

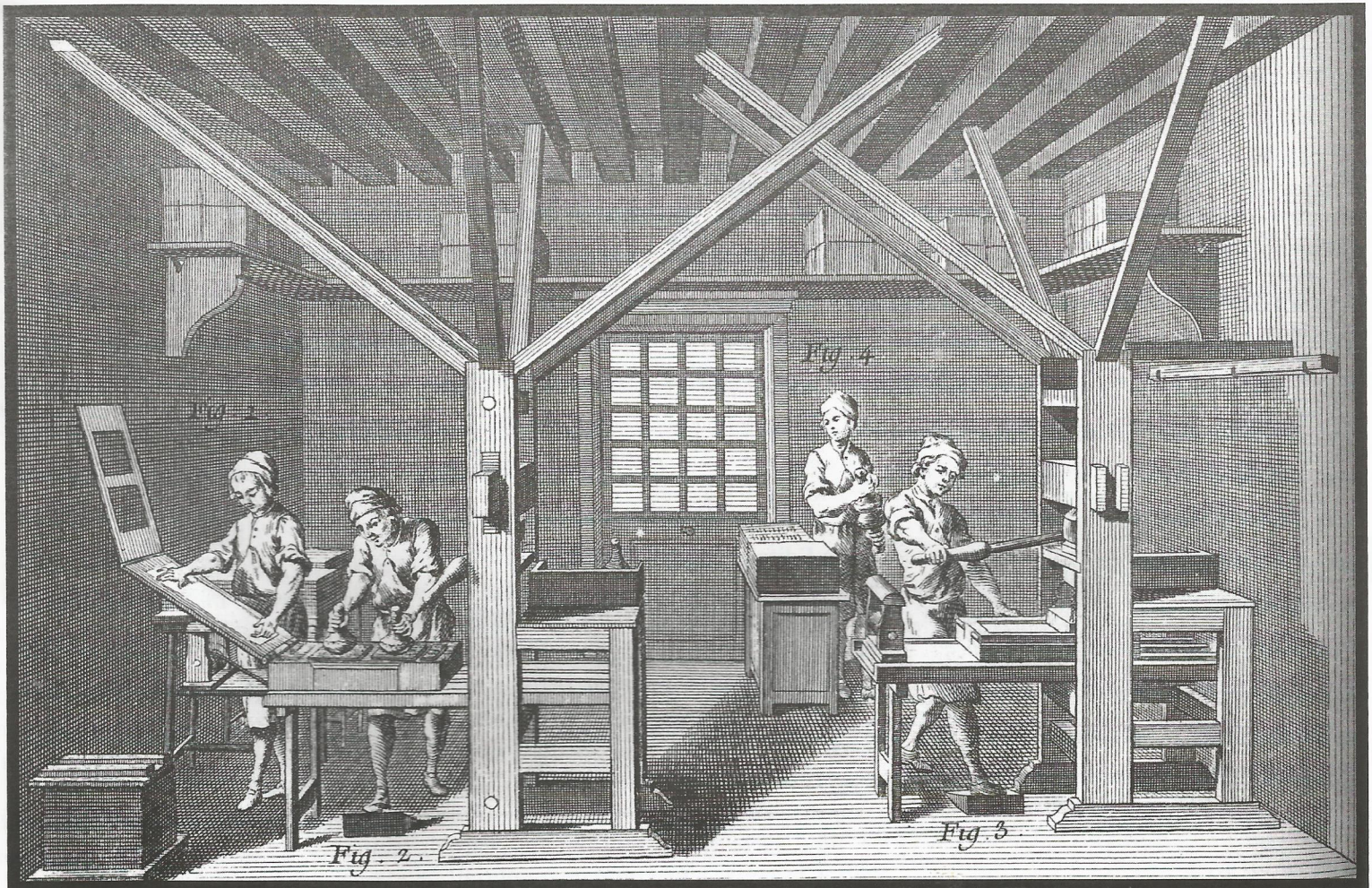
# THE FREEHOLDER

SPRING 2006 THE OYSTER BAY HISTORICAL SOCIETY FOUNDED 1960

☞ WAY-GOOSE: A  
“PRINTED” INVITA-  
TION TO A DUTCH  
NEXT DOOR FEAST

☞ TANKS FOR  
THE MEMORIES;  
REMINDER OF THE  
AGE OF STEAM

☞ SOCIETY’S  
ANNUAL MEETING  
TO FEATURE  
DR. JOHN STAUDT



THE HISTORY MAGAZINE OF THE TOWN OF OYSTER BAY



## Editorial

This issue marks the end of our tenth year of publication of *The Freeholder*. Ten years! In 1996, I would have been happy producing ten issues!

There are so many people to thank for their unwavering support in not only getting this project off the ground, but for keeping it going.

Chief among these is Elliot Sayward. Elliot, a fine editor in his own

right, has given me the benefit of his years of experience while gently pointing out my errors (too many to count!). His contributions to the magazine have been many and varied.

Harry Dickran and the staff of Levon Graphics have allowed me to take *The Freeholder* and our special issues to a professional level I could only have dreamed of when we first began.

Thank you all!

## THE FREEHOLDER

of the  
Oyster Bay Historical Society  
Vol. 10 No. 4 Spring 2006

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The Freeholder of the Oyster Bay Historical Society is published quarterly with the generous assistance of private individuals. The views expressed herein are not necessarily those of the Oyster Bay Historical Society, but of the individual authors.

Purpose: The Oyster Bay Historical Society was founded in 1960 with the express purpose of preserving the history of the Town of Oyster Bay. The Society maintains a museum and research library in the Town-owned c. 1720 Earle-Wightman House, 20 Summit Street, Oyster Bay. Call (516) 922-5032 for more information.

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### THE POST RIDER

To the Editor:

Never out of print, Dickens' *A Christmas Carol* was published in 1843. Charles Dickens provided his own money for expenses since publishers of the day were not interested.

It has been a best-seller for more than 160 years but it is never on the list. Keep up the good work!

Ken Gambone

*Thanks, Ken for an interesting bit of history regarding that much-loved work of Mr. Dickens'.*

To the Editor:

We had a wonderful time perusing the last issue of *The Freeholder* [Winter 2006].

However we must admit to being rather perplexed by Gus Stahl's identification of *Christmas on the Sea* as a "seemingly forgotten 'local' carol."

You see, we here at Christ Church, Oyster Bay, have been singing that carol every Christmas since time immemorial!

I would therefore like to invite Mr. Stahl and all the readers of *The Freeholder* to

### ABOUT OUR FRONT COVER

This engraving, taken from the well-illustrated *Encyclopedia* of trades compiled by Frenchmen Denis Diderot c. 1770, shows a print shop at work. Find out more about early printers and a curious custom of the trade (and an even stranger word describing it!) beginning on page 3.

join us next Christmas as we sing Oyster Bay's own Christmas carol.

Peter Casparian, Rector, and the Staff of Christ Church

Dear Peter and Staff:

*There is more than enough egg on my face to make next year's batch of eggnog! It was not Mr. Stahl who made the grievous error in asserting that this traditional carol had been "seemingly forgotten," but your contrite Editor, who has seen the error of his ways!*

*I will gladly take you up on your kind invitation to join your congregation in festive song!*



## WHENCE WANDERED WAY-GOOSE?

By Elliot Sayward

### A Special Feature of The Dutch Next Door

Somewhat more than 300 years ago one of the words of the English language lost its roots. Though it may have been a fairly recent addition to our stock of words it kept on being used and is still with us today. However its meaning has altered slightly and its usage can probably be said to have diminished. You may find it unfamiliar but welcome it. You will also find it interesting.

The word is way-goose. It has had other spellings. In its more than 300 years of life, no one has discovered where way-goose came from or why it was used by certain artisans and mechanics to signify the anniversary of a feast they celebrated every year. Efforts have been made over the years by those who assemble dictionaries but, with one exception,

no etymology of way-goose has been established and that one, offered in 1731 turned out to be spurious. We'll look at that later.

The first record we have of way-goose is in the *Mechanick Exercises of the Whole Art of Printing* written and published by Joseph Moxon in 1684. Joseph Moxon was one of the all-around achievers of the 17th Century. He



Joseph Moxon

was an author, translator, publisher, mathematician, cartographer, globe-maker, instrument-maker, Hydrographer to the King, engraver, printer, letter-cutter, type-founder, bookseller and in his spare time, a member of the Royal Society. He was born in 1627 and died in 1691. He is thought to have lived in Holland with his father, James, a printer, from the age of eleven to seventeen. He seems to have had a life long admiration for the Dutch.

In his chapter on Customs of the Chapel Moxon uses the word way-

goose three times, one of these as a plural. Happily for us he defines the word,

It is...customary for all the Journey-men to make every Year new Paper Windows, [as sunshades for the fresh printing] whether the old will serve again or no; because the day they make them, the Master Printer gives them a Way-goose; that is he makes them a good feast, and not only



entertains them at his own house, but besides, gives them money to spend at the Ale-house or Tavern at night.

Later he goes on to say, "Waygooses, are always kept about Bartholomew-tide."

Moxon's description is the first information about way-goose and the first known use of the name. I use Moxon's hyphen throughout this essay because it shows, as I believe he may have intended it to show, that his word was most probably the compound of two words or parts thereof. Anything we know about way-goose before 1684 we owe entirely to Moxon.

St. Bartholomew-tide sets the pressmen's way-goose on or near the 24th of August in the calendar. The calendar has been reformed, like religion and the Dutch language, and the holiday is now twelve days later in the season. The reason for the choice of the particular date was the shortening of daylight and the need of the pressmen to finish their day by candlelight. This made the finicky work harder and apparently the feast was a pleasant gesture by the Master Printer. After the way-goose, candle-lit work began.

It is interesting in this connection to read something else Moxon said about the Master Printer, the man whom Dickens



*This depiction of the **Interior of an Inn**, by Flemish artist Adriaen Brouwer, c. 1630, could very well portray a Way-goose in full swing!*  
Boymans-Van Beuningen Museum, Rotterdam.

might have called "the founder of the feast." It comes at the beginning of his text. He says,

I shall begin with the office of a Master-Printer, because ...he is the Director of all the Workmen, he is the Base (as the Dutchmen

properly call him) on which the workmen stand, both for providing Materials to Work withal, and a successive variety of Directions how and in what manner to provide the work.

Moxon made a pun to make a



point since he was a Master Printer himself. He also well knew the Dutch language. What the Dutch called the Master Printer was "Baas" not "Base." Baas does not derive from the Latin "basis" but is an old Germanic word for Uncle. In our language it became "Boss." The reference, as has been noted by the editors of the Dover edition of *The Whole Art of Printing*, is one of many bits of evidence to show that the Dutch were an important influence in the early years of printing.

The claim of Moxon to have provided the first example of way-goose in the English language was established by the makers of the *Oxford English Dictionary*, hereinafter referred to as the *OED*. William Caxton brought printing from Bruges in 1477 but he seems to have brought no knowledge of the way-goose with him. If he did he made no record of it that has been preserved. If the word came from the continent with emigrant printers, then it was not originally an English word as far as its roots are concerned. If the roots did come from the continent it is possible they were corrupted by folk etymology in the mouths of the English.

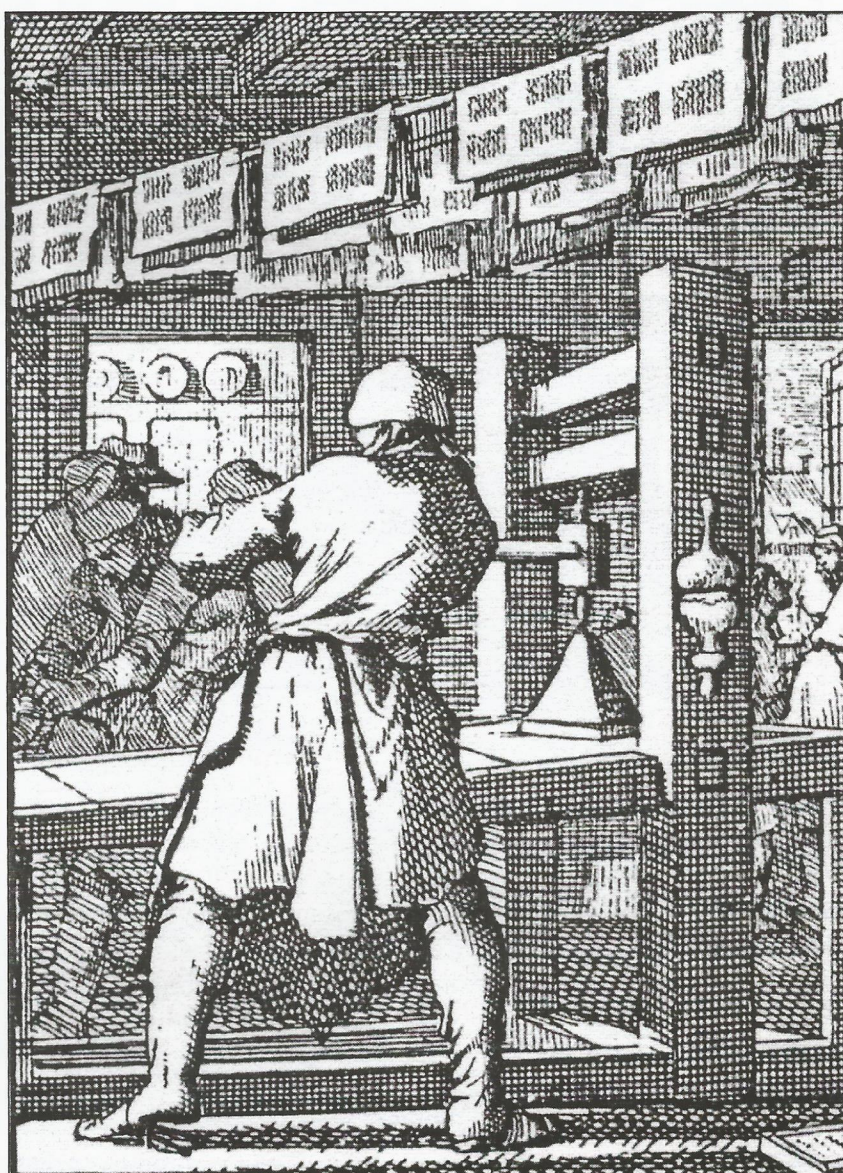
It is very hard to believe that way-goose could have been coined by English printers in the period following Caxton and ending with Moxon. As English, way-goose makes no sense. Those who have tried to force the word into an English fit have been defeated. But it must be noted that no continental fit has been found, either by the *OED* or other word-masters.

The most likely means for our

word to have appeared in pre-Moxon England is, having originated on the continent, to have been brought here either by returning Englishmen or by native refugee printers. Doubtless there were a few Englishmen who crossed the channel to learn printing and could have had way-goose in their baggage on return. But if there is mention of any of them but Caxton I have yet to find them. Among the Huguenots

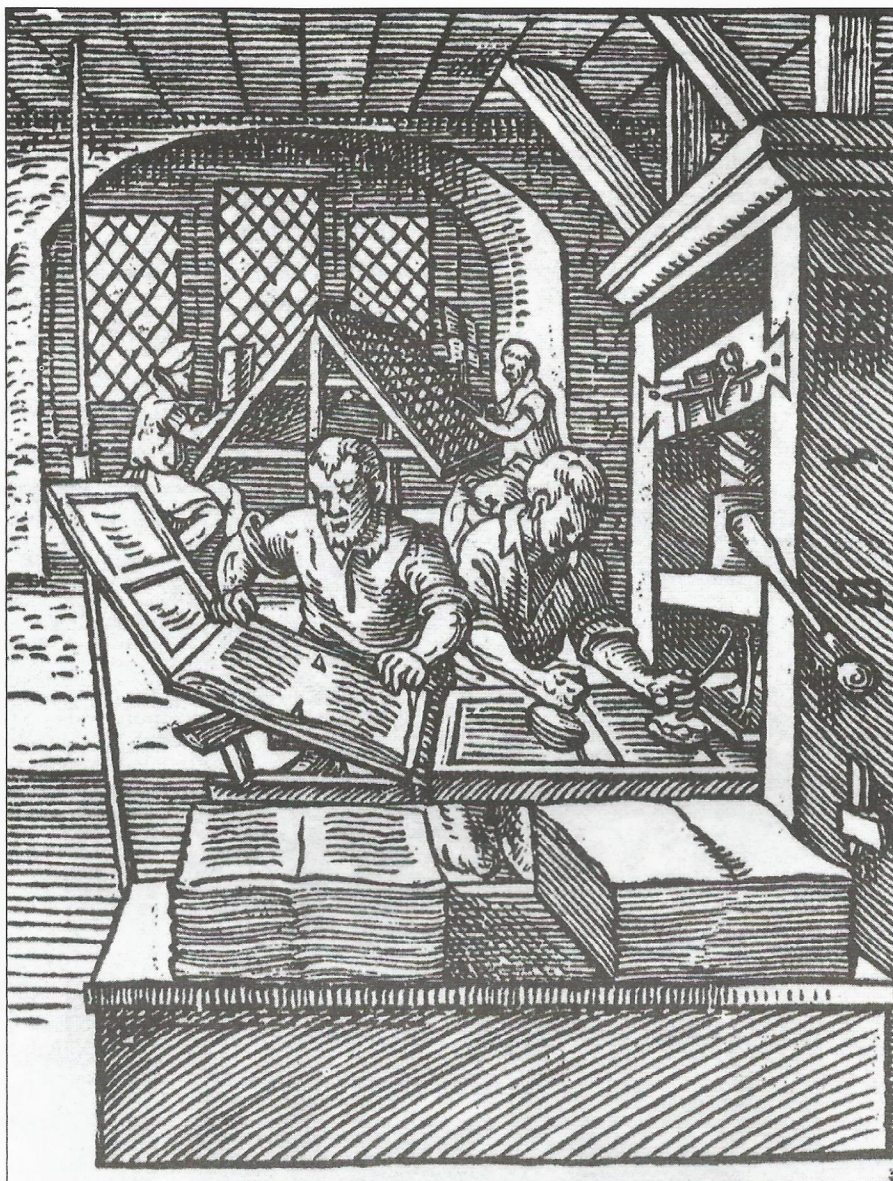
and the Dutchmen escaping from the Duke of Alva there were printers galore. It is said that by the last part of the 16th century five sixths of the thousands of refugees in England were Flemish and Dutch.

But hold on! Although we may want to look at the Dutch in terms of their possible influence in the introduction of the word way-goose, they keep jumping into this thing ahead of schedule. Let



17th century Dutch engraver Jan Luykens' depiction of a printer at his press





This depiction of a printer is taken from Jost Amman's *Book of Trades*, 1568.

us first consider what we can determine about the word from its mere existence in our language. The scholars who made the *OED* could find no spoor of the way-goose before Moxon's comments in 1684. Can we assume that Moxon himself invented the word as a joke on his printer friends? Can we also assume that Moxon's publication of the word in his great work on printing was enough to persuade

future printers to use way-goose as both a word and a custom? Fraid not. It would have been a pleasant whimsy and Moxon, as we've seen, was capable of humor but the burden of his book was just too serious.

But the word does exist and it must have been part of the English language considerably before 1684. It never could have picked up its growth as a practice among printers from the slow distribu-

tion of Moxon's book. So...it had a beginning somewhere and that somewhere is the best place to look for its roots and the circumstances of its creation. We have talked about roots. ...the word is meant in a very general sense...and we have said there were two. Moxon has told us this last with his hyphen. But how did Moxon know there were two? He may have read it in some document that perished before the *OED* began to look for citations. It is equally likely that he only heard it. If that is so then he spelled it for us according to what he thought he heard. That tells us that we may not be looking at the spelling of the original words. A further warning as to the questionability of the orthography of the period will remind us that it was in no way fixed. The best educated persons before and even after Moxon were wont to spell as words sounded to them and not according to standards set down in dictionaries. We must not regard Moxon's way-goose as binding on the earlier words from which it may have been constructed. Just as

an example, Moxon could have heard "weigh," or "whey," or "wey," all legitimate spellings of the sound he conveyed by "way." And the actuality could have been much worse depending on the dialect of the speaker and the peculiarities of the language spoken. His word offers other problems. Was the letter with which he began the second element a G or a K? And was it attached to the front of the second element or the



back of the first? You can see that from our point of view Moxon's word is far from reliable.

Unreliable or not it is all we've got beside the writings cited by the *OED* of the people they quoted in their studies of waygoose and wayzgoose. These writings may have been based on Moxon, on word of mouth or on writings that perished before the *OED* began to look at the subject. Whatever they are based on they are not particularly helpful in our search for the roots of way-goose as recorded by Moxon except that, to the extent they approximate his spelling of the word, they may be supporting his correctness should their sources be traceable back before Moxon, an unlikely event.

I have spoken of the customs of the Chappel near the start of this paper. "Chappel" is Moxon's spelling and we should adopt the dictionary spelling from now on. The Chapel was an organization of the journeymen of the printing house, not a labor union and not anti-boss but dedicated to the

benefit of the group. The Chapel came with the printing trade from the continent. It appears that some other trades than printing, like the type founders, had the Chapel but not necessarily all of the same customs as the printers and still other trades had the waygoose but not the Chapel. With these last the celebration was not tied to the St. Bartholomew holiday and candle light. I think we can make the point here that the word way-goose did not necessarily come to England with the Chapels but the celebration of the feast, by another name, almost surely did. It may also be that some parts of the language the continental printers used in discussing the anniversary of the feast were taken by the English as its title and thus furnished the roots of way-goose. Before we look at that possibility we ought to examine the mess the etymologists and dictionary makers, with notable exceptions, made of the search for the origin of the waygoose.

The lexicographer named

Nathaniel Bailey was guilty of a sin called folk etymology when he decided that waygoose could be explained by assuming that the word's second element, goose, was identical with the large, long-necked, webfooted, duck-like female bird highly regarded as food in both its wild and domesticated form. Way-

goose became for Bailey an item of the feast provided to the pressmen and others in the printing house by the Boss or Master Printer. Accepting that premise he then had only to identify what the "way" element signified. Probably the kind of goose, thought Bailey, and he searched for a "way" that meant a variety of goose. What he found or created was "wayz," a bundle of straw. Straw, having been reaped by a peasant with a sickle, left behind a "stubble" and sure enough, there was a "stubble goose." So he took "wayz" and tacked on goose and pronounced a discovery. The discovery was that wayzgoose gave its name to the printer's banquet because it was the most important item of their dinner. This was most satisfactory to Bailey who listed his discovery in the dictionary he was writing and published it in 1732. His claim was not satisfactory to the *OED* who labeled it with a few polite but severe remarks as "unsupported" and "very unlikely" and worse. It is not satisfactory to this department either. The word for a sheaf or bundle of straw is as far as can be learned here not "wayz" but wase. A bundle of straw is not stubble, which is what is left behind when the reaper cuts it. Bailey's assertion is baloney (which was not an item at the printer's feast!). Wase or wayz does not help us at all though it may please us to note in passing that the stubble goose is mentioned in The Cook's Prologue by Mr. Chaucer of *The Canterbury Tales*.

*continued on p. 16*





## THE OYSTER BAY RAILROAD WATER TANKS

By David D. Morrison

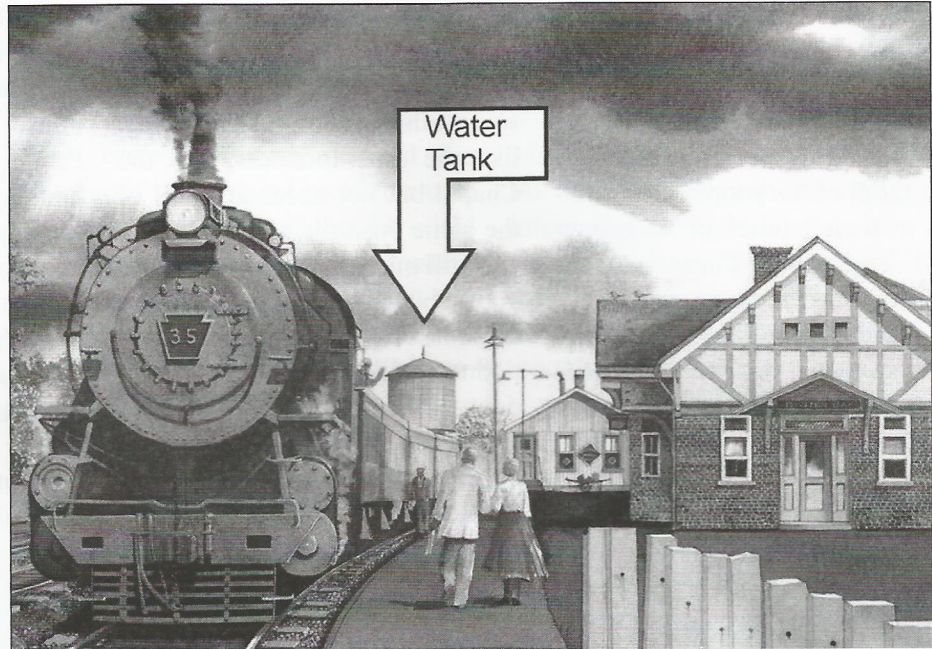
### A view from the Oyster Bay Station platform, early 1950s

In 1955 Arthur Huneke, a young railroad enthusiast, photographed a steam locomotive at the Oyster Bay railroad station. In 2004, that photograph was used by the Friends of Locomotive #35 as the basis for a painting by artist Steve Cryan of Old Saybrook, Connecticut. An image of that painting, *Train Time at Oyster Bay*, appears at right.

Looking at the painting, Steam Locomotive #35 and the railroad station building are clearly visible in the foreground. Seen in the background is the Railway Express Building and the water tank. Based on this image, it is evident that the water tank could be easily seen by persons waiting for a train on the station platform. Let's take a look at railroad water tanks.

### A steam locomotive needs lots of water

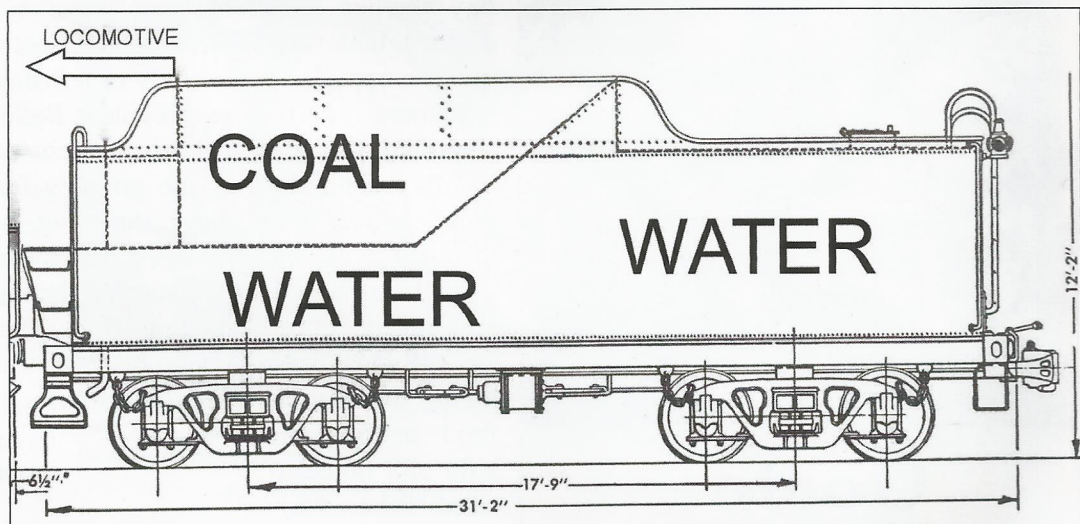
A steam locomotive operates by forcing steam into the cylinders, which in turn move the rods, which in turn move the wheels. The steam is created by burning coal in the firebox, which in turn would heat water in the flues, creating the steam that would travel into the



*Original painting is property of the Oyster Bay Railroad Museum.*

cylinders. Thus, it can be understood that steam locomotives required coal and water to operate. Lots of coal was burned and a huge amount of water was consumed. Behind the steam locomotive was a tender, which was used solely for the purpose of carrying the coal and water needed for the operation of the locomotive. Looking at a fully loaded tender, it would appear that the tender carries lots of coal and a smaller amount of water.

In fact, just the opposite is true. Tenders carried much more water than coal. Tenders were divided into two compartments. The compartment for coal was sloped at an angle dipping toward the locomotive allowing for the coal to slide down for easy shoveling into the firebox door. The remainder of the tender carried water. The diagram below illustrates the configuration of the tender:





Being that steam locomotives used much more water than coal, there was a need for tenders to be replenished with water more frequently than they had to be replenished with coal. Thus, the railroad had to have many more water tanks than coaling facilities spread throughout its system.

### **Railroad water tanks in general**

Water tanks were made of wood, which afforded better insulation than metal tanks in freezing weather. The construction of a wood water tank was similar to that of a wood barrel. Carved strips of wood, known as staves, were placed together vertically to form the circular sides of the tank. The tank had to be water tight and free of foreign matter, therefore, tanks were usually constructed of high-grade hard woods such as cypress, red-

wood or yellow pine. The staves were held together by sectional metal hoops or bands which were fastened together by nuts and bolts allowing the tank to be tightened as necessary. The interior was usually coated with pitch or creosote to prevent leaks. A roof was placed on the tank to keep out animals and birds and to improve the appearance of the structure.

The water tank had to be approximately 13 feet off the ground, so huge vertical and diagonal bracing timbers safely supported the tremendous weight of the tank and approximately 40,000 gallons of water. Each support post was mounted into a cement base of pyramidal form, thereby creating a highly sturdy structure.

Some water tanks had a spout attached at the tank bottom to allow filling of a locomotive ten-

der that was positioned immediately beside the tank. The water flow was controlled by valves, activated by levers, rods and counterweights. Other tanks would supply water to a nearby stand-pipe through an underground supply pipe. A rotating discharge pipe was attached to the stand pipe and a chain would open the valve to permit water flow. It was always the job of the assistant engineer, known on the railroad as a fireman, to handle the task of filling the tender with water. The fireman would open the hatch on the tender, position the discharge pipe into the hatch and pull down on a lever, which raises the valve stem and allows water to flow from the water tank into the tender tank at the rate of a few thousand gallons per minute. Tender tanks held about

*continued on p. 20*



*A steam locomotive at the old Oyster Bay water tank, Ron Ziel collection.*





### ASK UNCLE PELEG

Several issues back I got the first of the several queries you see below. It occurred to me, as it has with other subjects, that it would make an interesting page if it appeared accompanied by two or three more of the same general nature. So I sent the questioner an answer and promised that if I could collect some related questions they would all appear in **The Freeholder** together. I did and here they are. I didn't use the question that asked the meaning of "Don't fire till you see the whites of their eyes."

Dear Uncle Peleg:

Recently a store in my area went out of business. In the ads for the closing sale, under the words, "Everything must go," appeared the oft-heard expression "lock, stock and barrel." I think it's only

his stock the merchant tries to sell. The lock belongs to the landlord and nobody has barrels any more! This caused me to stop and think where the phrase came from. Can you tell me?

Chris van Dyck

The expression "lock, stock and barrel," meaning the whole of something, comes from the era when flintlock weapons were in general use, and refers to the separate components of these firearms.

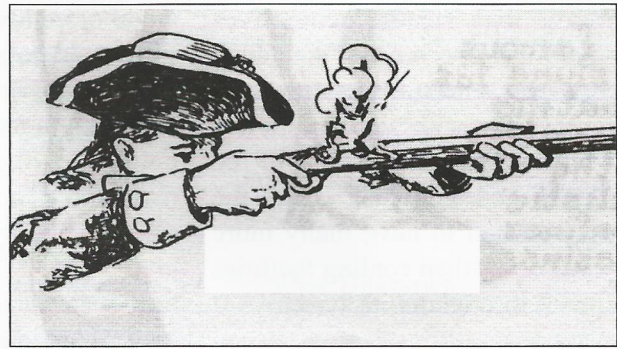
The lock consisted of the cock or hammer, which held the flint; the steel frizzen, against which the flint struck to produce a spark; and the pan, which held the priming [gun]powder. The frizzen also protected the gunpowder in the pan until the gun was ready to be fired.

The stock refers to the wooden body of the weapon.

The barrel is, of course, the steel tube through which the projectile is fired.

Dear Uncle Peleg:

I've often heard the expression "flash in the pan" in reference to



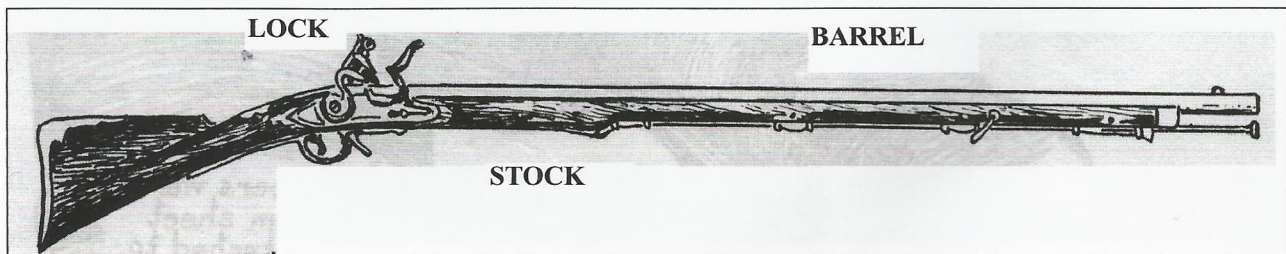
A "flash in the pan."

something or someone who has fleeting success. Can you tell me where this expression comes from? Did it originate in the kitchen?

Ellie Streeter

Goodness, no! The pan referred to is not a cooking vessel at all. It is the shallow, depressed area in front of the hammer on a flintlock musket, where gunpowder is placed. The flint (held in the cock, or hammer) strikes the steel cover of the pan (known as the frizzen), opening the cover while creating a spark. The spark falls into the gunpowder held in the pan, causing an explosion. The fire from that explosion travels through a tiny hole (called the touchhole) which leads from the pan into the barrel of the firearm. That fire sets off the main powder charge and the resulting explosion forces the bullet out of the barrel.

*continued on p. 22*



*The components of a flintlock firearm*





## CURRENTS OF THE BAY



*This section focuses on the doings of local historical societies, museums, and communities in the Town of Oyster Bay and its neighbors. Upcoming special events, exhibits, lectures and tours are featured, so send your submissions to the Editor if you would like to see your events covered in **The Freeholder**.*

### DR. JOHN STAUDT TO SPEAK AT SOCIETY'S ANNUAL MEETING

Dr. John Staudt, Executive Director of the Theodore Roosevelt Association, will be the featured speaker at the Oyster Bay Historical Society's annual meeting. The meeting will be held at the Doubleday-Babcock Senior Center on Friday evening, June 9, at 7:30 p.m.

Dr. Staudt will be speaking on life on Long Island during the American Revolution. One of the foremost authorities on this topic, Dr. Staudt's doctoral dissertation dealt with Suffolk County's involvement in the Revolution.

All are welcome to attend and refreshments will be served following the lecture.

Come join us!

### NEIGHBORHOOD NIGHTS IN OYSTER BAY

The 2006 Neighborhood Nights series will take place on six consecutive Tuesdays\* in July and August. \*(Please note that the Waterfront Center and Planting Fields will hold their nights on Thursday). The Neighborhood Nights are FREE events for the entire family to enjoy at some of the most enchanting places in town.

All events will run from 6:00 p.m. - 8:00 p.m. Visitors are encouraged to bring lawn chairs or blankets, a picnic supper and their family and friends. Take this opportunity to sit back and enjoy the historic and natural jewels of your community. The evenings



*Dr. John Staudt speaking at the Dr. John A. Gable Lecture Series. Photo: Oyster Bay Guardian.*

will include crafts, games and activities for the children, and entertainment.

Enjoy your community while visiting the places of interest in your "own backyard." For more information, please call individual sponsor sites at: Sagamore Hill National Historic Site - 922-4447; The Waterfront Center - 624-2221; Raynham Hall Museum - 922-6808; Theodore Roosevelt Sanctuary - 922-3200; Coe Hall at Planting Fields Arboretum - 922-9210, and The Oyster Bay Historical Society at the

Earle-Wightman House - 922-5032. In the event of rain, the events will be canceled.

### 20/20 LECTURE SERIES SPON- SORED BY SOCIETY, RAYNHAM HALL AND PLANTING FIELDS A SUCCESS

The Sixteenth Annual 20/20 Lecture Series, co-sponsored by the Society, Friends of Raynham Hall, and the Planting Fields Foundation was a great success.

The long-running Spring lecture series kicked off on Tuesday, March 14, at the Oyster Bay - East Norwich Library with a lecture by Professor Arthur Donovan on "Fifty Years of Containerization."

The series continued on Tuesday, May 2, with Town of Oyster Bay Historian and Historical Society Trustee John Hammond presenting "1906: An Exciting Year in Oyster Bay."

The 2006 series concluded on Tuesday, May 16, when author and State University at Old Westbury professor Dr. Kathleen Velsor spoke about her recently-



published book, *Brother & Me*, about the Underground Railroad on Long Island.

Thanks to all our speakers for making this informative series possible.

### FARMINGDALE-BETHPAGE HISTORICAL SOCIETY

Dr. Natalie A. Naylor, professor emerita of Hofstra University and a member of the F-BHS, presented "Long Island's Legacy in New Deal Art" on January 22 at the Farmingdale Public Library. During the Great Depression of the 1930s this art was found in schools, post offices and other public buildings.

On February 19th John Hammond, Oyster Bay Town Historian and author, gave a presentation of the most historically significant sites of the more than one hundred cemeteries located within the boundaries of the Town of Oyster Bay.

Frank J. Cavaoli, PhD and Professor Emeritus, Farmingdale State University, gave an illustrated lecture on May 2nd about the Ku Klux Klan on Long Island at the Farmingdale Public Library.

### SEA CLIFF VILLAGE MUSEUM

The Spring exhibit, entitled "Archival Treasures From the Museum Collection," opened on March 26th. The show features memorabilia that has been donated to and stored by the museum since its inception in 1980. Featured segments are from Sea Cliff's history such as the 1950s summer theater with handbills and photos of celebrities from that period, and Schoelles' Drug Store, a favorite meeting spot that made their own ice cream and promised "prescriptions dispensed with accuracy and dispatch any time of the day or night."

Also on display are remnants of a former smith's home and other businesses and homes charmingly displayed by Curator Sara Reres. The workings of Sea Cliff's early government, schools, library, police and fire departments are remembered through documents and posters. Views of the old hotels, waterfront and a 1906 map of the village complete the display.

The museum is located at 95 10th Ave., behind the Village Hall, and is open on Saturdays

and Sundays from 2-5 pm. For directions, further information or to make group appointments call (516) 671-0090.

### SAGAMORE HILL NATIONAL HISTORIC SITE

Greg Marshall, Acting Superintendent since June 2005, has been made permanent Superintendent. May 9th saw the Elderhostel "Day of Discovery" program take place at Sagamore Hill. Participating seniors learned about Theodore Roosevelt, his home and his family life. The two lectures were supplemented by visits to his home and the Old Orchard Museum.

The final 2006 Dr. John A. Gable lecture was held on May 18 at the Christ Church Parish Hall, Oyster Bay, and featured Theodore Roosevelt Association Director Dr. John Staudt speaking on "A Priceless Heritage: TR and The Protection of America's Resources."

### RAYNHAM HALL MUSEUM

The Friends of Raynham Hall announced that Education Coordinator Lisa Cuomo would be leaving the museum to take a position as the Assistant Director of Education at the Long Island Museum in Stony Brook.

We join the Friends in wishing her the best of luck in her new position.

### HISTORICAL SOCIETY OF THE MASSAPEQUAS

Thanks to Valerie McAlister's donation the Society now has a little iron stove that was once used to warm Old Grace Church. On the front of it are

### OYSTER BAY HISTORICAL SOCIETY

#### Categories of Membership

Individual	\$ 35	Business	\$ 75
Family	\$ 45	Business Sponsor	\$ 100
Contributing	\$ 75	Business Friend	\$ 300
Sponsor	\$ 100	Business Patron	\$ 500+
Sustaining	\$ 250	Benefactor	\$ 1000+
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NEW website!**  
[www.oysterbayhistory.org](http://www.oysterbayhistory.org)

raised letters: "T. SOUTHARD" on the first line; "PEEKSKILL . 1855 . N.Y." on the second line and "AERIAL" on the third line.

Dates to remember are June 17th for the Strawberry Festival and October 14th for the Apple Festival. Times and places for these events will be announced in future newsletters. Events for which dates have not been selected are the Antiques Fair and the Holiday Open House.

The Spring General Meeting was held April 24th at the Old Grace Church. The guest speaker was Carol Maguire of the Huntington Historical Society whose topic was "Houses Can Talk: Researching One's Home and Ancestor's Homes."

**HICKSVILLE GREGORY  
MUSEUM**

The Board of Trustees and the Staff regret the passing of Dr. Gardiner E. Gregory on December 15, 2005. Dr. Gregory lived in Hicksville for almost 30 years and was the founder of the Gregory Museum – originally located in his home on Cottage Boulevard.

**CENTRAL PARK  
HISTORICAL SOCIETY**

Wednesday, May 24th at 7:30 pm at the Bethpage Library will be a fun and interesting evening of "Meet the Teacher Night." This year's occasion will be to celebrate Bethpage High

School's 50th year of educating the children of Bethpage.

On Wednesday, June 7th the Society is joining with the Bethpage Library on a trip to Brooklyn's historic Green Wood Cemetery. The bus will leave from the library and at the cemetery there will be a guided tour. The \$65.00 price includes a delicious lunch in Brooklyn. Call the library at 516-931-3907 for reservations and details.

**ROCK HALL MUSEUM**

This museum, located in the Village of Lawrence, is searching for an 18th to early 19th century barn for use as an educational center. They would be grateful for information of a barn that requires re-location or is about to be demolished. The acquisition of barnwood would also be of interest. Please contact Director Linda Barreira at 516-239-1157.

**AMITYVILLE  
HISTORICAL SOCIETY**

Kate Sweeney, a life-long resident of Amityville and the Assistant Curator for Research for the Society, has authored a new book *The Streets of Amityville – Wood Avenue Is Not Named for the Forest* which gives the reasons why the present names of all village streets were selected. The book is on sale at the museum's Salt Hay Gift Shop for the modest price of \$5.00 plus tax.

Reserve Saturday, June 19, 2006, for the Thirty-Seventh Annual Heritage Fair. Featured will be musical entertainment all day long, an antique automobile show, trolley tours of the village and a White Elephant sale. Please consider donating any

White Elephants (attic treasures) to the Society for this sale.

**HUNTINGTON  
HISTORICAL SOCIETY**

The Bethpage Federal Credit Union recently awarded the Society a \$5,000 grant in support of the printing and distribution of the Society's educational brochures and newsletters. A historic marker was placed in recognition of the Trade School's contributions to Huntington. The event was attended by Town Supervisor Frank Petrone, Councilwoman Susan Berland, Town Historian Robert Hughes and HHS Trustees Kevin Arloff, Pat Ernst and Lillian Najarian. A New York State Educational Initiative Grant grant of \$25,000 was received in support of the Society's educational programs. The Max and Victoria Dreyfus Foundation awarded the Society a \$2,500 grant in support of the Society's numerous programs and properties.

**GREENLAWN-CENTERPORT  
HISTORICAL  
ASSOCIATION**

The Suydam Homestead c. 1730, owned by the Greenlawn - Centerport Historical Association and located on 25A and Centerport Road in Centerport, will be

**Many thanks to Harry L. Dickran of Levon Graphics Corp., Route 109, East Farmingdale, for printing *The Freeholder* for the Society.**

**His generosity allows the magazine to reach a much wider audience than was heretofore possible. Please patronize our sponsors!**



The Society now has available a "1900 View of Oyster Bay," which shows every building in existence at that time and includes a list of businesses and prominent residences. Eminently suitable for framing, this print is a great bargain at \$20 plus shipping. Contact the Society at (516) 922-5032 to order yours today!

Also available are an 1833 map of Oyster Bay (\$5) and a map of Gold Coast estates c. 1920 (\$12.50). Shipping is additional.

open on Sundays from 1-4 p.m. from June 18th through September.

A Gallery Wing of the house features an exhibit of "Small Boat Building and Life on Centerport Harbor During the 19th Century." Admission is free.

For more information, phone 631 754-1180 or visit <http://www.gcha.info>.

### LONG ISLAND MUSEUM OF AMERICAN ART, HISTORY & CARRIAGES

The new "Down the Isle: Wedding Traditions Across Long Island" exhibition explores wedding traditions in different cultures and eras on Long Island with an emphasis on the museum's vast collection of 19th and early 20th century costumes. It includes nine wedding dresses, shoes, men's waistcoats, photographs and a model of a modern day wedding cake. Audience interactives and video stations are placed throughout the exhibit hall. The exhibition runs from June 3 through October 22, 2006, in the History Museum.

On June 24 the Long Island Museum will present "Painters for a New America: Works by

William Sidney Mount and Shepard Alonzo Mount."

During the early 19th century, with the Revolutionary War behind them, Americans were cautiously optimistic. The image of the hardy American character, portrayed by talented artists, helped to assure Americans of a successful future. The Mount brothers created art that contributed to the optimistic spirit of the time.

"Painters for a New America" is an exciting new exhibition that showcases more than 125 paintings and prints by the brilliant genre painter, William Sidney Mount (1807-1868) and his portrait painter brother Shepard Alonzo Mount (1804-1868). The show includes a section dedicated to their early influences and training at the National Academy of Design in New York City, the best art education available in the

United States at that time. Student drawings and Academy schoolbooks are displayed alongside their early paintings.

The exhibition continues with the artists' early successes. Well-known works are exhibited alongside the Mount brothers' lesser-known works. Preparatory sketches and drawings from The Long Island Museum's extensive archives supplement the paintings. As an added bonus, a

never-before-seen early painting by William Sidney Mount will be on view for the first time. *The Mount Family* is one of the artist's few trompe l'oeil works and was considered lost for nearly eighty years. Professional conservation has enabled the painting to be displayed in this exhibition.

"Painters for a New America" will run through February 18, 2007 in the Art Museum.

The Long Island Museum is located at 1200 Route 25A in Stony Brook. Admission to the museum is \$7 per person, \$6 for seniors and \$3 for students. Members and children under six are admitted for free. The museum is open Wednesday through Saturday from 10 a.m. to 5 p.m. and Sunday from noon to 5 p.m. For information and directions call 631-751-0066 or visit [www.longislandmuseum.org](http://www.longislandmuseum.org).



*The Mount Family*





## TEST YOUR KNOWLEDGE



Here are twenty phrases, of words each only two  
The first word is a color, the second has a clue  
To find the word that makes the phrase?  
Why, that is up to you.

Match a clue to a color to get the second word in the phrase, as:  
Musket?....Brown?...Brown Bess, a name for a musket.  
We use some of the colors several times but each clue fits only one phrase.  
Use them all and you are done.

The Colors	The Clues	The Phrases	
Crimson	Musket	Brown	Bess
Scarlet	Actors waiting place	_____	_____
Red	DT's	_____	_____
Pink	Tyro seaman	_____	_____
Gold	Roger Aloft	_____	_____
Orange	Serious Malaise	_____	_____
Brown	Decoration	_____	_____
Yellow	You're fired!	_____	_____
Green	Lord Percy	_____	_____
Blue	Pigskin Movers	_____	_____
Purple	Giles de Retz	_____	_____
Black	Wedding Feature	_____	_____
	Grenadier	_____	_____
	Goof Off	_____	_____
	Nefarious Sicilians	_____	_____
	Puritanical Statutes	_____	_____
	False Clue	_____	_____
	Paddy Wagon	_____	_____
	Currency	_____	_____
	Edward Son of Edward	_____	_____

*Answers will be found on p. 22.*





## THE GATHERING PLACE



*"The Gathering Place" is the department of the magazine housing contributions of an historical slant but of short length that might otherwise be lost among the longer pieces. To our members who are not ready to attempt long or deeply researched articles, this is the place for your notions and comments, however brief.*

*The Editor would like to thank Historical Society volunteer Gloria Bayles Tucker for bringing this essay on genealogy to his attention. Gloria is of great help to the Society in assisting researchers from afar with their genealogical queries.*

*If you would like to assist the Society as a volunteer, please call Director Tom Kuehhas at 922-5032.*

### We Are The Chosen

We are the chosen. In each family there is one who seems called to find the ancestors. To put flesh on their bones and make them live again, to tell the family story and to feel that somehow they know and approve.

Doing genealogy is not a cold gathering of facts but, instead, breathing life into all who have gone before. We are the storytellers of the tribe. All tribes have one. We have been called, as it were, by our genes. Those who have gone before cry out to us, "Tell our story!" So, we do.

In finding them, we somehow find ourselves. How many graves have I stood before now and cried? I have lost count. How many times have I told the ancestors, "You have a wonderful family; you would be proud of us." How many times have I walked up to a grave and felt somehow there was love there for me? I cannot say.

It goes beyond just documenting facts. It goes to who am I and

why do I do the things I do. It goes to seeing a cemetery about to be lost forever to weeds and indifference and saying, "I can't let this happen." The bones here are bones of my bone and flesh of my flesh. It goes to doing something about it. It goes to pride in what our ancestors were able to accomplish, how they contributed to what we are today. It goes to respecting their hardships and losses, their never giving in or giving up, their resoluteness to go on and build a life for their family.

It goes to deep pride that the fathers fought and some died to make and keep us a Nation. It goes to a deep and immense understanding that they were doing it for us. It is of equal pride and love that our mothers struggled to give us birth. Without them we could not exist, and so we love each one, as far back as we can reach.

That we might be born who we are. That we might remember them. So we do.

With love and caring and scribing each fact of their existence, because we are they and they are the sum of who we are. So, as a scribe called, I tell the story of my family. It is up to that one called in the next generation to answer the call and take my place in the long line of family storytellers.

That is why I do my family genealogy, and that is what calls those young and old to step up and restore the memory or greet

those whom we had never known before.

-Author Unknown

### Whence Wandered Way-goose *continued from p. 7*

*Wikipedia*, the free encyclopedia that offers odd bits of information on the Web, comes up with an interesting rehash of materials. They notice Bailey's premise but suggest that it does not cut the mustard. "It is more probable," they say, that Wayzgoose is "an imitation of the grand goose-feast hold at Waes in Brabant at Martinmas." Brabant is split between the Dutch Netherlands and Belgium and, if *Wikipedia's* note were acceptable it would put the word forms Waygoose and Wayzgoose firmly in the realm of The Dutch Next Door. That would be satisfactory here if it were factual but there is no hint of who, how or why and the whole idea hinges on Bailey's spurious claim that the goose element stems from the main dish on the printer's menu. Cut it anyway you like it's still baloney as the *OED* announced in more polite terms a long time ago.

In 1905, in his *Faiths and Folklore of the British Isles*, W. Carew Hazlett noted a statement in the 1866 issue of *Notes and Queries* in which Bailey's claims for wayzgoose were repeated. He improved things very little by then offering the Waes in Brabant suggestion as a better solution. However, he then produced a



ASTRONOMIE and GEOGRAPHIE  
Or an Easie and speedy way to know the  
Use of both the  
**GLOBES;**  
*Cœlestial and Terrestrial.*

In fix BOOKS.

The First teaching the Rudiments of *Astronomy* and  
*Geography.*

The	{	2.	Shewing by the Globes the solution of	{	<i>Astronomical &amp; Geographical Probl.</i>
		3.			<i>Problemes in Navigation.</i>
		4.			<i>Astrological Problemes.</i>
		5.			<i>Gnomonical Problemes.</i>
		6.			<i>Spherical Triangles.</i>

More fully and amply then hath ever been set forth ei-  
ther by *Gemma Frisius, Metius, Hues, Wright, Blaeu*, or any  
others that have taught the Use of the Globes: And that so  
plainly and methodically that the meanest Capacity may at first  
reading apprehend it; and with a little Practice grow expert in  
these Divine Sciences

By *Joseph Moxon.*

Whereunto is added the *Antient Poetical Stories of the Stars*:  
Shewing Reasons why the several shapes and forms are pic-  
tured on the *Cœlestial Globe*. Collected from *Dr. Hood*.

As also a Discourse of the *Antiquity, Progress and Augmenta-  
tion of Astronomie.*

*Psal. 111. 2. The Works of the Lord are great: sought out of them that love  
pleasure therein.*

*Job. 26. 13. By his Spirit he hath garnished the Heavens: His hand hath  
framed the crooked Serpent.*

**LONDON**, Printed by *Joseph Moxon*, and sold at his  
Shop on *Corn-hill*, at the signe of *Atlas*. 1659.

The title page from Moxon's book on the use of globes, which he printed in 1659.



remark that is worth quoting.

The intercourse between this Kingdom [England] and the Low Countries was, in former times, so regular and large, that many usages were apt to undergo transplantation, and the art of printing may be one of several obligations we lie under to the Dutch and Flemings.

Although the folk from the lands of the wooden shoe seem very insistent about intruding into this discussion, let us continue to examine what went on or may have gone on in England.

Let us speak of the matter of folk etymology. It appears frequently in various guises. Consider a couple of examples: 1) As illustrated by the Dutch "Kol Slaw." It had been adopted into English more or less by translation as Cole Slaw and was altered in some circles to Cold Slaw because it was not cooked or served hot. 2) As in the humorous suggestion that the word golf (derived from the Dutch by the way) was explained as the acronym of "Gentlemen Only, Ladies Forbidden" which suggestion was accepted as fact by many not very thoughtful golfers and eventually achieved publication as the real thing.

Nathaniel Bailey's erroneously conceived explanation of the

source of way-goose is called by the *OED*, "a figment invented in the interest of an etymological conjecture."

Bailey obviously decided that goose was the ruling element in the compound and that he could dispose of an awkward mystery by creating an adjectival first element that would allow him to say, "See, no problem." Joe Moxon didn't see any need to explain where the word came from. To him it was simply a synonym for the throwing of an anniversary

party by the Master Printer for the workers in the shop. He knew what the bill of fare was at these events. If the chief dish had been Mother Goose, he would probably have pointed to the fact as an interesting sidelight on the name for it would have been a bit of a puzzle to those who would read his book. The point is these folk would have already known that way-goose was the name of the party. They wouldn't have questioned the first element any more than they would have questioned



*A copperplate engraving from 1628 of a print shop in Haarlem.*



the "Capri" in Capricorn. What kind of corn is that? Nonsense! We don't know what the thinking was in the minds of the makers of the *OED* but we know it was evidence first with them. They said, "There is no evidence that the second element is to be identified with GOOSE sb." That is goose, the noun. It's important to hang on to that idea for no evidence has been developed to date. If we are to get close to our word's antecedents, should they not include goose, we must put goose out of our minds and look at other possibilities. We can always restate it if we can't find any.

We can get a notion about how the second element in Way-goose might have been something else if we have a look at a different word that suffered the same sort

of change that perhaps the predecessor of Way-goose did. To begin we will adopt the position that our word is made up of two elements neither of which is now quite what it was when they were joined. Of course, Moxon was right to hyphenate to show that the word was a compound. How did he know? Because having been compounded of two words, it was probably pronounced that way with the faint, almost imperceptible pause that is felt between every word in a phrase or in a sentence. But our different word is waiting. Let's get on with it.

The different word is "Gadzooks." Different enough for you? OK. That word started out as "God's Hooks." It is characterized by the makers of dictionaries as a mild oath. Right there we run

into disagreement. "Gosh" or "Golly" might be mild oaths. This one was pretty severe when it started out. "Hooks" meant either "God's Hands" or the "Nails of Jesus's Cross." As profanity the oath lightened up a bit when it became "Gad's 'ooks" in its first alteration. That's the same "Gad" we see in the expression "Egad!" Those changes may have been made in deference to the Seventh Commandment or they may be just slovenly speech. For our comparison, that's not to the point. There was another change, this one to "Gadzooks." The possessive "'s" is gone. The "h" is gone. An "o" has changed to "a" and we've acquired a "z" where the "s" used to live. I hope that suggests that our Way-goose could have been born of two ele-

ments somewhat different than they possess today. Before we take up the changes that might have produce Way-goose we might take a look at one letter, the initial "W." Moxon always capitalized it the way we capitalize Thanksgiving Dinner. Do you suppose that there is a change there? Did it pick up the capital when it became a title? Or did the W-word



16th century Flemish artist Pieter Breugel the Elder was certainly making a political statement when he painted *The Massacre of the Innocents*, above. Not only is the Duke of Alva recognizable (at center), so is the Hapsburg coat of arms on the soldiers putting Bethlehem (looking strangely like a contemporary Flemish village) to the sword.



always have a capital?

Perhaps we have shoved the Dutch aside too many times. Is it just coincidence that their doings seem to come up whenever we look at an aspect of the Way-goose question? Is Way-goose a Dutch word? Apparently no Dutchmen have responded affirmatively when asked. Maybe they were asked the wrong questions? But why should we keep harking back to the Dutch when nothing has developed in the more than three hundred years Way-goose has been a matter of curiosity? Think about these points. Moxon was very impressed with Dutch printing. He spoke of "the curious printing of Holland, which does indeed of all others merit the greatest applause." He suggests further that they "out-do all other Nations in (printing) and all other Handicrafts which will yield them a profit." That, and the fact of their excellence in commerce is why Dutch practices were emulated and why the English set out "to beat the Dutch."

To do that they had to learn from them and they took full advantage of their opportunities to do so.

In his very interesting booklet, *Dutch Influences on English Culture*, D.W. Davies tells about one of those opportunities. He speaks of the many Dutch printers who came to England as

refugees from the Duke of Alva who was determined either to alter their religious views or exterminate them.

...Netherlands printers influenced the trade of printing itself. ...the foreigners, not being members (of the Stationer's Company) had no right to print and publish books. Still the competence and skill of the foreigners, in general superior to the native printers, was bound to be recognized and employed. Sometimes the foreigners worked for wages in the shops of members of the Stationer's Company; sometimes they were given the status of brothers of the Company. ...Some did become brothers of the Company.

*TO BE CONTINUED  
IN THE NEXT ISSUE OF  
THE FREEHOLDER*

## Oyster Bay RR Water Tanks

*continued from p. 9*

8 to 10,000 gallons of water and about 12 to 16 tons of coal. If the local water pressure was not sufficient to fill the tank, a small pump house would be located next to the water tank. An electric, steam or gasoline driven pump connected to the municipal water supply would keep the tank full at all times.

A source used for much of the above information is a 2002 Kalmbach Books publication entitled *The Model Railroader's Guide to Locomotive Servicing Terminals*.

## The Oyster Bay Water Tanks

Much of the following Oyster Bay historical information was found in the Robert Emery Collection at the Special Collections



*Steam Locomotive #28 at water tank,  
Norman Kohl photo.*



Unit of the Stony Brook University Library. Bob, who was born in 1925 and passed away in 1995, was a railroad conductor and historian who diligently documented Long Island Rail Road history during his years on the job.

According to Bob's notes, there were at least two water tanks at Oyster Bay. The first known tank was erected when the turntable and enginehouse were built in the early part of the twentieth century. That tank was a rather squat looking structure which was enclosed by wooden walls at the base. The tank had a water spout at the tank base.

The enginehouse was demolished in 1929, not to be replaced. A new water tank with a remote stand pipe and adjacent pump

house was constructed in 1942 and the old tank was demolished. At left is a view of Engine #28 at the water tank. The stand pipe is seen between the locomotive and the tank. The pump house is to the rear of the tank support posts in this view. The Oyster Bay pump was steam driven. This photograph was taken by Norman Kohl in the early 1950s.

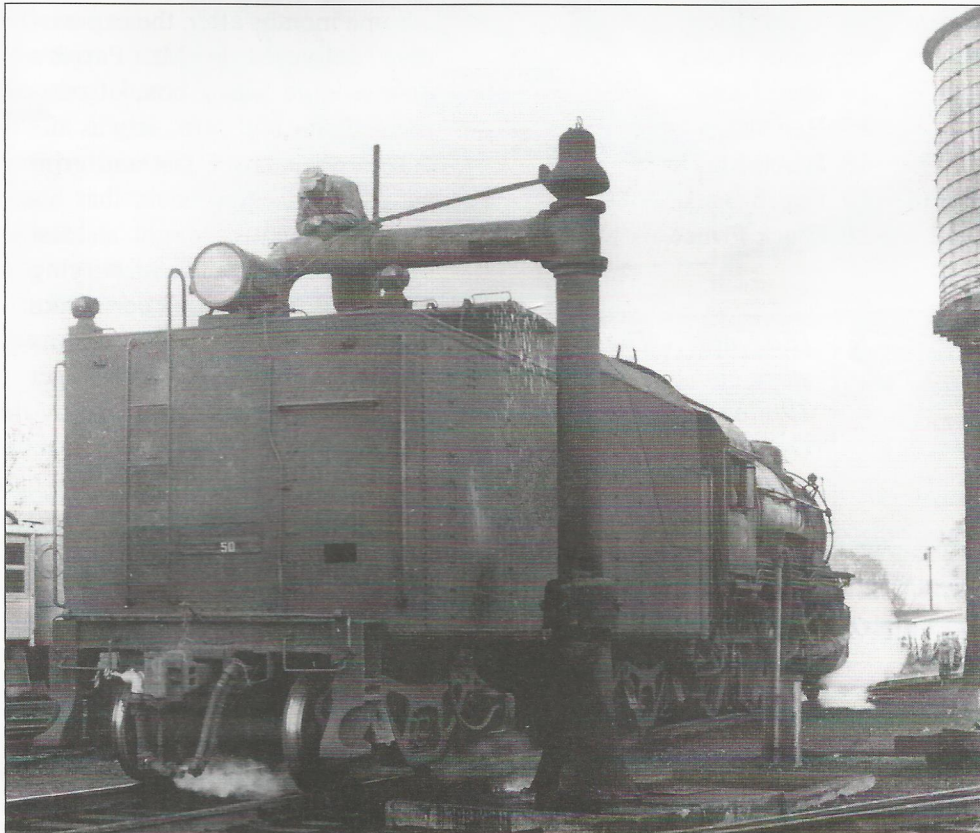
The photo below is a rather dramatic view of Engine #50 taking on water at Oyster Bay on October 31, 1954. This is an excellent view of the stand pipe and the fireman leaning on the water discharge pipe. The piece of apparatus which looks like a steam locomotive bell at the top of the stand pipe, is actually a valve cover. This feature is an indica-

tion that the stand pipe/valve assembly was manufactured by the Poage Railroad Equipment Company.

The 1942 tank lasted until the end of the steam locomotive age on Long Island (October 1955) and was demolished in 1956. The cement bases for the tank support posts remained until they were removed for construction of the new train storage yard in the late 1990s. The only remaining vestige of the steam locomotive age at Oyster Bay is the 70 foot long turntable that was used to reverse the direction of the locomotives. Due in large part to the efforts of the Oyster Bay Historical Society, the turntable and the station building were placed on the National Register of Historic Places last year.

There are no remaining railroad water tanks on Long Island. Speonk has the dubious honor of being the location of the last railroad water tank on Long Island. When Steam Locomotive #35 is in operating condition, hopefully in the not-too-distant future, the local fire departments will probably be called upon to supply water for the tender.

Although the railroad water tank is no longer at Oyster Bay, historical information and photographs are available, thanks to the efforts of railroad historians such as Arthur Huneke, Norman



*A railroad fireman leans on the discharge pipe as Engine #50 takes on water at Oyster Bay, Ron Ziel Collection.*



Kohl, Ron Ziel and Bob Emery. To them it can be said: "tanks for the memories."

### Ask Uncle Peleg

continued from p. 10

*In perfect weather conditions, ie. low humidity, this would happen probably ninety percent of the time. However in poor weather conditions, say rain, or even high humidity, it was problematical getting a flintlock weapon to fire at all. That's because the gunpowder of the period soaked up moisture from the air and did not burn readily under very humid conditions. Under these circumstances, one would often get what was termed a "flash in the pan," wherein one would get the first explosion, that of the gunpowder in the pan, but the gun would refuse to fire due to the moist gunpowder in the barrel.*

Dear Unc:

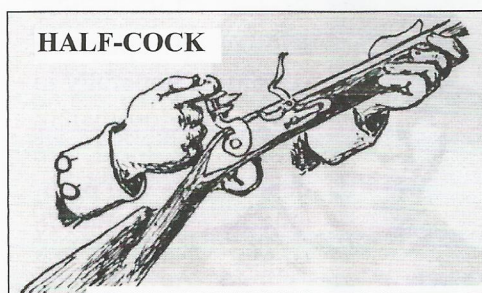
Can you explain the origin of the term "going off half-cocked?"  
Member of the Staff, OBHS

*"full-cock" before the gun would fire when the trigger was pulled. Therefore to go off half-cocked means to do something when you are not fully prepared to succeed.*

### Answers to Test Your Knowledge,

from p.15

1. Brown Bess
2. Green Room
3. Pink Elephant
4. Green Hand
5. Black Flag
6. Yellow Fever
7. Purple Heart
8. Pink Slip
9. Scarlet Pimpernel
10. Crimson Tide
11. Blue Beard
12. Orange Blossom
13. Red Coat
14. Gold Brick
15. Black Hand
16. Blue Laws
17. Red Herring
18. Black Maria
19. Green Back
20. Black Prince



*This expression, too, dates from the days of flintlock firearms. The period gun had a kind of safety feature in that when the hammer was drawn back to a point known as "half-cock," the weapon could not be fired. One had to pull the hammer all the way back, to*

*[Ed. note: The following story comes from a book of 19th and early 20th century Oyster Bay sketches compiled by Alice Delano Weekes which she entitled*

### *Anecdotes of*

### *Old Oyster Bay.* **An Uninvited Guest**

Mr. Richard Parish, after the death of Mrs. Parish, lived alone in the large house at the end of South Street [rough-

ly where the Oyster Bay-East Norwich Boys & Girls Club currently stands].

He came home one day, after a short absence, to find to his surprise and dismay that an obnoxious cousin and his wife, in reduced circumstances, had decided that there was no reason why they should not share the home of their well-to-do relative.

They had moved in, bag and baggage, and no arguments or threats could dislodge them. They made themselves so much at home, they even found fault with the food, and became an intolerable nuisance and expense. The harassed householder finally sought legal advice, and the interlopers were at last starved out, and obliged to leave. It was not their last visit.

Some months after, the expressman delivered at Mr. Parish's door a large heavy box, of ominous shape and size. It was the cousin again, by a last and grim act of spite, come back, that his unwilling relative might at least be put to the expense of burying him! As no physician's certificate accompanied the body, it was almost as difficult a matter to get rid of the dead man as of the living one!





## Blocklyn's Books



Book Reviews by Philip Blocklyn

**Saving Stuff. How To Care For And Preserve Your Collectibles, Heirlooms, And Other Prized Possessions.** By Don Williams and Louisa Jaggar. New York, Fireside Books, 2005. 338 pp. Resources, Suppliers, and Index. \$16.

"Everything you know and love eventually falls apart."

Don Williams, Senior Conservator at the Smithsonian Institution, begins *Saving Stuff* with this caveat, in part to press home the point that pure preservation of physical objects is never possible. At best, we can only delay, through care, the inevitable decay. The best preservation strategy, he admits, is to seal off your treasured collections in an Egyptian tomb, "after leaving the prerequisite deadly curse on all who dare enter." This, of course, is entirely impractical, although deadly curses are always too good to pass up.

So what should we do? Williams spends the first two chapters outlining the general hazards our possessions face daily: light, temperature,

humidity, contaminants, handling with even the most benign intentions, and wildlife (including pets and children). Insects, which Williams repeatedly and annoyingly calls "critters," are omnivorously hostile to almost everything in houses. His first defense against them is "to make sure they cannot get into your home." This, like much of the book's advice, is a point well taken, but is it at all helpful in the sub-tropical reaches of, say, a Long Island summer?

From the third chapter on, Williams concentrates on specific collectibles (such as photographs, furniture, funny pages), their various fates (all troubling), and our striving against those fates. Some of the advice is truly alarming. "Never forget that celluloid is extremely flammable," warns Williams. "I would store celluloid objects in an explosion-proof cabinet with an acid-resistant paint coating." Really! How could anyone hope to continue collecting anything as outlandishly dangerous as celluloid dolls, after reading that? Try something that won't blow up in

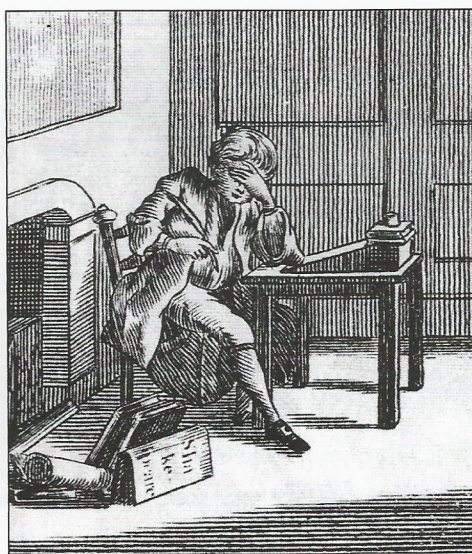
your face. Books, for instance.

Speaking of which, Williams devotes a full eight pages to their care. "All you need to keep your books pristine for as long as possible is a well-controlled, isolated environment that is free from pests, light, and wild temperature and humidity swings." Easy for him to say. He suggests creating a "polyethylene vapor barrier" by covering over the walls, floor, and ceiling of your library with 8 millimeter sheeting. Such an environment is achievable at the Morgan Library and perhaps Paradise.

Still, much of Williams' advice, always sound, is also quite practical for well-meaning amateurs. His "Grandma Rules" for handling precious textiles are worth remembering, among them "Never hang Grandma from a nail" and "Never fold Grandma or roll her up in a ball." In other words, don't do anything to your collection that you would hesitate to do to your grandmother. Williams applies similarly solid advice to the handling of pianos (wash your hands first) and squeezeboxes (don't play them in the rain).

By the end of the book, you might find yourself with two questions. First, do you actually want to take on these preservation measures, especially the frightening ones (remember celluloid) by yourself, when you can hire, admittedly at great personal expense, a professional? And second, do you actually need all this stuff that is itself so urgently in need of

*continued on p. 24*





## MARK YOUR CALENDAR FOR THESE UPCOMING EVENTS!

### JUNE

Friday, June 9, 7:30 p.m.

#### Annual Meeting/Lecture

Dr. John Staudt, Executive Director of the Theodore Roosevelt Association, will be our featured speaker at the Society's annual meeting which will be held at the Doubleday-Babcock Senior Center, East Main St., Oyster Bay. Hear how Long Island and its inhabitants fared during the American Revolution.

All are welcome to attend. Admission is free and refreshments will be served following Dr. Staudt's talk.

### JULY

Tuesday, July 4

#### Independence Day Celebration

July 4th festivities in town include a wreath-laying at TR's grave, the annual parade sponsored by the American Legion and ceremony at the Bandstand, and a program at Sagamore Hill. Regularly scheduled activities will take place at other sites.

### JULY/AUGUST

Tuesdays, 6-8 p.m.

#### Neighborhood Night

The Neighborhood Nights are FREE

events for the entire family to enjoy at some of the most enchanting places in town.

All events will run from 6:00 p.m. - 8:00 p.m. Visitors are encouraged to bring lawn chairs or blankets, a picnic supper and their family and friends. Take this opportunity to sit back and enjoy the historic and natural jewels of your community. The evenings will include crafts, games and activities for the children, and entertainment.

Enjoy your community while visiting the places of interest in your "own backyard."

### Blocklyn's Books

*continued from p. 23*

such desperate acts of rescue from Time's irresistible sway? If your answer to the second question is "maybe," leaf back to Chapter Two and re-read "Deciding What Stuff To Save, Give Away, Or Toss." You'll be

doing yourself and your innocent, unsuspecting heirs a great favor. Remember that all treasures, despite your greatest efforts, will meet the end that Ozymandias met, that "round the decay of that colossal wreck, boundless and bare the lone and level sands stretch far away."

Reviewer's note.

In the Winter 2006 review of Marilyn Weigold's *The Long Island Sound*, LIRR President Austin Corbin was referred to as Austin Corbett, a regrettable error.

THE OYSTER BAY HISTORICAL SOCIETY  
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Invite a friend to join today!*

THE FREEHOLDER SPRING 2006