

Responding to Longfellow:  
*The Poet in American Culture*

MAINE HISTORICAL SOCIETY  
Incorporated 1822

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- |                  |                              |
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POETRY AND PICTURES:

# About the cover

One of the unexpected pleasures of moving the MHS Library collection (see story on p. 9) was that we got to look at a few of our old and rare friends again. The wonderful image on the cover of this issue comes from one of them: Henry R. Schoolcraft's **Historical and Statistical Information Concerning the History, Condition, and Prospects of the Indian Tribes of the United States** (3 vols. Philadelphia, 1851). I found it interesting for a number of reasons. Schoolcraft's work, based to some extent on field observation, was one of the earliest attempts to create a comprehensive ethno-history of the North American tribes. The illustrated plate, entitled "Synopsis of Indian Hieroglyphics," reflects the considerable attention he gave to the traditions and cultural meanings of Indian picture writing. As it turns out, Schoolcraft was a primary source for Henry Wadsworth Longfellow's *Hiawatha* and his "hieroglyphic" ideas clearly inform one of the most famous cantos of the poem: "XIV Picture Writing." In this section the culture-bearer, *Hiawatha*, creates a form of symbolic notation in order to help his people record and remember their history: *Thus it was that Hiawatha/ In his wisdom taught the people/... On the smooth bark of the birch tree/ On the white skin of the reindeer/ On the grave posts of the village.* What's most important about this writing is that it begins in and seems to retain a connection to the visible world. Many scholars have examined Longfellow's attraction to the notion of an authentic aboriginal writing, but it clearly represents a nostalgia that can be located among poets in almost every age. In this view words are not just conventional signs but in their sounds and letters some original attachment to the visual, sensual, and spiritual realities of the world remain. The job of poetry is to evoke them. The study of linguistics might say otherwise, but the idea lives on. We'll be thinking that over at our grand Longfellow 200 Poetry Forum in November (see story on p. 4). Hope you can come.

Richard D'Abate  
- Executive Director

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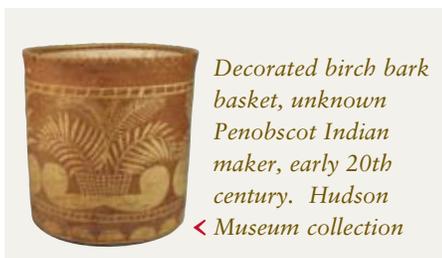
# Exhibit News

## Look What's Coming!

### Gifts from Gluskabe

MAINE INDIAN ARTFORMS FROM  
THE HUDSON MUSEUM

The Native People of Maine have legends that tell of how the Creator made a being, Gluskabe. Gluskabe made the people and taught them how to use the natural resources of their world, especially the trees and plants. He showed them how to make baskets, birchbark containers and canoes, and to carve. It is these traditions that were central to the Native Peoples of Maine and continue as living traditions today.



*Decorated birch bark basket, unknown Penobscot Indian maker, early 20th century. Hudson Museum collection*

Opening on February 15 and continuing through May 2008, **Gifts from Gluskabe** will feature more than 60 examples from the holdings of the Hudson Museum at the University of Maine at Orono. Visitors will

see examples of the material culture of Maine's Maliseet, Micmac, Passamaquoddy, and Penobscot peoples including brown ash splint and sweet grass basketry dating from 1860 to the present, an important collection of basketmaking tools and molds,



*Splint basket, unknown Penobscot Indian maker, c. 1900. Hudson Museum collection*

birchbark containers and implements, rootclubs, crooked knives, snowshoes, and Penobscot beadwork, including ceremonial regalia.



*Ceremonial beaded apron, unknown Penobscot or Maliseet Indian maker, c. 1870. Worn by Chief Neptune of Indian Island, Maine. Hudson Museum collection*

*Nancy D. Thomas (1816 – unknown), Sampler, Thomas Family Record, 1826 (Collections of Maine Historical Society)*

*Nancy Dearborn Thomas was ten years old when she made this sampler that lists the dates of marriage for her parents and the birth (and death) of her siblings. The Thomas family lived in the Bath area, and Captain Consider Thomas made his life at sea. Sadly he drowned in 1832 at age 40. This sampler is an excellent example of schoolgirl needlework, including decorative embroidery stitches and period sayings and imagery. The weeping willow marks the passing of her older brother, William, at age 4.*



*Emery Jones (1827 – 1908), Eagle, c. 1861. Bequest of Nettie E. Pierce, 1966. Emery Jones of Freeport carved this eagle in 1861. It had hung in a family house on Peak's Island until it was bequeathed to MHS. The donor was Emery Jones' niece. Jones was an accomplished carver, who made figureheads, name boards, and other decorative elements for ships built in Freeport and Portland.*

### Maine Folk Art

Opening in July 2008, Maine Historical Society will showcase its unique and diverse collections of folk art from the museum and library.

Generally folk art is considered the work of an “un-schooled” maker. But, there is much more to these beautiful and expressive artifacts. On exhibit will be portrait and maritime paintings; textiles such as quilts, samplers and hooked rugs; and a variety of other objects such as carvings, drawings, and paperwork.

Seen together, these objects express much about the human experience in Maine. Samplers document celebration and loss in families, painted portraits mark moments of achievement and change, and many quilts are expressions of thanks and appreciation from a community of makers.

Organized by Curator John Mayer, this exhibit will be part of a coordinated, state-wide collaboration with ten other museums. Visitors will be able to travel on “The Maine Folk Art Trail” and see new exhibits of unique and important collections during the summer of 2008. This exciting endeavor will provide a wonderful opportunity to see the distinctive richness of Maine's folk traditions.



*Benjamin Greenleaf (1769 – 1821), Portrait of Rebecca Hill McCobb (1790 – 1851), 1818 (Collections of Maine Historical Society)*

*This portrait of Rebecca Hill McCobb is the work of the itinerant artist Benjamin Greenleaf, known for reverse oil paintings on glass. Greenleaf traveled and painted in communities from the south shore of Boston to downeast Maine. This painting was given to MHS in memory of Alex M. Burgess by his family in 1979*



## THE FESTIVAL

Friday, 11/9

(All times are approximate)

### OPENING RECEPTION

5:00-6:30 p.m.

MHS, 489 Congress St.

### POETRY FESTIVAL & READINGS

7:00 p.m.

First Parish Church,  
425 Congress Street, Portland

## THE FORUM

Saturday, 11/10

### FORUM

9:00 a.m.-4:00 p.m.

Abromson Center  
University of Southern Maine

### EVANGELINE:

**A TALE OF ACADIE: A COMPLETE,  
MARATHON COMMUNITY READING**

**SATURDAY, OCTOBER 13**

**LOCATION AND TIME TBA**

*Join poets, public figures, and community members for a celebration and complete reading of "Evangeline: a Tale of Acadie." Published in 1847, Evangeline is one of Longfellow's most resonant and heart-wrenching poems, the story of a young couple torn apart by the expulsion of the Acadians from Nova Scotia in 1755. The story has achieved mythic status in Louisiana, Maine, and Nova Scotia, and formed the basis for countless songs, movies, books, and other adaptations. Experience the full poem read aloud with friends, fans, and other interested folks.*

### "THE SONG OF HIAWATHA" PERFORMANCE

**SATURDAY, DECEMBER 1 AT THE  
SAINT LAWRENCE ARTS CENTER**

**1:00-6:00 P.M.**

*Henry Wadsworth Longfellow's masterpiece "The Song of Hiawatha" was truly meant to be read aloud! Don't miss this one-time opportunity to experience a live performance of this poem in its entirety. In honor of the 200th anniversary of Longfellow's birth, Michael Maglaras will perform "The Song of Hiawatha" using Native American music and a host of sound effects, all while he portrays over 45 characters in what is expected to be a five-hour performance with four intermissions.*

## RESPONDING TO LONGFELLOW:

# THE *Poet in American Culture*



### Festival and Forum

NOVEMBER 9-10, 2007

The yearlong celebration of the Longfellow Bicentennial at MHS will culminate this Fall with a major poetry forum and festival in November and a series of ambitious readings. Poets, scholars, and the public will gather in Portland for Responding to Longfellow: The Poet in American Culture, a two-day event that will celebrate poetry and explore the role of poets in American culture. Featured participants will include poets Dana Gioia (Chair of the National Endowment for the Arts), John Hollander, Maxine Kumin, Annie Finch, and Betsy Sholl, scholars Christoph Irmscher and Joan Shelley Rubin, among others.

On Friday evening, November 9th, MHS is organizing a celebration of Longfellow and Maine contemporary poetry that will be held at First Parish Church in Portland. On Saturday, November 10th, the eighth annual Longfellow Forum will be held at the USM Abromson Center. A stellar group of poets and scholars will explore the role that poets and poetry play in our society and use Longfellow's remarkable career as a jumping off point to engage a range of topics related to contemporary poetry.

It's important that Longfellow's poetry doesn't get lost in the celebration and consideration of the iconic figure. With that in mind, there will be marathon readings of "Evangeline" and "The Song of Hiawatha", and other opportunities to hear his words throughout the weekend.

The anniversary—and the public's familiarity and fondness for Longfellow in particular—is an opportunity to help people encounter, enjoy, and develop a new appreciation for poetry. Longfellow remains one of the world's most famous poets, and many who don't think of themselves as knowledgeable about poetry recognize and feel connected to his words, images, and characters. This connection to Longfellow can be used to help stimulate renewed appreciation and enjoyment of poetry of all eras and genres.

This will be a memorable Fall for MHS, Longfellow, and poetry in Maine. Watch for more details in your mailbox.

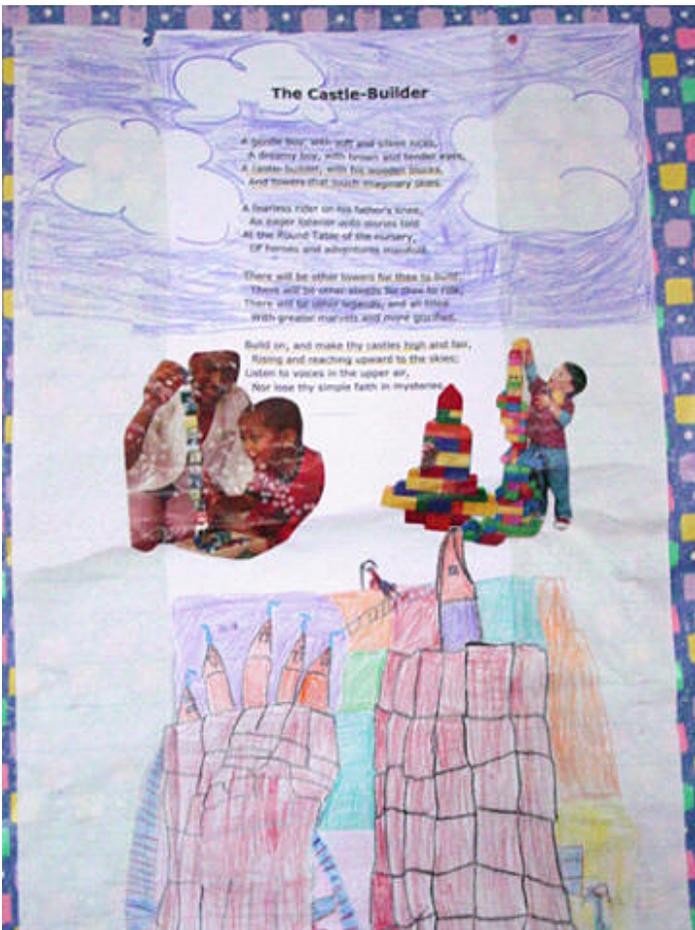
## RESPONDING TO LONGFELLOW

*At the Longfellow School in Rock Island, Illinois, students and teachers illustrated Longfellow poems with drawings and collage. Seven-year-old Jaida chose *The Castle Builder*, a poem Longfellow wrote for his son, Ernest.*

To read the poem, visit the website at [WWW.HWLONGFELLOW.ORG](http://WWW.HWLONGFELLOW.ORG). ▼

As part of the celebration of Longfellow's 200th birthday, MHS issued an invitation to the public, asking people to share their thoughts and feelings concerning the poet and his words. Thus far, we have received original poetry, filmed readings of Longfellow's work, reflections, artwork and more, from adults and children. Submissions have come in from Michigan, Illinois, Kansas, Pennsylvania, New Hampshire, and Ohio, as well as from communities throughout Maine.

The following is a sample of the work submitted. All current submissions, as well as instructions for contributing work, can be viewed at Maine Historical Society's Longfellow website, [www.hwlongfellow.org](http://www.hwlongfellow.org). We will continue to accept submissions throughout 2007.



*J. B. Sisson, a Maine poet who has published work in magazines such as *Poetry* and *The Paris Review* and whose poems are collected in *Dim Lake* and *Where Silkwood Walks*, writes about passing by *The Craigie House*, Longfellow's home in Cambridge, MA, as a boy.*

Shadowy Elms  
by J.B. Sisson, Eastport, ME

How often many long lost years ago  
on afternoons womb-warm with summer heat  
or cold with winter rain and whistling sleet  
my mother strollered me down Tory Row.  
There was a yellow mansion where she'd slow -  
the grandest home set back from Brattle Street,  
lemon meringue much too sublime to eat -  
and talk about the wreck at Norman's Woe.

But who lived there? How could I ever know?  
Those old elms whispered everything they knew  
and cast their mellow shade across the lawn  
or cried their aches when they were stiff with snow.  
Their songs and stories always turned out true.  
My mother would sigh so, and we'd move on.

*As a child, Beverly Stanier of Center Sandwich, NH, loved Longfellow's ode to his daughters, *The Children's Hour*, but it was not until many years later, on a river cruise down the Rhine, that she truly understood Longfellow's allusion in the poem to "the Bishop of Bingen/In his Mouse Tower on the Rhine." In her reflection, Mrs. Stanier writes:*

At the mouth of the Rhine before its confluence with the Mainz, the town of Bingen swam into view, and there, on a little island in the river, stood a small stone tower known as the Mause Turm (Mouse Tower). Ecstatic to learn that the tower mentioned in *The Children's Hour* truly existed, my thoughts scampered back to childhood, searching the dusty recesses, pulling together the bits and fragments of once familiar lines. Slowly, my beloved poem began to take shape. A sudden rush from the stairway/ A sudden raid from the hall!/ By three doors left unguarded/ They entered my castle wall. As the Program Director began to relate the story of the tower, I was astonished to hear the gruesome legend of the lyric poem I'd loved as a child.

In 968, the Archbishop of Mayence, a cruel and oppressive ruler, caused an old Roman tower to be re-built. He used the tower as a customhouse, demanding payment from passing ships and shooting their crews with crossbows if they did not comply. Soon after the rebuilding of the customhouse, a famine swept the countryside spreading misery among the poor...

To find out what happened next, read the entire story on [WWW.HWLONGFELLOW.ORG](http://WWW.HWLONGFELLOW.ORG).



*Titcomb Shipyard, Kennebunk Landing, ca. 1850. Contributed by Brick Store Museum. The Titcomb Shipyard was the last yard to operate on the Kennebunk River at Kennebunk Landing, the earliest and most prolific location for shipbuilding on the Kennebunk River from 1790 to 1860.*



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*Monson-Maine Slate Company, ca. 1920. Contributed by Monson Historical Society. Workers inside the Monson-Maine Slate Co. mill on Chapin Avenue. The company was noted for its rich black slate.*



*Textile mill workers, Lewiston, ca. 1900. Contributed by Lewiston Public Library. A man and two boys in front of spools inside a textile mill, probably in Lewiston.*





^  
Blocks of ice, Sebago Lake, ca. 1920

Contributed by Maine Historical Society.

Charles S. Watkins' ice-cutting business on Sebago Lake.

## CONNECTING TO MAINE HISTORY ONLINE

# Climate, Geography, & Working in Maine



< Loggers, Maine woods, ca. 1900.

Contributed by Patten Lumbermen's Museum.

Men moving heavy logs somewhere in the Maine woods.

**F**orests, ocean coastline, granite deposits, and cold temperatures have helped to determine the types of labor in which Mainers would engage.

Native Americans fished and hunted, using the many rivers and lakes for transportation as well as sources of food. The earliest Europeans in Maine were especially interested in the large white pines – perfect for masts for the kings' ships. The coastline and the seemingly endless resources of timber helped shape European settlement.

In the nineteenth century, rivers were an important resource to power new industries. Timber continued to shape much economic activity and the waterways helped make logging and milling possible.

As industry increased in importance, Maine laborers worked in logging, milling and papermaking; built ships, fished, and processed fish; mined and cut granite and slate; cut and shipped ice, as well as farmed the state's rocky soils, and carried out other important functions.

While not all business and industry has been determined by the Maine geography, the shoreline, the vast array of rivers and lakes, and the trees have been important to Maine's economy.

< Women hat makers, Portland, ca. 1893

Contributed by Maine Historical Society.

Young women working in the factory at the Ayer-Houston Company of Portland, manufacturer of hats. On the back of this photograph is written, "Hatshop Portland Maine. Ayer-Houston Co., Commercial St. at S. Portland bridge. Pleasantdale & Browns Hill. Women walked to work over old R.R. Bridge to Turners Is. or took train at Evans St. R.R. Crossing."

SPOTLIGHT ON MAINE MEMORY NETWORK  
CONTRIBUTING PARTNER

# The Davistown Museum –

## THE ART OF EARLY TOOLS

A wantage rule and its box, made by Robert Merchant in 1720, is the earliest known signed and dated measuring tool made by colonists in North America. Merchant made it for Noah Emery of Berwick. Skip Brack, curator of the Davistown Museum, notes that the rule, which fits so carefully into the box that a ribbon must be used to remove it, illustrates the ability of colonial-era craftsmen to make tools equal in quality to those made by the finest English and European toolmakers of the time. The rule has a mellow hue, a result of the alcohol and tannin in the liquids it measured.

Many of the tools in the Davistown Collection speak to the history of colonial and early American life – what people did for work on farms, in artisan shops, and elsewhere and how they did it. Two hundred years of the development of tool-making skills in southern New England in the colonial era led directly to toolmakers like Vaughan and Pardoe, the clapboard slick craftsmen, and other early nineteenth century shipsmiths who specialized in edge tools for the increasingly important shipping industry. Vaughan and Pardoe made tools in Union from 1844-1868, the peak period of shipbuilding in the nearby Waldoboro Customs District. Tool making was a particular skill and, often, a skill put to use to serve one industry or one portion of the economy. Studying tools, therefore, can help illuminate much about life at the time and especially about the economic life of the region. But, as many of Davistown’s collections suggest, tools are more than utilitarian. The example here, the hay thief, is a work of art as well as being an important tool. Davistown’s interpretations of its collections stress the art as well as the historical meaning and the function of the tools.



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*Vaughan & Pardoe of Union Warranted made this 1844-1868-era clapboard slick, used for splitting clapboards. Housewrights and ships’ joiners would have used this tool.*



<  
*This hay thief, c. 1800, used to obtain a sample of hay from the center of the stack, has an original twisted wood handle. Hay thieves were used in most eighteenth century New England farmyards, though most specimens would not be as sculptural as this one is.*



>  
*This six-fold wantage rule was used for measuring quantities of wine, beer, and ale. The strong alcohol and tannin component of the liquids it measured has given the wood a mellow hue. Both the rule and box are made of boxwood and the rule has brass fittings. It is signed “Made by Robert Merchant for Noah Emery, Berwick, 1720” in script.*

MMN CONTRIBUTING PARTNERS

## CONTRIBUTING PARTNER PROFILE: THE DAVISTOWN MUSEUM

[WWW.DAVISTOWNMUSEUM.ORG](http://WWW.DAVISTOWNMUSEUM.ORG)

### MISSION:

- To recover, preserve, display and interpret the hand tools that are the legacy of New England’s historic past.
- To serve as an information clearing-house on the history of hand tools and their role in the maritime and industrial history of Maine and New England.
- To increase community awareness of and access to information on local, regional, Native American and environmental history.
- To provide a forum for contemporary Maine artists to exhibit and sell their work.



### COLLECTIONS:

The museum has an extensive collection of eighteenth and nineteenth century tools, a library, annual art exhibition featuring contemporary Maine artists, extensive online resources to help visitors learn about tools and regional, state, and Native American history. The museum maintains a garden of flowers and contemporary Maine sculpture adjacent to its Hulls Cove facility.

**FACILITIES:** Exhibits and libraries are on the 2nd, 3rd, 4th floors of the Prescott Block in Liberty Village, 58 Main St. #4, P.O. Box 346, Liberty, ME 04949, 207-589-4900. The second location at Hulls Cove includes an extensive library and the Davistown Museum Hulls Cove Sculpture Garden. Hulls Cove, 17 Breakneck Road, P.O. Box 144, Hulls Cove, ME 04644, 207-288-5126.

**EXHIBITIONS:** Two ongoing shows are *7 Maine Women*, an art exhibit; and *The Art of the Edge Tool*, a new ongoing exhibition.



### HOURS:

Summer Hours: Wed-Sun, 10-5, Sat 10 to 10 P.M.  
Fall Hours: Fri and Sun, 10-5, Sat 10 To 10 P.M. til Christmas.

### CONTACTS:

H. G. Skip Brack,  
Curator, Hulls Cove  
Judith Bradshaw Brown,  
Educator, Hulls Cove



## MOVING HISTORY

A month was set aside to accomplish the task – from May 12th to June 9th - and what a Herculean task it was. Moving the MHS Library in preparation for its renovation and expansion included packing and unpacking more than 100,000 books, 6,000 manuscript collections totalling millions of pages, 250,000 architectural drawings, 5,000 maps, 3,000 broadsides – just for starters. Earle W. Noyes & Sons Moving, library staff, volunteers, and our facility manager, Steven Atripaldi, worked tirelessly, and on occasion, tiredly, to pull it off. Within two weeks the 485 Congress St. library was empty and the temporary location at 510 Congress St. was getting organized. After many months of careful planning, the flow of work proceeded with few glitches. Unsurprisingly, all the heavy lifting and physical labor seemed simple in comparison to connecting phones and computers between the MHS Museum and the temporary library. All was in place for the opening day. Hats off to the many dedicated laborers.



## U.S. Federal Census Records

- What year was your great-grandmother born?
- If your great-grandfather came to the U.S. from a foreign country, what year did he arrive? Did he become a citizen?
- What children were living with your great-uncle in 1880?

All these questions can be answered by using U.S. Federal Census records available on microfilm or online. These documents are the most telling records available to genealogists today. They put a particular family group in a specific place and time. However, not all census records were created equal.

The federal government began taking a population census of every township and state starting in 1790, and has continued to do so every ten years since then. Because of privacy laws, however, the most recent census records available to researchers were taken in 1930. The censuses from 1790 to 1840 only contain the name of the head of the household with a count of family members grouped by age and sex. These can be good for identifying ancestors in a particular place as well as neighbors or relatives. The

1850 federal census is often referred to as the first modern census because it identified all family members by name, age, and birthplace. The value of real estate ownership was also listed.

The census in 1870 is the first census in which parents of foreign birth were indicated. This is useful to identify immigrant ancestors and naturalized citizens. The 1880 census was the first to state the relationship of individuals to the head of household. Unfortunately, the 1890 census was almost completely damaged by fire, or lost, and is unavailable except for a few southern locations.

The 1900 record is the only census available which identified the month and year of birth of each individual. Also, it listed the number of years a couple was married and the number of children born, and living, to the mother. This was also the first census to identify the immigration year of foreign-born individuals – which can lead to a search of passenger lists. The 1910 census also listed year of immigration, so it is good to check and compare with the other censuses.

The 1920 census is useful for tracing immigrant ancestors because it identified the year of arrival and citizen status of every foreign-born individual (NA=naturalized, PA=papers have been filed, and AL=alien, or non-citizen), as well as the year of naturalization for those who became

U.S. citizens. The 1930 census is probably the best place for researchers to start since it may contain known relatives.

The easiest way to access federal census records is through [Ancestry.com](http://Ancestry.com) and [Heritagequestonline.com](http://Heritagequestonline.com). These web sites are subscription-based, but access is free and unlimited from the MHS Library and select institutions. The census records have been indexed but can be full of errors. Frequently the indexer and/or the census taker misspelled surnames. It is important to search using variations of the name.

Advanced Search features allow one to enter everything known about the person (town of residence, age range, place of birth), leaving the name blank. The search results will bring up everyone in that town who meets the entered criteria. Sometimes it is easier to browse a list of names and select the one that might be the sought-after ancestor (with the incorrectly spelled name).

Researching federal census records is also a great way to identify children who may have died young, migration patterns between 1790 and 1930, veterans of the Revolutionary and Civil Wars, and birthplaces of parents of the researched subjects.

Searching census records can be quite rewarding for the dedicated genealogist.

# MHS 185th Annual Meeting Honors Devotees of Maine History

**T**he future of historical libraries in general – and our very own library in particular – was the focus of the MHS annual meeting program on Saturday, June 2nd. The recent monstrous move of the MHS Library from 485 to 510 Congress Street in preparation for the major renovation and expansion of our historic library gave us reason to celebrate with gusto. The preservation of history is alive and well in our archives, and we were pleased to honor a few of the many people who help keep our Maine history alive and lively.



Myron and Gladys Hager

*The Elizabeth Ring Service Award honors outstanding volunteer service. Myron and Gladys Hager received this year's award to commend their ten years of weekly service in the MHS Library: researching mysterious items in the collection; organizing the rich United Press photography collection; and rehousing the Fogg autograph letter collection. As Executive Director Richard D'Abate said: "Their work is meticulous, unruffled, steady, productive, and intelligent. They wear merry smiles."*

*The James Phinney Baxter Award is given to the author of the best article in Maine History during the past year. It went to Marie L. Sacks of Whitefield, Maine, for her article "Two Faces of Ballstown: Religion, Governance, and Cultural Values on the*



Marie L. Sacks

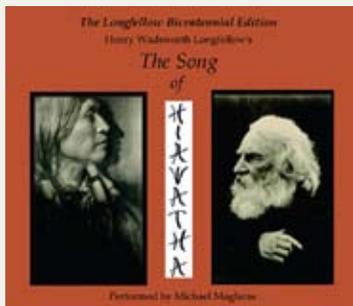
*Maine Frontier, 1760-1820". It gives a fascinating account of the complex position of Catholics in this period. Ms. Sacks began her career as a biochemist and discovered her passion for history later on, receiving a degree from the American and New England Studies program at the University of Southern Maine.*

*The Distinguished Service Award, given every year to a MHS Trustee who has devoted time and energy at a level beyond expectations, went to Dodie Detmer. Years ago she chaired the campaign that raised \$3.6 million and created "The Center for Maine History" in its current building. Recently she took the helm to chair the steering committee for the current campaign and has been an outspoken advocate for library renovation and expansion. Dodie's generous good nature and the breadth of experience she brings to the table have made her a most beloved leader.*



Dodie Detmer

## IN HONOR OF THE 200TH ANNIVERSARY OF THE BIRTH OF HENRY WADSWORTH LONGFELLOW



**217 Records** announces the release of a special 6-CD boxed set of Longfellow's epic poem "The Song of Hiawatha". Michael Maglaras, founder of 217 Records, recently

finished recording this masterpiece. Accompanied by a soundtrack of more than 1,000 pieces of Native American music, a host of sound effects, and using music by French composer Maurice Ravel, Maglaras brings the story of Hiawatha to life! This special limited edition bicentennial 6-CD boxed set will be available in September 2007. To order yours call the Museum Store at the Maine Historical Society, 207-774-1822 ext. 208 or visit us on line at [WWW.MAINEHISTORY.ORG](http://WWW.MAINEHISTORY.ORG).



H.H. Price and Gerald E. Talbot

*The Neal Woodside Allen Jr., History Award recognizes and honors committed scholars in the field of Maine History. H.H. Price and Gerald E. Talbot, co-authors and editors of the book Maine's Visible Black History: The First Chronicle of Its People, were this year's recipients. This book marks the birth of a comprehensive historical consciousness of black life in the state of Maine, where before there was none. Ten years in the making, the essays and illustrations in this book provide evidence of a living black presence in and throughout our state.*

# MHS Receives Major Gift for the Collections:

## THE VICKERY – SHETTLEWORTH COLLECTION OF EARLY MAINE PHOTOGRAPHY

As 2006 drew to a close, Earle G. Shettleworth Jr., Director of the Maine Historic Preservation Commission and State Historian, made a most generous gift to MHS of nearly 200 cased photographs. Included in the gift, to be made over a period of time, are daguerreotypes, ambrotypes, and tintypes all of Maine subjects or made by Maine photographers.

This is an extraordinary gift of significant material. These objects document a period from around 1840 through 1860 when photography was newly introduced in Maine and the United States. Most of the images are portraits and record the faces of governors, statesmen, artists and historians, and the everyday people of the state.

Shettleworth has been collecting Maine photography since he was a young child in the 1950s. As a college student he became friends with collector and historian James B. Vickery of Bangor who influenced and fueled his passion for this material.



*Daguerreotype portrait of John and Harriet Spofford and their children Carolyn, Emmeline, and Charles, c. 1850. The Spoffords lived and farmed in the Hancock County town of Dedham.*

*Daguerreotype portrait of John Merrick (1766–1862). A native of London, John Merrick was trained in the ministry, but chose to teach instead. He settled in Hallowell in the 1790s, becoming a prominent community leader. ▼*



Shettleworth wrote of his collection, “My life-long fascination with daguerreotypes stems from the fact that they provide such a clear window into the distant past, enabling us in the twenty-first century to come face to face with a Revolutionary War soldier or a Maine governor who served in 1830. These photographs are a penetrating, uncompromisingly truthful look at the reality of a time so far removed from our own and yet made immediate for us by the miracle of early photography.”

Each photograph is being thoroughly cataloged, placed in specialized housing and storage unit, and documented with digital imaging. Savannah Sessions, an intern from Smith College, is helping to format and organize the collection into an on-line exhibit that will be part of Maine Memory Network.

There will be further announcements as the project moves forward. It’s an exciting and important donation to the Society, and we all are grateful to Earle Shettleworth for his generosity.

### *Friends of Collections Helping Keep Maine History in Maine*

In 1999, a vital artifact of Maine history came up for auction and out-of-state dealers and collectors lined up to buy it. Many generous friends and other institutions that care deeply about the state’s cultural heritage scrambled to help us buy the item, restore it, conserve it, and keep it forever accessible to the people of Maine. With this effort, MHS’ Friends of Collections was born.

Important historical paintings, artifacts, textiles, and manuscripts come up for auction regularly, which means the marketplace cannot be ignored. Funds provided by the Friends of Collections allow Maine Historical Society to selectively acquire and conserve invaluable artifacts of Maine history. As a result, MHS has received praise and recognition as a first-class museum of Maine material, and as an important collecting institution.

Will you consider joining the Friends of Collections? Every gift, in its entirety, goes directly to our purchase and restoration budget. And every gift will be deeply appreciated. A reply envelope is enclosed for your convenience.

With your help, we will ensure our responsibility as a major repository of Maine artifacts, books, maps, manuscripts, documents, and photographs – the wonderful objects of our history. Help us keep Maine’s heritage where it belongs – in Maine.

YOU ARE INVITED TO USE  
THE ENVELOPE ATTACHED  
TO THIS NEWSLETTER TO  
SUPPORT THE FRIENDS OF  
COLLECTIONS

CALENDAR  
OF EVENTS  
FALL 2007

# September

## MUSEUM

Wadsworth-Longfellow House  
Daily Tours, 10:00-5:00;  
Sun 12:00-5:00  
Tours leave on the hour  
through 4:00

Extended Show  
Drawing Together:  
The Arts of the Longfellows  
Mon-Sat 10:00-5:00,  
Sun 12:00-5:00

## PROGRAMS

Hiawatha Lecture,  
Michael Maglaras  
Tue, Sept. 25  
12:00 noon

# October

## MUSEUM

Wadsworth-Longfellow House  
Daily Tours, 10:00-5:00;  
Sun 12:00-5:00  
Tours leave on the hour  
through 4:00

Extended show  
Drawing Together:  
The Arts of the Longfellows  
Mon-Sat 10:00-5:00,  
Sun 12:00-5:00

## PROGRAMS

Evangeline: A Tale of Acadie  
A complete, marathon  
community reading  
Sat Oct. 13

Research trip to  
Northeast Region Branch.  
National Archives in Waltham  
Thurs, Oct. 18  
all day bus trip

# November

## MUSEUM

Wadsworth-Longfellow House  
Saturdays 10:00-5:00;  
Tours leave on the hour through 4:00;

Extended show  
Drawing Together:  
The Arts of the Longfellows  
Mon-Sat 10:00-5:00,

## PROGRAMS

Responding to Longfellow: the Poet in  
American Culture  
A Festival And Forum  
Sat Nov 9, Sun Nov 10  
(See details on page 3)

## EVENTS

Coming in December

Daily Tours of the decorated Longfellow  
House: 12:00-5:00

"The Song of Hiawatha"  
St. Lawrence Arts Center  
Sat Dec. 1

### FALL HOURS

MHS Research Library  
Tues-Sat 10-4:00  
Closed Sat, Sept. 1 & Oct. 6  
Closed Thurs-Sat,  
Nov 22, 23, & 24

Longfellow House  
Mon-Sat 10-5, Sun 12-5  
Closed Mon, Sept. 3 & Oct. 8  
Closes for season Oct. 31,  
Open Saturdays in Nov

Museum  
Sept. - Oct  
Same Hours as the House  
Nov. Mon-Sat 10-5

Museum Shop  
Sept. - Oct.  
Same Hours as the House  
Nov. Mon-Sat 10-5

MHS Administrative Offices  
Mon-Fri 9-5:00  
Closed Holidays  
Tel: (207) 774-1822  
Fax: (207) 775-4301  
E-mail  
sarchbald@mainehistory.org

Mailing Address:  
Maine Historical Society  
489 Congress St.  
Portland, ME 04101



ALL PROGRAMS ARE  
FREE, OPEN TO THE  
PUBLIC, AND HELD  
IN THE MHS LECTURE  
HALL UNLESS  
OTHERWISE NOTED.  
QUESTIONS?  
CALL 774-1822.



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