

THE

ADAMS NATIONAL HISTORIC SITE

Quincy, Massachusetts

ADAM 2

AUTHOR

Wilhelmina S. Harris

TITLE Furnishings Report of the
Old House

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THIS IS THE FURNISHINGS

REPORT

OF THE OLD HOUSE

THE ADAMS NATIONAL HISTORIC SITE

QUINCY, MASSACHUSETTS

VOLUME II

PREPARED BY

WILHELMINA S. HARRIS

SUPERINTENDENT

THE ADAMS NATIONAL HISTORIC SITE


DATE: 1966 - 1968

U.S. Department of the Interior
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ILLUSTRATION 39

Title: "Braintrec"
 Artist: E. Malcom
 Date: New York, March, 1798
 Location: Hangs in the Study on the east wall near the southeast corner of the room.
 Reference: There is a note pasted on the reverse side which was written by Charles Francis Adams as follows:

"This is a representation of the Mansion at Braintree as it was when conveyed in September 1787 by Leonard Vassall Borland to John Adams. It seems to have been taken by E. Malcom of N. Y. in the year 1798, just before the great addition was made..."

On July 7, 1788, Abigail Adams wrote her daughter, Mrs. Abigail Adams Smith:

"In height and breadth, it feels like a wren's house."

She was "sadly disappointed" perhaps due to the contrast of the French and English houses with which she had become familiar during her sojourn abroad. This was the appearance of the house when John Adams drove to Philadelphia to be inaugurated second President of the United States.

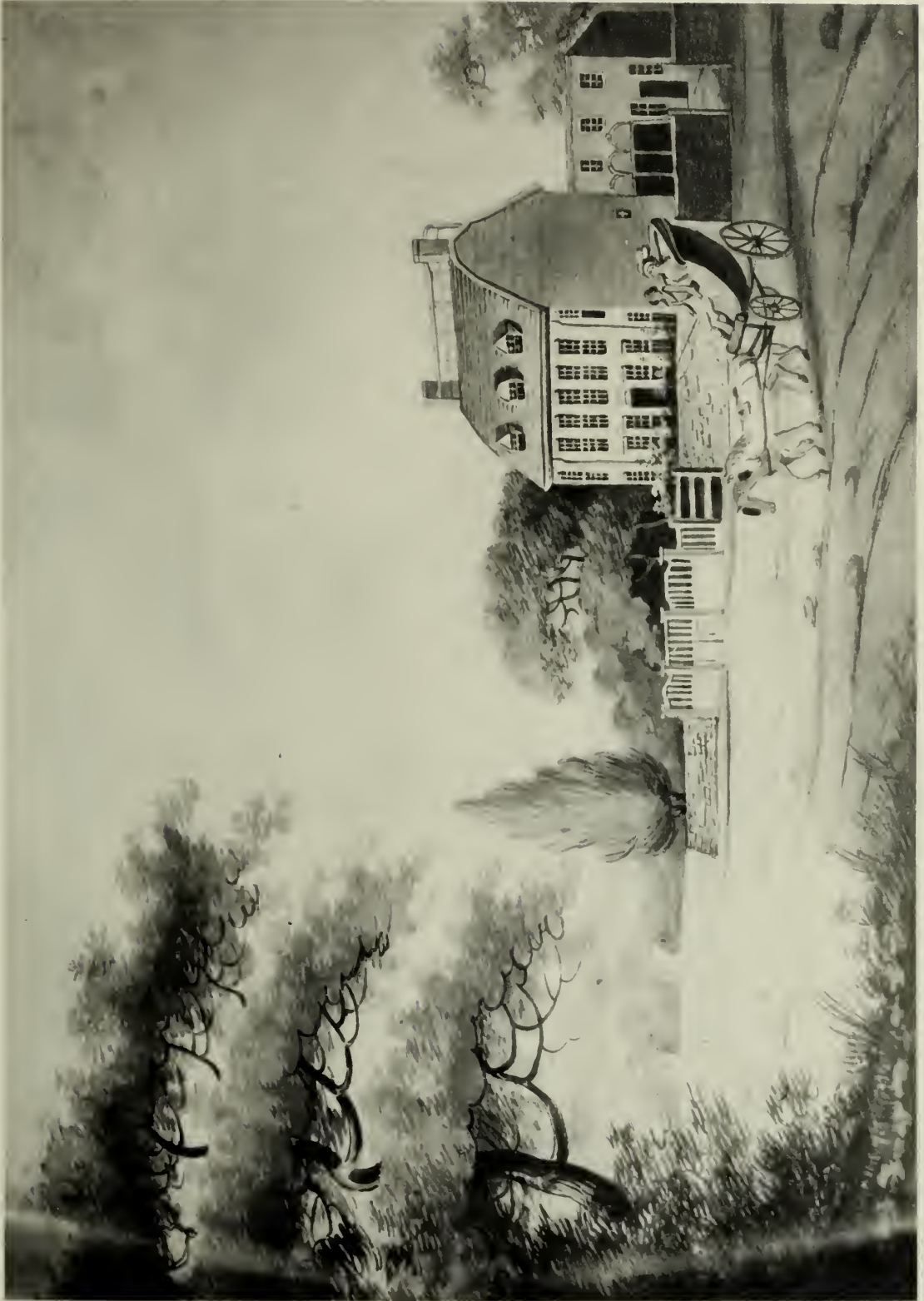


ILLUSTRATION 40

- Title:** Sketch of the Mansion
- Artist:** Abigail Smith Adams
- Date:** c. 1820
- Location:** Adams National Historic Site Files
- Reference:** This is a pencil sketch. The artist Abigail Smith Adams was a daughter of Thomas Boylston Adams. Abigail Smith Adams was living with her grandfather in the Old House from 1818 to 1829, and it was during this time that Charles Francis Adams credits her with the drawing.
- This picture shows the house as it looked when John Quincy Adams returned from Russia and England. Abigail Adams wrote to Harriet Welsh on August 18, 1817:
- "Before I go into bed, I must write you a few lines, after the agitation of the day - about ten this morning Louisa announced a carriage and four coming down the Hill. I ran to the door, it arrived in a few moments, the first who sprang out was John who with his former ardour was round my neck in a moment. George followed half crazy calling out O Grandmother - O Grandmother. Charles half frightened, and not feeling the same remembrance of person and things, or the affection which bound his brothers to us approached with respect and reverence - by this time Father and Mother were both out, and mutually rejoicing with us.
- Mr. Adams really larger than his Brother, Mrs. Adams looking better than I ever saw her and younger I think - all of them sunburnt and brown."

Sketch of the Mission
by J. S. A. about 1850

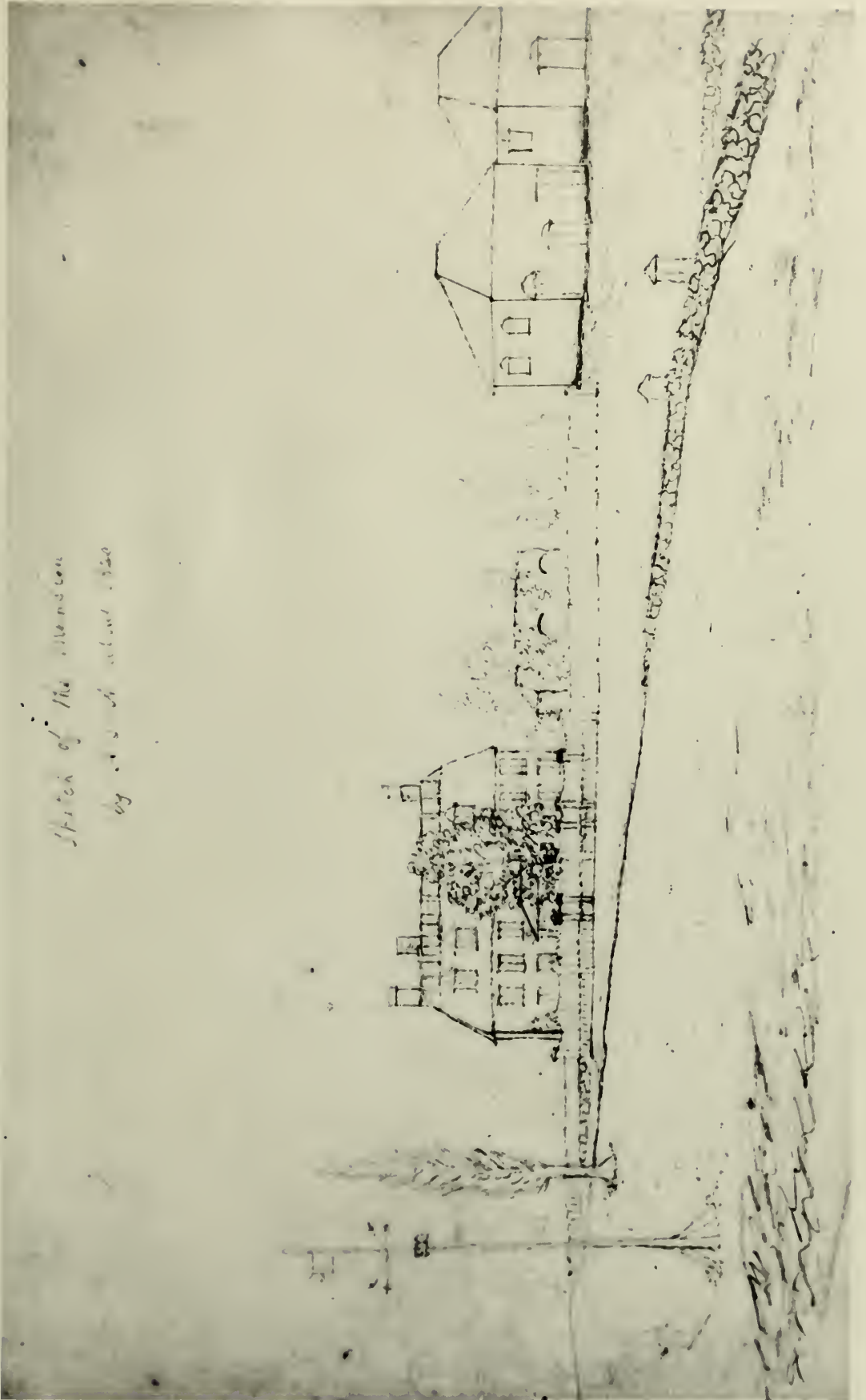


ILLUSTRATION 41

Title: Seat of John Adams

Artist: George Washington Beale

Date: Unknown

Location: Adams Papers, Massachusetts Historical Society

Reference: Miss Elizabeth C. Adams, known to the family as "Cousin Lizzie", attached a note to this sketch saying that this was "John Adams Home stead" as it was before the Railroad came between the barns. Charles Francis Adams' deed to the Old Colony was dated November 26, 1844. The fence and gates are similar to the Eliza Susan Quincy drawing of 1823. George Washington Beale is mentioned as a frequent visitor to the house from 1820 to 1829.



Seat of Hon John Adams, Quincy, Mass.

ILLUSTRATION 42

- Title:** Residence of John Adams and John Quincy Adams
- Artist:** Eliza Susan Quincy
- Date:** About 1831 - Original drawing made in 1823.
- Locations:** Adams National Historic Site
- Reference:** E. S. Q.'s Note: "View of the house of Prest. John Adams in the town of Quincy, Mass, 1823, from President's Hill, with a distant view of Dorchester Heights and the city of Boston on the right. In the middle distance is seen the roof of the house of Josiah Quincy, and beyond it to the left, is Sachems Hills, on the isthmus which connects Squantum with the main-land." - Eliza Susan Quincy Memoir, 1823.
- November 22, 1831: "...Of all the sketches I have taken I value none more highly than the one of your father's residence of which I also send a copy. I never look at it, without recalling many scenes I have there witnessed which will always remain associated with some of my deepest feelings, and most interesting recollections. ..." - Eliza Susan Quincy to J. Q. A.
- December 1, 1831: "Received ... also a packet from Miss Eliza S. Quincy containing two Landscape drawings by her, very beautiful done... the dwelling house where my father last resided, and which is now mine." - Massachusetts Historical Society, Boston, Massachusetts.
- From the field and this piazza on August 14, 1821, John Adams reviewed and received



the West Point Cadets.¹ There is a delightful account of this occasion which I quote only in part:

"August 14, 1821, Today the Cadets visited President Adams, and we passed them on the road to his residence. Major Worth who rode a fine horse, recognized and saluted us. . . Mr. Adams received us with his accustomed kindness. The cadets halted at the foot of the hill to refresh themselves at the brook, after their seven-mile walk from Boston. They then formed in order and marched past the house, with their colors flying and the band playing. They went through their exercises in the field opposite, and then stocked their arms and marched into the courtyard. Mr. Adams stood on the piazza, with the cadets before him and Major Worth at his side. The contrast between the venerable old man and the handsome young officer, in the prime of life, was very striking. His voice trembled as he began to speak, but as he proceeded it grew stronger. . . He spoke of real glory, and held up the character of Washington to the admiration and imitation of the young men before him. He assured them that their advantage of education should give them knowledge of much more than military tactics. He made an excellent speech. When it was finished, the Cadets went to a collation arranged under an awning, at the side of the courtyard. After this they threw themselves on the grass under the shade of the horse-chestnut,² and many of them were so fatigued that . . . they fell asleep . . . Mr. Adams took his seat with the ladies on the piazza, and the new standards presented by the authorities of the Town of Boston were displayed before us. The national flag is painted on a dark ground, and is never lowered except to the President of the United States. The regimental standard is painted on a white ground, with a figure of Minerva

(1) Josiah Quincy, Figures of the Past, Pages 76-79.

(2) The horse-chestnut tree was near the east-front gate as it is known in 1965.

and various appropriate devices. ...The standards were now crossed in front of the piazza, and the band under the chestnut tree played charmingly, giving us "Adams and Liberty" and other patriotic airs. Mr. Adams beat time to the music. ...The Cadets were drawn up and introduced to Mr. Adams by the officers of their respective companies. They passed over the piazza one by one, and Mr. Adams shook hands with each of them..."

1821

Louisa Catherine Adams has left an account of the event under Miscellany of August 10 and August 14, 1921. She said that the Corps numbered 240 and that she and her sons strolled around to each table to become acquainted with the young "visitants." She also recorded the menu: "Hams, Tongues, Beef Cheese, (small) Bread, Crackers, Coffee, Chocolate, Limonade, Punch, and Winte."

1822

On Sunday, August 21, 1924, another historic occasion took place on this piazza. General Lafayette came to Quincy to visit his old friend and Comrade. Henry Adams 2d in his story of The Adams Mansion quotes from his grandfather's diary a full account of the event. Only a small part relates to this piazza:

"The Marquis had to pass through the ceremony of shaking hands with all the town of Quincy which has collected together to see him. He first stood on the Piazza, and the men went up one by one... I wish to recollect the scene of this day, as the actors will soon depart from this busy scene..."

ILLUSTRATION 43

Title: Thè Adams Seat in Quincy, Massachusetts
Artist: Mrs. George Whitney - Drawing
Date: 1828
Location: Adams National Historic Site
Reference: Inscription on reverse:

"For Mrs. Frie
 from S. A.
 Quincy Aug. 14, 1842."

Presumably the S. A. stands for Sarah Apthorp. This wash drawing and the wood cut by Mrs. George Whitney afford a fine view of the Woodshed and the Corn Barn. This drawing shows the house as it was when inherited by President John Quincy Adams at the time of his presidency. This is the only photograph on file which shows the "Corn" house. The weather vane shown in Abigail S. Adams' drawing of 1820 is also visible.

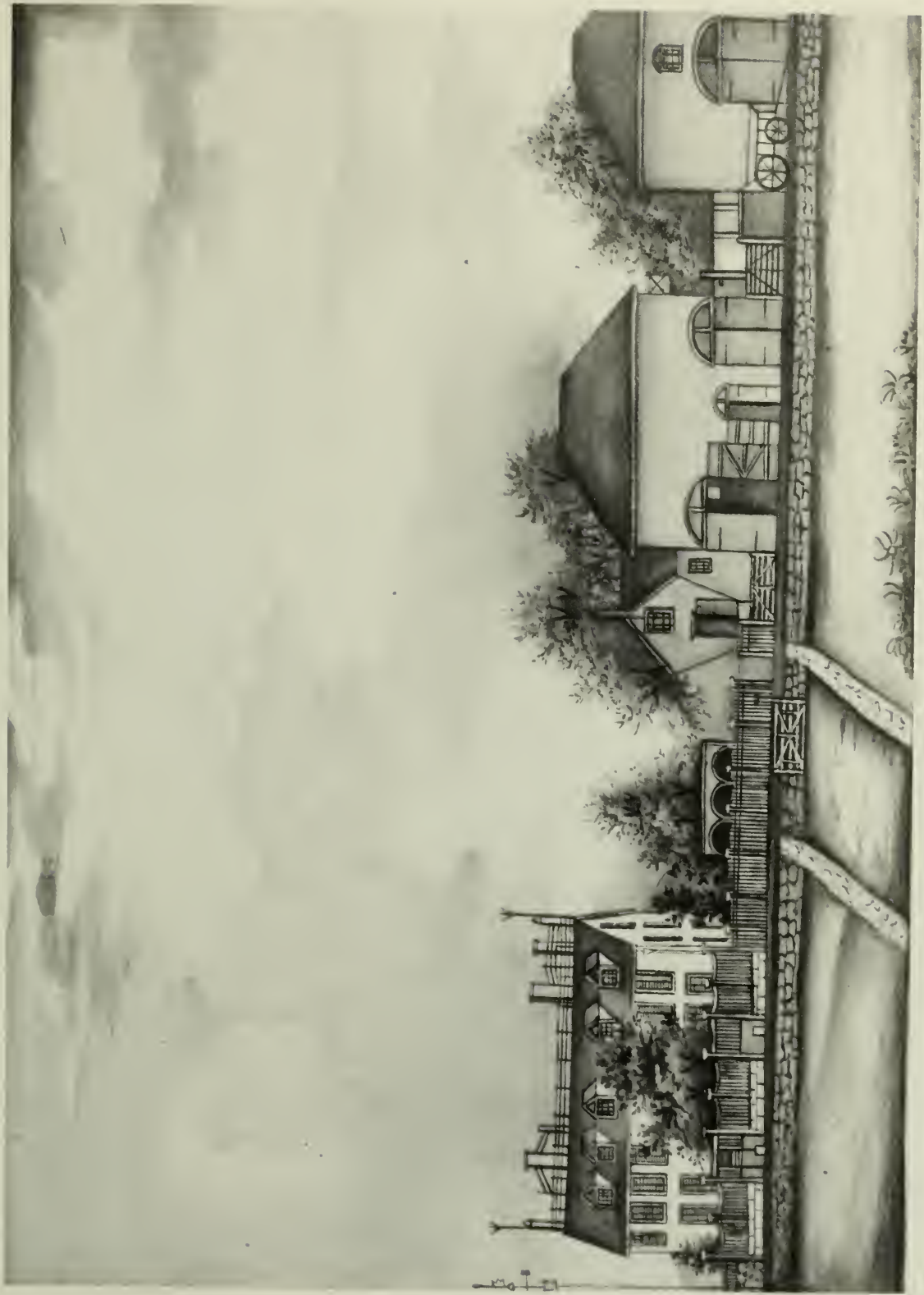


ILLUSTRATION 44

Title: A view of the residence of the late President Adams at Quincy, Massachusetts.

Artist: Sarah Apthorp

Date: 1837

Location: East wall of Study - Adams National Historic Site.

Reference: On reverse side:

"Mrs. Anger from her friend Sarah Apthorp, Medford
Aug. 9th 1838."

This is the first clear view of the simple design of the piazza.



ILLUSTRATION 45

Title: Residence of John Quincy Adams, Quincy, Massachusetts - Woodcut

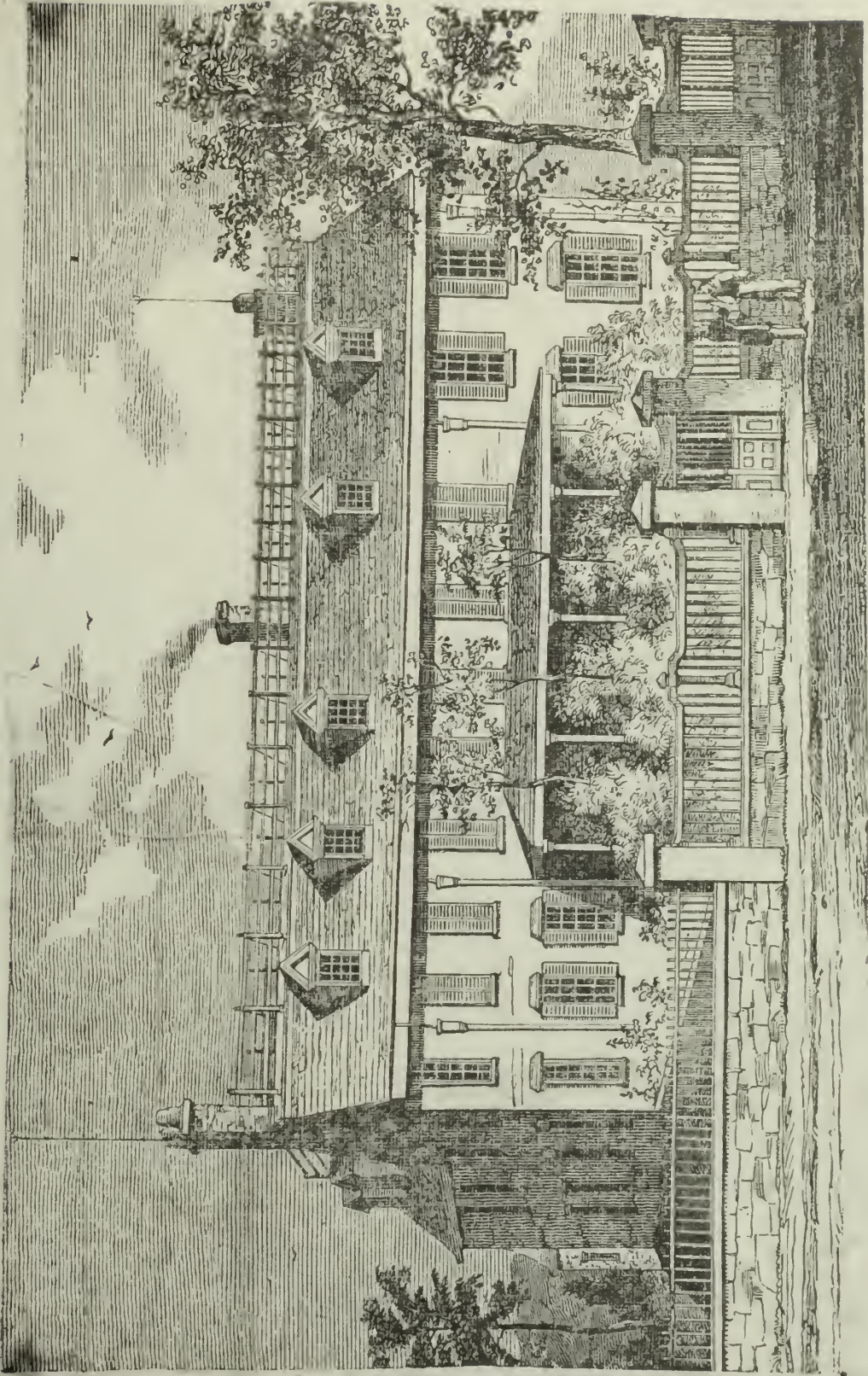
Artist: Unknown

Date: 1846

Location: Newspaper clipping - First case in Museum Room, third floor.

Reference: John Quincy Adams identified this woodcut. His handwriting is at the upper corner left side. Just when the small window at the south corner of the Paneled Room was cased is not known at this time.

Home - 24. August 1846.



RESIDENCE OF JOHN QUINCY ADAMS, QUINCY, MASSACHUSETTS.

ILLUSTRATION 46

Title: Old Mansion

Artist: Mr. Whipple of Boston - Daguerre

Date: March, 1849

Location: Adams National Historic Site, Bureau on third floor 1869 addition.

Reference: Charles Francis Adams wrote in his Diary on March 19, 1849:
"Soon after breakfast M. Whipple, the maker of Daguerrrs called to show me the result of his experiment of Saturday. On the Old Mansion he has been remarkably successful."

Comment: This Daguerre was somewhat of a novelty at this early date as 1849 marked the beginning of this new form of art.



ILLUSTRATION 47

- Title:** View of the Adams Mansion at Quincy
- Artist:** Mallory - Engraving
- Date:** c. 1852
- Location:** Gleason's Pictorial Drawing Room Companion. Volume 3, page 120, August 21, 1852.
- Reference:** Engraving is now hanging in the north pantry of the Old House.
The faint view of the building to the North is the annex or servants' house.
- On December 31, 1852 and January 1, 1853, Charles Francis Adams and his wife were in Quincy. This was the first New Years he had passed in the Old House since the year 1822, exactly thirty years previous. This is a view of the Old House upon this occasion.

He was born at Wrentham, in the county of Dorset, England, on the 10th of October, 1732. He was educated at the University of Cambridge, and spent some time in Italy, by which he became acquainted with the Italian language. He was a member of the Society of Antiquaries, and was elected a Fellow of the Royal Society in 1764. He died on the 10th of October, 1794, at the age of 62 years.

1777. Mr. Adams was chosen commissioner to the court of Versailles. In 1779, he was appointed minister plenipotentiary to negotiate a peace and a commercial treaty with Great Britain. In 1780, he went ambassador to Holland, and in 1782, to Paris, to negotiate a treaty of peace with Great Britain, having received the

of his profession in Braintree, his native town, and soon obtained business and reputation. In 1764, Mr. Adams married Miss Abigail Smith, a grand daughter of Colonel Quincy, a lady as distinguished for her accomplishments and virtues as for the elevated station in society which Providence had destined her to fill. Mrs. Ad-

in point of convenience, as Boston and Charles- town. Several roads, with the exception of a few in Boston, had not yet been made, if the chosen residence of such people of taste and affluence; but now when Quincy has become united to Boston by the Old Colony Railroad, as closely

multiple loss of him, both executed in Italy by our native sculptor, Greenough. At his death the estate passed into the hands of John Quincy Adams, the son of the venerable President, and upon his death, descended to, and is now occupied as the residence of Hon. Charles Francis Adams, the son of the latter.



A VIEW OF THE ADAMS' MANSION, AT QUINCY.

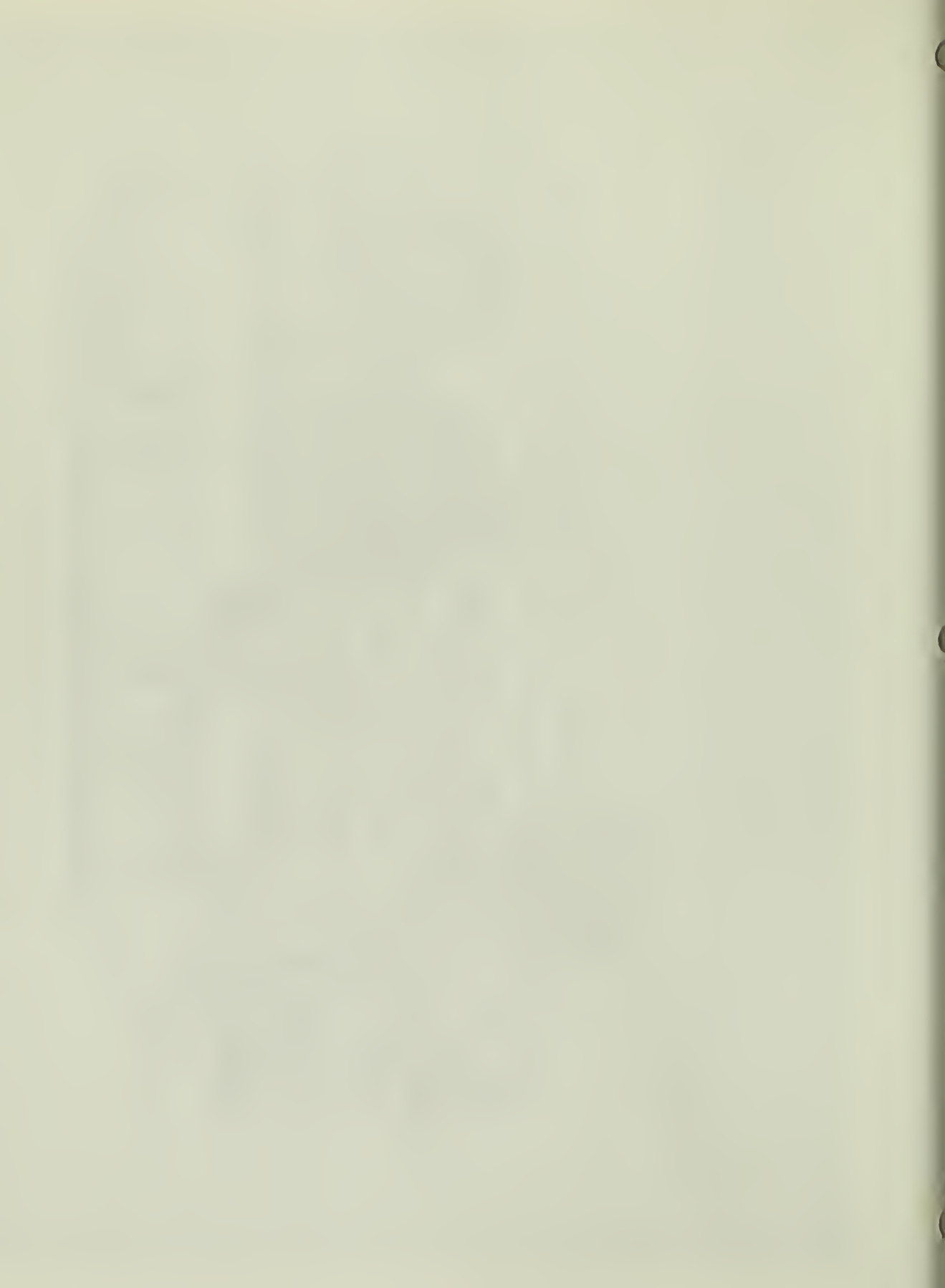
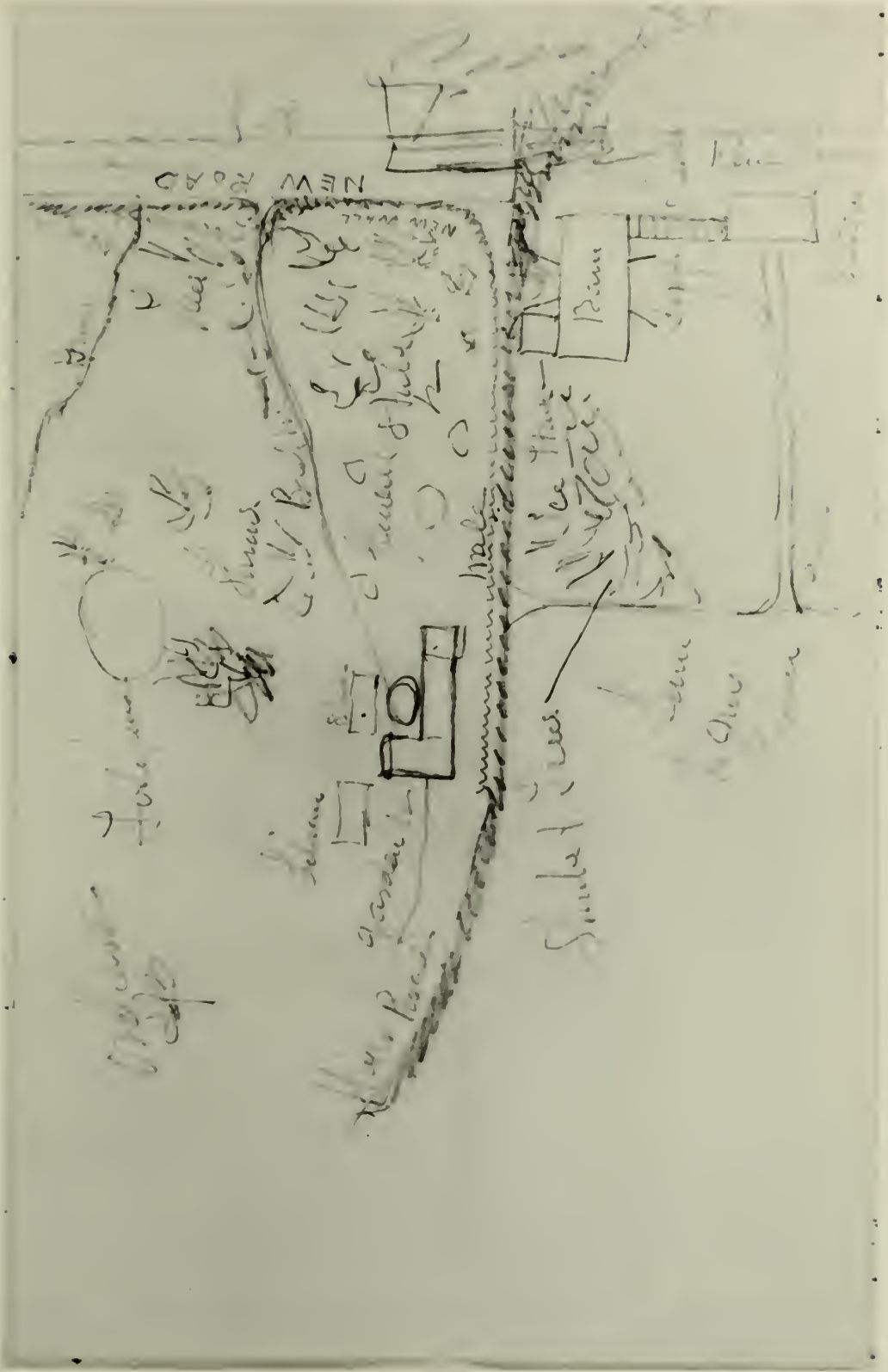


ILLUSTRATION 48

- Title:** Changes in the Old House Grounds
- Artist:** John Quincy Adams 2d
- Date:** c. 1865
- Location:** Included in the Adams' Manuscripts at the Massachusetts Historical Society.
- Reference:** John Quincy Adams 2d communicated with his father, Charles Francis Adams, Minister to England, relative to changes he recommended in the garden and grounds. These recommendations were actually not followed completely but the duck pond and the orchard are in existence today. The service driveway is also still used.



Changes recommended by John Quincy Adams, II.

ILLUSTRATION 49

Title: Old House

Date: c. 1880

Location: Files at Adams National Historic Site.

Reference: The portico was added by Charles Francis Adams in 1852. On August 8, 1852 Abigail Brooks Adams wrote to her husband:

"Today is brilliant but barely warm & the country lovely. Our lawn by the new Portico has not been so green this summer. This rain coming so soon after the other & no sun between, has done wonders. The Mushroom rooms are so thick by the house that the ground by the back fence is white..." - Adams Family Papers, ABA to CFA, August, 1852.

On June 29, 1875 Charles Francis Adams wrote:

"...Dr. Holmes read his poem. A tent had been put up and light chairs procured, so arranged from the eastern portico, that he could easily be heard by all. About two hundred and fifty persons in all..." - Diary of Charles Francis Adams.

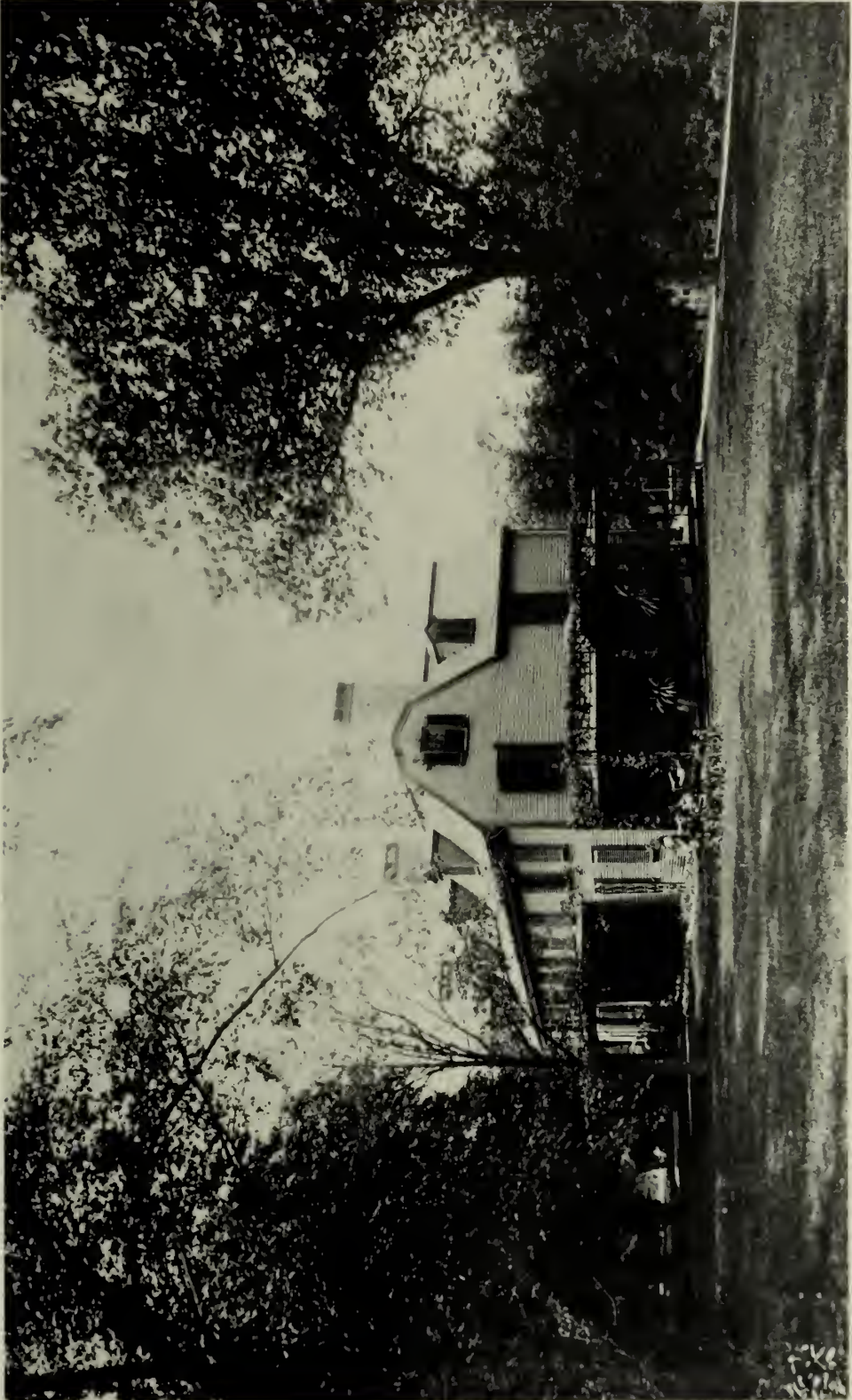


ILLUSTRATION 50

Title: Old House

Date: c. 1915

Location: In the private collection of Wilhelmina S. Harris

Reference: This was the most recent photograph when the writer came to the Old House in 1920. The portico was removed by Brooks Adams in 1920.





ILLUSTRATION 51FRONT DOOR 1731

The old sawn granite blocks lead from the gate to the steps. The steps and brownstone (sandstone) floor of the piazza were uncovered and raised to their present height by Brooks Adams.³

The front door is the original. John Adams is said to have added the handsome brass knocker. The latch and the bell pull could have been added by Abigail Adams since she mentioned in various letters that she had bought brass fixtures for the doors. The glass transom does not show in the 1798 Malcom Drawing. When it was added is not known at this time.

(3) Henry Adams 2d, Adams Mansion, Page 42.



ILLUSTRATION 52WEST STAIRWAY - 1731

The view, as the front door is opened, is this impressive oak stairway. The carpet was put down by Mrs. Charles Francis Adams. During the writer's sojourn at the Old House, 1920 - 1926, Mr. Brooks Adams discouraged unnecessary use of his mother's carpet.¹ He often said that this stairway carpet was too beautiful to walk upon. When he came into the house from a walk in the garden, he had the hired man thoroughly brush his shoes, top and bottom, to protect the carpet. He always added "the carpet is historic, it was my mother's." The staff and visitors have not used this stairway, recognizing that it was always considered a very special carpet. To the left is a Victorian hat rack.

The stair carpet was bought in June 1861.

(1) Adams Papers, MHS, Microfilm-Reel No. 554.

ILLUSTRATION 53HALLWAY - 1731

This picture gives a fine view of the "cat hole" in the door. As late as 1927, the hole was closed by a swinging cover, allowing the cat to enter as well as leave the hallway.

The combination hat rack and umbrella stand adds a Victorian touch to this fine 18th century staircase.

The atmosphere of the entire house is a blending of 18th, 19th and 20th century of Adams occupancy. Continuity of a family's contribution to the continuity of a growing nation is the atmosphere everywhere at the Old House.

In 1788 Abigail wrote her daughter Abigail Adams Smith:

"...I hope soon to embrace you, my dear children, in Braintree; but be sure you wear no feathers, and let Col. Smith come without heels to his shoes, or he will not be able to walk upright. But we shall be more arranged by that time, and, I hope, the chief of our business done. We have for my comfort, six cows,² without a single convenience for a dairy. But you know there is no saying nay."

(2) Correspondence of Miss Adams, Vol. II, page 85-6, edited by her daughter.

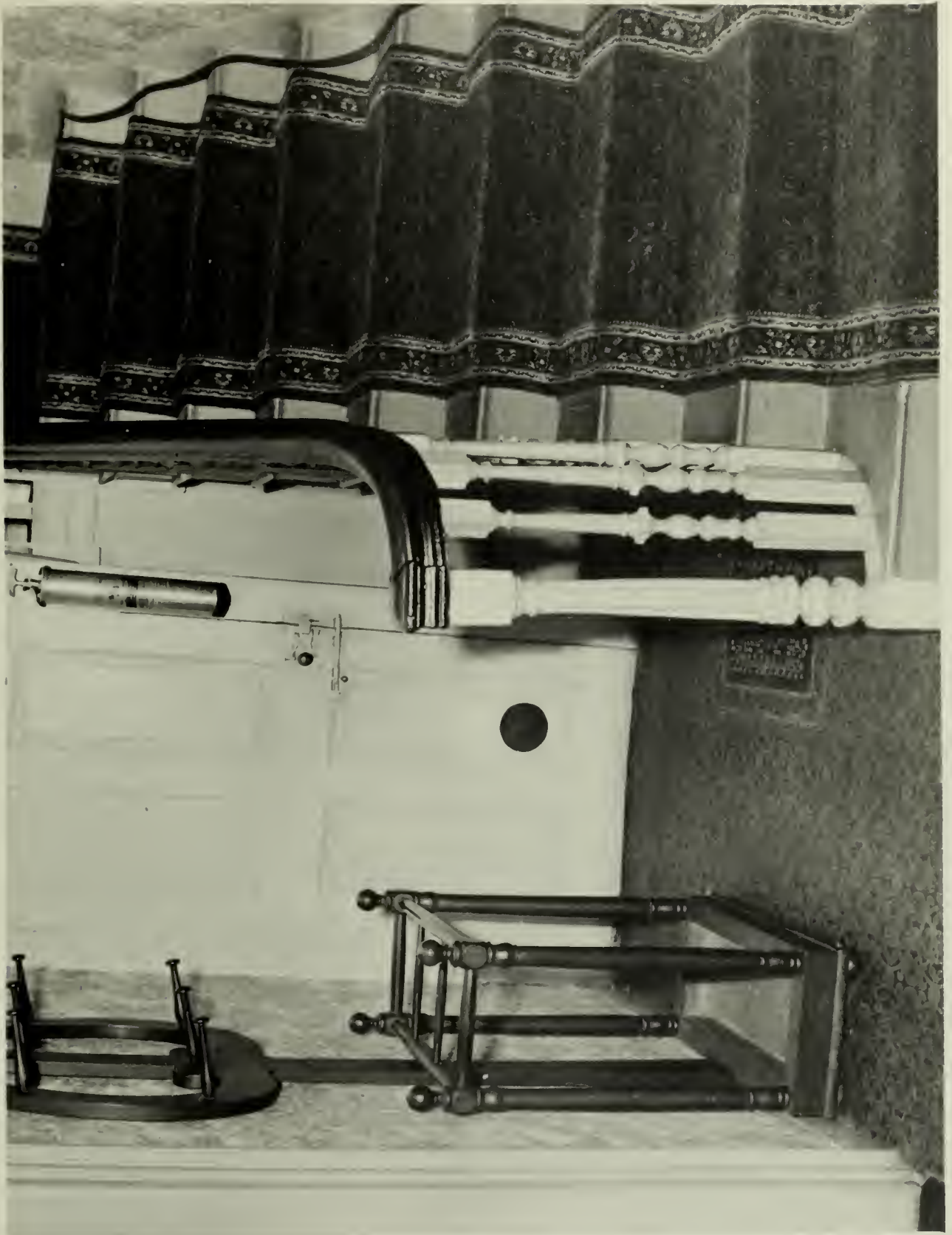




ILLUSTRATION 54

Title: Mahogany Hall Chair

Date: English c. 1860

Description: Small straight chairs with solid wood seats such as these, have long been an English tradition for the entrance hall. Though Victorian in date, the half moulding across the front and the use of the carved rosette indicate Empire influence.

Height - floor to top of back - 33 1/2"

Height of seat - 14"

Width of seat - 15 1/2"

Location: Entrance Hall

ILLUSTRATION 55

Title: Hall Chairs

Date: c. 1860, probably English

Reference: Richard H. Randall, Jr., Director of Walters Art Gallery in Baltimore, called attention to the similarity of the bannister newels found in the William Walters' home to the inverted front legs of these two chairs. The Walters' house was built c 1860.

It is possible that Mrs. Charles Francis Adams liked the idea of chairs for the hall, such as was the custom in England, and purchased these to bring to Quincy in 1868. Chairs were mentioned in the shipping inventory of Charles Francis Adams when he returned from England.



HISTORICAL ASSOCIATION WITH THE PANELED ROOM

From the entrance door on the left side is the mahogany Paneled Room. John Adams used it as a combination Living Room - Dining Room. To make it less dark, he painted the mahogany white! This room, rich with its San Domingo mahogany paneling from floor to ceiling and its wide virgin pine floor boards, is bulging with historic association. It is also the one room in the house which reminds the visitor of the wealth of the first owners - Leonard Vassall, John Borland and Leonard Vassall Borland.

John and Abigail Adams took up residence at the Old House in June of 1788. During their sojourn abroad they had, of course, become widely known and had many foreign friends. As early as September 7, 1788 they entertained for dinner two gentlemen from France, Marquis de Lainneville, Commander of the French squadron and Chevalier Maccarty de Martequés, Captain of the Archilles. Their French ship was in the port of Boston. The following Wednesday, September 10, the Governor of Massachusetts and the Captains of these French vessels and the French Consul were also dinner guests of John and Abigail Adams and their son John Quincy Adams.¹

Two of the most interesting visitors to President John Adams were John Coles and his brother Edward Coles, Secretary of President Madison. Their visit during the summer of 1811 lasted about two days, so naturally they dined in this room. Edward Coles was a neighbor of Thomas

(1) John Quincy Adams Diary, Adams Papers, MHS, Microfilm-Reel No. 15.

Jefferson and reported to Jefferson how cordially Mr. and Mrs. Adams had received them. Edward Coles and his brother also reported that in speaking of Jefferson² John Adams had said, "I always loved Jefferson, and I still love him." They took this message back to Jefferson, who added, "This is enough for me." Since the Adams-Jefferson correspondence was resumed shortly afterwards, the Coles brothers must have contributed to this agreeable and happy relationship.

There were other prominent Americans associated with this room. On July 7, 1817, President James Monroe, accompanied by Commodore Perry, General Swift, Governor Brooks, Lt. Governor Phillips, H. G. Otis, James Lloyd, President Kirkland of Harvard University, Commodore Bainbridge, General Sumner, Henry Colman and others were guests of President and Mrs. John Adams for dinner. The former President of the United States and the new President (Monroe) had a pleasant visit. The weather was fine that day and the countryside beautiful.³

There were literary men of the day who were entertained in this impressive "keeping-parlour" as it was sometimes called by Abigail Adams. On Sunday, September 20, 1817 Henry Bradshaw Fearon wrote:

"In the afternoon of this day, young Mr. Adams came from Quincy to conduct me to his grandfather's... The ex-President is a handsome old gentleman of eighty-four; his lady a seventy-six; -she has the reputation of superior talents, and great literary achievements."

(2) Randall, Jefferson, Vol III, pp. 639-40.

(3) Memoir of Eliza S. M. Quincy, Boston, 1861, p. 185.

Not often do we find details of the menu used upon these important occasions. Since Mr. Fearon does list the food served, we quote:

"...first course, a pudding made of Indian Corn, Molasses and butter; Second, veal, bacon, neck of mutton, potatoes, cabbage, carrots and Indian beans; maderia wine of which each drank two glasses. We sat down to dinner at one o'clock; at two, nearly all went a second time to church. For tea, we had pound-cake, sweet bread and butter, and bread made of Indian corn and rye. Tea was brought from the kitchen, and handed round by a neat, white servant girl. The topics of conversation were various -- England, America, religion, politics, literature, science, Dr. Priestley, Miss Edgeworth, Mrs. Siddones, France, Shakespeare, Moore, Lord Byron, Corbett, American Revolution, the traitor General Arnold."⁴

When Abigail's granddaughter Susan B. Adams was married to Mr. Charles T. Clark, they declined to have a large wedding; but Abigail did serve light refreshments in the Paneled Room.⁵ They departed soon afterward to go to their home in Utica, New York.

Ordinarily, family routine is associated with this fine mahogany Paneled Room. After Abigail Adams' death, William Bentley recorded in his diary on October 30, 1818:

"We have had notice of the death of Abigail, wife of the late President John Adams, who is still living at his home in Quincy. ...The first time I ever saw Madam was at her own house shelling her beans for a family dinner to which without any ceremony or apology she invited me..."

On August 29, 1824 General Lafayette drove from Boston to the Old House to dine with his old comrade, President John Adams. Charles Francis

(4) Fearon, Sketches of America, pp. 11-113.

(5) AA to Harriet Welsh, 1817, Adams Papers, MHS, Microfilm-Reel No. 438.

Adams left a stirring account of this day. Mr. Adams said that out of deference to the strict observance of Sunday, the General did not come in a carriage drawn by four horses, but rather, used only a pair of horses. People stood along the road, but without demonstration since it was the Sabbath. The General arrived at half-past two. He was attended by his son George Washington Lafayette, M. Levasseur, his Secretary, Mr. Colden and Mr. Quincy. Governor Eustis arrived soon after. The dinner passed off well. Young Charles Francis Adams was not seated where he wished to be and for this reason felt it a stupid affair. He did, however, remark that many others in the country would have been delighted to see three distinguished men dining together reflecting upon the old days of the Revolution in which they were conspicuous actors and for which the whole country was (and is) grateful. John Adams was considerably moved by Lafayette.⁶ He found his old friend older than he had expected. Besides this distinguished group already mentioned there were others present for dinner in this room: George Adams; Harriet Welsh; Miss Pierce; Elizabeth Adams; James Foster; Judge Thomas Boylston Adams and his wife; Mrs. Clark; Abby S. Adams and Louisa Smith, making a grand total of eighteen.

One of the travelogue writers of the time was Anne Royall of Alabama. She left five books of her travels which are in the Rare Books Collection at the Boston Public Library and in the Stone Library. In April of 1825

(6) Adams Papers, MHS, Microfilm-Reel No. 55

Anne Royall visited the Old House. She published an account of her visit in History, Life and Manners in the United States. After talking with John Adams in his bedroom, she was invited to go downstairs into the keeping parlour for "a repast, without which no one is permitted to depart from his house."⁷

In 1827 Anne Royall made another visit. This time we have her version of the occasion as well as President John Quincy Adams'. Anne Royall found President John Quincy Adams more reserved than his father had been when she visited in 1826. She was escorted by Thomas Boylston Adams into the parlour where President John Quincy Adams received her. Moments after her arrival an Italian Count came to the residence of the President. They were all invited into the Dining Parlour for tea. The Count and President John Quincy Adams did not follow immediately; but a short time after everyone was seated, they joined the group. The Count was not accustomed to tea, but Judge Thomas Boylston Adams explained the custom. John Quincy Adams declined tea, preferring hot water. Judge Adams was cordial, but during the tea the President never turned his head either way or moved a muscle of his face but continued to eat his crust and drink the water with perfect unconcern.⁸

Of the same visit John Quincy Adams wrote in his Diary on August 9, 1827:

"...Mrs. Royall came from Boston in the same stage with my son

(7) Royall, History, Life and Manners in the United States, pp. 347-350.

(8) The Black Book, by Anne Royall, Vol. II, Washington, 1828, pp. 125-127.

Charles. She is going to Plymouth, and travelling about the country to make another book. She continued to make herself noxious to many persons; tolerated by some and feared by others, by her deportment and her books; treating all with a familiarity, which often passed for impudence insulting those who treat her with incivility, and then lampooning them in books."⁹

There were family celebrations in this room. On February 8, 1877 Eliza Susan Quincy sent to Charles Francis Adams an extract from a letter her mother had written about John Quincy Adams' eightieth birthday:

"We were invited yesterday evening to Mr. John Quincy Adams' - his Birthday of eighty years past. There was all the society of Quincy ...about twenty ladies and sixteen gentlemen:"

Mrs. Quincy related that the supper was pretty with Ices and Champagne.

Mr. Quincy gave this toast:

"The old man eloquent, may his latter years be as happy and tranquil, as that whole course of his past life has been useful and glorious."

Mr. Adams, who was seated during the supper, rose and said:

"Ladies and Gentlemen, I thank you all for your good wishes, which I reciprocate by hoping you will all live to be eighty years of age, and then be surrounded by friends as near and dear to you, as those I see around me."¹⁰

During the time Charles Francis Adams and Abigail Brooks Adams and Brooks Adams and Evelyn Davis Adams occupied the house, this Paneled Room was a morning sitting room and a favorite room for afternoon tea. In 1851 Charles Francis Adams removed the white paint which John Adams had used years earlier. Brooks Adams dedicated himself to improving the sheen of the wood.

(9) Memoirs of John Quincy Adams, Vol. VII, p. 321.

(10) Letter from Eliza Susan Quincy to Mary Jane Quincy, July 18, 1847.

This became the "quality" room in the house. It is interesting that no central lighting was allowed. The spring and fall days were made completely enjoyable by the glowing fire burning in the old fireplace. Only selected wood, cut to the exact measurement required, was used in this room. The andirons were always kept shining like gold. Brooks Adams associated this room with his parents -- his father sitting in the ornate arm chair, his feet upon the rocking footstool and his mother sitting at her desk admiring the garden as she attended to her correspondence. His early memories are not as descriptive as Henry's but establish a direct association of the Paneled Room with the garden. In later life he recalled as a child standing before the window on a rainy day, wishing for the rain to cease so he could go outside to play. His mother, sitting at her desk would reply: "Don't wish for the rain to stop until the garden paths are full of puddles because the hedge and flowers need water." As a man of nearly eighty, he applied the same rule as he looked out the west windows on a rainy day.

Henry Adams in his Education gives an eloquent account of his early memories. Of his Grandmother, Louisa Catherine Adams, he wrote:

"Sitting in the Panelled Room, at breakfast, with her heavy silver teapot and sugar-bowl and cream jug...¹¹ To the boy she seemed singularly peaceful, a vision of silver gray, presiding over her old President and her Queene Anne Mahogany."¹²

(11) The tea set is in the Memorial Room of the Adams National Historic Site.

(12) Education of Henry Adams, p. 18.

ILLUSTRATION 56WEST END OF paneled ROOM

- Title:** Fireplace Equipment
- Date:** Late 18th century
- Comment:** This mahogany room has an impressive fireplace with a border of sandstone which sets off the brass to advantage.
- Description:** The andirons are brass with ball and claw feet. Height: 26". The wire fender has a bow front, brass rim and three brass finials. Height: 10 1/2". The steel shaft tongs with brass handle are supported by the brass hook. Height: 32".
- Reference:** 1911 inventory attributes these fixtures to Abigail Adams.
- Title:** Mahogany Tip-Top Table
- Date:** Late 18th century
- Description:** The center of this American Tip-Top Table has a medallion of satinwood inlay. It has ball and claw feet. Height: 25", Diameter: 23 1/4".
- Reference:** Probably this was the table mentioned by Henry Adams in his Education as being where his grandmother served tea to the Old President.

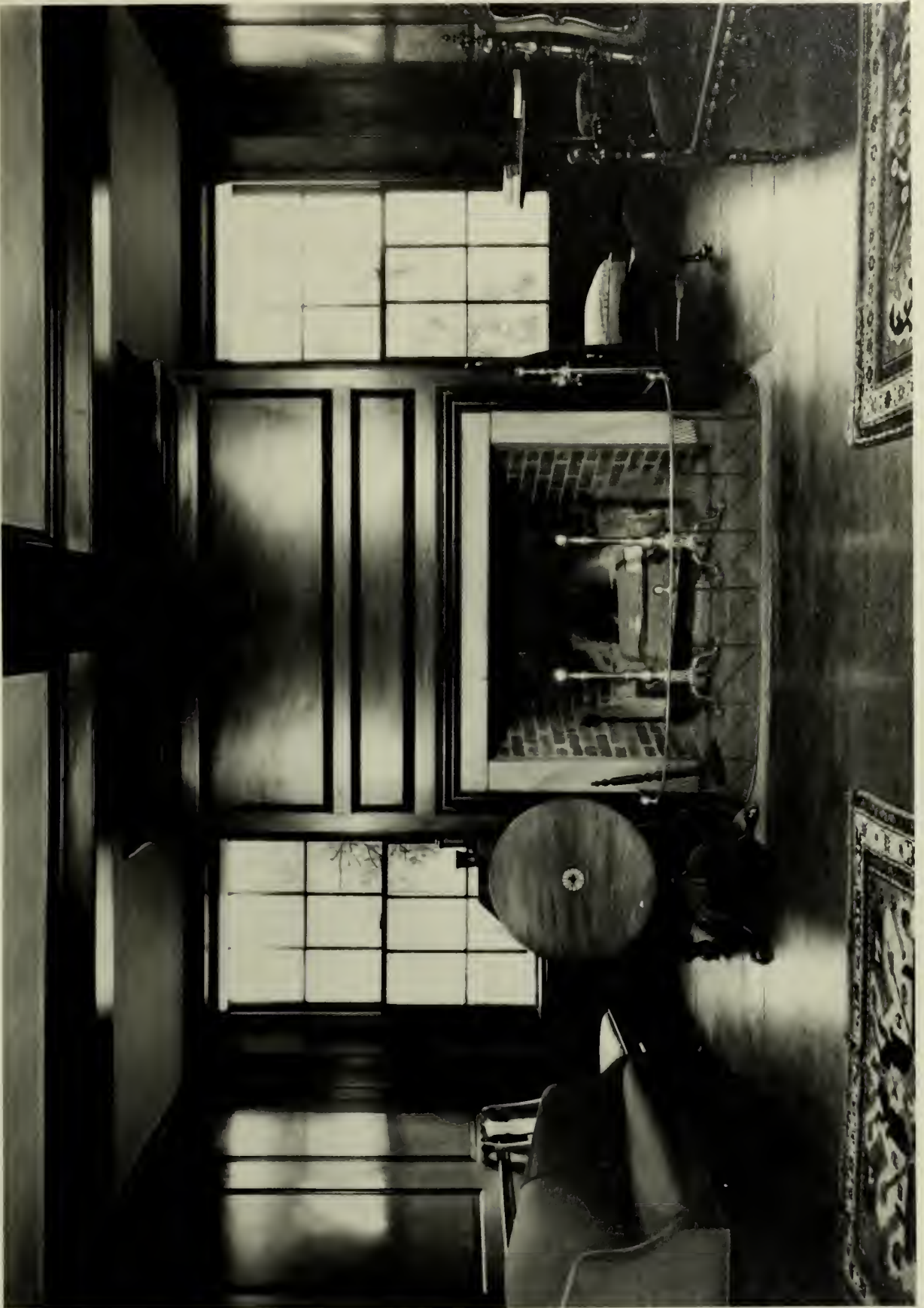


ILLUSTRATION 56 (continued)WEST END OF paneled ROOM CONTINUED

- Title:** Small American Sofa
- Date:** 1795-1815
- Description:** The legs of this sofa are mahogany. It has a curved back with shaped arms and tapered legs ending in spade feet. One leg is numbered IV. In style it has mixed features of Hepplewhite and Sheraton. Height: 33 1/2", Length: 41 1/2", Depth: 21".
- Reference:** Probably belonged to Abigail and John Adams.
- Title:** Oval Mahogany Tip-Top Table in northwest corner.
- Date:** First half of 18th century. It is American.
- Description:** The oval snap-top has a center inlay of crotch mahogany with outline gold band. It has a tripod base with "slipper" feet.
- Reference:** History unknown - always in the house.

ILLUSTRATION 57

- Title:** Spool turned, open-arm, mahogany chair.
- Date:** Victorian
- Description:** The carved open-arm mahogany chair has well turned posts and legs. A floral motif surmounts the high back and the lower seat frame. It is upholstered in old family crimson velvet.
- Reference:** The chair and rocking footstool with needlepoint center strip is associated with Charles Francis Adams and Brooks Adams. For ten years prior to the death of Charles Francis Adams, he used this chair and footstool. Later Brooks Adams used the chair and footstool whenever he was in the Paneled Room. It was here he read "The Morning Herald" and in the afternoon "The Boston Transcript."



ILLUSTRATION 58NORTH AND EAST SIDES OF paneled ROOM

- Title:** Center Table
- Date:** 1765-1780
- Description:** This mahogany breakfast table has two drop-leaves with shaped corners. The center is made of two pieces of wood. The four cabriole legs have pointed knees and ball and claw feet. The under frame is of pine with birch gates. This fine table, especially the legs, has at some time had alteration to the under frame. Height - 27 1/4", Width - 11 1/2" (closed) but 40 3/4" (opened), Depth - 36 3/8".
- Reference:** Has always been in the house; family tradition is that it was used by Abigail Adams.
- Title:** The books on the corner of the table.
- Date:** Varying - they are the books Brooks Adams was reading when he was in this room for the last time.
- Title:** Section of Atlantic Cable
- Date:** 1868
- Description:** A solid brass band around the top and the bottom of the cylinder link. Three rows of twisted steel or brass protect the solid interior which has a small opening for the message unit. Height - 3", Diameter - 2 1/2". Invitation to the official opening of the Atlantic Cable is in the 3rd floor, 1869 section of the Old House.



ILLUSTRATION 59TOP OF TABLE CONTINUED

- Title:** Large Japanese Bowl
- Date:** 18th century or very early 19th century
- Description:** Large, footed porcelain bowl of egg-shell quality. The decoration is on the interior and in overglaze blue and gilt. The inscription reads: "A view of a Tokyo monastery." The interesting blue overglazed border is the Greek key. The bowl is upon an undecorated foot. Height: 3 1/2", Width: 8 1/4", and Width of foot: 3 1/2".
- Reference:** History unknown. Family tradition is that it belonged to Abigail Adams. These bowls have always been kept on the corner of this breakfast table.
- Title:** Small Japanese Bowl
- Date:** 18th century or early 19th century
- Description:** Same as larger bowl except for inscription which reads: "View of Nihonbashi." Height: 1 7/8", Width: 4 3/4" and Width of foot: 2".

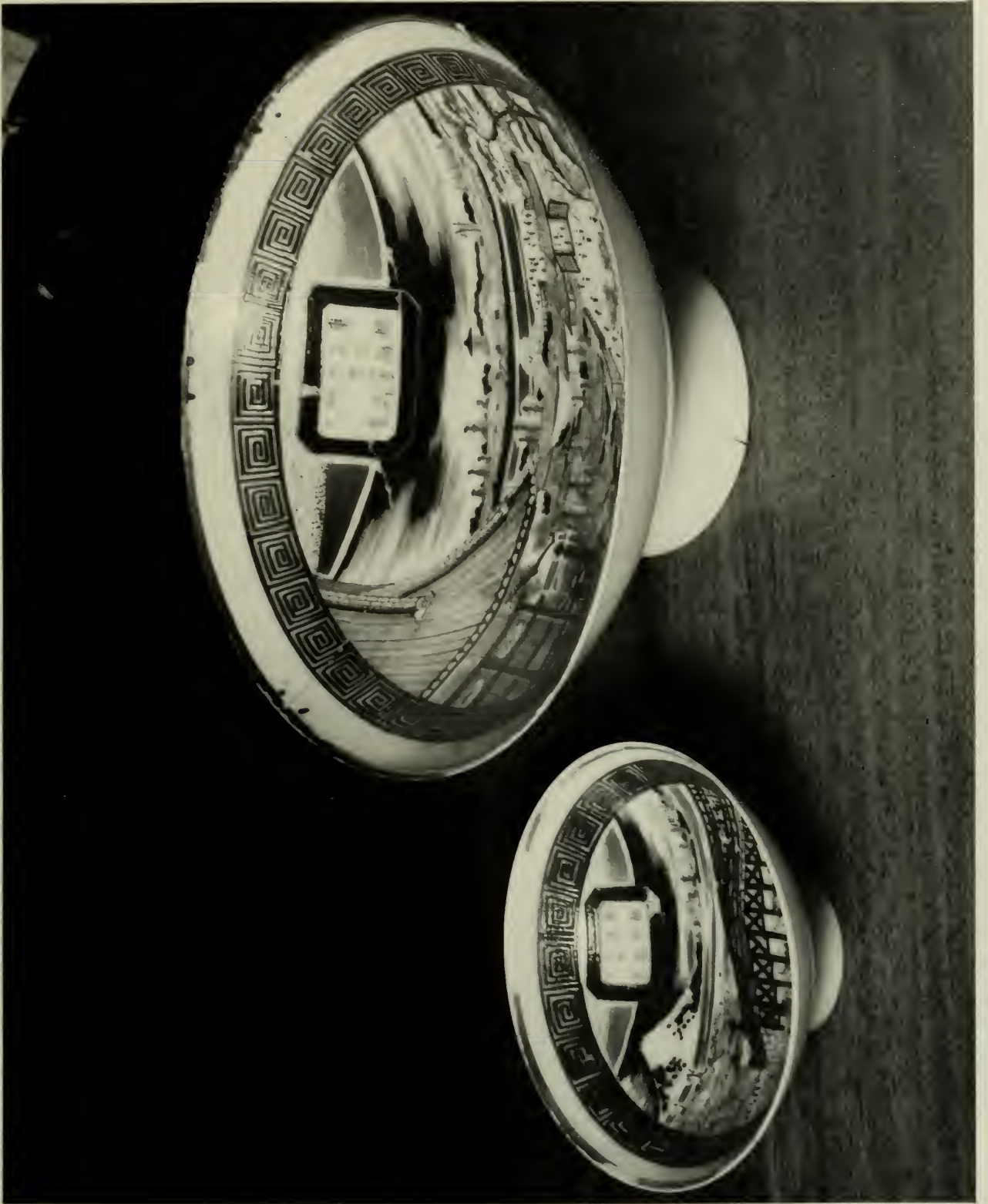




ILLUSTRATION 60TOP OF CENTER TABLE CONTINUED

Title: Candleholder and Snuffers

Date: Probably 1825-1835

Description: The brass tray has an etched border, a small box for matches. The cover to the match box slides to close, and a brass candleholder is in the center. Two candle molds are joined to the tray and candle snuffers fit over the molds. There are three initials, A. B. A., inscribed on the rim of the tray.

ILLUSTRATION 61CENTER TABLE CONTINUED

Title: Tea Cup and Saucer

Date: Late 18th century

Description: The Chinese export porcelain tea cup and saucer have scalloped edges with gray, gilt and red border. There are six bunches of flowers then an inner border of gilt. On the center of the saucer and on the outside of the cup there is a covered urn with the gold monogram E. F. D. Should this be the initials of Mrs. Brooks Adams (Evelyn Davis), the monogram would have to have been added later.





ILLUSTRATION 62CENTER TABLE CONTINUED

- Title: Boy with Grinder (Shown in Illustration 58)
- Date: Unknown but the 1830 period is tradition of the family.
- Artist: Charles Menne
- Description: The boy is in the position of using the grindstone. This grindstone is for the use of striking matches. The open box below is a holder for matches.
- Title: Sewing Box (Shown in Illustration 58)
- Date: 19th century (England)
- Description: The Sewing Box is in the shape of a harpsichord with brass decoration; also contains a music box. It is lined with white velvet with ^a place for fittings outlined in rose satin. It has a mirror inside cover and satinwood inlay in the cover in the design of piano keys. Size of Box: 8" X 11 1/2" X 3 1/4". There are two keys in the Sewing Box.
- Reference: This Sewing Box was used by Mrs. Charles Francis Adams, especially the music box part.

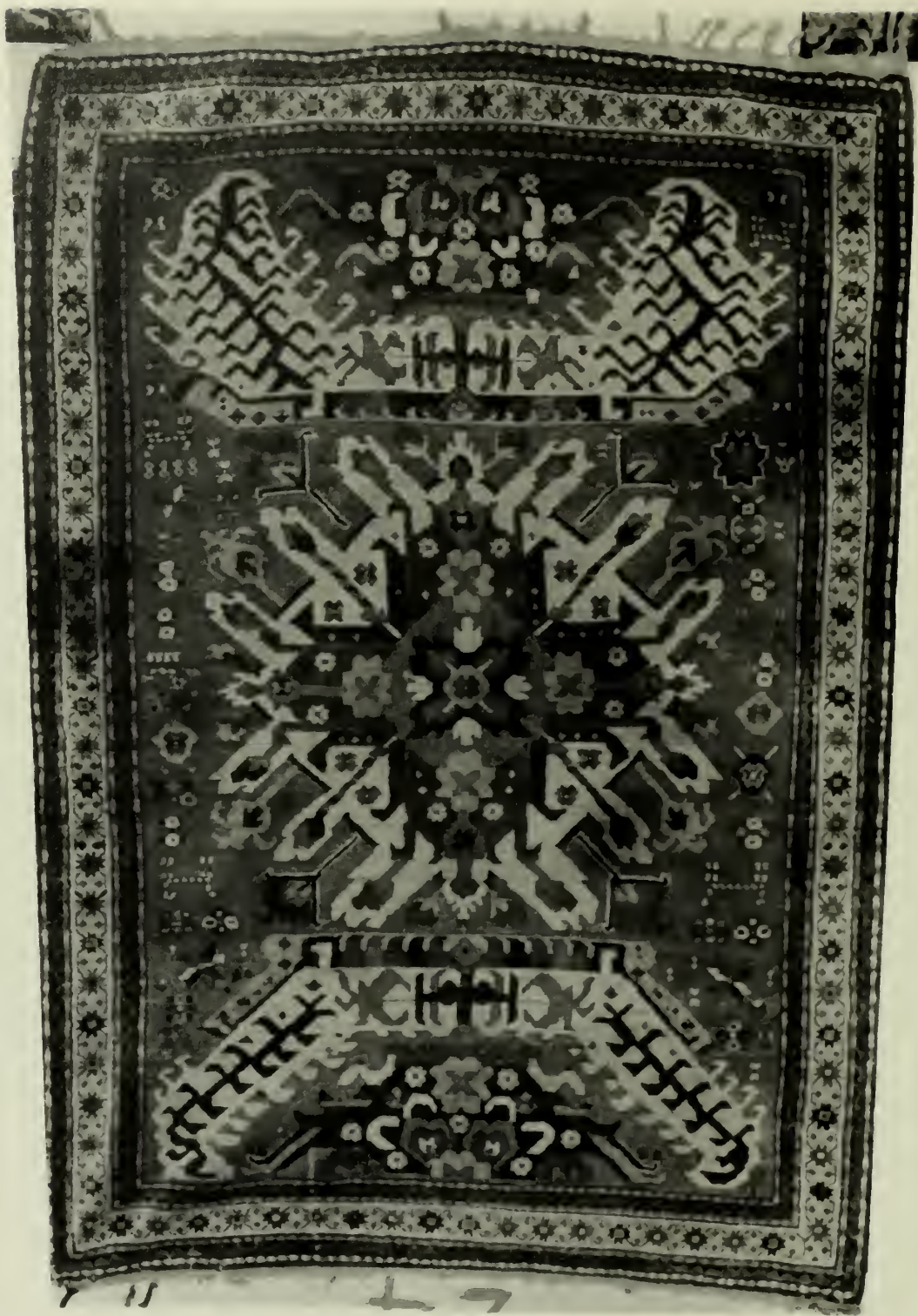


ILLUSTRATION 63RUG ON NORTH SIDE OF CENTER TABLE

- Title:** Tcherkes - Kazak Rug
- Date:** Late 18th century or early 19th century
- Description:** This Kazak Rug is strikingly beautiful with the "Sunburst" design in the center, a touch of blue for the effect of the sky and the brilliant white for the sun. The wide border is "crab." The "saw-tooth" border is bound on either side by the "barberpole." Kazak Rugs are only available from estates since long ago they became too scarce for the open market. The Tcherkes Tribe wove this type of rug. Length: 7' 6", Width: 5' 2".
- Reference:** These rugs were bought at an estate auction about 1880 by Brooks Adams. He gave them to his mother for the Old House.

ILLUSTRATION 64NORTH WALL OF ILLUSTRATION 58 CONTINUED

- Title:** Card Table with folding top
- Date:** 1825-1840
- Description:** This pair of mahogany card tables are Empire style. The folding tops are crotch veneer and swivel to open. The lotus flower is used as the front carved decoration. Just below the top, the pillar has a molding as well as again at the base. The plinth has cut corners and demi-lune indentations. The four feet are also carved with the lotus flower. Height: 30", Width: 36", Depth: 18".
- Reference:** The ownership of these tables cannot be positively identified. The family tradition is that they were Louisa Catherine Johnson Adams'. Since this type was common in Baltimore as well as Boston, there is little reason to doubt the family tradition that they represent the taste of Mrs. John Quincy Adams.



ILLUSTRATION 65TOP OF EMPIRE TABLE

Title: Twin Cachepots

Date: Late 18th or early 19th century

Description: The two Cachepots and Stands are clearly marked by the cross swords indicating that they are Meissen. They have lion head handles ^{are} and gilt trimmed with aqua underglaze. The cartouches are a white background and picture lovers in a garden. The center of the stands have a bouquet of flowers, an inner cord gilt border and outer geometric border followed by a gilt trim. Cachepots - Height: 6", Width (top): 7 1/4", (bottom) 4 7/8". Stands - Height: 1", Width (top): 6 1/4", (bottom) 4 3/4".

Reference: The 1911 inventory listed these as bought in London 1865 by Charles Francis Adams.



ILLUSTRATION 66CUP AND SAUCER

- Title:** Cup and Saucer
- Date:** Early 19th century
- Description:** The tea cup and saucer of egg-shell quality are Japanese. The decoration consists of cock, hen, butterflies and flowers in blue, red and white.
 Height of Cup: 2 3/4" at top width: 3 1/4", at bottom width: 1 1/4".
 Height of Saucer: 1", at top width: 5 1/4", at bottom width: 2 1/4".
- Reference:** Probably purchased by Mrs. Charles Francis Adams in 1865 in London. Cup and Saucer do not match.



ILLUSTRATION 67TOP OF SECOND TABLE

Title:	Bowl
Date:	Late 18th century
Description:	Larger Chinese export bowl is a pinkish color. It has a scene in red on the inside and red flowers on the outside and a double red line about one eighth of an inch from the top. It has been mended by staples. Height: 3", Width: 5 3/4".
Reference:	Used by Abigail and John Adams.
Title:	Cover
Date:	Late 18th century
Description:	Chinese export cover has white ground with decoration of birds and cock with garden flower twigs in the motif.
Reference:	No record. Tradition lost.



ILLUSTRATION 68SECOND CARD TABLE IN ILLUSTRATION 58

Title: Pair of Urns

Date: Early 19th century

Description: This pair of swan-handled urns are French porcelain. On one side is a classical medallion and on the other a basket of tulips and roses. They are rich in gilt decoration. The urns are sitting on a square gilt base. Height: 10 3/4", Width (top): 4", (bottom): 3".

Reference: Listed in the old records, but no special member of the family is mentioned.



ILLUSTRATION 69

- Title:** Bronze Cherubs
- Date:** Unknown
- Artist:** Hebert
- Description:** These Cherubs are beautifully posed. Their arms and legs are well proportioned. The Cherub with face looking down appears to have a more youthful head. They are holding bunches of grapes.
- Reference:** This bronze is listed in the old records but family association is lost.



ILLUSTRATION 70VIEW OF EAST WALL OF paneled ROOM

- Title:** Sofa
- Date:** 1765-1785
- Description:** This American Camel-back Sofa is oak and mahogany in Chippendale style. It has rolled arms. The legs in front are square with chamfered rear corners; the back legs cant out and are chamfered on the inside. The frame is oak. The legs are typical Massachusetts construction. Height: 41 1/4", Width: 70", Depth: 24".
- Reference:** John Adams sat for Gilbert Stuart to paint his portrait in 1823. His son John Quincy Adams was anxious to have his father painted in old age, and he made all arrangements for it to be completed October 30 when his father would be eighty-eight years of age.¹³

(13) John Quincy Adams Diary, September 30, 1823, MHS, Microfilm-Reel No. 37.



ILLUSTRATION 71VIEW OF EAST AND SOUTH WALLS OF PANELED ROOM

- Title:** Table in corner
- Date:** About 1765
- Description:** This very old square topped, mahogany table has an inlay border. The tripod base has slipper feet. Top: 14" square.
- Reference:** It is said to have belonged to Abigail and John Adams. The Holy Bible is the book in the picture.
- Title:** Mirror between windows
- Date:** Probably 1852
- Description:** The corners are heavily carved in floral pattern. There is a carved border of semi-circular design on all sides of the mirror.
- Reference:** It was installed when Charles Francis Adams restored the room, that is, when he removed the white paint from the walls.



ILLUSTRATION 72SOUTH SIDE OF PANELED ROOM CONTINUED

Title: Bowl

Date: Late 18th century

Description: This Chinese export shallow bowl has a rose bouquet in the center and a blue and gilt border.

Reference: It is perhaps the most repaired piece of china in the collection which would indicate that it was meaningful to the family. No positive identification is possible.

Title: Card Table

Date: 1795-1810

Description: This demi-lune Hepplewhite table shown in full view in Illustration 71 is circular when open. The mahogany top has a fan of satinwood and stained dark wood inlay. The border is of plain satinwood. The inside of the top is covered with green felt. The rails are veneered mahogany on pine and the gate of the swinging leg and back are birch. Height: 28 3/4", Width: 36", Depth: 17 3/4".

Reference: This table is one of a pair. It is superbly made and has been prized by all four generations of occupants. Probably came from New York.





ILLUSTRATION 73SOUTH SIDE OF PANELED ROOM CONTINUED

- Title:** Chair
- Date:** 1740-1760
- Description:** This walnut American Queen Anne style Slipper Chair has flat stiles, yoke crest, vase-shaped splat, cabriole legs and Dutch pad feet. The stretchers are block and baluster turned. Number VII is on the inside of the front rail indicating it must have been a part of a set of VII or more.
- Reference:** This Slipper Chair and the other two matching chairs in the room were used by all four generations.

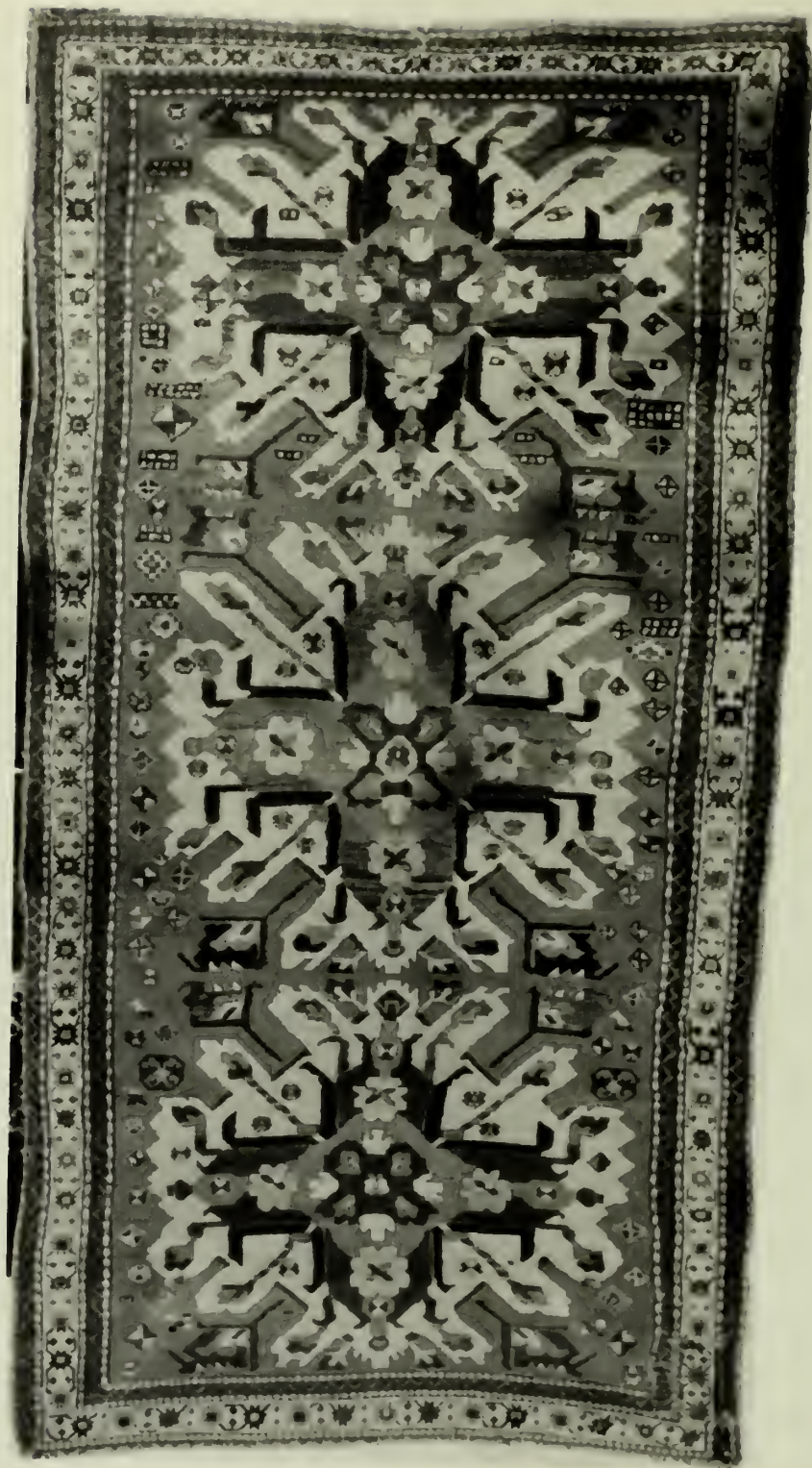


ILLUSTRATION 74SOUTH SIDE OF PANELED ROOM CONTINUED

- Title: Rug
- Date: Late 18th or early 19th century
- Description: This Tcherkes Kazak Rug has the Greek Cross decorated by bold geometric embellishments. The Caucasians were fond of the "Palace" or "Sunburst" design. The rug is very rare since it has three complete geometric designs. It has the "crab" border and the other features described in Illustration 63.
- Reference: Given by Brooks Adams to his mother about 1880.

The writing desk in the southwest corner has not been pictured. It was given by Brooks Adams to his mother about 1880. It has a slant top, bracked feet and is a reproduction.

Attention is called to the position of the furniture. Every piece has the location which has been traditional for the Old House.

Attention is also called to the custom rigidly enforced by Brooks Adams to use white flowers from the garden for decoration of the Paneled Room. He considered white most becoming to the mahogany paneling. If white was not possible, yellow could be used, but never red or blue. This is mentioned as flowers are a part of the furnishings when they are used.

HISTORICAL ASSOCIATION WITH THE DINING ROOM

The Dining Room had undergone more structural changes than any room in the house. We can get a picture of this room when it was Abigail Adams' parlour from small references here and there in the Family Papers.

In writing from London on November 6, 1787 to Cotton Tufts about repairs to the house, Abigail Adams included some remarks about the East Room (now Dining Room). She wrote:

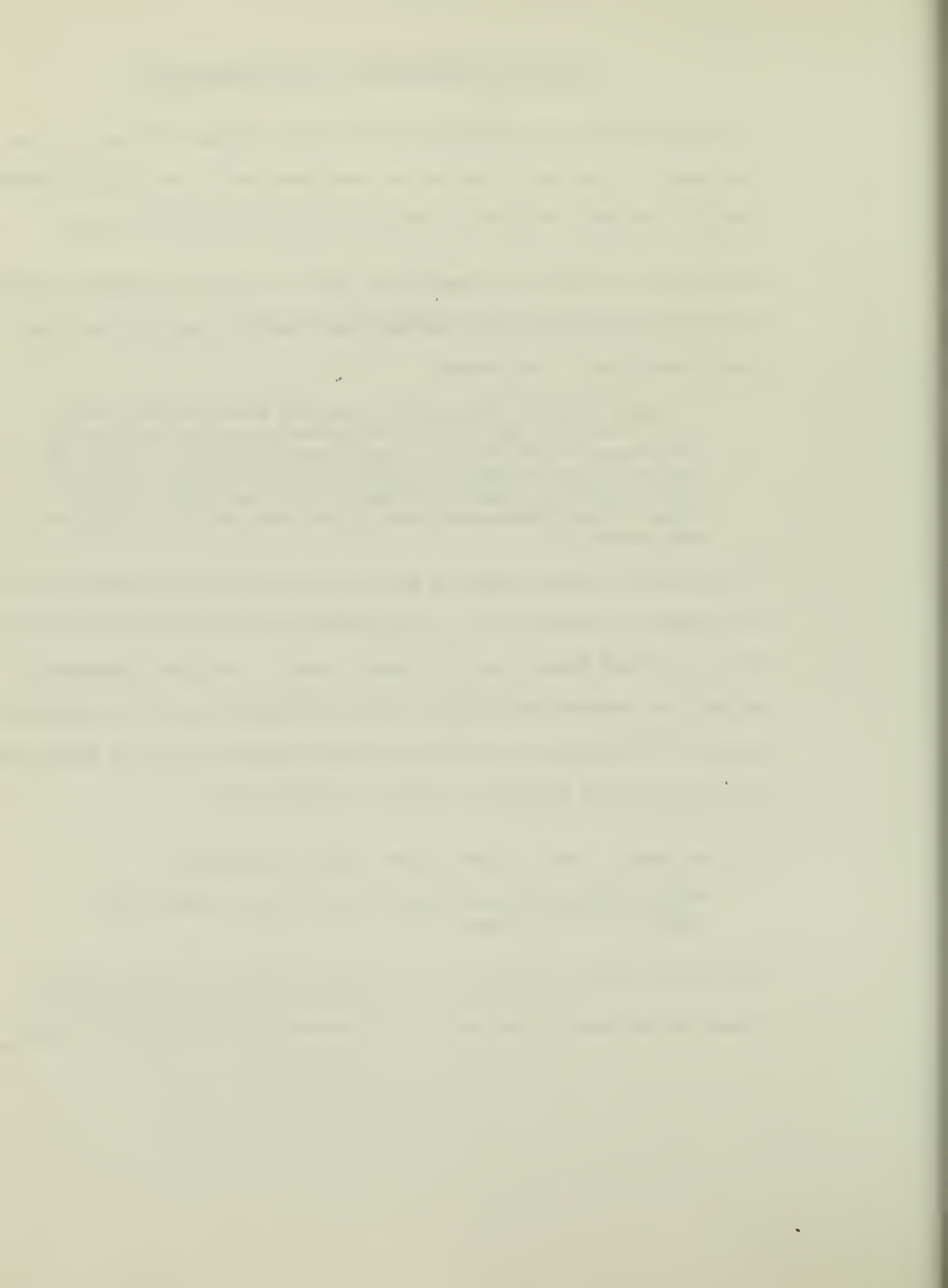
"...With regard to the repairs, painting both without & within, I should be glad to have compleated as soon as possible in the Spring, as the smell is always pernicious to me. The east room to be painted what is called a French grey and as the furniture is red, a paper conformable, will look best. ...iron backs to the chimneys and brass locks upon the door of the two best rooms..."

The Louis XV furniture which is now in the Long Room was upholstered at that time in red damask and is, undoubtedly, the furniture Abigail Adams had in the East Room of the old Vassall house. The large Chippendale mirror, now between the windows on the south wall, was also in Abigail's parlour. In 1790 she wrote from New York requesting it to be packed and sent for the Vice President's home on Richmond Hill.

In 1792 Abigail Adams requested Mrs. Cranch to purchase:

"Brass Andirons at about eight dollars price, Tongues and Shovel for my best Room..."

There was at least one very special event in this room while Abigail Adams was the lady of the house. On November 15, 1798 Abigail's niece



Elizabeth (Betsy) Smith was married to Mr. James Foster of Boston. It was a family wedding with only near relatives attending. Abigail's sister Mrs. Peabody was present, though John Adams and John Quincy Adams were at their respective government posts and could not be present.

When Abigail Adams had the Long Room and Long Hall added in 1800-1801, she made the first structural change in this room. She had the closet South of the chimney removed so that a door could be cut into the new addition. Also she had the small window shown in the Malcom drawing made full size, giving the parlour (now the Dining Room) three south windows.

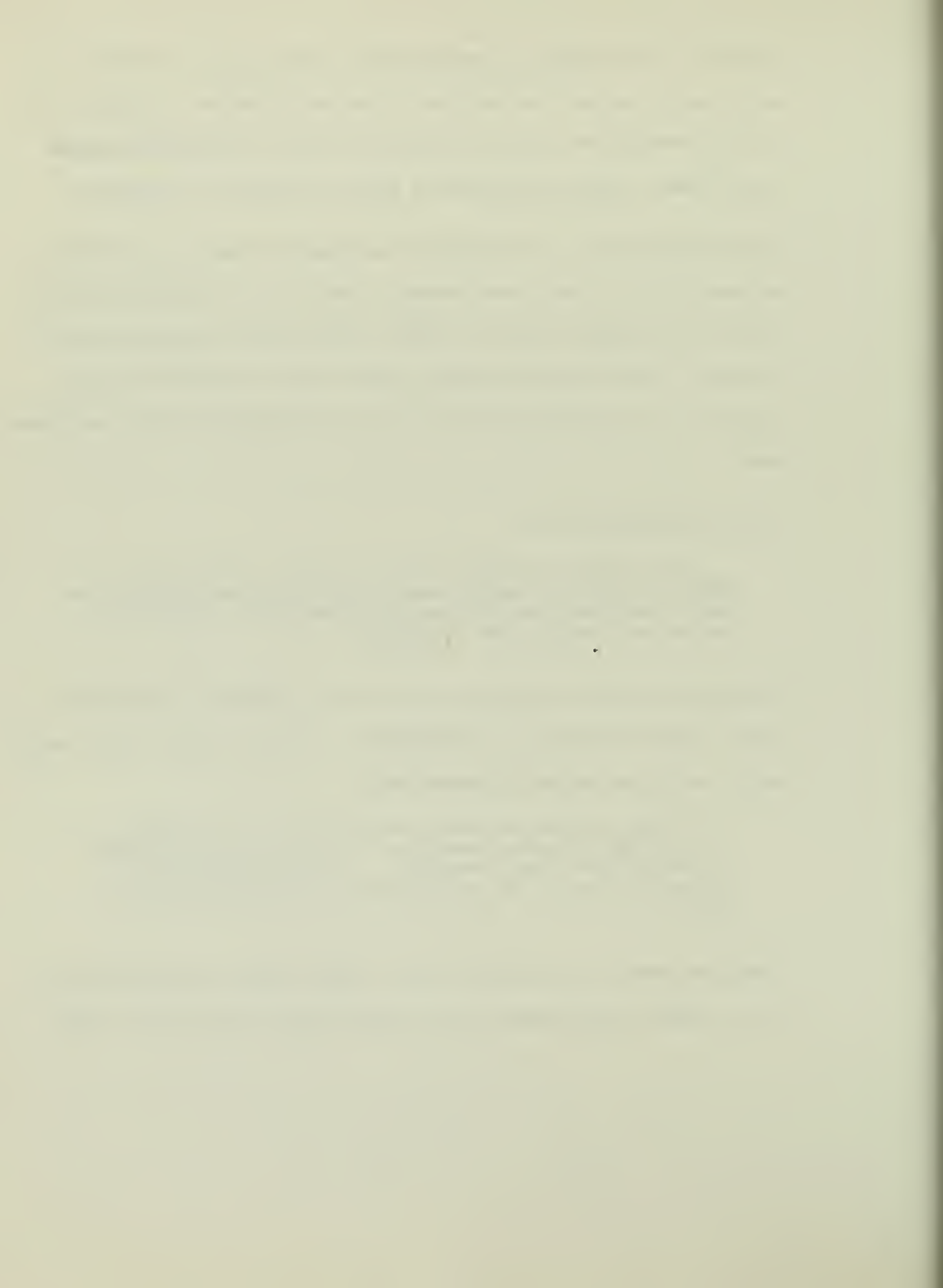
In 1825 Ann Royall wrote:

"...and crossing the gallery enter a parlor, the furniture of which, resembles a female Quakers dress, rich but simple. The chairs are furnished with deep satin cushions, elegant sofas and carpets complete the furniture."

The Dining Room was a parlour as late as July, 1847 when John Quincy Adams' eightieth birthday was celebrated. Mrs. Eliza Susan Quincy wrote to Mrs. Mary Jane Quincy in Nahant that:

"...We were invited yesterday evening to Mr. J. Q. Adams' - his Birthday of eighty years past. There was all the society of Quincy, with some strangers,... - about twenty ladies & sixteen gentlemen. We were received in the middle drawing room."

After the death of John Quincy Adams in 1848, Charles Francis Adams began to restore the Mahogany Room and alter the room used by the Adams



Presidents as their parlour. About 1852 the moldings of the windows and doors were changed to chestnut and the solid shutters were changed to modern louver style. The paper was changed to a dark brown floral pattern and the door knobs to silver plate. The terra-cotta fireplace was installed and gas central lighting added (1860-1861). The regular dining room chairs were exchanged for stronger ones, and this room became the family dining room.

The room is not very large, but Mrs. Charles Francis Adams entertained the church sewing circle. In writing her son Henry she said:

"... Three weeks ago, it was proposed as our Sewing Circle was rather poor, to try to raise a trifle, say 20 or 25 dollars, to keep us along. After talking it over the plan was this. Each member of the Society, say forty persons, should contribute something, either fancy articles, or Cake, and ask our friends to come in the evening and buy our things. The meeting was to be here at all events so as some one must have them I offered, being very glad in that way to return the many hearty teas given me in the winter. The weather had been like July, so that every flower was standing when this took place on Wednesday the 20th a week tomorrow. Caroline Beale and Lucretia dressed the rooms with flowers, and no N. York bridal was ever more beautiful, and the heat and summer. They finished at twelve, at two the members of the Society began to come with their offerings. Some one article, some big, some lovely, some trifles, but the quantity, Mrs. Lunt and I were fairly frightened. Who was to buy one half, and what should we do with them all? was the question. At six o'clock I had tea for fifty persons. The table was laid in the dining room, and they all stood. I had every variety of cake ever heard of, Sponge, pound, plum, mixed, frosted, unfrosted, gingerbread and cream cakes, apple tartlets, and bread cakes, and biscuit; with tea and coffee. Lizzie took one end for coffee, I mine for tea. I am bound to think they liked it, by the way they ate and drank this was my share in the business, and I enjoyed it highly. As soon as tea was over and the table cleared the ladies filled the long table with their cake fruit and flowers for sale, and a sight to behold it was, crammed full. Again the question who was to buy? It had

been agreed among themselves that two young ladies should stand at the door and take fifteen cents from every one who entered. Ellen Lunt and Miss Turner began and others relieved them. At seven people began to come, and bless your heart, there were three hundred and fifty here. Everything worth selling was gone at once, and they could have sold twice as much. The old house never was so full before, and as orderly as a private party."¹

In 1920 Brooks Adams, who had been responsible for the Old House since 1890, resumed his early plans for the preservation of the Old House as an historical memorial. He wanted very much the dining room to reflect Abigail Adams' taste. French gray was considered for the paint, but finally he decided that white would be more useful and more cheerful. The brown floral wall paper had never pleased him so he decided upon a pinkish oatmeal paper which he had in his Boston house. He left, as representative of his father's change in the room, the gas chandelier and terra-cotta fireplace.

For the seventy-seventh birthday of Brooks Adams the table was set for a buffet luncheon using the "gold" service, the green Coalport china, the White House linen table cloth, and the silver used by John and Abigail Adams in the White House. Only his immediate family was invited, but he was delighted to see them in the Old House and garden. That was the last large gathering before the death of Brooks Adams and the beginning of the Adams Memorial Society.

(1) Abigail Adams to Henry Adams, Adams Papers, MHS, Microfilm-Reel No. 545.

ILLUSTRATION 75

Title: Dining Room Table

Date: 1785-1810

Description:

The Mahogany Dining Room Table has two wide drop-leaves and two adjustable semi-circular ends which can be seen in the picture on the north side of the room. The table has two swinging gates and four plain five-sided legs. The outside of the legs is square, but the inside has three panels making five sides in all. The frame and gates are made of oak and the secondary frame is pine. The style is late American Chippendale.

Size: Height - 28 1/2", Width - 36 1/4" (Dia.), Closed - 17"

The semi-circular ends can either be joined to the ends of the table and make an oblong table or placed together to form a round table. The Sheraton or Empire Chairs, on the north and south sides of the table and also against the walls, were used as Dining Room Chairs when Charles Francis Adams changed this room from a parlour to a Dining Room. These chairs were first owned by John Quincy Adams. The Dining Room Chairs have curved frames, two slat backs and the seats are covered in black haircloth. Alice Winchester, the most respected Editor of Antiques, pictures on Page 33 of "How to Know American Antiques" a chair ever so similar to the Adams' Chairs. She calls it a Sheraton (Grecian Chair). On the following page she writes:

"Rather more common is the 'Grecian' type with a wide slat topping the back and other slats, plain or shaped, below it. This type usually has saber legs, the front ones flaring forward, the rear ones backward."



ILLUSTRATION 75 (Continued)

The two Maple Arm Chairs at the ends of the Dining Table have curved backs and caned seats. The front legs are straight, but the rear ones flare backward. These chairs were brought into the house by Mrs. Charles Francis Adams from her father's estate in Medford.

Reference:

This table originally belonged to John and Abigail Adams and has been used by the successive generations. Mr. and Mrs. Charles Francis Adams and their four distinguished sons probably discussed world wide problems at this table.

ILLUSTRATION 76

Title: Semi-Circular Section of Dining Room Table

Date: 1785-1810

Description: This illustration is included to show in more detail the appearance of the circular sections. Height - 28 1/2", Width - 36 1/4" (Dia.).



ILLUSTRATION 77

Title: Detail of a small section of the circular part of the Dining Room Table

Date: 1785-1810

Description: Richard H. Randall, Director of the Walters Gallery, called attention to the detail work shown in this picture. Such detail work was not applied to the drop-leaf part of the table.



ILLUSTRATION 78

Title: Rug

Date: Late 17th or 18th century

Description: The position in the room for this rug can be seen in Illustration 75. It lies between the Dining Room Table and the Sideboard. This rug is a Daghistan. It is long and narrow since it was made for the purpose of spreading over a grave much as we use flowers today. The colors are soft and blend well as might suggest the feeling of the whole family on the occasion of death. The darker shades portray sorrow, and the white represents hope. Greek Crosses fill up the field. The prayer niche is included. The comb representing cleanliness and the dog representing the sacred emblem used by Mohammed on his entrance into Mecca can be found near the niche. The rug is of very fine quality and in excellent condition (1966). Size: Length - 5'10", Width - 2'10".



ILLUSTRATION 79DINING ROOM SIDEBOARD

Title: Dining Room Sideboard

Date: 1795-1810

Description: This Sideboard has six legs, is serpentine in shape and has an inlay of Satinwood. The top has a triple band of Satinwood, which is repeated at the bottom of the case.

Reference: This handsome Sideboard was brought from Washington, D. C. by Mrs. Brooks Adams. It had been used in her family for a long time. When her father, Admiral Davis, died, Mrs. Adams chose the Sideboard to represent her taste in the furnishings for the Old House.



ILLUSTRATION 80

Title: Dining Room Sideboard

Date: 1795-1810

Description: A better view of this significant piece of furniture is provided by this illustration.

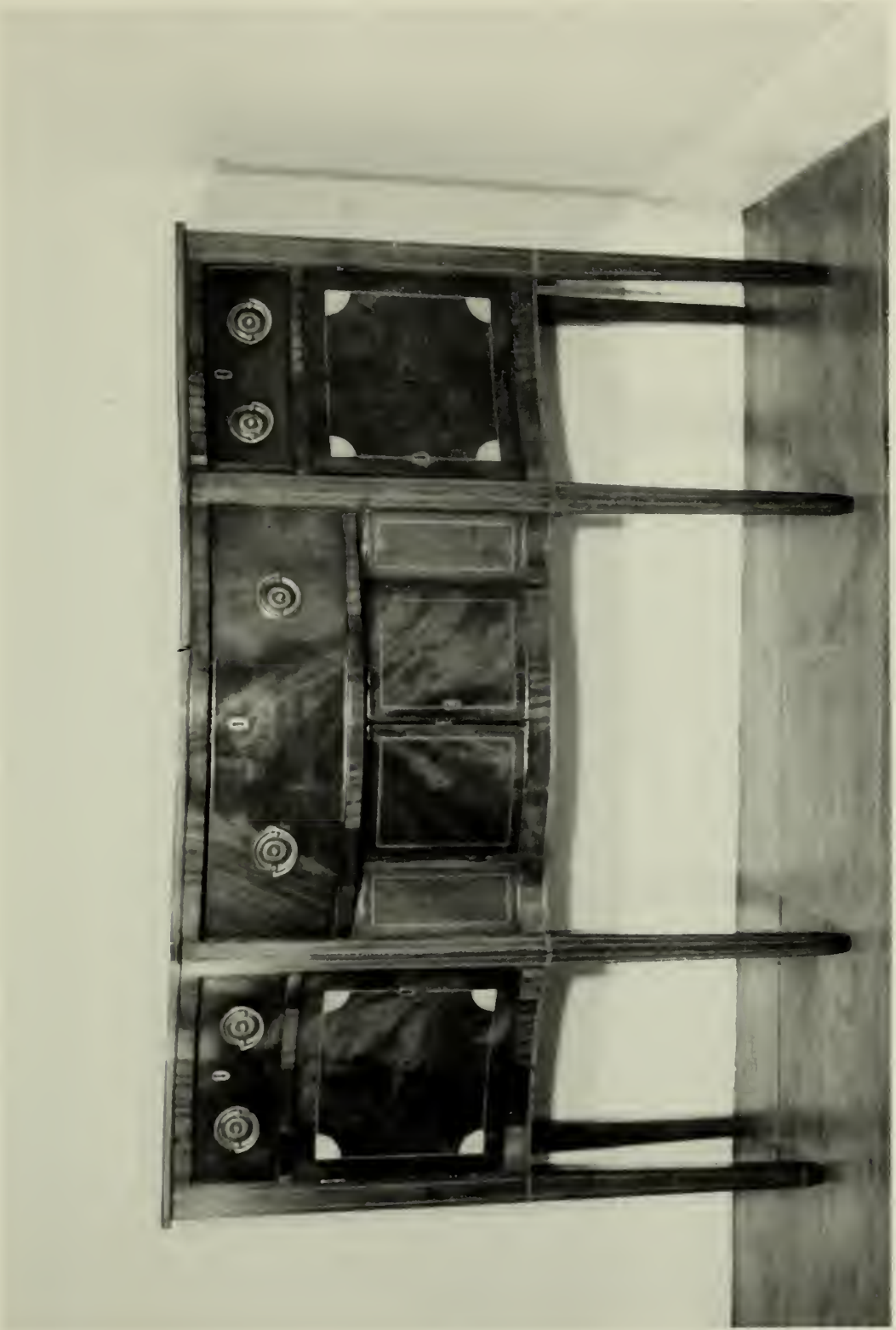


ILLUSTRATION 81

Title: Butler's Secretary of Sideboard

Date: 1795-1810

Description: The top pulls of what appeared to be the center drawer, Illustration 80, is like a Butler's Desk. When the center section is pulled down it reveals a Butler's Desk with three central drawers flanked on each side by a drawer and each surmounted by two pigeon holes. In the very front of the curve is a secret compartment.





ILLUSTRATION 82SIDEBOARD

- Title: Sideboard
- Date: 1795
- Description: This view of the Sideboard shows the graining, the drawer pulls and the large amount of inlay. The legs to this Sideboard are unusual. The center legs are actually five-sided.
- Reference: We have shown this Sideboard in great detail since it is unusual. It was the great pride of Mrs. Brooks Adams and much admired by her husband.

ILLUSTRATION 83

Title: Candelabra

Date: 1865-1885

Description: This pair of Candelabra has tear drop prisms and glass garlands strung on wire. They are in "mint" condition. Height of one Candelabra is 19 3/4" and the height of the other is 20 3/4".

Reference: These Candelabra have always been known in the family to be Waterford Glass. There is considerable doubt in the mind of the writer of this report if this is accurate. In Antiques Magazine, page 320, March Issue, 1966, are photographs of a pair of Candelabra quite similar to these with the date of 1765 saying they are English Cut Glass. Should these be 1765, they would have to be English since the Waterford Glass works did not begin until around 1783. This does not take away any of the significance but rather adds interest. Until the date 1765 has been verified, it is safe to carry on the tradition of the family that these are Waterford Candelabra.



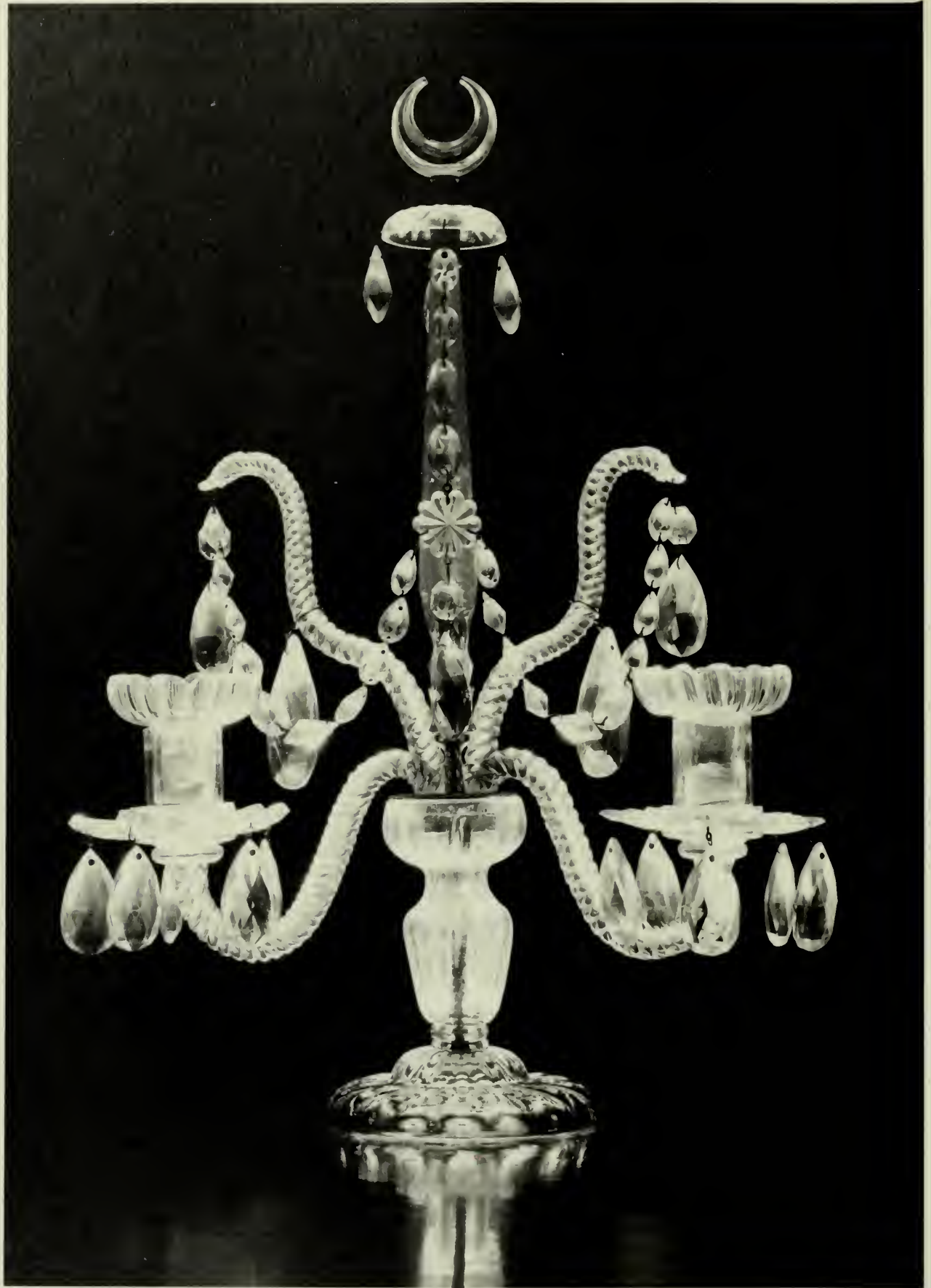


ILLUSTRATION 84CANDELABRA

Title: This photograph shows the Candelabra in greater detail.

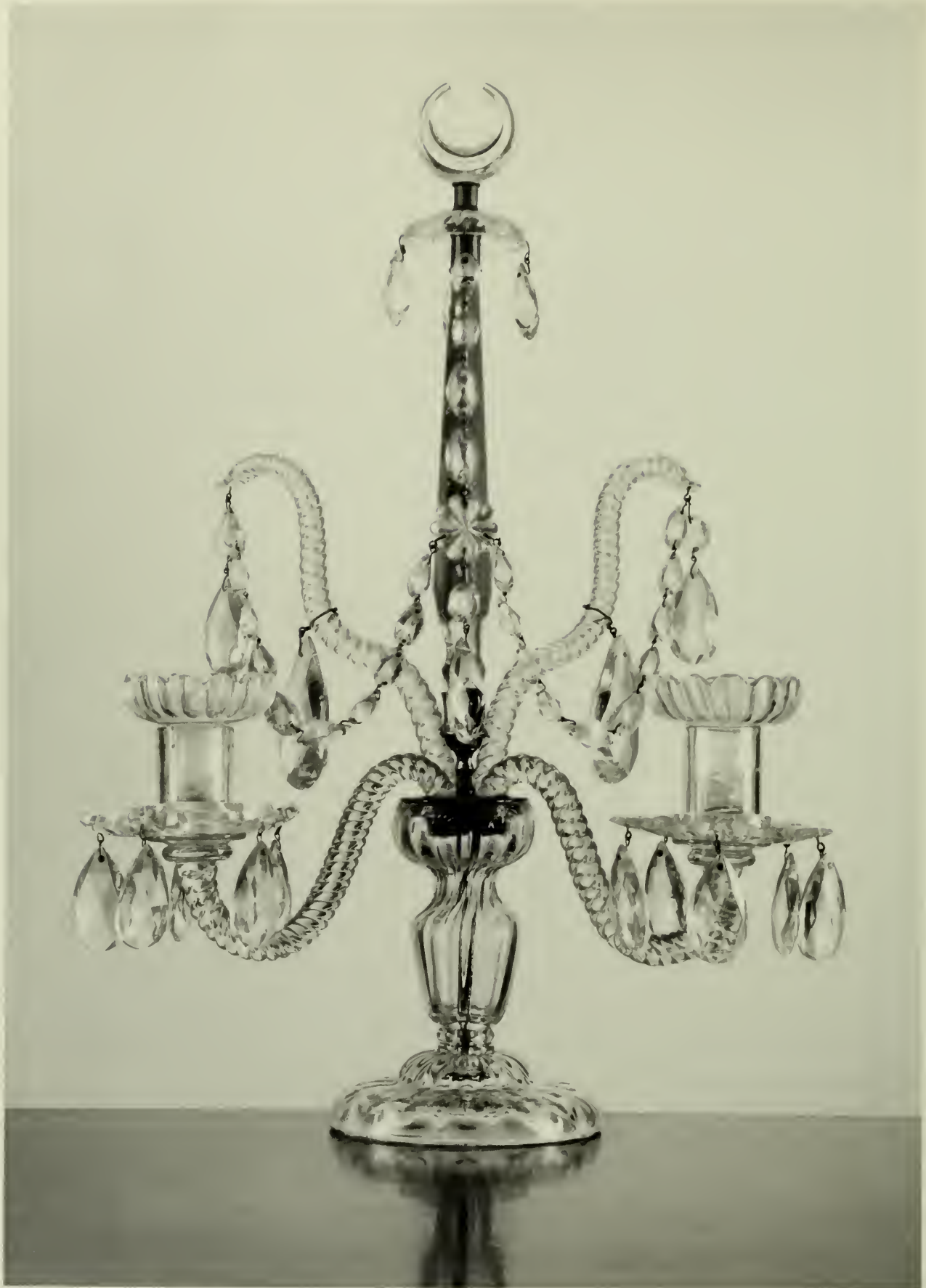


ILLUSTRATION 85CANDELABRA

Title: Candelabra

Reference: This Candelabra is one of a pair which has always been in the house. They were used by all four generations of the family and are shown here in detail because of their fine quality.

ILLUSTRATION 86TOP OF FIRST SIDE TABLE

- Title:** Plate, Covered Pitcher, Sauceboat, Shallow Bowl
- Date:** Late 18th century
- Description:** These four pieces of Chinese export porcelain have a central rose bouquet, an inner gilt border with red pencil outline, and a wide border of roses and sprigs.
- Reference:** Originally used by Abigail Adams and prized by all the Adams family. These four pieces are a part of a large set of this export china.



ILLUSTRATION 87TOP OF FIRST SIDE TABLE

Title: Pair of Knife Cases

Date: c. 1770

Description: These Hepplewhite Knife Cases are made of mahogany with a narrow strip of veneer around the bottom of the case for decoration. The key hole is decorated by original silver escutcheons. The holder at the top is also silver. The interior is of crotch mahogany with inlay around the top and around the opening.

Reference: Family records attribute these Knife Cases to Abigail and John Adams. The silver shown in the case was silver that Abigail Adams bought in France in 1784.

Size: Height at back - 13 1/4", Widest part of base - 9 1/2".





ILLUSTRATION 88PORTRAIT OF PRESIDENT GEORGE WASHINGTONHANGING ABOVE THE SIDEBOARD

Title: Portrait of President George Washington 304 v. 23
 Date: 1790

Artist: Edward Savage

Description: The head and shoulders of President Washington were painted from life and according to Miss Louisa Dresser, Curator of the Collection - Worcester Art Museum, "Washington portraits from life are thought the cream of early American Painting." His costume is handsome and the elaborate painting of the ruffles of the jabot are becoming to his uniform. The gold epaulets on his shoulders show the gold design in perfect detail.

Reference: Edward Savage was born in 1761. His early life was passed in Princeton, Massachusetts. In 1789 he went to New York where he painted the portrait of President Washington for Harvard University. On December 21, 1889 Washington entered in his Diary:

"... Sat from ten to one o'clock for a Mr. Savage to draw my Portrait for the University of Cambridge in the state of Massachusetts at the request of the President and Governors of the said University."

Then three and one half months later we find another entry:

April 6 1890... "Tuesday, 6th sat for Mr. Savage at the request of the Vice President to have my portrait drawn for him."

In this portrait President Washington is more informal than the Harvard portrait. He does not wear the emblem of the Society of The Cincinnati which he had on in the Harvard portrait. It is not a replica as is so often mentioned. There was at least one sitting making it from "life."

ILLUSTRATION 88 (Continued)

Josiah Quincy, who knew President Washington and liked to look at these portraits, used to say that President Washington looked just like this portrait before he lost his teeth. Brooks Adams always said it was the tradition that his grandfather, John Quincy Adams, liked this portrait because it was a more human likeness than other official pictures.

Size: Height - 29 1/2", Width - 24 1/2", with 2" gilt composition frame.



ILLUSTRATION 89

PORTRAIT OF MARTHA WASHINGTON HANGING ABOVE
THE SIDEBOARD BESIDE PRESIDENT WASHINGTON

- Title: Martha Washington *Co + No 104*
- Date: 1790
- Artist: Edward Savage
- Description: Martha Washington is wearing a sort of fluted nightcap in style in 1789. Though the headdress is elaborate and stylized, Savage has treated the fluting with a very natural fluffy stroke. Her lace shawl has a lovely design and her gown is soft and flattering. This portrait was done at the same time as President Washington.
- Size: Height - 29", Width - 24", with a 2" gilt composition frame.
- Reference: Pasted on the back of the portrait of President Washington is the receipt signed by Edward Savage which reads:
- "Received New York the 17th of April 1790 of the Vice President of the U. S. forty six Dollars and 2/3ds for a portrait of the President of the U. S. & His Lady - Signed Edward Savage."
- Endorsed in upper left hand corner by Abigail Adams:
- "Savages Bill/April 17, 1790."
- The tradition is that these two portraits have been hanging in this room in the same places since Abigail and John Adams came back to the Old House in 1801. This seems reasonable as this room was at that time Abigail Adams' parlour.



ILLUSTRATION 90OVER SIDE TABLE

Title: Portrait of Edward Boylston Cook No. 2

Date: 1723-24

Artist: Robert Harris

Description: This handsome, richly dressed gentleman with a becoming head of hair (wig no doubt) was a cousin of Susanna Boylston Adams. The letter in his hand bears the name "Wigglesworth." The soft scarf and silk coat have been skillfully painted. The confident facial expression gives the impression of a successful, prosperous citizen.

Reference: From a letter written by Edward Boylston on his way from Barbados, West Indies to England he wrote:

"May 9, 1724 at Sea, I observe how merry you and Mother have made yourselves about my picture and in truth I expected that the superscription of the Letter in my hand would have raised that dispute; and since you have left it to my arbitration I pray that the award may be defferr'd until my return home which I don't expect will be much sooner than this time two years a great while forward I confess."

Professor Wigglesworth claimed the picture since the letter visible in the portrait was directed to him. John Adams had delivered the portrait to Professor Wigglesworth. Finally, after the death of Professor Wigglesworth, the portrait was sold at auction. Ward Nicholas Boylston purchased it and presented it to John Adams.²

Size: Height - 29", Width - 25" with 4" carved and gilded wood frame.

(2) Information taken from Memoirs of Reverend John Pierce M.H.S. Proceedings XIX, pp. 384-5 (2nd series).

ILLUSTRATION 91

GENERAL VIEW OF THE NORTHEAST CORNER OF THE DINING ROOM

Description: General view of the northeast corner of the Dining Room showing the Dining Room Table with the Canton Bowl, the Side Table with the Knife and Fork Cases, and The Engraving of The Death of Lord Chatham and a Portrait of John Adams.



ILLUSTRATION 92BOWL ON TABLE

Title: Chinese Export Porcelain Bowl

Date: Late 18th century

Description: This is a square Canton design salad bowl. There are clear views in blue and white of Canton. The darker blue band at the top of the bowl is marked by thin lines making a geometric design. Finally there is a white rim around the top.

Reference: The Canton export porcelain was used by the four generations who occupied the house.

Size: Height - 4 1/2", Width - 9 1/2".





ILLUSTRATION 93DESIGN OF THE INSIDE OF THE CANTON BOWL

Title: Inside of Chinese Export Porcelain Bowl

Date: Late 18th century

Description: In the center of the inside of the bowl is a view of Canton. There is a darker border with white rim around the top of this interesting bowl.

ILLUSTRATION 94TOP OF SECOND SIDE TABLE

Title: Pair of Knife Cases With Key

Date: c. 1790

Description: These Sheraton Knife Cases are of satinwood with inlay decoration. The interior of the lid has a circle of inlay with an 8-pointed star in the center of the circle.

Reference: The family tradition is that these cases are American and belonged to John Quincy Adams. The silver was used by John Adams at the Washington White House; later generations used it in Quincy at the Summer White House.
Height at rear of Case: 15 1/4", Widest part at base: 11 1/2".

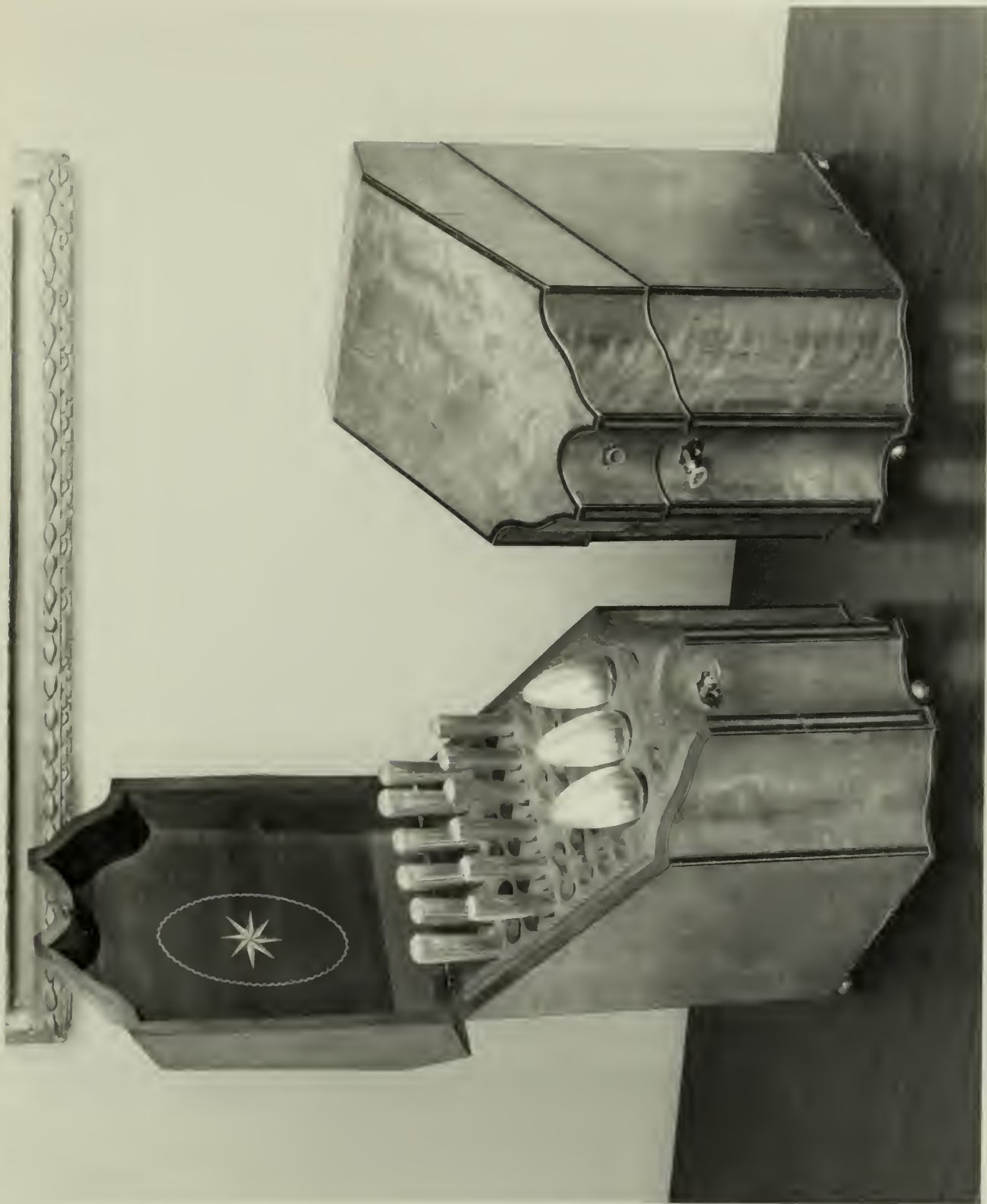




ILLUSTRATION 95ON THE SECOND SIDE TABLE

Title: Pair of Decanters

Date: c. 1810

Description: The handsome English Glass Decanters have gracefully curved handles, cut panels, and pointed stoppers. They are heavy glass. They lack the star cutting under the bottom which is so prevalent in Waterford.

Reference: Family tradition is that these Decanters are English Glass and that they were Louisa Catherine and John Quincy Adams'. Because the Irish glass cutters came to England, it is difficult to tell English from Irish Glass. Authorities have identified these as English.

Size: Height - 12", to top of stopper - 14 1/2"



ILLUSTRATION 96ON THE SECOND SIDE TABLE CONTINUED

Title: Frosted Jug with Stopper

Date: c. 1820

Description: This Frosted Claret Jug has an ice well opening under the handle.

Reference: Practically nothing is known beyond the fact that it is said to be French and was listed by Henry Adams 2d as: "John Quincy Adams' Frosted Wine Decanter with its curious pocket for ice." There is also a similar one listed by Charles Francis Adams in his financial ledger. From this information it can not be positively identified as John Quincy Adams'. It has been on this table since 1920 to the knowledge of the writer and was highly valued by Brooks Adams.

Height: 14 3/4".

ILLUSTRATION 97ABOVE THE SECOND SIDE TABLE

Title: Engraving of Death of Lord Chatham

Date: 1779-1781

Artist: Copley

Description: When Copley painted the oil of this engraving, he painted each person as a portrait. A small map accompanying the engraving identifies each person.

Reference: In 1949 The Fogg Museum cleaned and re-backed the engraving at which time the name "J. Q. Adams, London-1816" was found on the back. John Quincy Adams was Minister to England at that time which suggests that he was the original owner. In contradiction to this, there is a description of the Old House in Homes of American Statesmen, 1855, pages 319-323 which reads:

"...There is a fine engraving of Copley's picture of The Death of Chatham. It is a beautiful copy, presented by the painter to John Adams."

It is the family tradition that it belonged to John Adams but the inscription found by The Fogg Museum throws some doubt on it being a presentation copy.

The infirm William Pitt, Earl of Chatham, rose to speak in a debate on the war with the American Colonies but swooned, the victim of a stroke to which he shortly afterwards succumbed.





ILLUSTRATION 98NORTH WALL OF DINING ROOM

- Title:** John Adams *Cat No 74*
- Date:** c. 1798
- Artist:** William Williams
- Description:** This portrait is painted on wood. John Adams appears more reserved and more important than in other portraits.
- Reference:** This painting was bought by Henry Adams and presented to the Old House in 1906 when Brooks Adams was collecting family items to be included with other historic items. It was engraved by H. Houston and a copy of this engraving is in the Museum Room at the Adams National Historic Site.

ILLUSTRATION 99GENERAL VIEW OF THE EAST WALL OF THE DINING ROOMSHOWING THE FIREPLACE AND THE PORTRAIT OF JOHN ADAMS

Title: John Adams

Date: 1823

Description: This copy of the John Adams portrait painting by Gilbert Stuart, 1823, was done by Jane Stuart, a daughter of Gilbert Stuart. Although he was eighty-eight years old, his eyes and facial expression are alert and interesting.

Reference: The original of the painting was done at the request of John Quincy Adams who wished to have a portrait of his father in his later years. On September 11, 1823 John Quincy Adams wrote in his diary:

"My father has been sitting to Stuart, the painter, and he told me that he would make a picture of it that should be admired as long as the materials would hold together."

The original of this portrait is owned by (1966) Charles Francis Adams, President of the Board of Raytheon.

Title: Fireplace and Equipment

Description: As to the fireplace, it is terra-cotta and the carving has been identified as acanthus leaves.



ILLUSTRATION 99 (Continued)

The fire equipment is as follows:

- A pierced brass fender with claw feet. Height - 8".
- A pair of brass gate andirons with ball tops. Height - 12".
- A fire shovel with steel shaft and brass knob handle. Length - 23".
- Bellows. Length - 17 1/2", Width - 7 1/2".
- Tongs - American.
- Brush, handle - 17 1/2" long. (American)

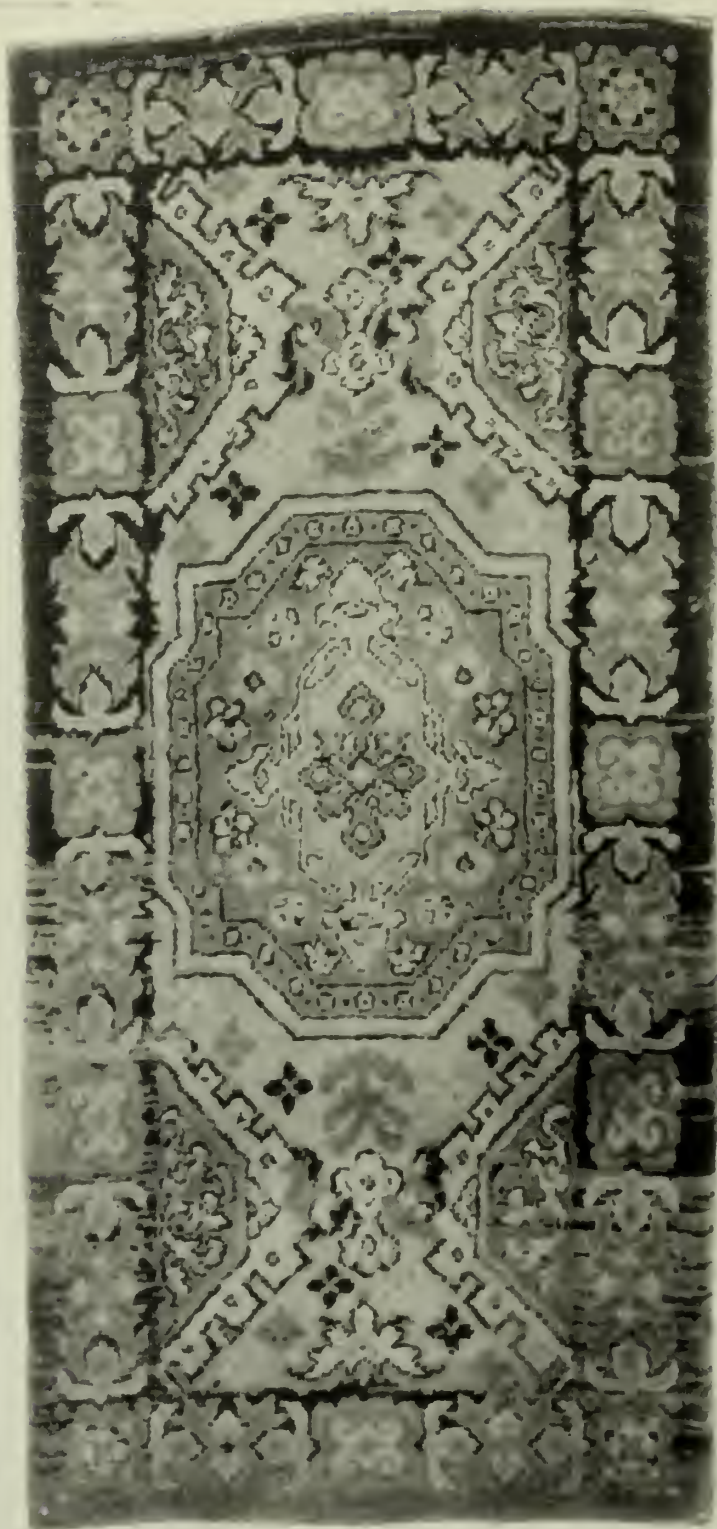


ILLUSTRATION 100RUG

Title: Rug

Date: Unknown

Description: This is an American rug in Oriental design. It was placed in front of the Dining Room door by the Adams Memorial Society. The writer does not remember where it was during the occupancy of Brooks Adams.

Size: Length - 7'1", Width - 3' 2 1/2".



ILLUSTRATION 101RUG

Title: Rug

Date: 18th century, Ghiordes, Asia Minor

Description: This "hearth" rug is one of three which tradition tells us belonged to John Adams. There is some green in this predominantly red rug. As green was a sacred color with the Mohammedans, rugs using green were probably made for a Mosque. The "hearth" rug can be distinguished from the "Prayer" rug since the former has points at both ends. The lamps which are usually hanging in the Prayer rugs can be seen in this rug. The center panel is supported by the modification of the "tree of Life." There is a frieze enclosed by narrow ribbon stripes. The wide border is the Greek Meander. The prominence of the red color must not confuse the viewer with the Anatolian rugs. The weave of the Ghiordes is much finer and the wool threads much less coarse.

Size: Length - 6'6", Width - 5'.



ILLUSTRATION 102MIRROR

Title: Mirror

Date: Late 17th century

Description: Chippendale style with carved and gilded wood frame decorated with open scrolls and flowers and has the original glass. Size: Length - 24 1/4, Width - 19".

Reference: As early as 1790, Abigail Adams wrote to her sister Mrs. Cranch that she wished her "looking-glass" packed and shipped to New York. She mentioned that the glass would look well in New York since the house there had rooms at least eleven feet high.

Not shown in this illustration are engravings of President Monroe hanging on the southwest corner and an engraving of President John Quincy Adams hanging on the south wall near the east door. It is interesting that in the same room are likenesses of four Presidents of the United States - George Washington, John Adams, James Monroe and John Quincy Adams. All were friends and with the exception of John Quincy Adams, each died on the 4th of July. *See also page 222*

Not shown in any picture is the early 20th century circular mahogany table with tray top and molded edge and three flat cabriole legs which support a small molded shelf. Upon this table is a small brass card tray with etched Chinese design. When the family occupied the house, this table was in the southwest corner of the 1731 entry where guests might leave their visiting cards. Height - 28 1/2", Diameter - 15 3/4".

The Persian Rug upon which the tourists walk is not a part of the family furnishings. It was placed here to preserve the floor where the visitors walk. Length - 12'9", Width - 3'1".

The important things about the Dining Room are that all of the furniture is the original. At this Dining Room Table many distinguished people dined. For example, it was the custom of the Adams family to entertain the minister of the Stone Church in Quincy Centre for dinner each Sunday after service.

ILLUSTRATION 103

DINING ROOM TABLE

Title: Dining Room Table

Date: Birthday of Brooks Adams, June 24, 1925.

Reference: This table setting was used for the seventy-eighth birthday of Brooks Adams. On this occasion fruit was used for the centerpiece since his favorite white and blue flowers were not in blossom. Since most of the table setting was china and table decoration belonging to his mother, Mrs. Charles Francis Adams, it was supposed that such a table setting would have been used at the golden wedding anniversary of Mr. and Mrs. Charles Francis Adams on September 3, 1879. However, this was an erroneous assumption because in the Diary of Charles Francis Adams he recorded:

"Wednesday 3d. At last the great Anniversary arrived... I set to work early in order to complete what I proposed to read as a reminiscence of the three occasions of family jubilees. But it was put out of my head by the continuous exposition at breakfast of the memorial gifts respectfully presented to my Wife and myself, as well by friends as by relations. Of the family there were my sons John, and Charles with their Wives, and Brooks -- and Mary with her husband. Then came Isaac Hull Adams and his sister Elizabeth -- two of John's boys George and Charles and Charles's daughter. Mr. Kuhn who had come across the seas at this time to be here."

To the writer, an anniversary breakfast in Adams' style is more interesting than the usual formal dinner.



January 18th 1814

as to your business - I am sorry you
 have not the big up & the Chamber
 I wish you a great M. S. A. I am
 in a few particulars whether she will have
 all her case a stone right or wrong.

- 2 Whether she will have the Chamber the big up
 or a large room into two Chambers
 - 3 Whether she will have the old closets the North side
 of the chimney stand or taken away and have passages
 to the
 - 4 Whether she will have a passage at the front
 door and whether she will have the top of the room
 flat with a glass door in the Chamber ending in
 the place of a window to pass out
- 5th Respecting the front yard whether she will
 move the east fence to the inner the West part
 and make new in the front of (and) the
 these particulars are necessary to be known in case of
 your absence I wish you to send word by the
 Doctors letter

From your humble servant
 John Bates

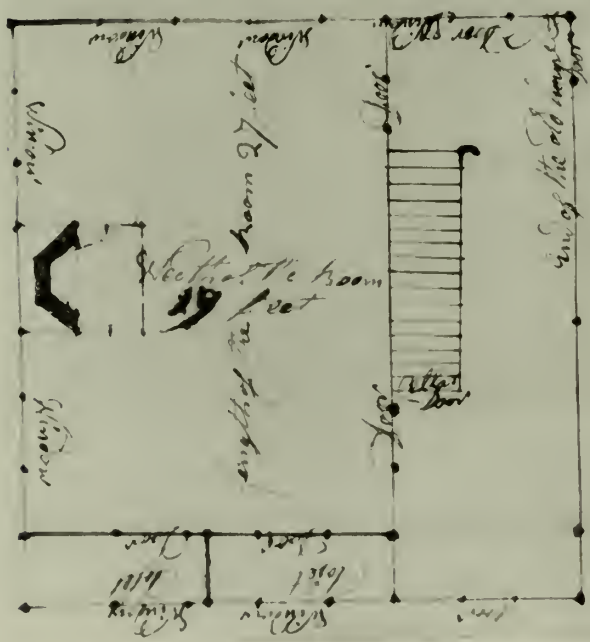


ILLUSTRATION 104HISTORICAL ASSOCIATION WITH THE LONG HALL

Taking two steps down from the southeast corner of the Dining Room, one enters the 1800 Long Hall. Illustration 104 on the opposite page contains a drawing with the following comments:

"Sir as I have recieved a Line from you Respecting the bigness of the New addition which I wish you to Consult Mrs. Adams In a few peticulars 1st Whether She Will have the Stair Case a Strait flight or turn
 2th Whether She Will have the Chamber the bigness of the Lower Room or into too Chambers
 3th Whether She will have the old Closets the North side of the Chimney Stand or taken away and have recesses
 4th Whether She will have a portico at the front Door and Whether She will have the top of the portico flat with a Glass Door in the Chamber Entry in the place of a Window to pass out
 5th Respecting the front yard Whether She Will Move the East fence to the End of the New part and make New in the front or continue the front these peticulars are Necessary to be known in case of your absence I Wish you to Send Word by the Doctors Letter

From your humble Servant
 John Bates"

On April 28, 1800 Cotton Tufts made a progress report:

"The House is coverd & Shingled, the Chimnies begun & will be finished this week - Col. Bicknall of Abington who is the Mason informs me, that the Fire Place below, from Point to Point is 4 Feet one Inch and an half - who ever makes Stone Jambs, I suppose will know how to form them, when set in to sides. the Mason I conceivd will cut away the Corners of the brick Work to receive them so as to give a proper Flare - I have engagd Lane as Painter to begin the Rooms on the Morrow, which you wishd to have painted, also Beale to paint the . Mr. Clark lives in, He is to remove next Monday - If you have provided Stone for the Hearth & Jambs of the Chimney or Chimneys, it would be best to forward them as soon as possible and Hay seed if you have procured any as usual. ...You have now Seven New Milk Cows - which will furnish a considerable Dayry - There are also 15 to 16 Mouths to be filld dayly."

The spacious entry was built to join the addition to the 1731 section of the house. From the drawing on the opposite page, made by John Bates, one sees that the Long Hall was to be the full depth of the new addition. Abigail Adams planned to have a north door with portico. It is interesting that the knocker (1966) of this door is the original, "Cousin Lizzie" having returned it to the house before her death in 1903.

Abigail planned a south entrance. This south entrance and the long descending stairs was the scene of at least one historic encounter. It was on June 27, 1843 that Henry Adams, a lad of about five years, became obstreperous about going to school. He so seldom met restraint from his parents; and since he and his mother were guests of the Old President, his mother found it even more difficult to meet this rebellion with appropriate action. The boy was on the verge of winning his point when the President came out of his study at the top of the stairs. The old gentleman came slowly down the stairs, put on his hat, spoke not a word but took young Henry by the hand and they walked out. The school was about a mile away and the day was very hot. Leading his rebellious grandson every step of the way, they entered the building and on to Henry's seat in the schoolroom. Without speaking the Old President departed. There is a short reference in the diary of John Quincy Adams relative to this incident:

"Quincy, 27 June 1843, Tuesday: - I walked this morning with my son's third son, Henry Brooks to his school,..."

Henry Adams always remembered the restrained but effective discipline from his grandfather.

Abigail Adams wanted to have the new part connected to the kitchen, and on May 5, 1800 she wrote to Mary Cranch:

"I should like much to have a passage to the kitchen from the entry; My intention was to have a closet taken of where the dressers now are, & to have taken in the other closet into the kitchen. I care very little about the North window, which must be darkned by the other building, but as you observe a window may be made opposite. The cellar door might be removed if necessary and my Liquors were removed, but that is not practicable at Present. If Mr. Cranch, Dr. Tufts or Mr. Bates can contrive a communication, it would be very desirable."

The 1800 section of the house was not nearly so well built as the 1731 section. Mr. Bates took about two months for the complete operation of building this addition.

In 1852 Charles Francis Adams found the "beams all rotted away." Dry rot had caused the damage.¹ Repairs made at that time lasted about one hundred years.

In 1964 The National Park Service, Department of Interior removed the floor and installed iron beams under this same entry with the hope that the cure would be permanent.

Whatever the hallway lacks in history is made up by the beauty of the white stairway which thrills the unhurried visitor. It has simple but impressive carving for decoration, and the stair carpet (1966) is the same family carpet over which famous figures of the past walked up to the study.

(1) Charles Francis Adams, MHS, Microfilm-Reel No. 72.



ILLUSTRATION 105FURNISHINGS

Title: Canes

Date: 1820-1927

Reference: In the corner by the door to the south portico is an old walnut stand containing fifteen family canes. Many of the canes are inscribed with the name of the owners and some also with the name of those who gave them. For example, there is an irregular cane from Mount Olivet, Jerusalem given by midshipman Joseph H. Adams to John Quincy Adams. On December 8, 1836 John Quincy Adams had it engraved.² The longest cane with the gold knob and the shorter cane with an ivory handle and carved like a hound's head both belonged to John Quincy Adams. Of particular interest is the cane with the gold knob given to Abigail Brooks Adams by her brothers. The very sturdy cane with gold band was used by John Adams and can be seen in his last Stuart portrait (1823). Brooks Adams used the simple canes, unmarked and of no intrinsic value.

(2) Diary of John Quincy Adams, Washington, December 8, 1836.

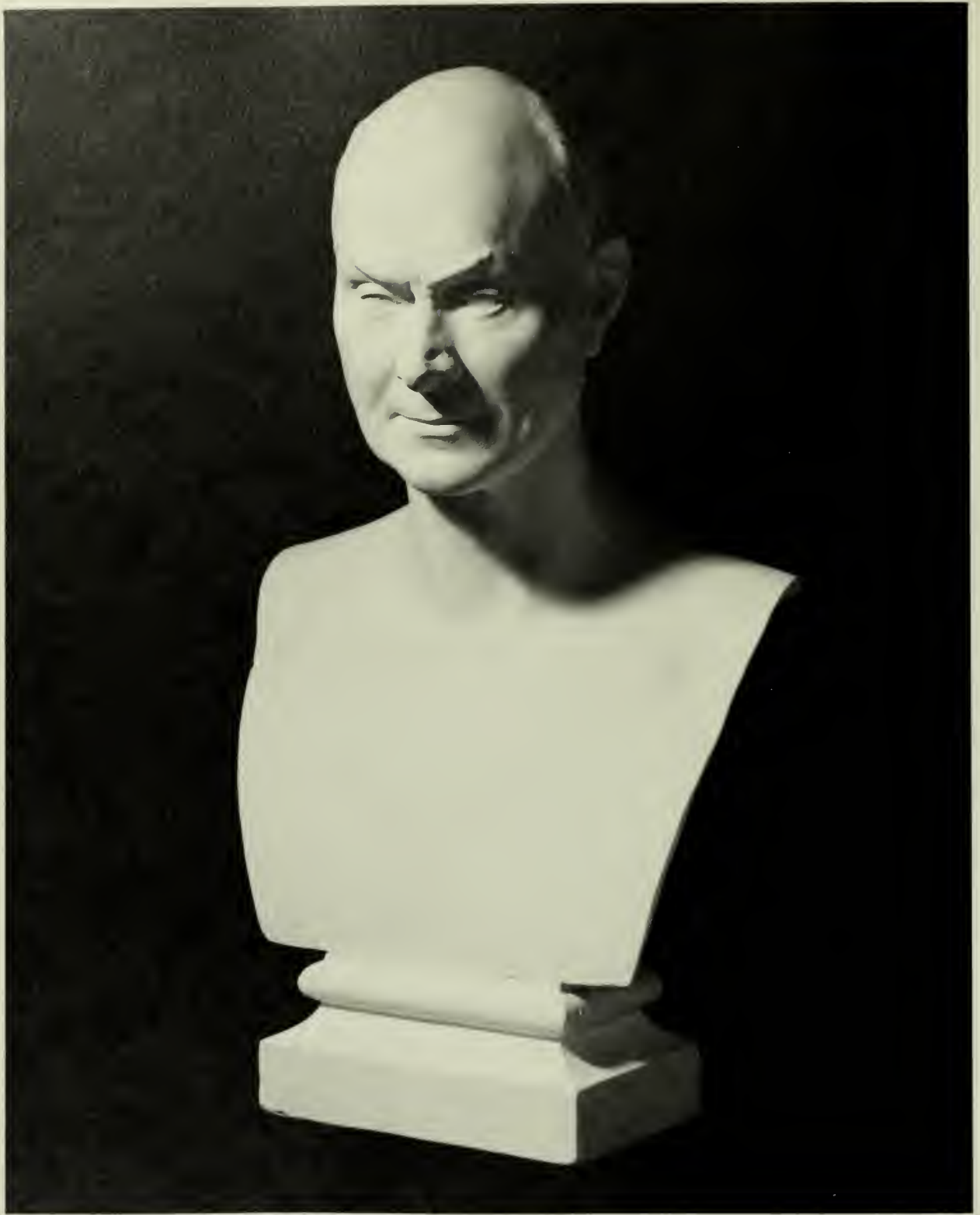


ILLUSTRATION 106

Title: Plaster Bust of John Quincy Adams

Date: 1837

Artist: Hiram Powers

Description: The outline of the head is clear and the features of the forehead and back of head are similar to all Adamses after age 40.

Reference: Hiram Powers made a marble bust for the Old Stone Church in Quincy Square and this plaster bust is a copy of it. Information taken from Brooks Adams' inventory.

Size: Height - 24".

ILLUSTRATION 107GENERAL VIEW OF THE LONG HALL

Title: General View of the Long Hall

Date: As it is in 1966.

Description: This view looking toward the North gives the traditional arrangement of furnishings. Details of items follow.





ILLUSTRATION 108WEST SIDE OF LONG HALL

23
Title: Portrait of Abigail Brooks Adams

Date: 1872

Artist: William Morris Hunt

Description: The eyes and mouth are "finished" in every detail. The lace cap and trimming of the costume are kept in restraint to allow the features to dominate. There is no pretense of flattery, but the face is distinguished and agreeable.

Reference: Henry Adams to Charles Francis Adams, Cambridge, January 21, 1872:

"By the way Hunt charges from \$1000 to \$1200 for a half-length such as you want. ...Preliminary arrangements are all made..."

Charles Francis Adams' Diary - Boston:

"April 8, 1872: ...Mr. Hunt having finished my Wife's portrait asked me to look at it. I was very well satisfied with its style, both as a likeness and a work of art."

April 21, 1879: "In the evening my daughter and her husband carried me off to the exhibition of the pictures in the Art Museum which was lighted up for visitors. ...The most striking portrait is that of my wife by Hunt. I found it admired by others quite as much as by myself. Apart from all personal interest the work deserves to take its rank among those of the best masters in any age."

September 9, 1879: (Quincy) "The newspaper announced the suicide of Hunt the painter, an artist of much talent but without regulation or control. His portrait of my wife is his masterpiece."

Size: 40 1/2" X 35 1/2", Frame: 1 1/2".

ILLUSTRATION 109CHEST

- Title:** Chest
- Date:** c. 1870
- Description:** This oak chest is a reproduction and probably made in England. It is not a true copy of the 17th century. The carving is decorative and interesting. Height - 19", Width - 18 1/2", Length - 37 1/2".
- Reference:** There is no positive identification as to the original Adams owner. The date suggests Charles Francis Adams. He returned from England in 1868 and brought a number of other items. It is only conjecture that it was brought to the United States by Charles Francis Adams.



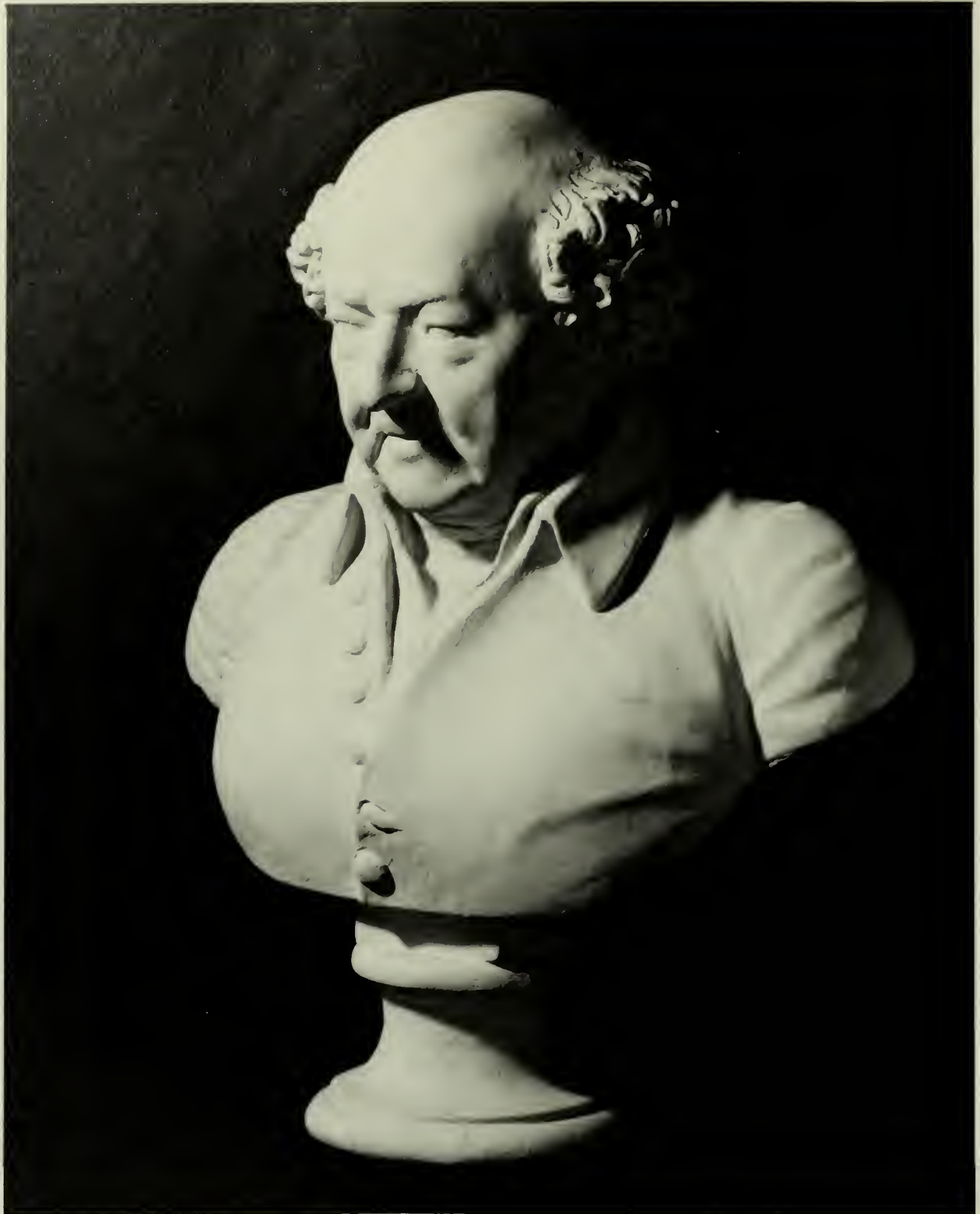


ILLUSTRATION 110

Title: Plaster Bust of John Adams
Date: 1818
Sculptor: Binon
Description: On March 30, 1829 John Quincy Adams recorded in his

Diary:

"I regret that there is no Bust of my father taken while he lived, and which I can admire as a work of Art. That of Binon now in Fanueil Hall is not bad, but it represents him in a high collar'd coat, and looks as if he had no neck."

Reference: On May 29, 1818 John Adams wrote Thomas Jefferson:

"Mr. Binon, a French Artist, from Lyons who has studied Eight years in Italy has lately taken My Bust. He appears to be an Artist and a Man of Letters. I let them do what they please with my old head."

Approximately 25" high.

ILLUSTRATION 111TABLE

Title:	Table, Probably Dutch
Date:	1775-1790
Description:	The marble topped table is in Italian style, but its heavy form and carving of garlands are both very similar to the Dutch Chest on the second floor of the Old House. The frame is carved with egg and dart on the upper molding and leaves on the lower with center panel of geometric cross-hatching. In the center of the front is a classical male head with garlands of leaves. The legs are square, and streamers of leaves are carved upon three sides of the legs.
Reference:	It is believed that this table is one John Adams bought to furnish the residence at The Hague. Such a description is listed in his furniture sent to Quincy from The Hague. Height - 34 1/2", Width - 29 1/2", Length - 68".



ILLUSTRATION 112

The carving shown on this illustration is also found on the Dutch Chest on the second floor of the Old House.





ILLUSTRATION 113PAIR OF COVERED VASES

- Title: Pair of Covered Vases
- Date: c. 1800
- Description: The Covered Vases or Temple Jars are Chinese export porcelain. The handles are fan-bearing Chinese women. The cover finial is a Chinese sage. The colors are soft, but clear. Birds, butterflies and floral scroll form a beautiful design.
- Reference: These Covered Vases were Mrs. Charles Francis Adams' and were enjoyed by her son Brooks Adams for more than forty years.
- Height - 22".

ILLUSTRATION 114BRONZE STAG

Title: Bronze Stag
Date: c. 1850
Artist: Fratin
Description: This stag is full of action, the head is well proportioned and the antlers impressive. The whole bronze is mounted on a velvet base which gives it importance.
Reference: Belonged to Charles Francis Adams and was used in the Old House after 1849.
Length - 23' at base.



ILLUSTRATION 115

Title: Memorial Wreath

Date: 1826

Description: The flowers are made of tulle with a well balanced color scheme. The inscription is hand-stitched of superb quality.

Reference: The wreath was sent to Louisa Catherine Adams when she was the First Lady. It was sent to the Old House in November, 1832. On November 18, 1832 Charles Francis Adams wrote to John Quincy Adams:

"On Friday evening William Greenleaf arrived at Quincy so that he was hardly twenty four hours behind your starting. The ship however reached this port not till Sunday and it was Wednesday before I found her. I was fortunate in finding a lighter to transport the heavy cases twenty four in number at once by water to Quincy - The remainder I caused to be landed on learning that some of them contained broken things. . . . The Glasses in three of the frames of prints were broken, together with that of my Mother's piece of work from Bethlehem. . . ."

John Adams had visited the school in 1777 and afterwards, took an interest in it. On March 17, 1777 he wrote his daughter:

"I have seen in the progress of my last journey a remarkable Institution for the education of young ladies, at the town of Bethlehem, in the commonwealth of Pennsylvania. About one hundred and twenty of them live together, under the same roof; they sleep all together, in the same garret, every night. I saw one hundred and twenty beds, in two long rows in the same room, with a ventilator, about the middle of the ceiling, to make a circulation of the air, in order to purify it of those gross vapours, with



Presented
by
Mrs. Adams,
Secretary of the President of the United States of
America
by the Sisters
of the Seminary for Female Education
at Bethlehem, Pennsylvania.
1856

ILLUSTRATION 115 (Continued)

which the perspiration of so many persons would otherwise fill it. The beds and bed-clothes were all of them of excellent quality, and extremely neat. How should you like to live in such a nunnery? I wish you had an opportunity to see and learn the various needle work and other manufactures, in flax, cotton, silk, silver, and gold, which are carried on there; but I would not wish you to live there. The young misses keep themselves too warm with Dutch stoves, and they take too little exercise and fresh air to be healthy."

Size: Wreath Length - 26 1/2", Depth of Frame - 4".



ILLUSTRATION 116

- Title:** Plaster Bust of President George Washington
- Date:** 1785
- Artist:** Houdon
- Description:** This bust of President Washington is remarkably true to the original by Houdon.
- Reference:** Abigail wrote Thomas Jefferson on December 20, 1785, London:
- "The Pacquet arrived last week from New York, in which came Passenger Monsieur Houdon. He returns to Paris the latter end of this week."
- Inventory of John Adams' estate lists a bust of "gen. Washington, 1826."
- In John Quincy Adams' Will we find the following:
- "I give to my Said wife the Busts in Plaster of my father, of General Washington, of General Jackson and of Doctor Jebb which are at Quincy, and that of General La Fayette at Washington."
- Size:** Height - 25".



ILLUSTRATION 117

Title: View of Long Hall Facing South
Date: 1946
Description: This view shows that little change has taken place in twenty years.
The Busts have been cleaned, otherwise, everything remains the same.

ILLUSTRATION 118

Title: Chest

Date: Late 16th or 17th century

Description: This chest is French in style. It has been repaired or perhaps remade in the 19th century.

Reference: Nothing is known of this chest at this time. The conjecture is that it was used by all the generations who occupied the house.
Height - 27 1/2", Width of Top - 23", Length - 45".





ILLUSTRATION 119

Title: Portrait of Charles Francis Adams

Date: 1879

Artist: Frederick P. Vinton

Description: This portrait was made when Charles Francis Adams was seventy-two years old. Brooks Adams always said that it showed the strain of his father's diplomatic years in London and Geneva. Even so, he thought it showed the dignity and reserve which was so characteristic of his father. The gold chain which can be seen and the watch which cannot be seen are (1966) the property of Robert Homans, San Francisco, California.

Reference: Charles Francis Adams wrote in his diary on May 28, 1879:

"...my children have conspired together to induce me to go to a new artist, Mr. Vinton, to make a new picture of me. This business has already been overdone and a good deal of money thrown away on both sides of the Atlantic but I cannot be churlish when their motives are so kindly."

On July 2 he wrote:

"...I went into town a little earlier than usual in order to give Mr. Vinton his last chance before my contemplated absence next week. He worked steadily and had Quincy behind him to suggest small deviations. On the whole as things go I think he has done better than any other person six or eight in number who have tried their fortunes on it. I trust that this may be the last."

On September 10 he wrote:

"Mr. Vinton the artist came with Brooks to dinner and staid the night..."



ILLUSTRATION 120

Title: Portrait of Louisa Catherine Adams

Date: c. 1794

Artist: Edward Savage

Reference: This beautiful portrait does not belong to the Federal Government. It is the property of Mrs. Henry L. Mason of Boston. Mrs. Mason, great-great granddaughter of Louisa Catherine Adams, is generous enough to allow this portrait to "summer at the Old House." Thousands of visitors enjoy this beautiful portrait.



ILLUSTRATION 121

Title: Bust of Charles Francis Adams
 Date: 1877
 Artist: W. W. Story
 Reference: Regarding this work of art, Charles Francis Adams wrote in his Diary:

Quincy 24 Sept. 1877: "...In the evening Mr. W. W. Story arrived. Mrs. Adams and my children have overcome my resistance to having a bust made of me which I do not think I am entitled by any acts of mine to assume to deserve. So Mr. Story has been invited to come against my wishes. He happens to be paying a visit to his own country and advantage has been taken of it to give him this commission. If it must be done, I hope it will turn out better than Hunt's portrait."

25th "...The greater part of this day was consumed in the process of sitting or standing to Mr. Story, in his formation of a bust. I had never seen it before and was rather interested in it. In the course of a few hours something was brought out in the rough which seemed in many respects to portray a resemblance...."

4th October "...Meantime was almost entirely absorbed by the attendance on Mr. Story who labors incessantly on the detail of the bust. It appears well and the members of the family are satisfied with it. But the artist keeps out the light so studiously from all but one source that I am not able to see to read or write. So my time is much wasted. ..."

6th "...A clear day much used up in the process of getting Mr. Story away. A man had been sent for from town to pack up the clay bust, a process which I had never witnessed before, preparatory to getting a plaster cast of the face. Meantime my library windows were once more opened to the light of day and the women came in to clean up all the dirt which the process had made.

ILLUSTRATION 121 (Continued)

I confess to some relief when I say myself able to resume my habits again. I went in to the house and saw Mr. Story off on his way to Beverly. He is a pleasant companion and apart from the inevitables of his work has made himself very acceptable to us all."

July 31st 1878 "...Story's payment on account of my bust, a piece of extravagance which I charge to the account of my dear wife and not to my vanity."

Size: Height - 20".



ILLUSTRATION 122

- Title:** Tall Clock
- Date:** 1765-1785
- Description:** This American Tall Clock was probably made in Philadelphia around 1765. It is mahogany in Chippendale style. The case is treated with quarter columns with stop-fluting both on the case and the base. The door has a shaped arch top, and the base has a central panel with a bead around its edge. The hood has four thin turned columns which are unusual and there are windows on each side. The top is scrolled and has carved rosetts. The dial is painted in enamel with floral ornamentation. At the top of the dial is the moon face which has an inside mechanism to register the calendar day. The second hand is arrow-shaped without decoration. The minute and hour hands of the clock have carved ornamentation.
- Height - 96", Width - 19", Depth - 10 1/2".
- Reference:** This clock was prized very highly by Brooks Adams.

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