



## President's Overview: The Last Twelve Years ...and Moving Forward

by John Anderson



In 2006, a new team took over stewardship of the 10 Governors Avenue building and all of the collections. During the last 12 years, we've made significant

strides curating our collection, improving the building, expanding membership, and reaching out to the community. All this has been accomplished while running the organization on a shoestring budget. Yet, there is still much more to do!

Elsewhere in this Newsletter, you will find an article about recent work within the collections. A little over eight years ago, we took on the task of cataloging and digitizing our incredible collection of Civil War photographs. Two years ago, a separate team of volunteers began to inventory other collections in our building. Based on a rough count, we estimate that we have over 20,000 photographs, documents, and objects in the building!

In this column, I will focus on changes to the building itself. As those of us with old houses know, just maintaining a one hundred year old building is a big job and improving it is even more of a challenge.

In 2011, our first major construction project addressed a mold problem in the ceiling of the Main Hall. At the

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### Society Officers

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## John Ciardi: Medford's Own Poet (1916-1986)

by David Fedo

### Part 1:

**Beginnings.** Over the years and decades, Medford has been the birthplace and/or residence of some of New England's best and best-known writers. Think of the abolitionist Lydia Maria Child, for example, and more recently the versatile novelist and travel writer Paul Theroux, both of whose books have touched generations. And don't forget the poets and fiction writers who had regularly read their own original work in Medford's lovely Bestsellers Café; the Café, located in Medford Square, has sadly been closed for some years, but the memories of wonderful works being read aloud remain.

In the extraordinary mix of Medford-related writers is a great but now often overlooked poet, John Ciardi, whose imprint on American literature in the mid-to-late 20th century was immense. Another poet, Kenneth Rexroth, wrote in the *New York Times* some 60 years ago that Ciardi's verse "is singularly free from the vices that beset most American poets nowa-

days, with their provincial limitations of English Baroque verse and their trivial ambiguities." At Ciardi's death at 69, in 1986, Peter Comer of the Poetry Foundation summarized his achievements as follows: "To millions of Americans, the late John Ciardi was Mr. Poet, the one who has written, talked, taught, edited, translated, anthologized, criticized, and propelled poetry into a popular lively art." His biographer, Edward M. Cifelli, wrote that "He was an ever-present and highly visible force in American letters from the 1950's to the mid-1970's, arbiter of taste, a voice of reason, and a spokesman for poetry."

Ciardi's admirers were many and diverse. I was an undergraduate in Minnesota in the 1960's and read Ciardi's poems and articles about poetry which were printed regularly in the now long-departed *Saturday Review of Literature*. Ciardi also took on the poetry editor's role at the *SRL*, and thus opened up new worlds for me and for thousands of others.

*continued page 2*

John Anthony Ciardi was born in Boston on June 24, 1916. His Italian father and mother, Antonio and Concetta Ciardi, had immigrated to the United States from a town near Naples; young John had three older sisters. They lived in the North End, which was then dominated by Italian immigrants, mostly from parts of southern Italy.

In 1919, Ciardi's father, an agent for the Metropolitan Life Insurance Company, died in an automobile accident. John Ciardi later remembered in a poem, "My Father Died Imperfect as a Man," that his mother "made a saint of him. And made me kneel to him every night." Antonio was described as "handsome, educated and accomplished." John Ciardi's poem, "Elegy For You, Father," one of numerous poems about his family, begins with a bold stanza of adoration (below) but continues with typical Ciardi restraint:

*Father, under the stone, accept your ruin.  
Seconded by no fashionables of Heaven  
Nor haridans of Hell, undue your flesh  
And leave your skeleton to drought. Given  
Such piercing illustration how the myth  
Works in the literal earth this long dark morning,  
Fold your hard hands upon the stony desk  
O model patient scholar, but unlearning.*

Later in the poem (there are four stanzas), Ciardi is more generous: "O white enduring skull believe/We loved you well." Then there is the beautiful yet typically quirky poem about his other parent, "Letter to Mother." The first stanza sets the tone, deeply felt by the poet:

*It was good. You found your America. It was worth all  
The coming. The fading figures in the never-again  
doorway,  
The rankness of steerage, the landing in fog.  
Yes, and the tenement, the reek and the shouting  
in the streets  
All that night, and the terror. It was good, it was  
all good.*

*It is important only that you came.*

The sometimes off-balance in these two poems, the odd line breaks and punctuation, reflect Ciardi's willingness to break the old rules, much like his contemporary William Carlos Williams did. His poems—sometimes looking like broken sentences—seem to chart their own freewheeling course.

**To Medford.** Meantime, the Ciardi family, including Mrs. Ciardi's sister and brother-in-law, had moved to Medford in 1921 to property at 84 South Street, which faced the Mystic River. The move was a sign of upward mobility. (A plaque on the South Street house, honoring Medford son John Ciardi and his family, was installed many years later by the Friends of the Library, USA, with the notation "One good poet gives an age its voice.") According to biographer Cifelli, Ciardi remembered the Medford of his childhood, six miles northwest of Boston, as "a leafy, elmy, sprawly semi-rural town," with the water in the Mystic River still

drinkable. (It was soon to become polluted.) But the family's finances became a challenge. As John grew older he helped by tending chickens in the back yard, and raising vegetables which he sold door-to-door.

Cifelli reports that in a city where half the population was Irish, there was then in Medford "widespread prejudice against what were called simple Italian-American peasants," and this prejudice led to "fist fights, black eyes, and loosened teeth." John admitted that he was "a bit of a roughneck" and was ready "to jump up and start a fight." Ciardi would carry some of this feistiness well into his adult years.

Religion was important to Medford's Italian-Americans, although, as reported by Cifelli, they "believed in their religion with passionate intensity, but they generally distrusted . . . the Church." But John took his first communion at St. Joseph's Church, nonetheless.

Concetta Ciardi, according to Cifelli, was a "ferociously attentive mother," and occasionally beat her son John. But she finally came to realize that "her Johnny was, indeed, fairly close to being a good boy, and that her worst fears that he would go bad were unfounded." Sundays, Ciardi remembered, "were filled with colorful people, Italian warmth, and day-long dinners."

Meantime Ciardi's Uncle Alec played what Cifelli calls a "special" role in his nephew John's upbringing. He gave John gifts (a puppy and a .22 gun, for example), and was a male figure to look up to. He played the numbers and drank wine with two eggs beaten into it. As Ciardi later wrote, "I must have loved him and did not know it." Cifelli describes a household that seems always to be in flux: "Hysteria was the normal tone of things, all conversations were shouted, all disagreements were screeched, and all sudden action had to be signaled by a scram. Everything happened as if it were part of the finale of Pagliacci."

So young John withdrew, according to Cifelli, and grew "mental flaps" on his ears. Ciardi became self-absorbed and was, as he himself says, "an insufferable brat," taking his refuge from the bedlam in books. Ciardi believed that he was spoiled by his mother and sisters because he was a boy; he felt that his sisters suffered as a result and had to make sacrifices for their younger brother.

**School.** John Ciardi's formal education as a first-grader started in 1922 at the Cradock School, a primary school near the Square on Summer Street. His mother walked him to school on the first day. According to Cifelli, "Ciardi said the day loomed large enough in his memory for him to commemorate it in one of the long autobiographical poems in the book *Lives of X*, 'A Knothole in Spent Time.'" The poem is an affectionate memory, with his mother "sermoning"

*on the sanctity and omniscience of school teachers,  
as witness their salaries—almost as much as a cop's.  
They were born in enormous palaces called "college"  
and came to earth in kindness, that small boys  
might "get an education" and "get ahead"  
as nobody's parents had been able to. . . .*

Ciardi believed that his mother made him a substitute for his dead father. Cifelli wrote that John apparently looked like his father, and “he became, in a sense, immortal to his mother, who saw him kept alive in the form of her son.”

Later, while at the Dame School (offering grades 4 to 6, with Ciardi skipping the 5th), located on George Street, Ciardi suddenly discovered that he had an extraordinary memory, a skill which he retained throughout his life. He amazed his teachers by reciting a lesson verbatim, and later in his life, according to Cifelli, “he regularly and effortlessly summoned up whole poems he hadn’t read in many years, or complete scenes from a Shakespeare play, or long sections from the *Divine Comedy*.”

At the Dame School, Ciardi wrote what was believed to be his first poem, just three short lines, and scrawled on the classroom blackboard:

*Rover*

*Bouncing all over.*

*HE LIKES TO DO IT.*

Ciardi next enrolled in the John Hobbs Junior High School, though curiously he was not especially devoted to his studies and achieved only what his sister Ella recalled “undistinguished grades.” But he was still an avid reader, going through such books as Swift’s *Gulliver’s Travels* and Palgrave’s *The Golden Treasury*, and especially an encyclopedia that his mother had purchased from a door-to-door salesman.

**Tufts and John Holmes.** Even more important by age 13 was Ciardi’s interest and commitment to the Boy Scouts, meeting regularly with Troop 13 in Medford Square’s Congregational Church. By the time he was 16, according to Cifelli, he had become a Junior Assistant Scoutmaster.

At the same time that Ciardi had completed grades 7 to 9 at the Hobbs Junior High School, Ciardi seems to have endured some form of a prolonged religious crisis which, Cifelli says, tormented him. Nonetheless, he graduated from Medford High School in June of 1933, ten days before his 17th birthday. College was next, but given the family’s limited resources, Ciardi was forced to work a year in order to save money before he enrolled at Bates College, a private institution in Lewiston, Maine. (His sisters also pitched in to help defray the cost.) There, Ciardi remembers that he was ostensibly a pre-law student, but in fact he confessed his priorities seemed to be playing pool and poker. However, he did work on the college’s literary magazine. But he dropped out of Bates after three terms. I “didn’t find what I was looking for,” he said simply. Ciardi was determined to return home to Medford, which would be less costly, and in the spring of 1936 he enrolled at the neighboring Tufts College (now a University). Here he met a 30-year-old instructor and poet, John Holmes, a charismatic man who would change John Ciardi’s life.

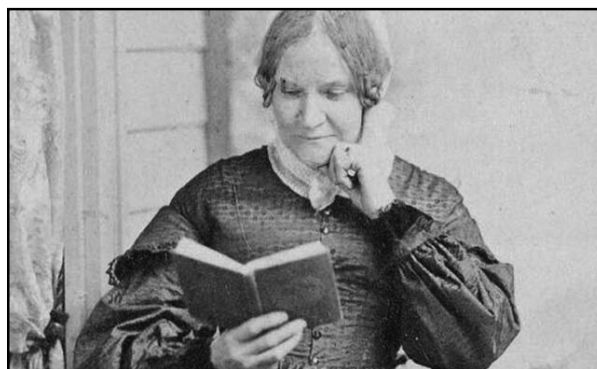
**John Ciardi Part 2: coming next issue**

## Series on Lydia Maria Child: Author and Abolitionist

by Kyna Hamill

The Medford Historical Society & Museum is pleased to announce the upcoming exhibit entitled “Lydia Maria Child: Author and Abolitionist” opening on June 21, 2018. The exhibit will offer a much needed addition to the story of Lydia Maria Child in Medford beyond her “Over the River” poem. The exhibit hopes to tell the story of how Child, a Medford-born daughter of a baker, who became one of the most important writers and activists in the 19th century. Born in Medford in 1802, Child’s family name of “Francis” can be found in many local historical documents, and her grandparents are buried in the Salem Street burial ground. Though she moved from Medford in her youth, Child maintained many friends in the area including John Pierpont Sr., George Luther Stearns, and her friend Lucy Osgood with whom Child lived briefly in Osgood’s house at 141 High Street.

When the Medford Historical Society was established in 1896, it was initially housed in Lydia Francis’ childhood home on Salem Street. As a result, MHSM has a unique collection of material objects relating to her—a fascinating story of her education and career as an author, abolitionist, and activist. This exhibit will feature never before exhibited objects, including her personal bible, a floral scrapbook with original poems by Child, textiles that she made,



and a never before seen daguerreotype from ca. 1854. Interpretive areas of the exhibit will focus on Lydia Francis’ childhood, her success and struggle as a female author, her activism as an Abolitionist, and examples of the many media used to make portraits of her between 1826-1863.

A series of talks will accompany the exhibit, which will run from June 2018 through Spring 2019. The exhibit will open on June 21, beginning at 3:30 PM (to coincide with Circle the Square). At 7 PM on June 21, we will feature a talk by Emma Newcombe, a recent PhD graduate from Boston University’s American

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## Lydia Maria Child *continued*

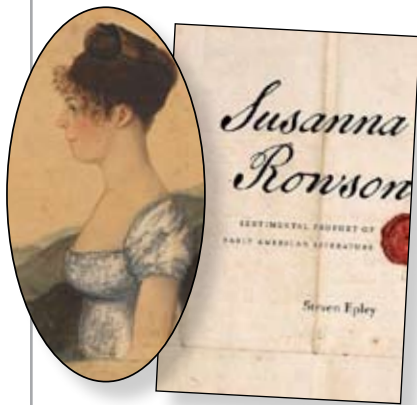
Studies program. Newcombe will speak on “Abolition through Tourism: Lydia Maria Child’s Mammoth Cave Letters.” The talk is followed by a reception and an opportunity for visitors to browse the exhibit. On July 12 at 7:00 PM, Kyna Hamill will give a talk entitled “Nothing but a Tiger: The Portraits of Lydia Maria Child” (reception to follow).

**Walking Tours.** Beginning in September, we are pleased to have volunteer Nancie White, from “Boston by Foot,” to offer a series of LMC-focused walking tours beginning at 10:00 am at the new Riverside Ave. Plaza, on Saturdays, September 8, October 6, and November 3, 2018. All programs are free and open to the public.

## Scholar-in-Residence Coming to MHSM in September

**Steven Epley, Scholar in Residence.** Thanks to a generous grant from the Mass Humanities Foundation, MHSM will – for the first time – be bringing in a scholar in residence for the month of September 2018. Professor Steven Epley from Samford University in Birmingham, Alabama, will be joining us to continue his research on Susanna Haswell Rowson (1762-1824). *Susanna Rowson: Sentimental Prophet of Early American Literature*, was published in 2016.

Susanna Rowson was a British-American novelist, poet, playwright, religious writer, stage actress, and educator who ran a school for girls in Medford from 1799-1803. In 1791, Rowson authored the popular romantic novel, *Charlotte Temple*, that tells the story of a schoolgirl, seduced by a British officer and



The exhibit continues through Spring 2019 with many other activities planned. Throughout July and August, MHSM will be open on Saturdays and Sundays, 12:00-4:00 PM. Additional tours by special arrangement. The Medford Historical Society & Museum is located at 10 Governors Avenue in Medford. Additional information in the following months can be found at [www.medfordhistorical.org](http://www.medfordhistorical.org).

This exhibit has been funded in part by a grant from the Medford Arts Council, a local commission that is supported by the Massachusetts Cultural Council, and the Tufts Neighborhood Service Fund. Email [contactus@medfordhistorical.org](mailto:contactus@medfordhistorical.org) for more information. More information in the following months can also be found at [www.medfordhistorical.org](http://www.medfordhistorical.org)

brought to America, where she is abandoned, pregnant, sick, and in poverty. When it was published in the United States in 1794 it was a popular best-selling novel. Rowson is buried in Forest Hills Cemetery in Jamaica Plain.

As part of his residency, Epley will be offering two public talks on Rowson’s connections to Medford. One will be on the educational practices and sexual mores in Medford at the turn of the nineteenth century; and one will be on Epley’s research which follows the curious case of Joseph and Mary Wyman and their daughter, Susan Wyman. Epley believes that Rowson’s last novel, *Lucy Temple* (published posthumously in 1828), may have been based at least in part on the story of the Wymans in Medford. Epley will also be transcribing a collection of letters from the Swan family that was recently donated to MHSM (Hannah Swan taught at Rowson’s school). These letters will be made available on our website, [www.medfordhistorical.org](http://www.medfordhistorical.org) by the end of 2018.

We thank the Mass Humanities Foundation for their support of MHS.

## Transitions

**Lani O’Donnell** is joining us as the new Office Manager. She has completed an M.A. degree in Museum Studies from Johns Hopkins, and is working on a second M.A. through the Harvard Extension School. She is a graduate of Dartmouth with a B.A. in Anthropology and Asian Studies. She originally grew up in Hawaii, and in her free time loves swing dancing, playing board games, and



**Lani O’Donnell, our new Office Manager**

caring for her ferrets. Lani says she “is happy to be working with MHSM so that she can help preserve Medford’s rich and deep history long into the future.”

The Board wishes to thank **Allison Andrews** whose dedicated work at MHSM in recent years as Office and Collections Manager was indispensable in nurturing numerous services and activities to fruition. Her oversight of the ongoing digitization of MHSM’s famous Civil War photograph collection was challenging, but Allison took on this responsibility with determination and great skill. Recently she curated “The Twentieth-Century is History” exhibit. Her friendly smile always made visitors feel welcome. We will miss Allison as she leaves us, and we wish her well.

## A New Look for MHSM

It all started with a generous gift to MHSM, which led to an extensive overall assessment in 2016 of the physical needs of the 10 Governors Avenue building. Around the same time, the first steps were taken to develop an accurate picture of the MHSM collection and a future online data base. Volunteers searched through all the old donor cards/records, item tags, and past and current inventories to eventually match with all the actual items in the collection. The overall tasks—addressing the building and collection inventory-- were daunting.

In 2015, volunteer Beth Hayes began undertaking the inventory of the textiles in the collection. With little space at the Society to sort, review, photograph, match to donor, and prepare descriptions/other notes, the bags and boxes of textiles were carted to the Peter Tufts House, which is owned by MHSM. Heather Champigny Anderson joined the efforts and worked with Beth on Tuesdays for two-plus years. MHSM now has a Textile Inventory, with hundreds of photos, and a breakdown within the textiles to categories such as Women's Clothing, Military Uniforms, Household items. The very successful 2016 Wedding Dress Exhibit at MHSM was a direct result of this work with textiles. In 2017 the World War I collection, including textiles, were exhibited as a part of the 100th Anniversary of World War I. Also, in 2017, the on-going Twenty-first Century exhibit was installed.

Other volunteers joined the collection project, which would become known as the "Tuesday Group," including Sue Gerould, Martha Reagan, John Anderson, and Lani O'Donnell. The project expanded to include the inventory of Silver, Furniture, Wooden

Curiosities/Architectural feature, and more recently maps, blue-prints, photos/prints, portraits, tools, and so on. But every time something at the Society was moved for review, the question of where to create appropriate storage arose. And the need to carefully review and make the often very difficult decisions on other stored items became unavoidable. Many items were discovered--in the basement storage area in particular-- that were in poor condition, in duplicates or triplicates, and/or were holdings unrelated to Medford. Some of these items would eventually be recommended to the Board for "de-accession," (a museum term for "not to keep") and for locating other homes for the items. According to Champigny Anderson, "This decision-making part of our job has put us in touch with specialty book sellers, map specialists, other museums and historical societies, presidential homesteads, the GAR Museum in Lynn, MA, the Smithsonian, category experts, and our local public schools."

Sorting the Collection has created room for the current "facelift" at the Society. When you visit MHSM, you will find the entry cleared, the huge old safe gone, and the bathroom cleared and arranged for the storage of the tables and chairs used for events. Downstairs is now a workroom with space for the expanding group of collection volunteers, and new shelving for framed portraits, and labelled shelves for specific categories of the collection. Soon fresh paint and new flooring at the entryway will present a more professional and inviting look at 10 Governors Avenue. The Board wishes to thank all the volunteers involved in this important and on-going work.

*left: Showing recent repairs in process to the stucco at the entry which has been deteriorating badly. below: A new sign has been installed at the front of the building. (left to right) Susan Gerould, designer, Bill Yore, installer, and John Anderson, MHSM president who coordinated the effort.*



## President's Overview *continued*

same time, we were able to improve the lighting and rearrange and update our permanent exhibits.

A few years ago, the garden in front of the building was replanted, and last year we removed several trees that had grown too close to the building.

Our latest round of improvements began with anonymous gifts of \$25,000 in 2015 and 2016. The donations were specifically earmarked for building improvements. For us, this was a lot of money, but the homeowners among us know that it's necessary to spend funds very carefully since expenses mount up quickly.

Our first order of business was to commission a "Capital Needs Assessment" from a professional engineering firm. Their report outlined a long range maintenance strategy specifying work to be done and associated costs.

At the same time, those volunteers working on our collections pointed out the need for clean and safe work areas, improved collection storage, and better utilization of space throughout the building. We have a small, very full and busy building. Careful consideration was given to planning space for the storage of the collection, work areas for volunteers, storage of chairs and tables for programs and events, and open areas for receptions. All new space creation is being done while simultaneously planning, repairing, and replacing failing parts of an old building.

**Physical Improvements.** Work recently completed includes:

- Sale and removal of the large safe in the alcove. This allows that space to be more attractive and productively employed instead of being a jumbled storage area. The very few items in the safe were removed to the bank vault across the street
- Disposing of unneeded items not part of the collection, for example, obsolete computer equipment, superfluous display cabinets, and other use items. The work has freed up much needed space in the entry, bathroom, kitchen, and the basement areas dedicated to collection storage and workspace.
- Installing shelving and repainting parts of the two small basement work areas has allowed volunteers to work more easily with collection items, and increased clean useable work and storage space.
- The building of a large storage rack in the basement for framed items such as photographs and artwork has lifted items off the floor and they are now arranged for easier access. By hanging this unit from the rafters, the space beneath now houses four very large flat files (for storing oversized paper goods). Space has been freed up to make the collections storage area in the much easier to navigate.
- Replacing the badly rotted exterior side door to the basement has increased security and eliminated drafts and heat loss.
- The oversized electric water heater in the bathroom was replaced by a smaller unit and relocated to the small basement workroom. This has opened up space in the bathroom and will give us storage space for tables, chairs, cleaning supplies, and a few other items related to activities on the first floor.

With the exception of the last two items, the work has all been done with volunteer labor!

Work soon to be undertaken:

- Repairs will be made to the exterior stucco that is badly cracked in many places. After this is completed, the building will need to be repainted.
- Repairs will be made to the interior masonry walls that show damage due to water penetration. Painting will be needed in these areas as well.
- Improved drainage around the building to avoid recurrence of interior damage
- Replacing the indoor/outdoor carpet that covers the entrance hall, bathroom, and kitchen with flooring that will not be as hard to clean or harbor mold and mildew.
- Cosmetic repairs in the entry area and bathroom (baseboards and shelving were missing)

**The Collections.** All this work ties back to the preservation of the collection, providing comfortable access for the public, supporting our programming and ensuring the safety of our volunteers, members, and friends. When this phase is done, combined with the work being done by collections and events volunteers, we will have a greatly improved facility to support our mission.

But we are not done! We are planning on additional improvements as well.

- Upgrading our heating and ventilation systems to museum quality. Our current systems would be regarded as obsolete even in an older residential building. We have applied for a Community Preservation (CPA) grant to fund this expensive project.
- Upgrading our "kitchen" where volunteers work in very cramped quarters to provide refreshments at our events. This is not a project where we can expect a grant from the CPA board or a foundation. We will need to fund raise for this improvement.

The Board joins me in thanking all the volunteers involved in these improvement projects as well as those who continue our other important activities amidst the disruption that change always brings.



*Lively, funny, writer and storyteller par excellence, Oscar Greene captivated the audience with stories from his 99-year history. He offered memories of a long life in the proud African-American community of West Medford at a recent event co-sponsored with the West Medford Community Center.*



## MHSM Events Calendar

For updates or additional information, follow us on our website, [www.medfordhistorical.org](http://www.medfordhistorical.org) and on Facebook.

### JUNE

#### MHSM Tours Online

**Sunday, June 10, 2:00 PM, at MHSM**

***Mapping Medford: Medford Walking Tours Through History, NOW ONLINE***

Lani O'Donnell, MHSM Office Manager, will take us through the new mapping resources and walking tours now available on the MHSM website. She will demonstrate how to use these new resources and explain how the new maps incorporate history into the everyday through descriptions and photos.

Make sure to bring your phone so you can try out the tours after the talk. Refreshments will be served.

#### ***Lydia Maria Child: Author and Abolitionist Exhibit Series***

**Thursday, June 21, 7:00 PM, at MHSM**

***Exhibit Opening Reception and Guest Presentation***

This exhibit opening features a guest lecture by Emma Newcombe, a recent PhD graduate of Boston University's American Studies program. Newcombe will speak on "Abolition through Tourism: Lydia Maria Child's Mammoth Cave Letters." Newcombe's presentation will be followed by a reception and an opportunity for visitors to browse the exhibit that tells the story of how Child, a Medford-born daughter of a baker, who became one of the most important writers and activists in nineteenth-century America.

The exhibit continues through Spring 2019 with many more activities planned including walking tours and other talks. Throughout July and August, MHSM will be open on Saturdays and Sundays, 12:00 - 4:00 PM. Additional tours by special arrangement. (Also refer to Kyna Hamill's article in this Newsletter.)

#### **Genealogy Series**

**Thursdays, June 7, 14, 21, 28, 7:00 PM**

***Getting Started on Your Family Research, led by Linda MacIver at the Medford Public Library, 111 High Street***

Ms. MacIver is a recent Boston Public Library retiree who has been teaching genealogy classes since 2011. If you are ready to get started but haven't any idea how to start researching your family history, this series is for you. Pick up additional information and register at the Library. Enrollment is limited and registration is required. Co-sponsored by MHSM and the Medford Public Library.

### JULY

#### ***Lydia Maria Child: Author and Abolitionist Exhibit Series***

**Thursday, July 12, 7:00 PM, at MHSM**

***Kyna Hamill, "Nothing but a Tiger: The Portraits of Lydia Maria Child"***

In this talk, Hamill will discuss the many portraits made of Lydia Maria Child over her lifetime and how

she was enthusiastic to have her likeness made by popular artists working in various media such as painting, silhouette, daguerreotype and photography. Refreshments to follow.

### AUGUST

**Thursday, August 16, 7:00 PM**

***Poetry on Hops***

Join us for a mini fundraiser and Poetry Night with MHSM and Medford Brewing Company. Enjoy craft beer, poetry, and a sneak preview of a new performance work. Watch for more details at [www.medfordhistorical.org](http://www.medfordhistorical.org)

### SEPTEMBER

#### **September Scholar-in-Residence Talks, "Susanna Rowson in Medford 1799-1803"**

Steven Epley will be offering two public talks on Rowson's connections to Medford.

**Monday, Sept. 17 at 6 PM in the Austin Conference room at Tisch Library at Tufts.**

The educational practices and sexual mores in Medford at the turn of the nineteenth century.

**Sunday, September 9 at 2 PM at MHSM**

The curious case of Joseph and Mary Wyman and their daughter, Susan Wyman of Medford who may have been the subject of Rowson's last novel, *Lucy Temple* (published posthumously in 1828).

#### ***Lydia Maria Child: Author and Abolitionist Exhibit Series***

**Saturdays, September 8, October 6, & November 3, 10:00 AM to Noon**

***Walking Tour: Lydia Maria Child's Medford Meet at Riverside Ave. Plaza, between River Street and City Hall Mall***

The tour, led by MHSM Programs Committee member, Nancie White, covers Medford during the period of Lydia's birth (1802), the people who were influential in her education, religious and social development, and the institutions that were present in Medford Square during the early nineteenth century. Free and open to the public. Go to [www.medfordhistorical.org](http://www.medfordhistorical.org) for additional information.

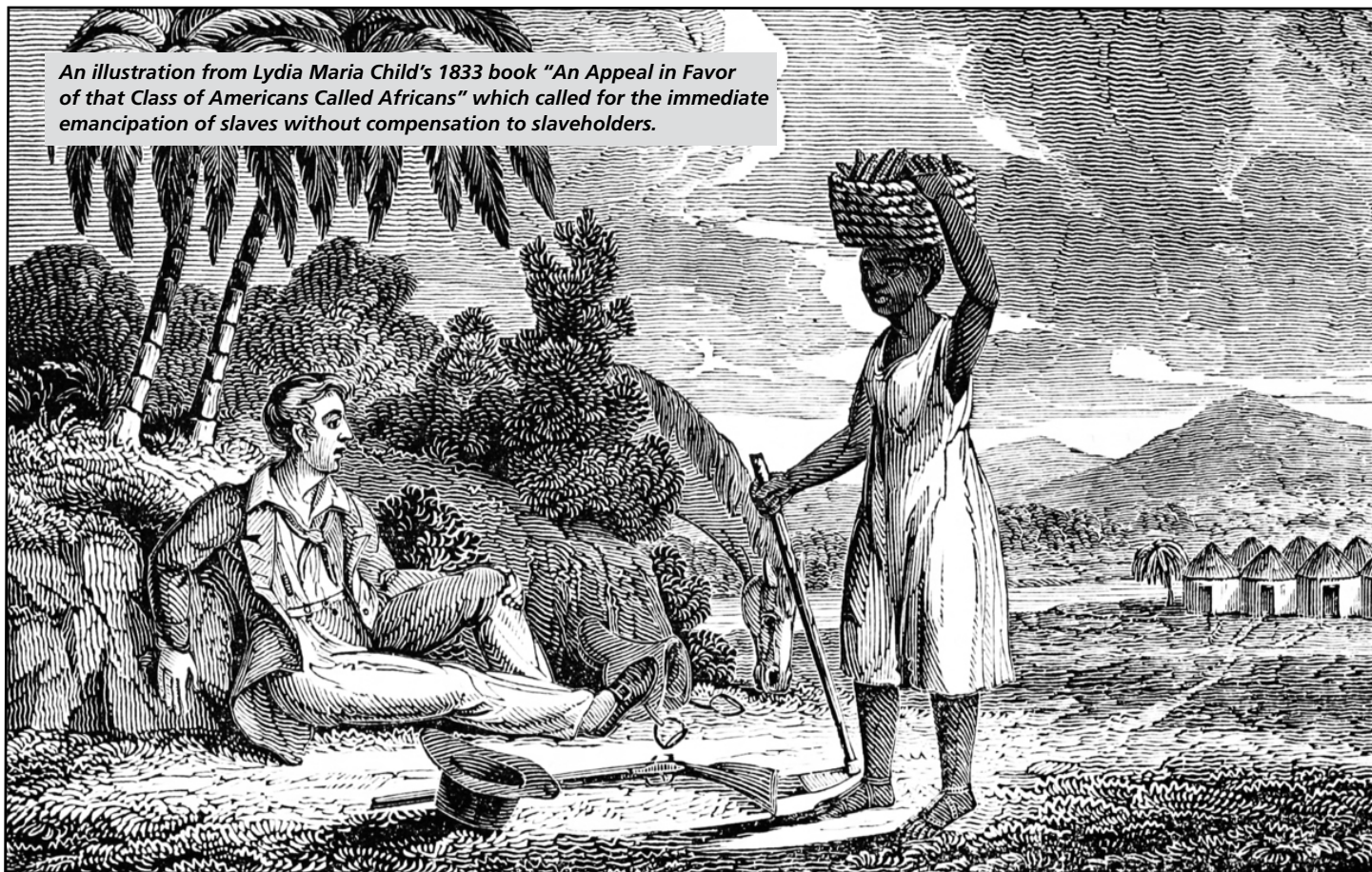


*Lydia Maria Child*

**\*Thank You! "Lydia Maria Child: Author and Abolitionist" is funded in part by a grant from the Medford Arts Council, a local commission that is supported by the Massachusetts Cultural Council, the City of Medford, and the Tufts Neighborhood Service Fund. The Scholar-in-Residence talks are supported in part by grants from the Medford Arts Council (MAC), a local agency supported by the Massachusetts Cultural Council.**



An illustration from Lydia Maria Child's 1833 book "An Appeal in Favor of that Class of Americans Called Africans" which called for the immediate emancipation of slaves without compensation to slaveholders.



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