THE FREEHOLDER

SPRING 2005 THE OYSTER BAY HISTORICAL SOCIETY FOUNDED 1960

THE HISTORY MAGAZINE OF THE TOWN OF OYSTER BAY

Editorial

TR is returning to Oyster Bay as the "Rough Rider" in the form of a statue created in 1921 by renowned sculptor Alexander Phimister Proctor.

In celebration of Rotary International's centennial, the Rotary Club of Oyster Bay has commissioned a copy of this famous sculpture, which is to be placed at the entrance to Oyster Bay.

In support of these efforts, the Oyster Bay Historical Society is preparing a journal in celebration of the statue's placement. You are invited to become a part of this historic project by participating in this commemorative journal, which is certain to become a treasured keepsake.

All proceeds from this historic journal will benefit the Oyster Bay Historical Society Building Fund and the TR Statue maintenance fund.

THE FREEHOLDER
of the
Oyster Bay Historical Society
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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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ABOUT OUR FRONT COVER

The aftermath of one of a series of fires set in Oyster Bay and the surrounding area in May 2005. The arsonist(s) struck three residences in construction and the TOB marina. An unfortunate byproduct was extensive damage to the former home of undertaker/ furniture dealer Julius Blum on Burtis Avenue. Photo courtesy of Catherine C. McConnell.

THE POST RIDER

[Ed. Note: Dan Christoffel, one of the many generous artists who gave of their time and talents for our Fall 2003 "Art of Oyster Bay" series, recently sent us the following kind note after receiving an issue of ***The Freeholder****.]*

To the Editor:

This was my first experience with ***The Freeholder*** and it's a wonderful publication. I just dove right through it and I want to congratulate you on what the Society is doing.

Dan Christoffel

Thank you, Dan, for all your efforts on the Society's behalf and for taking the time to write!

To the Editor:

In 1901 my grandfather, Frederick Chichester Thomas (1859-1920) bought sixty acres of land near Cold Spring Harbor, which he named "Woodlee". By 1910 he had completed a substantial house thereon with stables and coach house. He served as vestryman of St. John's Church for ten years. He is buried with his wife Katherine in St. John's Memorial Cemetery.

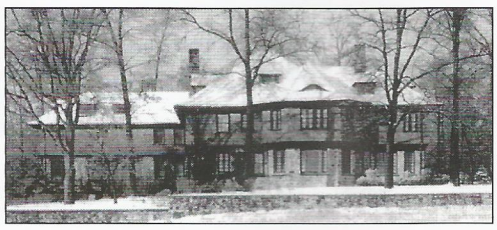
Since his life spanned almost the same period as Theodore Roosevelt, I was curious if they knew each other as both were fox hunters and commuted to the city on the train from Oyster Bay.

I would love to hear if you could add to the mysteries of my grandfather's past.

Sheila K. Bauhan
Boyce, VA

P.S. "Woodlee" was between Turkey Lane and Woodbury. The house was razed in 1940.

How about it, readers?



WILLIAM MERRITT CHASE'S SUMMER VACATIONS: THE SHINNECOCK HILLS SUMMER SCHOOL OF ART, 1891-1902.

by Philip Blocklyn

In 1890 Mrs William S. Hoyt, daughter of Chief Justice Salmon P. Chase, wanted to start an art school. An amateur painter herself, she had tramped around Europe and succumbed to the plein air impressionist fever before returning, full of artistic yearnings, to her summer home in Shinnecock. Her plan caught the interest of Mrs Henry Kirke Porter and, most importantly, Samuel L. Parrish, who owned lots of Southampton land, including the site Hoyt had in mind for the school.

As late as 1878, Shinnecock would have seemed an unlikely choice, famously described as "a synonym of what is utterly barren and useless" by Ernest Ingersoll in his *Harper's* travelogue "Around The Peconics."

> ...miles and miles through sandy knolls densely grown with a chaparral of scrub oak and pine, alternating with swampy hollows where the moss trails far down from the skeletons of dead trees, and the imagination conjures dreadful inhabitants out of the dark tussocks.

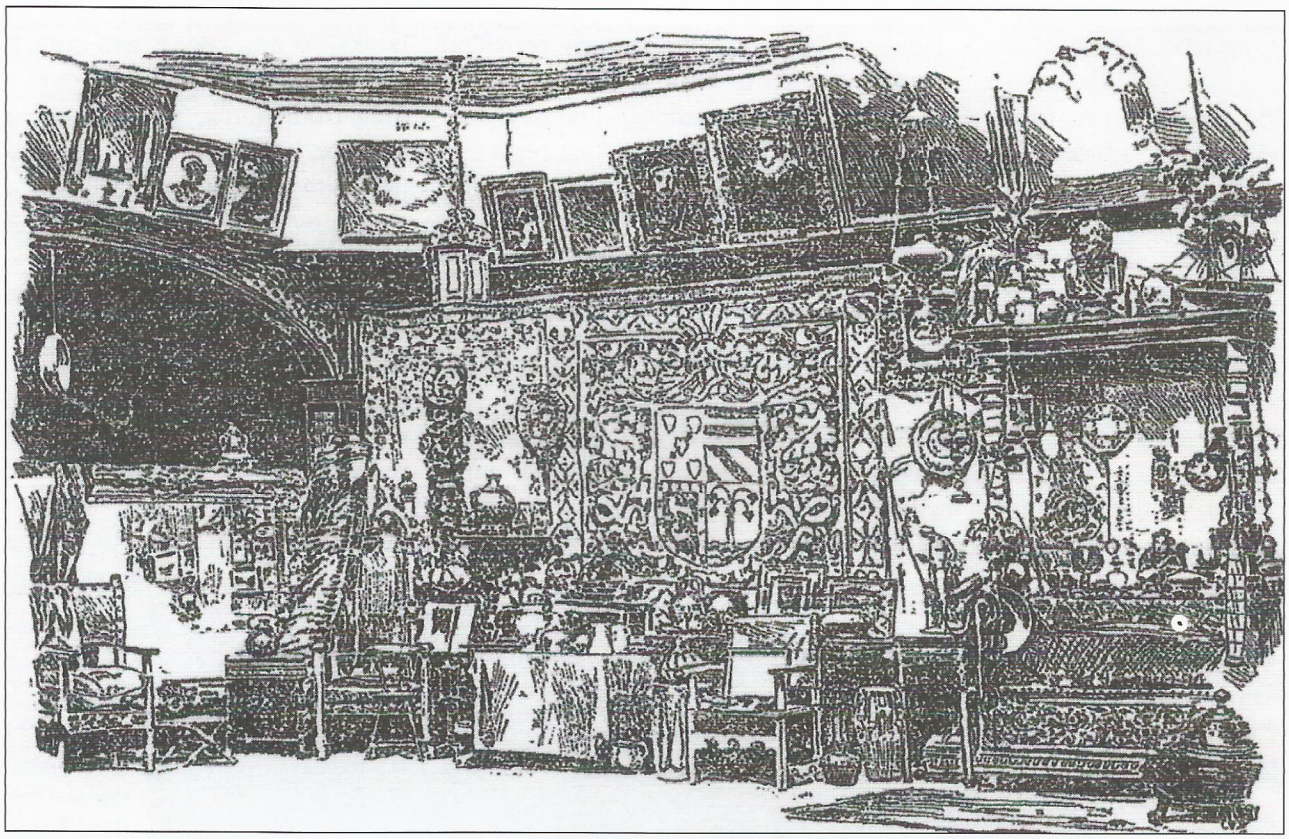
But within a decade, Shinnecock became trendy, thanks to the Long Island Improvement Company and its offspring the Shinnecock Inn And Cottage Company, who eagerly provided the Hills with a hotel, summer cottages, gardens, green lawns, and a golf course. As a player in this development boom, Samuel Parrish saw his land values rise from $2.50 to $250 per acre. Thus with land, money, and the cultural aspirations of the Gilded Age behind it, all the new school really needed was talent.

William Merritt Chase, apparently, was the first and only choice to head the new school, and a natural one, as he was the day's premier art instructor, holding enormously popular classes at the Art Students League and the Brooklyn Art School. And, of course, he needed the money. Along with an income, Mrs Hoyt also provided title to a house on a low ridge overlooking the Hills. According to Chase biographer Keith Bryant, the house was originally built in 1888 for Charles L. Atterbury by McKim, Mead, and White, although there is no record of a commission or of working drawings in that firm's books. At any rate, it was quite a house: Dutch gambrel roof over a long front porch, wood-shingled exterior, two-story pine-paneled hall with boulder fireplace, and a studio wing with north-facing windows.

The house provided for William Merritt Chase on a low ridge overlooking the Hills was originally built in 1888 for Charles L. Atterbury by McKim, Mead, and White. Photo from the collections of the Southampton Historical Society.

The school itself was three miles down the road in what came to be known as the Art Village. At the heart of the Village was the school's studio, designed by Atterbury and Budd, and built of fittingly rustic logs, with an outsized fireplace and stone chimney. Down the street were scattered over a dozen low, shingled cottages -student housing with hardwood interior walls that were quickly covered over with the work of exuberant students. Nearby, Mr. Parrish provided a three-story house for the Art Club, "a center for social gayety," although not too much gayety as Mrs. Hoyt oversaw the selection of the club's thirty members-all young women and each of suitable social standing.

The school ran a regular schedule of instruction on Mondays and Tuesdays, formally known as "Chase Days." At 10 AM each Monday Chase appeared at the studio to criticize the students'



William Merritt Chase's Studio.

work of the past week. As the school served over one hundred students at its height of operation, this represented quite a morning's work. To facilitate things, Chase set up a two-sided easel onto which were fed each student's sketches. On average it took Chase three and a half hours to work himself through the pile. After lunch, students set up their easels, at Chase's direction, close by in the Art Village, so that he could wander by and offer criticism. Tuesday mornings and afternoons were devoted to plein air painting amid the scrabbly brush of Shinnecock's low hills and dunes. Again, Chase's workload was heavy, as each student was expected to produce a morning and afternoon sketch for his review. As Chase student and biographer Katherine Metcalf Roof remembers, students soon learned that if they set up their easels along the road between Chase's house and the village, they were bound to get their instructor's attention:

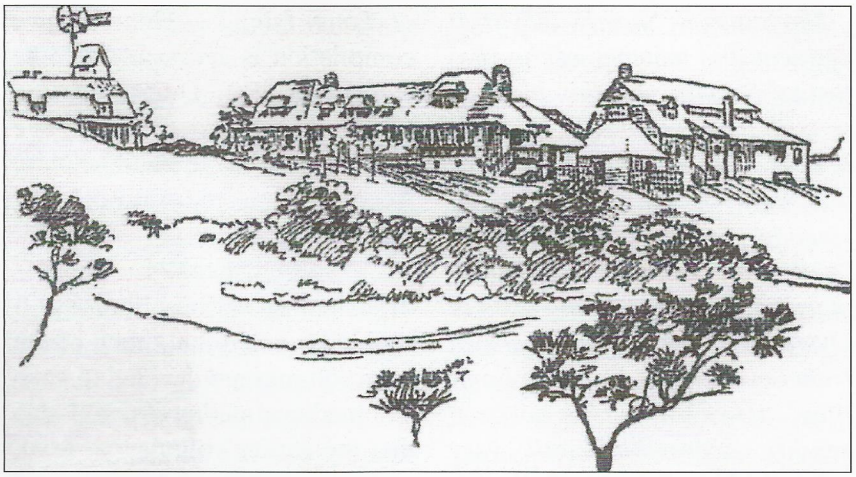
> Therefore, the pupil with her back toward the approaching vehicle, but her canvas turned toward the road, was sure sooner or later to hear her master's voice: "Drive slowly, please. Stop here just a minute." Then words of warning or commendation were offered. On days when several pupils were imbued with this same happy thought, Chase's ride to the village was rather a long one.

The Monday morning session, open to the public, was surprisingly popular, a sort of social spectator sport. Locals and summer folk sat on campstools at the perimeter of the studio and watched as students had their many faults exposed to public view. It was, said former student Marietta Minnigerode Andrews, "as good as a bullfight." Chase extended his open-admission policy to include his frequent Sunday-afternoon lectures, which drew such crowds that school administrators had to remind the public that the school was primarily designed for tuition-paying students. Also well attended were the "Old Master Tableaux" put on at the studio or at Mrs Porter's light and airy summer home. They seem odd by today's standards of entertainment, but tableaux such as Mrs. Chase's

posing as the Dagnan-Bouveret Madonna, or her daughter Helen's rendition of the Velasquez Infanta were great crowd-pleasers. Social events aside, it was Chase's teaching that really drew student-artists to Shinnecock. As an instructor Chase was indefatigable and almost invariably kind. Although matriculants were expected to be at least rudimentally adept at their art, there was still a wide range of talents in studio. Chase seemed to tolerate all sorts of errors, but he could not stand the pompous or lazy, whose bad art he considered "the profoundest tragedy." Howard Chandler Christy, an early student of Chase's who made good, remembered one incident in particular in which Chase dealt with a self-serious student:

> "Mr. Chase, there is just one thing I am worried about. Will you advise me about my colors? I'm afraid I'm not using the right kind. I'm afraid these colors may fade." Chase bent a cold eye upon the enthusiastic lady's canvas and, after the familiar manifestations of sounds and movements recognized as a danger signal by the accustomed pupil, he replied: "In your case, Madam, the very best you can possibly use," and passed on.

William Merritt Chase



The art village at Shinnecock Hills.

As for teaching philosophy, Chase seemed to favor practice over theory, technique over subject, claiming that "if you can paint a pot, you can paint an angel." He avoided the recipes and strict color formulas of most impressionist painters, preferring to instruct instead by aphorisms, many of which were recorded in an October 1894 issue of the *Brooklyn Eagle*:

Let the edges of your picture lose themselves.

Remember that it is time lost to have to unlearn anything.

Think of something else while you paint, so as to forget the influence of yourself.

Stop that squinting. Try to see nature as you should, with eyes wide open.

Play more with your brush. Feel happy when you are painting and practice brushwork to such an extent that after a while you forget the means by which you are doing it.

Chase's decade of involvement with the school had an undeniable effect on American art and art education. Students as different from one another (and from Chase) as Joseph Stella, Katherine Budd, Lydia Field Emmet, Rockwell Kent, and Arthur B. Frost all spent time at Shinnecock. Further, as biographer Bryant claims, "Chase's summer program initiated the movement in art education to provide formal instruction in pleinairism in a structured environment." Schools like it soon followed in Provincetown, Cos Cob, Old Lyme, Woodstock, and Avalon. But before we get too carried away in praise of the Shinnecock School, it will be well to remember a brief story relayed by J.G. Speed in his *Harper's* article of June 1893.

> Mr. Speed and Mr. Chase, on a walk through the Hills, met an old time Shinnecock native whose family was among the first European settlers. The man had grown curious about all this outdoor sketching by student and teacher out among the brush and wire grasses.

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THE SEARCH FOR GEORGE BALDWIN

by Stuart R. Sheedy

Mr. Stuart R. Sheedy, a Syosset resident and member of the Historical Society sent this piece to us with these comments,"The following write-up on George Baldwin may be of some interest, since he owned property in Oyster Bay, and his daughter Phoebe married David Lewis and lived in Oyster Bay. Most of it is drawn from Seversmith's Colonial Families.... a work which has not been readily accessible until very recently.The Suydam-Fullerton couple mentioned in the first paragraph were the parents of Mary (Mrs. Stuart) Sheedy's maternal grandmother."

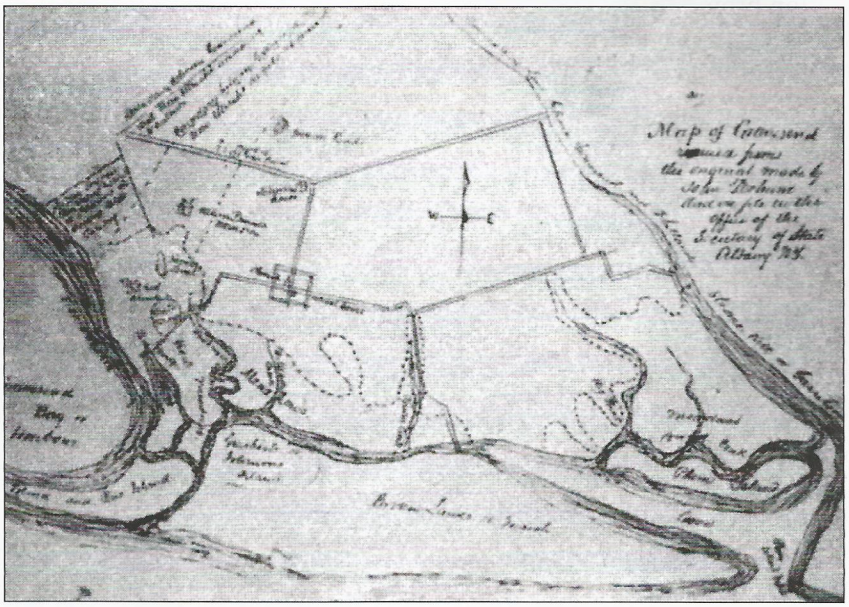
While ***The Freeholder*** *is not a genealogical journal per se, we thought the story related herein would be of interest to our readers.*

George Baldwin and Mary Ellison had a daughter Phebe Baldwin, who married David Lewis of Oyster Bay. Their daughter Phebe Lewis married Simon Losee (c. I 718 - c. 1750). Their daughter Sarah Losee (1749-1833) married Martin Van Nostrand (1738-1816). Their son John Van Nostrand (1782-1858) married Abigail Horton (1787-1856). Their daughter Almira Van Nostrand (1809-1868) married Henry Suydam (1806-1858). And their daughter Almira V. N. Suydam (1841-1906) married Alfred R. Fullerton (1837-1880). The rest is history.

For the longest time we were unable to put together any coherent and detailed information on our subjects, although we found a number of scattered and fragmentary references. All that has changed with the availability of Seversmith's *Colonial Families of Long Island.* [1] This massive compilation is accessible on line from Heritage Quest, at the NYG&B Society website, as one of the benefits of membership. According to the introductory matter, it exists in an edition of 25 mimeographed copies deposited at various libraries. It should be noted that much of the later volumes are devoted to various medieval pedigrees, and also that the earlier volumes, at least, contain a substantial number of corrections and some additions, in pen and ink ... presumably by the author?

We begin with an earlier George Baldwin, who may or may not have been the father of our George. This man was born in England, probably before 1620 [2], and is first of record as reported in the *Documentary History of Rhode Island* when he appears in Portsmouth, RI, in December 1646; in 1648 he was of Providence, and associated with a Capt. Thomas Baldwin (who may have been a relative). At about this time he married Abigail Sweet, who was "perhaps" a daughter of John and Mary Sweet. He had removed to Warwick before 26 May 1649; on 6 May 1651, he sold land there adjacent to that of James Sweet. He was granted the right to vote as a townsman of Warwick on 8 March 1652. A month later he sold his dwelling house and lot, but he evidently had another house and lot which he sold to Peter Buzicott on 10 December 1654.[3]

In the next year he had settled at Gravesend in the New Netherlands as a member of Lady Moody's colony. [Lady Deborah Moody or Mody was the widow of Sir Henry Mody, and came with her associates to Gravesend in 1643 to avoid persecution in Massachusetts.[4]] He tarried some years in this town, and it was here that he divorced his wife Abigail in January 1656/7 [see below]. In 1662 he is briefly in Flushing, and by 7 February 1664, had already built and fenced in land



An early view of Gravesend.

on Eaton's Neck. Thomas Powell, acting as agent for Thomas Matthews, sold land at the north and west of Huntington harbor to George Baldwin on 6 March 1665. He deposed in an action brought by the inhabitants of Huntington contra Robert Seeley, as to who held the rightful title to Eaton's Neck, 27 to 29 September 1666. The town lost, but Baldwin secured his title by a grant from Richard Nicholls, 22 June 1667, for a consideration to be paid to Robert Seeley.

George Baldwin and his second wife Mary Denison, then recently married, sold their Eaton's Neck property to Alexander and Richard Bryan of Milford, CT, on 11 July 1668. On 11 January following, Baldwin had already removed to Hempstead, when he was a member of companies selected to take up land according to law. On 4 August 1668, he bought the homestead of John Ellison. He is further recorded 6 July 1670, with his son Joseph, as defendants in an action brought by John Smith, Jr.

His will has not been found, but a codicil exists dated 15 January 1680/1, which mentions the will and gives his stepson Samuel Embree one half of his right of commonage. That is to say, Mary Denison had died at some point, and George had married, as his third wife, Mary Embree, widow of Robert, of Stamford CT. George himself had died before 21 December 1681 when his putative son George Jr. received his share of the estate.[5]

Now about that divorce. In 1656 George was a resident of Gravesend, with his wife Abigail, son Joseph (then aged about six), a younger daughter Mary, and the infant George. He was a merchant trader, away on the high seas for much of the time, "leaving his wife to find such consolation as she Could among the sandy dunes of the little settlement."[6] She found some, in the person of Enim Benham who had recently come to Gravesend from Matapanient in Maryland. (He had obtained a plantation-lot on 20 December 1648.)

Benham, who had left Lord Calvert's colony with the reputation of a second-rate Don Juan, lost no time in consoling Abigail, and soon "the little village was rocking with gossip concerning the manner in which George Baldwin was being cuckolded."

The result is still evident in the charred remains of the records of the divorce proceedings now on file at Albany. The late Evelyn B. Baldwin obtained the following, photostats of which are on file in the Library of Congress.

> The testimony of Hannah Braddish this daye testifieth yt I hear Enom Benam perswad George Baldons wief for to forsake her husband and to goe to Virginia and the said Enam w... sell all that he had and followe her and shee should be his wief ther and ye fore said Enom called her wief and sweetthart all .... when Balden was from hom, ffarthermore ye said Enam said yt he would faine have .... child by her, and then what was his should be hers and all should be at her Comand. Likewise charged George Baldens boy yt hee should say nothing to his father of what hee saw or heard. Likewise I do affirme yt I saw them both in bed together in on[e] bed and so it has been Comonly.... January 1656[/7] wittnes my hand Hanah Braddish
> Taken and sworne
> before mee
> Richard Battes

The following evidence remains only in part, without specific identification:

> ... that ye said Enom desired to marry her but was not the father of her child, and yt thar was an agreement for consomating marriage between them, yt thay would have to wait untill shee could be freed from her husband George Balden by law ... and then Enom and shee mean to live together as man and wife, and in wetness of this they brake a pece of silver betwene them...
>
> Enom being Examined declareth yt the pece of silver was cutt upon ye request of Abegall to see whether it waere silver or base [metal] and standeth in denial of all ye rest yt is charged against him.[8]

The authorities, not unreasonably, rejected Enim's inherently unlikely song and dance about the silver coin, and accepted much if not all of Hannah Braddish's richly circumstantial narrative -- a malicious old pussycat if ever there was one. Then, on 16 January 1656/7:

> The Court satt againe aboutt ye for.... matters and haveing Received farther .... Testimony do give forth this sentence against Enom yt hee shall pay two hundred gilders towards ye feeding of ye Child and

Though it's doubtful that pandemonium reigned as it does in this depiction of the Salem witch trials, the divorce proceedings of George and Abigail Baldwin were a rare occurrence in seventeenth century New Amsterdam.

fifty gilders to ye Court and to be paid before his estat yt was under Arest be sett at liberty -- All so ye Court haveing taken ye premeses consearning Abegall Baldwin into consideration -do give forth this sintence aginst her -- to be banished out of ye Jurisdiction of Gravesend within ten days ore else to pay four hundred gilders in Curant pay within ye said Time and this is giving in charge to ye Schout to se ye Execution of it.

This is a true Copie of ye precedent of ye Cort. Testified by me, Edward Brow[n], one of ye....

The divorce, one of the earliest in New Netherlands, was granted by Peter Stuyvesant and his Council, on 25 January 1656/7. Seversmith prints the surviving text in Dutch and in English.[9]

What became of Enim? He obtained a patent for 28 morgens of land in Flatlands, 30 August 1660, and not long afterwards removed to Newtown, where he was a freeholder, 4 December 1666. He married a woman named Alice, but had died before 9 November 1670 when his widow, with John Grissel of Mespat, sold his land.[10] There is no indication that he ever had any further contact with his alleged son.

As for Abigail, she returned to Warwick, RI, where it appears that she married a Thomas Bradley and eventually returned to England. In the printed *Town Records* (page 8) under date of 3 December 1657, we find "Action of slander Thomas Bradley against Peter Buzicut, blacksmith; Abigail Sweete of Warwick vs. Peter Buzicut, trespass;" and "An action of slander by Abigail Baldwin of Warwick vs. Peter Buzicut." [11]

Apparently Peter had said something uncomplimentary about Abigail's divorce, and she had also sued him under her maiden name for trespass on property she held in her own right. Seversmith believes that she may have been a younger daughter of John and Mary Sweet, immigrants to Rhode Island.

Before taking leave of the elder George Baldwin, we should note that his oldest son Joseph came to live in Hempstead, where with his wife Ellen or Eleanor he had eight children and lived until after 1698. The second child, Mary, managed to produce an illegitimate child before 11 October 1672, when her father provided a bond for £50 lest she become a public charge; this was subsequently written off by Robert Jackson, and it is possible that Capt. John Jackson assumed responsibility for the child.[12]

And now we turn to the possible/probable third child, the younger George Baldwin.

The exact date of his birth is not known, but on 1 March 1682/3, he was "about 27 years of age" when he testified in a suit between Henry Soper and Jonathan Rogers.[13] George Baldwin alias Benham evidently grew up in the household of the elder George, in all probability as a second-class citizen. He first appears in the unpublished Court Records of Huntington, at folio 347:

> Huntington ffebraware ye 21st 1679
>
> Where as their hath been a Long Difference between Jonathan Rodgers and George baldin Allias benum wee ye above sd parties Rodgers and balden or benam doe declare before divers witnesses yt wee are muttely agreeed and have

ended all matters betwixt us both from ye begining of ye world to ye date here of
The agreement is as foloweth Jonathan Rodgers is forthwith to deliver to George balden a cow ye choice of all hee now hath, and three barils of marchantable sidder and Each partie to beare theire own charges only ... to be devided betwixt them both yt is due to ye Constable and ye charge of ye arbetration -to be borne betwixt us both equaly to ye true and honest meaning of ye above presents wee have sett to Our hands in presence of
John Coe
Richard Bett
Jonathan Rogers
the mark of Georg balden als benum [14]

There are several other instances where he signs as Baldwin alias Benham, but then in vol. VIll of the printed Town Records of North and South Hempstead, page 262, there is the following:

these presence witneseth yt I Gorg baldin of huntingtowne in ye East riding of new yorckshere have Receivd of my Brother Joseph baldin tow oxen a bed and sume furniture and sume sheepe and sume Jeads [?] which afore mentioned Particulars I ye sd gorg do owne to have reseved in full satisfaction of my part of ye sd Estate of my deseased father gorg baldin yt is of my part of ye sd Estate reall and Personall and do aquit my sd brother Joseph baldin his heirs and asigns from mee my heirs and asigns for Ever as witnes my hand desember the 21 1681
Nathanell Persall
John Smith
Gorg :0: Baldin (seal) his marck [15]

Not much of a share in the estate (unless Jeads are extremely valuable) -- the stepson got a great deal more, but ... no more alias! He's one of the family now, and many years later, his youngest daughter Dorothy will marry his brother Joseph's son, another George Baldwin.

At about this time it appears that he moved from Huntington to Hempstead, where he registered the earmarks of his cattle, 3 March 1683/4. He contributed towards the patent of 1696, and is listed in the 1698 census of Hempstead. "He became one of the larger landholders of the town, but is of incidental civic record." He also owned property in Oyster Bay.

He made a very lengthy will on 9 January 1730/1; it was proved at New York City 25 February 1730/1, and an abstract of it is printed in the *Collections of the New-York Historical Society*, vol. Ill of Wills, p. 18. He was probably buried at Westbury.[16]

He was married about 1678 to Mary Ellison. Seversmith says on page 198 that she was living in 1704 but had undoubtedly died before the date of the will, and on page 919 that she was living at the date of the will but had died before it was probated, so you may take your pick. It would be interesting to see what the will says.

Now we'll digress and take a step backwards to Mary Ellison's grandfather, Lawrence Ellison, born in England about 1595. By I June 1643, he was in Connecticut when he brought an action in the Particular Court of Connecticut through his attorney William Hills against Thomas Marshfield. (The jury found for the plaintiff.) According to Stiles, *History of Windsor*, 1: 155, in 1644 he forfeited an allotment of land for not taking up residence there, but apparently he was a resident in 1653; after that date he had removed to Hempstead, where he is recorded as Goodman Ellison in 1657. He had, together with his sons John and Thomas, six "gattes". He was listed in the rates made for a levy to pay public charges, 5 March 1658/9, and was a townsman in 1659. Also, in 1658 with his son John he became a surety for the good behavior of Henry Linnington, who had married his daughter Catherine (and who seems to have had a behavior problem).

He probably married in England about 1620; the name of his wife has not been discovered, and I've found no indication that she came to this country with him. He died after 5 June 1665, and before 29 December of that year. Administration on his estate was granted to his three sons on 2 June 1666.[17]

His children were: (1) Richard, born about 1621. By 1646 he was in Braintree, MA, where he married and had seven children; but by 1663 he had settled in Hempstead, living at Madnan's, [or Mad Nan's] Neck. Some of his children also came to Hempstead.
(2) Thomas, see below.
(3) John, born about 1625, deposes at Hempstead 27 September

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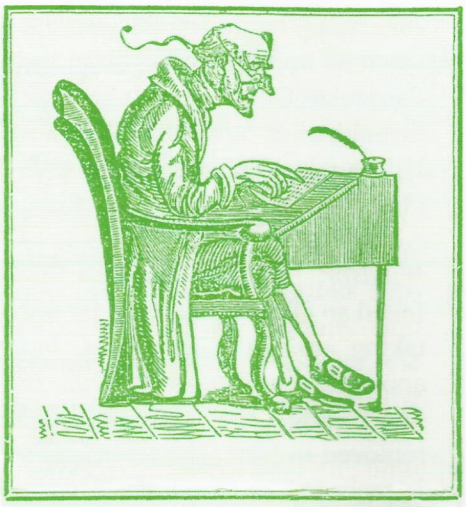


ASK UNCLE PELEG

Dear Uncle Peleg:

I have been dipping into Nathaniel Hawthorne's *American Note-Books* with much enjoyment. In the notes of 1838 I happened on a passage that seems to presage Conan Doyle's writings about Sherlock Holmes. Hawthorne tells of an acquaintance named Leech who was able to accurately suggest the professions of strangers by noting small but visible clues in their appearance. Of course, Conan Doyle carried this idea much further in describing Holmes' exploits of detection but did Hawthorne's passage give him his start?

James Sumner

Well Jim, I have never read anything to that effect but I have hardly read everything. As I recall it, the creator of the world's most famous detective picked up knowledge of the ability he was to confer on Holmes from one of his professors in medical school who could discover all sorts of non-medical information by examining the persons of patients or subjects for autopsy. The period around 1838 was a time when the mystery story was being launched. Such observations as Hawthorne's may have been matters of general discussion then.

Dear Uncle Peleg,

I bought a 90 year old book on woodworking. I found it generally more useful than some of the modern ones I have read but every once in a while I run into an expression that is unfamiliar. I'm writing because one such expression is reasonably understandable but it isn't clear whether some special tool is needed. It is "hogging out." Do I need a hogging out tool?

Joseph Troy

Hogging or hogging out means the removal of unwanted material roughly and quickly. The expression was used in many trades and is probably still alive but not so commonly used as it once was. The house carpenter did many hogging jobs with his hatchet. You don't see many hatchets on a building job these days. I remember noticing the expression in one of Ben Hunt's books on carving a good while back and thinking then that it was becoming rare. It is interesting to note, if I may stray into Lee Myles' territory, that the Dutch carpenter of yore had a special sort of plow plane that he used for hogging out mouldings. He called it a varken, the word for hog in Dutch.

Dear Uncle Peleg,

What is the meaning of the word shebang? I asked several people and the only answer I got was, "It's slang." That doesn't help much.

Sean Collins

Interesting word. Many think it is a corruption of a Gaelic/Irish word, "shebeen". That means an "unlicensed saloon". Others say it means "a shanty" or "roughly built small house." Still others hold it means "a thing," "a contrivance," "an affair". They point to a common usage, "the whole shebang" in which "shebang" stands for whatever you are referring to. And the final definers point to the French word for a bus-like wagon with seats, a "char-a-banc" of which a whole group of joy riders might hire all the seats.

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.***

A FAREWELL MESSAGE FROM SOCIETY'S PRESIDENT

Three years ago, in my Inaugural Address, I mentioned six types of contributions I hoped I could make. As I end my term, a brief review and assessment of these would be appropriate.

Facilitator. Having no private agenda of my own, I hoped to facilitate meetings of the Trustees to ensure that the talents, ideas, and contributions of everyone accrued to the benefit of the organization. With a knowledgeable and convivial group, I believe this task was accomplished. I reorganized and trimmed meeting agendas to enable each committee its share of time and to let Tom Kuehhas, our Director, give his Director's report earlier. Meetings were orderly, civilized, and mainly kept to about one hour in length.

Community Liaison. As a member of many sister organizations, I believe I assisted Tom in establishing closer bonds with such groups as SPLIA, the Chamber of Commerce, Main Street Association, Christ Church, and others. There were many cooperative projects in the past three years, especially with the church, which I hope will continue. I supported our events by attending as many as possible -- at 20/20 lectures, at Nassau County Museum, dinners, lunches, and exhibits -- to keep the Society in the spotlight.

Leader. As leader, I tried to ensure that the Society remain a progressive force in the community, seeking preservation while pursuing progress. Together with Trustees and the Director, I tried to grapple with issues raised by Island Property acquisitions, the TR Statue, and preservation of residential properties. Most recently, we formed a Watchdog Committee to keep an eye on new property purchases and renovations with and without preservation in mind.

During my tenure, the Society suffered some losses of former Trustees and Past Presidents with the passing of John Gable, Charlie Thompson, and Angela Koenig. We have seen some long-term members selected as Honorary Trustees (Doris Amos, Ann Parkinson, and Margaret Stuurman) and the addition of new members including Tim Horgan, Liz Roosevelt, Yvonne Noonan-Cifarelli (our new Curator), Bob Rose and Melanie Nardiello. We were also gratified to see the selection of Trustee John Hammond as TOB Historian last year. All of us truly appreciate the contributions, in time, talent and treasure of relatively recent Trustee Fritz Coudert.

Administrator. In addition to encouraging the adoption of a Society credit card, I have chaired the By-Laws Committee after revising the old by-laws, as well as the Ethics Committee, where I most recently proposed adding a Conflict of Interest clause. I also chair our Building Fund, which

On behalf of the Board of Trustees, Society Director Tom Kuehhas presents outgoing President Susan R. Peterson-Neuhaus with a framed 1900 view of Oyster Bay in appreciation of her efforts during her three-year term at the Society's Annual Meeting on June 10, 2005. At the same meeting, the new slate of Officers, including President-elect Maureen Monck, 1st Vice President Bradford Warner, and 2nd Vice President Barrie Curtis Spies was voted in by the membership. A most entertaining program on "TR's Love of Trains" was presented by David Morrison of the Oyster Bay Railroad Museum. Photo courtesy of Anton Community Newspapers.

will become operational when we have working drawings and cost estimates for our new building. Tom has made sure that all legal papers and other requirements are on my desk for signature at the appropriate times. In terms of personnel, we have been blessed with the services of Stacie Hammond as Research Librarian/Archivist, Liz Roosevelt as Secretary, and Walter Karppi as Administrative Assistant.

History of the Society. I am sorry to say that my pet project, a history of the Society, has not yet been started, due to Tom's time constraints with Society business and our new building. Perhaps this is a project I can perform as Trustee.

Events. Among the events I have coordinated are the 40th Anniversary Dinner at de Seversky Center at NYIT and the Tour of the Green-Wood Cemetery in 2002. Over the past three years we have held several inspiring and well-organized educational programs coordinated by our Events Committee primarily composed of Maureen Monck, Brad Warner and Barrie Spies, and Yvonne Cifarelli with others. Such events – which included the Italian-American series, Historic Architecture Series, Art of Oyster Bay -- have enhanced the Society's influence and impact greatly. I am proud to hand over the leadership to this group, as our future President, 1st and 2nd Vice Presidents.

In closing I would like to thank Tom Kuehhas for his guidance and support, as well as all of the Trustees, new and old, for making this job such a privilege and pleasure.

Susan R. Peterson-Neuhaus

SOCIETY OPENS SUMMER EXHIBIT ON BOTANICALS

by Yvonne Noonan-Cifarelli

Botanical drawings and Peinture en Plein-Air (open air painting) has been an art tradition for centuries. In Western civilizations flowers were associated with the ideal of paradise. For Muslims paradise is an enclosed garden, and for Jews and Christians it is the Garden of Eden. In Asia flowers have always been held in high esteem: the earliest surviving silk scrolls are the bird-and-flower paintings of the Sung Dynasty (960-1279). The Chinese could paint flowers with amazing accuracy and regarded the flowered paintings as high art. Our distant ancestors' initial interest in flowering plants was for utilitarian purposes. Since some plants have medicinal qualities, they were soon recognized with mystical powers and associated with religious beliefs. This ancient practice of creating pictures of flowers and plants in the Middle Ages led to a compilation of illustrations. Later, in the Renaissance, scientific interest in the natural world prompted artists like Leonardo DaVinci to create some of the most beautiful and true to life drawings of flowers ever made.

In Europe during the seventeenth century the study of plants reached a high point and is reflected in the accuracy of the art. Claude Monet in the mid 1860s brought his own beautiful interpretation of painting impressions of flowers and gardens which led Monet to become the father of Impressionism. Plein-Air painting became popular because paint was portable and the technique of using natural outdoor light and the brilliant colors of nature were caught masterfully by artists of yesteryear and the present day.

The Oyster Bay Historical Society is proud to present historical traditional paintings of botanical, flowers and outdoor painting. The Plein-Air demonstration will be held from 12 to 5 p.m. on July 16th, during Oyster Bay's Art Walk in the beautiful gardens of the Historical Society.

The entire exhibit will be on display for viewing in July and August at the Earle-Wightman

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+
Patron	$ 500		

Member Benefits: Quarterly Magazine, Members' Party, Invitations to Exhibition Previews and Special Events, 10% Discount on Publications and Workshops. Call (516)922-5032 for more information on joining the Society.

Visit the Oyster Bay Historical Society's NEW website! www.oysterbayhistory.org

House, sponsored by the Oyster Bay Historical Society. Artists participating in the exhibit are Roberta Erlagen, C.J. Guerin, Katie Lee, Lillian Scott and Louisa Rawle Tine.

SOCIETY PLANS FALL EXHIBITION ON GOLD COAST

Director Tom Kuehhas and Curator Yvonne Cifarelli have begun interviewing descendants of the original estate employees in hopes of giving private insights into the "upstairs/downstairs" lifestyle of Long Island's Gold Coast. Visitors to the Fall exhibition, which opens on Sunday, October 29, at the Society's Headquarters, the Earle-Wightman House, will see dozens of examples of the style and grace that made Long Island's North Shore what it was – the playground of the very rich. And, importantly, you'll glean a "Behind the Scenes" look at the multitude of staff who made these establishments function with seemingly no effort.

Know of someone who should be interviewed for this exhibit? Please let Tom Kuehhas know by calling 922-5032 today!

OYSTER BAY RAILROAD MUSEUM

On Friday, February 18th a momentous event occurred – "Operation Handover" – in which title to the Oyster Bay railroad station was turned over to the Town of Oyster Bay in a brief, but significant ceremony.

Speakers included LIRR President James Dermody, Town of Oyster Bay Supervisor John Venditto, retired LIRR Branch Line Manager David Morrison, and our own Director Thomas Kuehhas. Theodore Roosevelt (in the person of James Foote) lent a sense of history to the proceedings. There was a large quantity of material displaying the history of the station, locomotive #35 and the LIRR. A model of the proposed museum after completion elicited much attention.

FARMINGDALE-BETHPAGE HISTORICAL SOCIETY

Over 70 members and friends attended the Society's 41st annual Founders Day Dinner held at the Bella Fortuna Restaurant on Tuesday, April 12, filling the main dining room to near capacity. Chairperson Nancy White deserves the credit for another successful event!

CENTRAL PARK HISTORICAL SOCIETY

The Encyclopedia of Central Park/Bethpage may be accessed as a work in progress at the Bethpage Library web site. Comments, corrections and additions are needed to make it a success. Major Michael McCaffrey, 1st Infantry Division (Big Red 1), the son of Oyster Bay Councilwoman Mary McCaffrey, is currently stationed in Tikrit, Iraq. The Bethpage Tribune published an article of how the Major celebrated Christmas far from home and his views at that time.

The March program was given by Ernie Finamore, assisted by Mark and Richard Kalen, and was the History of Grumman Aircraft Plant #1 at Bethpage. This plant was opened on April 8,1937, and produced a variety of aircraft culminating with the production of a total of 1,169 "Wildcat" carrier based fighters.

HICKSVILLE GREGORY MUSEUM

The Museum is saddened to announce the passing of docent and friend Bill Clark. Raised on a local farm his life-long residency was matched by a life-long dedication to recording and preserving the world around him. It is to him that the Museum owes thanks for the splendid collection of photographs and memorabilia documenting the town's history in the early and middle years of the 20th century. This was the period that saw Hicksville's spectacular transformation from a rural to a suburban community.

HUNTINGTON HISTORICAL SOCIETY

On Sunday, May 15th, guest curator and horological expert Chris Hansen gave a lecture "Tick Tock, the Huntington Clocks: From Towers to Mantels." He followed this with a dis-

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.

cussion of the Society's current exhibit of case clocks and timepieces. Tuesday, May 17th, Dean Failey presented "The Huntington Chair in Perspective – A Hands on Discussion." Huntington Town Historian, Robert C. Hughes, showed a photographic overview of the architectural styles of Huntington homes entitled "This Old House: Huntington Architecture" on Wednesday, May 18th.

SAGAMORE HILL NATIONAL HISTORIC SITE

The first lecture in the Dr. John A. Gable Lecture Series was "The Big Stick at Sea; Theodore Roosevelt and the Navy" and was given by Edward J. Renahan, Jr., on Thursday, March 3rd at 7:30 pm in the Great Hall of Christ Church. Mr. Renahan also succeeds Dr. Gable as the new Executive Director of the Theodore Roosevelt Association. The second in this series was a PowerPoint presentation given by Curator Amy Verone, assisted by Mark Koziol, on Tuesday, April 19th on the topic "Raising the Roof: The Expansion of the Roosevelt Home in 1905". The third topic, given on Monday, May 23rd, "How Theodore Roosevelt Won the Nobel Peace Prize" was presented by Boston University Professor Dr. William N. Tilchin.

RAYNHAM HALL MUSEUM

On Monday, February 28, Frances Mortati, Alice Gromisch, Scott Greenfield and Sarah Abruzzi traveled to Manhattan's Swann Gallery to bid on the historic 1771 Townsend Family Slave Bible. After much competitive bidding the Raynham Hall group finally won out against their competitors and was able to obtain the valued tome and return it to its rightful home. September 8th will see the opening exhibition where this work will be displayed to the public for the first time since returning home.

Monday, July 4th is the Historic Fourth of July Encampment/ Comic Book Launch. Re-enactors from the Queen's Rangers will be on hand to demonstrate the daily life of soldiers during the American Revolution. Comic book author Ruth Ashby and artist Ernesto Colon will be signing copies of *A Spy for General Washington.* Please call 922-0608 for details.

HISTORICAL SOCIETY OF THE MASSAPEQUAS

The Antique Fair took place Sunday, April 3 at the Massapequa High School Gym on Merrick Road, Massapequa. This was followed on Monday, April 18th by the Society's annual meeting at the Old Grace Church. Following the meeting was a talk about Long Island Beaches. The talk was given by Joshua Ruff, History Curator of the Long Island Museum at Stony Brook. The Strawberry Festival was scheduled for Saturday, June 18, with a rain date of Sunday, June 19.

NYS Senator Carl Marcellino and his wife, Pat,(lower right and left) are shown with John and Mary LoRusso at the Society's Cherrywood tennis event on Sunday, June 12. An exciting tennis exhibition was followed by a delicious and bountiful al fresco supper and fine wines. Photo courtesy of Anton Community Newspapers.

TEST YOUR KNOWLEDGE

Women have always been more important than men, but in the past few people treated them according to their importance. That was partly because women were seen as fitted only for certain kinds of work. That was the bad old days. In recent times things have been getting better. Our test takes you back into the bad old days. We provide you with a list of women who in those restricted times managed to rise high enough in their chosen work to acquire fame and sometimes fortune. You should identify them and tell what they did. To make a real test out of this we give you only their first names. Impossible? No. To help we also give you a clue. If your memory is good and you think about how the clue and the name hook together you'll have little trouble.

First Name	Clue
1. Susan	Women's Rights
2. Lillian	Silent Screen
3. Frances	Labor
4. Katherine Anne	Flowering Judas
5. Katherine	Little Women
6. Oveta	Her group lost a letter and she got the bird.
7. Emily	Her manners were the best.
8. Lily	Kostelanetz
9. Sonja	Ameche
10. Eleonora	La dame aux des camelias
11. Fannie	Back Street
12. Helen	Victoria Regina

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 Dutch Next Door

by Lee Myles

Some really outrageous claims have been made by various supporters of the two groups who believe that one or the other, the Scots or the Dutch, invented the grand and glorious game of golf.

In one case apparently an , until then, highly respected golf historian went so far as to invent records to support his claim that one of the nationalities had played the game before the other had even heard of it. Perhaps an account of the various weakly-based allegations would be amusing but there are more important points to make and space and time are limited. We will quote one to demonstrate the character of most of them. A piece in *Travel Magazine* of date unknown appears on the internet. The writer speaks of " claims that the game was invented elsewhere" than in Scotland. He thinks poorly of those claims. Why? "Play golf in Scotland and you realize that they cannot be true."

Forget about the invention of golf. It was stated rather bluntly in the first installment of this article that neither Scots nor Dutchmen invented the game. That one taught the game to the other is quite likely. It is our opinion that the Dutch did the teaching. After all, in the times of which we speak it wasn't such a lot of years since some of the inhabitants of the beautiful country of Scotland were painting themselves blue.

Let's put some points on the table that favor the Dutch and the Flemish as educators of the Scots. Consider this. According to the Scots themselves, golf remained on the east coast of Scotland until the mid 19th century. The flourishing trade of the Dutch/Flemish with the Scots came across the North Sea from the lands of the wooden shoe to the county of Fife on Scotland's east coast. From there it spread up and down the coast. Remember that fish from Aberdeen was called Aberdaan in Flanders? If the Dutch didn't bring golf to the lair of the haggis and the pipes, who did?

The recent edition of the *Encyclopaedia Britannica* says that the claim the Scots invented golf is a popular fallacy. It follows that, if they did not invent it, they learned it from somebody. Other teachers have been suggested but it would seem that the folk they did business with every day and whose representatives often lived on their shores would be the most likely ones.

The *Britannica* is generally acknowledged to be a dependable authority in matters of knowledge but their popular fallacy pronouncement has already been challenged. Not overthrown, challenged. You will have to make your own judgment. Tie a string around your finger to remember that but don't use your pinkie. English speakers, including the Scots, got the name of that digit from the Dutch word for it, "pink."

Believed to be a golf player as "The Fool" by Jaquemart de Hesden, a miniaturist of Flemish origin who worked for the Duc de Berry. He died in 1410.

The next point favored the Scots but only in the beginning. Early on in the progress of the bicker somebody noticed in the royal and parliamentary records in Scotland for 1457 and thereafter that there were proclamations banning the playing of football and golf. The spelling was not of the accepted form of today but both names were recognizable.

The prohibitions were apparently based on two objectionable conditions related to the sports. First and most important was the fact that these entertainments were diverting the common folk from their military training, notably the practicing of archery, thereby endangering the nation's safety. Not necessarily spelled out in all such proclamations was the second objectionable condition. It was believed in Scotland and elsewhere that such sports led to rough and rowdy behavior by participants and onlookers alike and endangered property and the well-being of the population. As evidence in the bicker, the first of these proclamations provided an "earliest known" date for the game of golf. Since no one in the bickering groups knew of an earlier one, this date was advanced as proof of the invention of golf by the Scots. To use an impolite expression derived from a Dutch word, this was absolute poppycock.

However it seemed very telling in support of the Scotch claim, until there was found in a Brussels Ordinance Book a 1360 statute against playing "colf" within the city limits because of damage and injury resulting from driving colf balls in the city streets. Subsequently 14th century records of golf in the Dutch towns, The Brill and Haarlem were noted.

So, it appears that the first record of golf does not reside in Scotland. Even more damaging than the tardy arrival of the word golf in that country is the recent contribution of a scholar suggesting that the game meant in the 1457 proclamation was something of the field hockey type and not what the PGA would recognize at all. As support for his belief, Dr. Heiner Gilmeister cites a romance by Sir Gilbert Hay, who lived in St Andrews, "the birthplace of golf." Hay wrote in c. 1460 about King Alexander and described a game "played with a 'golf-staff'...but in which the ball was driven to and fro between two teams."

Gilmeister has scored another major contribution to our growing knowledge of golf history by his discovery of a Latin primer of 1545 by a Dutchman, Pieter van Afferden, who describes a golf game that is clearly in the main line of development to the game of golf as played today. He points out among much else that the action of the game consists of urging a ball with a club to and into a hole.

This bit of information alone contradicts an entirely unjustified earlier statement by adherents to the Scotch myth to the effect that Dutch golfers did not have the hole which was invented by the Scots. It went further to claim that without the hole the game was not golf and that along with the hole the canny Caledonians were, as had been claimed previously, the inventors of golf. Perhaps we can title this presumption "Arrant Nonsense." A further and related and just as unsound offering was that: Real golf is not played on ice.

We can consider whether the crew of the Barent Expedition of 1596 played real golf on ice while they were winter bound on the frozen-over island of Nova Zemlya. They "made a staffe to play at Colfe, thereby to stretch our jointes." If there were only one staffe it was certainly not for hockey. If the word should have been plural then the staffes could have been used for either golf or hockey. That it was on ice is attested to by the pictures published when the survivors returned home.

Most of the Dutch paintings that show golfers playing on ice were done in the 17th century. The Scotch "Owners of the Hole" tend to claim that none of these show a hole being used. This is not acceptable as evidence of anything. There are hundreds and perhaps thousands of ice scape pictures. Many of these show golfers among the crowds of pleasure seekers. Some of these are quite clearly aiming toward posts or other targets. Some seem to be hoping to sink their golfballs in holes or depressions in the ice. We know of none about which this can be said with certainty. But we have been able to examine very few full size pictures. Our hunting grounds have been art books chiefly. None the less we shall aver there are ice scapes where the hole is the goal.

What the Dutch played in the 17th century on their frozen canals, rivers, ponds and harbors was real golf. Unhappily this contributes nothing to the question of

who taught whom. There is a painting however that contributes a question for us to mull. It is by Adriaen van de Velde and is in the National Gallery. It is called "Golfers on the Ice near Haarlem" and is dated 1668. It shows two Scotsmen in kilts and what appear to be two Dutch burghers. The kilties each hold a golf club; one is addressing his ball. The burghers are snuggled in their cloaks looking on. Although other folk and activities are to be seen in the picture, the dominant grouping and the nearest and largest figures are our four men. What is their story?

The 16th and 17th century playing of golf upon the ice may not be totally exclusive to the Dutch but little if any evidence can be found of regular practice of that variety of the sport elsewhere. That suggests the likelihood that the Dutch developed responses to conditions imposed by ice golf rather than adopting them from earlier practitioners. Because some of those responses might serve as well in golf on land it would be useful when trying to trace the spread of the sport to determine what others may have picked up from the Dutch. I think a particular condition under which ice golf was played during the 17th century is noticeable in many of the Dutch paintings that show the sport. That is, the course of play chosen by the golfers is likely to be crowded with people. A drive into the mob, if they were not alerted to watch out, would be very likely to do injury. One can see lynch parties forming and golfers being hung up to the nearest windmill. They must have had a warning cry. What might it have been? "Down in front"? No, the theatre-goers have that locked up. What do golfers use today? "Fore!" Well, the Dutch word with the same meanings and pronunciation is "voor." Think of it. Crowded ice. Golfers all over the place. The word of warning must have been sung out on an almost constant basis. Not in Scotland. In the land of cheese and tulips. But it would have been useful in Scotland. Maybe those two Scotties in the Van de Velde picture took it home with them. What golfer wants to play behind a slow foursome? Was that the way it was transmitted to us? Well, maybe not, but it's up to the bickerers for Scotland to prove it, yea or nay. Etymological diagnosis in this particular subject has, I think, mostly been by assertion. It's time for a change.

The suggestion that some golfers like the two Scotchmen playing on the ice near Haarlem took the cry of voor/fore home with them is not really far fetched. There is a supposedly documented story that in 1421 a Scottish regiment that was aiding the French against the English at the Siege of Bauge was introduced to the game of chole, a golf variant. Three soldiers who learned the game are said to have then introduced it into Scotland. Their names were Hugh Kennedy, Robert Stewart and John Smale. What developed thereafter seems to be a well kept secret. Information on the Internet says that in 1353 the Dutch had chole (pronounced with a hard "C") but called it kolfspel or golf play. The fourteenth was a good century for odd bits of information touching on the development of golf. It is said that in 1338 German shepherds were granted grazing rights, the size of which was measured on the basis of how far they could drive a pebble with their shepherd's staff. That may have had a crook like our illustration in last quarter's beginning of this article or a swelling like the one in the de Hesden miniature in this issue.

Perhaps the route just outlined is the way the expression "fore" got into the golf games of English speaking golfers. If so that's another bit of evidence that the Dutch/ Flemish taught the Scots about golf. Could there be more words in the golfplayer's vocabulary that support the belief? Sure as the golfer's wish to lower a large handicap.

Here are some words that have been suggested as coming from the Lowlands east of the Channel and the North Sea: Golfstick, Tee, Stymie, Putt, Putter. If not a coincidence, golfstick is a direct translation of the Dutch word kolfstok. Modern Dutch dictionaries consulted do not list tee. Early investigators offered the explanation that tee was a misunderstanding of the word tuit, meaning snout or nozzle, and had been applied to the little cone of earth on which the early golfer elevated his ball for driving. A comment on the Internet called it a heap of snow or earth, perhaps to remind us of ice golf. The early suggestion has not been disproven nor has anyone told us when golfers started teeing up. The early appearance of the Dutch on the golf scene suggests they may well have been the innovators.

Stymie has been long thought to

be an Englishing of a Dutch phrase, stuit mij, "it stops me." In early golf the alighting of a ball directly behind another player's and thus blocked off from the hole made it virtually impossible for the man behind to putt successfully.

Putt, putter have long been assigned to Scots English as usages of the verb put as in "Put 'er there, pal." This overlooks the fact that putje means a little hole in the ground and puts means a well or a bucket. English-speaking golfers are said to hole a ball, why couldn't Dutchmen have said "put it" causing English listeners to hear their own word? There are probably many more words with a Dutch flavor in the golfer's vocabulary. They ought to be searched out. If you are so inclined, start with the word, bunker. Perhaps, it has been said, it comes from the Scandinavian. The Dutch have it today in its military sense. One of the military definitions of a bunker is a protective embankment. Sounds like those protective hazards ringed around a putting green, but who first saw the similarity and called them bunkers?

We don't need linguistic explorations to make a claim that the Dutch were ahead of the Scots in golf. One word does it all. Its various forms are colf , kolf, kolven and so forth and all of them are Dutch and all of them meant club or staff or shepherd's crook or just plain stick. Refined by usage those words became the name of the game that employed them and when the people of the British Isles heard them gutturally enunciated they thought they were hearing a g-sound rather than a k-sound and they called the game golf.

The Scots were somewhat into gutterals themselves and perhaps had trouble with g-sounds and k-sounds in their own speech. A young man named James Melville was a St. Andrew's student in 1574. He kept a diary. Twice in that little book when referring to golf clubs, with the use of which he had been familiar from the age of six, he spelt club with a "g". If a Scotsman could do that with a familiar word like club with its definite "k" sound what can we expect him to have done with the Dutchman's kolf?

It's time to adjourn to the 19th hole. But before we do let us add up our scorecard. Who won the match that has been the cause of so much bicker? Perhaps several pars have been scored.

First, nobody, or at least nobody known, invented golf. Second, it's possible, likely or definite depending on your point of view that the Dutch/Flemish introduced the Scots to golf. Third, it should be coming clear that the Scots must have done something for the game. Of course they did.

They took a disorderly, haphazard, unstructured pastime and turned it into a game of great interest to spectators and a sport and a quest of great and important significance to the players. The shocked disapproval met with by one of the characters in a novel by P.G. Wodehouse who said, in dismissal of a tragically muffed shot, "After all, its only a game," tells us plainly enough it is not only a game, it is mankind battling with the forces of the universe.

The Scots gave the players of golf permanent playing fields, course architecture, cogent rules, the nine hole course, caddies, club professionals, the drive to high standards of performance and many other refinements, probably including the 19th hole. When they had done their work the words disorderly, haphazard and unstructured could no longer be applied to golf.

Though played by some of its participants with almost incredible skill, golf is a very simple game. The player seeks to propel a little ball from the driving place to a little hole in a patch of smoothly mown grass with as few club strokes as his skill will permit him to expend. With each stroke he hopes to achieve distance when needed. Each stroke must also place his ball as accurately as he can control it in the best place for his next stroke. In so doing he must avoid or overcome the hazards which nature and the course-designing architect have placed in his path. Simple but not easy.

We must believe that the early Dutch players and even the first Scottish players were just hackers having a good time. We must also believe it was the Scots who brought the game to today's Olympian heights.

"Estate-Hopping" in the Late 1940s

by Rick Robinson

When my parents and I moved to Long Island in the spring of 1947 from LaGrange, Illinois, we had no idea that we would be entering the world of Gold Coast estates. My late uncle, Dr. Frank Netter, and his wife, Dr. Mary MacFadyen Netter (my mother's

The rear of the Blackton-Leeds Boathouse is shown above in its declining years, c. 1954. Photo courtesy of the author.

sister), then resided at "Folly Farm," a large estate about one mile west of East Norwich on Route 25A. Dr. Netter was already a noted medical illustrator and in addition to their stately home in Muttontown, they also owned two other vacant estates on the North Shore.

One of these was "Boatcroft," the former J. Herbert Johnston home overlooking Lloyd Harbor. Built in 1910, the imposing brick Georgian-style house had 42 rooms and was surrounded by 120 acres. Nearby was the superintendent's house, a modest frame structure also overlooking the harbor. It was here that my parents stayed for our first summer on Long Island.

As an only child, much of my time was spent exploring the main house, which was entirely devoid of any furniture or other evidence of its former Jazz Age opulence. I recall that the cellar contained two huge furnaces and upstairs the front hall and living room were connected by a walk-though fireplace. The many rooms in the servants' wing over the kitchen had numbers on the doors, and the view from the third floor was truly spectacular to an 11-year-old Midwesterner.

Back in Illinois, my parents had owned an early Frank Lloyd Wright house (circa 1893) in A-frame style, but it could hardly compare with what we encountered on Long Island. The following fall we moved to a comfortable garage apartment on the Netter estate and it was from here that I attended the East Norwich Elementary School for two years.

The third estate then owned by the Netters was "Harbourwood" in the Incorporated Village of Cove Neck, two miles outside of Oyster Bay. This property, once the home of William B. ("Billy") Leeds, was most notable for its lavish casino-like boathouse on Cold Spring Harbor. Actually, the boathouse was constructed for J. Stewart Blackton, the original owner of the estate. Blackton was a pioneer silent movie mogul (Vitagraph) and also raced speed boats in the early 1900s. In addition to the famous boathouse, Blackton also built a superintendent's house and other buildings on what is now known as Tennis Court Road. However, neither he nor Billy Leeds ever began construction of a main house intended to overlook Cold Spring Harbor.

In 1949 my parents purchased a small cottage and a nearby wooded two-acre plot from the Netters. The house was moved to this new location and most of the interior renovation and decorating was done by my folks, Warrick and Rene Robinson. The house remained in our family until I sold it in 2004. The remainder of the Blackton/Leeds property had gradually been sold off by the Netters decades earlier.

Today, the Gatsby-like parties in the vast upper ballroom of the boathouse (now demolished) are part of the legends of the Gold Coast. May they live on forever!

School of Art

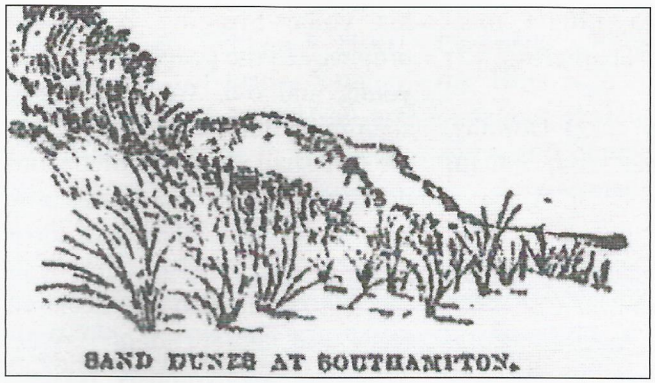
continued from p. 5

Approaching Chase, he asked: "What is it you find worth painting down here?" After stammering a bit, Chase found that in fact he could not say.

What To Read

A Leading Spirit In American Art: William Merritt Chase 1849-1916. Seattle, 1983.

Ronald G. Pisano is the acknowledged King Of Chase Scholars.



Also recommended are two exhibition catalogues under Pisano's editorship:
William Merritt Chase In The Company Of Friends. The Parrish Art Museum, 1979.
The Students Of William Merritt Chase. Heckscher Museum, 1973.

William Merritt Chase: Summers At Shinnecock 1891-1902. National Gallery Of Art, 1987. An exhibition catalogue containing essays by D. Scott Atkinson and Nicolai Cikovsky dealing more with Chase's own art than with his teaching.

William Merritt Chase: A Genteel Bohemian. Missouri, 1991.
Keith L. Bryant's biography devotes a long chapter to Shinnecock ("Sunny Days At Shinnecock," pp. 141 - 182).

The Life And Art Of William Merritt Chase. New York, 1917. Reprinted by Hacker Art Books, 1975.
Katherine Metcalf Roof's biography is authorized and admiring. A former student of Chase, she hates Futurism and lets you know it. She devotes one chapter to Shinnecock and another to Chase's teaching career generally.

Long Island Country Houses And Their Architects, 1860-1940. New York, 1997.
This SPLIA publication has an entry on Chase's Shinnecock house.

Harper's New Monthly Magazine. June 1893. "An Artist's Summer Vacation," pp. 2-15.
The Shinnecock School depended on the publicity the popular press provided, and John Gilmer Speed's article helped provide it.

The Brooklyn Daily Eagle. "A School On The Sands: There Is An Art Village In The Shinnecock Hills," October 14, 1894. "Chase's Long Island Studio: Some Of The Artist's Best Work Done At Southampton," January 19, 1896.

George Baldwin

continued from p. 9

1686. He made a will, proved 10 January 1688/9, but he died without issue.
(4) Catherine, born 1634, mentioned above.[18]

Thomas Ellison was born about 1630, presumably in England, although no baptismal record has been found. He may have been in Braintree with his brother Richard, and "probably" was with his father in Connecticut, but he is independently first of record in 1654 in Hempstead. He signed documents by mark in 1656, but subsequently had learned to write. He is recorded for "6 gattes" in 1658, and had ten acres allotted to him by the town 27 November 1658. He was designated townsman in 1662, and was a part owner in Madnan's Neck in 1663, and owned land in Cow Neck in 1676; in time, he came to own considerable property.

When his brother John sold his house and lot lying on the south side of land of Thomas Southard, 4 August 1668, to George Baldwin, then called of Huntington, Thomas signed a release. From this it would appear that the property had been part of that owned by their father Lawrence Ellison, perhaps his homestead. And so Mary (Ellison) Baldwin may have come to live in her late grandfather's house.

The Hempstead Census of 1698 lists ten Baldwins (Gorg, mary, ...ll. ell..., Thomas, mary, Gorg, Joseph, Phebe, and martha) followed by six Ellisons (grace, martha, Thomas, hener, John, and ----).[19] This suggests physical proximity, but of course does not guarantee it.

Thomas testified in a suit 20 March 1696/7, between Adam Mott and his brother Richard Ellison, in which he stated that his father was Lawrence Ellison and Richard and John were his brothers. On 7 April 1697, he made his will. It was proved at Jamaica on 23 May following, and filed there in Liber A, page 120, of *Wills*.

About 1659 he married Martha Champion, daughter of Thomas Champion and Frances. They had seven children, the eldest being (1) Mary, who married George Baldwin.
(2) Grace, b. ca. 1664 at Hemp-

stead, m. John Rogers of Oyster Bay.
(3) Martha, b. ca. 1666 at Hempstead, incompetent.
(4) Elizabeth, b. ca. 1668 at Hempstead, m. ---- Finch.
(5) Thomas, b. ca. 1670 at Hempstead, later moved to Freehold, NJ.
(6) John, b. ca. 1672, "further record inconclusive."
(7) Hannah, b. ca. 1674, died after 1698.[20]

We return to Mary Ellison, who was born about 1660-1662, probably at Westbury, married George Baldwin about 1678, and died at an uncertain date but before February 1731.
We conclude with a listing of the twelve children that she and George had. (Severs mith follows several of them in much greater detail than he does with our ancestor, the daughter Phoebe.)
(1) Ezekiel, married Hannah Hail.
(2) Eleanor, b. ca. 1685, married Joseph Howard.
(3) Thomas, married Elizabeth ----
(4) Mary, married (1) Thomas Youngs, (2) William Loines.
(5) George, of Westbury, perhaps married ----- Carman.
(6) Joseph, b. ca. 1693.
(7) Phoebe, our ancestor, b. ca. 1695, married before 1730/1 David Lewis of Oyster Bay, probably descended from William Lewis of Hartford, CT. Issue: George, William, others.
(8) Martha, b. ca. 1697, married Charles Simonson.
(9) Abigail, married Ruddock Townsend.
(10) Samuel, b. ca. 1700, married Kniertje Haff.
(11) Rachel b. ca. 1703/4, married (1) John Featherby, (2) Samuel Weekes.
and undoubtedly" (12) Dorothy, who married her first cousin George Baldwin. [21]

1*Colonial Families of Long Island, New York and Connecticut: being the ancestry and kindred of Herbert Furman Severs mith* 5v. (2500+pp), H.F. Severs mith, Washington, DC, 1939-1958.
2 Ibid., p. 217n rejects the claim that he was baptized at Great Missenden, Bucks., 29 March 1624, son of John and Dorothy Baldwin.
3 Ibid., pp. 217-8.
4 *Early Settlers of Kings County*, Teunis G. Bergen, New York 1881 (repr. 1973), p. 207.
5 *Colonial Families*, p. 218.
6 Ibid. p. 211.
7 *Early Settlers*, p. 27.
8 *Colonial Families*, p. 212.
9 Ibid., pp. 213-4
10 Ibid., p. 217.
11 Ibid., p. 221.
12 Ibid., pp. 219-20.
13 Ibid., p. 197.
14 Ibid., p. 219
15 Ibid., p. 211.
16 Ibid., p. 198
17 Ibid., p. 922.
18 pp. 923-4
19 *Genealogies of Long Island. Families 1600s- 1800s*, Family Tree Maker CD #173: *Ll Source Records,* p. 312.
20 *Colonial Families*, pp. 920- 1.
21 Ibid., pp. 198-9.

Blocklyn's Books

continued from p. 23

breeding, his costume manly and free, his face sunburnt and bearded, his posture strong and erect, his voice bringing hope and prophecy to the generous races of young and old. We shall cease shamming and be what we really are. We shall start an athletic and defiant literature. We realize now how it is, and what was most lacking. The interior American republic shall also be declared free and independent. -Walt Whitman, anonymously reviewing himself.

The Foxes Of Kirby Hill. By Mollie Eckelberry, 2004. 50 pp. Illustration by the author. Book design by Chrisan Mohan. $15.

Mollie Eckelberry has written a children's book about the magic kingdom of Kirby Hill in faraway Muttontown. The kingdom's subjects are the foxes, owls, hawks, and other creatures living by the natural rhythms of the seasons' rolling year. Human folks, even those of good will, are approached with caution, if at all. Though the story ends with the close of winter and the start of another spring, the book's epilog is less hopeful. The future of Kirby Hill is development: "...no trees for the birds' nests, no fields for the foxes or the butterflies --- just houses and roads."

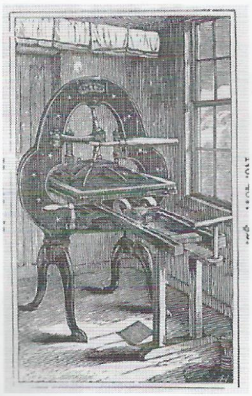
Answers to Test Your Knowledge,

from p.15

1. Susan B. Anthony, one of the most important leaders of the American women's suffrage movement.
2. Lillian Gish, a movie star in the "silent" days with her sister Dorothy. They made it into the talkies.

continued on p.24

Blocklyn's Books



Book Reviews by Philip Blocklyn

This July marks the 150th anniversary of Walt Whitman's Leaves Of Grass. With some exceptions, reviewers not openly hostile expressed their mystification and amusement concerning the twelve-poem collection. A sampling from contemporary critical reaction follows. Interested readers can find the complete reviews, as well as other critics' notices, in Kenneth M. Price's Walt Whitman: The Contemporary Reviews published by Cambridge University Press in 1996.

New York Daily Tribune, July 23, 1855
His language is too frequently reckless and indecent though this appears to arise from a naive unconsciousness rather than from an impure mind. His words might have passed between Adam and Eve in Paradise, before the want of fig-leaves brought no shame; but they are quite out of place amid the decorum of modem society, and will justly prevent his volume from free circulation in scrupulous circles. With these glaring faults, the *Leaves of Grass* are not destitute of peculiar poetic merits, which will awaken an interest in the lovers of literary curiosities. They are full of bold, stirring thoughts - with occasional passages of effective description, betraying a genuine intimacy with Nature and a keen appreciation of beauty - often presenting a rare felicity of diction, but so disfigured with eccentric fancies as to prevent a consecutive perusal without offense, though no impartial reader can fail to be impressed with the vigor and quaint beauty of isolated portions. ... Whatever severity of criticism they may challenge for their rude ingenuousness, and their frequent divergence into the domain of the fantastic, the taste of not over dainty fastidiousness will discern much of the essential spirit of poetry beneath an uncouth and grotesque embodiment. -Charles A Dana

Putnam's Monthly, September 6, 1855
Our account of the last month's literature would be incomplete without some notice of a curious and lawless collection of poems, called *Leaves of Grass*, and issued in a thin quarto without the name of publisher or author. The poems, twelve in number, are neither in rhyme nor blank verse, but in a sort of excited prose broken into lines without any attempt at measure or regularity, and, as many readers will perhaps think, without any idea of sense or reason. The writer's scorn for the wonted usages of good writing extends to the vocabulary he adopts; words usually banished from polite society are here employed without reserve and with perfect indifference to their effect on the reader's mind; and not only is the book one not to be read aloud to a mixed audience, but the introduction of terms, never before heard or seen, and of slang expressions, often renders an otherwise striking passage altogether laughable. ... That he was an American, we knew before, for, aside from America, there is no quarter of the universe where such a production could have had a genesis. -Charles Eliot Norton

Westminster and Foreign Quarterly Review, April 1, 1856
We have still said nothing of... another American production which, according to some Transatlantic critics, is to initiate a new school of poetry. This is a poem called "Leaves of Grass," and, instead of criticizing it, we will give a short extract, typical in every respect, except that it contains none of the very bold expressions by which the author indicates his contempt for the "prejudices" of decency. -George Eliot

North American Review, January 1856
It bears no publisher's name, and, if the reader goes to a bookstore for it, he may expect to be told at first, as we were, that there is no such book, and has not been. Nevertheless, there is such a book, and it is well worth going twice to the bookstore to buy it. -Edward Everett Hale

United States Review, September 1855
An American bard at last! One of the roughs, large, proud, affectionate,eating, drinking, and

continued on p. 22

MARK YOUR CALENDAR FOR THESE UPCOMING EVENTS!

JULY

Saturday, July 16, 12 - 5 p.m.

Exhibition/Demonstration

The Oyster Bay Historical Society is proud to present an exhibition of historical traditional paintings of botanical, flowers and outdoor painting. The Plein-Air demonstration will be held from 12 to 5 p.m. on July 16th during Oyster Bay's Art Walk in the beautiful gardens of the Historical Society.

AUGUST

Tuesday, Aug. 2, 6 - 8 p.m.

Neighborhood Night

Bring the family and a picnic dinner and join your neighbors in the Society's beautiful gardens for an entertaining program of period music.

Tours of the museum, hands-on activities, refreshments, and period children's games are all on tap.

Join us!

SEPTEMBER

Saturday, Sept. 17, 5 - ?

Black Tie Dinner

One of the most historic and elegant estates on the North Shore,"The Cliffs," the original manor house of the Beekman family, will be the setting for an incomparable evening of superb food, wine, music and memories where a moonlit panorama of Oyster Bay will take you back to a time when elegance and style was the order of the day.

Answers to Test Your Knowledge,

from p.22

3. Francis Perkins, Secretary of Labor under FDR and the first woman cabinet secretary in the US
4. Katherine Anne Porter. a popular and respected American woman novelist.
5. Katherine Hepburn, one of the biggest of the Hollywood biggies. *Little Women* was one of her early successes.
6. Colonel Oveta Culp Hobby , the Commanding Officer of the Women's Army Corps during WWII.
7. Emily Post, the lady with the last word on social behavior.
8. Lily Pons , a little woman who was a great opera singer and the wife of Andre Kostelanetz.
9. Sonja Henie, a little girl from Norway who grew up to be an Olympic skater and an American movie star who frequently played opposite Don Ameche.
10. Eleonora Duse, an Italian actress who scored theatrical successes in England, France and America and who rivaled Bernhardt.
11. Fannie Hurst, An American novelist of great popularity. *Back Street* was one of her important successes.
12. Helen Hayes , an actress of great charm and ability who had careers on both the New York stage and in the movies.

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The players in the Society's June 12 tennis event at Cherrywood are shown above with Committee member Brad Warner. See p. 14. Photo courtesy of Anton Community Newspapers.