The House at Lobster Cove
by Jane Goodrich

The drawing on the cover of The House at Lobster Cove is a quick sketch done by niece of Kragsyde’s architect Robert Swain Peabody, circa 1885. It is housed in the files of Boston Architectural College, unidentified, but Jane Goodrich is more than confident that it’s Kragsyde. The book’s publication date is May 1.

Kragsyde, Manchester-by-the-Sea, Massachusetts.

The public for tours. Well known to those who show or attend the Ellswor th Antiques Show every August, it’s Woodlawn (www.woodlawn museum.com). That is the place where Goodrich begins her tale, and we know we are in the hands of an accomplished storyteller capable of delineating the details required of all successful historical novels.

In Goodrich’s case, these range from the medicines in an apoth ecary shop, “where leeches could be wriggling” in a glass jar, to the habits of lumberjacks, who emerge from the Maine woods in spring and head straight for the den tist “with toothbrushes they’d nursed all winter.” Indeed, Goodrich’s imagination brings to life all sorts of people, things, and milieus. These include a sconce-irish housemaid with her fists on her hips, the Bos ton Brahmin class’s “complex catalog of coziness,” the decor of a summer house (“gifts from houseguests, unwanted prints, duplicates of articles not needed in win ter”), the eaves of a Beacon Street schoolhouse with students aged five to 15 and a teacher well over her head, and the gait of a flea-bitten stray dog that Nixon as a boy cannot resist bringing home although he knows his father will disapprove.

Of Nixon’s adoption of that dog, the novel’s narrator observes, “Some determinations cannot be fought against.” It’s a theme reprised throughout the novel as Nixon acknowledges, accepts, and finally acts on the natural inclinations of his sexual preference. Secrets are another recurring theme. Almost from the start, Frank Crowninshield’s consumption is long hidden from his family; of Nixon’s adoption of that dog, the novel’s narrator observes, “Some determinations cannot be fought against.” It’s a theme reprised throughout the novel as Nixon acknowledges, accepts, and finally acts on the natural inclinations of his sexual preference. Secrets are another recurring theme. Almost from the start, Frank Crowninshield’s consumption is long hidden from his family; Nixon’s homosexuality is fully cloaked for decades; and Kragsyde itself seems to Nixon like a receptacle of that secret. “Underneath it all Nixon imagined the cave,” the narrator says. “Cool and dripping, filled with seaweed and shells, feathers and cast-up stones. Holed out in the cliff, the cave, the wall, the female body...it was the decor of a summer house (“gifts from houseguests, unwanted prints, duplicates of articles not needed in winter”), the eaves of a Beacon Street schoolhouse with students aged five to 15 and a teacher well over her head, and the gait of a flea-bitten stray dog that Nixon as a boy cannot resist bringing home although he knows his father will disapprove.

Of Nixon’s adoption of that dog, the novel’s narrator observes, “Some determinations cannot be fought against.” It’s a theme reprised throughout the novel as Nixon acknowledges, accepts, and finally acts on the natural inclinations of his sexual preference. Secrets are another recurring theme. Almost from the start, Frank Crowninshield’s consumption is long hidden from his family; Nixon’s homosexuality is fully cloaked for decades; and Kragsyde itself seems to Nixon like a receptacle of that secret. “Underneath it all Nixon imagined the cave,” the narrator says. “Cool and dripping, filled with seaweed and shells, feathers and cast-up stones. Holed out in the cliff, the cave, the wall, the female body...it was the decor of a summer house (“gifts from houseguests, unwanted prints, duplicates of articles not needed in winter”), the eaves of a Beacon Street schoolhouse with students aged five to 15 and a teacher well over her head, and the gait of a flea-bitten stray dog that Nixon as a boy cannot resist bringing home although he knows his father will disapprove.

Of Nixon’s adoption of that dog, the novel’s narrator observes, “Some determinations cannot be fought against.” It’s a theme reprised throughout the novel as Nixon acknowledges, accepts, and finally acts on the natural inclinations of his sexual preference. Secrets are another recurring theme. Almost from the start, Frank Crowninshield’s consumption is long hidden from his family; Nixon’s homosexuality is fully cloaked for decades; and Kragsyde itself seems to Nixon like a receptacle of that secret. “Underneath it all Nixon imagined the cave,” the narrator says. “Cool and dripping, filled with seaweed and shells, feathers and cast-up stones. Holed out in the cliff, the cave, the wall, the female body...it was the decor of a summer house (“gifts from houseguests, unwanted prints, duplicates of articles not needed in winter”), the eaves of a Beacon Street schoolhouse with students aged five to 15 and a teacher well over her head, and the gait of a flea-bitten stray dog that Nixon as a boy cannot resist bringing home although he knows his father will disapprove.

Of Nixon’s adoption of that dog, the novel’s narrator observes, “Some determinations cannot be fought against.” It’s a theme reprised throughout the novel as Nixon acknowledges, accepts, and finally acts on the natural inclinations of his sexual preference. Secrets are another recurring theme. Almost from the start, Frank Crowninshield’s consumption is long hidden from his family; Nixon’s homosexuality is fully cloaked for decades; and Kragsyde itself seems to Nixon like a receptacle of that secret. “Underneath it all Nixon imagined the cave,” the narrator says. “Cool and dripping, filled with seaweed and shells, feathers and cast-up stones. Holed out in the cliff, the cave, the wall, the female body...it was the decor of a summer house (“gifts from houseguests, unwanted prints, duplicates of articles not needed in winter”), the eaves of a Beacon Street schoolhouse with students aged five to 15 and a teacher well over her head, and the gait of a flea-bitten stray dog that Nixon as a boy cannot resist bringing home although he knows his father will disapprove.

Of Nixon’s adoption of that dog, the novel’s narrator observes, “Some determinations cannot be fought against.” It’s a theme reprised throughout the novel as Nixon acknowledges, accepts, and finally acts on the natural inclinations of his sexual preference. Secrets are another recurring theme. Almost from the start, Frank Crowninshield’s consumption is long hidden from his family; Nixon’s homosexuality is fully cloaked for decades; and Kragsyde itself seems to Nixon like a receptacle of that secret. “Underneath it all Nixon imagined the cave,” the narrator says. “Cool and dripping, filled with seaweed and shells, feathers and cast-up stones. Holed out in the cliff, the cave, the wall, the female body...it was the decor of a summer house (“gifts from houseguests, unwanted prints, duplicates of articles not needed in winter”), the eaves of a Beacon Street schoolhouse with students aged five to 15 and a teacher well over her head, and the gait of a flea-bitten stray dog that Nixon as a boy cannot resist bringing home although he knows his father will disapprove.

Of Nixon’s adoption of that dog, the novel’s narrator observes, “Some determinations cannot be fought against.” It’s a theme reprised throughout the novel as Nixon acknowledges, accepts, and finally acts on the natural inclinations of his sexual preference. Secrets are another recurring theme. Almost from the start, Frank Crowninshield’s consumption is long hidden from his family; Nixon’s homosexuality is fully cloaked for decades; and Kragsyde itself seems to Nixon like a receptacle of that secret. “Underneath it all Nixon imagined the cave,” the narrator says. “Cool and dripping, filled with seaweed and shells, feathers and cast-up stones. Holed out in the cliff, the cave, the wall, the female body...it was the decor of a summer house (“gifts from houseguests, unwanted prints, duplicates of articles not needed in winter”), the eaves of a Beacon Street schoolhouse with students aged five to 15 and a teacher well over her head, and the gait of a flea-bitten stray dog that Nixon as a boy cannot resist bringing home although he knows his father will disapprove.

Of Nixon’s adoption of that dog, the novel’s narrator observes, “Some determinations cannot be fought against.” It’s a theme reprised throughout the novel as Nixon acknowledges, accepts, and finally acts on the natural inclinations of his sexual preference. Secrets are another recurring theme. Almost from the start, Frank Crowninshield’s consumption is long hidden from his family; Nixon’s homosexuality is fully cloaked for decades; and Kragsyde itself seems to Nixon like a receptacle of that secret. “Underneath it all Nixon imagined the cave,” the narrator says. “Cool and dripping, filled with seaweed and shells, feathers and cast-up stones. Holed out in the cliff, the cave, the wall, the female body...it was the decor of a summer house (“gifts from houseguests, unwanted prints, duplicates of articles not needed in winter”), the eaves of a Beacon Street schoolhouse with students aged five to 15 and a teacher well over her head, and the gait of a flea-bitten stray dog that Nixon as a boy cannot resist bringing home although he knows his father will disapprove.

Of Nixon’s adoption of that dog, the novel’s narrator observes, “Some determinations cannot be fought against.” It’s a theme reprised throughout the novel as Nixon acknowledges, accepts, and finally acts on the natural inclinations of his sexual preference. Secrets are another recurring theme. Almost from the start, Frank Crowninshield’s consumption is long hidden from his family; Nixon’s homosexuality is fully cloaked for decades; and Kragsyde itself seems to Nixon like a receptacle of that secret. “Underneath it all Nixon imagined the cave,” the narrator says. “Cool and dripping, filled with seaweed and shells, feathers and cast-up stones. Holed out in the cliff, the cave, the wall, the female body...it was the decor of a summer house (“gifts from houseguests, unwanted prints, duplicates of articles not needed in winter”), the eaves of a Beacon Street schoolhouse with students aged five to 15 and a teacher well over her head, and the gait of a flea-bitten stray dog that Nixon as a boy cannot resist bringing home although he knows his father will disapprove.