter E r905 Blum
" Wm E toolmkr h1112 Prospect

J. F. KIE
Both Phones M

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ug C h2545 Foraker a
lara L (wid Ernest) h5
erbert W metalwkr r
athryn M r317 17th
ilbur E contr 1132 Hal
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pel Cath (wid Julius) wood av
has decorator h3261 Gl
eo W slsmn Grand U h620 Oakwood av
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uring Henry J lab h84
verly Earl C insp r1530
lorence r1036 Forsythe
annah M r1530 Michi
m lab h1036 Forsythe
witt Belle (wid David) Earl
has P detective r1510
sther r609 Stickney av
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WITT O PERCY, Hot and Lunch Room, High and Courteous Attenti Tel Bell Forest 64, h 1
hilip lab h1625 Vinal
Wayne L barber r1723 I
wson Robt slsmn Gene h4, 2340 Detroit av
yde Paul electn h633
ydenberk Bert H meta 2117 Jefferson av
ydinger Edw (Kinsely h623 Nevada
yer, see also Heuer
Emma C tel opr N Y Erie
YER FERDINAND pathic Physician, 42 Bldg, Home Tel Ma 531 Collins, Home Te
eo E engr r884 South
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yman, see also Heiman
Albert W lab h1321 W
Bernard H clk M C R
Chas H eng h540 East
Chas M mach r540 E
Eliz r540 Eastern av
Esther M r711 S Erie
Frank W bartndr ht,
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Harry A eng h522½ F
Wm M bkpr r711 S E
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E W & Co (E W Heyn man) whol liquors
Frieda r624 Arcadia
Julius h2255 Glenwoo
Marie A (wid Albrec wood av
Rosalie r3, 405 W Ba

J. E. SWEATMAN
Plumbing Goods at Wholesale and Retail
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Bell P. Main 6212
449 Huron St.

Wm. A.
318-319 Bank of C
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Toledo Industries - W. E. Hettrick & Sons

Hettrick, William E.

Manufacturer Is Taken By Death



Photo by Lewis Studio.

W. E. HETTRICK

W. E. Hettrick Dies After 2 Month Illness

Times 1-19-29

Toledoan Helped Build Up Largest Canvas Goods Factory In Country During War.

Won Big Contracts

William E. Hettrick, 58, through whose genius and executive ability the largest canvas goods factory in the United States was developed in Toledo, died Thursday night at his home, 2108 Glenwood avenue.

Hettrick had been ill for more than two months, but his death was attributed directly to heart disease.

He was born in Chicago, Aug. 25, 1870, but came to Toledo at the age of 10 and was educated in the public schools here.

In 1893, with his brother, Edward F. Hettrick, he founded the Hettrick Bros. Co., which was incorporated as the Hettrick Manufacturing Co. in 1900. During the Spanish-American war their reputation was sufficiently established to enable them to secure a contract from the government for army tents which caused a rapid expansion in the business.

Busy During War.

The company did a large business in all parts of the United States and in South America. Many men who later founded similar businesses were trained under Hettrick, who became recognized as a leader in the canvas goods industry. At one time his factories employed more than 1,000 men and consumed the output of several mills.

The government used Hettrick tents and covers during the World war, and the factory came to be one of the largest buyers of canvas and cotton goods in the nation. The main plant was located at 1401 Summit street.

In July, 1927, he withdrew from the Hettrick Manufacturing Co. to start the new firm of W. E. Hettrick & Son, which continued to deal in cotton goods. His son, William E. Hettrick, Jr., was the junior partner, and is expected to take over the conduct of the business.

Besides his son, Hettrick leaves his wife, Mrs. Alice E. Hettrick; a daughter, Mrs. T. L. Young, and a sister, Mrs. D. P. Boyd, all of Toledo.

He was a 32nd degree Mason and a member of Zenobia Shrine, and of the Elks. The body was taken to the Foth & Son funeral home. Services probably will be held Monday, with interment in Woodlawn cemetery.

Times 1-19-29

Claimed by Death

Times 1-19-29



William E. Hettrick

William E. Hettrick, 58, president of the W. E. Hettrick & Son, Inc., who died in his home, 2108 Glenwood avenue, Friday night, is shown in the accompanying picture.

W. E. HETTRICK TAKEN BY DEATH

Toledo Manufacturer Dies in Home Following Heart Attack.

William E. Hettrick, 58, president and treasurer of the W. E. Hettrick & Son, Inc., well-known manufacturer, died Friday night in his home, 2108 Glenwood avenue.

Mr. Hettrick had been in ill health more than two months, but his death was attributed to heart disease.

Funeral services will be conducted in the home Monday at 2 P. M. by members of the Scottish rite, and by Dr. Stephen K. Mahon. Burial will be in Woodlawn cemetery.

Born in Chicago, Aug. 25, 1870, he came to Toledo when 10 years old, and was educated in the public schools here.

Started Business in 1893

His father, a sailmaker, the young man became interested in canvas goods and with $300, most of which was borrowed, embarked in his first business venture in 1893. Mr. Hettrick was foreman, salesman and worker. With his brother, Edward F., associated with him, the business was incorporated in 1900 as the Hettrick Manufacturing Co.

The Spanish-American war brought a contract from the United States government for army tents which caused a rapid expansion in the business. Mr. Hettrick immediately began construction of a building of his own.

The company did a large business in all parts of the United States and in South America. At one time, his factories consumed the output of several mills, and employed more than 1,000 men. The main plant was at 1401 Summit street.

War Brings Expansion

During the World war, the government purchased tents and covers from the Hettrick Co. and the factory became one of the largest buyers of canvas and cotton goods in the nation.

Mr. Hettrick withdrew from the Hettrick Manufacturing Co. in July, 1927, to establish the new firm of W. E. Hettrick & Son, Inc., associating with him as a junior partner, his son, William E. Hettrick, Jr.

Besides his son, Mr. Hettrick is survived by his wife, Alice E.; a daughter, Mrs. Thomas L. Young, and a sister, Mrs. D. P. Boyd, all of Toledo.

He was a 32nd degree Mason and a member of the Zenobia Shrine and the Toledo lodge of Elks.

Blade 1-19-29

Toledo

Industries Hettrick Manufacturing

Hettrick Promotes W. M. Brooks To Product Manager

The promotion of Wesley M. Brooks, 3087 121st St., to product manager for both the marine products and play pool equipment departments of Hettrick Manufacturing Co., of Toledo, has been announced by Russell L. Lawson, administrator of marketing and merchandising.



Mr. Brooks

For the last year, Mr. Brooks has been special marine sales representative for Hettrick, working with major boat manufacturers on windshield designs, covers, cushions, seats and other equipment.

AUG 5 1959

In his new capacity, Mr. Brooks will be responsible for the design, development and marketing of Hettrick's marine products line as well as play and swimming pools. The company is expanding its product lines in these areas.

Mr. Brooks is a graduate of Western Michigan University and attended Columbia University's graduate school.

Hettrick is one of the nation's largest manufacturers of sporting goods, casual furniture, children's play equipment, canvas products and farm and industrial goods.

The company, a subsidiary of Buckeye Corp., Springfield, O., has plants in Statesville, N.C.; Goshen and Andrews, Ind., as well as in Toledo. General offices are in Toledo.

Hettrick To Close Toledo Plant, Move To North Carolina

Tent Manufacturer Announces Decision To Shut Down To 150 Employees

Hettrick Manufacturing Co. is closing its administrative offices and tent-manufacturing operations in Toledo and moving them to the company's Statesville, N.C. plant, Al Tombari, executive vice president, said today

Mr. Tombari announced the decision to 150 Toledo employees yesterday. He said he did not know how many employees would move, too, but that some production workers would go, and administrative and key personnel were being encouraged to do so.

Moving Within 60 Days

Present plans call for moving administrative offices to North Carolina this month and production operations within 60 days.

The decision to move was based in part on the inability to find a more economical plant in the Toledo area more suited to tent manufacturing, Mr. Tombari said. The Hettrick plant at 1401 Summit St. contains 300,000 square feet and only 77,000 square feet is being used, Mr. Tombari said.

Another factor was that the source of raw materials (canvas) is closer to the Statesville plant. This facility contains 165,000 square feet and is used to manufacture tents, awnings, hunting and fishing clothing and tarpaulins.

Selling Belting Operation

Hettrick is attempting to sell its industrial belting manufacturing operation to some local concern and this will not be included in the move, Mr. Tombari said.

Hettrick was founded here in 1893 and in the 1950s was considered the world's largest manfacturer of canvas products.

The company was sold in 1958 to Buckeye Corp. for $3 million.

Buckeye announced in September that all metal furniture manufacturing operations would be consolidated at plants in Florida. This meant the closing of a factory at Goshen, Ind., employing from 10 to 350 persons.

As the nation's principal conservation agency, the Department of the Interior has basic responsibilities to protect and conserve our land and water, energy and minerals, fish and wildlife, parks and recreation areas, and to ensure the wise use of all these resources. The department also has major responsibility for American Indian reservation communities and for people who live in island territories under U.S. administration.

Publication services were provided by the graphics staff of the Denver Service Center. NPS 2117