

**THE**

**ADAMS NATIONAL HISTORIC SITE**

**Quincy, Massachusetts**

ADAM 3

AUTHOR

Wilhelmina S. Harris

TITLE

Furnishings Report of the  
Old House

DATE

ISSUED TO

2/14/79

RAY BAKER


ADAM 3

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~~Quincy, Mass.  
Nov. 24, 1970~~





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THIS IS THE FURNISHINGS

REPORT

OF THE OLD HOUSE

THE ADAMS NATIONAL HISTORIC SITE

QUINCY, MASSACHUSETTS

VOLUME III

PREPARED BY

WILHELMINA S. HARRIS

SUPERINTENDENT

THE ADAMS NATIONAL HISTORIC SITE

DATE: 1966 - 1968





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HISTORICAL ASSOCIATION WITH THE LONG ROOM

From the Long Hall the two doors, ornamented with beautiful brass locks and original "H and L" hinges, open into Abigail Adams' drawing room now called the Long Room.

Originally, there were four windows of equal size on the south and east sides. At a later period Charles Francis Adams converted the two east windows into French doors. This room is well lighted and cheerful. It is cool and comfortable in the summer since there are two doors to the West, two doors to the North and two windows on both the east and south sides of the room.

Structurally, the Long Room was not solidly built in 1800. Fifty-two years after Abigail Adams had it built her grandson Charles Francis Adams found it necessary to replace the beams under the floor. Dry rot had caused the damage. The repairs of 1852 held up for about one hundred years. In 1946 when the National Park Service assumed the responsibility for the preservation of the Old House, the weakened structure was temporarily reinforced, and in 1964 steel beams and steel supports were installed with the hope that the problem of dry rot would not reoccur.

The Long Room was the scene of many family festivities. On September 13, 1814 Abigail Adams wrote her sister Elizabeth Shaw Peabody about the wedding of Caroline A. Smith to John Peter Dewindt on September 11, 1814:

"Mr. Dewindt arrived here last fryday on Saturday morning he



asked for a conference with me - and surprizd me by proposing that day for his marriage; to that I gave a prompt and decided negative - he argued the necessity of his return, and that Col. Smith was obliged to set out on Monday for Washington, my son also for Taunton Court. I felt the full force of his argument and agreed to Sunday Evening - I was but just recovering from a serious sickness which had confined me a fortnight to my chamber, was still feeble, and could ill bear a hurry, but I rallied all my resolution and fortitude. I had taken the precaution to have my cake in readiness, and we soon arranged all other matters. and on Sunday Evening after the Ceremony, sat down to a cold Supper of Ham and Chickings - pies puddings custards whips cheesecakes and with Mellons and fruits, to the number of 26 of our Friends. your son Dr. Welch and Lady with Harriet, were all we had from Boston Mr. and Mrs. Cruft were considered as Quincy Friends - Mr. Whitney as usual upon particular occasions was inimitable.

Yesterday morning they left me accompanied by Col Smith<sup>1</sup> and Servant, when Mr. deWint came before; he came in a pheaton and four, expecting to carry her home with him then, but we could not then consent. He now took the stage, and sent his two servants on Horseback, hired a carriage and four in Boston to take them on, which was much more comfortable for her than an open Carriage. he has always kept a carriage and four. here it is considered making a Dash and some persons have thought that he must be disapated. far from this, there is not any thing in his manners the least ostentatious or consequential, his habits and taste, are quite the reverse..."

Caroline Adams Smith had lost her mother about one year before, and John Adams and Abigail Adams felt responsibility for their granddaughter.

This was the first wedding in the Long Room.

Three years later another granddaughter Susan Boylston Adams, daughter of Charles Adams, was married in the Long Room on August 3, 1817 to Charles Thomas Clark, United States Navy. The young people gave Abigail

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(1) Col. Smith referred to is Caroline's father.



Adams no notice of their intentions of marriage and refused a large morning wedding. They were married on Sunday afternoon and left immediately for Philadelphia where Mr. Clark was to report to Captain Stuart for duty in the United States Navy.

On October 20, 1836 Catherine Ann Good was married to Jacob Carr, brother of John Quincy Adams' tenant farmer. Charles Francis Adams wrote in his diary on October 20, 1836:

"In the evening, we had a wedding at home - Catherine Goods, Mary's Nursery maid was married to a brother of Carr, my father's Tenant. My mother had them married by Mr. Lunt in form before the family, and the groom's friends, after which a supper was prepared for them. E. C. Adams (Cousin Lizzie) was here and we had cards in the evening."

The most festive wedding was that of Mary Adams to Dr. Henry Parker Quincy on June 20, 1877. Susan Boylston Adams Clark Treadway, whose first marriage took place in the Long Room in 1817, wrote her grandson Charles Thomas Clark Crane about the affair:

"My Dear Charlie

I received two dainty little Boxes, by Express on Saturday; one for General Buchanan; and one for myself; containing wedding cake; with Mr. and Mrs. Dr. Quincy's card, and compliments. I send you a piece, thinking that Annie, yourself, and the children, would like a taste, of Cousin Mary's Bridal Cake. I wish I could send you Lizzie Adams' letter, received this morning to read. The wedding was private, but everything in exquisite taste; she says 'I waited for it, to take place before writing to you, it was something to look forward to, a wedding in the dear old house. I was asked by many, if there had been weddings there before? There were no guests, but those especially interested; the Quincy families, the Brooks, and all the Adams. Mrs. Adams received us, in the long Drawing room, and Mary was married, where the Damask Sofa, used





to stand, under the Portraits, of our Grand Father, and Grand Mother; and Uncle Adams Portrait by Copley, was in the middle,

Mary looked very lovely; so refined, elegant, and dignified; her Father gave her away; and young Charles's Daughter, Mary, stood by her, and John Quincy's son Charley, on the other side, with Brooks. Mrs. Adams has always kept the house, in fine view, and preserved everything in it, that she could. The flowers, and plants, were Superb; the rooms were filled with them and looked like the Tropics. Smilax, Passion flowers, Roses and Lillies. Pots arranged on the Marble Pier Tables, filled with Exotics, and reaching to the top of the Mirror, with vines, and Grasses, looked lovely.

Mrs. Charles Adams Junr, was beautiful in her pale blue silk, a perfect Watteau Picture. We all said, she should have her Portrait taken, at full length. She did not look more than 18, when she entered the room, with her three little Fairy children, and afterward the 'Twins', the first, ever heard<sup>of</sup> in either family, fine Boys, two years old. Mr. Adams has good cause to be proud of his children and Grand Children; he looks venerable, and is very bald, like his Father. Dr. Quincy is a fine man; talented and amiable. Mary looked so like Grand - Ma's picture, if she had had a Cap on, it would have been perfect; with her beautiful Eyes, Chestnut hair, and rich coloring.

Mrs. Adams looked Regal, in Point Lace and Cap. The wedding was in the morning, the Collation at two o'clock, the presents very elegant.' Lizzie's letter is ten pages, closely written; I have only given you the outline, thinking it would interest you.

I am glad to hear, that Annie is better, Enclosed is a note to Charlie.

Ever your affectionate Grand Mother but very tired.

S. B. Treadway"

Of this wedding Charles Francis Adams wrote in his Diary on June 20, 1877:

"No more beautiful day could have been desired for the agreeable prosecution of the object in which we were so deeply interested. The arrangements of the two chief rooms with



fresh flowers were completed early whilst I was quietly occupied in the library finishing up my work of clearing my table. I likewise did something on the Index, and wrote a note to Miss Bond touching her <sup>work</sup> on it. Then came noon when the different members of the Quincy family, and my Wife's relatives came in. My sons and their families and the Reverend Mr. Foote successively appeared, though not with his Wife. Perhaps in all there might have been sixty persons including the children. At a little after one o'clock I brought my dear daughter into the long room where Henry P. Quincy the groom met her and Mr. Foote with great propriety and beauty went through the service as found in the book of the Chapel. Nothing could have been more simply and yet feelingly done. Then came all the congratulations and the refreshment. After which the company separated, and at about six o'clock Mr. Quincy and my daughter drove in her little phaeton very quietly off for the residence at Dedham. It was all over. My daughter is no longer what she has been for so many years, the joy of the household. It is well for her that it is so. For to have left her alone when we her parents must go would have been only a source of anxiety for us. It is now our part to live the rest of our term alone. ..."

On June 30, 1934 a great, great, great, granddaughter of John Adams', Fanny Crowninshield Homans, was married to Howland S. Warren. There was a profusion of flowers all over the house and the Long Room beautifully decorated. The reception was in the garden and Library.

Other happy occasions have taken place in the Long Room. Mary Adams (daughter of Charles Francis Adams) was christened in this room on July 25, 1845. Twenty-three years later two children of John Quincy Adams, Jr., George Casper Adams and Charles Francis Adams, and a daughter of Charles Francis Adams, Jr. Mary Adams were all three christened on the same day, July 30, 1868.

Then there was the reception to General Lafayette. After greeting the



men of Quincy on the piazza, General Lafayette stood, according to family tradition, in front of the fireplace in this room where he shook hands with all the ladies of Quincy. The guests entered by the southwest door and left by the northwest door.

In June, 1936 history repeated itself by accident or design. Helen Homans a great, great, great, granddaughter of John Adams was married to Carl Gilbert. The ceremony took place in the Stone Church, but the bride and groom recieved their guests in the Long Room. They, like General Lafayette, stood in front of the fireplace, and their guests entered through the southwest door and left by the nothwest door.

Abigail Adams entertained Daniel Webster in this room. On July 2, 1818 Daniel Webster was in Quincy visiting at the home of Eliza Susan Quincy. In the Articulate Sisters, Eliza Susan Quincy wrote of her visit with Webster to the Old House to call upon President John Adams and Abigail Adams:

"Mr. Webster and Mr. Daggett came to breakfast. The latter is an eminent Connecticut lawyer, tall, awkward, stiff, narrow in his views, said to be a wit, - but displayed none. The uncommon talents for which Daniel Webster is distinguished, are indicated by a countenance which at first view is not prepossessing But when he speaks, -the varied and expressive tones of his voice, and the piercing intelligence of his eye, -command admiration. ...After breakfast when the chaises came to the door to take the gentlemen to visit Mr. Adams, Mr. Quincy said, 'You will lead the way, Mr. Webster, with Mr. Daggett, and I will soon follow.' 'I think I can make a better arrangement than that,' replied Mr. Webster, 'Come, Miss Quincy, suppose you bring your bonnet and go with me, and your father shall drive Mr. Daggett.' Continuing the tone of the preceding conversation during the drive I asked his opinion of the





comparative talents of John and John Quincy Adams. To the first he gave the superiority in original power of intellect - to the last in immense acquisition of knowledge on all subjects.

I then said, 'Do you think John Quincy Adams will be the next President of the United States?' 'No man can answer that question! But his chance is good, his qualifications preeminent.'

...Driving rapidly he soon reached the Adams mansion, fastened his horse at the gate, lifted me from the carriage, and gave me his arm in silence. And when we entered the drawing room of Mrs. Abigail Adams, she was seated on a sofa, with a large basket beside her. Faithful to her education as a thrifty New England housewife, she was overlooking the garments of her family, just come from the laundry, when Mr. Webster was presented to her for the first time Mr. Adams was seated near her at a table reading aloud.

...Mr. and Mrs. Adams were much interested and excited by the appearance and countenance of Webster, especially Mrs. Adams who now saw him for the first time. She requested me to remain, & pass the day with her, and I have ever regretted I did not accept her invitation. It was the last summer of her eventful life, & such a visit would have given much that was interesting to remember. Although she was exceedingly kind to me, I never felt at ease with her, as I did with Mr. Adams, -and I returned home with my father."

On July 18, 1847 Mrs. Quincy wrote to Mrs. Mary Jane Quincy that she had attended John Quincy Adams' eightieth birthday party. She mentioned that they were received in the middle drawing room, had supper in the paneled room and danced in the long drawing room. Mrs. John Quincy Adams, Charles Francis Adams, Abigail Brooks Adams and their family were present.<sup>2</sup>

Another diversion of the family was music. Each generation attended Opera in the world capitols as well as in Boston. Orchestral Music was a favorite of Brooks Adams and Evelyn Adams. Charles Francis Adams went with

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(2) Eliza Susan Quincy to Charles Francis Adams, Adams Papers, MHS, Microfilm-Reel No. 595.





great regularity to concerts, always accompanied by his children.

At the Old House Charles Francis Adams and his wife belonged to the community chorus. On October 26, 1858 Mrs. Adams wrote Henry:

"...Our other excitement is the singing; we meet once a week to practise, last week here, over forty people here, this week they go to Jeffrey R's... the people are so much interested in it, it will be better each week..."

It is interesting to note that about this time it was voted to have congregational singing at the Stone Church.

There were social gatherings in this room also. Abigail Brooks Adams wrote to Henry saying:

"Last week I had a little party of about forty persons to meet Aunt Fanny, her family, and ours, and a few outsiders. They all said the supper was delicious. I rather pride myself on my suppers. Margaret did the oysters to a turn, Delton the Salads, Lobster and Chicken, & Fell, delicious Ices. I think it must have been nice for they all eat finely. ..."

For this occasion the only servants mentioned were Margaret, Delton and Fell; but, undoubtedly, there were others since Mrs. Adams had a well-staffed establishment.

Like all family homes, the Old House has its record of funerals. Abigail Adams' Uncle Norton Quincy was the first, and the services for him were held on October 2, 1801. John Adams' great-granddaughter Georgiana Frances Adams died in the house, and her funeral was held November 23, 1839. She was also born in the Old House. More recently, in 1945 a great, great-granddaughter Elizabeth Ogden Adams, who had worked so diligently to preserve the Old House was brought to the Long Room for services



before burial in the Mt. Wollaston Cemetery. John Adams' great, great-grandson Henry Adams, II, who dedicated himself to the preservation of the family memorial, died in Lincoln, Massachusetts on April 30, 1951, but funeral services were read in the Long Room.

The ladies who married the Adams gentlemen loved the Old House, and at least four had funeral services in the Long Room. On September 3, 1870 a granddaughter-in-law, Mrs. John Adams (Mary C. Hellen); on June 3, 1889 another granddaughter-in-law, Mrs. Charles Francis Adams (Abigail Brown Brooks) had memorial services in the Long Room. The two great, granddaughters-in-law known to the writer were Mrs. Brooks Adams (Evelyn Davis) and Mrs. Charles Francis Adams (Mary Ogden). Mrs. Brooks Adams was a devout Episcopalian, and the rector of Christ Church (Mr. Howard Key Bartow) read the most beautiful service, still remembered after a lapse of forty years. It was appropriate because Mrs. Adams had dignity, grace, charm, wit, and devotion to home and to the church. She loved music, poetry and was knowledgeable about the stars and planets. Her role had been to make the rough places smooth for her husband Brooks Adams. The funeral from the Long Room took place December 16, 1926.

Mrs. Charles Francis Adams (Mary Ogden) was a most gracious hostess, beautiful in appearance and generous in spirit. The writer was told that she did not enjoy her brother-in law, Brooks Adams, but from 1920 until his death Mrs. Charles Francis Adams visited him at the Old House and at 33 Chestnut Street in Boston. Certainly, Brooks Adams enjoyed



her visits and always maintained that she, like his wife, had provided the gentle manner and kind heart their respective husbands needed. The services for Mrs. Charles Francis Adams took place in the Long Room on March 26, 1935.

There were funeral processions also. Abigail Smith Adams, the beloved daughter of Abigail and John Adams in August, 1813; Abigail Adams in October, 1818 and President John Adams, July, 1826 were each taken from the Long Room for services to be read elsewhere.

When John Quincy Adams died on February 24, 1848, there were elaborate official tributes in Washington, D. C., at the various railroad stations as his body proceeded to Boston and then long hours in Faneuil Hall for the public to pay their respects. His body was brought to the Old House for the family to say their last farewell in private. The final funeral procession moved on to the Stone Church.











ILLUSTRATION 123HISTORICAL DESCRIPTION OF FURNISHINGS IN THE LONG ROOM

- Title:** Rug
- Date:** c. 1925
- Description:** This Hamadan Rug is Persian. The pole medallion occupies the center with an outer border of lighter blue. On the dark blue field are floral designs in lighter blue which gives the effect of haze. The four corners match the color of the medallion. The first very narrow border is the reciprocal trefoil. The rosettes in the next border are surrounded by a cloud band. The wide border has the Herati design. Near the edge is the reciprocal trefoil.
- Reference:** No history is related to this rug. It was given in 1956 to accommodate the tourists and save the floor. Some care was taken to get the type of oriental suitable to the other historical rugs in the Long Room.
- Size:** Length - 7' 2", Width - 4' 6".





ILLUSTRATION 124

Title: East View of the Long Room

Date: 1966

Description: When the visitor enters the southwest door and stands upon the rug in the previous illustration, the most impressive portrait at the Old House extends a greeting. She is little Alice Mason and will be especially illustrated on the next page. This view, however, introduces the visitor to the Louis XV furniture of Abigail Adams, to the Empire Table of Louisa Catherine Adams, to the marble top table of Abigail Brooks Adams and rugs added by either Henry or Brooks Adams. Abigail Adams' fire screen can be seen to the left.











ILLUSTRATION 125

- 201 12125
- Title:** Alice Mason
- Date:** 1670
- Artist:** Unknown
- Description:** This decorative likeness of two year old Alice Mason is one of the earliest paintings in New England. Attention is called to the apple held in the left hand which was a tradition of English provincial painters and which Miss Louisa Dresser points out goes back to medieval painting. The vermilion ribbon bows on her shoes and on her elbows and the vermilion beads around her neck are particularly pleasing to the eye.
- Size:** 33 1/4" X 24 7/8".
- Reference:** Alice Mason was born June 26, 1668 and married Samuel Shepard July 14, 1698. She moved to Woodbridge, New Jersey soon after 1702. Colonel John Quincy was appointed guardian of Mrs. Alice Shepard in 1727 when she became "bereaved of her understanding."<sup>3</sup> This portrait came from the house of Abigail Adams' Uncle Norton Quincy. (His funeral was from the Long Room, 1801)

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(3) Information taken from Catalogue of Worcester Art Museum.





ILLUSTRATION 126

- Title:** Set of Cachepots with Saucers
- Date:** 1772-1790
- Description:** The set of three Flower Pots with Saucers are white porcelain with festoon and feather gilt trim. The farm yard scene of peacock, cock and turkey form the decoration in very much the Meissen manner.
- |                 |                                 |
|-----------------|---------------------------------|
| Large Cachepot: | Height - 6", Width - 5 1/2"     |
| Large Saucer:   | Width - 5 3/4", Depth - 1 1/2"  |
| Small Cachepot: | Height - 4 3/4", Width - 4 1/4" |
| Small Saucer:   | Width - 4 1/2", Depth - 1"      |
- Reference:** Each piece is marked M. O. L. meaning "Manufacture oude Loosdrecht," Amstel, The Netherlands. The star under the "O" was a mark indicating a piece of better quality. Belonged to John Adams and could have been used by him at The Hague.







ILLUSTRATION 127

- Title:** Caucasian Rug
- Date:** c. 1840
- Description:** This Daghistan Rug is predominately red. The field is divided into squares outlined by the barber pole. The center of each square is an eight pointed star of the Medes. At the points of the squares there are small rectangles. The center is bordered by the reciprocal trefoil. Next to the trefoil is a wide border containing the wine glass and the fish motif. There is a small border of geometric figures bounded by the barber pole. Size: 4' X 6'.
- Reference:** Daghistan means "mountain land" and is the name of a district in Caucasian Russia on the Caspian Sea. Geometrical figures are used - seldom floral forms. Who actually bought this rug is not known. Both Brooks and Henry collected rugs and found their mother, Mrs. Charles Francis Adams shared their interest. At any event this rug was in the house in 1890.



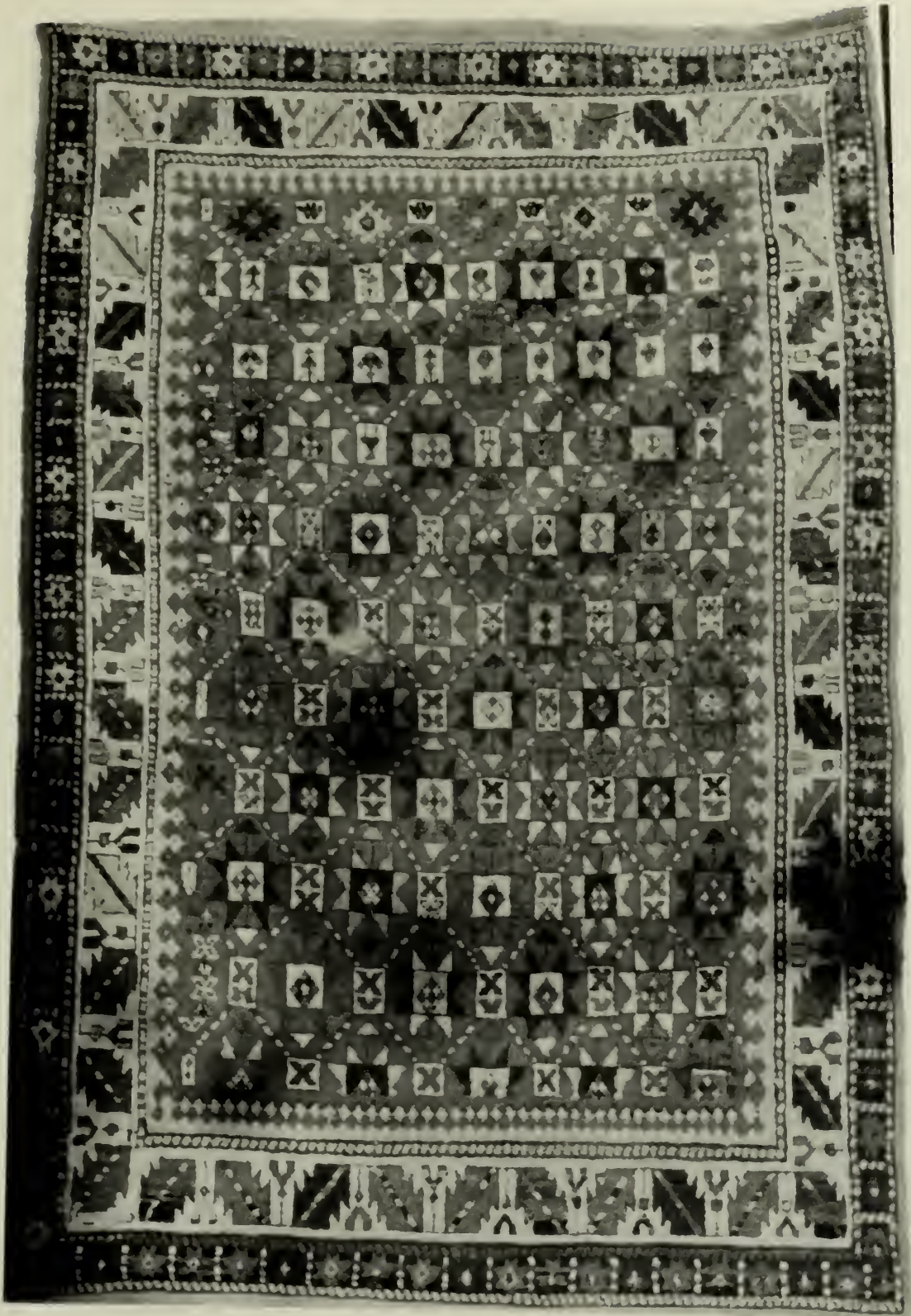






ILLUSTRATION 128

**Title:** View of the West Wall of the Long Room

**Description:** The following pages will give individual attention to the portraits, the Louis XV white furniture, the small tables and the sewing chair. This view is included to show the traditional arrangement of the furniture.













ILLUSTRATION 129

- Copy 129*
- Title:** Portrait of Abigail Adams
- Date:** 1800-1812
- Artist:** Stuart
- Description:** The original portrait of Abigail Adams by Stuart was started in 1800 and finished about 1812. Abigail Adams sat for this portrait in 1800. She also paid Stuart the sum of one hundred dollars. Before Stuart finished her portrait, all of his household furnishings and paintings were seized by one of his creditors. Since Abigail Adams' portrait had been paid for, it was finally released. Stuart probably finished it in 1812 by the estimate of Lawrence Park, noted authority on Stuart's paintings. This portrait at the Old House is a copy done by Jane Stuart, daughter of the famous artist. Size: Height - 30 1/4", Width - 25 1/4" with a 4 1/2" frame.
- Reference:** On December 30, 1804 Abigail Adams wrote her son John Quincy Adams:
- "I have found Stuarts receipt and now enclose it to you. I have thoughts of writing him a few lines when you call upon him for the portrait. ...Genius is always eccentric I think. Superior talents give no security for propriety of conduct! there is no knowing how to take hold of this man, nor by what means to prevail upon him to fulfill his engagements."







ILLUSTRATION 130

- Title: Louis XV Chair with Cushion Seat.
- Date: 1764-1778
- Maker: J. Delaunay
- Description: This cushion chair is one of six designed and made by J. Delaunay. They have beech frames. The moldings are carved with small touches of floral decoration on the knees, the seat rail and on the top of the back. They are upholstered to receive the deep feather cushions instead of being upholstered over the frame.
- Size: Height - 35 1/2", Width - 23", Depth - 19 3/4".
- Reference: It is the family tradition that they were originally upholstered in red, then green and in 1905 were painted white and upholstered in French damask. They were bought by John Adams for The Hague Embassy in 1783-1784. They were used in the White House in Washington when Abigail Adams was the First Lady.









ILLUSTRATION 131

- Title: Two Gueridons
- Date: 1760-1775
- Description: The small end tables are in the style of Louis XV. Oak, walnut and various woods are used in the marquetry. The rectangular tops have slightly curved edges and cut corners. They have oak inlay with floral decoration in marquetry. These tables have cabriole legs with a small shelf below as a support. The top of these trays or shelves are decorated similar to the marquetry tops. The sides and ends have undulating rails, oak panels in walnut border and inlaid with flowers. There are candle slides at one end pulled by a plain brass knob. At the other end is a drawer with a leaf design pull.
- Size: Height - 28", Top - 8 1/16" X 11 1/2".
- Reference: They are French, probably bought in Paris and belonged to John and Abigail Adams.







ILLUSTRATION 132

Title: French Gueridons

Date: 1760-1775

Description: This illustration gives a different view of these charming tables. The cast brass scroll feet with floral ornamentation can be clearly seen in this picture.







ILLUSTRATION 133

- Title:** Settee
- Date:** 1764-1778
- Description:** This settee is in the style of Louis XV and is signed twice by J. Delaunay. The beech molded frame, with continuous curved back, is carved with flowers at the top of the legs and on the top of the back. There are four front legs and three back legs. The cushions are removable.
- Size:** Height - 39 1/4", Width - 73", Depth - 28 1/2".
- Reference:** Bought by John Adams when he was at The Hague. It has been used at many places. When John and Abigail Adams lived in New York, when the Capitol was moved to Philadelphia, Abigail Adams moved it to their official residence, and finally when President John Adams moved into the new White House in Washington, it was used in the Oval Room. At that time it was upholstered in red. After returning to the Old House it was upholstered in green. Brooks Adams had it painted white in 1905 and upholstered it in the French damask as it is today (1966).

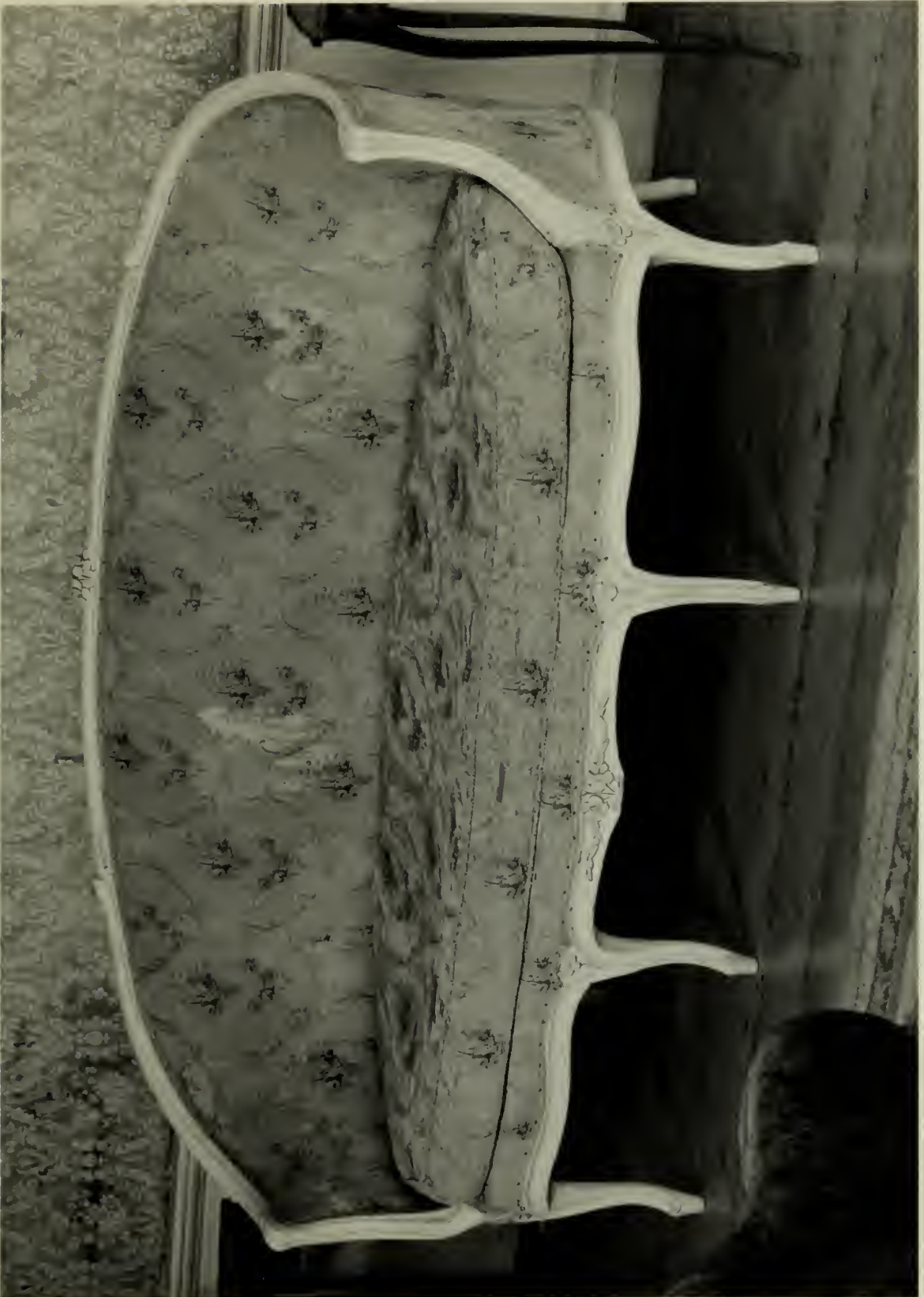










ILLUSTRATION 134

Cat No. 97

- Title:** Portrait of John Quincy Adams
- Artist:** John Singleton Copley
- Description:** This portrait of John Quincy Adams has an oval gilt frame and is a poor copy of the original painting by John Singleton Copley, which is at the Museum of Fine Arts, Boston, Massachusetts. The copy was ordered by Charles Francis Adams, Jr. to present to Mrs. Robert Homans, Abigail Adams Homans, at the time of her marriage to Robert Homans. Mrs. Homans is the granddaughter of Charles Francis Adams, Minister to England.
- Size:** Height - 31", Width - 26", 4" gilt composition frame.
- Reference:** The portrait has been in the Old House since the National Park Service acceptance, and Mrs. Homans has not inquired about retrieving it.







ILLUSTRATION 135*Cat. No. 71*

**Title:** Portrait of John Adams

**Artist:** Stuart

**Description:** This portrait of John Adams is a copy of the famous Stuart painting and was copied by Gilbert Stuart's daughter, Jane Stuart. The original is at the National Gallery of Art in Washington, D. C. A gilt composition frame encloses the portrait.

**Size:** Height - 30 1/4", Width 25 1/4", 4" gilt frame.







ILLUSTRATION 136

- Title:** Sewing Chair
- Date:** c. 1850
- Description:** This two-seated chair has carved cresting at the top and on each seat. There are seven legs. The front center leg is quarter columns with stop fluting both at the bottom and the top. There is a pin cushion at the top of the middle front leg. The legs are carved at the feet. The upholstery is block printed crash. A small shelf between the chairs can be lifted to reveal a work box.
- Reference:** History unknown, but it probably came from Mrs. Charles Francis Adams' father's house in Medford, Massachusetts.











ILLUSTRATION 137

Title: Close-up View of One Seat of Sewing Chair

Date: c. 1850

Description: This is a close-up view of one seat of the Sewing Chair. Both the upholstery and carved cresting can be seen very clearly.







ILLUSTRATION 138

Title: Sewing Box

Date: c. 1850

Description: The Sewing Work Box is round in shape and black in color with a floral design in mother-of-pearl inlay.

Reference: History is lost. Early pictures show this box on the chair, so it is a family relic.









ILLUSTRATION 139*Cat. No. 54*

- Title: Portrait of Charles Francis Adams
- Date: 1827
- Artist: Charles Bird King
- Description: This half-length portrait shows the hands in a natural pose; his collar and tie are soft and becoming. The likeness must be excellent since it resembles the young Adams men of this age.
- Reference: In the Diary of Charles Francis Adams on March 31, 1827 is the following entry:
- "...My father being much taken with the miniature of myself which I had taken for Abby, seemed as I understand, to express a wish that I should set for a large portrait for him. I accordingly made arrangement with Mr. King."
- Again of April 2:
- "C. B. King ... first sitting."
- Size: 24 1/2" X 29 3/4".









ILLUSTRATION 140

- Title:** General View of the North Side of the Long Room
- Comment:** The small objects on the table and the Kabistan Rug in front of the table will be described separately in the following pages.
- Title:** Marble Topped Table
- Date:** 1825-40
- Description:** This table is one of a pair of Empire style Marble Topped Tables. The other of the pair is on the south wall. They are described the same. Both are mahogany and mahogany veneer on oak. The white marble tops have gray graining, rounded front corners and molded edges. The rails are molded panels of flame veneer. On the stiles of the legs are gilt bronze ornaments. On the center of the front rail is a bronze mount with paired swans beneath foliage and the badge of the Prince of Wales (crown and plumes). The legs are reeded. They taper and have vase turning at the top and button feet. Both tables have had mirrors added at the back to make them into pier tables. They are English.
- Reference:** Probably bought from England by Mrs. Charles Francis Adams or inherited by her from her father, Peter C. Brooks' Estate of Medford, Massachusetts.







ILLUSTRATION 141

- Title: Pair of Empire Side Chairs
- Date: 1788-1800
- Maker: Pierre - Anton Bellange
- Description: The two chairs have beech frames. The square frame of the back has molded stiles with a single lotus flower with molded stem. The top rail has a central rosette from which extend branches with stylized leaves, berries and lotus flowers. There is a boxed seat, and the seat rail has the same decoration as the top rail but has rosettes within squares on the stiles of the legs. The side rails have<sup>a</sup> simplified version of the rosettes and lotus decoration. Front legs are round and carved with leaves at the top and have a molded foot. Rear legs project and are square. The chairs are stamped inside on the front rail, "P. Bellange." Size: Height - 36 1/2", Width - 19 1/2", Depth - 16 1/2"
- Reference: These chairs were bought by Charles Francis Adams at the sale of White House furniture in 1861. They were probably bought by President Monroe for the White House.









ILLUSTRATION 142

- Title: Kabistan Rug
- Date: c. 1825
- Description: This Caucasian Kabistan Rug is predominately red. The design is entirely diamond shaped geometrical figures augmented by squares. The outer border is the reciprocal trefoil; the second border is large squares subdivided into four small squares of different colors. The field is surrounded by the reciprocal trefoil.
- Reference: This rug goes back to Mrs. Charles Francis Adams. Just who selected it is a question. Brooks Adams told the writer that he and Mrs. Henry Adams attended many auctions of estates to buy rugs for Mrs. Charles Francis Adams as well as for themselves.
- Size: 4' X 9' 4".







ILLUSTRATION 143

- Title: Anatolian Rug
- Date: c. 1800
- Description: This Anatolian mat has become very frayed and the border cannot be absolutely identified. The Herati border seems to appear however. The colors are red and natural color. The points at each end of the field are decorated with the latch hook. The floral decoration contains the pitcher used for washing before entering the mosques.
- Reference: Probably goes back to John Adams and Abigail. The family marking indicates it is prior to Charles Francis Adams.









ILLUSTRATION 144

- Title:** Rice or Cereal Bowl
- Date:** Late 18th century
- Description:** Chinese export porcelain covered Rice Bowl and Saucer. The cover has a strawberry finial. The Bowl has strap handles, polychrome design with Chinese figures in rose and a gilt border on the lid, bowl and saucer. There are floral, fruit and insect decoration on the white ground of the outside. This bowl and saucer is of extraordinary quality.
- Reference:** Tradition credits this Rice or Cereal Bowl to John Adams. It is in mint condition (1966).



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ILLUSTRATION 145

- Title:** Bronze Hounds and Lion
- Date:** c. 1842
- Sculptor:** Pierre Jules Mene
- Description:** This bronze group is sculptured as individual animals. The lion is portrayed in a very savage mood as one would expect and the hound being attacked is full of strength in an attempt to free himself. The sculptor's knowledge of the anatomy of the animals is evident. On either side of the Bronze Hounds and Lion, not shown in this photograph but found in Illustration 165, are two Gilt Lustre Candelabras with figured shaft center and two branches fringed with cut prisms from Belgium. These were used in England by Mrs. Charles Francis Adams.
- Size:** 17" in Height.
- Reference:** This sculpture was bought by Charles Francis Adams.











ILLUSTRATION 146

- Title:** Three Canisters
- Date:** Late 18th century
- Description:** These are Chinese porcelain with polychrome decoration with Chinese characters.
- The middle-sized canister has the figure of Mu Lan, 5th century A.D., one of "Joan of Arc's" of Chinese history. On the base is Lady Hsi, 6th century A.D., who helped the founder of the Sue Dynasty against his enemies in South China.
- Height - 3 3/4".
- The large canister bears the Wu Tse-tien, 624-705, known for her willness. On the base is the figure of Ti-Jen-shiek, a statesman of the time. Height - 4".
- The smallest canister has the figure of Han prime minister, Chu-Ko Liang 181-234, a famous Chinese military strategist. Height - 3".









ILLUSTRATION 147

Title: Nosegay Holder

Date: c. 1750-1800

Description: This little boy and girl figures form a shape of a  
Nosegay Holder. It is painted but unglazed in blue,  
rose and green. It appears to be English.

Size: Height - 3 1/2".

Reference: Positive identification not available. Listed as  
"always in the house."









ILLUSTRATION 148

Cat. No. 107

Title: Abigail Brooks Adams

Date: c. 1847

Artist: William Edward West

Description: For several years this lovely portrait was considered a companion piece to the Charles Bird King painting of Charles Francis Adams. No record was found in the Diary of Charles Francis Adams to indicate his wife was painted by Charles Bird King; but on August 28, 1847 Charles Francis Adams entered in his Diary:

"Paid to Mr. West on account of the picture of Mrs. Adams painted by him under orders of Mr. Brooks ...\$175."

Later on April 10, 1848 he mentioned having the portrait framed. To substantiate the claim that William Edward West was the artist we quote a letter from Miss Kate Pendleton, a West authority, to Wendell Garrett of the Adams Papers:

"Dear Mr. Garrett:

The pleasure is mine. When I took the photograph from the envelope, and the portrait with all its elegance and charm shone forth, I immediately said, O Yes!

To be more specific, however, it is not a question of ANY characteristic of William Edward West shown in this portrait, it is more an example of MANY, perhaps all of his best characteristics. I am assuming that the photograph represents the entire canvas; that the bottom is complete and the fingertips are cut off in the portrait as in the photograph? If this is not the case and the left hand is complete in the portrait, that part of my deductions will not hold up.

First of all, the eyes seem characteristic of West's way of painting dark eyes. The posing of the figure and the treatment of the background are also similar to other portraits



ILLUSTRATION 148 (Continued)

of his. Mrs. Adams evidently suggested to him a resemblance to a type of brunette that he had painted with pleasure before, especially his niece who was said to be the prototype of his painting of Judith. So it was with all the skill with which an artist plays his favorite theme that William Edward West must have painted Abigail Brooks Adams.

At the time when West was in Boston, he had behind him a long and popular career of painting, for the most part portraits. West had developed in his style by this time was a subtlety of design where apparent realism is in reality a careful manipulation of abstract shapes. West seemed to enjoy especially repeating the carefully shaped areas of light and dark in a rhythmic pattern throughout a picture. An example of this type of thing is found in his picture THE CONFESSION, owned by the New York Historical Association. Innumerable instances of this delicacy of design occur throughout the portrait of Mrs. Adams. For example, note how the light triangle of the background at the left all but meets the triangular end of the light of her shoulder. The lacy scarf at her right elbow just happens to make a triangular point taking the eye across the dark dress to the light triangle of the background under the armpit. This in turn points to the dark background which is stopped at the upper left hand corner of the painting by a light triangular shaped space which points to the high light on the hair which makes a path of light running straightway to the face.

The scallops of the lace on the dress are echoed in the circlet pin, painted half light half shadow to make the circle into a scallop. And on and on. Particularly interesting is the hand, with the fingers, pointing the eye back into the continuous rhythm of the picture. If, as I mentioned before, he cut the fingers off, so he did it with bold assurance that the design of the picture more than justified such daring.



ILLUSTRATION 148 (Continued)

As to the question of the age of the sitter; if Abigail Brooks Adams possessed the serenity displayed in this portrait, there was no reason for an artist to immortalize a few chronological indications. Do you know any woman who would wish to hand down to posterity well painted wrinkles?

It is with reluctance that I part with this beautiful thing.

Sincerely

Kate Pendleton"









ILLUSTRATION 149

- Title:** Portrait of Mary Mason
- Date:** 1668
- Artist:** Unknown
- Description:** This picture is important for its place as a very rare example of 17th century American painting. Mary Mason married Reverend John Norton. (Their daughter married Colonel John Quincy.) The same little vermilion ribbons seen in Alice Mason's portrait appear on Mary's arms and coral beads around her neck are like her sister Alice. The outline of the figure gives the appearance of a paper doll. In England such characteristics appeared earlier by fifty years.
- Size:** 27" X 36"
- Reference:** The identity of Mary Mason is not positively proven, but there is historical evidence that Mary Mason became Mary Norton, their daughter Elizabeth married Colonel John Quincy, and in the next generation their son was Norton Quincy whose funeral took place in the Long Room, 1801.





ILLUSTRATION 150

- Title:** Northeast Corner of the Long Room
- Date:** 1966
- Description:** This is the traditional furniture arrangement. In the center of the room is the four-seated ottoman upholstered in green velvet. The base and feet are carved walnut. This was brought from England by Mrs. Charles Francis Adams in 1868.
- The Chinese Rain Barrel faintly seen on the east of the Empire Chair, the table with the Vincenne Vase, the 17th century portrait on the east wall, the pair of Fire Screens and the Rugs which are not clearly seen in the illustration will be shown separately on the following pages. Not illustrated, but important, are the two footstools under the Empire Table; both have hand-woven covers.













ILLUSTRATION 151

Title: Turkish Rug

Date: c. 1840

Description: This Rug is in pastel shades of pink, ivory and brown. The medallion center is ivory. The figures are of Turkish significance but follow no real pattern.

Size: 11' 9" X 9 1/2".

Reference: From 1920 to 1927 this rug was in the President's bedroom. The Adams Memorial Society installed it in the Long Room.





ILLUSTRATION 152

- Title:** Rain Barrels or Garden Seats
- Date:** Late 18th century
- Description:** These Garden Seats are of Chinese export porcelain. They are barrels of hexagonal shape and green in color with raised white decoration.
- Size:** Height - 18  $\frac{3}{4}$ ", Width - 9  $\frac{3}{4}$ ".
- Reference:** Probably used by all the generations of Adamses. Positive history not available at this time (1966). From 1920 to 1927 these barrels were on the piazza beside the Long Room door and always had plants upon them. Perhaps this use accounts for one being repaired.











ILLUSTRATION 153

- Title:** Tip-Top Table
- Date:** c. 1830
- Description:** This Tip-Top Table is mahogany veneer of Empire Victorian style. The round top has vari-colored veneer. The center has a medallion of lighter wood with flower intarsia. There is a column pedestal and tripod base.  
Height: 28 1/2", Diameter of Top: 32".
- Reference:** Probably Charles Francis Adams brought this table back from England as it is not an American piece.





ILLUSTRATION 154

Title: Cachepot

Date: 1753

Description: This superb turquoise blue wine cooler has decorated handles. In the blue field are two cartouches on opposite sides - one of Cupid and Venus, and the other a large cabbage rose. The cartouches have jeweled and beaded borders. There is also gilt trim. Size: Height - 7", Diameter - 7 1/2".

Reference: There were two of these beautiful cachepots in the house in 1920. Only one was left when the Adams Memorial Society deeded the house to the United States Government. It was referred to by the family as a Vincennes Vase. This was due to the fact that the Vincenne factory became the Sevres factory.









ILLUSTRATION 155

Title: Cachepot

Date: 1753

Description: The marking shown in this illustration was the mark used by Sevres for the year 1753.







ILLUSTRATION 156

- Title:** Kabistan Rug
- Date:** c. 1825
- Description:** This Rug is predominantly red and blue. The field has the ogee design. The reciprocal trefoil appears twice, the barber pole, six times and the saw-tooth, four times. This Rug has a wide Holbein border which gives the Rug a classic appearance.
- Reference:** Mrs. Charles Francis Adams used the Rug when she was in the Old House. It is the opinion of the writer that Mrs. Henry Adams and Brooks Adams purchased it for Mrs. Charles Francis Adams.











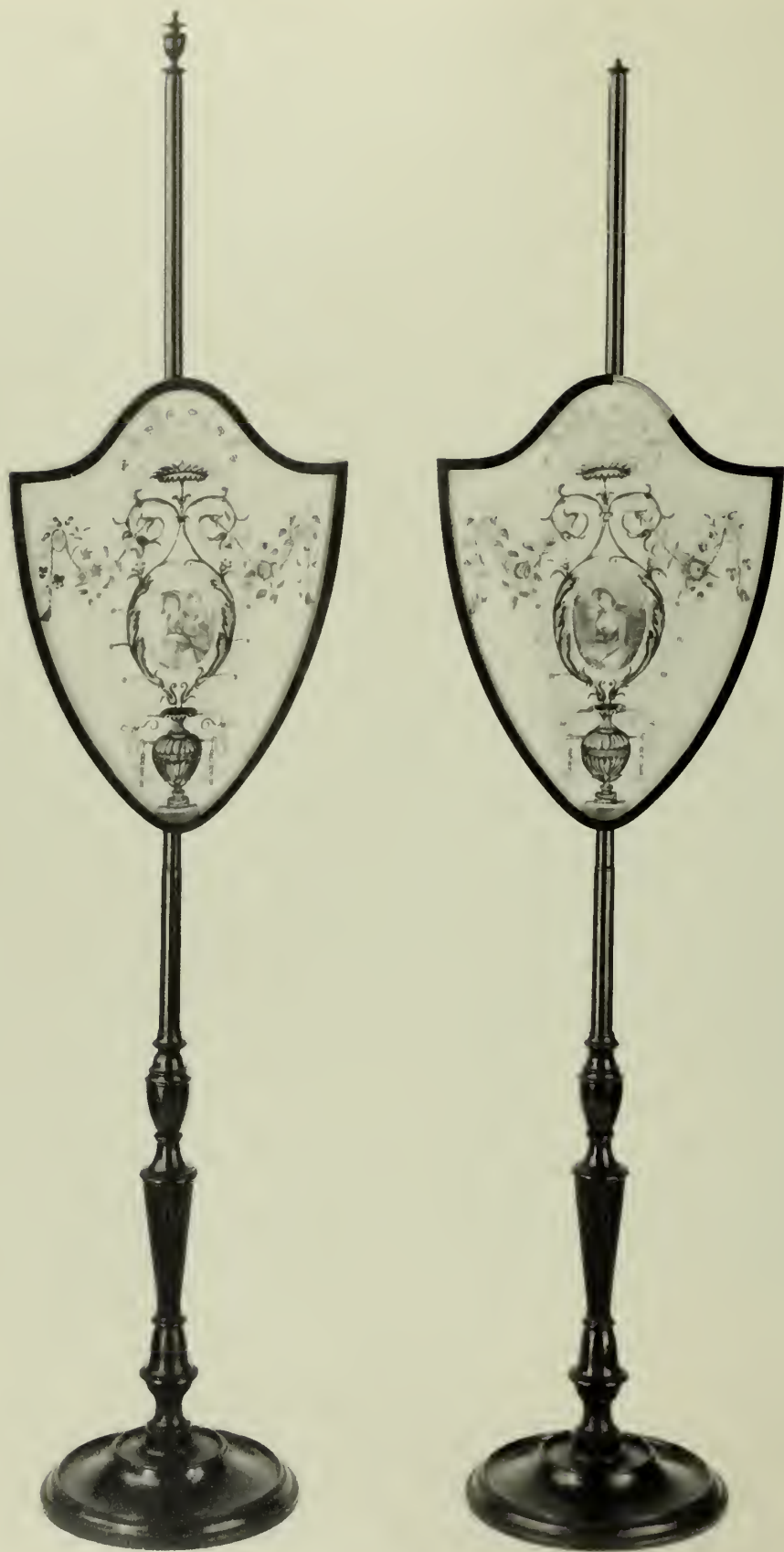


ILLUSTRATION 157

Title: Pole Fire Screens

Date: c. 18th century

Description: Hand-painted on satin with central picture of seated girl outlined with pearls. There is a 3" chip missing from the shield at the top front. Also, the urn final is broken off. The screen to the left is hand-painted on satin. Two figures form the center which is outlined with pearls. The letters "E C C" can be seen on the base of each of the painted urns.

Size: Height - 57 1/2", Shield - 13 1/4" X 17 1/2".

Reference: They belonged to Abigail Adams and were mentioned in her letters.





ILLUSTRATION 158

Title: View of the East Side of the Long Room

Date: 1966

Description: The pair of bell metal andirons with urn finials and ball and claw feet and the simple serpentine wire screen were Abigail Adams.

The small objects on the mantel, the portrait above and the carving of the mantelpiece will be described on the following pages.

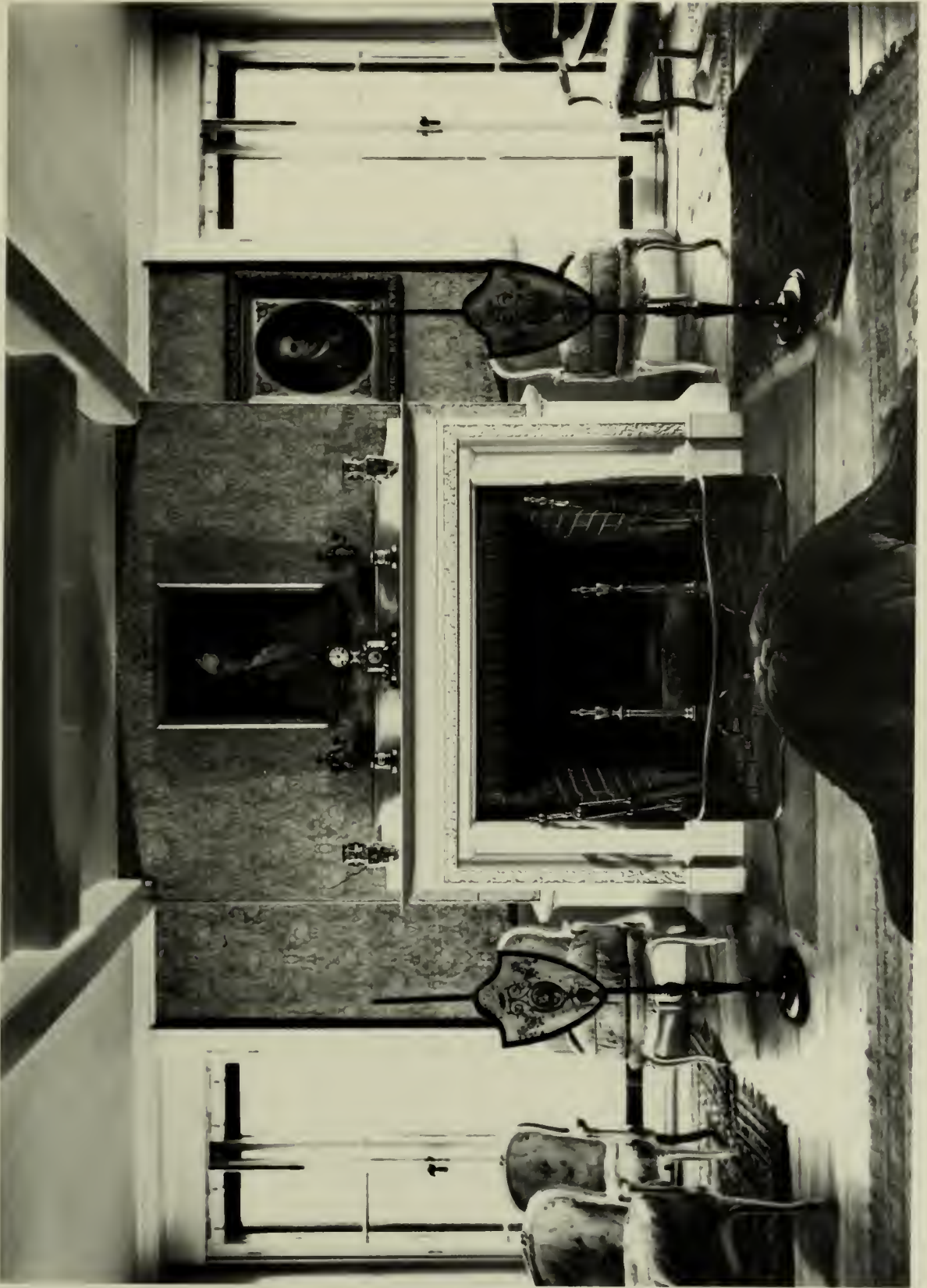








ILLUSTRATION 159

- Title:** Old French Garniture of Clock and Two Candelabra
- Date:** c. 1800
- Description:** Sevres porcelain decoration of cherubs and flowers is used for the trim of the clock and candelabra. The cherub on the candelabra has a red scarf. Candle holders are in the center as well as at the end of the three branches. The gilt of the entire garniture is somewhat worn with age.
- Reference:** Purchased in Italy by Louisa Catherine Adams Kuhn, eldest daughter of Charles Francis Adams. Upon the death of Mrs. Kuhn (Sister Lou), Charles Kuhn sent them to Mrs. Charles Francis Adams that she might have some object which her daughter enjoyed. The placement on the mantel was kept unchanged by Brooks Adams as a memorial.
- Title:** Chinese Vases
- Date:** Late 18th century
- Description:** Pair of Chinese export porcelain vases are also a part of the mantel memorial. They are hexagonal in shape and have polychrome decoration of Chinese figures. The handles are flat gilt. Size: Height - 8 3/4".
- Reference:** They were purchased by Louisa Catherine Adams Kuhn while she was in Italy. After her tragic and untimely death, her husband Charles Kuhn sent them to Mr. and Mrs. Charles Francis Adams that they might have something belonging to their daughter. Brooks Adams had great sentiment that the mantel be kept with only "Sister Lou's" things together.









ILLUSTRATION 160*Cat No 110*

- Title:** General Joseph Warren's Portrait
- Date:** 1772-1774
- Artist:** John Singleton Copley
- Description:** This sketch was made from the finished portrait of General Warren now in The Boston Museum of Fine Arts. The family tradition was that this sketch caught more of the facial expression than the finished portrait in The Art Museum. The eyes were sharper, the mouth natural and the pose more comfortable. Copley's early portraits of prominent Bostonians were all considered to be fine likenesses, not always to the sitter's pleasure. Size: Height - 24 1/2" X 19 3/4".
- Reference:** General Warren was a physician to Abigail and John Adams. This portrait was a gift to them. History records him as a great physician - noted in the field of small-pox treatment.









ILLUSTRATION 161

- Title: Oak Leaf and Acorn Carving
- Date: c. 1852. Seal cut in 1838.
- Description: Charles Francis Adams had the carving made to commemorate his father's attachment to the sturdiness of the white oak tree. John Quincy Adams thought this sturdiness similar to the sturdy growth of New England. This decoration<sup>4</sup> adds great charm to the simple white wood work.
- Reference: The Oak Leaf and Acorn Pattern has been used on the marble tablet commemorating John Quincy Adams and Louisa Catherine Adams, again on the gold trim of Charles Francis Adams' suit tailored in England for his official visit to Queen Victoria, and on the tombstone of Charles Francis Adams in the Mount Wollaston Burying Ground. Lately this seal was adopted as the insignia of Adams House, Harvard University.

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(4) Information taken from John Quincy Adams' Memoirs, Vol. XII, p. 284.





ILLUSTRATION 162

**Title:** General View of East and South Sides of Long Room

**Date:** 1966

**Description:** Attention is called to the Nathaniel Gorham portrait by Peale. The Louis XV Chairs by J. Delaunay without the deep cushions described in Illustration 130.

The Round Table in the foreground is described from this Illustration (162).

**Title:** Round Center Table - American

**Date:** 1825-1840

**Description:** The Round Table in the center of the illustration is mahogany in Empire Style. The top is of crotch mahogany veneer on mahogany. It has rounded edge and crotch veneered rail. The pedestal base has a square pillar with heavy moldings at the corners and demilune indentations. There are four scroll feet carved with a spray of lotus. The workmanship is very fine and the top tilts. Size: Height - 29 1/2", Diameter of Top - 49".

**Reference:** Positive identification cannot, at this time, be determined. Since it is in the taste of furniture made and used in Baltimore, it is attributed to Louisa Catherine Johnson Adams. This table matches the card table in the Paneled Room.











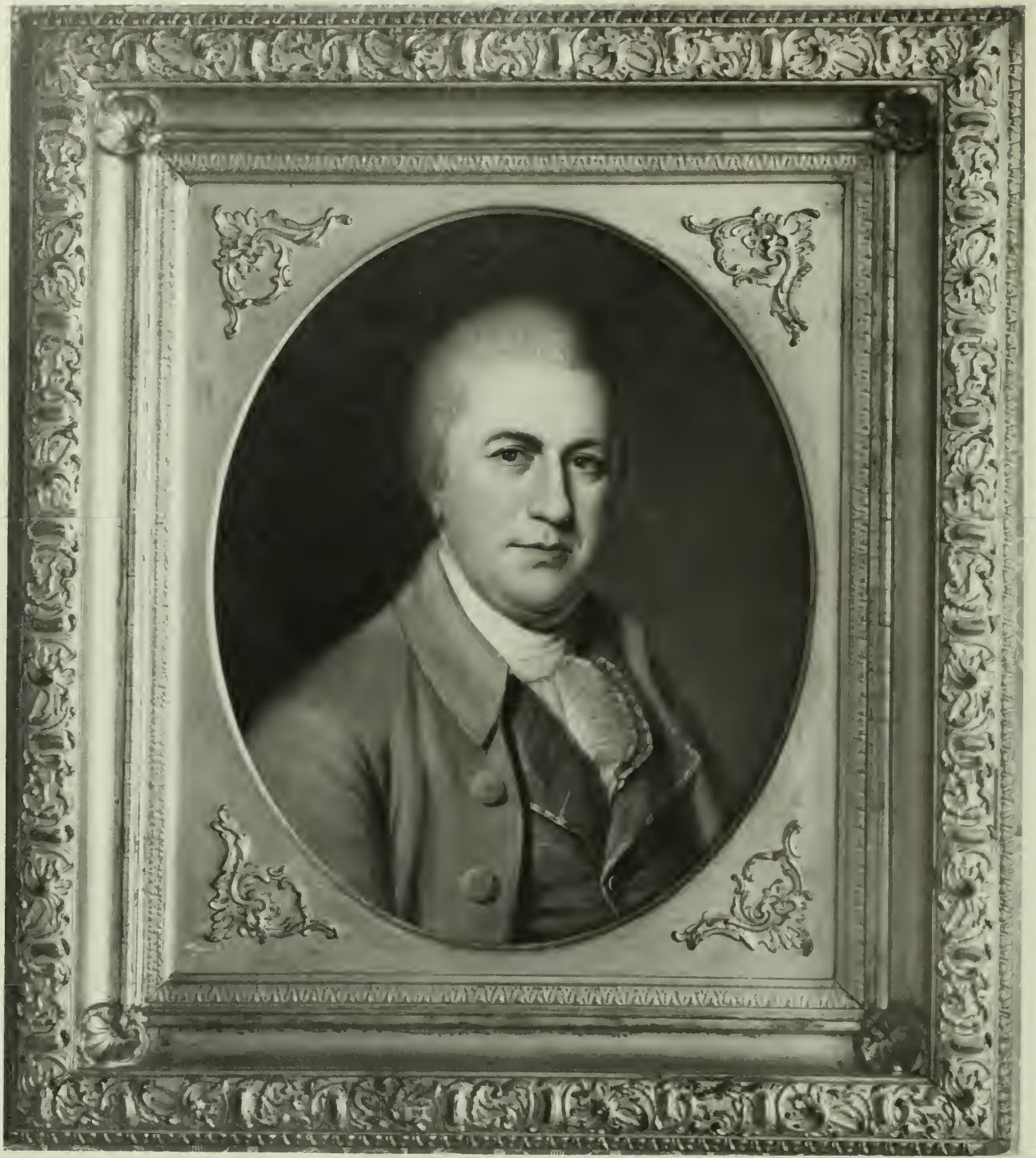


ILLUSTRATION 163

*Cat. no. 127*  
Title: Portrait of Nathaniel Gorham

Date: c. 1787

Description: The painting authority, Mr. Sellers, has expressed the belief that this portrait is, indeed, the original which Nathaniel Gorham sat for. Miss Louisa Dresser says that this portrait shows all the fine characteristics of an early Peale. She further states that the mouth is strong and his face portrays a powerful character. True to the Peale style, the portrait is oval.

Reference: Nathaniel Gorham was active in local politics from 1779-1789. He was in the Continental Congress 1782-83, 1785-87. He was elected President of Congress, June 6, 1787 where he served seven years.

Nathaniel Gorham was the grandfather of Abigail Brooks Adams.





ILLUSTRATION 164

- Title:** Tekke Bokhara Rug
- Date:** c. 1840
- Description:** The field of this Tekke Bokhara Rug has elongated octagonal forms with black lines dividing each into four parts. One quarter is white or ivory, one quarter is brown. The design of each quarter is a gargoyle figure. Between each row of octagonal forms is an ornamented cruciform. The wide border has geometric figures encircled by a diamond effect.
- Reference:** This rug was in the house during the time Mrs. Charles Francis Adams lived here. Probably selected by either Brooks Adams or Mrs. Henry Adams.



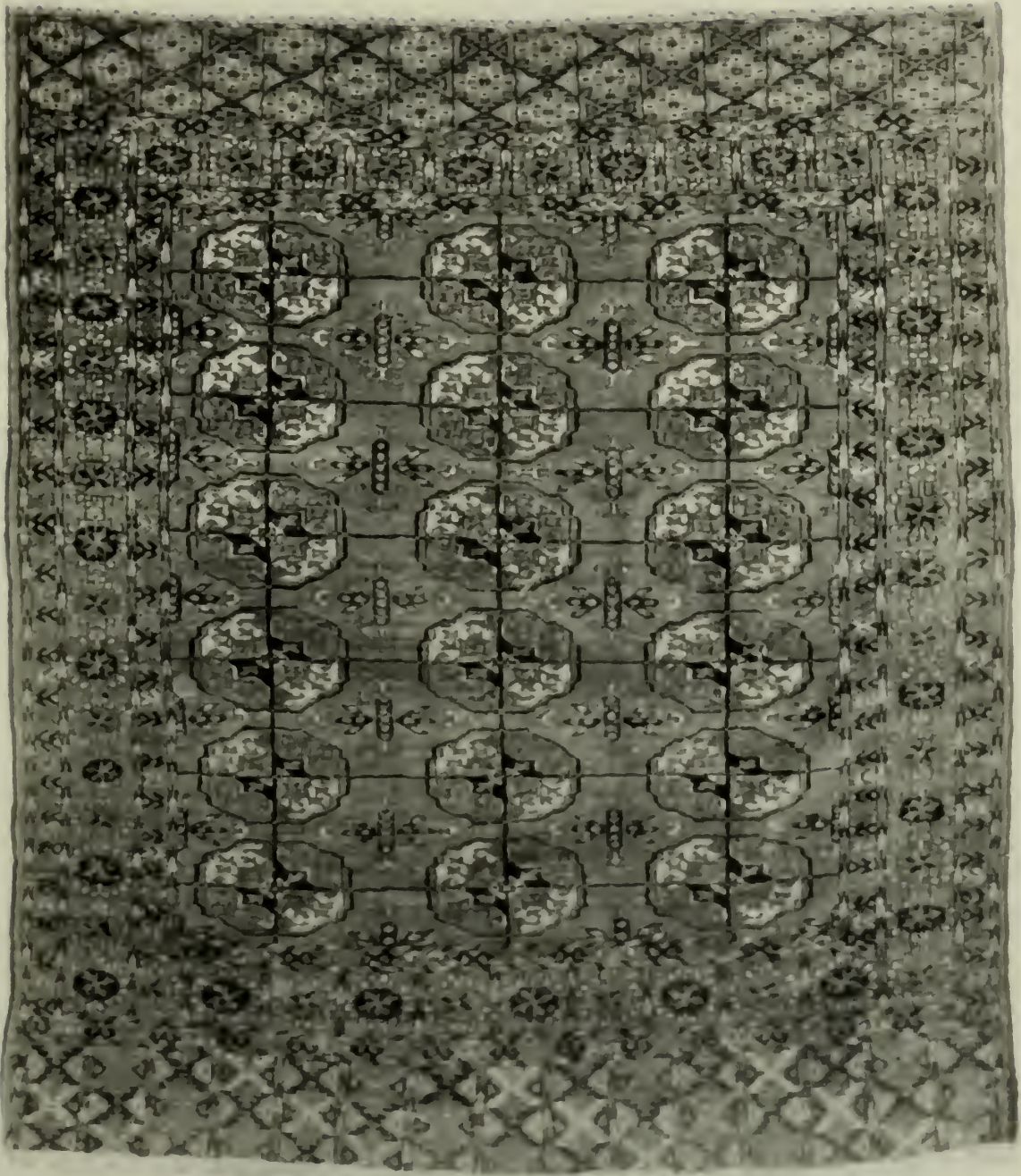










ILLUSTRATION 165

- Title: Bergama, Anatolian Mat
- Date: 18th century
- Description: The red field of this mat contains four "Urbrechs" or pitchers. The Mohammedans poured water from the "Urbrech" for their ablutions. There is a figure suggestive of a lamp in the center of the red field. The center field is pointed at each end and has a latch hook border all around. The barber pole separates the frieze from the floral center panel as well as the outer floral border. This mat is made of the best wool. Size: 2' 4" X 3' 6".
- Reference: This mat belonged to John Adams.





ILLUSTRATION 166

**Title:** Southwest View of The Long Room

**Date:** 1966

**Description:** On the south wall is a mirror behind the table. It is one of a pair. The other mirror is on the north wall. The glass in both of these mirrors is the original. The gilt composition frame is simple in design and lends dignity to the Drawing Room. Size: 32" X 63".

The portrait in the corner is that of Colonel William S. Smith, painted by Mather Brown in London in 1786, does not belong to the United States Government. This portrait and that of Abigail Adams Smith also painted by Mather Brown in London, 1785 belong to George Casper Homans (1966). Both of these used to hang in the Long Room. Mr. Homans generously allows both portraits to "summer" at the Old House.

On either side of the table in the illustration are whale lamps. No history is known on these lamps.

The pier tables came from the Estate of Peter C. Brooks.











ILLUSTRATION 167

- Title:** Anatolian Mat
- Date:** c. 18th century
- Description:** Turkish mats, particularly those from Bergama, Anatolia, are frequently stuffed like a pillow so honored guests may sit upon them. The field, made of the best of wool, is red and was made from "madder" which grows abundantly in Anatolia. The yellow of the medallion was made from Persian berries. Each end of the pointed field is decorated by the latch hook. The barber pole goes all around the field and separates the frieze at each end from the center panel.  
Size: 2' X 3' 6".
- Reference:** Anatolia was known to the Turks as the "land of sunrise." This section of Turkey is beautiful and is rich in folk art influenced by the Persian, Roman and Turkish rule. The Crusaders on their way to Palestine and the Mohammedans both left their influence. These three small Turkish rugs belonged to John Adams. This rug is listed in some places as a part of the Study furnishings.







ILLUSTRATION 168

- Title:** Bronze Hounds and Wolf
- Date:** 1849
- Sculptor:** Pierre Jules Meme
- Description:** The dogs are well sculptured. Their physical form such as: ribs; ears; mouth; feet and pose are natural and characteristic of the hound. Critics have said that Meme's dogs were individuals and not just a type.
- Reference:** Mr. and Mrs. Charles Francis Adams appear to be the first of the family to like sculpture. Later years, Brooks Adams became interested and enjoyed famous sculpture in Museums and in private collections.













ILLUSTRATION 169

**Title:** Canton Vase Under Table

**Date:** 18th century

**Description:** The rose medallion vase is Chinese export. It has dragon handles. Unfortunately, the mouth has a broken edge on one side.

Height - 24".

**Reference:** Belonged to Mrs. Charles Francis Adams.







ILLUSTRATION 170LONG HALL SECOND FLOOR

Leaving the Long Room by the southwest door is the long white stairway, Illustration 170, leading to the second floor hallway. On the east wall going up the stairs there are two mirrors as shown in the next Illustration (171).







ILLUSTRATION 171

- Title:** Mirrors
- Date:** 1770-1790
- Description:** This pair of Adam Style oval mirrors are carved pine with gold decoration. The molded frame has an interior band of beading. At the top of the strut is an oak leaf applique and an urn from which branch five stalks of wheat. From the sides of the urn are wires with appliued leaves and flowers. Similar ornamentation is at the base of each mirror. The glass in both mirrors is the original.
- Size:** Height - 47", Width - 20 1/2", Depth - 1 1/2".
- Reference:** The tradition is that these mirrors belonged to Abigail Adams and were brought by her to America from England. The mirrors are in very good condition, although there are some minor losses in the applique and gilding (1967).











ILLUSTRATION 172GENERAL VIEW EAST SECOND FLOOR HALLWAY

At the head of the stairs to the left is the large Dutch Chest. On the wall over the Dutch Chest is a pair of Cornucopias with two Vases, and between the Cornucopias is the Bust of General Lafayette. On the opposite side is a japanned Chest of Drawers. A window opens out to a northern view of the duckpond and the orchard. At the south end, and not shown in any of the illustrations, is a blanket chest and a small table once a part of a nest of tables which is lacquered and has japanned decoration. On the east side of the second floor hallway are doors leading into the Study; on the west side are doors leading into the Guest Room and The 1836 Hallway.







ILLUSTRATION 173

Title: Bombe Chest

Date: 1740-1770

Description:

This chest of drawers is made of mahogany and oak. The sides are flat, but the top and front are serpentine. There are projecting corners. About 2" lower than the top is a projecting molding. There are three drawers with a single arch molding set on the case. Two brass drawer pulls are on the arch of the drawers. The S-carved corner panels have carved goat's heads at the top and huge carved, hairy, claw feet. The skirt is scalloped and is centrally carved with a wreath and scrolls with flower decoration. The top of this chest is solid mahogany, but the remainder of it is crotch mahogany veneer on oak.

Size: Height - 37 3/4", Width - 73", Diameter - 25".

Reference:

This Dutch Chest was bought by John Adams in Holland about 1782 and is numbered in the inventory which was shipped from The Hague to America. This piece of furniture is associated with John Adams' activities in Holland in 1782. It was at that time as Minister to Holland that he gained the first foreign recognition of the independence of the United States as well as securing a loan of \$15,000,000 for the new republic.







ILLUSTRATION 174

- Title:** Grecian Vases
- Date:** Late 18th century
- Description:** A pair of wide lip, narrow mouth Vases, probably French porcelain. On the Vases is a scene of Chariot races and a Greek key border. They have scroll handles and are marked 144 GC. These markings are probably the identifying markings of the artist who designed them. They are Sevres pieces. Height - 16 1/2".
- Reference:** These Vases were given to Mr. and Mrs. John Quincy Adams 2d as a wedding present. In the tradition of the family where everyone left something, Mr. and Mrs. John Quincy Adams 2d left this pair of Vases.













ILLUSTRATION 175

- Title: Cornucopias
- Date: 1770-1785
- Description: This pair of carved pine and gilt wall brackets in the form of serpentine Cornucopias have hung in this position probably since the hallway was built. In all of the early photographs they are shown where we see them now. The twist of the Cornucopia is decorated with beading. The top is flat shielded by a series of carved fruit, pears, apples, grapes, melons, which are attached to the top by wires. The fruit is gilded. Size: Height - 17", Platform - 9 1/2" wide and 6 1/4" deep.
- Reference: These Cornucopias belonged to Abigail Adams and are a reminder of her life in England when she was there in 1785, 1786, and 1787.







ILLUSTRATION 176

Title: Plaster Bust of General Lafayette

Date: Unknown

Sculptor: Unknown

Reference: In the 1911 inventory the plaster bust of General Lafayette is listed as having belonged to John Adams. When John Quincy Adams made his will in 1832, he said, "I give to my said wife the Busts in Plaister ...of General LaFayette at Washington."







ILLUSTRATION 177

**Title:** Abigail Adams' Dress and Shawl

**Date:** 1804

**Reference:** This brown satin gown with trim of small stripes of brown thin material like tulle was worn by Abigail Adams when she sat for her portrait to be painted by Gilbert Stuart. Although the portrait is said to have been completed around 1814, the sketch was made in 1804. This gown has been preserved through the years by members of the Adams family. The last person to own the gown was Henry Adams, II. Upon his death in 1951, his heirs brought the gown to the Adams National Historic Site. It was placed in the top drawer of the Dutch Chest by his niece, Miss Mary Ogdan Abbott of Concord, Massachusetts. We were warned not to keep the gown exposed to the light; also it was Miss Abbott's opinion that the drawer should be opened only for the most discriminating of the visitors.







ILLUSTRATION 178

Title: Brussels Lace Veil

Date: Unknown

Comment: The Brussels Lace Veil does not belong to the United States Government. It is on loan by Miss Mary Ogdan Abbott of Concord, Massachusetts. We have in our files a letter from her stating that she did not give the Veil to the House because she wanted to be certain that it could be borrowed by any descendant of Charles Francis Adams, the Ambassador to England, who might wish to use it at her wedding. Miss Abbott specifically stated in this letter which is on file that the Veil was to be available to her niece, Maria Abbott, adopted daughter of Dr. John Adams Abbott.

Reference: The Veil is said to have been used by Louisa Catherine Adams Kuhn. The family always considered that because Mrs. Kuhn died so young, it might be unlucky to wear the Veil. However, Mrs. Charles Francis Adams 2d, Mrs. Grafton Abbott (Mary Adams) and Louisa Catherine Perkins Porter, Jr. have worn the Veil in their weddings.











ILLUSTRATION 179

**Title:** Charles Francis Adams' Diplomatic Uniform

**Date:** 1861

**Reference:** This uniform was bought from William Watkins & Company, 16 New Burlington St. and Regent St. London. The sketch in the drawer was found with the manuscripts in the Stone Library. The sketch indicates how much trouble was taken about the uniform. Apparently, Charles Francis Adams commissioned the tailor to make the drawing to include the oak leaf and acorn pattern - the book plate of his father. The itemized bill is in the files of the Adams National Historic Site, and the total price in 1861 was 120 pounds, 7 shillings, and 6 pence. This suit came to the area as a gift from Henry Adams, II who died in 1951. It was packed in a tin box which is now (1967) in the Museum Section of the Third Floor of the 1869 part of the House.











ILLUSTRATION 180

- Title: Japanned Highboy
- Date: 1710-1740
- Description: This high chest of drawers (chest on frame) is made of pine and is japanned. The upper case has a dove-tailed top with a small overhang, two small upper drawers, and three large drawers, all framed in double arch moldings. On it are bird shaped brasses with fine engraving of plants. The base has three drawers, two deep ones flanking a narrow one, and the skirt is ogee shaped on the sides and cut with three arches on the front, the central one higher than the others. There are six trumpet turned legs with a shaped flat stretcher and turnip feet. The legs, stretchers and feet are assembled incorrectly so that the feet are at the top. The japanning incorporates figures, buildings, and animals with bits of landscape. Much of the original is present, although it has largely been repainted with gold leaf. The cornice, case borders, legs and stretchers have been ornamented in the 19th century (as there was no decoration on these elements originally).  
Size: Height - 63 1/2", Width - 40 1/2", Depth - 20 3/4".
- Reference: The top of the lower case is signed RANDL for William Randle or Randall, a merchant and japanner of Boston, who advertised from 1710-40. There is no other piece which bears the name of the japanner, though a japanned chest at Winterthur has the name of the cabinetmaker PIMM, for John Pimm of Boston, written on it.<sup>1</sup>

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(1) This information supplied by Richard Randall, Director of The Walters Gallery, Baltimore, Maryland.









ILLUSTRATION 181

Title: Side View of Japanned Highboy

Date: 1710-40

Reference: This Highboy is William and Mary style and was probably brought to the Old House by Mrs. Charles Francis Adams who is said to have purchased it from a Miss Tufts of Weymouth.





ILLUSTRATION 182GENERAL VIEW OF THE EAST HALLWAY, SECOND FLOOR, FACING SOUTH

- Title:** Chest
- Description:** This Chest in the Second Floor East Hallway nearest to the south window belonged to Mrs. Charles Francis Adams. It is made of strips of different colored wood and from 1920-27 was used as a storage chest for linen. Size: Height - 22", Width - 25", Length - 43".
- Title:** Table
- Date:** 1820-50
- Description:** The small Chinese Table painted black and japanned with a scene of figures in a landscape with temples has shaped cleats at the sides into which two round legs are dowelled, bracket feet with ogee scroll base, and a single stretcher across the rear. In 1926 the whole stack of tables were together. In 1946 when it was given to the United States Government, only the largest of the stack was included. Size: Height - 28 1/2", Width - 17 3/4", Depth - 13 1/2".
- Title:** Chair
- Description:** This is a Sheraton Side Chair called "Country Sheraton." It is maple and japanned black and gold. The back has three vertical bars with rectangular circular panels set between two of the rails with the third rail being above. The posts are round and tapered and decorated with a small japanned flower with a vine streamer. The chair has a rush seat. Size: Height - 35 1/2", Width - 18 1/4", Depth - 15 3/4".
- Reference:** This Chair is one of a set of eleven that were owned by John and Abigail Adams.















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